

Melody Maker

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OCTOBER 2, 1954

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EVERY FRIDAY - 6d.

'WHAT'S MU LINE' ON TELEVISION FILMS?

Swiss leader in London jam



Wally Fawkes joined Claude Aubert's band when it accompanied Sidney Bechet on a Continental tour earlier this year. Wally returned the Swiss soprano leader's hospitality by putting him up during his recent holiday in London. Last Saturday, he took Claude along to the Humphrey Lyttelton club, where he is pictured (extreme right) with (l. to r.) Wally, Humph, and bassist Mickey Ashman.

IS the Musicians' Union having second thoughts about its embargo on TV films? Earlier this year, the Union outlawed such means of making a living to its 29,000 musician members. Johnny Dankworth, offered a contract to make a film for American television, obeyed the MU edict and turned his back on £750.

A few weeks ago, Edmundo Ros was offered a similar assignment—and accepted. On Wednesday, September 15, Edmundo Ros and a contingent from his orchestra worked on a film at Elstree studios. The film is for showing on American TV.

But to date the Musicians' Union has made no official protest.

News of Edmundo's film project was published in the Melody Maker two weeks ago. The story was read by officials at MU headquarters. "It was the first we knew of the matter," said a high Union executive.

A week later the same official, when questioned, said that the MU could take no action until Edmundo Ros had been contacted.

But he was unable to get in touch with the rumba king. When an MM reporter phoned Edmundo a few minutes later he was told: "No, I have not heard from the Union."

"I am a law-abiding person. But I have many musicians who depend upon me for their bread and butter—and any jam I can put on it."

Some musicians would like to see the ban removed. "The lucrative work that will be made available for musicians when the new commercial blocs start work cannot be ignored," said one.

Meanwhile, the MU is scheduled to discuss the subject of TV films at a meeting in London next week.



EDMUNDO ROS: MADE TV FILM

STAR BILL

Jack Payne

(Page 2)

Eric Winstone

(Page 3)

Alma Cogan

(Page 4)

Ted Heath

(Pages 6 & 7)

Tal Farlow

(Page 13)

Irving Berlin due here for film premiere

FAMOUS American song-writer Irving Berlin is coming to Britain in November for the gala premiere of "White Christmas," the VistaVision musical which takes its title from one of his most popular songs.

The film, which stars Bing Crosby, Danny Kaye, Rosemary Clooney and Vera-Ellen, opens at London's Plaza Cinema during the first week in November. Irving Berlin wrote ten new songs for "White Christmas," the first picture with original Berlin music for more than a decade.

Songs credited to the composer include such standards as "Alexander's Ragtime Band," "Blue Skies" and "Check To Check."

Laine for BBC?

Negotiations are proceeding between the BBC and Frankie Laine's London agents for a series of radio programmes on Laine.

Jazz vanguard arrives



"I got money on the Giants," exclaimed George Frednall (r.) as he stepped from the "Queen Mary" boat train at Waterloo on Tuesday. George, husband-manager of Stan Vaughan, had arrived to pose the song for the Vaughan package tour of Europe. "The Giants" he was so anxious about had nothing to do with Shirley Rogers—he was referring to the famous American baseball team. (Drawing here is Doug Fobart, of the Herald Dispatch office. (Story on Page 8.)

HOT CLUB OF LONDON PLAN WAR ON BAN

THE British jazz world, which for so long bore the burden of a faction-split organisation—the NFJO—is to be represented by a new national body, the Hot Club of Britain.

Some of London's most prominent jazz club proprietors are uniting in the formation of this body, which will be run on the same business lines as the Hot Clubs of France, Belgium, Sweden, etc.

It is the French Hot Club, under Charles Delaunay, which is responsible for France's regular Jazz Fairs with their attendant American jazzmen.

"We, too, intend to do something about getting Americans in," said a spokesman of the British Hot Club this week. "We will do all we can to overcome the difficulties that bar American jazzmen from these shores."

It is also the intention of the Hot Club to work for the exchange of British and Continental bands and artists. Concrete steps have already been taken in negotiations between this country and Scandinavia.

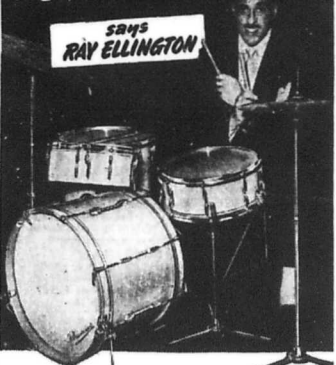
Main forces so far united in this Hot Club venture are the Back Page, Col. 1

Mantovani set for Dublin

IT is likely that Mantovani will be featured for two days (four appearances) at Dublin's Theatre Royal at the end of November. The Orchestra will be presented on similar lines to Stan Kenton and Woody Herman.

Gracie Fields is scheduled to appear at the Royal on October 28 for one night only, and Al Martino plays a week there commencing November 14.

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Laurie Menshaw's

record reviews

FRANK WEIR and his Saxophone: "Starlight Souvenir"...

THE FOUR GITS: "This Must Be The Place"...

DIMITRI TOMKIN and his Orchestra: "That's What I'm Here For"...

FRANK SINATRA: "Rain (Spilling From the Roof)"...

CURTAIN CALL SOCIETY (LP): "WALLA FITZ-GERALD"...

BEFORE I start the first article of my new MELODY MAKER series, I feel I ought to make a couple of points very clear.

One is that the Editor has invited me to act as a sort of commentator with a roving commission in Show Business and the dance music world...

Dear old Bert

There are good things to say about Bert. I am not a professional...

It is a pity that Bert is not better known. He has a very good voice...

I was rather interested in the views expressed by you in the subject of the generation gap...

Now I'm only with him up to a point. I am afraid to see the end of retrogression—and what a step

Don't be bluffed. Such men are, in the very nature of things, few in their generation.

Mark you, I am not criticising the whole movement. They have some good things, some of them most interesting...

There are some creative musical talents in the world who are not of them to be found in this country...

I reserve our admiration and applause for the men who really do have the courage, knowledge and talent to experiment...

Each week I am going to select two records which I have picked out from the many listed as being outstanding...

TOP OF THE WORLD: "We Were Three"...

TOP OF THE WORLD: "We Were Three"...

TOP OF THE WORLD: "We Were Three"...

TOP OF THE WORLD: "We Were Three"...

See the Race

I've always been partial to statistics, especially if they happen to prove anything...

Now, not being in the song publishing "game" as it is so charmingly called, I don't know quite how successful those 20 songs really are...

Statistics: No. 1 coming up, based on last week's figures...

Statistics: No. 1, 2, 3, 4, 5, 6 and 8 may be described as slow tunes...

Statistics: No. 7 and 10 being bright numbers.

Statistics: No. 11 coming up, based on last week's figures...

Statistics: No. 12, 13, 14, 15, 16 and 17 may be described as slow tunes...

Statistics: No. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30...

Statistics: No. 31, 32, 33, 34, 35, 36, 37, 38, 39, 40...

Statistics: No. 41, 42, 43, 44, 45, 46, 47, 48, 49, 50...

My Record Choice

Each week I am going to select two records which I have picked out from the many listed as being outstanding...

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and the ear will get used to it in time. But does that mean that there is any virtue in breaking that existing new one...

There are some creative musical talents in the world who are not of them to be found in this country...

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SO you want to be a band-leader

Well, well, my boy—I remember, years ago, I had just the same idea.

I, too, used to read the MELODY MAKER with probably the same thoughts in my mind as you have at this moment...

Being a bandleader is easy. If you know how. In fact, there is just nothing in it—unless, of course, you get paid in cash.

But, ah!—the glamour of it! The lights... the music... the women—especially the women in the night...

I remember a little blonde who worked in a music shop where I used to buy my ukulele.

It is a time-honoured rule among musicians to excuse any mistakes they may make during the course of the evening.

But, all these things you will get used to in time. And the question of intonation...

Any request for a band to tune some music in a certain key is a matter of course...

It is a well-known fact that no dance musician will ever admit to being a musician next to him. He can be a musician in his own right...

There are some you can about as much as you can persuade, some you can't persuade at all...

But, above all, without making these excuses, be sure you are a musician in your own right...

And, quite frankly—what's wrong with that?

ERIC WINSTONE TELLS YOU

in 6 easy lessons

There, of course you have it. I have been a bandleader now for many years...

There are several kinds: Dixieland bands, pop bands, progressive bands, bands that make money...

Let us decide, then, that you are going to lead a common or garden dance band. Of course, you will not always play in the garden...

Then, again, it is important to command respect. After I had been a musician myself for some time...

With the exception of money, length of working hours, living and working conditions, the price of beer and the opposite sex, a musician is completely uncorrupted by the material things of life.

It is a well-known fact that no dance musician will ever admit to being a musician next to him. He can be a musician in his own right...

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But what do we do about it? We heard the No. 1 band—and the announcer called the words.

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ONE NIGHT WAIL!

by Maurice Burman

Radio critic Burman

Will any gentleman deny that this column recognises the supremacy of American bands? We don't think so.

But we are glad we heard this baboon of a band in Germany. We don't think so.

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ALL SECONDHAND, OVERHAULLED AND RECONDITIONED

Table listing various Besson instruments and their prices, including saxophones, trumpets, and clarinets.

CHAPPELL'S BAND

All the material listed here is obtainable from your local music dealer, or from the address below.

Table listing Chappell's Band repertoire, including songs like 'I Love Paris', 'Allez-Vous En C'est Magnifique', and 'Money Burns a Hole in My Pocket'.

NEW WORLD NOW AND FOREVER

Table listing New World repertoire, including songs like 'I Love Paris', 'Allez-Vous En C'est Magnifique', and 'Money Burns a Hole in My Pocket'.

MUSIC SERVICE

The Encore Series are specially arranged by Jimmy Lilly to suit any combination from Trio to full Orch.

EXCURE SERIES 36 each

Table listing Excure Series repertoire, including songs like 'I Love Paris', 'Allez-Vous En C'est Magnifique', and 'Money Burns a Hole in My Pocket'.

On the air

(TIMES GMT—EST MINUS 1)
SUNDAY, OCTOBER 3:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

MONDAY, OCTOBER 4:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

TUESDAY, OCTOBER 5:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

WEDNESDAY, OCTOBER 6:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

THURSDAY, OCTOBER 7:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

FRIDAY, OCTOBER 8:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

SATURDAY, OCTOBER 9:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

SUNDAY, OCTOBER 10:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

MONDAY, OCTOBER 11:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

TUESDAY, OCTOBER 12:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

WEDNESDAY, OCTOBER 13:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

THURSDAY, OCTOBER 14:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

FRIDAY, OCTOBER 15:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

SATURDAY, OCTOBER 16:
 8:57-9 A.M. J. Williams Report.
 9:15-10:30 P.M. Sunday Entertainment.
 10:30-11:30 P.M. Sunday News.
 9:30-10 P.M. Bechet, etc.
 10:30-11:30 P.M. Musical Comedy.
 11:10-12 J. Melody-Ground.

And here is Steve's song (see page two)

I'm On My Way To Heaven With You And A Ticket For Wilhelmshaven - By - The - Sea (Ti-tol, Ti-tol)

Moderato Slow.

Lyrics:
 I'm on my way to heaven with you and a ticket for Wilhelmshaven by the sea, I've got my friend will be my guide by my side, how happy we head in the clouds as we sing, we'll smile as we sing, we'll smile as we sing, we'll smile as we sing.

RADIO REVIEWS

NORRIS PARAMOR AND HIS ORCHESTRA
 10:30 p.m. 23-94

We're not, we think, merely a band, we have no fear of expressing an opinion. But in the case of this series we are saying neutral for reasons which will follow. Almost every week, the day after this programme, a name band or orchestra comes to the attention of the radio and television audience. It is a name which is familiar to us all. It is a name which is familiar to us all. It is a name which is familiar to us all.

Songwriters!

THE MELODY MAKER is running a competition for songwriters—and the prize is that most treasured of all prizes: PUBLICATION.

Full details and rules of the competition are published in the M.M. dated September 20. It is free to all songwriters and you may send for one to the Melody Maker, 25 Abchurch Lane, London, E.C. 4.

THE ILLUSTRATIONS There are hundreds of carefully chosen music type examples, many of which are of considerable length, completely filling several pages.

FREE PARTICULARS—To the Melody Maker, Ltd., 150 Harley Hill, St. George Street, London, E.C. 4. Please send 1/6 in stamps, particulars of "The New Musical Educator" together with your terms of any payment.

MAKERS OF MELODY SONG COMPETITION
 I/we have read and understood the rules, and hereby certify that my/our composition is my/our original and unpublished work.

DE MONTFORT HALL - LEICESTER
 SUNDAY, OCTOBER 10th - 3 p.m. & 6.30 p.m.
 ARTHUR KIMBLETT Presents THE ONE AND ONLY—
MAX BYGRAVES
 HARRY GOLD "PIECES OF EIGHT"
 and ALL-STAR BILL

VICTORIA HALL - HANLEY
 THIS SUNDAY, 5.45 p.m. & 8 p.m. Arthur Kimblett Presents AMERICA'S MOST EXCITING VOICE—
AL MARTINO
 TEDDY FOSTER with his ORCHESTRA and ARTISTS

HIPPODROME - ALDERSHOT
 SUNDAY, OCTOBER 10th, at 5 p.m. & 7.45 p.m.
JOHNNY DANKWORTH & HIS ORCHESTRA
 with CLEO LAINE - FRANK HOLDER - TONY MANSELL

TOWER BALLROOM - NEW BRIGHTON
 THURSDAY, OCTOBER 7th. Danc'ng 7 to 11.30 p.m.
 Presenting with pleasure
JACK PARNELL & HIS ORCHESTRA
 plus BILL GREGSON and his MUSIC. Admission 3/6

Color

Max Jones Reviews

BUCKTOWN FIVE/STOMP SIX
 Spenser and the Bucktown Stomp Six
 Everybody Loves My Bucktown Five
 Spenser (soprano); Eddie's Heats (alto); Chasms Blues (dr.); Hoopla (b.); Steady Hot Blues (dr.); London AL358—27s. 3/6.

These eight titles were released here a few years ago on the original recording was not made in the States. Vogue put them out here in '78, and they were reviewed at length in our issue of 3/1/53.

The vocal and five purely piano interpretations provide a fascinating musical picture of the final performance of Morton. The vocal and five purely piano interpretations provide a fascinating musical picture of the final performance of Morton. The vocal and five purely piano interpretations provide a fascinating musical picture of the final performance of Morton.

JELLY ROLL MORTON LP:
 Piano Solo
 Mammy's Blues (10); Michigan Water Blues (11); Don't You Leave Me This Way (12); Original Rag (13); The Naked Dance (14); The Grass (15); My Love (16); King Porter Stomp (17); My Heart (18); Commodore #123A, #1231A (19); Love (20); (Vogue L68-284—4s.) (do. do. 282); (do. do. 284); (do. do. 285); (do. do. 286); (do. do. 287); (do. do. 288); (do. do. 289); (do. do. 290); (do. do. 291); (do. do. 292); (do. do. 293); (do. do. 294); (do. do. 295); (do. do. 296); (do. do. 297); (do. do. 298); (do. do. 299); (do. do. 300); (do. do. 301); (do. do. 302); (do. do. 303); (do. do. 304); (do. do. 305); (do. do. 306); (do. do. 307); (do. do. 308); (do. do. 309); (do. do. 310); (do. do. 311); (do. do. 312); (do. do. 313); (do. do. 314); (do. do. 315); (do. do. 316); (do. do. 317); (do. do. 318); (do. do. 319); (do. do. 320); (do. do. 321); (do. do. 322); (do. do. 323); (do. do. 324); (do. do. 325); (do. do. 326); (do. do. 327); (do. do. 328); (do. do. 329); (do. do. 330); (do. do. 331); (do. do. 332); (do. do. 333); (do. do. 334); (do. do. 335); (do. do. 336); (do. do. 337); (do. do. 338); (do. do. 339); (do. do. 340); (do. do. 341); (do. do. 342); (do. do. 343); (do. do. 344); (do. do. 345); (do. do. 346); (do. do. 347); (do. do. 348); (do. do. 349); 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IVOR MAIRANTS SUPPLIED THIS SPECIAL TRANSCRIPTION OF Tal Farlow's solo on MOVE

by the Red Norvo Trio—Vogue LDE 061

Musical score for 'MOVE' by Tal Farlow, transcribed by the Red Norvo Trio. The score consists of 32 numbered measures across four systems, with various musical notations including notes, rests, and dynamic markings.

I HAD never heard of Tal Farlow when a long-playing record of the Red Norvo Trio was played to me about three years ago. Parlow's virtuosity...

Rich harmonic sequences

I think it is his earthy, "clean" tone, directness and rich harmonic sequences and exciting phrasing...

Analysing the notes

Coming back to the solo, it is interesting to analyse the notes and the construction of the harmonies...

JAZZ FILMS

THOSE who read announcements of the forthcoming jazz film, 'Private Hell 36'...

DEREK HAWKINS for value in saxophones... HAWKES CLIPPERTONE Trumpet... STANLEY LEWIS offers Scherer Super Alto...

MAHALIA JACKSON... I THINK it would be appropriate to consider Frederick Ramsey's new book...

RAMSEY has arranged his vast material alphabetically and also the record companies are in the habit of thinking up fancy titles...

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HUBERT W. DAVID'S SONGSHEET... I still do not think the song is a religious song...

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SOLO EQUIPMENT... MUSIC TO LYRICS... DRUMS... RECORDING... SMALL ADS ALSO APPEAR ON PAGES 14 AND 15

HIP PARADE analysis

DURING the past three months, our Hip Parade has provided a great variety of hit songs.

TOP TUNES... LITTLE THINGS MEAN A LOT... THREE COINS IN THE FOUNTAIN... THE STORY OF TINA...

THE STORY OF TINA... GILLY GILLY... THE LITTLE SHOEMAKER... SWAY (QUIN SERA)... NEVER NEVER LAND... SKY BLUE... HOLD MY HAND... THERE MUST BE A REASON... WANTED... SECRET LOVE... IF I GIVE MY HEART TO YOU... YOU'VE GOT TO BE A HEART... PARAMOUNT

NO PICTURES at the Windmill BUT WE GOT A FEW...

Dick Richardson

WERE going to miss amiable Jack Golden around town. For seven and a half years he has been happily in London writing songs for show and film. Now, reluctantly, Jack is returning to Florida to live.

This frank Yank doesn't want to go home. "But," he says, "there's nothing doing here. It's waste of time peddling songs down the Alley. Why with the advances you get here you'd have to have two or three songs published every week just to get by! And, brother, that's a lot of song!"

Green?

SWITCH to someone who is happy in her work: Paula Green. She writes to tell me that she has been in Germany for 2½ years, "and loving it." She is now at the Continental Room in Stuttgart's Grand Zepplins, broadcasts every Saturday night over AFN's records with Irwin Lehn's outfit.

Happy Day

IT'S my private view that a West End season without Frances Day in a musical is as dull as lunch in a British railway hotel. But this effervescent, let's be optimistic, energetic, and Shaftebury Avenue can go take a jump!

Frances's "guest-artisting" at provincial dance-halls ("The resident bands are finer" she enthuses), and she's now hearing a new act for radio



and records: Frances Day and Her Four Knights, backed by piano, electric guitar and drums. Happy Day is Here Again!
Nocturne
ON the Night Beat, the Embassy Bar is itself again at the piano after a short illness. Heneker has a couple of new numbers which he's written with Tedwell Chapman. In

the royalties from the records of four artists—Frankie Laine, Manonville, David Whitfield and Doris Day—you could take rest and I bet I'd make more jolly over any given period!

Queen Cole

FOR so long has Ivy Benson been the undisputed queen of the all-girl band field that it's zestful to smell a challenge near the corner.

I'm looking forward to the Jazz Jamboree at Kilburn Square on Sunday week, mainly to get an eye and ear-full of Gracie Cole's all-girl band, Young Queen Cole (she's dark and petite and 27) plays piano and trumpet and has a team of 11 girls with her.

Etc., etc.

I REVELLED once again, the other night, in "The King and I" at Drury Lane. What a ravishing, enchanting show it is—and what an amazing 22-carat gold artist Muriel Smith is!

THE ordinary man stands on stage at the Windmill floor with the hostess at a table. Vivian Van Damm is the hostess, that his lieutenants call him Mr. Van Damm's words are law. By tradition, the Press is privileged to meet the theatre's Press



representative, Mr. Kenneth H. Bandy.

"No on-stage pictures," said Mr. Bandy with finality. "We told him we didn't want any. But could we look in on the rehearsal? We could, he allowed, but under no circumstances should we interrupt proceedings."

much chance of admission back-tramp would have of taking the Bull. But, in the Windmill, and it is significant Van Damm—even behind his back

and certain privileges. At the Windmill, the Press is privileged to meet the theatre's Press representative, Mr. Kenneth H. Bandy.

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We walked down the passage towards the shrill of girlish voices, feeling like men about to be shown the secrets of life. We walked, rather self-consciously, through a room filled with girls. We were too awed to look until we got right to the other side, our backs to the wall. The general outlook, we thought, was distinctly promising, from where we stood.

Chanting
Musically, we weren't impressed. The unison chanting of chorus girls the world over has a lot to do with the art that too effectively conceals art.

Mr. Bandy was at our elbow, urging some action. Pictures, he felt, if they were to be taken, should be taken.

The photographer anxiously hurried to unspool his gear—and stiffened at a female voice raised in cold reprimand. A male member of the company

had been guilty of some breach of discipline. He was bound over to go out or stay in, but in no circumstances to interfere.

The choreographer was equally severe on the girls. The chaise-shaking must be done with conviction, some of them flabby, sloppy stuff. We were rather embarrassed when her contempt for their effort moved her to demonstrate.

No man feels particularly brave in a woman's world. We had profound pity for the photographer when he ventured out on to the rehearsal room dancing floor. It was like a lone scout moving out of cover into the field of fire of a silent but watchful machine gun.

He closed in on the grating girls, take the perfect shot—and they stopped abruptly. He and they side-stopped him to their own numbers. He complained his frustration well, but Mr. Bandy was impatient. He was doing his best, he was running out. The pianist was likely to notice us any moment, and then anything could happen.

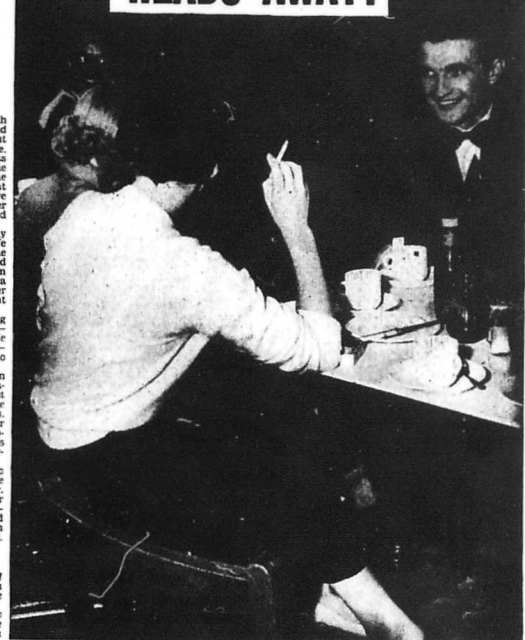
We looked hard at the two pianists, trying to reconcile them with the script that Mr. Bandy had kindly prepared for us. It was quite cleverly done—a sort of one-act play, crammed with fact and having a certain continuity, but somehow unreal.

Whacko!
Ron: That Western scene I did last week—Mr. Van Damm is making it the finale of the next Windmill show.

Charles: Whacko! How many scenes does that mean we shall have written together in the past nine years?
Ron: Two hundred and two, and that means about six hundred songs—and don't forget, Charles, you joined the Mill eight years before I did, and even now compose music for scenes from other contributors. Any ideas how many titles you've written?
Charles: Well over two thousand in my time, old chap.

We hadn't any prejudice against that sort of thing, but the three pages of typescript made our pocket rather bulky.

It was packed in with the notes we had taken when talking to Charles Rose. He's been at the Windmill for eighteen years, is undoubtedly



the busiest composer in the business.

Most of the writing he does in his Ragmex Park home. Ron Bridges supplies the lyrics and Charlie knocks out a melody to fit.

What kind of melodies? Well, with this kind of show they have to be bright and cheerful," says Charles.

The indefatigable Mr. Bandy would have told us all these things, of course. Probably more. He'd disappeared for a few minutes, was now back again. Really, he thought we'd taken a long enough look. "You see, the trouble was that all the time we were here, he had to be here."

We agreed that this was a bit thick. And left.

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No beat

I WAS glad to hear Petula Clark in such good voice in a recent Variety programme from Wales. But why on earth did she sing "My Friend"? This pseudo-religious song was as out of keeping with the mood of the radio show as Tommy Trinder would be on the Third Programme.

By the way, I can't understand why the BBC regards it as all right to sing these songs straight—but sacrilegious to put a little Frankie Laine rhythm into 'em. After all, the best-loved spirituals have a heady, wonderful toe-tapping rhythm.

But then the BBC are rumoured to have observed that before?

Bunny's tale

PROVOCATIVE talk by Bunny Lewis of Decca when over noggin. I asked his rating of the leading disc artists.

Notes now

DOES any film producer want a musical theme that might well turn out to be another "Warsaw Concerto"? Walter Landauer, of *Rainbow* and *Landscape*, has just written a "Warsaw Concerto" and, after lunch at the Savoy, he spent a lot of time telling me how good it is.

And since Walter is no beginner at the job of hissing crochets and quavers, it might be worth a try from a film company that.

THE CAN-CAN GIRL

—and other SNIPPETS
—Shav Christy Cooper's grand time band...
—Miss Anne Kaye writes from a Berkshire sanatorium for facts...
—Peterborough's grand time band...
—Harry Englemore's light orchestra...
—Katherine Dunham has signed contract to choreograph a Cuban ballet for a German film to be called "Gloria Star Parade Of 1954."

At home with Ray

WHEN the singer—the bandleader—the Variety star—the Londoner—the usual Yes, stars do have homes. And they have their own distinctive tastes, just like you or me. Some favour the old world; others, the simplicity of a service flat.

THE CAN-CAN GIRL

FRENCH cabaret star Irene will be the star of the new Cole Porter musical, "Can-Can," which opens at the London Coliseum on October 14. Her co-star will be comedian Alfred Marks.

in the upstairs rehearsal room the cameras reduces sippy movement to the sturdiest. Dancing next door, the girls are in their shoes for a chance. Practically all the girls are on a long-term contract. Even the bandleader got a solemn "Thank you, photographer," says the Press Officer.

then get about transforming the flat. He designed the rug North of the rug, the entrance hall (pictured on right); he was re-occupied. He had a wonderful, dervishy Ellingtonish shuffles bordering the door.

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David Hughes, who is singing in Variety this week at Chiswick, is going to America next year. He will appear in cabaret "The Can-Can" on the Bob Hope TV show. British members will hear him in the BBC's "Saturday Starlight" on October 16.

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Film Notes

BY TONY BROWN

THE rumour still persists that an independent British film company will make the life story of Jelly Roll Morton. That indefatigable researcher Alan Lomax was heard to express great interest in such a project some months ago. And as influential a man as Jose Ferrer is quoted as wanting to play the title rôle. The third name that rumour invokes is Lena Horne.

But so far, all seems to be rumour. There may be reasons for secrecy. It isn't unknown for two companies to be interested in the same subject, for one to get a hint that the other has actually started, and then to rush in to steal a march.

The same subject, for one to get a hint that the other has actually started, and then to rush in to steal a march.

But supposing the deal were already agreed. Lomax would obviously be a very useful man to prepare the script. It was he who sought out the aged Jelly Roll and took down his story.

Jose Ferrer as Morton? He may be something of a pianist. Is known to have a liking for jazz. But surely the part demands a Negro player? Quite apart from important considerations of colour, the inflections of the speech demanded would surely defeat even the most accomplished player.

Yes if one of a thousand talented but relatively unknown Negro actors were cast as Morton, what box-office appeal would the film have?

MORTON have ambitious plans for singer Vic Danone. In "Athena," he is teamed for the first time with Debbie Reynolds. Producer Joe Pasternak thinks the two will click both in this and their second appearance together in "Hit The Deck."

Recent producer of "Athena" confirmed Pasternak's opinion that he has found a promising new romantic comedy and musical coupling.

BINGO CROSBY'S latest starring vehicle, "Country Girl," is likely to be his biggest test as an actor. He plays an ageing and hard-drinking musical comedy star.

Crosby is known as a man undaunted by such challenges, even by being co-starred with Oscar winner William Fielding.

When Fielding's columnists, intrigued by this set-up, cross-examined Bing on his reactions, he answered them handsily with airy generalities on baseball, his son Gary's prospects as a singer, and life in the old days.

But he did comment on the Crosby-had-to-start-all-over-again theme.

"It would be a lot tougher," he admitted, "There are so many singers now. Just look at the list of records any week. Thirty or forty listed regularly, all sung by top people."

"When I broke in there wasn't nearly the competition there is now."

RALPH BLANE and Hugh Martin, composers of "The Traveler Song," contribute a dozen new songs for RKO-Radio's "The Girl Rush."

WARNERS' "The Young In Heart"—inspired by the Sinatra recording of the same name—has reached the production stages. It stars Frank with Doris Day.

Sinatra has already recorded three titles from the film—"Sinatra has already recorded three titles from the film—"But, Not For Me," "Someone To Watch Over Me" and "One For My Baby, One For The Road."

Incidentally, the Day girl sports a feminine equivalent to the crew cut in the film. In case the girls are interested, it's called the Princeton Butch style.

RELEASES

ROMEO AND JULIET (Odeon, Leicester Square): In one word, magnificent. Beautifully staged, imaginatively directed, skilfully acted by a mixed British and Italian company. This production is freed from schoolroom shackles.

HER TWELVE MEN (Empire, Leicester Square): Greer Garson as a teacher in a boys' school. She comes out with a series of story to give, performance, sensitivity and high intelligence. "Why did I know him to marry a musician?" he asks one of her twelve little men. "A good point," replies Garson.

MEN OF THE FIGHTING LINES (Empire, Leicester Square): Set war over a town that builds up to a climax which somehow doesn't materialise. Impressive above-the-clouds device of mock heroics.

THE IRON MASK (Cameo, Polytechnic Regent Street): Romance of 17th Century. Fairbanks, Senior, classic of swashbuckling. Fast, daring and nostalgic. New musical background and commentary by Fairbanks Junior.

THE RISING SUN (Radio, Coventry Street): Drama about the formation of a youth by a woman. Delicate and moving. Concerns the flowering of adolescence. Romance, and performance from Eddie. Pierre-Michel Beck and Nicole Berger. Realistic and strictly for those above 16. Rating age.

CINERAMA

LAATEST phase in the battle of the screens and diffusion of sound in Cinerama—the first development in large-screen and super-sound presentation which has only just arrived in Britain.

Briefly, Cinerama seeks to take audiences into the film rather, as in 3-D, to hurt the film at them. Natural sight gives us a 180-degree view. While standing forward, objects at both sides are also seen. These are thrown on to the screen by three separate projectors. Biggest snag is that the points where these separate images merge are still disconcertingly visible—a disadvantage that will doubtless be overcome eventually.

by Tony Brown

of England with deceptive naïveté.

And there were the others, too numerous to list here, some as yet names unknown on this side of the Atlantic, of merit unguaged by English ears.

All emerged from the Customs shed with unshaken morale, gathered close against the strangeness of the atmosphere, until the small shoal of welcome broke the party into conversational twos and threes on the way to the dining-room.

Here was band agent Harold Davison, who drove an impresario's Jaguar to meet his boss. There was his road manager, Douglas Tubutt, to establish liaison as the man who knew the times and dates.

Some dined; others wine; all talked. They told of the pinocchio games that sustained them against sleep over the sea. Jack just ordered roast beef and a whisky aperitif. "This," he said of the world, "is the real stuff. They make it here."

Two of the party, (aching to see the inside of an English pub, had already wandered off, past the administration buildings, out on to the main road, and there was a pub. Chuckling at their unquenched thirst, they ordered stout and light ale, smacked in antic-

Singer Connie Russell rehearsed the new ballad, "This Is My Love," which will be featured in the film of that name. The film stars Linda Darnell, Dan Duryea and Faith Domergue.

Melody Maker

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Vol. 30, No. 1099

OCTOBER 9, 1954

Registered at the G.P.O. as a Newspaper

EVERY FRIDAY - 6d.

15 U.S. JAZZMEN

AT precisely 11.40 a.m. last Friday, "Jazz Parade" flew into London Airport. When the airliner doors opened, the package spilled out on to the tarmac—a swarm of jazz talent imported for the delectation of Continental jazz fans and exiled Americans.

There was the legendary Coleman Hawkins as affable as a star of two decades can be expected to be so early.

There was the much-discussed Illinois Jacquet—a small man, an eager talker. There was the childlike Sarah Vaughan, talking in her second view

of England with deceptive naïveté.

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—JUST PASSING THROUGH

impation as it was poured. But the barman looked sour when Adriano Ace and One Johnson stepped forward, and they wandered back to the airport unquenched.

It was impossible to avoid the

union ban. The Melroy Maxon remarked that many of its readers would like to hear the boys play.

"Well, sure, we'll play for them," said Jacquet. "That would be impossible, we regretted."

"How's that?" said Jacquet. When we told him that the story went back to the old days, when Pettillo's union put the ban on the Flynn band, his perplexed look told us that we were recounting news.

"Something," he observed, "should be done."

Conversation

Our choice was either to attempt to engage a scattered party in conversation, flicking this one and that with a greeting, a question, or to single out for ourselves a subject and to annex his brief respite between planes.

Chance solved that one. Our camera broke in on Johnson and Ace just as they sipped their first beer on English soil. We slightly bruised their goodwill by insisting on taking down names, in all politeness, a necessary task.

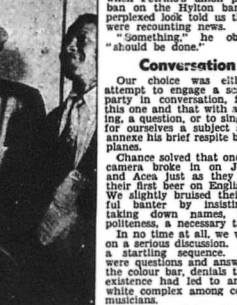
In no time at all, we were in on a serious discussion. It was a startling sequence. There were questions and answers on the colour bar, drink, and its existence had led to an anti-white complex among coloured musicians.

There was flat criticism of the cool "from Johnson. "I don't like it. Jazz has got to be emotional. Those cool boys are making a new kind of music."

Page 6, col. 2



The Melody Maker went to London Airport in force to meet the all-star American jazz contingent. Here, Tony Brown tells of great Sarah Vaughan, Coleman Hawkins and Illinois Jacquet. On page six, Max Jones gives his impressions of a luncheon with the "Jazz Parade" stars.



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The "Jazz Parade" musicians were in London last week-end—but not to play. They broke their journey from New York to Stockholm at London Airport. Here they are pictured leaving the plane for a breather.

L. to R. (Front) Cole Johnson, Al Lucas, Coleman Hawkins, Jimmy Jones, Illinois Jacquet and Sarah Vaughan; (back) Johnny Carrey, Saib Shihab, Matthew Gee, Russell Jacquet and Joe Benjamin.

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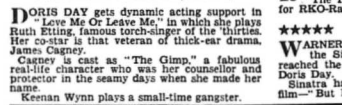
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JAMES CAGNEY—HE PLAYS "THE GIMP."



DORIS DAY—SHE PLAYS RUTH ETTING.

DORIS DAY gets dynamic acting support in "Love Me Or Leave Me" in which she plays Ruth Etting, famous torch-singer of the thirties. Her co-star is that veteran of thick-ear drama, James Cagney.

Cagney is cast as "The Gimp," a fabulous real-life character who was her counsellor and protector in the seamy days when she made her name.

Keenan Wynn plays a small-time gangster.

"Miss World" 1954

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PUBLISHERS GET ARMSTRONG DISC BANNED: 'IN BAD TASTE'

LOUIS ARMSTRONG'S version of "The Whiffenpoof Song" has been withdrawn by the Decca Record Company only a fortnight after its release.

The record is subtitled "The Boppenpool Song" and was issued on Brunswick 05235.

The cause of all the trouble (writes Edgar Jackson) is that Louis, the inextinguishable traditionalist, parodies the original lyrics by Rudyard Kipling (from his "Barrack Room Ballads") to cock a snoot at the boppers.

Francis, Day and Hunter, acting for the copyright owners, thought it was not in very good taste, and at their request Decca withdrew the record.

Pye quash new disc rumours

THE various rumours concerning the intentions of the famous Pye Radio Company of Cambridge to increase their activities in the recording field, which have been circulating for months and were repeated again last week (not in the M.M.), can be finally disposed of in the following exclusive statement to the M.M. by Pye director Mr. Charles A. W. Hartner:

"Our connections with gramophone records lies at the moment with our ownership of the Nixa Record Company, whose classical catalogue is well known to need any further comment. We are always ready to go further into the realm of gramophone records, and it may well be that in the future we shall do so with popular as well as classical records. But at the moment we have no definite plans, and certainly no commitments to associate ourselves with any other recording company, British or foreign. Should any such developments arise we promise to let you know immediately."

Lion Roy records for sister

Lion Roy, British drummer who recently returned from America to visit his family, is making a special session for his sister, singing star Shani Wallis, in London.

The disc was made at the request of Shani, who has expressed keen interest in the young British artist.

Lion used the unusual line-up of electric sax, two saxes, bass, piano and drums.



Gracie Cole

BBC interview Jamboree girl

All girls' leader Gracie Cole will talk on "What It Is Like to Appear on the Jazz Jamboree" in the BBC's "Home For The Day" feature on the Light Programme this Sunday (9.10 a.m.).

A few hours later she will be singing the stage with her band at the Gaiety Theatre, Kilburn. She will be the only girl leader among a host of men.



This photograph of Louis Armstrong was taken on his last tour of the Far East, when, during an *offstage* moment, he swapped instruments with a young Japanese girl, Chiemi Iri. The string instrument is a sakuri (Japanese violin).

Winestone coming home

Tonight, Wednesday, BENNY WINESTONE, tenor sax and clarinet man familiar to pre-war London jazz fans who heard him with many big bands, plans to return to England later this year.

He will take with him two big men as the nucleus of a band. They are trumpeter Herbie Spanier (no relation to Murgos), reputed to be a modernist comparable with Chet Baker, and Joey Masters, a pianist originally from Boston and formerly with Mel Hall's band.

Winestone, Spanier and Masters have busy now writing the music for the new band. The group will include trumpet, trombone, tenor, alto and bass, two, three rhythm and a girl singer.

A Canadian resident for many years, Winestone worked two and a half years for the United States.

He was in New York for several months in 1948 and played with Joe Blaney's short-lived band.

BAGATTELLE CLOSURE

An order was made in the Chancery Division last Monday for the compulsory winding-up of the Bagatelle Restaurant, Ltd., on the petition of Mrs. Sophie Hyams, trading as the Continental Restaurant of Old Compton Street, Soho.

SEE--- HEAR--- DANCE TO---

Eric Laive
AT HIS ORCHESTRA

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BACKSTAGE

'in gay Farce



EVERYTHING happens in Paris.

A couple of hours from London and you're in a different world; the world of lights and gaiety of wine, women and song.

As Big Ben strikes one, and the streets of London shiver into a gloomy semblance of a ghost town, Paris spreads her petals and comes to life. In London, you'd probably have gone to bed by now. You would have come out of the theatre just before eleven, managed to get in a quick drink before they called "Time," and would just have caught the last bus home.

Waking up

In Paris, the cabarets are awakening; and you can stay in a bar until you've had enough and they close the shutters behind you.

The jazz clubs, too, are awakening. At the St. Germaine, the Flingside, the Mars, the Bout sur le Toit, the guests are getting lively—and you don't know who will be sitting in next: Sidney Bechet, Don Byas, Mary Lou Williams, Lil Armstrong—all members of the American colony that's taken for granted by France's avid jazz fans.

But then Paris is a mecca for the Americans. And you never know who'll bump into—even in daylight, which treats Paris with a gentleness it never reveals in any other metropolises.

I met Rudy Vallee—two steps from the Arc de Triomphe in the very heart of the city. He was surrounded by a crowd of about 50, 25 arc lamps, and a couple of cameras.

Rudy Vallee, crowning idol of the early thirties, was in the set.

No sun

The set was a café in the Avenue de la Grand Arrière, and everyone was ready to roll 'em and get the film in the can. As they say, But I see—in the British papers, too. But there are other stars in the film—and Rudy Vallee is one of them.

Rudy was approached for the role of a music-hall comedian who gets mixed up with two brunettes in Paris. Then United Artists decided that Rudy knows Paris so well, and that he might just as well play his own sweet self.

Too young!

The only difficulty was that Rudy looked too young. They wanted him to look his own age of 53, and—well, he just didn't. So they had to add grey to his hair to achieve an air of reality!

He told me that he had been hunting Paris for the perfect saxophone—and he'd found it. Back in the old days Rudy was quite a boy when it came to sax playing. He split the time playing and singing with his old collegiate orchestra.

In a "Gentlemen Marry Brunettes" he hopes to get a chance to play a few notes in a street parade. But the rôle is first and foremost a non-musical one.

Rudy is only playing one concert while on the Continent—and that will be at an officers' club. But

When Liliane Montevocchi left the London Stoll after appearances with Roland Petit's modern ballet, she found the streets dismal and deserted. Back home in Paris, life would just be beginning.

He'll take his shoes off at the Café de Paris in London when he heads over your way.

I have 65 very old numbers locked up in my head," he told me.

Then the sun came out—and Rudy did his stuff before the cameras. While the technicians shouted, and people rushed hither and thither, someone told me about Rudy's arrival in Paris.

Apparently he "planned into the city a couple of hours before he was expected, with the result that there was nobody at the airport to meet him. He asked the air-crew where they stayed in Paris, and they named two hotels.

A palace

However, he found that the rest of the cast was booked in at one of those "palaces" found only in France. He stayed a night—then found out the price.

He took the pilot's address from his pocket and looked for his little hotel. Next day he phoned his friends.

"I have a first-class room with bath and shower and the price is a dream and not a nightmare," he cooed.

And someone murmured, "Yes, Rudy is an intelligent guy."

Henry Kahn



RINGS ON HER EARS

THE most important items in June Phillips's wardrobe are her ear-rings. And others have shown as much interest in them as she does herself.

While playing cabaret in Cairo some years ago King Farouk called her over to admire the ear-rings she was wearing. Now she collects them.

She has several dozen pairs including creations shaped like gold candelabra, silver baskets of fruit and a pair of antique silver horns.

June (pictured on left) toured for a good start. He was singing as he served Sid Phillips with lunch at the Queen's Hotel, Torquay.

But his was no ordinary voice. It has intonation and confidence.

Sid hooked the singing waiter

THE barber sang while he gave his customers a shave. You know him today as Perry Como.

And we've all heard about the singing call-boy. He's Dickie Valentine.

A singing waiter is a logical follow-up. But whether he treads the path of a Como or Valentine remains to be seen.

Certainly he's got off to a good start. He was singing as he served Sid Phillips with lunch at the Queen's Hotel, Torquay.

But his was no ordinary voice. It has intonation and confidence.

GEORGE BARTRAM RECOUNTS AN UNUSUAL STORY OF SUCCESS

"Do you sing with a band?" inquired Sid. "Oh, no," came the reply. "I am a member of Torquay Operatic Society's Hoteliers Choir."

Sid was interested and made arrangements to hear the waiter rehearsing with the choir.

As soon as he heard his solo of "Santa Lucia," he knew that Allan Cadman had a voice which could make the grade in the dance music world.

Band job

He immediately offered to take him under his wing and train him until he had gained the necessary experience. Now, 30-year-old Allan Cadman is appearing with the Sid Phillips band at theatres and ballrooms all over the country.

What is more, it looks as if Sid's prophecy is coming true—the man repeatedly called for in this modest young hit song, "Lisa."

How does Allan fit in with Sid Phillips's forthright Dixieland style? He sticks to the sentimental numbers to which he is suited in contrast to the more rhythmic style of Betty Miller.

Allan took up singing during the war when he was asked to sing at Naval concerts. While serving in America, he sang at the "Blue Bird" club in New York. Before being spotted by Bernard Hilda's band at Rome's Del La Rosa, he is shortly coming home. Snap up this lively thrush, someone.

Odd notes

I HEAR that Georgia Brown, now crooning at the Kit Kat, Rome, after a long period with Bernard Hilda's band at Rome's Del La Rosa, is shortly coming home. Snap up this lively thrush, someone.

I LIKE the smoochy Mills Brothers version of "So Blue on Decca. This is the only combination that has been able to resist the advance of the Deep River Boys.

I ADMIRE Dorothy Squires' financial acumen in sinking her own personality into a third of the Andrews Sisters' act.

I WISH that all records in future, called "murder" or "forty-fives." That way one could find some space, in a small flat, to store them!

SHOW BIZ BEAT

I DEPLORE the Musicians' Union's attitude to films made for American TV. It's work isn't it? It's paid, isn't it?

An American singer forgoing the Hit Parade is a bold star and a slap in the face to the British public.

But Bill Johnson won't be a star of the same night. He's in the London and Broadway productions; Howard in the wood versions. And both are stars of their craft.

Dangerous

I ALWAYS knew that nightclubbing had its perils—apart from loss of sleep. Then Len Young, the Singing Fool, walking around with his arm in a sling or, rather, he was just before he went into hospital this week.

Fractured something-or-other gained when some jovial speaker removed Len's coat at the Stork Club. Why don't these joke merchants listen to the cabaret instead of teyng with the furniture?

Bow Bells

A FIRST-CLASS "short" called Bow Bells is supporting The Belles Of St. Trinians at the Gaiety Theatre, Haymarket, and will soon be coming your way.

It is necessary because it successfully gets away with a commentary which relies solely on traditional Cockney songs. John Haver and Jean Steward are excellent comedians, and Betty Lawrence not only plays the piano accompanied in the cabaret but also is responsible for the arrangement.

I would hate their work to go unnoticed. It is an audacious idea which could come off brilliantly.

DEPARTMENT OF CONSIDERABLE PROGRESS: When Tommy Tinder goes on stage at the Empress Hall this Christmas it will be his first time that you hear in song and dialogue.

Claude Langdon tells me that it has cost thousands of pounds and a couple of years' research to devise a method which will cut out the "dabbing" that has always proved so irritating. Aren't we lucky people?

BRITAIN'S STARS ARE TOPS

BRITISH Variety artists have a big future in Irish Variety. Who says so? Manager Paddy Gogan, of Dublin's 4,000-seater Theatre Royal. And the statement came after Lita Roza played in Dublin's stronghold of Variety.

Paddy Gogan told BACKSTAGE: "We have not had a big dose of British Variety artists here this season; but the ones we did have did big business."

"Two biggest successes? Lita Roza and Ronnie Ronalde. The latter packed the house the week before the ex-health vocalist played Dublin."

"Ronalde was as big as anything we've had this year," said Paddy.

That's a big tribute. Just look at the names that have played the Royal: "King" Cole, Frankie Laine, Vivian Blaine, Roy Rogers and Dale Evans and Guy Mitchell.

Their tours were highly publicized in the National Press and in sponsored radio programmes; they were greeted by Press conferences and radio interviews.

On the other hand, Ronalde and Ronnie practically "sneaked" in.

At home with Mrs. (AUDREY HEPBURN) Ferrer



AUDREY HEPBURN, star of *Sabrina Fair*, spins some records at home. The labels show a leaning towards the more swingy pops.

There's likely to be a lot more jazz in Audrey's new home, though, because Mel Ferrer—whom she married last week—is a keen jazz fan.

He was a disc-jockey early in his career, and it was probably because of his jazz interest that Benny Goodman proposed him to play the title role in *The Benny Goodman Story*.

Tony Brown writes about the Goodman role on page 14.

Now they're talking about "THE BIG MAN" OF BRITISH JAZZ

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Nick Richards

IN about a week's time it will be too late to do what most of us planned last year. To have our Greetings cards ordered, delivered, signed and addressed to avoid that last-minute rush!

Yes, Christmas is nearly here! And so is pantomime. Is it too late to hope that a few original songs may yet be written and included in this year's pantos? Despite all the premature mourning, Panto is not dead. But it can retrace mortally wounded if this year's pantos are not observed.

(a) Star artists must not be allowed to go out of character and drag in their "trade-mark" ventriloquial, juggling, comedy routines at the expense of the plot.

(b) "Top Ten" songs must not be plugged just because they happen, currently, to be the disc-jockeys' delight.

There is absolutely no justification for "Cinderella" going into a hot chorus of "Gilly Gilly Osenetter Katzenellenbogen By The Sea". But it could happen—probably will.



TAKES YOU ON THE...

her in a radio series called "Talking About Jones."

But, since she was a kid, Lind has also been a stage performer. Why, then, is she not used in pantomime, musical comedy, revue or summer-season seaside shows? I don't know the answer. I just pose the query.

Blood!

I THOUGHT you might like to know...

It was Irene Koehler who coached redhead Adrienne Corri for her terrific piano-playing sequences in the new Robert Donat film, *Leslie O'Life*. Irene provided the sound, Adrienne, the finger-symphonics. And to such effect that, after the final shooting there was blood on the keyboard!

I now copyright the title of a new film: "Blood On The Keyboard!"—Don't Shoot The Pianist, He's Doing His Best!

Window player

WHEN you see the new murder-thriller, *Rear Window* you will pro-

Poor Liz

I must be a bit irksome for Libeth Webb, who did such a good job in the *West End* as the *Salontion Army* girl. It happens, currently, to be the disc-jockeys' delight.

Some Hollywood music-maestro must have done a magnificent job on Jean's voice to make her worthy of this rôle—judging by the last time I heard her warble uncertainly at a party!

Wasted

I HATE to mark at the dear old BBC—after all, they so rarely snarl back that the entire exercise becomes one-sided.

But, often, their planners are sadly incompressible. Last Monday, for instance, on Light programme. At 3.45 p.m. Jerry Allen and his Trio sang a "Workers' Playtime" session: a "radio" hit and the singing star of such music (or, indeed, any music) had to wait until 9 p.m. when very soon you will be hearing

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Allan Cadman

ANNIE'S MEN VARIETY

Bill Johnson

Big hand

American singing Scottish might have expected some bold star and a slap in the face to the British public.

But Bill Johnson won't be a star of the same night. He's in the London and Broadway productions; Howard in the wood versions. And both are stars of their craft.

Howard Keel

Artistry

He introduced Angel Marlo—a cute blonde with a lovely voice—in a couple of duets, and concluded his act in Shakespearean style—wig, tights and beard—this one false, and applied in the face of the audience which showed she hid her shoes at him and sang in a shrill voice when he assumed bitterness at her command.

By the time this appears in print I sincerely hope to have Howard Keel at least once more. I could not estimate all this artistry in one viewing. His performance left me with the feeling that so many popular singers are just cheap—and hope I am neither a snob nor a "square."

Howard Keel is a performer with a capital 'P'.



Howard Keel

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J.S. JACQUET

HAROLD DAVISON'S Jazz Parade has marched to triumphant successes on the Continent. The jazz trail first blazed in Germany has already spread through Holland and France where the star-studded U.S. package has three fans and MM critics with enthusiasm. From ROTTERDAM, Anton Kop Jr., reviewing Saturday's concert at The Hague, writes:

Coleman Hawkins played fluent, inspired and swarming improvisations on such classics as "Body And Soul".

Outstanding Hawk

It was a great pleasure to find out personally why the Hawk became one of the outstanding names in jazz. Illinois Jacquet soon discovered he could play to the gallery. He honked and screamed his way through several up-tempo tunes, culminating in a crazy performance of "Flyin' Home". Jacquet, however, sounded acceptable in slow tunes like "September Song". But it was Sarah Vaughan who stole the show. This girl is truly Divine. Never before has such a noisy audience been so suddenly stilled.

3 bands picked for Scarborough Spa

Impresario Henry Hall has engaged noted violinist Eugene Pini to lead a 10-piece orchestra next summer in the new Pain Court of Scarborough Spa.

'GOOD LUCK' HAYDN JACKSON

The concert was brought to a close by the Dixie Satcha. She sang "Tenderly," "Perdido" and "Dear Old Moon" all full of subtle shades and colours reminiscent of the great Ella Fitzgerald.

In Britain

In their first British appearance the Jazz Parade Orchestra will play at the USAF Camp, Scitoville, on Monday, where the Tony Kinsey Trio, with Joe Hamilton at the substitute Scott Band, will also appear, and at the USAF Camp, Larkspur, next Tuesday, in company with the Koo Moonis Sextet.

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IVOR M. CULE,
Clark to the Council,
Town Hall, Skegness.

PARADE SWEEPS



The "Bean" (above) jumps while Jacquet squeals. Two action shots taken during the Jazz Parade's tour in Germany last week-end. On the right is Illinois's trumpeter brother, Buster.

MM contestant hurt in Midlands crash

TWENTY-ONE pints of blood were given to Midlands leader Lee Lombard—a well-known MM dance band contestant—following a severe accident on Tuesday night.

Lee Lombard—a well-known MM dance band contestant—was taken to Birmingham General Hospital and given the blood transfusion.

His injuries are reported to include the loss of two fingers, broken ribs, fractured arms and severe back and head injuries.

Another newcomer is Jimmie Wright, on tenor. (Alma) was taken to Birmingham General Hospital and given the blood transfusion.

Members of his band include who has played with Claude Hopkins, Hot Lips Page, Lucky Millinder, Dizzy Gillespie and Charlie Parker.

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Cole Porter's CAN-CAN

BACKSTAGE



"NUMBER Twenty-one," the sports-coated pit conductor was shouting above the noise of re-tuning brass and strings as we walked into the empty Coliseum auditorium. "Number Twenty-one—the last half. I want to beat you out one, two, three, four and five.

"Right? Start at bar 79; that's from where the principals exit to the first kick by the girls."

He raised his hands; the noise died away. He paused—then dropped the baton. And that was our introduction to Cole Porter's "Can-Can."

Dress rehearsal

It was a dress rehearsal. The house lights were up, the curtain still down. Except for photographer Ron Cohen and ourselves, plus three knots of people animatedly conversing in the front rows of the stalls, the vast theatre appeared to be empty.

But when the 25 gentlemen of the pit had finished with Number Twenty-one, we saw unmistakable signs of furious activity. A girl in black trousers and a short white duffie coat ran down the centre aisle to confer with MD Charles Prentice ("Dendree Vivian" choreographer) who whispered PFO Fred Grattan into our ear from the row behind us.

There was a murmur of voices and a shuffling of feet from behind the dark curtain. A man in a blue blazer came out on to the stage apron and gazed critically up at the distant theatre ceiling.

A few people, some in stage make-up, drifted into seats in tactful positions half-way back in the stalls. Photographer Ron Cohen whisked his camera away into a strategic cove in a stage box. The three knots of people dispersed—either to tables set up in the aisles or to a box behind the stalls temporarily fitted up as a producer's ops-room.

The man in the blue blazer came out in front of the curtain again.

"Okay?" he called.

"Okay," echoed an American voice from the back of the auditorium. "Take it right through."

"Can-Can" is set in Paris—in Montmartre, to be exact—in the last quarter of the nineteenth century. The story concerns an upright and pious judge ("Gary And Dolls" star Edmund Hockridge), determined to put a stop to the "naughty" dances featured by the owner of an illegal Montmartre cabaret (Irene Hilda). And, of course, his inevitable conversion to the viewpoint of the Latin Quarter artists and girls, Miss Hilda's in particular.

The naughty dances are very naughty indeed. The costumes are brilliant—particularly in a suggestive and witty ballet dealing with Eve, the snake and other creatures in conubial pairs frolicking in the Garden of Eden.

Lynn—predict that Gillian Lynn—one-time star of the Sadler's Wells Ballet—will be hailed as a new commode.

(She plays a big part opposite comedian Fred Astaire as well as being principal dancer in "Can-Can.")

"I can't certainly predict that Irene Hilda will be a riot.

Her timing and technique, applied to the typically French voice-with-ooz-in-it, her very considerable range and the sheer, dazzling vitality she brings to her role, make her a "natural" dancer in

At one point in the show, in that near-empty theatre, with no audience reaction at all and men in shirt-sleeves at the side of the stage, she moved almost to tears—in the middle of a song, too!

The rehearsal we saw lacked Alfred Marks. He had a sore throat and was resting. His place was taken by the stage manager—a young man in a green corduroy jacket and grey trousers.

The run-through was only interrupted twice, once by a despairing fellow from the back of the stalls, and once when God's sake!—once when the producer asked Alfred Marks's understudy to take over a vocal stage-manager for a vocal

BACKSTAGE, THE CAST READY THEMSELVES FOR THE NEW COLE PORTER MUSICAL, THE GIRLS WHO WANTS ONE NEW CAST MEMBER, EDMUND HOCKRIDGE PAYS A VISIT TO CO-STAR IRENE HILDA.

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CEYLON LEADER VISITS BRITAIN

SACHA BORTSINAS, band leader at the Galle Face Hotel, Colombo, Ceylon, for the past seven years, is currently on a short holiday and business visit in London before visiting Canada and America.

Sacha's band is basically an eight-piece outfit and has featured a British girl vocalist for several months. She is Kim Taylor, who will be returning home in a month, after completing her contract with Sacha.

Another newcomer is Jimmie Wright, on tenor. (Alma) was taken to Birmingham General Hospital and given the blood transfusion.

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HEATH

From Page 1

sure you would not have tolerated had you been the chairman of the British Musicians' Association, so, quite rightly, the inflexion is

curbed. Unfortunately, since then no sound basis has been worked out for the benefit of the musicians on both sides.

Can I, respectfully suggest that you let my hand into the ring for a trial period of four weeks, in exchange for an American commission for the same period, and let's see how it works out.

Finally, as I consider this a matter of great interest to the entertainment industry, have taken the liberty of making this letter available to the trade papers, both here and in the USA.

MU policy

When told of Ted Heath's proposal to Petrillo, Harry Francis, Secretary of the MU, commented:

If a concrete proposal came forward for an exchange of that kind we would give it favourable consideration. It would be in accordance with the MU's policy of open doors.

Heath, Ted Heath, 41 The general public who are interested in dance music had the position clarified.

Ted and his band make their first playing trip to France when they appear for the U.S. Forces at six one-night dances commencing at Fontainebleau on Wednesday next.

The band returns to Britain in time for its next programme of the U.S. Forces during Session series on October 26.

Trade for Colony

American vocalist Trade Adams is to play four weeks in cabaret at the Colony Restaurant commencing on November 15.

STOP PRESS

S. Britain Western Regional Final results: 1st, Raymond Kaye—2nd, and Outstanding Musician, Russ Jones. Report, pictures, next week.

Pichard GOLDEN CANE REEDS

proved themselves top grade

As a recording and radio solo artist I have to be very exacting in my choice. Ivor Mairants' strings have proved themselves to be absolutely top grade for all types of playing."

BERT WEDDON

IVOR MAIRANTS' PLECTRUM STRINGS

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Price (inc. P.T.) 10/- set of 6. Stocked in all music stores. Also available in 24/28/32/36/40/44/48/52/56/60/64/68/72/76/80/84/88/92/96/100/104/108/112/116/120/124/128/132/136/140/144/148/152/156/160/164/168/172/176/180/184/188/192/196/200/204/208/212/216/220/224/228/232/236/240/244/248/252/256/260/264/268/272/276/280/284/288/292/296/300/304/308/312/316/320/324/328/332/336/340/344/348/352/356/360/364/368/372/376/380/384/388/392/396/400/404/408/412/416/420/424/428/432/436/440/444/448/452/456/460/464/468/472/476/480/484/488/492/496/500/504/508/512/516/520/524/528/532/536/540/544/548/552/556/560/564/568/572/576/580/584/588/592/596/600/604/608/612/616/620/624/628/632/636/640/644/648/652/656/660/664/668/672/676/680/684/688/692/696/700/704/708/712/716/720/724/728/732/736/740/744/748/752/756/760/764/768/772/776/780/784/788/792/796/800/804/808/812/816/820/824/828/832/836/840/844/848/852/856/860/864/868/872/876/880/884/888/892/896/900/904/908/912/916/920/924/928/932/936/940/944/948/952/956/960/964/968/972/976/980/984/988/992/996/1000/1004/1008/1012/1016/1020/1024/1028/1032/1036/1040/1044/1048/1052/1056/1060/1064/1068/1072/1076/1080/1084/1088/1092/1096/1100/1104/1108/1112/1116/1120/1124/1128/1132/1136/1140/1144/1148/1152/1156/1160/1164/1168/1172/1176/1180/1184/1188/1192/1196/1200/1204/1208/1212/1216/1220/1224/1228/1232/1236/1240/1244/1248/1252/1256/1260/1264/1268/1272/1276/1280/1284/1288/1292/1296/1300/1304/1308/1312/1316/1320/1324/1328/1332/1336/1340/1344/1348/1352/1356/1360/1364/1368/1372/1376/1380/1384/1388/1392/1396/1400/1404/1408/1412/1416/1420/1424/1428/1432/1436/1440/1444/1448/1452/1456/1460/1464/1468/1472/1476/1480/1484/1488/1492/1496/1500/1504/1508/1512/1516/1520/1524/1528/1532/1536/1540/1544/1548/1552/1556/1560/1564/1568/1572/1576/1580/1584/1588/1592/1596/1600/1604/1608/1612/1616/1620/1624/1628/1632/1636/1640/1644/1648/1652/1656/1660/1664/1668/1672/1676/1680/1684/1688/1692/1

U.S. JAZZ PARADE SWEEPS CONTINENT

HAROLD DAVISON'S Jazz Parade has marched to triumphant successes on the Continent. The jazz trail first blazed in Germany has already spread through Holland and France, where the star-studded U.S. package has fired fans and MM critics with enthusiasm.

From ROTTERDAM, Anton Kop Jr., reviewing Saturday's concert at The Hague, writes: Coleman Hawkins played fluent, inspired and swinging improvisations on such classics as "Body and Soul."

Outstanding Hawk
It was a great pleasure to find out personally why the Hawk became one of the outstanding names in jazz. Illinois Jacquet soon discovered he could play to the gallery. He hooked and screamed his way through several up-tempo tunes, culminating in a crazy performance of "Flying Home."

3 bands picked for Scarborough Spa
Impresario Henry Hall has selected three bands to play at Scarborough Spa. Eugene Pini to lead a 10-piece orchestra in the new Palm Court of Scarborough Spa.

'GOOD LUCK' HAYDN JACKSON
Drumming with ERIC LAWE'S ORCHESTRA WIMBLEDON PALAIS



The "Bean" (above) jumps while Jacquet squeals. Two action shots taken during the Jazz Parade's tour in Germany last week-end. On the right is Illinois' trumpeter brother, Russell.

MM contestant hurt in Midlands crash
TWENTY-ONE pints of blood were given to Midlands leader Lee Lombard—a well-known MM dance band contestant—following a severe accident on Tuesday night.

Bill Coleman off on German tour
Pass, Wednesday—Trumpeter Bill Coleman left Paris last week for a two-month tour of Germany.

Cosmopolitans
Sacha fronts a cosmopolitan line-up derived from Spain, Cuba, Britain, New Zealand, Germany and Vienna.

Blue Rockets back at Tottenham
The Blue Rockets return to the stage on October 16 at the Royal Tottenham.

HEATH
From Page 1
You would not have tolerated had you been the head of the British Musicians' Union, quite rightly, the intux was undecided.

MELODY MAKER
INCORPORATING "RHYTHM"
Member: Adis Bureau of Circulation

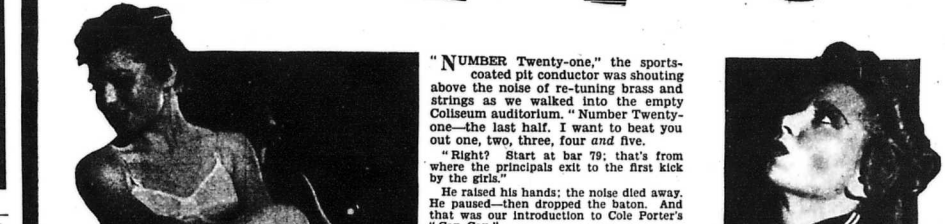
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TRUDE FOR COLONY
American vocalist Trude Adams is to play four weeks in cabaret at the Colony Restaurant commencing on November 15.

STOP PRESS
A British Western Regional Final results: 1st, Raymond Kaye—2nd, Outstanding Musicians, Russ Adams. Report, pictures, next week.

Cole Porter's CAN-CAN

BACKSTAGE



"NUMBER Twenty-one," the sports-coated pit conductor was shouting above the noise of re-tuning brass and strings as we walked into the empty Coliseum auditorium. "Number Twenty-one—the last half. I want to beat you out one, two, three, four and five."

Dress rehearsal
It was a dress rehearsal. The house lights were up, the curtain still down. Except for photographer Ron Cohen and ourselves, plus three knots of people animatedly conversing in the front rows of the stalls, the vast theatre appeared to be empty.

Naughty dances
"Can-Can" is set in Paris—in Montmartre, to be exact—in the last quarter of the nineteenth century.

Vitality
Her timing and technique, added to that typically French voice-with-a-sob-sist, her very considerable range and the sheer, dazzling vitality she brings to her role, make her a "natural."

Continued inside

THE STARS USE THEM... proved themselves top grade
As a recording and radio solo artist I have to be very exacting in my choice. Ivor Mairants' strings have proved themselves to be absolutely top grade for all types of playing.

IVOR MAIRANTS
Available from your local dealer.
Price (inc. P.T.) 25/- set of 6. Single top of most grade. Absolutely! See your local dealer.

COUNTY BOROUGH OF GT. YARMOUTH MARINA OPEN-AIR THEATRE
The Marina Amphitheatre situated in the central part of the Marina has a capacity of 1,000 seats.

STOP PRESS
A British Western Regional Final results: 1st, Raymond Kaye—2nd, Outstanding Musicians, Russ Adams. Report, pictures, next week.

BACKSTAGE, THE CAST READY THEMSELVES FOR A DRESS REHEARSAL OF THE NEW COLE PORTER MUSICAL, 'CAN-CAN'.
THE TOP PICTURE: ONE OF THE GIRLS WAITS FOR HER CALL HERE, EDMUND HOKRIDGE PAYS A VISIT ON CO-STAR IRENE HILDA.

ON THE SHOW-BIZ BEAT WITH—

Dick Richardson

ERIC MASCHWITZ and George Postford are approaching the end of an eleven months' lepack-and-aspirin stint. They've been turning that venerable thriller, "The Ghost Train," into a lively vehicle for Reg Dixon.

Maschwitz, battle-scarred in many a West End musical affair, admits that it has been a tough assignment. "I hope we've pulled it off, but we've had to bring a musical slant to the play without losing any of the suspense."

"Sam Coslow took one look at the original play, when I showed it to him, groaned and said, 'Gee! How the heck can you make a musical out of this? We'll see if they've succeeded when "Happy Holiday" hits the Palace on December 22, after a few weeks' tour."

No war! GLASGOW Empire is pulling out of the annual Christmas pantomime "civil war" this year. Instead, the Empire is going abundance on a six weeks' season of variety-cum-musical with three changes of programme during the season.

Question ANY significance, I wonder, in the postponement of Edmund Purdom's visit to his native Britain—which was due this week?

Big laugh FOR my money, the blindest laugh of the week comes with the rumour that Mario Lanza, who is completely convinced that he is the natural

Wetter and better brushless shave

Ever tried to shave without water? Hell! It's easier that softens beards, and Corvette Brushless contains a "wetting agent" that reduces the surface tension of water and makes it really soft-ten stubble. A smooth, perfect shave results.

WONDER which is the worse piece of miscanthology—Tony Curtis as Benny Goodman or Doris Day as Ruth Etting in the forthcoming "Love Me Or Leave Me" movie? We'll see it in the picture.

From the Pit LESLIE BRIDGWATER I plumped for "Bewitched, Bothered And Bewildered" as the pit music for the witchcraft comedy, "Bell, Book And Candle," at the Phoenix Theatre.

GAUMONT • LEWISHAM SUNDAY, 24th OCTOBER — 6 & 8.30 p.m.

JACK PARNELL ORCHESTRA • JOAN REGAN BOB MONKHOUSE • TITO BURNS • TERRY DEVON 3/- to 6/- — LEE 1331

ODEON • ROMFORD SUNDAY, 24th OCTOBER — 5.30 & 8 p.m. ED. W. JONES presents

AL MARTINO • THE 'SQUADRONAIRES' 3/- to 6/- — ROM 300

TITO DID PLAY with his gloves on!

FIFTEEN years ago, a shy, shaking youth stood in the wings of a large theatre ready for his first concert. His knees were trembling, and he thought they would buckle under the weight of the monster accordion strapped to his chest.

And there, standing behind him, was his first big booker—Ambrose; the great Ambrose himself; the Ambrose whose name people whispered.

And as he stood there, the vast crowd waiting before him, his fear left him. The ordeal wasn't such an ordeal after all. Before he knew it, it was over. And he was backing, off the stage, beaming at his hard-won triumph.

Without remotely touching "Marlene Dietrich" business Kay Thompson has been doing very nicely for the Café de Paris, thank you. Now, with Noel Coward back in his favourite haunt as from Monday, the Café's winter season should start with a bang.

Man's world THE Royal Variety Show is certainly a merry bill—even if, less and less each year, it resembles real Variety. But I guess there are dark mutterings on the distant side of the pop vocalists brigade.

Stan Stennett brushes up his trumpet... COMEDIAN Stan Stennett, always longed to play the trumpet. In his days as a guitarist in Cardiff, when he played guitar and sang vocals with local bands, he looked Louis Armstrong.

Look out, there! No—he is not a con-records list, too! He records the guitar part on a tape recorder, plays it back and joins in on trumpet.

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GAUMONT THEATRE, BRADFORD SUNDAY, NOVEMBER 7th, at 7.30 p.m. ED. W. JONES presents the World's top-selling "Daker"

GUY MITCHELL with TEDDY FOSTER & HIS ORCH. etc. 3/- to 6/- — Bradford 26716

MUSIC AT WOOD GREEN

They're not COULD play with his gloves on. Green this week—and believe me, the intriguing plink-plink music makes fascinating listening—try to catch these airings.

They've been in Britain two years now, appearing in cabaret and at concerts. For the next three Sundays they broadcast in the BBC's "Diamonds And Pearls."

These boys used to play in semi-pro bands back in Trinidad. They've been in Britain two years now, appearing in cabaret and at concerts.

Personally, I think TITO should increase the proportion of music in his act to a great degree. And I don't suggest this because I think TITO ought to think of the people who've come to hear him play jazz.

Astaire will be— A MONG new musical films in production, A or about to go into production, are Pat Jones, Gags And Dolls, Oklahoma, Porgy And Bess—and of course, Azazelle Like You and Carmen Jones.

Robert Green, producer of the stage show, proposes to use the original stage cast, making a bi-lingual or possibly even tri-lingual film version.

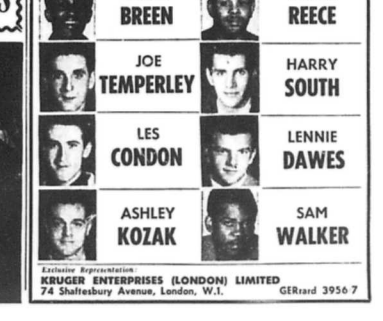
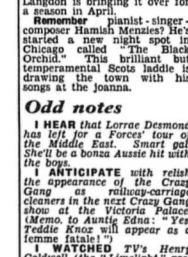
Coming your way from October 22nd... the most EXCITING Musical Experience... of your life—

TONY CROMBIE and the Orchestra

ANNIE ROSS, DIZZIE REECE, HARRY SOUTH, LENNIE DAWES, SAM WALKER

—Daddy Longlegs—

Excelsior Representation KRUGER ENTERPRISES (LONDON) LIMITED 74 Shaftesbury Avenue, London, W.1. GRand 3956-7



Notes

YEARS ago, when Janet Gaynor was in the original "A Star Is Born," she played a cigarette girl who rose to be a Hollywood star.

In keeping with present-day trends, the rôle has been modified. In the re-make of the film, now completed, Judy Garland becomes the star. But she starts off as a dance band singer.

Florida

ANDRE PREVIN, known to record buyers as a pianist with a rather fluid style, has been musical director of many MGM films. Now he gets credit as a composer. His assignment is to write music for "It's Always Fair Weather." In the score are twelve songs, to be shared between Dan Kelly, Gene Kelly and Dolores Gray.

Bingo!

BING CROSBY will be starred with French ballerina Jeanneane in "Anything Goes" scheduled to go into production in January.

Apart from the title song, it will be a treat to hear Bing croon versions of those Cole Porter classics, "You're The Top" and "I Got A Kick Out Of You."

Duchin

COLUMBIA are to make "Music By Duchin," life story of the famous Eddie, cocktail pianist whose toothpaste smile helped him to fame in the Thirties.

In the early days, bandleader Leo Reisman introduced Eddie to the New York columnist, Jerry Wald. Wald wrote about Eddie and the pair he came pally.

Now Jerry Wald is executive producer at Columbia.

Duchin is dead. But the company doesn't have to colour Duchin's life to turn it into dramatic material. When the war came, Duchin enlisted in the navy, rose to lieutenant-commander. He was on O-Day and saw service at Okinawa and two Jims.

Camera!

"EXACTLY LIKE YOU," Frankie Laine's starring vehicle, goes before the cameras in December.

Superscope

IF you have already seen 3-D CinemaScope and CinemaScope, and hope to enjoy Crooner and Kaye in Vista-



VICENTE GOMEZ, ONE OF THE WORLD'S GREATEST GUITARISTS, IS SET FOR A SPOT IN "MOONFLEET." HERE HE IS ON THE SET OF "SHOWS OF KILMARNANO" WITH AVA GARDNER AND GREGORY PECK.

BY TONY BROWN

vision, you may care to make a note of yet another process—Superscope.

This has been adopted by RKO-Radio, enables any cinema equipped with Superscope anamorphic lenses to present any film of any system on screens of any size.

That was all we needed!

Moonfleet

VICENTE GOMEZ, one of the guitar greats outside the world of jazz, has been recruited for MGM's "Moonfleet." Gomez, who gave us an unforgettable dramatic background for "Blood And Sand," will write gipsy music for Parisian dancer

Liliane Montevecchi, and will be seen and heard in the film.

Timberjack

THERE are five new Hoagy Carmichael numbers in Republic's "Timberjack." Hoagy, who never wrote a really bad song in his life, gets lyrical help from probably the greatest of them all, Johnny Mercer.

And film fame seems to have caught up with Hoagy after years of fringe, he is co-starred in the film.

Suffering

ACTORS, as we've observed before, are ever ready to suffer for their art. John Gregson, who had to learn piano fingering for his role in "My Baby," is now learning how to handle a guitar "convincingly."

We wish him luck. If he succeeds, it will be the first time for any non-playing actor. They usually look as if the guitar has been locked in their grip by an electrical short-circuit.

Gracefully

CRACE KELLY, who scores with "James Stewart in 'Rear Window,'" is taking singing lessons. She wants to move in on musicals.

High hat

NOW that film biographies of bandleaders are in vogue ("The Glenn Miller Story," "The Benny Goodman Story," "Music By Duchin"), some company is bound eventually to get around to Ted Lewis. That is, if the vogue lasts long enough.

Just think what Hollywood could do with the Lewis story. Lewis's gimmick was to call himself "The High-Hatted Tragedian Of Jazz." Wonderful. They'd have him in love

with the beautiful socialist. He wouldn't get her, of course. If he did, they couldn't work the laugh, clown, laugh gag.

His band would be unsuccessful at first, depicted by a narrow-minded public.

And just as it was on the point of folding up, Lewis would have an INSPIRATION. He'd book a fifty-strong section of beautiful chorus girls and play to a search-fronted audience in the Carnegie Hall. He'd really tear 'em up in time for the fade-out.

Such a comedy starring Ted Lewis will never be made.

Says Lewis: "They're after me, but I'm not signing until I know it will be authentic. Don't want any of that phony Hollywood hokum they put in 'The Glenn Miller Story.'"

Dragnet

THERE'S a little jazz in the film version of "Dragnet," plus a talking part for hornman Dick Cuthbert. Cuthbert recorded music, too, for a cope scene with Ray Sherman, Matty Matlock, George Van Epps, Elmer Schneider and Nick Fatool.

★ STOP PRESS.—Two film companies reported to be after George Shearing's biography. Negotiations under way.



LOOK out for the 22-year-old girl who made it in "Jazy Galleon." She's Julie-Augustine of famous solos and bandleader Jimmy Dorsey. This is a small beginning for Miss Dorsey. The stars are Jane Wyman, Howard Hines, Thelma Ritter and Charlton Heston.

Jazzy Ida

APPARENTLY British-born Ida Lupino, the actress who runs her own production company, is a modern jazz fan.

Soundtrack to her "Private Heat" is supplied by ex-members of the Kenton organization, while in "Mad At The World" the Howard Rumsey group plays and is seen as well.

Such a talented girl might be the first person to produce a really authentic jazz film. Sorry trade. An authentic film about modern rhythmic music.

Jazz Dance

THE soundtrack from Roger Titon's film "Jazz Dance" reviewed on this page a few weeks ago, has been put on record.

The record is so far available only in America, and appears on the Jaguar label. This is new—even to American jazz fans—for the Jaguar label makes its entry into the jazz market with this LP.

The film was made at a jazz session at the Central Plaza in New York, and among the musicians seen and heard in it are Pee Wee Russell, Jimmy McPartland, Papa Foster, Jimmy Archey, Willie (The Lion) Smith and George Wettling.

The Jaguar label follows up this release with a couple of other jazz LPs and sets of calypso and mambo dance.

White Xmas

PARAMOUNT'S "White Christmas" reunites Bing Crosby with Irving Berlin, who wrote ten new songs for the film.

It must have been an occasion for mutual congratulation. The record of the title song has sold to date around 9,000,000 copies.

Now, we wouldn't hazard a guess at the Crosby percentage on the record. But even at a mere twopence per disc, he would already have collected £25,000. Likewise, don't waste his time scribbling that miscopy.

Reviewed

LEASE OF LIFE (Leicester Square Theatre) Makes the welcome return to the screen of Robert Donat, playing an intellectual country parson. Sounds dull, but isn't. It has that prime reason for being—

—a good scenario. Skilful acting coaxes characters into life. George Treloar's music and he gets magnificent support from first-class and unexpectedly entertaining.

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SUNDAY, 24th OCTOBER — 8.30 & 3 p.m.
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DEEP RIVER BOYS - TEDDY FOSTER ORCH.
BILL MAYNARD
2/6 to 6/- — PLYMOUTH 5392

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SUNDAY, 17th OCTOBER — 8.30 & 3 p.m.
ED. W. JONES presents
TED HEATH
3/- to 6/- — RIP 2900.
Seats available for 5.30 Concert only.

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SUNDAY, NOV. 7th, 6.30 p.m. Arthur Kimbrell presents
THE JOE LOSS BAND SHOW
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GUY MITCHELL
ERIC WINSTONE & HIS ORCHESTRA
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CHISWICK EMPIRE
SUNDAY, OCTOBER 17th, at 7.30 p.m.
ARTHUR HOWES presents
JOHNNY DANKWORTH & HIS ORCHESTRA
Cleo Laine - Frank Holder - Tony Mansell
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Vol. 30. No. 1101

OCTOBER 23, 1954

[Registered at the G.P.O.
as a Newspaper]

EVERY FRIDAY - 6d.

To star in new Pigalle Show



Yana Castle, the 23-year-old singer whose performance last Saturday in TV's "Variety Parade" whisked her picture on to the nation's front pages, has been signed to star in a new floor show opening next month at London's Pigalle Restaurant. She was spotted in the BACKSTAGE Supplement five weeks ago.

HEATH, MOULE 7 FOR ALL-BRITAIN

Lyne will not defend title

THIS year's All-Britain Championship—to be staged in the vast King's Hall at Belle Vue, Manchester, on November 14—promises to be the most exciting ever held. For the current champions, Johnny Lyne and his Orchestra, have decided not to defend their title. The field is thus left open for any of the 12 finalists from the 1954 contesting season to step into the championship class without Johnny's formidable competition.

To the thrills of this great band-battle—involving the cream of Britain's semi-professional dance band talent—will be added the powerhouse music of the great Ted Heath orchestra, with Dennis Lotis, Kathy Lloyd and Bobbie Britton, and the last-minute additional attraction of the Ken Moule Seven, straight from its success at the 1954 "Jazz Jam-boree."

Miss MM

Ken's boys will also be accompanying the girl who beat 1,000 other aspiring vocalists to win the title of Miss MELODY MAKER OF 1954—Valerie Kleiner. The whole five-hour event will be compered by no less a BBC personality than Franklin Englemann.

The event is certain to be a sell-out. Fifty per cent. of the tickets have already been sold. For those remaining—at 10s. 6d., 9s., 7s. 6d., 5s. 6d. and 4s.—early

Page 8, Col. 2

ANNIE COOLS OFF THE HAWK



Annie Ross and Tony Crombie were among the privileged few who saw the U.S. Jazz Parade Show at Sculthorpe on Monday (reviewed on p. 5). Annie, who sang with Coleman Hawkins in the States, here mops the "Bean's" brow during a session break.

Reg Owen seriously hurt as car crashes wall

ARRANGER Reg Owen met with a serious motor accident last Saturday night while on his way from London to Bristol, where his wife, American cabaret star Virginia Somers, was appearing in Variety.

His blue Ford Zephyr car plunged head-on into a wall at Wick, near Bristol, and he suffered grave injuries. He is believed to have a fractured skull.

Virginia rushed to Cosham Hospital, Bristol, and sat for 24 hours at his bedside while he remained semi-conscious. Doctors warned her that his condition was causing considerable anxiety.

'Slight improvement'

But early this week he was able to be transferred to the nearby Chesterfield Nursing Home, where he was reported on Wednesday evening to be "slightly improved." He may be moved to London next week.

Virginia was appearing last week at the Bristol Hippodrome in the Benny Hill show. She had expected to spend the weekend in the country with Reg before rejoining the show this



Reg Owen is equally well known as a racing motorist. He is seen above in his 500 c.c. Hill Special cornering at Goodwood.

week at the New, Cardiff.

She is appearing at all performances, but cancelled a booking for cabaret on the Continent at Christmas when doctors told

Back Page, Col. 1

CHARLIE SHORT TAKES OVER PARNELL BASS

Bassist Charlie Short has joined Jack Parnell's Orchestra, replacing Kenny Knapper, who has been forced to leave owing to illness.

It is understood that Kenny has been seriously ill with pneumonia, but is now making favourable progress.

Charlie Short's engagement with Jack's orchestra is a reunion for these two old colleagues of the original Ted Heath Band.

Benny Carter weds singer Diane Day

HOLLYWOOD, Wednesday.—Benny Carter was married secretly two weeks ago in Mexico to singer Diane Day.

Benny is now thinking of a combined honeymoon and solo tour in Europe.

'British Jazz' airing for Scott Orchestra

"BRITISH JAZZ" on November 15 will see the return of the Ronnie Scott Orchestra to the "home" BBC airwaves for the first time since last April.

Les Lombard group makes air debut

Singer Les Lombard airs with his own group for the first time tomorrow (Saturday) in "Club Piccadilly" at 10.15 p.m. (L.).

Les was drummer-vocalist with Roberto Inglez at the Savoy Hotel and kept the nucleus of the band together for gigs and broadcasts when Roberto left for South Africa.

He opens with vocalist Jill Allan's Band at the Casanova, W., next Wednesday.

The band's previous airing—on the Overseas Service—was on September 9.

Other "British Jazz" attractions scheduled are Kenny Powell and his Rhythm, Dill Jones and pianist Harry Walton (next Monday), Eric Delaney and his Orchestra (November 1)—the band's first appearance on the home stations—and Billy Amstell with a special dixieland outfit (8th).

Billy's personnel will comprise Cyril Ellis (tpt.), Aubrey Frank (tr.), Bobby Mickleburgh (tmb.), Sid Heiger (drs.), Reggie Beard (bass) and Jack Drummond (pno.).

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THE 1954 GOLD RUSH IN RECORDS

NEW YORK, Monday. THE panic is on! Many years from now, doddering jazz fans will probably recall wistfully the good old days of 1954, when jazz records were showering down on the bewildered fans like so many pennies from heaven!

Never before in the history of the recording industry has there been anything remotely like the flood of jazz LPs made available to 160,000,000 Americans in the last few months.

Since the recording companies discovered that, even if 159,998,000 Americans didn't buy one of these LPs, it is still possible to come out with a slight profit, the quantity (and even the quality) of releases has multiplied beyond anybody's most polytonal dreams.

Big output

Just to give you a close-up idea of what happens to anyone in these United States confronted with the problem of digesting this enormous output in its entirety, I jotted down everything that arrived in the mail for review last week. This, mind you, was a typical week:

Monday: A package from Hollywood containing three new LPs on Contemporary. Best was a remarkable quartet session by a great new alto man, Lennie Niehaus, playing some sharp originals and four fine standards. Also a new volume of Barney Kessel, with Bob Cooper very effective on oboe and tenor.

Third, a modern set of piano solos by Martial Solal.

Tuesday: A flock of exciting new Norman Granz releases on Clef and Norgran—one 12-inch and four 10-inch (the big one features Buddy DeFranco, with a quartet on one side and a large orchestra on the other); an all-star Buddy Rich set, featuring Benny Carter, Willie Smith,



VENTURA

George Auld, Harry Edison, Milt Bernhart; a beautiful set of standards by Benny Carter, including his own lovely melody, "Key Largo," with strings.

George Wallington's first Norgran LP and, finally, the big surprise of the set—eight piano solos by Toshiko Akiyoshi, a discovery of Oscar Peterson when the JATP unit was in Japan.

This chick is amazing! Accompanied by J. C. Heard, Herb Ellis and Ray Brown, she sounds as though she spent five years studying with Bud Powell.

Wednesday: A veritable avalanche today—Victor sent an album of two 12-inch LPs by Fats Waller, as well as two other 12-inch and two 10-inch LPs.

The Waller compendium contains dozens of items with Fats playing, singing and chatting very informally, all previously unreleased except as Muzak radio

by Leonard Feather

transcriptions. Some feature Fats alone, some just with Gene Sedric; others have the full Waller sextet.

The other Victors include a fine quintet session by trumpeter Nick Travis, featuring Al Cohn on tenor; an Alex Kallao Trio session with Milt Hinton and Don Lamond; a pleasant set by the Mundell Lowe Quintet.

A collection called Jazz On The Campus, Ltd., by Max Kaminsky and his Dixieland Bashers, with Hank D'Amico, Ray Diehl, Dick Cary and Cliff Leeman.

In addition to all this, a package from Prestige, one called "Zoot Sims In Hollywood." A Miles Davis Quintet LP with some beautiful work by Miles, excel-

lent Dave Schildkraut alto. Plus an LP and two EPs by two different Jimmy Raney groups.

Thursday: Two LPs from Debut, the progressive label run by bassist Charlie Mingus. One has a John LaPorta quintet, with this outstanding clarinetist doubling on alto.

On the other, Sam Most, a clarinet and flute soloist of whom you will certainly hear a great deal more. With him are Doug Mettome (trumpet), Urbie Green (trombone), George Dorough (piano), Louie Belison and Percy Heath.

Quiet day

Friday: A quiet day. Just two LPs from Jubilee, by Lou Stein's sextet and Stan Rubin's Tiger Town Five, respectively—the latter by a young Dixieland group from Princeton University.

Saturday: An LP from Coral called "Charlie Ventura's Open House." First side features him with a quartet, the other in big band arrangements with strings, scored by George Williams.

In the next package, three new LPs from the companion Brunswick label. One is the Tony Scott Quartet, featuring this outstanding clarinetist in his best recorded work to date.

The second has the Terry Gibbs Quartet with Miss Terry Pollard walling at her modern keyboard. The third, which bears the title "Jazz For GIs," is a recording of a concert at an army camp, with Mat Matthews, Tony Scott and others. And that's the lot.

All the above, mind you, comprises simply the new releases for the week, and only the strictly jazz ones. It does not include some great LPs of jazz of the 'twenties, which have just come out on Label X, nor a new 12-inch LP of George Shearing,

composed of reissues of some of his biggest hits.

Neither does it include several new LPs in the quasi-jazz field, such as a new Ray Anthony album, or the giant "Glenn Miller Limited Edition," volume two, composed of ten 12-inch LP sides on Victor, and priced at 25 dollars.

Neither does it include a number of 45 and 78 jazz releases I received during the same six days, since presumably most of them will be eventually released on LP.

How much would you have to spend to buy this single week's output, limiting it strictly to the jazz LPs, excluding all popular discs, all rhythm-and-blues, and all reissues? It still comes pretty close to a hundred dollars—well over £30!

A hundred dollars' worth of new jazz records in a single, typical week!

Sell?

Where do they all go to? How can they possibly sell? Isn't it ruining business to flood the market like this?

Amazingly enough, it doesn't seem to be—yet. I just talked to Jack Hooke, who runs Roost, a typical small, independent recording company, the kind you would normally expect to be squeezed out of business in a situation like this. Yet, when I asked him how things were going, he replied: "Just great—I can't understand it!"

Neither can I—but it sure is nice to know.

Now turn to pages 11 and 12 for our comprehensive coverage of Britain's growing record output.

—BUT HOW TO GET THEM?

asks Steve Race

A CRI DE CŒUR, or, as the French have it, a Heart Cry, comes from a gunner stationed in the verdant corner of England known as East Kent.

He has read my article about hearing the new Sauter-Finegan LP. He would like to own the record. But it is issued only in America and he has no dollars; he gets paid only in florins. How can he obtain a copy of the record?

Well, of course, he can wait until it's issued in England and buy it out of his old age pension, which will then doubtless have risen to the dizzy heights of a couple of quid a week.

But, in addition to an army number resembling the population of China, my correspondent also has the impatience of youth. How can he get it now?

We assume he has no close relative on the spot; no GI bride for a sister, no fond aunt in Atlanta, Ga., Pittsburg, Pa., Richmond, Va., or Tampa, Fla. Not even a half-cousin in Rhode Island.

He has no lever on any resident in even one of the Forty-eight. He never lent money to Leonard Feather, went to school

with Howard Lucraft, or helped Ray Noble's granny across the road. He may be "well in" everywhere else, but not a soul in the US of A can be persuaded to send him that Sauter-Finegan LP.

Clearly, he must earn some dollars, and in that respect I think I can help him.

Dotted around this country in various places, living their own lives and keeping themselves to themselves, are a handful of American servicemen, any one of whom might allow him to perform some small service.

Theme

He could run errands for them, or take along a tape recorder and charge 50 cents a time to record A Message For Mom. He could disguise himself as a Japanese general and charge them a dime a handshake. He could fan them.

Given a certain amount of enterprise, I see no reason why he shouldn't knock up the dollar equivalent of about £5 in no time. But he will need that much.

You see, having favoured a music store in (say) Wichita, Ark., with his order, the record must go through quite a number of official processes. Before it's over, he will have to pay Export Duty, Import Tax, Postage, Freightage, Inspection Fees, Marine Charges and, possibly, Quarantine. He will have to sign a declaration that, to the best of his knowledge, neither Sauter nor Finegan are, or ever have been, members of the Communist Party.

He will have to persuade the music store in Wichita, Ark., to write on the label: "Free Sample; Christmas Present; Secondhand"—and get them to rub powdered chalk into the grooves to give the record that beat-up look so sought after by Atlantic disc-swappers.

When the package arrives in this country, he will be asked to sign a declaration to the effect that he didn't know it was coming, that he doesn't want it, that they can have it if they like, and that he didn't mind it being opened. It will finally be handed to him after due process of law, and it will very likely be bent in half.

Insurance? No, I'm afraid that's quite out of the question. The music store in Wichita, Ark., forgot to fill in the corner of the declaration which says: "Place cross here if package not to be sent at consignee's risk"

—If, indeed, they ever figured out what it meant. And anyway, he signed for it before he found it was bent.

Our gunner friend (who by now is gunning not only for the Royal Artillery but for almost anyone) has relieved himself of a fever in dollars and can now, if he wishes, make himself a beautiful shell-shaped Sauter-Finegan flower pot, with a centre hole for the water to drain out. Where did he go wrong?

Variation

His mistake, I feel, was in trying to obtain the record through such sordidly commercial channels. He should have approached the subject in quite a different way: with delicacy, and a dash of that low cunning for which life in the army provides such fine basic training.

In a word, he should have written direct to Sauter-Finegan. "Dear Eddie and Bill," he should have written, "I have been an admirer of yours ever since I was a bugle boy, and your latest LP has not yet been released in England. I can't wait to hear it, and I only want just one copy."

"Would you please write to HMV in England and ask them to hurry up and issue it so that I can buy just one copy? Then,



SAUTER AND FINEGAN.

when we hear it, all my friends can buy copies, too. Your constant fan (at 6/- per day), Gunner Blank."

Surely Sauter-Finegan would take the gentle hint. I don't think our gunner friend would have long to wait before a complimentary copy came addressed to him personally. And that would be that.

Finale

Well—perhaps not quite. He would have to pay Export Duty, Import Tax, Postage, Freightage, Inspection Fees and Marine Charges, and the record would very likely be bent in half on arrival. But you can't blame Sauter or Finegan for that.

RADIO talking point

BE consistent, a reader tells me. "You are always quoting the mid-thirties as being the golden age of broadcast dance music, and at the same time asking for more airings in order to get back to that standard. Has it escaped your notice that 20 years ago there was much less dance music on the air than there is today?"

Of course, he is right. The point, however, is that, today, the ratio of vocals to instrumentals is at least 2 to 1. Twenty years ago, it was about 50/50—and in those days no more than one chorus in any item was sung—the band usually played the first chorus and came back for the final bars. Perhaps the answer to the problem of how dance music is to regain its pre-war esteem is to cut down airtime and restrict vocal offerings to 32 bars in any number!—Bill Badley.

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The Legend Of Crosby

THE man who can make a success of a career, amass a fortune and remain popular is likely to be regarded as unique in his day and age.

That is why, in thinking up candidates who are out on their own, one tends to keep coming back to Crosby.

Crosby has three very well-known talents: a voice neither too large nor too small for the largest measure of sentiment the human ear can comfortably take at one dose; the ability to parade the nicer sides of his character unblushingly before cameras; a debunking, but unspiteful, sense of humour.

He has one other that most people miss: a quite unsentimental, down-to-earth shrewdness.

Together, the four make the most formidable jemmy ever brought to work on the strong-room of show business.

Bing Crosby has been called, quite unjustifiably, Mr. Average American. He has himself conceded that he is about the laziest man in Hollywood. The legend has come about that he is completely casual.

The Crosby success, according to his autobiography, can be attributed to luck.

None of these claims bears examination. The average American is relatively unsuccessful, hardworking and a worrier. Crosby is about as lazy as the prizefighter who deceptively conserves his energy for the big punch. Casual? Were he as casual as the myth pretends, his luck would have run out long ago.

Nevertheless, the whole Crosby legend has grown out of a very understandable human ambition. Like the rest of us, Bing likes to do the minimum of work for the maximum pay. Being shrewd, he has never forgotten that

hard cash is not, in itself, true wealth. The pursuit of money is only justified if it can buy the creature comforts and time in which to enjoy them.

"I'll play the Palladium if ever I'm in need of the money," sums up, fairly, his philosophy.

It is gratifying, in a sense, to find the human weakness of that outlook. It is difficult to escape the conclusion that Crosby, secure in fame, is somewhat indifferent to the wishes of his admirers. His passion for golf, his need to sustain the multifarious Crosby business enterprises, will drive him into occasional contact with an

embarrassingly large and enthusiastic public. The loyalty and affection manifest then is largely a one-sided traffic.

The legend has it that Crosby is a simple, a modest man, who hates ostentation and limelight. Yet no man becomes a professional entertainer without being basically exhibitionistic. No man seeks the limelight who doesn't, deep down, welcome approbation. This has little or nothing to do with immodesty, for conceit is merely the difference between a man's self-esteem and his evaluation by the world around.

Thus Crosby could retain a high opinion of his professional

worth in a world that considers him wonderful and still rate as modest.

The mere fact that Bing Crosby has been able to gauge just what he has, and budget for it accordingly, has enabled him to seize his chances while other not un-talented people, tormented by self-doubts, muffled theirs.

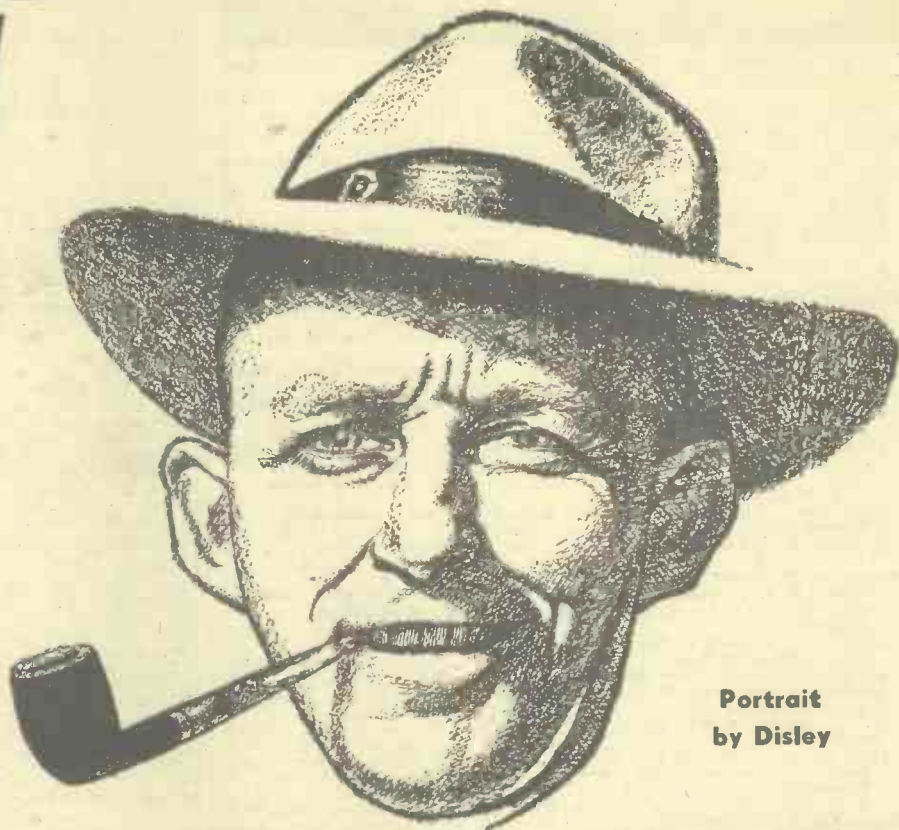
"I know only one thing," confided Bing a couple of years back. "Worrying won't get you anywhere. Whenever I press too hard on anything, it doesn't come out right. I tried pressing on a couple of songs—worked over them practically all night. When I got to the recording studio

there was a rasp in my voice." A mere couple of mistakes, mark you, had warned him of the dangers of trying too hard. Less shrewd people spend a lifetime knocking their heads against that very same brick wall. The less fortunate ones tie themselves into knots that the most expensive psychiatrist can't unravel.

People who have studied the Crosby singing technique over the years know that he hasn't always been relaxed. Compare his first recordings with those of today and you find that the 1930 Crosby produced style of a sort by an earnest, tortured determination. It was a contrived projection of emotion far removed from his present pipe-and-slippers approach.

It must be difficult for the younger generation to realise that Bing was the teen-age idol in his day. He was the man largely responsible for bringing down the

Continued on Page 5



Portrait by Disley

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WEEK COMMENCING SUNDAY, OCTOBER 24, 1954
(TIMES: GMT—CET MINUS 1)

SUNDAY, OCTOBER 24:
6.5-7.0 a.m. J: Morning Report.
10.30-11.30 J: Sunday Syncope.
1.45-2.30 p.m. DL: British Band Box.
4.33-5.15 A 12: Bechet-Luter Recital.
9.15-10.0 F 2: Heath Orchestra.
9.35-10.0 N: James, Rossotti.
11.5-12.0 J: Melody-Go-Round.
11.15-11.50 DL: Quiet Rhythm.

MONDAY, OCTOBER 25:
5.30-6.0 a.m. J: D-J Shows (daily).
10.30-11.30 J: As above.
12.0-12.30 p.m. J: Martin Block (daily to Friday).
2.30-3.0 J: Bandwagon (daily to Friday).
9.0-10.0 DL: BBC Show Band, with Sarah Vaughan.
9.50-10.0 N: Hampton.
10.5-10.30 J-271m, 547m: This is Jazz.
10.15-10.45 S: The Jazz Corner.
10.30-10.50 DL: Kenny Powell Quartet, Harry Walton.
10.30-12.0 J: D-J Shows.

TUESDAY, OCTOBER 26:
8.0-8.30 a.m. C 2: Xavier Cugat.
4.30-5.0 p.m. C 2: AVRO Jazz Contest.
6.30-7.0 DO: Rhythm is Their Business, by Denis Preston.
6.30-9.0 F 1: The New Jazz, by Carlos de Rodzitzky.
9.30-10.0 E: Doctor Jazz.
10.5-12.0 J: Band OB and/or D-J Shows.
10.20-11.5 and 11.20-11.50 DL: Heath Swing Session, with Carl Barribeau.

WEDNESDAY, OCTOBER 27:
12.15-12.45 p.m. DL: Johnny Dankworth.
5.30-6.15 DL: Geraldo.
8.0-8.15 F 2: Jazz Pianists.
8.38-9.0 N: "Miller Story" Sound-track.
9.15-9.45 F 2: For Jazz Fans.
9.30-10.30 K: For Jazz Fans.
9.40-10.15 Z: The Jazz Pattern.
10.5-12.0 J: Band OB and/or D-J Shows.
11.5-12.0 O: Experimental Jazz.
11.10-12.0 I: Rugoto, Lawson-Haggart, Renaud All Stars, Milt Jackson, J. J. Johnson.

THURSDAY, OCTOBER 28:
2.30-3.0 a.m. DO: As Tues., 6.30 p.m.
12.0-12.15 and 12.18-12.30 p.m. A 12: Champs-Elysees Jazz.
6.30-6.0 A 12: Jazz Magazine (Washingtonians, Ellington, Cohn).
8.0-8.45 DL: Say It With Music, with Jack Parnell Orchestra.
8.15-8.45 DE: Harry Gold.
8.40-9.0 F 2: Blues—JATP Session.
9.30-10.0 I: The Piano Era.
9.30-10.0 F 4: The Arranger's Role—Sy Oliver and Billy Moore, Jun.
10.5-10.30 J-344m, 55.03m: Henry Busse Orch., from Hotel Roosevelt, New Orleans.
10.30-12.0 J: D-J Shows.
10.30-10.50 C 2: Pia Beck Trio.

FRIDAY, OCTOBER 29:
6.30-7.0 a.m. DO: As Tues., 6.30 p.m.
3.0-3.45 p.m. DL: Ambrose.
4.7-4.30 N: Bob Scobey's Band, etc.
4.30-5.0 Z: Champs-Elysees Jazz.
9.15-9.45 B-258m: The Real Jazz.
9.20-10.0 Q: Jazz Club—Panorama (from J. R. Morton to Bud Powell).
10.0-11.0 P: Big Bands, Then And Now.
10.5-10.30 J: Ralph Flanagan Orch. (from Aragon Ballroom, Chicago).
10.20-11.5 and 11.20-11.50 DL: BBC Show Band.
10.30-12.0 J: D-J Shows.
10.30-11.0 G: For Jazz Fans.

SATURDAY, OCTOBER 30:
11.30-12.0 midday A 1: From The Jazz Archives (J. P. Johnson, Trixie Smith, Coot Grant and Kid Wilson, Rainey with Arm-

strong, King Oliver with Clarence Williams, etc.).
12.30-12.55 p.m. DL: Sid Phillips.
3.0-3.29 Z: For Traditionalists.
4.30-5.0 F 1: History Of Jazz.
4.30-5.0 Z: Swing Serenade.
4.35-5.0 C 2: Sarah Vaughan, Hawkins.
4.35-5.5 B: Ethel Waters, by Panassié.
5.0-5.30 DL: Helen Oakley's Jazz Story.
5.2-5.42 N: Jazz In USA.
6.30-6.48 B-379m: Hot Club.
6.45-7.30 M: Jazz Club (disc review).
8.0-9.0 F 2: Heath, Thielemans, James, Leca, etc.
8.15-8.45 DO-25, 31m bands: Rex Harris.
9.30-11.0 and 11.10-1.0 a.m. I: Varied Rhythms.
10.0-10.45 W: Dick Norton's Swing Session.
10.15 app.-12.0 J: D-J Shows.
11.15-12.0 E-H: Werner Muller Orch.
12.0-1.0 a.m. E-Q: Jazz.
1.5-1.58 H-Q: American Bands.

MUSIC AFTER MIDNIGHT (plus news briefs): Sunday, Monday: I and E. Friday, Saturday: Q and E. Every night: H and R.

KEY TO STATIONS AND WAVELENGTHS

- A: RTF Paris-Inter: 1-1829m, 48.39m, 2-193m.
- B: RTF Parislen: 280m and 218m, 258m, 318m, 359m, 445m, 498m.
- C: Hilversum: 1-NCRV 402m. 2-AVRO/VARA 298m.
- D: BBC: E-European 224m, 41.61m. L-Light 1500m, 247m. O-GOS 13, 16, 19, 25, 31, 41, 49 metre bands.
- E: NWDR: 309m, 189m, 49.38m.
- F: Brussels: 1-484m 2-324m 4-198.5m.
- G: Austrian Radio: 203m, 514m, 577m.
- H: RIAS Berlin: 303m, 439m, 407m, 49.94m.
- I: SWF B.Baden: 295m, 363m, 195m.
- J: APN: 344m, 271m, 547m, 55.03m.
- K: SBC Stockholm: 1571m, 255m, 245m, 306m, 506m, 49.46m.
- M: Copenhagen: 283m, 210m.
- N: Monte Carlo: 205m, 49.7m, 40.8m.
- O: BR Munich: 375m, 187m, 48.7m.
- P: SDR Stuttgart: 522m, 49.75m.
- Q: HR Frankfurt: 506m.
- R: RAI Rome: 355m.
- S: Radio Saarbrücken: 211m.
- W: Radio Luxembourg: 208m.
- Z: SBC Geneva/Lausanne: 393m.

IF we could be born again—but still not have realised our wish to have been brought up studying trumpet in Harlem—then we might settle with our jazz records for a district in England where there was a first-class brass band.

For the jazz and dance band profession is indebted to the brass band world. Some of our finest trumpet and trombone players had their initial training in brass bands. One is taught there the appreciation of musical discipline, intonation and dynamics as well as the worth of the team spirit.

When young brass band musicians can adapt themselves to the idiom and technique of jazz, then there are few finer players.

We are all for brass bands, in fact—even though the music they play doesn't appeal to us; the more people who become players instead of solely listeners, the better it is for the standard of appreciation of music.

Now, the BBC has of late paid much attention to this form of music. Last Saturday, for example, the National Brass Band Championship, sponsored by the *Daily Herald*, was broadcast and televised. In fact, it seemed that every time we turned either to our radio or TV sets, a brass band was playing! No wonder, for there were three separate broadcasts and two TV relays.

But on November 14 the MM is holding the finals of the National Dance Band Championship at Manchester. Twelve bands will be competing, and there will be guest appearances of the Ted Heath and Ken Moule bands. Yet this great occasion will be neither broadcast nor televised.

Isn't it strange that the BBC should show such enthusiasm for one type of music contest—and none at all for another? Particularly as dance music is far more popular than any other type of music (last year, for instance, more people went to dances than to any other form of entertainment, including the cinemas). When will the BBC show the same interest in dance bands as it does now in brass bands?

MAURICE BURMAN'S RADIO REVIEWS

KENNY POWELL
5 p.m. 11/10/54.

WITH Bill LeSage (vibes), Eddie Taylor (drums), Joe Muddel (bass) and Kenny on piano, this airing—out of the blue, as it were—was one of the most tasteful we have heard in years.

The way the programme was introduced by Jean Metcalfe, our favourite girl announcer, seemed to indicate that the BBC intends to build Kenny up. We hope this is so.

For far too long, the Corporation has featured pianists who have little thought other than to play as many pops as possible and to degrade their playing with a ruthless disregard for the finer points of dance music itself.

These unwholesome traits were absent in the performance of the Powell group. Although by no means going to the other extreme and playing a complete jazz programme, it did, however, achieve a finely proportioned measure of music calculated to please as many listeners as possible—including those who have been unfortunate enough to possess taste and appreciation of good piano music.

We think that this type of programme was just right for this time of the day—but it could be used for any period, particularly between 6.30 a.m.-9 a.m.

WORLD OF JAZZ
THE JAZZMAN'S ABC
5 p.m. 16/10/54.

IT is always a healthy sign when people can poke fun at themselves. While Charles Melville, who introduced this programme, didn't exactly do that, he did have fun with everything connected with jazz—including players, styles, writers, critics and fans.

The idea was good, well produced and even quite funny at times. If we had more than one half-hour of American jazz per week, we would welcome such

novelty shows and enjoy the luxury at the expense of jazz. Producer Jack Dabbs, however, should, we think, avoid too much talk on all programmes and bear in mind, even on funny ones like this, that the music should always come first.

When we have three jazz record shows a week, that will really be the time to laugh.

BRITISH BAND BOX
1.45 p.m. 17/10/54.

WE hope that Jack isn't going to open his show every week with an abject apology for playing modern dance music. By telling us that he receives letters from listeners saying that they "hate the modern swing stuff," he is partially defeating the object of the programme.

On no other musical programme does one hear apologies for what is played and we can't see the reason for it on this one. Jack might as well apologise for playing the pretty records—after all, there must be people who don't like them either! Indeed, as Jack said himself, one can't please everybody all the time.

We suggest, too, that it is pointless, when playing a particularly good record, to complain about other bandleaders for doing less well. This, in one way or another, happened three times. As we said before, on no other show does one hear this sort of thing.

Jack is doing really fine work for the profession; why spoil it with useless and derogatory remarks?

BRITISH JAZZ
10.30 p.m. 18/10/54.

FROM the romantic, gifted land of Scotland came this week's jazz fare. The land which has produced—after London, of course—our most talented musicians, did not entirely maintain its standard.

We heard too much of guest pianist Pat Smith, who was stylish, yet nervous and weak, and not enough of George Scott-Henderson, the pianist in the group itself.

George is a fine soloist, but, perhaps, too busy in the section. Rough but very promising was trumpet Nat Auld—and that is, as a matter of fact, a fair description of the group as a whole.

Final remark: the harmonies of the alto did not always correspond with those of the piano—naughty boy, hang him with a haggis!

BURMAN'S BAUBLE
goes to G. Scott-Henderson for his expressive jazz playing.

TOP TUNES

THIS copyright list of the 20 best-selling songs for the week ended October 16, 1954, is supplied by the Popular Publishers' Committee of the Music Publishers' Association, Ltd.

- 1 MY FRIEND (A) (2/-) Chappell
 - 2 LITTLE THINGS MEAN A LOT (A) Robbins
 - 3 HOLD MY HAND (A) Bradbury Wood
 - 4 SMILE (THEME FROM "MODERN TIMES") (B) (2/-) Bourne Music
 - 5 THREE COINS IN THE FOUNTAIN (A) (2/-) Feist
 - 6 THE STORY OF TINA (F) (2/-) Macmelodies
 - 7 CARA MIA (B) (2/-) Robbins
 - 8 THERE MUST BE A REASON (A) (2/-) Campbell Connelly
 - 9 SWAY (QUIEN SERA) (F) Latin-American
 - 10 A SKY-BLUE SHIRT AND A RAINBOW TIE (A) Lawrence Wright
 - 11 IF I GIVE MY HEART TO YOU (A) (2/-) Robbins
 - 12 GILLY GILLY OSSENFEEFER KATZENELLEN BOGEN-BY-THE-SEA (A) (2/-) Spier
 - 13 MY SON MY SON (B) (2/-) Kassner
 - 14 HAPPY WANDERER (F) (2/-) Bosworth
 - 15 THIS OLE HOUSE (A) (2/-) Duchess
 - 16 THE LITTLE SHOEMAKER (F) (2/-) Bourne Music
 - 17 MAKE HER MINE (A) Bradbury Wood
 - 18 SH-BOOM (A) Aberbach
 - 19 NEVER NEVER LAND (B) Keith Prowse
 - 20 WAIT FOR ME DARLING (A) (2/-) Lafleur
- A—American; B—British; F—Others (All rights reserved)

Hopalong Cassidy Returns

HUBERT DAVID'S SONGSHEET



A COUPLE of weeks ago, in my analysis of the current Hit Parade, I drew your attention to the record created by the Francis Day/Robbins Music group of publishers, in having under their control the top three in the Top Ten.

Eddie Standring, director and general manager of Campbell, Connelly and Co., Ltd., has challenged me on this point; he tells me that one of their associate companies, Dash Music, had a similar experience in 1936. In those days the firm was called Irwin Dash, Ltd., with Irwin himself at the reins. Present manager Frank Patten and George Seymour, the C & C group trade manager, have turned up the files for me.

It seems that "When The Poppies Bloom Again," "Chapel In The Moonlight" and "I Dream Of San Marino" were all best-sellers—but I must point out that in 1936 there was no official Hit Parade published as we know it now: a list compiled each week by the Music Publishers' Association, from music dealers' statistics received from various parts of the country.

Prior to the war years, the order in which songs finished up each week-end was determined by the number of copies sold by one wholesaler—Walsh Holmes and Co., Ltd.—and this was generally acknowledged throughout the trade. But it was only for trade purposes.

The list was not published and artists and bandleaders never saw a smell of it!

Through the courtesy of Jock Bourne, business manager for Keith Prowse, I was privileged to go through their old Collecting Guides, which they issued for their customers when they were music wholesalers. Most certainly, the three Irwin Dash numbers do appear quite prominently on the 1936-7 Guides—but then so do another 20 songs!

It is apparent, however, that from these two sources of information, the Top Tune analysis as we know it now first came into being.

Operation Friendship

THE necessary plugging to get a song in the Hit Parade becomes increasingly difficult—and it seems that, not only has a publisher got to have all the tenacity in the world in holding on to a song, he has got to be sure first of all that he has got a song to hold on to—without any attached encumbrances!

I can refer in particular to one song which you've probably seen around in the past few weeks. In July this year the Variety Club of Great Britain gave a luncheon to that great personality, William Boyd, who is internationally famed as the cowboy character, Hopalong Cassidy. Sponsoring a tour known as "Operation Friendship," the Variety Club sought to unite the youth of Britain and America. Everything was arranged—and yet one thing appeared to have been forgotten—music.

So, stepping in where angels feared to tread, Box and Cox Publications rushed in with a Harry Leon and Jack Henry song—naturally called "Hopalong Cassidy."

The trials and tribulations which attended the publication of that song would fill a book! The mere mention of the word "Cassidy" in the States can practically cost you a 100 dollars every time you open your big mouth—so well has the William Boyd organisation got every mer-

chandising angle under control. Box and Cox found themselves in deep water: lawyers to the right of them, lawyers to the left of them, volleys and thunder!

They do not class themselves as wealthy publishers by any means, but when you are dealing with a million-dollar concern like the Boyd outfit, then "phone calls to Hollywood, charter planes to Paris and champagne and caviare parties are just petty cash items.

It says much for the perseverance of Box and Cox directors Elton Box and Ben Nisbet, who spent a solid three months trying to get world clearance on their song. Through the good offices of Miss Cherry, William Boyd's personal manager, however, it all ended eventually in a real "Operation Friendship."

But it was real hard work, and the preliminaries cost a great deal of money. After all this, I only hope the song makes the grade—it deserves to.

And at least Box and Cox now know they've got a song to publish!

* * *
BIRTHDAY Greetings to Jack Warner on the 24th, Roy (Aberbach) Berry (26th) and Alan (Robbins Music) Holmes (30th). Also to the Tin Pan Alley Ball on its Eighth Anniversary (28th).

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THE EXCITING NEW HIT
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THE BANDIT
Macmelodies
THE STORY OF TINA
CINNAMON SINNER
Bourne Music
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IT HAPPENED HERE —BUT FOR GIs ONLY



THE wind was everywhere. It whistled past the unblinking beacons—for all the world like the protruding eyes of strange insects—swept across the unending tarmac, roared around the bulbous, bloated silhouettes of silent bombers, and was absorbed by the eerie night.

And high above, a searchlight poked an unyielding finger at the lowering sky of Britain's biggest base, Sculthorpe.

Laurie Henshaw reports from Sculthorpe

Hardly the setting for a Jazz Parade? Perhaps not. But once inside the NCOs' Mess, the sombre outdoor setting was forgotten. Here was warmth, humanity—and expectation.

The buzz hushed as the familiar bars of "Robbins' Nest" rocked the blue drapes shielding the stage. Then there was a roar as they parted to reveal Illinois Jacquet and his All Stars.

The first item on Harold Davison's Jazz Parade was under way.

Somehow, advance publicity and reports of the fabulous Jacquet and his scream tenor playing had led me to expect a big man. But Jacquet is small. He's slight, too. Yet his energy is unbounded. And that unrelenting drive is communicated to every member of the band.

The first thing that struck us about Kenton in Dublin was a wall of sound. Jacquet at Sculthorpe was almost as fierce.

That attack attributed to the Americans is no recording trick; they really blow. So intensified is this musical onslaught that some of the men seem to have been recruited merely for their commando tactics.

Trombonist Mathew Gee, for instance, mostly aimed his instrument at the audience and shot out bullets of sound.

Between reloading, he smacked his mouthpiece with his right hand, jived amiably, and grinned at the front rows.

Next to him, Russell Jacquet stood with wooden impassivity and sleep-shrouded eyes—until his cue. Then, with peculiarly unbending fingers, he poked at the valves of his trumpet and spurted out a flurry of notes.

He has technique, but the overall effect was blurred, and he steers a safe course from the high ones.

Behind, at the drums, sat a grinning moon of a man—Osie Johnson. Apart from leader Jacquet, he was the most impressive of them all.

His beat is as solid as the rock of New York; his power prodigious. Yet though he contributed more than the lion's share, the band didn't really swing until Illinois introduced "that man of 'Body And Soul' fame."

And that was the signal for a legend to saunter on the stage.

Illinois is good. But the Hawk is a colossus. After all these years, the towering genius of the man is still as great as ever. Maybe his phrasing on the faster numbers tends to sound dated, but his rhapsodic improvisations are unparalleled for inventive beauty—and taste.

Not for Bean the grimacing byplay and convulsive, puppet-show prancing. He just stands there in that familiar, foursquare fashion and blows notes that spell out a word that could never be overworked in this context. Genius.

Between choruses, he stood with bowed head, occasionally smiled wryly at a soloist when a phrase took his fancy.

Of course, he played "Body And Soul." We've heard it said that musicians tend

Continued on Page 7, Col. 4



THIS SUPERB ACTION PICTURE, TAKEN AT SCULTHORPE ON MONDAY, SHOWS SAHIB SHIHAB AND A YELLING ILLINOIS JACQUET.

The gunmen at the door

The Legend Of Crosby—from page 3

curse on crooners, who was heartily despised by thousands of people who today would boast for weeks if they actually saw him.

He must be just about the best-known public figure in the world—a man recognised by many who have never seen his films; a name known to others who wouldn't pick him out in a crowd. Like the man who stood among respectful worshippers when Bing practised golf swings alongside Bob Hope in England not long ago.

He was an elderly man of distinctly military appearance, interested but perplexed. He leaned toward another bystander.

"Which one," he asked in a loud whisper, "is Crosby?"

A hotel clerk in Canada was similarly ignorant. Crosby sauntered in from a fishing excursion. The clerk saw only a disreputable-looking character in a leather jacket, dungarees and in need of a shave. Coldly, he regretted that there were no rooms.

The philosophical Crosby ambled back to his car, but was identified by a page-boy and brought back to a suite.

"I have a feeling," observed Crosby characteristically, "that that lad will go far."

Taken for a tramp, in Canada, Crosby hit the other end of the

scale in Communist Prague. According to the Czech commentator, Bing was "a greedy American money-seeker who sacrifices his art for gold. Politically, Crosby stands for nothing that could be identified with the principles of Jefferson and Lincoln."

Jefferson, it may be remembered, was the man who had something to say about Life, Liberty and the pursuit of Happiness.

Perhaps the Czech audience had heard something about this; perhaps it was merely that they had heard Bing sing. For the statement evoked a storm of disapproval.

The sobering effect of marriage, fatherhood and the responsibilities brought by success probably saved the lad from Spokane from a deal of trouble.

In his wilder days, Bing showed an inclination to hit the bottle more than he could stand. Nor did he choose his companions by their social standing. One morning after, he awoke to the lively tattoo of a machine-gun on the door. The place he'd picked to

bed down was a gangster's hide-out.

People who have worked with Crosby are filled with exasperated admiration for his sangfroid. They are all taut with anxiety on the sound stages watching the minutes tick away. Eventually, Crosby drifts in.

Says Betty Hutton: "He's wearing something that passes for a sweat shirt, a hat perched on the back of his head and a pipe in his mouth. He looks like a guy who is starting a three weeks' vacation on pay."

"I'm dying watching Bing. He still has the pipe in his mouth two seconds before the orchestra gives us our cue. When it comes, the pipe is in his hand. Oddly, though I'm standing right beside him, I can hardly hear his voice. Me, I'm giving everything I have to the piece. When we finish, there's a marked note of complacency in my manner. This highly touted character is going to learn a thing or two from Betty Hutton."

"We listen to the playback. It's phenomenal—not my part, but Crosby's. Here I thought he was whispering in the mike. Instead, he sounds like Lawrence

Tibbett on an empty stomach!"

And Dorothy Lamour: "I would sooner work with that chimpanzee again than with Crosby. He's a baby, a puppy and a scene-stealer wrapped up in one package. With Crosby you never know. He may go along all day without treading on your lines or sensibilities. Then he'll throw in an *ad lib.* that not only takes over the scene like Commandos striking at dawn, but also leaves you out on a limb with a saw you have to use if you have any self-respect."

The young, irresponsible Crosby was by no means the favourite child of fortune that he would have us believe. Around the time that his late wife, Dixie Lee, started taking him seriously (which was some while after she met him), kind friends warned her not to get involved with Bing. She was going places; he was finished before he started, regarded pessimistically as a highly infectious case of Bad Luck.

Their marriage lasted until Dixie's death. Their life together wasn't highly publicised as movie marriages go, apart from the very

natural interest of the Press in Crosby's children.

Published rumour had it that the Crosbys were heading for divorce in 1946, a story which whistled like a cold draught over folk who regarded their idol as a pretty solid family man. It was particularly distasteful to the huge Roman Catholic community on both sides of the Atlantic.

Crosby comes from Irish stock and the word had gone around that the man who played a priest in "Going My Way" was a devout enough Catholic. The suggestion in the rumour that the couple had put off divorce plans because of the effect of a break-up on box-office takings had a nasty tang.

But there were no follow-ups to that first report, and if parting there had been, it was followed by an amicable settlement.

And Bing's dash back to Hollywood from Paris during Dixie's final illness helped to wipe out any misgivings that remained in loyal Catholic hearts.

NEXT WEEK Tony Brown writes about the time the audience walked out on Bing; Crosby as a front-line weapon; the Britisher he sang for.

JACK PAYNE'S BANDBOX



GENERALLY speaking, the BBC maintains a very high standard of broadcasting material, especially in serious subjects. In fact it has frequently been charged with having much more interest in these than in popular entertainment.

There has, however, been a change over the years. The lighter field is catered for pretty extensively and a great deal of thought is devoted to presentation.

Exceptions

But there are notable exceptions. We get plenty of light orchestras, as opposed to dance bands, and the sad truth is that what we get in quantity is often lacking in quality.

Have you noticed the terrible sameness of those groups which take the air during the morning? It is not merely that the instru-

mentation of each seems to be the same; many of them are cliché-ridden in orchestration and repeat *ad nauseam* the tunes that are reckoned to be popular favourites.

The main function of these "orchestras" seems to be to provide a background to the housewife's chores. What does it matter so long as the busy woman gets something to hum to?

What an unimaginative conception this is! And what a shameful lowering of BBC musical standards!

There has been much to criticise in our dance bands, but with all their faults they can claim infinitely more contrast in performance and much, much more enterprise and enthusiasm than can those monotonous light "orchestras."

Air time is precious. If the best a man can do is to throw together a hasty programme of quickly scribbled arrangements, to be played by a group of session men, then he shouldn't be allowed to broadcast.

There are plenty of well-rehearsed and well-stocked, regu-

lar dance bands who could put the time to more profitable use—and the housewife wouldn't lose anything in entertainment, either.

No confusion

READERS may have noticed that, in the present BBC series of "British Band Box," I am including records of orchestras which, for the want of a better designation (and until a new title is found), have been termed in the business for many years "concert orchestras."

Don't let us confuse them with the orchestras which play light orchestral music. They feature and specialise in popular music—the same music. In fact, which, in many instances, is played by the Heaths, the Farnells, the Sid Phillips, and so on.

Frequently they comprise dance musicians who understand the modern idiom (saxophone, brass and rhythm sections), and are augmented by strings, added woodwind, French horns, etc., and are able, as a result, to produce effects and tone-colours which are not obtainable from

the usual, limited instrumentation one associates with the modern dance band.

When the series first took the air last year, many people argued with me that the Ron Goodwins, Malcolm Lockyers and Wally Stotts should be given a place in a "British Band Box" programme. I must confess that I was, for a time, in two minds. Eventually I decided to exclude them, as I felt that our more "progressive" dance bands were in greater need of record time.

However, in the present series I have taken second and, I hope, wiser thoughts.

I now include the "augmented rhythm" orchestras for four reasons:

(i) They include some of the best dance musicians in the country, and, therefore, to leave them out of a programme which bears such a comprehensive title as "British Band Box" would be as unfair to the musicians as to the listeners;

(ii) They feature popular music, orchestrated by some of the finest arrangers in the business—and played in the modern style, which is not forthcoming from the average orchestral player;

(iii) They have a big listening public among those who are more appreciative of the music they play than of the more progressive jazz;

(iv) By their inclusion, I am able to compile a more diverse type of programme and so reach an even bigger public, which enables me to demonstrate to everyone, through their records, the value and efficiency of our British bands.

RECORD CHOICE

TOP OF THE WORLD AND BRITAIN'S BEST

"The Cat From Coos Bay"/"Night Ride": Wally Stott Orch.

(Philips PB351)

THIS week, *Top Of The World* and *Britain's Best* coincide: I have chosen a British record as being the best among the many dozens from all parts of the world to which I have listened.

It is one of the finest of its kind that I have ever had the pleasure of hearing, and Wally Stott, who was responsible for the arrangements of both these numbers, and the musicians who took part at the recording session, are all to be highly complimented—particularly for "The Cat From Coos Bay."

Many of our bands, including the top-liners, should take lessons from this record, arrangers in particular. Seldom have I heard a better example of how it is possible to obtain the "dynamics" so essential to modern swing music.

Was Heath right after all...?



HOT BEAN IN HANOVER

I SAW the "Jazz Parade" show the other day in Hanover, and quite enjoyed it—to a degree, anyway. Illinois Jacquet was quite good (though not outstanding) and a fine showman; Coleman Hawkins was very smooth and rather on the cool side—but still with that terrific tone, which he never seems to lose.

The one and only Miss Vaughan—looking lovely and singing impeccably—was terrific. She was well backed by a neat, precise trio.

As I said: quite a good show. But the presentation was terrible. There was no announcer and Jacquet had to try his best to fill in. Even so, a large part of the German audience didn't know who was who or what was being played. Hawkins and Vaughan might just as well have been Haw-schmid and Vaunblatter for all anyone cared.

And, to top it all, nobody announced the end of the concert; the musicians just walked off-stage, leaving everyone cold (boos from the audience).

Promoters should realise that most Continentals like things well organised—and that they deserve a little respect paid to them after they themselves have paid such high prices for such hard seats!

I hope that the Lionel Hampton concert on November 1 is better than this.—P. H. Griswold, 33 AKC, BAOR 5.

its limited audience, had Fate had them learn on this side of the Atlantic? I say no.

Heath did play some good stuff when he started; what he has lowered himself to is, let's face it, though often tasteless, showy and banal, the life blood of the average British band fan (I refuse to call them jazz fans).

Doesn't Heath's popularity prove that?

Not only jazz fans such as myself (if the Mouldy Figs will permit a Kentonite to use the word), but lovers of good dance music, are in a real minority in these islands.

Ask Vic Lewis if a progressive policy is an easy or a rewarding path! I can only express amazement that Johnny Dankworth still plays such good music and I await what seems an unavoidable turn to commercialism with horror. For then Britain will lose its only big band worth listening to.

All this leads to an aspect of The Ban previously ignored: the wider public bands would have for their wares in concert or dance form if the market was the world and not their island or continent of origin.

This would lead to a higher standard of music. The proof? Stan or Woody would be a sell-out anywhere in the world. Would Heath?—Alan A. Goode Smethwick.

HOW can reader Vandervell (MM, 9/10/54) know the unknown? How can he possibly have ascertained that bands which play in "unknown places" could knock spots off the "so-called British equals of Kenton and Herman"?

Of the letters attacking Heath, some of which are fairly reasoned, Vandervell's is the most ludicrous. His "unknown bands" must be very nearly as good as Kenton and Herman, ergo they should be almost as well-known as the latter two and there should be three or four times the number of Kenton and Herman orchestras.

These illogical remarks cannot be construed as anything but a thoughtless attack on something he hates.

However, even if Vandervell's remarks were logical, there is a good contradiction of them in the same issue: in Laurie Henshaw's column we read:

"If Al Lombardy... is an American band, then there must be some substance in those travellers' tales which assure us that the rank-and-file musical standard in the States is far below what we hear on records."

So could someone please tell us the truth, or could someone impartial give us a reasoned comparison and contrasting of the Heath orchestra and its average American counterpart?—J. L. Cash, Bradford.

YOU reported last week that Ted Heath had asked the AFM to lift The Ban. Wasn't this a misprint? Surely it should have been the MU.

Remember?—Pe trillio said "Yes."

Is it just a coincidence, Mr. Heath, that you should want The Ban lifted the week after MM readers had pulled you to pieces in "Mailbag"?—T. J. Forster, Kettering.

AS mambos are so popular these days, I thought I would order one or two of Ernest Borneman's choice. Am I glad I did! Tito Puente's "Abaniquito" is dynamite!

Your paper is as excellent as ever—and I rather like "Backstage."—A. E. Fortune, Aberdeen.

AS a traditional fan and collector, I turn eagerly each week to the jazz record reviews. Every week, however, I find nothing but LP reviews. And, unfortunately, these records are too expensive for me—and, surely, for many more of your readers.

It must be months since you reviewed any 78 rpm British

DICK RICHARDS complains ("Backstage," 16/10/54) that there was no music on the Light Programme between 3.45 and 9 p.m. on Monday, October 4. Actually it was 4.15—and there was a quarter-hour of Moreton and Kaye at 6 p.m.

But, more importantly, we do expect listeners to have sets which will get the Home Service—and on this there was a splendid hour of "Music In Modern Mood" from Bob Farnon. I know because I was listening!

Not quite such incomprehensible planning?—Kenneth Adam (Controller, Light Programme), the BBC, London, W.1.

THE majority of your correspondents in the recent Mailbag controversy about Ted Heath are blinded by their own personal opinion. The point, I feel, is this: Would Kenton or Herman have made such a name for themselves in this country, with

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MAILBAG

traditional records by bands like those of Humphrey Lyttelton and Freddy Randall. Otherwise you have an excellent paper.—G. Gibbons, Wythenshawe, Manchester.

The output of jazz records is now so enormous (see Leonard Feather article on p. 2) that MM reviewers simply have not the space to write notices of every one; they do, however, give a representative selection. But as the companies turn more and more to the LP form, this trend is naturally reflected in the MM's review columns. In fact, the last 78 rpm disc featuring Humphrey Lyttelton—"Mainly Traditional"—was a May release, reviewed in our May 25 issue. The current Lyttelton is reviewed on p. 11 of this issue.



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A ROOKIE LOOKS IN AT SCULTHORPE

A FEW short months ago, as a regular reader of the MM in far-off Dundee, I devoured with greedy eyes reports on concerts given by American jazzmen at U.S. bases in this country.

How I longed for a front seat. On Monday, at Sculthorpe, that privilege was accorded me.

I sat bang in the middle of the front row at a U.S. jazz concert. On the stand, two feet away, stood the legendary Coleman Hawkins, honking Illinois Jacquet, the Divine Sarah Vaughan, and a host of other musicians whose names make jazz stories on two continents.

What impact did they have on my jazz-starved ears? Frankly, there were times when I was sadly disillusioned. Fortunately, there were other moments when I realised forcibly what we are missing in the jazz world, but I'll keep them for a happy ending.

And to be fair to Sarah Vaughan, I'll give a brief impression of what I thought of her first, before getting down to the musicians who were my prime attraction.

Sarah, to me, has a pleasant voice and a beautiful sense of phrasing, particularly noticeable on slows. Her pitching is perfect and she has a tremendous sense of timing which keeps her audience longing for the next phrase.

Sarah had wonderful accompaniments from her trio, comprising pianist Jimmy Jones, drummer Roy Haynes and bassist Joe Benjamin. They have accompanying work down to a fine art, and at all times showed good taste.

Squeals

What a contrast to Illinois Jacquet's All Stars!

True, the band swung with a relaxed, pulsating rhythm—thanks mainly to that grinning, shambling drummer, Osie Johnson.

True, also, that their attack was breathtaking and their technique amazing.

Granted, their slow numbers were competently played, and in "September Song" their leader's tenor was lovely to listen to.

But who was the stocky little Illinois trying to kid on the up tempos with those frantic, atmospheric squeals from his unwieldy horn?

What artistry was poured into the wild one-note riffing that generated unnatural excitement spawned by hypnotic monotony?

How come that Illinois's "elation crisis"—a spectacular moment when he spits away his horn, plucks the mike from the stand and huris it above his head—comes at exactly the same moment in "Flying Home" in two shows out of three?

And what is there to admire about "Brother Russell" Jacquet's trumpet playing, when he blows his screechers flatter than last year's beer?

Hawk

Or about Mathew Gee's trombone playing, when his super-fast, intricate playing is so inarticulate as to be practically meaningless?

Fortunately, a tired, grey-looking man called Coleman Hawkins was on hand to repair my shattered dream.

I'll remember him silhouetted in the candlelight of the Sculthorpe NCOs' Mess, as he hid in the shadows waiting his call; stooping slightly as he clutched

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MM 23



THESE PHOTOGRAPHS OF ILLINOIS JACQUET WERE TAKEN ON STAGE AT SCULTHORPE, AND SUM UP HIS FRANTIC ACT. BELOW: THE FINAL ALL-IN AT THE NCOs' MESS—(left to right) SARAH VAUGHAN, JOE BENJAMIN, COLEMAN HAWKINS AND JACQUET.

his tenor, smiling quizzically at the squealing ride-out of a Jacquet number.

I'll remember the ghost of a grin as he acknowledged the crowd's plaudits, and the first burst of beautifully mellow tone from the bell of his tenor that filled the huge mess like the warm glow of a log fire.

I'll remember his unbelievable technique, his bubbling ideas which, propagated by a rolling, driving rhythm, cascade upon you one after another like breakers riding in from a giant ocean.

On his slows he cast a spell over me with the sheer splendour of his musical thoughts.

I'll remember his solid stance; the tightly closed eyes that somehow seemed to shut out the bad-mannered conversation from isolated patches of the audience; and the slightly belligerent tilt of the horn that gave him the stamp of a man fighting a lone battle.

Yes, that's what I'll remember most about Sculthorpe—the musical genius of Coleman Hawkins.

—Jack Hutton

IT HAPPENED HERE

From Page 5

to repeat performances that have won them recognition on wax. Not so the Hawk. Every chorus was a gem.

"Yesterdays" was a *tour de force*. This was offered at the second of the three concerts, and it even eclipsed the Green classic.

The Hawk's tone is as big as ever. His tenor positively exudes great gusts of power. Not even a Jacquet could compete with this.

But when not indulging in the exhibitionistic tactics that are as contrived as a military plan of campaign, Jacquet can—and does—play some pretty compelling music. And his command and range are truly formidable.

He and Lionel Hampton have a lot in common. Both can play moving music; both are capable of incredible lapses of taste.

But perhaps their public must

bear its share of the blame. It was notable that Jacquet's excesses aroused the greatest frenzies.

Then, the Divine Sarah. She swept on like a flame, and set the audience roaring into one conflagration of applause. One young Negro was so overcome that he ran from the room.

Let it be said right away that she is one hundred per cent. more effective in person than on wax. Only a few of her recorded performances have received my plaudits. On Monday, she won a new adherent.

Artistry

Sarah is not only an artist as a singer. There is artistry in every movement; and—most important—in the stage presentation of her trio.

If the Jacquet All Stars were the middle class of the musical sphere, then the Sarah Vaughan Trio were the elite. The boys were calm, disciplined, well-tailored.

But there was nothing stiff about their music. Jimmy Jones, surely one of the most casual men who ever sat at a keyboard, punched out exquisite phrases with the contemptuous assurance of a senior lecturer in economics.

Roy Haynes is a sort of gold-filled Lee Young (in short, a perfect drummer for a vocalist), while bassist Joe Benjamin has the clean technique of a Ray Brown.

And superimposed on it all was the breath-catching phrasing of Sarah Vaughan, a girl whose time-fuse technique makes most of her contemporaries sound as though they are in a hurry to catch the next train.

Perfect timing. Perfect showmanship. And the payoff—a boppish "Perdido" which brings on Hawkins, Jacquet and the All Stars for a riff finale.

Hardly surprising that Sarah received the biggest hand.

But for uncompromising musicianship, it was Hawkins who conquered. He put his tenor to his lips, breathed, and the music spoke volumes that needed no gilded binding tooled by a showman's practised hand.

JIMMY McPARTLAND'S story of his THIRTY YEARS IN JAZZ, held over through pressure on space, will be resumed in next week's MM. Watch also for a specially written article on LENA HORNE.



HOT, COOL?—BUNK, SAYS WEIN



George Wein.

VAN PHILLIPS TO MD ROYAL VARIETY FINALE

THE name of Van Phillips has been added to the galaxy of dance music personalities which makes up the greater part of this year's Royal Variety Performance. Van will take up the baton for the show's finale—a 20-minute extract from last year's London Hippodrome production, "High Spirits" for which he was MD. Entitled "Shop Girl Princess," the extract is a skit on the 1920 style of musical comedy, and will be enacted by a host of stars including Donald Wolfit, Jack Hawkins, Frankie Howerd, John Mills, Jack Buchanan and Joan Sims. Van continues to conduct Charles Chilton's highly successful radio serial, "Journey Into Space," for which he composes all the music.

Iceland singer here on holiday

Haukur Morthens, Iceland's top vocalist, brought a flicker of Northern Lights into the MM offices on Wednesday.

Haukur, who appeared with Ronnie Scott and the Vic Ash group in Iceland a year or two back, is here on a brief vacation. He returns on Tuesday.

At the time of going to press there was a strong possibility that he would be appearing on "In Town Tonight" tomorrow (Saturday).

"The MELODY MAKER is very popular in Iceland," said Haukur. "And that goes for your jazzmen, too."

"The Tanner Sisters were also a big hit with the public."

JO JOINS DORSEYS

NEW YORK, Wednesday. — Jo Jones has joined the Dorsey Brothers orchestra.

He is the first Negro star to be featured with Tommy since Charlie Shavers ended his long association with TD two years ago.

GEORGE WEIN, the man who organised America's first Jazz Fair—at Newport, Rhode Island, last summer—flew into London on Monday to arrange for distribution of his Storeville record catalogue.

Negotiations with Vogue—in London and Paris—have resulted in a deal being set to push the records in most European countries.

First batch for England will include sides by Lee Konitz, Bobby Brookmeyer and Al Cohn, Sidney Bechet and Vic Dickenson, Joe Newman, and Serge Chaloff.

A. lecture

Several of these were taped at George Wein's two Boston clubs: Storeville and Mahogany Hall. Both are in the same building: Storeville, which is upstairs, is currently featuring the Lee Konitz and Chet Baker quartets; Mahogany Hall, in the basement, has a line-up headed by Buck Clayton. Vic Dickenson and Pee Wee Russell.

George Wein called at the MM offices for a brief interview; it developed into a lecture, with Wein doing most of the talking. Which is not surprising, since he is appointed lecturer on jazz at Boston University's school of fine and applied arts.

"Jazzmen shouldn't have to depend on hit records for a living," says Wein (pronounced Ween). "A good jazzman should be of sufficient stature to his public to be accorded the due respect he deserves."

Styles

After lengthy discussion on this subject, Wein switched to the question of different styles.

"All this talk about the cool, the hot, the new, the old, it's bunk. You take a Louis solo, and lift it right off one of those Hot Five records, and put it on top of a Basic rhythm section, and it would fit like it was made for it."

An hour later, George Wein left the MM offices, still talking. Last night, he flew back to the States.

ALL-BRITAIN



From Page 1

application to the Box Office, Belle Vue, Manchester, is essential.

Not the least interested in the outcome of this tremendous occasion will be the boys of the Johnny Lyne Orchestra themselves. For they fully intend re-entering contests next year—and recapturing their title.

Interviewed by the MELODY MAKER, the Portsmouth leader-arranger said: "After a run of several months with an unchanged personnel, and using the ideas that helped us win the Championship last year, I feel I have got as much as I could out of the band."

"Now I am after something new. Not in the band—there are no changes in personnel—but in methods of arranging."

Johnny would not discuss his ideas, save to indicate that some are "a bit revolutionary."

'Confident'

"I am confident that I can get the sound I am seeking," he continued, "but I am not ready for contesting yet. And I am not really interested in using orchestrations similar to those that helped us win last year, in order to defend our title."

"But don't worry. We shall be back. As soon as everything is working satisfactorily we shall have another shot at winning the title—but this time starting from scratch."

The band is still playing as a commercial proposition and has an enviable full date-book, including appearances at the South Parade Pier, Southsea, on alternate week-ends.

ROBIN RICHMOND FOR CELEBRITE

HAMMOND organist Robin Richmond opens at the Celebrité Restaurant, W., on November 1, accompanied by a drummer yet to be named.

Robin, who replaces organist George Donovan, has just finished a short season at the Café de Paris, W., and ends a run at the Strand Lyceum tomorrow (Saturday).

He broadcasts in "What Do You Know" on October 30 (6.30 p.m., L.).

Tenorist Johnny Holbrook has left Derek New's Band at the Celebrité and is shortly joining Woolf Phillips at the Pigalle Restaurant, W. He will replace Keith Bird, who left to freelance. Johnny's replacement at the Celebrité is Freddie Courtenay.

Frank Holder makes first solo disc

Frank Holder, vocalist with the Johnny Dankworth Orchestra, has made his first solo record on Parlophone, for release on November 1.

Frank, who comes from British Guiana and has been associated with Johnny Dankworth for four years, sings "Mambo In The Moonlight" and "Stop."

He is accompanied by the trumpet and rhythm sections of the Dankworth Orchestra, together with Latin-American percussion.

DICKIE IN GREAT DEMAND



Dickie Valentine braved writer's cramp when he opened a new music shop at the Home and Fashions Store, Coventry, recently. Dickie's autograph on discs was in great demand.

Piano pops for junior readers

The latest national weekly to put popular songs in the news is Junior Express. In a new feature this week the paper presents a simple notation system (based on numbered keys) for learning to play "The Happy Wanderer."

The system of numbered "flags" was devised by G. T. Haines, of Tenbury Wells, Worcestershire, who claims that it will enable any youngster to learn to play "after only a short time."

LEWIS AND L



Vic Lewis, Glyn Jones (Lew and Leslie Grade Office), Frankie Laine, and his pianist Al Lerner, about to board the Paris plane at Manchester last Friday. The Lewis Orchestra accompanied Frankie at two concerts, at Paris's Alhambra Theatre.

JILL ALLAN AT THE DON JUAN

Vocalist Jill Allan opened at the Don Juan Restaurant, W., last Wednesday night fronting a quartet.

She replaces the Wally Rockett Band, which had been resident at the restaurant for a month.

Jill leads Johnny Pearson (pno.), Martin Gilboy (bass), Les Lombard (drs., vcls.), Sammy Samuels (tnr.) and Bernie Stanton (alto).

Jazz club for the bowler hats

Timber merchant and part-time trumpeter Ian McIntosh is opening an unusual jazz club at the "Sterling Castle," London Wall, Moorgate, on Tuesday. The club will cater for City workers by holding its weekly sessions from 6 till 8 p.m.

Even more unusual is the personnel of Ian's group—four are members of the Humphrey Lyttelton Band. Clarinettist Wally Fawkes, saxist Bruce Turner, pianist Johnny Parker and bassist Mickey Ashman join MM artist Disley on banjo and drummer Ian Bell.

Humph, who, of course, has first call on the services of his sidemen, will be Ian's first guest artist.

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NEWS Brief

MILTON MEZZROW, in Paris is arranging a tour for a new combination which will include Lee Collins, who came over with Buck Clayton two years ago, and Fred Moor, the drummer. It will start in November.

Carl Barriteau drummer Paul Brodie was married to photographer Barbara Faithful at Bournemouth recently.

Oscar Pettiford is back with Duke Ellington and temporarily replaces Wendell Marshall, who took leave of absence.

Singer Marion Bruce is on crutches as a result of an accident at the Bon Soir Club in Greenwich Village, New York, where she fell off the stage and tore ligaments in her ankle.

Jeanette, wife of New Orleans clarinettist George Lewis, died in the Crescent City on October 8.

Hartley's Music Stores, of Leeds, have opened a London branch at 23, Garrick Street, W.C.2.

Evelyn, wife of Ziggy Ludvigsen, tenorist with Len Crisp at Slough Palais, gave birth last Thursday to a daughter to be named Susan.

LAINÉ—PARIS BOUND



RABIN SEEKS U.S. SINGER, AUDITIONS IN NEW YORK

OSCAR RABIN is seeking an American girl singer because he cannot find one to suit his requirements in Britain. "As you know," Oscar told the MM, "I have always been willing to audition singers who show any promise. As a result, I have discovered many artists who have since become solo stars. "But nowadays there seem so few girls who can sing really well and look gorgeous, too. These qualities are essential for a band playing an important London resident job, as mine is.

Vetted by Phil Moore

"So I thought I'd try the States, and I have asked publicist Les Perrin to arrange for auditions to be held while he is in New York next week. "All applicants will be heard by famous pianist, composer, conductor and vocal-coach Phil Moore. "If he finds a girl with sufficient promise I will pay her expenses to Britain and offer her a contract." The auditions will be held at Carnegie Hall and Les will supervise the arrangements.

He flew to the States yesterday (Thursday) for two or three weeks, during which time he will be negotiating business for his flourishing publicity agency in Town

Added staff

Two assistants have joined Les at his offices in Denmark Street. They are *World Digest* feature-writer Alan Abott and ex-*Nottingham Evening News* show-business columnist David Jack.

MILLER ALBUM TO BE ISSUED HERE

Glenn Miller enthusiasts in this country will soon be able to obtain the American Victor "Glenn Miller limited edition" album they have wanted for so long. It is due to be issued by HMV early in December (writes *Edgar Jackson*).

It consists of recordings of broadcasts by the Miller orchestra in its series of programmes sponsored by Chesterfield Cigarettes, together with Victor Studio recordings, none of which has been previously released.

The album will contain five 12-in. LPs, together with notes and full discographical details.

It is being issued in the HMV Overseas list, but will be available in this country on order through any HMV record stockist. The price of the album is not yet announced.

The fans follow Colyer



Ken Colyer rates news pictures on two counts this week. Above, the Colyer Band is caught in action at Ken's own New Orleans Club at Studio '51, 61, Newport Street, W.C.2, on Monday's opening night. The Jazzmen and Skiffle Group are both featured, to the evident ecstasy of the enthusiasts on the floor. On Wednesday of last week, the Colyer Jazzmen opened the new Barnet Jazz Club, where they are making regular weekly appearances. Some 300 people turned up on opening night—including the "leopard" girl with the name of her favourite band boldly emblazoned on her jumper (see right).



Cave joins Phillips, Hastings takes over

TROMBONIST-LEADER Norman Cave joins the Sid Phillips Band on November 1, and hands over the leadership of his own band to drummer Lennie Hastings.

Benefits for dead jazzman's widow

The Nottingham Jazz Club is to hold a benefit session tonight (Friday) in aid of the widow of trumpet player Bob Smith, who was killed in a motor accident on October 4, as reported in last week's MM.

The session takes place at the club's headquarters, the King and Queen Hotel, Nottingham, with the resident band, the River City Jazzmen, heading a strong bill.

Another session for the fund will be held at Croydon Jazz Club on Friday week by resident leader Mike Daniels.

Cummins drummer in hospital

Clinton Maxwell, percussionist with Jimmy (Don Phillips) Cummins's Orchestra, resident at Lyons' Quebec Café, Marble Arch, has been admitted to University College Hospital suffering from nervous exhaustion. Drummer Barry Morgan is depping for him. Jimmy Cummins has been selected for the fourth time to appear at the Sunbeam-Talbot Company's annual ball at the Dorchester Hotel tonight (Friday).

HEATH VISIT OFF

PARIS, Wednesday. — Lack of funds has finally cancelled the proposed invitation to Ted Heath and his Music to appear at France's great Nuit du Piano ball on November 11.

The organisers had hoped to be able to recompense Ted Heath for the great expense incurred in bringing his band across for this charity event, but have regretfully found that their funds will not permit them to do so.

THE BAND'S HERE—BUT WHERE'S TED?



Members of Ted Heath's Band leave Baker Street station by coach on Wednesday for Fontainebleau, where the same evening they opened a six-day tour for U.S. troops. Ted missed his plane at London Airport on Wednesday, but was able to get a seat on another plane 30 minutes later.

JILL OFF TO MALTA

Singer Jill Day was due to leave for Malta yesterday (Thursday) to entertain the troops. When she returns from Malta, Jill will open in Variety in Manchester.

Sid to play at Royal Ball

Royal recognition has again come the way of the Sid Phillips Band. It has been selected to appear at the Royal Household Ball at Windsor Castle on December 17. The Phillips band performed at a similar function last year.

PARNELL TO OPEN NEW JACK PAYNE SERIES

BAND Of The Week in the first of Jack Payne's ambitious "Say It With Music" radio programmes, which commence on Thursday next, will be Jack Parnell and his Orchestra.

Jack Payne will introduce guest attractions in the form of small and big bands, solo singers, instrumentalists and comedians, and conduct the accompanying orchestra in a speciality. The 45-minute show airs on the Light Programme weekly at 8 p.m.

Other artists appearing in the opening programme include Vera Lynn, Irene Hilda and Edmund Hockridge, Bob Monkhouse, the Three Monarchs, and 15-year-old boy violin prodigy Rodney Friend.

Paul Fenoulhet will conduct the augmented BBC Variety Orchestra and there will be a choir directed by George Mitchell.

Dutch hustle for Lina Petrou

Singer Lina Petrou's projected visit to the Hotel Goeland, Hilversum, scheduled for the end of the month, was suddenly brought forward and she went over to play the date last week.

Lina also appeared in cabaret at a gala night for the executives of KLM Airways in Amsterdam, and was interviewed by Hilversum's Jan Koopman in a programme which will be broadcast this Sunday at 10.15 p.m. (Hilversum, 298m.).

Lina has received further offers for Belgium, Holland and Spain, but returns home first to fulfil a West End cabaret engagement and make some recordings.

DEBBIE REYNOLDS TO WED EDDIE FISHER

Rumours of a romance between Eddie Fisher and film star Debbie Reynolds have crystallised with the news that the couple intend marrying in June.

The engagement was announced in Hollywood on Wednesday. Debbie is 22, Eddie 25.

HAMPTON GETS A-HEAD!



An idol with a head of clay is American vibist Lionel Hampton being sculptured here by Cornelia Staube, of Nuremberg. Hampton shortly starts a concert tour in West Germany.

PREAGER'S WEEK AT GREEN'S

Lou Preager's Orchestra appears at Green's Playhouse, Glasgow, for a week commencing next Monday.

This is the first appearance of the Preager Orchestra at Green's for six years. During Lou's absence, the star attraction at Hammersmith Palais will be Joe Loss's Orchestra.

Appearing in cabaret at Green's next week will be Lilli Montes, French-born star from the Moulin Rouge, who is being presented here by Lou Preager.

Alto, piano changes in Phil Tate Band

Hammersmith Palais leader Phil Tate has signed Max Green on lead alto to replace Tony Amopp, who has joined Woolf Phillips at the Pigalle, W.

Pianist-arranger Frank Stafford has left the band, and until Phil finds a suitable replacement, Andy Dennitts is helping out. Andy was formerly with Phil for a long period, and has since freelanced.

The Phil Tate Orchestra will be on the air today (Friday) and on November 3.

Christidi opening at the Pigalle

Tino Christidi's Serenaders, who recently finished a four months' season at the Bagatelle Restaurant, W., open at the Pigalle Restaurant in Piccadilly on November 8.

Tino Christidi, on guitar and vocals, will lead Chick Laval (gtr.), Pete Blannin (bass) and Dave Fraser (pno.).

The Serenaders will play opposite the Pigalle resident orchestra led by Woolf Phillips.

Ellington, Oakley on 'WOJ' dates

American journalist and former recording supervisor Helen Oakley, now married to British critic Stanley Dance, makes her first broadcast in this country on October 30, when she will talk on "World Of Jazz" about her Chicago days. The programme is to be introduced by the MM's Max Jones.

Tomorrow (Saturday), Denis Preston presents the first of two programmes on Ellington: "Duke Ellington And His Orchestra." The second, devoted to Ellington as a composer, will be broadcast on November 6.

MM Features Editor Peter Leslie returns to the WOJ microphone on November 13 with a programme about the jazz revival called "Wrong-Way Ticket."

ASH WITH SARAH

The Vic Ash Group shares the stand with Sarah Vaughan's Trio on its American Camp date at Greenham Common, Newbury, tomorrow (Saturday).

Vic (clarinet) leads Benny Goodman (drs.), Barry Hamilton (bass), Eddie Thompson (pno.), Gerry McLoughlin (vibes) and Judy Johnson (vels.).

Nathan augments at New Coconut Grove

Pianist-leader Jack Nathan, who dispensed with an alto and tenor last January, is now reinstating these instruments in his New Coconut Grove Band commencing on November 1.

Altoist Bill Andrew, who has recently been playing with Cyril Grant's Orchestra at the Dorchester Hotel, has already been signed for the Nathan Band. The tenorist has yet to be fixed.

The remainder of Jack's line-up comprises Dennis Walton (alto), Eddie Mordue (tr.), Leo Wright (tpt.), Sid Burke (bass) and Frank King (drs.).

LARS AT MANCHESTER WITH KINSEY TRIO

Swedish baritone-saxist Lars Gullin, who is to appear at the NJF's "British Festival Of Jazz," at London's Royal Festival Hall on October 30—followed by a visit to the Flamingo Club—will play at High Street Baths, Manchester, on November 1, with the Tony Kinsey Trio.

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London stars at Northern spots

ABBOTT ORK DISBANDS AS KIRCHINS ARRIVE



George Melly, star of last Friday's Manchester jazz show, is here pictured signing autographs at the opening of the Aigburth Jazz Club, Liverpool, on the previous Tuesday.

THREE weeks ago the Hot Club of Britain was born. Last Friday, its first infant howl was heard at Manchester Free Trade Hall when the club's initial public concert was staged (reports Jerry Dawson).

Chris Barber's Jazz Band, the Alex Welsh Dixielanders with George Melly, and the Cy Laurie Band were featured, with Dill Jones as compère.

If it was a "battle of the bands" it ended for my money in a narrow points victory for the Welsh boys... and not only because they included George Melly. He was the personal triumph.

Since I last saw George at Belle Vue, Manchester, some two years ago, his value as an entertainer has increased tremendously. Even though he sings jazz, his artistry is now such that he would entertain and amuse even the uninitiated.

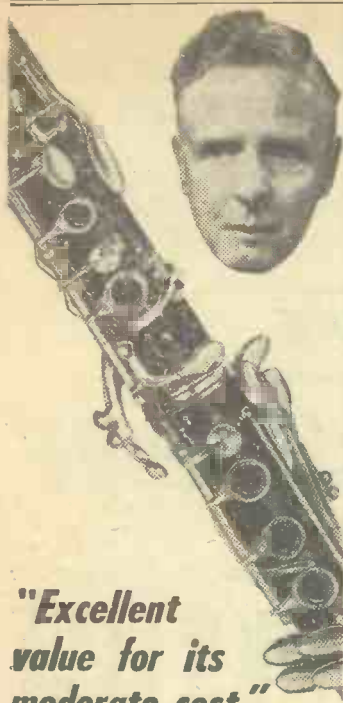
Despite insufficient advance publicity, the house was fairly good and very enthusiastic, if lacking in discrimination. The fans yelled for more from George Melly, lustily shouted and applauded Lonnie Donnigan's vocal efforts—despite bad diction and poor microphone technique—and even approved in no small measure inarticulate trombonistics from Cy Laurie's John Picard.

For me, the best jazz of the night came from George Melly and Dill Jones. Dill did not play down to the (obviously) traditional audience, did not go to any progressive extreme.

LOMBARD HURT

Lee Lombard, Midlands leader who was badly hurt in a car crash last week, is progressing satisfactorily in Birmingham Accident Hospital. He has not lost two fingers, as was feared at the time of the crash.

Business affairs of the band are being temporarily handled by Johnny Gibbins (trumpet). Vocalist Ray Mercer is acting as conductor-compère.



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Larry Cassidy makes changes at Leeds

Personnel changes are announced in the Larry Cassidy Quartet resident at the Mecca Locarno, Leeds.

Guitarist Johnny Woodhead has left to return to Leeds University, and has been replaced by George Firth, who has worked recently with the Tommy Allan Quartet.

Bassist Brian Stendall leaves the band tonight (Friday) to join the Colin Hulme Orchestra in Birmingham. Eddie Hopkins, resident bassist at the Queen's Hotel, Leeds, replaces him.

Pianist Ray Moore is anxious to return to his native North-East, but is staying on until Larry Cassidy can find a suitable replacement.

WHO'S WHERE

(Week commencing October 24)

- Kenny BAKER. Week: Alhambra, Bradford.
- Eve BOSWELL. Week: Empire, Nottingham.
- Gracie COLE and All-Girls Orchestra. Wednesday, Queen's, Rhyl. Thursday: Tower, New Brighton. Friday: Grand, Withernsea. Saturday: Gilderdrome, Boston.
- Tony CROMBIE and Band. Sunday: Bradford. Saturday: Royal Forest Hotel, Chingford; Royal Festival Hall.
- Eric DELANEY and Band. Sunday: Dudley. Monday: Liverpool.
- Ray ELLINGTON Quartet. Week: Empire, Nottingham.
- Nat GONELLA. Week: Hippodrome, Aston.
- Bill JOHNSON. Week: Empire, Sheffield.
- Frankie LAINE with Vic LEWIS and Orchestra. Week: Empire, Glasgow.
- Ken MOULE Seven. Sunday: Flamingo Club. Tuesday: Bournemouth. Saturday: Florida Club; Royal Festival Hall.
- Ruby MURRAY. Week: Alhambra, Bradford.
- Sid PHILLIPS and Band. Sunday: Her Majesty's Theatre, Carlisle. Monday: Carlton Ballroom, Rochdale. Friday: Casino, Chelmsford. Saturday: Festival Hall, East Kirby.
- Joan REGAN. Week: Empire, Edinburgh.
- Ronnie SCOTT and Orchestra. Sunday: Colston Hall, Bristol. Wednesday: Grand Pavilion, Porthcawl. Thursday: Burdon Hall, Weymouth. Friday: Savoy Ballroom, Southsea. Saturday: Arden Ballroom, Bedworth.
- Anne SHELTON. Week: Empire, Finsbury Park.
- Virginia SOMERS. Week: Empire, Hackney.
- Dickie VALENTINE. Week: Empire, Chiswick.
- Frankie VAUGHAN. Week: Queen's Theatre, Blackpool.

WHEN the Kirchin Band reopens this weekend at Edinburgh Palais as replacement for Vic Abbott, the latter orchestra will disband.

Vic's future plans are uncertain, but four of his boys open at Edinburgh Locarno on November 1 with ex-Carl Barriteau saxist Johnny Black. Johnny replaces the George Adamson band.

The four musicians signed are Buddy Featherstonhaugh (bari.), ex-Ted Heath pianist Dave Simson, Derek McPherson (tpt.) and Archie McVey (tmb.). The remaining personnel is not yet available.

Bertie King (alto) and Wally Stewart (tenor), both of whom are with Vic Abbott, will return to London.

ALAN HURST RETURNS TO THE AQUARIUM

Alan Hurst will return to Brighton's Aquarium Ballroom, which reopens on November 13. He will lead a 14-piece outfit, consisting of three rhythm, five saxes, five brass and a male vocalist.

Alan was resident leader at the Aquarium for two years, but left a year ago to go on the road.

The other group at Edinburgh Palais—a quartet led by drummer George Sumner—is completed by Bill Shearer (guitar), Fred Senior (bass) and pianist Leslie Laing, who is holding the fort until the arrival next week of Tommy Allan.

Kenton orchestra for Folkestone

The Roy Kenton Orchestra, which spent the summer season at the Blue Lagoon, Newquay, opened on Wednesday for a resident engagement at the Leas Cliff Hall, Folkestone.

The outfit, which is now handled by the Cooper-Stapleton Agency, makes a lightning trip to Town this Sunday for a one-night stand at the Montague Ballroom, Ealing.

Line-up is Benny Kensett, Benny Wicks, Maurice Pritchard and Eric Benn (saxes), Frank Raishbrooke, Ken McCracken and Norman Madden (tpts.), Pete Probert (bass), Doug Proudly (pno., arr.) and Roy Kenton (drs.).

Yorkshire council changes key

Batley (Yorks) Town Council has decided that Johnnie Addlestone and his Band may play at the Town Hall on Christmas Eve.

"All I can say at this stage is that the ban has been lifted," said the Town Clerk (Mr. L. O. Bottomley). "We shall be issuing a Press statement on the whole matter in due course."

Batley had banned Johnnie Addlestone and his Band from appearing at the Town Hall on Christmas Eve.

Johnnie told the MM that he had been unable to get any explanation for the ban, but assumed that it was because, over a year ago, he had criticised the upright piano used for dances in the hall, and suggested that the Town Hall's grand piano should be made available.

COLIN HULME BACK AT TONY'S



Colin Hulme.

Colin Hulme and his Orchestra return to Tony's Ballroom, Birmingham, when it reopens tomorrow (Saturday).

Colin had a three-year spell at the ballroom before moving to the Samson and Hercules Ballroom at Norwich a year ago. During the past summer the band has worked for CMA, including spells at Hammersmith Palais and London's Astoria Ballroom as holiday relief.

Four changes have taken place since the band left CMA. Geoff Robinson (alto), Don McIntosh (tbr.), Bill Leeson (tpt.) and Jimmy Wilcox (bass) have left.

George Derek (tbr.) and Briar Stendall (bass) will join, but the other replacements are not yet known.

Colin expects to resume his regular airings in the Midland Home Service shortly.

PROVINCIAL ROUND-UP

EX-NORMAN BURNS pianist Les Allen joins the Blue Rockets when they open at the Royal, Tottenham, on October 25, having recovered from the illness which forced him to leave the Freddie Courtney piano-stool.

The band recently re-formed by MM Contest leader Stan Fielding is playing the winter season at Bloxwich Baths, Walsall.

Hull is to form its own Civic Variety Team, and will challenge other Yorkshire local authorities to match their teams against the Hull artists. Winners of the recent Hull Amateur Talent Competition are to make up the team.

Plaza Jazz

Every Tuesday at the Plaza Ballroom, Manchester, the Hector Gedall Trio becomes a quintet. Added to Hector's piano-bass-drums line-up for his weekly "Jazz Night" are Reg Payton (tmb.) and Alf Abbott (tbr.).

Following the success of Chris Barber and his Jazzmen at the Ulster Hall and the Avon Ballroom, Belfast, promoter Mervyn Solomon has booked Ken Colyer for November 25.

Birmingham leader Vernon Adcock will be featured with his orchestra in a 30-minute programme of magic, which is to be televised from the Tower Ballroom, Edgbaston, on November 3.

Stockport vocalist Rae Diamond has her seventh broadcast in "Easy to Remember" with the BBC Northern Variety Orchestra on November 4.

Personnel of the Les Townsend Quartet, resident at the Talbot Hotel, Oldbury (Worcs), is Harold Shaw (pno.), Bill Bennett (drs.), Harry Harvey (tbr., clt.), and Les Townsend leading on electric guitar.

NALGO Ternent

Music at Wolverhampton NALGO's first annual ball, to be held at the Civic Hall on November 26, will be supplied by the Billy Ternent Orchestra. The local band of Mac Thomas will support.

Altist Al Palmer, Johnny Patrick (pno.) and Dick Hoyes (tbr.) have left the Harry Gray band, resident at Mecca's Grand Casino, Birmingham. They have been replaced by Derek Cooper, Alex "Sandý" Blair and Johnny Baines, respectively.

The Hedley Ward and Brian Pearsall bands are playing alternate weeks at the Adelphi Ballroom, West Bromwich, and Kidderminster Baths Ballroom.

—Jerry Dawson

Heading for the top...



RUSS JONES RAYMOND KAYE

WHEN the Raymond Kaye Orchestra from Weston-super-Mare ran out worthy winners of last week's South Britain (Western) Regional Final, it well deserved the acclamation it received from the 500-odd fans and dancers.

Not only had the band cancelled a BBC audition; it was also making a round trip of 380 miles in order to compete.

Second place in the contest, which was staged by Johnny South at the Ritz Ballroom, Llanelly, S. Wales, went to Russ Jones and his Music. Russ also took the Outstanding Musician award with a personal score of 89 marks for his piano playing.

While this is one mark below the figure gained by Russ in an earlier district event, he still leads the field of individualists, and unless this figure is beaten in the All-Britain, Russ will emerge as the 1954 Individual Champion.

The winning band—six saxes, five brass—opens on October 23 for its second season of 26 weeks at Bristol South Baths under the Eric Winstone Agency. Vocalist with the Kaye band will be newcomer Bunny Miller.

Official Results

1954 SOUTH BRITAIN (WESTERN) REGIONAL FINAL

Winners: THE RAYMOND KAYE DANCE ORCHESTRA (163 marks). (Three tenors, two altos, baritone, three trumpets, two trombones, piano, bass, drums.) All comms.: P. H. J. Merrick, 5, Alexandra Parade, Weston-super-Mare.

Second: RUSS JONES AND HIS MUSIC MAKERS (153 marks). (Alto, guitar, piano, bass, drums.) All comms.: Russ Jones, 4, Llysgwyn Terrace, Pontardulais, Swansea.

Third: DEREK MORGAN AND HIS BAND (147 marks). (Tenor, guitar, piano, bass, drums.) All comms.: D. Morgan, 6, Alexandra Terrace, Brynmill, Swansea.

Outstanding Musician: RUSS JONES (piano). Russ Jones and his Music—89/100 marks.

Highly commended: AL WILLIAMS (bass), Russ Jones and his Music—84/100 marks; Ken Farmlloe (trumpet), Raymond Kaye Dance Orchestra—84/100 marks; Howard Turner (guitar), Derek Morgan and his Band—83/100 marks; George Rees (piano), Derek Morgan and his Band—82/100 marks.

'Wot! No Geoff?' was the cry

Geoff Taylor and Kenny Graham failed to turn up for an engagement at the Higher Broughton Assembly Rooms last Saturday night. They had car trouble.

Just outside Lichfield, Geoff's dynamo failed and extinguished the headlights on the car. It swerved off the road, scraped a telegraph pole, and ended up in a ditch.

Geoff and Kenny were badly shaken up, and had to spend the night in Lichfield.

Geoff's rhythm section, Al Mead (pno.), Bill Thorn (bass) and Len Livesey (drs.), who were in another car, reached Higher Broughton on time and played the whole evening.

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Jazz Records

Max Jones
reviews—

KID ORY'S CREOLE JAZZ BAND
(LP)

South Rampart Street Parade (a); The Girls Go Crazy (V by Ory) (a); St. James Infirmary (a); Bill Bailey (V by Ory) (a); Milenberg Joys (b); Creole Love Call (b); My Bucket's Got A Hole In It (b); Aunt Mazar's Blues (b). (Am. Contemporary LK61, LK62.)

(Good Time Jazz LDG.093—27s. 4d.) (a)—Ory (tmb.), Pud Brown (clt.), Teddy Buckner (cornet), Lloyd Glen (pno.), Julian Davidson (gtr.), Ed. Garland (bass), Minor Hall (drs.). 17/7/53. Hollywood.

(b)—Ory (tmb.), Bob McCracken (clt.), Buckner (cornet), Don Ewell (pno.), Davidson (gtr.), Morty Corb (bass), Hall (drs.). 1/12/53. Hollywood.

IN last week's reviews I made some observations on West Coast style—in general, on the Murphy and Scobey bands in particular. Now comes another example of West Coast jazz, a fairly new—and exceptionally well-recorded—LP collection of Kid Ory's music.

Ory, of course, is from Louisiana, though he has lived in California since 1929. He is the best known of all New Orleans trombonists and is still today, at 67, a real leader and the most satisfying and rhythmic of band players.

This 1953 Ory group plays New Orleans jazz, as all his bands have done, and though different from his unforgettable Creole Band of the Crescent records, it has the unmistakable Ory stamp.

In style and personnel it is a mixture of old and young. Some of the men, like Ory, Garland and Hall, are originals; others are disciples. One or two are West Coast Dixielanders, and guitarist Davidson actually worked on the staff at CBS.

The music has the ease, loose structure and rhythmic suppleness which I found absent from Murphy's jazz. It swings and it sings. It can be rough or reasonably polished, soothing or shattering. There are many flaws, such as Buckner's tendency to play sharp, but they are outweighed by the virtues.

Buckner is a powerful and an able, if somewhat showy, trumpeter. He trills and blasts in "Aunt Mazar's" and elsewhere, but proves in "Bucket" and "Girls Go Crazy" that he is capable of a driving, disciplined lead. In "Creole Love Call" his muted work is positively tame; in "St. James" it is ferocious.

The tunes range from traditional to the Haggart-Bauduc parade favourite. This last, not altogether successful, is not the only Crosby touch, for both clarinetists sound as though they were trained in that stable.

There is more versatility here than we would expect to find, and the attention paid to arranged effects, including some pleasant pianissimo choruses, suggests that Ory believes in pretty careful preparation.

Kid Ory seems always to succeed in getting a "wide" ensemble from his bands: three well-defined melody parts. He gets it even from this slightly substitute team, and the amazing quality of the Good Time Jazz high-fidelity recording ensures that we hear these separate parts as never before.

It is not the finest music made by the veteran trombonist since his comeback. But it is rocking, vibrant, entertaining stuff. Even Ory's vocals, mere croaks, are inoffensive—perhaps because they ride, like his playing does.

I find this a distinctive and somehow reassuring record, a new slant on the old music by New Orleans' oldest active master.

JIMMY BLYTHE (LP)

"South Side Blues Piano" Chicago Stomp (a); Armour Avenue Struggle (b); Mr. Freddie Blues (c); Lovin's Been Here And Gone To The Mecca Flat (f); Sunshine Special (V by Sodarisa Miller) (c); Be Yourself (V by Sodarisa Miller) (d); South Side Stomp (h); Five O'Clock Blues (g). (London AL3527—27s. 3½d.)



(a) (Am. Paramount 1750), (b) (do. 1751)—Blythe (pno.). Circa April, '24. Chicago.

(c) (do. 2092), (d) (do. 2093)—Blythe (pno.). Circa March, '25. Chicago.

(e) (Am. Autograph 1025), (f) (do. 1026)—Blythe (pno.). Circa April, '26. Chicago.

(g) (Am. Paramount 20657), (h) (do. 20659)—The Dixie Four: Blythe (pno.), unidentified gtr., Bill Johnson (bass), Jimmy Bertrand (drs.). Circa June, '28. Chicago.

Note: The above recording dates disagree with those stated on the record sleeve, but are believed to be correct.

(Discographical research by Edgar Jackson and Brian Rust.)

VERY little is known about Jimmy Blythe's life, or even his death, but much is known of his recording activities. Certainly it will not be the fault of Riverside Records if collectors fail to appreciate his abilities.

Through London, they have made available quantities of his work, and I have this blues piano album of his to review before breaking into the new batch of releases.

For most jazz lovers this should be a revealing collection.

Blythe's style was robust, with plenty of ragtime influences in the bright numbers. Yet it was sensitive and inventive enough to arrest attention on the slow.

"Sunshine" and "Be Yourself" feature the voice of a young-sounding girl named Sodarisa Miller, a not unpleasant singer who was beaten at the start by balance. As a result, Blythe's sprightly honky-tonk piano gains a prominence which earns it a place in this set.

The last two titles, once issued here on Jazz Collector, are exceptionally rhythmic (and monotonous) performances by The Dixie Four. Bertrand, the hero of so many Blythe recordings, adds his vocal insults and encouragements to the proceedings.

If this is skiffle music, and my only doubt comes from imperfect knowledge of what the term means, it is the genuine article.

BUCK CLAYTON-MEZZ MEZZROW ORCHESTRA

Lazy River (French Vogue 53V4503)
West End Blues (do. 53V4504) (Vogue V2286—6s.)

Mezzrow (clt.); Gene Sedic (tnr.); Clayton (tpt.); "Big Chief" Russell Moore (tmb.); Red Richards (pno.); Pierre Michelot (bass); Kansas Fields (drs.). 2/4/53. Paris.

THE work of a different kind of band is heard on this agreeable Clayton-Mezzrow record. A companion coupling, "Wrap Your Troubles"/"Rose Room" (V2228), was reviewed in our June 12 issue, when Trall praised Clayton's "good, honest jazz trumpet."

Clayton again heads the cast on these sides, playing with taste, feeling, and a pronounced vibrato. His construction sometimes leans on Armstrong, but these are tunes with heavy Armstrong associations, and a certain delicacy of tone, phrasing and ideas makes these Clayton versions effectively individual.

The men are not called upon to show their collective form. Mezz breathes two warm, low-register blues choruses on "West End" which are sympathetically answered by muted trumpet. The rest of the horns are under wraps. Russell Moore steps out with an unexpectedly soft, fluffy solo

LARS GULLIN, ONE OF THE WORLD'S GREATEST BARI-TONE PLAYERS, IS ONE OF THE SWEDISH MUSICIANS ON A LEONARD FEATHER LP REVIEWED BELOW.

(pno.); Mitchell (bass); White (drs.). 12/1/54. Stockholm.

(c)—Wickman (clt.); Hallberg (pno.); Jimmy Raney (gtr.); Mitchell (bass); Elaine Leighton (drs.). 13/1/54. Stockholm.

(d)—Gosta Theselius (tnr.); Sonny Clark (pno.); Raney (gtr.); Simon Brehm (bass); Leighton (drs.). 13/1/54. Stockholm.

(e)—Norin (tnr.); Ekh (bari.); Persson (tmb.); Hallberg (pno.); Mitchell (bass); White (drs.). 13/1/54. Stockholm.

(f)—Norin (tnr.); Gullin, Ekh (bari.); Englund (tpt.); Persson (tmb.); Hallberg (pno.); Mitchell (bass); White (drs.). 13/1/54. Stockholm.

ALL these sides, all made in Sweden, are by various celebrities from the groups comprising Leonard Feather's Jazztime USA, which toured Europe recently—with some Swedish luminaries added.

The Jazztime package is represented by Jimmy Raney and Red Mitchell from Red Norvo's Trio, girl drummer Elaine Leighton from pianist Beryl Booker's Trio, and Sonny Clark and Bobby White from Buddy De Franco's Quartet.

All the sides showcase calm, "cool" and collected modern jazz, and while some are necessarily better than others, all are good of their kind. The following points particularly struck me about them:

In "Darn That Dream," a slow performance, Jimmy Raney plays the introduction and follows with some most delightful soloing. He is a considerable musician, always full of ideas and with a sure technique. Bengt Hallberg, too, turns in a gem of a solo. Wickman's fails to maintain the standard of Hallberg's or Raney's, but is pleasant enough.

"Invention," a theme by Raney, features fine work by him and tenorist Gosta Theselius. Gosta is obviously a Getz disciple, but, unlike so many copyists, has some originality. He also has a good sense of swing.

Sonny Clark's piano work suffers by comparison with Hallberg's, but Elaine Leighton proves that not only males can be competent jazz percussionists. "Doe Eyes," written by Red Mitchell as a tribute to his wife, is a medium-tempo number with excellent Gullin, Hallberg and Mitchell.

"Jazz Club USA" is perhaps the least inspired side. But it introduces a new Swedish baritone saxist, Johnny Ekh, who shows great promise. He lacks Gullin's cohesion and inventiveness, but is a little more forceful.

Tenorist Norin has a first-rate solo spot, and the other soloists

are competent. Ernie Englund plays in typical modern vein, very different from his work in his own band's really deplorable sides on Esquire 10-389.

"Paper Moon" has solos by both Ekh and Gullin. Ekh's (the first one) is good, but Gullin's greater experience shows in his better-constructed improvisations.

Norin and Hallberg again contribute excellent solos, and Bobby White comes through as a very solid drummer. Mitchell, a fine bass player, is spoiled by being featured at too great a length.

"Red Walls In The Sunset" (not, as you might have expected, a twist of "Red Sails In The Sunset") has solos all round, with Hallberg and Gullin outstanding.

It is also one of the items which, featuring a large enough front-line, have some scoring for the ensemble. Good writing, this, which produces the true modern sound.

COLEMAN HAWKINS QUINTET

***"I'll Know (Loesser) (Am. Royal Roost 1039)

***"You've Got Me Crying Again (Jones, Newman) (do. 1035) (Vogue V2266—6s.)

***"Can Anyone Explain? (Benjamin, Weiss) (do. 1037)

***"I'll Cross My Fingers (Kent) (do. 1038) (Vogue V2281—6s.)

1035, 1038, 1039—Hawkins (tnr.); Billy Taylor (pno.); Percy Heath (bass). 25 8/50. USA.

1037—Same personnel, plus John Collins (gtr.). Same session.

FOR identification purposes I have adhered to the labelling and listed this as the Coleman Hawkins Quintet. But it is another case of a quintet not being a quintet: for, although the labels state that, in addition to Hawkins, Taylor and Heath, there are, on all four sides, also guitarist John Collins and drummer Art Blakey, I can hear Collins only in "Can Anyone Explain?"

As for Blakey, there is no trace of a drummer anywhere, and I am afraid we must discount him as another of Vogue's interminable errors.

There is Hawkins, however—and that is the important point. All four sides present him in rhapsodic vein. To claim that any is the equal of his famous "Body And Soul" on deleted HMV B9328 would be absurd. But that was made in 1939, and in the 11 years that passed between then and the time he made these Royal Roost sides, the old maestro lost much of his fire and even some of the enterprise that produced those wonderful phrases.

Nevertheless, when it comes to rhapsodising on a sentimental ballad, there are still few who can do it more gracefully than Hawkins does here.

If you are suffering from an overdose of the prevailing "cool" tenors, you should find these more emotionally inspired solos a welcome antidote.

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Edgar Jackson

reviews—

"SWINGIN' IN SWEDEN" (EP)

***"Darn That Dream (Van Heusen, De Lange) (Swedish Metro-nome MREP50B) (c)

***"Invention (Raney) (do. MREP50A) (d) (Esquire EP17—13s. 11d.)

***"Doe Eyes (Mitchell) (do. MREP57B) (b)

***"Jazz Club USA (Feather, arr. Hallberg) (do. MREP57A) (a) (Esquire EP18—13s. 11d.)

***"It's Only A Paper Moon (Harburg, Rose, Arlen) (do. MREP58A) (e)

***"Red Walls In The Sunset (Feather) (do. MREP58B) (f) (Esquire EP19—13s. 11d.)

(a)—Putte Wickman (clt.); Carl Hendrik Norin (tnr.); Johnny Ekh (bari.); Ernie Englund (tpt.); Ake Persson (tmb.); Bengt Hallberg (pno.); Red Mitchell (bass); Bobby White (drs.). 12/1/54. Stockholm.

(b)—Lars Gullin (bari.); Hallberg



LAURIE HENSHAW

talks about the latest pop discs in his

Platter Chatter

ON THE LEFT, POP RECORD CRITIC LAURIE HENSHAW TALKS TO ROSEMARY CLOONEY.

I SUPPOSE JUNE CHRISTY epitomises everything the "traditionalists" loathe. She kills me.

As the High Priestess of the cool vocal idiom, June's "Something Cool" (Capitol LC6682) makes a salutary appearance on the LP front.

Here is a record I can unreservedly recommend to those who go for Mulligan, Kenton, Raymond Chandler, and American films of the tough, wet-streets-and-crooked-cops school.

Why bring these in? Because June's singing, the songs, the dramatic accompaniments by Pete Rugolo, somehow reflect a facet of contemporary American life that—whatever its faults—undoubtedly appeals to millions.

A small point: on my copy, "Midnight Sun" and "I'll Take Romance" are transposed. But the songs are just as good—particularly the inspired rhyming of alabaster palace with *aurora borealis* in the former title.

Nostalgia

It could be nostalgia, but I have always considered the early Crosby's way above his latterday efforts. Certainly the songs were as good as—even better than—most of today's output.

The fact that there have

been so many revivals from the early 'thirties testifies to this. Bing Crosby's EP (Columbia SEG7522) features two such songs that have been given a new lease of life—"Try A Little Tenderness" and "How Deep Is The Ocean?" To my mind, his versions still remain the best.

Remaining titles are "Happy-go-lucky You" and "Love Me Tonight."

Collectors' item: snatches of Eddie Lang add interest to this release.

IRVING FIELDS is an American pianist with most of Jan August's failings and none of his virtues. His cocktail Latin-Americana *sans* kick can be heard on HMV EP TEG8038. Titles: "Malaguena," "Cuban Boogie," "Tico-tico," "Miami Beach Rumba."

Infectious

PERRY COMO sings "There Never Was A Night So Beautiful" (HMV B10776) in his usual clean, collected and unemotional way. This is not another "Idle Gossip."

More promising is "Papa Loves Mambo," a novelty with an infectious mambo beat and a touch of humour. This could sell.

I spun ALMA COGAN's "Skokiaan" (HMV B10761) immediately after the Como mambo. The gap between American and British accompaniments is obviously narrowing with encouraging rapidity—at least, certainly in the "pop" idiom.

The credits in this direction go to FELIX KING and his Orchestra, which plays with

impressive verve. Alma sings with her usual brash confidence, but that touch of coyness which I personally find somewhat irritating tends to pop up.

Felix switches to jangle piano on the reverse, a novelty in hill-billy vein.

TOMMY REILLY is obviously a highly competent performer on the harmonica, but his "The High And The Mighty" (Parlo. R3924) lacks the bold conception and treatment that this theme obviously demands.

Competent

Possibly the use of the ERNIE BRAGG Quintet indicated an attempt to get away from the stereotyped formula of strings, woodwind *et al*; but the outcome is naturally "thinner" than would seem to be desirable. Particularly when the harmonica, by its very nature, seems to call for a rich orchestral backcloth.

The Bragg Quintet plays competently, but I do wish groups of this instrumentation would not continue to emulate the Shearing sound. If only for a few bars.

Snores are introduced on the novelty reverse to produce additional effect. The sound-effects man need not have bothered.

In "We Just Couldn't Say Goodbye" (London HL8078), BILL STEGMAYER and his Orchestra appear to have been listening to Jackie Gleason. The formula—trumpet against lush strings—is identical. And just as uneventful.

Stegmeyer's "On The Waterfront" starts with sound effects

that are so realistic that I momentarily felt I was in danger of being run down by a tug-boat.

This otherwise effective side is spoiled by a vocalist who sounds as though he has a bad cold.

DEAN MARTIN'S "The Peddler Man" (Cap. CL14170) is one of those Italian-styled novelties that could catch the crowd's fancy. The Dean also sings "Try Again" with his usual insouciance.

Début

TONY MANSELL makes his recorded debut with the Johnny Dankworth Orchestra on "Hold My Hand" ("The High And The Mighty" (Parlo. R3919).

Tony is obviously a singer of some promise, but he seems to be suffering from the schizophrenic vocal technique of employing two voices for the two songs.

For instance, it's the big-voice technique for the expansive "High And The Mighty"; the intimate approach for the entrancing "Hold My Hand."

Certainly one has to pay due regard to the sentiments of a song, but not to the extent of becoming a vocal Jekyll and Hyde.

Let Tony settle down to a natural, happy medium, and he will soon find his recorded forte.

Society

ENOCH LIGHT is one of those American "society" leaders who follow the Mickey Mouse trail and make more money than musical headlines.

Two EP Nixa discs give a representative sample of this band, which glows under the title of the Light Brigade Orchestra. Titles are "There Never Was A Night So Beautiful," "If I Give My Heart To You," "Dream," "Hold My Hand" (215) and "This Ole House," "I'm A Fool To Care," "Cinnamon Sinner," "I Cried" (214).

There are many superior

bands of this type in the States, and, indeed, some of our more commercial groups make far more stimulating listening. Only one thing stands out like a beacon—the tone of the piano.

Why is it, I wonder, that we never seem to get recorded piano tone like that heard in "Dream"?

The jerky phrasing of DON CORNELL continues to jar on me. And at times his tonal production recalls a more robust version of the Inkspots' Bill Kenny.

Of the two titles, "Little Lucy" and "Believe In Me" (Vogue Q2004), the former—whose gusty character and treatment call to mind "Camp-town Races"—should make the more impact on the popular front.

R & B

In "Fool, Fool, Fool" (Capitol CL14167), KAY STARR is backed by The Lancers—the vocal group that appeared with her at the London Palladium.

But here, they are relegated to desultory da-de-day-dos behind Kay's vocal, which is presumably aimed at the R and B market. The side has one virtue. It swings.

"Allez-Vous-En," a cute little piece thoughtfully complete with translation, is sung with Kay's customary drive. It should make an effective memento for those who enjoyed the number in *Can-Can*.

RAY ANTHONY'S "Cat Dancin'" (Capitol CL14162) is a few degrees worse than some of the excesses perpetrated by Harry James during his band-leading heyday.

This rowdy offering is garnished by meows from what appears to be a fugitive from a cats' home. It could appeal only to the jitterbug element.

On the other hand, "Skokiaan" is a fair example of the arranger's art. And as such, it is likely to be more of esoteric than public interest.

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(Capitol CL14162)

TED HEATH AND HIS MUSIC

Skokiaan (DR 19422)
Bone Idle (Don Lusher) (DR19423)
(Decca F10368)

LOUIS ARMSTRONG WITH ORCHESTRA DIRECTED BY SY OLIVER
Skokiaan (Msarurgwa, Glazer) Parts 1 and 2 (N 86652, 86653)
(Brunswick 05332)

THE odd aspect of the "Skokiaan" fad is not so much the fact that an African tune should hit the Hit Parade, but that, of all the thousands and thousands of similar African tunes, this particular one should suddenly be plucked up to turn the trick.

Those of us who have said for nearly two decades now that African music provides first-rate material for jazzmen to improvise on can hardly be surprised that people like Louis would discover the obvious for themselves one of these days.

But the paradox of the situation is this: "Skokiaan" is a poor tune by any standards. Of the countless African masters at Decca's disposal, it's one of the least inspired. And of all the American versions, Armstrong's is the worst.

In addition to the original disc—and the other three reviewed today—there are American adaptations by Johnny Hodges on Clef, by Ralph Marterie on American Mercury, by the Four Lads on American Columbia, by Grady Martin on American Decca, by Perez Prado on Victor, and a dozen others by minor groups.

Of all these, the Prado recording is the only one that makes any kind of sense at all; the only

one that has picked up the basic African beat and used it constructively as a rhythmic pattern.

Louis's version is what we shall call, for lack of a proper word, "pseudo-Creole." The beat has been given a Spanish tinge. What emerges is something like the old "Peanut Vendor" on Parlophone—a simplified habanera—which has as little to do with Africa as the old "Peanut Vendor" had with Cuba.

But "Peanut Vendor" had, at least, an inoffensive vocal (unless you hear "mani" as "my weed" and object on moral grounds), and "Skokiaan" in the Louis version, has just about the silliest lyrics short of the Four Lads' version that have so far reared their ugly heads in the Skokiaan race:

Skoki, Skoki, Skoki, Skokiaan,
Okey, dokey,
Anybody can Skoki, Skoki,
Man, oh! Man oh! Man,
You sing a-bing, a-bang, a-bingo
In hokey-pokey Skokiaan.

Now, Skokiaan, as we all know by now, is neither a place nor an activity, but simply a type of kaffir beer. On the original Bulawayo record, there is no vocal, although the label mysteriously identifies the language as "Shona/Zezuru."

On the Brunswick version, Louis sings of "happy, happy Africa" where the "hot drums are drumming, the hot strings are strumming by a jungle bungalow."

Let everybody's head now be hung in shame.

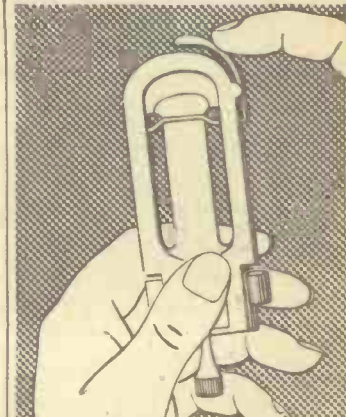
As a piece of pseudo-Creole jazz, Armstrong's version can easily stand side by side with a lot of Ory and Bechet items in the "l'autre cancan" manner. There is nice trumpet, fair alto, and a sort of Creole lilt which should have pleased Jelly Roll. But it just hasn't grasped what the African record is all about; it's as far removed from the real thing as Clyde McCoy from the blues.

Of the two other versions, Ray Anthony's sticks closest to the original—the same C-melody type of sliding, singing alto playing;

the same kazoo-like trumpet; plus one or two old-fashioned breaks which fit the pattern surprisingly well.

The Heath version makes no attempt to imitate either the rhythm or the front-line pattern of the original. What emerges is a cross between swing music, mambo and conga. This isn't bad—but it isn't "Skokiaan" either. The real problem of how to integrate African music into jazz remains unsolved.

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Collectors' CORNER

This music cover dates from 1903.



INUNDATED as we are with jazz releases, it is inevitable that some records escape review.

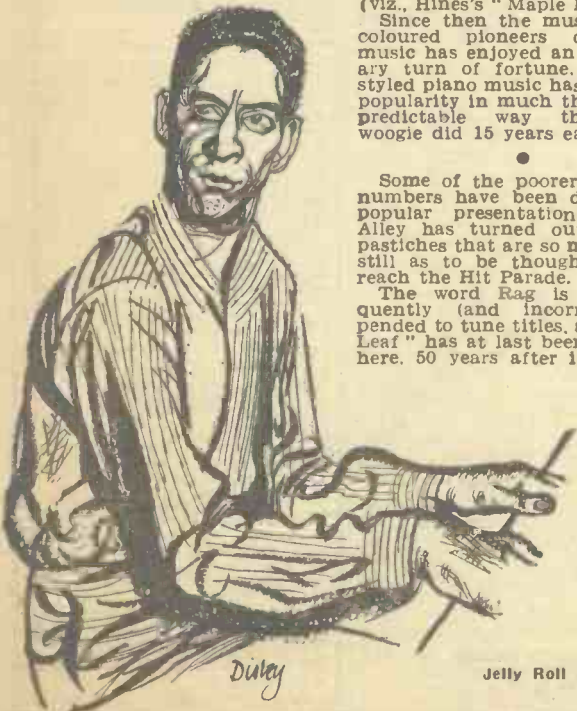
Two we intentionally left alone were the London LPs devoted to ragtime piano, and these are now the subject of an article by Charles Wilford, film cameraman and record collector, whose interest in ragtime should be well known to most readers.

Since most of the rolls on these discs were cut 40 or 50 years ago, we reckoned the delay in reviewing them would not be fatal.

RAGTIME PIANO ROLL: Scott Joplin's New Rag, Original Rags, Fig Leaf Rag, The Entertainer (all comp. Scott Joplin), Grace And Beauty, Ragtime Oriole (comp. James Scott), St. Louis Rag (Turpin), American Beauty Rag (Lamb).

(London AL3515—27s. 3½d.)

RAGTIME PIANO ROLL, VOLUME 2: Maple Leaf Rag (Joplin), Ever-



Jelly Roll Morton

green Rag (Scott), Grizzly Bear (Botsford, Berlin), The Cascades (Joplin), States Rag Medley No. 8 (various), St. Louis Tickle (Barney, Seymore), Jungle Time (Severin), 'Possum And 'Taters (Hunter).

(London AL3523—27s. 3½d.)

SOME ten years ago, when I first started hunting ragtime, I remember writing that for all practical purposes it had vanished from the face of the earth.

There were no records; the genuine sheet music had never been published in England, and in America none existed apart from rare original copies preserved by long-time enthusiasts like Roy Carey; a select few rag numbers had been preserved in the jazz repertoire, but the manner of their performance by jazz musicians was by no means a guide to their original character (viz., Hines's "Maple Leaf Rag").

Since then the music of these coloured pioneers of popular music has enjoyed an extraordinary turn of fortune. Ragtime-styled piano music has swept into popularity in much the same unpredictable way that boogie woogie did 15 years earlier.

Some of the poorer of the old numbers have been dug out for popular presentation, and the Alley has turned out scores of pastiches that are so much poorer still as to be thought likely to reach the Hit Parade.

The word Rag is again frequently (and incorrectly) appended to tune titles, and "Maple Leaf" has at last been published here, 50 years after its composi-

tion. And what I would have thought most unlikely of all, many worthy musicians have mistreated the mechanisms of their piano, with the aim of sounding as much like a worn-out pianola as possible.

Now at last the issue of the two records detailed above gives us authentic ragtime in its original form, played back from piano rolls cut for the most part by the composers.

The performances in Volume I are of unchallengeable authenticity. This disc should certainly be in the possession of anyone at all interested in the genesis of jazz; but I do not want to give the impression that it is of historical interest only—on the contrary, it has a very lively musical appeal as rattling good syncopated music, percussive, swingy and melodious, the cream of the popular piano pieces of two decades.

Joplin's preponderance is well earned, though one could cavil at the choice of numbers—"The Entertainer" is not really one of his best. It is particularly interesting to have his earliest rag, "Original Rags," for comparison with Jelly Roll's closely similar version of 40 years later.

James Scott is a more patchy composer, but we are given a splendid tearaway version of his best composition, the superb "Grace And Beauty." Charles Lamb is a most interesting and distinguished composer, the most advanced of the ragmen, and "American Beauty" a fine example of his highly complex style.

I would be glad of many more examples of his music. But, of course, one could not leave out Tom Turpin's "St. Louis Rag," an illustration of the less-cultured, more early (to coin an adjective) of the old masters.

The second LP is by no means such a satisfactory collection. Its saving grace is a magnificent version of "Maple Leaf," cannily held back from the first disc.

This is beautifully performed by the composer, played exactly as published except for the interpolation of a few semi-quaver leads in the left hand which help to heighten the swing. It is taken at a brisk tempo; but "Maple Leaf" is one of those rare numbers that sound well at any tempo.

Most of the rest of the num-

Edited by Max Jones and Sinclair Trail

bers are only good in parts, and the performances do not approach the impeccable standard of the first disc. "Cascades" and "Jungle Time" are both played too fast for the machine to enunciate all the notes.

"Cascades" (a fine Joplin number) is completely ruined. This is apparently played back from a faulty roll: in several places the rhythm is broken, up to a quarter of a bar being missing. This is the sort of thing no company would dare to issue on 78.

Apart from faults in the piano roll, it is clear that some of the original pianists' interpretations were poor.

Thus Chas. Hunter's "Possum And 'Taters" is a rag I have known and been fond of for some time. Hunter's rags are simple and tuneful, and have the practical advantage of being more easily within the grasp of the average pianist than most. But here "Possum and 'Taters" is played too fast and in a curious un-swingy style, with the bass on-beats barely audible; the charm of the piece is completely lost.

Scott's "Evergreen Rag" suffers from a unique defect: the pianist's interpretation has been "improved" by retouching: the pricking-in on the roll of additional notes, flourishes and

doublings of the melodic line. This lends the characteristic and unwelcome atmosphere of the barrel-organ.

Apart from "Maple Leaf," the most enjoyable track in Volume II is the "States Rag Medley." This medley starts off with the normal pattern of repeated strains of a rag, but at the end carries straight on into a string of additional strains without repetition, some of them merely popular-song themes.

It streams on unrelentingly, as one might imagine the improvisations of an inspired ragtime composer to have sounded. Somewhat later than the other numbers in date of performance (if we are to judge from the presence of one break that is pure jazz) it is brilliantly played.

Many of the themes of these lesser rags have a vaguely familiar sound; many ideas and themes have obviously been carried over from these and similar numbers into jazz compositions. The second strain of "St. Louis Tickle" (for example) turns out to be none other than "I Thought I Heard Buddy Bolden Say."

But this disc is not a worthy follow-up to the excellent first volume, and can be recommended only to thorough-going students, or to those willing to pay dearly for a fine version of "Maple Leaf."

—Charles Wilford

THE CLUB CALENDAR

At Britain's LEADING jazz club Jeff Kruger's "JAZZ AT THE FLAMINGO" beneath Mapleton Restaurant, Coventry/Whitcomb Streets, Leicester Sq. Intimate atmosphere, Bar, Flamingos are the nicest jazz fans we know. Sunday (24th) at 7 p.m. Britain's "Modern Men of Music":

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SUNDAY—contd.

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JAZZ SHOPS PROTEST TO EMI

A lesson for Miss A

Hampton arrives in France

NEW YORK, Wednesday.—Lionel Hampton, after playing three nights at Basin Street, is due in France tomorrow.

His personnel comprises Billy Brooks, Wallace Davenport, Eddie (Moon) Mullens and Nat Adderly (tp); George Cooper, Al Hayse and Harold Roberts (tms); Bobby Plater, Jay Dennis (alts); Jay Peters, Elwyn Fraser (tnrs); Joe Evans (bari.), Ivory Dwight Mitchell (pno.), William Mackel (gtr.), Chuck Badle (bass) and a new, unidentified drummer from Florida, who had not arrived to join the band at press-time.

JOE BOOKED AGAIN

Joe Loss and his Orchestra have again been booked next year at the Villa Marina, Douglas, I.O.M. This will be their tenth successive season.

Making their first appearance at the famous resort next summer are Ivy Benson and her All-Girls' Orchestra.

Ray Anthony to film

NEW YORK, Wednesday.—Ray Anthony and his Orchestra have been signed to take part in the new movie version of "Daddy Longlegs," starring Fred Astaire and Leslie Caron.

THE Jazz Record Retailers' Association, representing disc stores in London, Nottingham, Liverpool, Birmingham, Glasgow and elsewhere, are protesting to EMI against what the JRRRA term "the indiscriminate method of jazz issues." The EMI group controls the HMV, Columbia, Parlophone and MGM labels.

In a letter to EMI, the JRRRA complain that "Titles are being duplicated on LP and EP. Good numbers which could be included to make up a set are left out, and a lesser known number or, worse still, a number already issued on either LP or EP, is included."

"This results," claims the Association, "in confusion and frustration to collectors wishing to change over to LP."

JRRRA secretary Pete Payne tells the MELODY MAKER that the protest is the result of repeated complaints from customers of the Association.

'Unfortunate'

Mar Jones writes: I am not surprised that there have been complaints. Both Sinclair Traill and I have referred in recent reviews to the sometimes unfortunate choice of titles, partial duplication on EP and LP, and even the duplication of one title

on two Columbia Armstrong LPs.

However, I must say in fairness to EMI that I was given a completely satisfactory explanation of two or three of these anomalies. Although I am not personally in favour of the policy of repeating some jazz titles on EP and LP, I understand there is a strong argument to support it.

Old stock

So far as American Columbia sides are concerned, I think we can guess that their switch from our Columbia label to Philips has caused a degree of uncertainty about the fate of some "old stock."

Thus we have part of "The Louis Armstrong Story" on English Columbia, while Philips promises release of "The Bessie Smith Story" (both "Stories" are on U.S. Columbia LPs) in the New Year.

With regard to the "good numbers" left out, we have often found, on inquiry, that masters have been damaged or destroyed during the war, and that many fine titles are no longer available to EMI.

Despite these difficulties, though most collectors agree that a tidying-up of EMI's jazz releases would be welcome.



A drumming lesson for Miss America, Karin Hultman, runner-up in Monday's "Miss World" Beauty Contest, at the Lyceum, is given by Oscar Rabin's drummer, Bobby Kevin. See Backstage for contest story.

Rogers recovers

Altoist Johnny Rogers, who injured the middle finger of his right hand while at Green's, Glasgow, hopes to recommence his freelance activities in two weeks' time.

TWO FAMOUS BRASSMEN



Kenny Baker, guest soloist at the "Daily Herald" Brass Band Festival Concert at the Albert Hall last Saturday, discusses mouthpieces with famous cornettist Harry Mortimer, conductor of the winning band, Fairey Aviation. Harry has conducted the winning band at these contests eight years out of the past ten. Kenny was accompanied by his quartet.

GEORGE SHEARING COMING TO BRITAIN NEXT APRIL

NEW YORK, Wednesday. GEORGE SHEARING has now definitely decided that he and his wife will visit England next April, whether his manager sets up any work for him or not.

He will probably make a few guest appearances, but is planning the trip mainly as a holiday.

DUBLIN READY FOR WINTER

DUBLIN, Monday.—With the influx of bands from the coast after their summer seasons, Dublin is all set for its winter dancing.

Joe Coughlin will remain at the Ballerina and Tom O'Brien at the Crystal Ballroom, where on Thursday nights he shares the stand with Johnny Butler.

Phil Murtagh is back from Butlin's Mosney camp to his regular spot at the Metropole Ballroom; Neil Kearns again takes the stand at the Gresham Hotel.

The Kingsway Ballroom has made a change. Charlie Nutty replaces Johnny Devlin, who is a possible for the vacancy at the Palm Court Ballroom, where ex-Roseland leader Jack Flahive is also in the running.

Pat Moran at the Four Provinces, Billy Watson (Clery's), Billy Dingle (CYMS Ballroom), Billy Gerrard (Adelaide), Jimmy Masson (National) and Sean O'Brien (Olympic) complete the Dublin bill.

Touring leaders with full books include Chick Smith, Johnnie MacMahon, Gay McIntyre and Jack Ruane.

The vacation is long overdue, for George has been suffering from a duodenal ulcer for some time. He has been on a strict diet, and has been concentrating on recording and concerts—apart from a few exclusive dates—instead of the more gruelling one-night stands.

George had previously deferred a trip to Britain, but it seems that he has now wisely decided to go.

Solo album

His next record session, to be cut in Los Angeles shortly, will come as a pleasant surprise to Alfred Heckman, an old friend who toured with him in 1937 in Claude Bampton's All-Blind Band.

Squads make it four trumpets

The Squadronaires have augmented their trumpet section to four by signing John Lamb, who left Dublin nine months ago to tour for a while with Joe Daniels and has since freelanced.

John has two brothers prominent in the profession—Bobby, who is lead trumpet with Jack Parnell, and Chris, who plays trumpet with saxist-leader Bill Collins at the Embassy Ballroom Welling.

SIDNEY BECHT TOURS NORTH AFRICA

PARIS, Wednesday.—Taps Miller will replace Sidney Bechet, who left this week for a 40-day tour of North Africa, at the Vieux Colombier.

Before leaving, Sidney completed a musical score for the film "Fantasia For A Mouse."

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Tributes to Reg Owen from U.S.

From Page 1
her that Reg would be in hospital for six or eight weeks and would not be able to work for about four months.



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Throughout Virginia's bedside vigil, comedian Benny Hill stayed with her, providing assistance and comfort. Ted Heath, for whom Reg is staff arranger, made regular inquiries about his condition.

Ted told the MM: "It was most ironic that the accident should have happened on Saturday evening. Reg had been working on six arrangements for me, and the only one he had not completed and had taken with him to write at the week-end was 'Saturday Night Function.'"

"He writes four arrangements a week for the band as a rule, but added a couple more to get a little in advance. As it turned out, this was just as well. We shall miss his brilliant orchestrations while he's away."

Glowing tribute was recently paid to Reg Owen in a letter received from Ray Anthony's arranger, Bob Friedlander, who wrote from New York:

'Really fine'

"Some of the things you wrote in 'The Champ' were really fine; in fact, everything you've done is so fine I sure would love to sit down and talk arranging with you. I can talk about music for hours on end, as well as listen to it."

In regard to the Ted Heath band itself, Friedlander expressed amazement at the short time (compared with American recording bands) in which it cut its sides. "When I told my friends about it, they felt the same as I. It just does not seem possible that a band can be so great. I am gradually getting more and more people to listen and compare, and mind you, these friends are all musicians who, like myself, know what to listen for and what is actually going on."

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BACKSTAGE



KEN MACKINTOSH, WHO LEADS ONE OF BRITAIN'S MOST POPULAR DANCE BANDS, PLAYED A RARE JAZZ DATE THE OTHER DAY. TONY BROWN REVIEWS IT BELOW.

WE took the opportunity recently of listening to the Ken Mackintosh band at Battersea Town Hall for a particular reason. Believe it or not, this was the first out-and-out jazz concert ever for the band.

Originally Ken built up his name as leader of a real jumping band at the Astoria, Nottingham. He came to town to go places and concluded very soon that a commercial policy was the best bet as far as broadcasts were concerned.

JAZZ DATE FOR MAC

Yet between times he gave the jazz fans plenty to remember him by at Wimbledon Palais and latterly here, there and everywhere. The standard of musicianship was high; the band was always well rehearsed.

It remains so, despite personnel changes. If there is a weakness, it is in the solo department. By far the most polished jazz performer is tenor player Pete Warner, who plays with great fluency and never seems to start a phrase that he can't finish.

We had plenty of opportunity to form this conclusion. Pete came to the front of the stage for small-group numbers to join altoist Johnny Hughes and trumpeters Johnny Harris and Alec McGregor. In comparison with Warner, the others were undeveloped.

In particular was Johnny Hughes disappointing. He has been on the scene long enough to have matured as a jazz stylist. He generated neither heat nor beat on this occasion and played with a singular lack of personality. Perhaps we expected too much from him.

Johnny Harris managed to project himself pretty well. In fact, the projection sometimes took the form of playing up to (or down to) the crowd. Today, the best solos rarely get the most applause. Harris has

too high a potential to be carried away by this kind of thing. His best work was heard in "I'm Beginning To See The Light," in which one chorus was restrained, logical and harmonically sound.

All in all, the band played its way through Mulligan, Kenton and other "specials" creditably, and with an impulse that did not emanate from the rhythm men alone. Section work was commendably clean, with the saxes setting the standard.

The rhythm men work well as a team, but bassist Brian Brocklehurst was over-amplified and marred his own efforts with a "smudgy" tone. Kenny Hollick is a deft, swinging but unenterprising drummer. Pianist Jack Honeybourne is a greatly improved soloist and took our ear with an occasional passage of really expressive piano. Vocal department was very strong, with Kenny Bardell strengthening his normal Sinatra-styled offering with a crowd-raising "Basin Street Blues" and Pattie Forbes giving out with the modern vocal "gear."

Don Cameron is a young man of virile appearance who intones (somewhat doubtfully) as a victim of a certain Mr. Laine. Let's hope that he recovers in time to develop his own style.

—Tony Brown

Lita prefers the solo vocal road

"VARIETY? I like it. Wouldn't go back to singing with a band for anything."

Bold words, perhaps, but Lita Roza speaks them from the heart. Looking back on her five months on the halls, she can now assess the bold plunge from star band vocalist to top-of-the-bill solo work.

"Working by yourself on the stage is a challenge," says Lita. "Instead of singing one number, then gracefully retiring until the next, you're right there for a full twenty minutes."

"But it gives you time to work on an audience. You get to 'feel' the people out there, and adjust your performance accordingly."

"Incidentally, I have been criticised for my choice of numbers. 'Why keep singing those old songs?' said one critic."

"The point is that numbers like 'Allentown Jail,' 'High Noon,' 'Blacksmith's Blues' and 'Doggie In The Window' are the ones the public want. They shout for them. So I'd be crazy not to sing them, wouldn't I?"

"Those pit bands? Admittedly one can criticise them. But we must be fair. They have a very difficult job. Mainly, it's the beat that causes the trouble. To overcome this, I've even considered travelling with my own trio. But so far, Conn Bernard has been doing a wonderful job as my piano-accompanist."

Lita travels by car for dates within a hundred miles of London. Being alone doesn't worry her. "I'm not a party girl," she says. "I don't have to have people around me to keep me happy."



10 days to go to Royal show

FOR the next ten days, 37-year-old choir-maestro George Mitchell will be keeping his fingers crossed (writes Chris Hayes). He is afraid something might spoil his third Royal Variety Performance on November 1.

Everything went smoothly at his first Royal show in 1950, when he conducted his Choir and Glee Club, totalling 40 singers, in "Take The Sun."

But two days before his second, in 1951, he succumbed to influenza and missed the show. Woolf Phillips conducted the 20-piece Glee Club supporting Gracie Fields in "At The End Of The Day."

George hopes for better luck on Monday week, when 16 of his singers will

feature "Shadow Waltz" and "Stardust," the songs they contribute to the ballet scene in the London Palladium's "Norman Wisdom Show." Seven more of his singers will back Guy Mitchell, with whom they have been touring.

Although his guiding influence behind the scenes has paved the way for another triumph, George bestows the credit on his "boys and girls." "They're the ones to congratulate," he points out. "They've worked really hard and it's a great thrill for them to feel they've made the grade."

That is typical of the family atmosphere surrounding George Mitchell's busy choirs.

Perhaps it's because many of his employees served with him in the army, including right-hand-man Alan Cooper and secretary Daphne Bell.

Tall, slim George, with the bushy eyebrows, pencil moustache and horn-rimmed specs, comes from Falkirk. He was an accountant until he entered the Royal Army Pay Corps, where he formed a choir of eight soldiers and eight ATS, complete with dance routines.

A show at Woolwich Garrison led to a radio series, "Knocking At Your Door." Other work followed, but when peace came George went back to accountancy. But only for five months.

When BBC producer Charles Chilton asked for a choir for "Cabin In The Cotton," George rallied his army singers, signing 12 of the original 16. His choirs have since participated in every kind of programme on stage, radio, TV and films, singing everything from jazz to the classics.

The George Mitchell Choir consists of 16 singers, and the Glee Club ranges from 20 to 24. George appears with both these groups, but only conducts when they sing unaccompanied. When asked to supply choirs for other people, he calls them the George Mitchell Singers and varies the size according to requirements.

He has 16-20 singers on an annual salary and over 100 others available, with male-female proportions about 70-50. "I can supply a choir at an hour's notice," he proudly claims.



GEORGE MITCHELL

Dick Richards

IT was a gay mink-and-ermine turn-out at the Coliseum, when Can-Can bowed into the West End scene.

What a pity, then, that the show failed to stand up to all the advance ballyhoo. This is a personal opinion—maybe not shared by my BACKSTAGE colleagues—but I found the book feeble, the lyrics and music only second-rate Cole Porter, and Irene Hilda and Edmund Hockridge unhappily cast.

BUT... what a chorus! Rehearsed till they almost dropped by Jerome Whyte and Dairde Vivian, these shapely damsels prove that the British chorus girls can cock an independent snoot at their Broadway sisters.

Sisters

TALKING of Noël Coward—how kind can a great artist be? After his grand Café de Paris opening on Monday, he was visited, shyly, by those sweet kids—the Beverley Sisters.

Said Babs (or was it Teddie?): "What is there to say about your act that hasn't been said before?"

Said Coward to Teddie (or was it Babs?): "It's always nice to be praised by the people whose work you like." It made the girls' evening!

Incidentally, the Sisters, who now pull down £550 a week, have swiftly latched on to a natural song for them. It's from "White Christmas," and it's called "Sisters." Trust that cunning old maestro, Irving Berlin, to up with the apt ditty!

Welcome

WELCOME home to that blonde, peppy soubrette, Sheila Matthews. In 1950 she



THE BEVERLEY SISTERS PAUSE DURING A WINDOW-SHOPPING EXPEDITION. THE OTHER NIGHT THEY TOOK A LOOK AT NOËL COWARD AT THE CAFÉ DE PARIS.

was in "Out Of This World" at the Palladium with Binnie Hale, Nat Jackley, Frankie Howard—and the Ben Yost Royal Guards' singing act. One of these was Bill Bender.

Sheila and Bill did the Mendelssohn Glide and they went back to Bill's native America. "I got homesick," Sheila told me. "In America I did some cabaret, but normally I was touring around with Bill and the boys. Besides, I didn't mean a thing over there in Show Business—and that irked me a bit!"

Now, Sheila is home. She has her first radio date lined up

from Swansea in a few days' time. Bill will be back next year—with, probably, two of the Royal Guards. Sheila is happy.

Toyland

BANDLEADER-COMPOSER Phil Green (once described by Noël Coward as a genius—and that's praise from N. C.!)—shows up this Christmas in a new guise.

He has written the music for a new kiddies' Christmas play by Enid Blyton. Title: "Noddy In Toyland." "Peter Pan" and "Where The Rainbow Ends" had better look to their laurels!

Carroll

THE Carroll Gibbons radio tribute came off well. Maybe a bit too much talk and too little music, but, on the whole, a good show—and I was glad that Roy Spear did contact Anne Lenner and that she proved that she is still as good a performer as of old.

It made me wonder. Why wait till a man is dead before paying him tribute? Why not a series, on similar lines, on such bandleaders as Harry Roy, Roy Fox, Lew Stone, Sydney Lipton, Jack Payne, Bert Ambrose and others? They've all got stories. Why wait till they're just memories?

Odd notes

I SALUTE the street musician outside a well-known West End very-important club who only plays waltzes (quietly!) to avoid waking up the members!

I DETEST the slightly breathy, very unctuous Christmas recording that David Whitfield has made of "O Come All Ye Faithful" and "Merrie Christmas." The disc is banality run riot.

I LIKE the noise that Con Phillips's little band makes at Les Ambassadeurs Club, off Park Lane. Dance to that combination in the arms of someone like Zena Marshall and you can almost forget the bill!

I WONDER if you have noticed how that slick singing chick, Doreen Lundy, has changed her singing voice? She is now... oh, so low—and oh, so good!

I HEAR that Dorothy Squires isn't just going to be one of the

Vaudeville disappearing

BRITAIN is not the only country where Variety is being dropped. In the States, cinemas are dropping their stage shows.

There is now only one major cinema in the U.S. which features vaudeville.

There were two until the end of last week; then the Chicago Theatre finished a three-week run with the McGuire Sisters and switched full-time to films.

The first full-time film at the theatre is Judy Garland's *A Star Is Born*.

Presenting



... and his beau

VIC DAMONE is today an accountable force among younger generation vocalists.

Not that he can be called an overnight success. He came on the scene as a purveyor of Sinatra-style sentiment when public taste was veering toward the extraordinary.

It wasn't until he started singing recognisably as Damone that he rated much attention.

He was contemporary with Eddie Fisher, who from the first gained favour by the extraordinary straightness of his vocal delivery.

Connection with Damone? Only Vic a big build-up with Debbie Marry Fisher next June.

Romantic

And though Damone certainly Debbie as his professional partner—song-and-romantic team of the announced a strictly non-professional Pier Angel, the girl Holl Italy and hasn't yet spoiled. They

Those interested in assessing the friend and Miss Angel's boy friend

make a date to see

first co-starring ve

Joe Pasternak, the man who stole fame, thinks that have a bright future view of *Athena* off on the search and better script pair.

Guy Mitchell 'attacked' on stage

GUY MITCHELL to leave the s Empire Theatre, ham, on Tuesday attack of nose-ble the first time in career that he has his act because of

For the first fe Guy struggled galla his dilemma. In th ever, he was forced stage.

By the second he had fully recover able to carry on wit act.

Royal sh

Between shows, personality boy to stage reporter th "thrilled to the co invitation to appear the Queen at this Variety Performa

But he is rather w the six-minute limit formance.

"They usually ta song to weigh yo start to enjoy the second. At th we only have time of numbers, which at all to get to kn

"I feel very hon invitation, but I gu will be knocking fo of the six minutes.

Guy returns to t Sunday for record He will then return for more Variety c

Andrews Sisters. She'll be billed as "Dorothy Squires presented by the Andrews Sisters." Or so Dorothy says...

Biofilms

WE were discussing the Hollywood policy of filming the life-stories of songwriters and bandleaders. "Why not over here?" the quiet little fellow in the corner of the pub asked, mildly.

Why not, indeed? That started a discussion on possible names.

I chose a few people not entirely songwriters or bandleaders... but certainly showmen: the late George Black, Sir Charles Cochran, Lawrence Wright, Sid Field, Nat Ayer, Ivor Novello and Noël Coward. Any questions? Any others?

No smut

I HAVE dropped many a low, private laugh at a risqué story, but I detest "smut" in entertainment.

That's why I applaud Viera, the international singer who brings such gaiety, colour and fun to Quaglino's and the Allegro Room (when, by the way, Hutch isn't installed!). She's a clean act.

What I particularly liked, when I dropped in to the Allegro the other day, was the way in which she and Tibor Kunstler's supporting Gypsy Orchestra were so in harmony. Chubby little Tibor, by the way, is becoming a composer of note. His latest, "When I Hear A Gypsy Love Song," has quite a spark of charm.

Fela back

IT was good to see Fela Sowande back on TV after his trip home to his native Nigeria. This excellent swing organist is not only a first-class performer (if you happen to like swing-organ playing), he is also a first-class gentleman. How many people know how much time Sowande devotes to organ-playing for religious purposes... the Kingsway Hall, St. Martin-in-the-Fields. And for free.

A bit better, surely, than the crooners who burp out mock-religious songs... for royalties?

MAC'S JAZZ DATE



Ken Mackintosh leads his band for the Battersea jazz concert reviewed on front. Left to right: Jimmy Staples, Ronnie Fenwick, Johnny Hughes, Pete Warner, Jimmy Brown.



The trombones: Bobby Johnson, Gordon Langhorn, Clive Sharrock.



The trumpets: Johnny Harris, Alec McGregor, Arnie Tweed.

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g Vic Damone..



A MERE MAN AT THE MISS WORLD SHOW

WHEN next year's "Miss World" Beauty Contest comes around, I shall find a convenient excuse to slip away into the country. I never want to cover another of these rush-and-tumble affairs, opening with regimental precision and culminating in chaos—absolute CHAOS.

Perhaps one of my innocent colleagues will be prepared to sweat under blazing arc-lights, be trampled on and come away limp and tattered, without anything to write about, except a description of these fatiguing conditions.

Mind you, Mecca Dancing, who organised this bewildering display of femininity—in conjunction with the *Sunday Dispatch*—at the Lyceum on Monday night, endeavoured to lay it on with pomp and method.

You can't blame them if other people wrecked their efforts. Even so, I think the opportunities for the Press might be improved.

Flattered peacocks

First I had the Herculean task of reaching the small pen put aside for newspapermen. It meant barging my way through thick crowds without an influential escort.

I was then squashed against a wall and suspended in mid-air throughout the contest, chiefly because the meagre space allocated to Fleet Street appeared to contain far too many people who have never seen a reporter's notebook.

Still, I was cheered beyond compare when the contest itself commenced, and the 18 gorgeous entrants strutted to and fro like flattered peacocks before the perplexed judges and the delighted males in the audience.

I didn't envy the adjudicators their difficult task in selecting a winner. To me, it seemed to be merely a case of personal preference.

Shy or sultry?

You might like 'em shy, sultry or exhibitionistic; petite, brawny or slender; olive-skinned, freckled or dairy-milk-complexioned. I'll refrain from giving my point of view to avert the possibility of divorce proceedings!

The girls paraded to a fanfare of bugles provided by a very embarrassed detachment of soldiers who must have been aware that their efforts were being quietly derided in such a strange environment. And Leonard Hayes and his Music played softly, caressingly and endlessly.

Their contribution was just right for the mood we were in, but how we leapt when Oscar Rabin's jivey band went on after the contest ended.

As Oscar watched the girls weaving around, I warned him that such excitement was no good for an old man. "You kidding?" he exclaimed with astonishment. "Makes me feel young again."

—Chris Hayes



Miss World (Miss Egypt) and Miss Greece pose for the cameramen, who had to brave a wild crowd to get their pictures.

Breaking the ice!

AMERICAN bandleader Ralph Flanagan literally broke the ice when he opened the Terrace Room of the Hotel New Yorker a few weeks back.

For several years past the Terrace Room has been frozen over for ice shows; now it is to return to its former status—ballroom for name bands.

Every week the Flanagan band televises from the New Yorker in a 60-minute two-city show called "Let's Dance." The other half of the show comes from Chicago.

Such guest artists as Julius La Rosa and June Valli have so far been screened in the series.

that Hollywood is giving Reynolds, who is set to

team

should be interested in they are tipped as the year—he has recently sional interest in the ywood transported from y have become engaged. e worth of Eddie's girl d as a film team should ee MGM's *Athena*, their hicle.

who is remembered as ered Deanna Durbin to t the pair re. A pre- sent him for bigger s for the

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oured by the ess my knees or the whole he States on ing sessions. n to England dates.

PORTER IN PARIS

COLE PORTER'S *Can-Can* received a severe drubbing in the national Press—but what, after all, did the moans and groans add up to? That the show had nothing in it but music, singing and good dancing; but the plot was meagre. Quite true—and what else does one expect from a musical?

The trouble, it seems to me, lies in applying an incorrect set of standards. It is as useless to measure *Can-Can* by the yardstick of the Okla-

by PETER LESLIE

homa-type precision musical as it is to evaluate the plot-value of Cole Porter's piece against that of a straight play.

Cole Porter has set out to give us an American's idea of what a Frenchman thinks Americans think of Paris (if you see what I mean). And, cleverly, he has done it rather in the manner of the period in which the show is set; many of the vocal numbers have a

Victorian music-hall, almost Gilbert-and-Sullivan atmosphere.

If *Can-Can* has a fault, it is a certain slowness, particularly in the opening scenes—and this derives from too much plot!

Again, take the music. Personally, I am a lover of middle-period jazz. (But I do not criticise Porter's tunes from the same viewpoint as I would a mid-thirties jazz performance. They are, after all, tunes rather than "numbers"—and absolutely first-class tunes, too. Particularly a delightful unplugged piece titled "Allez-Vous En.")

The lyrics seem to me anything but "second-rate Porter."

Irene Hilda is quite enchanting and tremendously vital; Alfred Marks and George Gee are very funny; Gillian Lynne is delicious and the chorus dancing is wonderful. Costumes and setting are imaginative and colourful. Go and see *Can-Can*; you'll enjoy it.

He's Loco

TOPPING the bill in a big new American package show is a fellow named Joe Loco. He is described in American trade journals as a Mamboist.

His standing in the Latin-American field is underlined by the fact that he heads a lineup which includes such notabilities as Machito and his Orchestra and the Pacundo Rivero Quintet.

All the acts in this new package show, which opens at Carnegie Hall tonight (Friday) are Mambo-wise; altogether, 40 artists are on the bill.

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F i l m

SEVEN BRIDES FOR SEVEN BROTHERS is reckoned to have broken quite a few box-office records in Stateside showings. It is easy to see why. To start with, it is a musical with a story. Not a new one: a very old one, in fact. Centuries ago, the Roman soldiery carried off some Sabine women as an antidote against boredom. The fact that the girls were, once they got used to the idea, none too eager to return, became something of an historical *cause célèbre*. MGM have borrowed this rather delicate theme. The seven Pontipee brothers are lonely, unkempt backwoods-men who have the brave Roman disregard for convention. They sing and dance about it, too. Both Howard Keel and his co-star, Jane Powell, will ensure a wide hearing for the very attractive "When You're In Love." There is acrobatic and superbly staged dancing, too. Do the brothers get away with their smash-and-grab tactics? It wouldn't be fair to tell, but we are promised an amusing and entirely logical finale. Lyrics are by the one and only Johnny Mercer, who gives a humorously idiomatic interpretation of the "Sobbin' Women" theme.



Wild!

THE Wild One, the Marlon Brando starring vehicle for which Shorty Rogers supplied the music, will not be seen in this country. Apparently the British film censor considered the tough tactics of a motorcycle gang much too harrowing for us.

Watched

NORMAN WISDOM is a marked man; for he is under continual surveillance by the Tin Pan Alley men. The music publishers are always finding him turning up with potential hits. The latest is his own composition, "Please Opportunity," which is featured in his new film, *One Good Turn*. Remembering Norman's "Don't Laugh At Me," Aberbach cabled Dave Toff for the American rights of the new Wisdom song and sent a healthy advance on royalties—without even hearing it. Toff, who isn't grumbling at all about the showing of Norman's first hit, is (to coin a phrase) expecting a second happy event.

Words

WE have a word of advice for aspiring girl singers. Get into films! Taking the long way home, you say? Well, at least, you'll get there in the end. Just ponder on the example set by Glynis Johns. October sees the release of Pinewood's *Mad About Men*, in which fair Glynis plays a seductive and vocal mermaid. She beguiles her victims with a come-hither ditty, composed by Benjamin Frankel, called "I Can't Resist Men." And October sees also the release of her recorded version on Columbia. We haven't heard it yet, but evidently the record company cherishes high hopes for Miss Johns's singing future. They have given her a contract. Glynis would like to do a musical. She can dance, was a vocal fan early on. "I was wild about Paul Robeson," she recalls. "I collected all his records and spent hours trying to imitate him." We advise caution on that last tip, however. The great Negro artist is a trifle out of vogue.

Why not?

IT'S the day-by-day stuff of life that makes a hit song more often than romantic inspiration. One of Irving Berlin's songs in Paramount's *White Christmas* is a homely homily titled "Count Your Blessings." Berlin suffers from insomnia and was going through a bad patch. "One particularly sleepless night my wife asked: 'Why don't you try counting your



JOHNNY MERCER CHEWS REFLECTIVELY ON HIS PENCIL. BUT IT CAN'T BE LYRICAL IDEAS HE'S AFTER: HE'S FULL OF THEM. HIS LATEST BUNCH HAS GONE INTO "SEVEN BRIDES FOR SEVEN BROTHERS."

blessings instead of counting sheep?" "A man who's been writing hits for forty years couldn't miss a gift like that!"

Where?

PUBLICITY handout tells us that Jeff Richards, husky young man who is one of the boys in MGM's "Seven Brides For Seven Brothers," plays guitar, sings and has organised a five-piece band. It neglects, however, to inform us where the group plays.

Welcome

WE welcome a surprise. About the least hep character one could imagine is that smooth-spoken exponent of film-doom villainy, George Sanders.

Notes

Apparently the man at one time played piano, guitar and saxophone. He also studied singing for six months and was offered a part in a revue called "Ballyhoo" when the producer heard him warbling at a party. But just imagine what a success he would have made as a West End bandleader!

Sandy

DIMITRI TIOMKIN, celebrated as the composer of those cash-catching *High Noon* and *Blowing Wild* themes, is now in Rome writing background music for the new Jack Hawkins starring vehicle, *Land Of The Pharaohs*. Now, we may assume that Mr. Tiomkin has developed an interest in producing yet another pop hit—but how on earth will he extract one from ancient Egypt without dragging in the burning desert sands?

Judy

IT will be interesting to see Judy Garland in the much-discussed remake of *A Star Is Born*. Judy's career virtually collapsed a few years ago under the stress of domestic difficulties and weight trouble. Many people she was written off; finished. Then came that soul-saving appearance at the London Palladium in 1951, and Judy went back to Hollywood to start a new career. She plays the girl from a small town who becomes a great star under the name of Vicki Lester. Demands of stardom had forced the girl from the sticks to lose her real name—Esther Bloggs! Unlikely, you say? In reality there was just such a situation with Judy Garland. She was originally known as Frances Gumm. *A Star Is Born* is scheduled for British showing early in the New Year. And they say that it is Garland's greatest.

—Tony Brown

NEXT WEEK Backstage visits PORGY AND BESS in PARIS.

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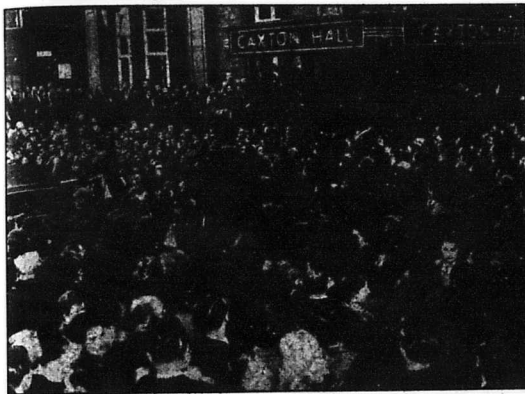
Vol. 30. No. 1102

OCTOBER 30, 1954

[Registered at the G.P.O.
as a Newspaper]

EVERY FRIDAY - 6d.

Fans flock to Dickie Valentine Wedding



This was the scene at 1.30 a.m. outside Cayton Hall, London, on Wednesday. A seething mass of fans, some of whom had travelled from as far afield as Scotland and Cornwall, and in the midst of them, under a cloud of confetti, the newly married Dickie Valentine and Betty Flynn (pictured right).



DICKIE VALENTINE has a fan-club numbering 4,500. It seemed as if every one of them had turned up for his wedding to Scottish-born Betty Flynn on Wednesday (reports Chris Hayes). They began gathering outside Cayton Hall two hours before the wedding, soon assuming proportions necessitating the control of foot and mounted police.

With them came the Press and newsreel men—and the scramble for points of vantage. Balconies, roofs, tops of cars, office windows, the scaffolding around a nearby building began to blossom with camera lenses. Still the crowd grew.

Came the great moment when the newlives emerged. Then it was every girl for herself—and heaven help the horses! Only the Police Force (in both senses) enabled the two to reach the car that was to take them to the reception at the nearby St. Ermin's Hotel.

Lucky five

In vain did the car double round back streets, trying to throw the well-wishers off the scent. They were all outside the hotel when Dickie and Betty drew up. And five were lucky.

Into the reception were invited Shirley Kemp (19), Jean

Back Page, Col. 3

DAVID WHITFIELD IN 'ROYAL' DILEMMA

THERE is a backstage battle going on in connection with the Royal Variety Performance on Monday (writes Dick Richards). The four chosen male singers are to appear in a montage backed by Jack Parnell and his modernistic band. Which is perfectly all right for Dickie Valentine, Guy Mitchell and Frankie Laine—but what about David Whitfield?

Since he proposes to sing Torchard Evans's "Dance, Gypsy, Dance," he made the perfectly reasonable request that the accompanying orchestra should include strings.

After much high level diplomacy, it is understood that the Parnell (Jack) outfit is to be augmented by six violins and cello—for Sunday's rehearsal!

But what happens if on Sunday Parnell (Jack) doesn't like the sound—and the strings are out!

Adamant?

In the past, David—essentially a ballad singer—has refused to sing with dance bands that do not carry strings. Will he be adamant on this auspicious occasion—or will he relax his cast-iron rule?

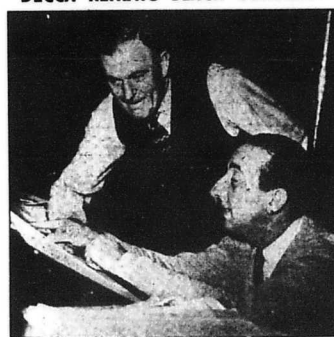
Nathan adds tenor and alto at Grove

Pianist-leader Jack Nathan is augmenting his New Coconut Grove band with altoist Bill Andrew and tenorist Alan Rowe, who commence on Monday.

Bill has just left Cyril Grantham's Orchestra at the Dorchester Hotel, and Alan comes in from Harry Benco's Band.

The remainder of Jack's personnel comprises Dennis Walton (alto), Eddie Mordue (tr.), Leo Wright (tp.), Sid Burke (bass) and Frank King (dr.).

DECCA RENEWS BLACK CONTRACT



Frank Lee (l.) congratulates Stanley Black on 10 years with Decca. A new four-year contract followed.

GERALDO SIGNS DOUGIE COOPER ON DRUMS

Dougie Cooper, drummer with the Tito Burns Band until its break-up seven weeks ago, will be joining Geraldo's Orchestra during the next two weeks.

He replaces Bob Turner, who joined Geraldo six months ago from the pit orchestra of the Huiame Hippodrome, Manchester.

Dougie, who is 24 and comes from Weymouth, went direct from school to saxist-leader George Evans, and has since worked for many top leaders, including Nat Aiken, Jack Nathan, Eric Winston, Edmundo Ros and Joe Loss.

He had two long spells with Tito Burns.

Silver Record Award for Eric Delaney

DRUMMER-LEADER Eric Delaney is to receive a Silver Record to commemorate the astonishing sales of his initial band-record of "Oranges And Lemons" backed with "Delaney's Delight" in the three months since its August issue.

David Jacobs, on behalf of Mercury Records, is to make the presentation this Sunday (10.15), when the Delaney band makes its London debut in a concert at the Coliseum Theatre, after

seven weeks of out-of-Town appearances.

So far no fewer than 20,000 copies of the record have been sold. This is unprecedented for a jazz record by a new and untried band.

The choice of David Jacobs to make the presentation is particularly apt.

"Delaney's" "Oranges And Lemons" has been chosen by him as the signature tune for his Saturday-night disc-jockey stint in the Light Programme.

Tony Crombie says-



Britain's most talked-about drummer, making his London debut this Saturday with his own sensational band says, "I work my drums hard—these Premier really take it. My advice to all up-and-coming drummers is change now to Premier—Perfection in Percussion."

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LENA AND HUSBAND
—MD LENNIE HAYTON

IN 1941, when Duke Ellington was helping to cast a revue, he told his co-writers one day: "I've got the girl. She'll sun-tan the first ten rows!" Lena Horne was the girl, and the compliment featured glowing beauty rather than an ultra-violet voice. When Lena was barely 17, and won her first feature number at New York's Cotton Club, the other chorus girls had said: "You sure didn't get that song on your face." So it is no new thing for her singing to be disregarded in the general excitement about her enchanting appearance. For some time this worried Lena Horne, though there was no substantial cause for anxiety. She became more and more famous on stage, in clubs and on the screen, and made a great deal of money. Still, she worried, and claimed that the worry affected her work.



But now, after seven years of marriage to Lennie Hayton—her manager, personal counsellor, PRD and artistic adviser—she has polished her act to super-brilliance and acquired a vocal finesse which encourages people to take her singing more seriously. She is not, I think, blessed with a wonderful voice; but it is a pleasing, slightly husky instrument. Certainly not poorer than those of many a "Family Favourite." And she has taste and style in her act. On top of these qualities, she brings to her singing a keen ear, dramatic diction, the ability to convey emotion, and a capacity to work on details till they are right.

FAMILY FAVOURITES

No. 20 . . . LOWDOWN

ON LENA HORNE

Unlike those of too many popular singers, her phrasing and gestures are beautifully integrated. Song and movement go together so happily that a broad cast of recordings of Lena is no more than a pleasure. This, perhaps, is why she is so popular and admired by her records. Gramophone records of her are available in the form of a box set which wants Lena Horne duetted.

More discs
In Britain, at the moment, there are four of her records available on MGM's *Deed Do!* I feel So Smoothie (11), Love Of My Life (12), The World On A String (13), "Something To Live For" (14), "Sometimes I'm Happy" (15) and "The Lady Is A Tramp" (16). Of these, all but the last one were recorded in 1941. To help restore the balance, MGM are releasing on November an EP of four titles by the Distinct Four Group of NBC's Chamber Music Society of Lower Basin Street, and an EP of two titles, "Caroline" and "When" (18).

To complete the round-up, we have two more of her records: "Storm Weather" (19) and "Man I Love" (20). "Storm Weather" and "The Lady Is A Tramp" are in some demand, this is hardly surprising. The latter is a successful recording, and it is not surprising to conclude that it is one of her rare objects—a very

LENA ON STAGE

—MANY JUST LOOKED

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AMIE ROSS SINGS INTO HER VOICE
Crombie debut last Friday.

Intervews, and I am wondering if she would tell me today, as she did in 1947, that she was leaving the "House of Parties" to see how real democracy she would like. Her father had mingled and flew to Hollywood to get things straight. "I don't want you coming up in any of those idol roles," he said firmly. As we know, Lena didn't play idol roles; but neither did she get the dramatic parts she wanted in the musicals she had. Her terms adjusted at MGM so that she was on call for only ten weeks in the year.

Frustrated
In 1933 Lena Horne is said to have earned \$150,000, a good deal less than she made in each of the previous six years. The reason: that she now works only about three months in 12, and as much as possible in the East. Meanwhile she keeps her eyes open for a straight part in film of theatre. She is all what she once called herself: "A frustrated actress." And many competent judges who have assessed her dramatic potentialities believe that once she breaks through the barrier Lena Horne will have a new career in front of her.

Jim Crow
She steered her way more or less unharmed past the Jim Crow pitfalls of "Storm Weather" and "Cabin in the Sky" (coloured Americans preened to win herself a few decent roles) and she was awarded an award from the Committee for Unity in Motion Pictures for her outstanding Negro picture of the year. For some time now Lena has not made a film, though she was lately reported to have signed a new contract. She parted from MGM because, she says, she was limited to get only singing, and no speaking, roles. No doubt there were other irritations. On her first visit here, in 1947, I remember her telling me how she used to be photographed "alone"; in other words, in contact sequences which could, necessarily, be removed neatly and completely from the finished film. And when "Ziegfeld Follies," for her, reached Memphis, Tennessee, Lena was cut out of order of the show.

Shindigs
Of course, it was said they felt apprehensive about studio reaction, also that the marriage had done Lena's film chances no good. But when Lennie left MGM, she said nothing that would confirm the rumour. Whatever the difficulties of conducting such a marriage in the United States may be, and the difficulty of finding a suitable American husband, it is not surprising that she is often photographed together with her husband and about at Hollywood shindigs. Her decisions: where she will work, how she will be accompanied, how she will be accompanied, and does it well. Her husband, Lennie Hayton, at any length, was told before she became Mrs. Hayton. Hayton also approves" her

The big hot is HOT!

IT'S a simple style of jazz—as you'll realise when you hear it," said nervous Tony Crombie as he flexed his fingers before his band's concert debut at St. George's Hall, Bradford, last Sunday. The group had previously played two dances—its opening night at Stockton (reviewed below), and at Leeds on the Saturday. Tony's nervousness was further evidenced when he walked out on to the stage with bowed head—albeit to a big reception from a half-full house—to beat the band into a fast, exciting version of "Perdido"—arr. Crombie.

That opening number characterised the whole of the programme. The Crombie band unashamedly plays jazz-influenced music. "It must be exciting," Joe Temperley said to me afterwards. "In my opinion, too many bands fall down on that score." And Joe himself had certainly contributed to the excitement. "I had expected a 'cool' music; I was wrong. Whatever technical faults there may be, the band has a style—style closely allied to the origins of jazz music. But the consistency of this style tends towards monotony."

Tasteful
The pattern at this concert was chiefly an opening that partially allowed us to hear them. His use of dynamics—played with gusto and understanding. If there was a let-down, it was in the solo—Joe Temperley and piano by Harry South accepted.

Unstirred!
I wish I could say the same about the rest of the band. I heard nothing from either that stirred me. Lena Horne said on a subsequent part of the play—and filled it adequately. Her playing was on the trill, and suited the music. The fact that she had played the same piece as the ensemble, as well as his own solo, was a little disappointing. I wish I could say the same about the rest of the band. I heard nothing from either that stirred me.

Dancing Teachers Liked It, Too . . .
"I AM very happy. It's nice to know that weeks of preparation and hard work have not been wasted. The speaker was Tony Crombie, vocalist Annie Ross—and no doubt her sentiments were reflected by every member of the band after their nerve-racking debut at the Palace-de-Dance, Stockton-on-Tees, last Friday. The fans were there from the start and literally shouting their approval. Perhaps even more important was the fact that a lot of them danced—and liked it."

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A new band debuts—and MM writers are on the spot to sum it up

The vocalists—Bobby Breen, by some miracle or other, was the only one able to keep the audience quiet. I don't know why because this slight coloured boy is not an exceptional vocalist. He has a pleasant enough voice in the Nat King Cole manner, and rhythmically strong and present, but not outstanding, yet the fans loved him. He was, however, suffering from a bad cold on this occasion.

The first half
THE first half of the concert was played by Dave Shand and his Orchestra. Not a happy hour for an audience seeking loudness—but nice arrangements. It was well played and expected by his unorthodox three trumpet-also-tenor outfit with the leader himself in excellent form.

Dancing Teachers Liked It, Too . . .
Local dancing teachers Charles Dormant and Ili Whitney were closing their school. "We like it," said Whitney. "It's a good band," they said. "The North-East has, in the past, notoriously proved itself a graveyard for many bands. Success in other parts of the country—particularly in London and the North-West—does not always mean success in these parts where the people can be as cold as their climate. Yet are always ready to appreciate a concert."

Welcome visitor
A welcome visitor later in the evening was Kenny Turner, who dropped by to give the boys moral support and pose for pictures with new leader Tony.

Send coupon now—today!
I am pleased with the night's work. If this band had been a good basic outfit at all, it would have been a good fall to do so by any lack of return bookings—but on this form.

I cannot quite see what Dave hopes to achieve with this outfit, up, which, to me, is too "toppy." Either a serious attempt at a stronger tenor is necessary to fill the gaps, or a much stronger trumpet and/or clarinet. One of the group's members, however, was a gem. It was Norman Stenford score of "Caravan," which made me think that perhaps the arrangements were at fault in the other pieces. Dave played some fine alto and tenor. Billy Penrose on saxophone and piano, and Gina Martin showed a big improvement since her debut with Ken Macdonald's orchestra. In this, she could become a formidable opposition to established female ballad singers. One tip: Dave—please don't attempt to play big-band arrangements with this group. You did better—strongly.

Jerry Dawson

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Divine Sarah at the Albert Hall —the fans kept yelling for more



SARAH VAUGHAN, Joe Sese and Jimmy Jones are seen (l. to r.) in action at the Albert Hall concert, when they played to a full house of jazz fans. The Joe Sese Trio, Curt Harrison and the In-Town Jazz Unit shared the bill with Sarah Vaughan. The American singer, who was called back for repeated encores and who concluded her programme with "The Lord's Prayer," was not able to use her own trio. Accompanying her were her pianist Jimmy Jones, bassist Al Lucas from the Jacques band, who is Canadian, and British drummer Lemmie Hillman.

Sarah stayed in London to broadcast with the Show Band Show on Monday, and left for Paris next morning. Today (Friday) she and her trio will be in the States.

ARMSTRONG GOES DOWN UNDER

LOUIS ARMSTRONG, complete with the All Stars and Velma Middleton, left San Francisco by air on Sunday for Australia, where they will play a ten- or twelve-night jazz tour. The fee involved must be the highest ever for Australia. Armstrong's publicist, Ernest Anderson, told the MM in London this week: "If it hadn't been Joe Gleason who never have made such a rush booking. It was just a matter of money's notice. Unless there was a last-minute change, the personnel of the All Stars included Billy Kyle, Barney Bigard, Truman Sledge, Arvell Shaw, Barnett Deane and Gene. The show will play those dates." He said that Heath-Armstrong exchange idea, is being looked into. "Whether it comes off this time or not, I don't know. The band will play England; after all, there is hardly any place left for them to play."

AMSTELL 'SPECIALS' IN 'BRITISH JAZZ'

Clarinetist Billy Amstrell will front a specially picked group when he broadcasts "British Jazz" on November 8. The group will include Billy (tr.), Bobby Mitchell (tr.), Johnny French (tr.) and Hanger (dr.). Jack Drummond (tpn.) and Reg Beard (bass).

Peter Maurice

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TED HEATH AND STEVE RACE EDIE WELCOMES TOMMY JOIN ALL-BRITAIN PANEL

THE all-star panel of adjudicators at the All-Britain Championship Finals— to be held at the Belle Vue, Manchester, on November 14—will comprise a brass-playing band leader, a famous pianist, a former jazz drummer and a noted saxophone coach. These are, respectively, Ted Heath, whose orchestra and singers climax this five-hour event with a special programme for jazz; MM columnist and TV star Steve Race; MM Radio Critic Maurice Burman; and Leslie Evans, who has judged every MM dance band contest during the past three years.

DUET FOR TWO 'MM STARS'

THE second half of this exciting event—which will be completed by no less a personality than Frankie Engemann—will present the music of the newly formed and already impressive Ken Mouie Seven, who will also accompany Valerie Kiener, the girl who won the title of Miss 1954. Also featured for new girl union are the entire Ted Heath aggression, including singers Les Gotta, Kathy Lloyd and Bobbie Britton.

Wiltshire leaving Saye after 4 years

Guitarist-vocalist Johnny Wiltshire is leaving pianist-leader Joe Saye next week after an association of four years. Johnny is joining the trio which is accompanying Ted Heath on his tour. His solo will be a great low to me, especially as guitarists who are hard to find. "I'm sure that somewhere around there must be just the right man for my group, and I can give a break to a newcomer. It'll be all the happier."

NAT SIGNS FOR 7

Net King Cole, who has been with Capitol Records 10 years, has signed a new seven-year contract. U.S. staging star Eddie Fisher welcomes British broadcaster Tommy Kinsman to the New York TV studios where Eddie appears twice weekly. Tommy was on the month's visit to the States. Hogston 5 prepare for the road.

Unions threaten boycott of Hull Palace Theatre

A BOYCOTT by trade unions of the Hull Palace Theatre, because of the attitude of its director, Mr. Harold Clarke, considered at last Tuesday's meeting of the Hull Trades Union Council. The boycott is being organized by the Council from Mr. Clarke's position as manager of the National Theatrical and Kinematograph Employees, when he visited the Palace Theatre and spoke to the staff. Mr. Clarke refused to do so.

Yours is my heart alone

Yours is my heart alone; Beautiful love; I kiss your hand madame; The kiss in your eyes; Girl of my dreams; I'll remember April; It must be true; I surrender dear LA 8684

MERRY CHRISTMAS

Silent night, holy night; Adeste fideles; White Christmas; God rest ye merry, gentlemen; I'll be home for Christmas; Faith of our Fathers; Jingle bells; Santa Claus is comin' to town* *with the ANDREWS SISTERS LA 8686

SONG HITS FROM BROADWAY SHOWS

People will say we're in love; Oh! what a beautiful morning; If I loved you; Close as pages in a book; They say I'm wonderful; I love you; Evelina; The eagle and me LA 8675

BING SINGS THE HITS

Vaya con Dios; My love, my love; Down by the riverside; Hello young lovers; Secret love; I've never loved a girl in love before; Changing partners; Y'all come LA 8674

SOME FINE OLD CHESTNUTS

Some fine old chestnuts; I never knew; Somebody loves me; After you've gone; Sleepy time gal; Dinah; If you love me—don't care; Liebschen 05313; Young at heart; I'm so lonely 05277; Secret love; My love my love 05269

FAMOUS EMBASSY CLUB RE-OPENS: BILLY SPROUIS IS THE NEW MD

LONDON'S famous Embassy Club, which closed three months ago and was reported to be going out of business to make way for a luxury restaurant, has been re-opened. The club, which was founded in 1926, is now under the direction of clarinetist Billy Sprouis.

KENTON LABEL DUE NEXT MONTH

STAN KENTON's new record label will appear in Britain next month. The first of his "Kentones" will be a 10-inch LP, "The Kentones." Kenton is virtually a new label in the UK. The label is expected to feature the new and greatest musicians coming up in America. The first three LPs will comprise LPs by Bob Coyle, Billie Holiday and Claude Williams on 78 by these three artists. There are also additional sides by Boots Mussulli, Claude Williams, Billie Holiday, and the Kenton orchestra.

Embassy Club, which closed three months ago and was reported to be going out of business to make way for a luxury restaurant, has been re-opened. The club, which was founded in 1926, is now under the direction of clarinetist Billy Sprouis.

'Oh, those narrow bore sexes!'

JOHNIE GRAY and his Band of the Day are back in Britain after touring Germany for two months, entertaining the British Forces and troops. Covering about 15,000 miles by plane, train and coach, they travelled from Bremerhaven in the south, playing in cinema, theatre, club houses and hospitals. "We didn't think much of the bands over there," Johnie told the MM on Monday. "The best was Harry Kestelberg's which is excellent. Our own band is a good deal better than their professional. And they have such old-fashioned instruments. All the saxophones are Johnnie's band resumes one-night stands at Crews tonight and at the Reg Owen Club on November 7.

Reg Owen reported 'improving'

The condition of arranger Reg Owen, who was seriously injured in the crash of the Bristol two weeks ago, showed signs of improvement. He is hoped to move him to Uxbridge College Hospital on Monday.

Parnell suits stolen on eve of Royal date

Two band uniforms were stolen from Jack Parnell's coach at Norwich on Thursday of last week while the band was playing at the Saffron Walden and Heracles.

See-Frankie Laine —for nothing!

A chance to present at two recorded broadcasts by Frankie Laine, accompanied by Vic Lewis and the Royal Variety Performance. An urgent order for cloth was sent to the north of England so that suits could be made up in record time.

Hogston 5 prepare for the road

Basist Ken Hogston plans to put his quintet on a full-time basis soon and negotiations are nearly completed for the group to be solely represented by a London agency.

JIMMY YOUNG ILL

Singing star Jimmy Young is rushed from a Decca recording session last Saturday suffering from a cold. He was operated on a few hours later at the Royal Free Hospital. The illness was reported to be the result of a cold which Jimmy was to have opened last week at the Embassy Club.

YOURS IS MY HEART ALONE

Yours is my heart alone; Beautiful love; I kiss your hand madame; The kiss in your eyes; Girl of my dreams; I'll remember April; It must be true; I surrender dear LA 8684

MERRY CHRISTMAS

Silent night, holy night; Adeste fideles; White Christmas; God rest ye merry, gentlemen; I'll be home for Christmas; Faith of our Fathers; Jingle bells; Santa Claus is comin' to town* *with the ANDREWS SISTERS LA 8686

SONG HITS FROM BROADWAY SHOWS

People will say we're in love; Oh! what a beautiful morning; If I loved you; Close as pages in a book; They say I'm wonderful; I love you; Evelina; The eagle and me LA 8675

BING SINGS THE HITS

Vaya con Dios; My love, my love; Down by the riverside; Hello young lovers; Secret love; I've never loved a girl in love before; Changing partners; Y'all come LA 8674

SOME FINE OLD CHESTNUTS

Some fine old chestnuts; I never knew; Somebody loves me; After you've gone; Sleepy time gal; Dinah; If you love me—don't care; Liebschen 05313; Young at heart; I'm so lonely 05277; Secret love; My love my love 05269

'MANY POPS ARE JUNK,' SAYS ANITA ELLIS

ANITA ELLIS, the girl who ghosted the songs for Rita Hayworth in "Gilda," "Down To Earth," "The Loves Of Carmen," and other films, arrived in town last weekend. She is here to record new songs for "Gentlemen Prefer Brunettes," in which she ghosts for Jeanne Crain.

Folk preference

Interviewed by the MM on Monday, Anita had some pungent comments to make on current pop songs. "So many are junk," she said. "They are virtually forced upon the public and into the hit parade." Anita's preference is for folk songs—"Newport, Sons of Isham," the name Billie from her husband, a colonel in the USAF from whom she is now divorced.

HEP HUMPH IN THE CITY

After considerable radio experience, she turned to dubbing with the producers of "Gilda," appearing here as though the idea is person to record "the sweet and sexy" songs for Rita Hayworth in the film.

DECCA TO ISSUE LPs OF FESTIVAL JAZZ CONCERT

THE Decca Record Company is to issue two Long Playing records of the Festival Jazz Federation's first "British Jazz Festival" at the Royal Festival Hall tomorrow (Saturday). One LP will comprise excerpts from the modern concert which commenced at 5.30 p.m. and the other from the traditional concert at 8.30 p.m.

'Better Jazz'

Harold Pendleton, secretary of the MJF, told the MM: "I have long hoped that one of the major record companies would record one of our Festival Hall concerts, as I believe that jazzmen play much better before an audience than in a recording studio." Appearing in the modern concert are the bands of Tony Crombie, Tony Kinsey, Don Rendell, Ben Monie, and guest star Lars Gullin, the Swedish baritone.

Reisman off to Vienna Café

Modern accordionist Maurice Reisman has opened at the Vienna Café in Baker Street, London, with a quartet. He leads Roy Williams (tr.), Dave Bradley (bass) and David Bardelle (dr.).

Boss (Memphis Blues) Crump is dead

ED "BOSS" CRUMP, the man who helped to make the blues famous, is dead. Leader of the Democratic organization in Tennessee for 45 years, he died last week, aged 80. It was in 1905 that Ed Crump hired W. C. Handy's brass band to help him campaign for the Negro vote in Memphis. Handy wrote a campaign song called "Boss Crump" when it was heard in Memphis. The song was published at Memphis by the first time the word "blues" was used in a song. "When I wrote 'Mr. Crump,'" he recalled, "I was writing the first jazz break for tenor saxophone. The band was playing 'Scallion,' his composition with 30 musicians during the campaign.

Beryl on BFN

Beryl Bryden, who is currently singing with the Pat Green band in Huddersfield, recorded a single programme with the band on Monday for "Bill Clifton's Hot Jazz on His Own Programme" on Wednesday. The band is due to appear in Birmingham in December, and has been offered a tour of Norway.

SINGER LEAVES RABIN AFTER FOUR WEEKS

Stephanie Wise, the girl who sang with Oscar Habins' Band within 24 hours of arriving in this country from Canada, leaves Rabin on Sunday week to re-join her husband, who has been with the band since he was in the States.

Ken Powell's four take the air



Ken Powell's Quartet run over arrangements for "Gentlemen Prefer Brunettes," in which she ghosts for Jeanne Crain.

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PATTI ON PHILIPS

Canadian vocalist Patti Love has recorded "I Love Paris" and "I Can't Tell A Wajiz From A Tango" for the Philips label.

Hamp for Paris

London's Hamp is expected in Paris for November. He has been invited to tour the week and will play in Germany and Belgium before he comes to France.

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"SCANDALI"

A superbly elegant model of an American accordion appearance, possessing the very best of both conventional and musical qualities. Completely reliable bass action—perfect working mechanism—easy to control for treble and bass couplers. 41 treble keys, 120 bass notes, 4 sets of reeds in treble and bass, 3 reeds in the bass and one bass coupler, the CANALIS 1500 accordion label.

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Laurie Henshaw's Platter Chatter

Ella Fitzgerald on the moon



...to Nat King Cole's "Nature Boy," that by Winterhalter here seems even more inaudible. ... "I Shall Come To Pass" to his list of ... This specimen is sung by the ... whose voice continues to ... upon my ears. ... it upon me that must ... on the back from all inter- ... rather listen to than ...

It's heresy, I know, but I can think of at least three singers I would rather listen to than ELLA FITZGERALD. ... "Ella's I Wished On The Moon" / "Who's Afraid Of The Big Bad Wolf" ...

With feeling "My Kid Brother," a somewhat depressing song about a boy who gets killed in the war, is delivered with considerable feeling by LYTA ROZA (Decca ...)

strongly to the hit in past recordings by Roberto "nag". ... as the title suggests, a Parlor ... and the piece as a whole tends to ...

Quite a girl! EYDIE GORME is a newcomer to me, but in my opinion she has ...

And when I think of DeVoto ...

OSBY Talking about pick-ups

AS will be seen from the diagram in Fig. 1, the practice of mounting gramophone pick-ups on a single arm pivoting on an axis results in the reproducing stylus being parallel to the record sound-track at one particular point only.

Assuming that the arm is mounted (as it should be) so that this point occurs approximately mid-way in the track position ...

Two solutions to the problem The perfect pick-up arm

SHOPPING BY POST

Jazz room NEW YORK has acquired a new jazz room, located in the Composer's Room, it is a comfortable and pleasant ...

CLASSIFIED ADS. INSTRUMENTS FOR SALE. 64. per word. ALTO HAWKES, 20th Century, ...

AMPLIFIER, RECORD & RADIOGRAM CABINETS. Photos and details from: H. C. HARRIDGE, 8, Moor Street, Cambridge Circus, London, W.1



It was not thought of years ago, it consists of using two arms, each of a different and carefully calculated length and correctly spaced at either end. ...

At least they were until a Mr. Burn-Jones (incidentally a Britisher) turned his attention to the subject and hit on an idea ...

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GRAMOPHONE RECORD "THE WONDER" CABINETS

Can't Dance? Learn the modern dances in your own home ...

The HODER book reviewed

JAZZ books have been mainly of two kinds—historical and analytical. Almost all the better-known ones belong to the first category. ...

BY ERNEST BORNEMAN ...

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DRUGS 64. per word. PAIR OF DRUGS, 420—Phone: ...

SYDNEY SIMONE BACK AT CAFE DE PARIS WITH 9-PIECE

ROCKET GIRL



Joan Baxter, who has been vocalist with the Blue Rockets for four years, snapped at the band, appearing at the Embassy Club last Monday night.

VIOLINIST-LEADER Sydney Simone renewed old acquaintances when he reopened at the Café de Paris. Last Monday night, fronting a nine-piece band, Sydney was resident leader for a two-year spell ending in 1952.

The Simone Orchestra replaces George Smith's band, which has been resident for the past two years.

Appreciation—We wish to record our appreciation of the good services of his band, and the wonderful way it has played for the cabaret stars, that have been featured here.

Recruiting—George Smith's future plans were uncertain. He is resting at home, following an attack of influenza.

Sydney Simone spent the summer season at the Savoy Hotel. Before that at the Embassy Club, month after month.

BILLY CONGRATULATES LOMBARDO



Colyer clarinetist weds in Bristol

Acker Bilk, clarinetist with Ken Colyer's Jazzmen, married last Saturday to Jean Hawkins at Bristol.

Scott clarinetist Sandy Brown dates the Jazzmen's daughter.

Calteau
CLARINET MOUTHPIECE

Perfectly matched mouthpiece, neck, ligature and cap—designed and manufactured with the greatest care from quality materials.

Besson
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Toasting success to 'Say It With Music'



Some of Jack Payne's many friends in the BBC Press and production staff, on a journey to wish success to his debut with 'It With Music' on Thursday. Toasting Jack (1) are the Bicyclics (2), Kenneth Adam, Olyn Jones and Jim Davidson.



Tim Clayton cuts to a quintet

It is understood that Tim Clayton's band, resident at Gold Joe's Restaurant, W., has been cut from a seven-piece to a quintet.

Mania Sid Kroeger—tenorist George Oliver and altoist Jack Clapper left the Clayton band two weeks ago. It is unlikely that they will be replaced.

Mania Sid Kroeger has replaced Sid Kroeger, who was featured on second piano. Tim, on piano, now leads Don Cole (alto), Billy Biddick (trp), Roy Sheppard (dr. vcl.) and George Garnett (bass).

Darragh flies from Phillips to new Irish berth

TROMBONIST Ted Darragh will be playing on a one-night stand with trumpet leader Dave Glover in the West of Ireland until a few hours after

Eamonn Andrews at ballroom birthday

Dessie, Tuesday—When the Four Provinces Ballroom holds its birthday party on October 29, Darragh will be on the stand, sharing the two-band session with resident leader Pat Mackey.

MELODY MAKER INCORPORATING 'RHYTHM'

EDITORIAL OFFICES: 189, High Holborn, W.C.1
TELEPHONE: TELMUS 8288
EDITOR: PAUL BRADY
ADVERTISING OFFICES: 96, Long Acre, W.C.2
TELEPHONE: TELMUS 8288

WILLIE WILSON IN THE FROZEN NORTH

VALENTINE
From Page 1

SAUNDERS (18), Jean Hatnes (18), Janice Birch (13) and Jennifer Bradford (13), who was presented with the bride's bouquet.

BACKSTAGE With Porgy and Bess

REMEMBER that wonderful show, *Porgy and Bess*, that moved into the London Bostall last year and captivated audiences for weeks on end? Well, the 1954 version is back in Europe—with a few cast changes but with none of the old fire missing.

Paris is the ideal stopping place for a show like *Porgy*. But to appreciate the real warmth of backstage while the show is going on out front.

THE BLUE LAMP GIRL IS HERE

HOME OF OPERA

NO SHOES



CATHERINE AYERS (left) WAS SHOWING HER NEW DOG TO THE PORGY CAST WHEN WE CALLED ON THEM AT THE PARIS EMPHIRE. HERE, ONE OF THE BESSES (GREEN WILLIAMS) FONDLES THE LITTLE PUP ADMIRINGLY.

FOUR BESSES

LIMBERING UP

EARTHA KITT, the girl with the munny-got vibrato, believes in taking it easy when making records.

THE THREE PORGIES: LEFT TO RIGHT—IRVING BARNES, LE VERN HUTCHERSON AND LESLIE SCOTT.

J. RENO & Co. Ltd.
OXFORD ST. (Opp. Palcos Teatro) MANCHESTER

South Africa's No. 1 girl of music, organist Cheryl Walker, arrived in Britain by air last week to play theatres and TV. She will stay in Europe.

New series, drums for Chick Smith

THE THREE PORGIES: LEFT TO RIGHT—IRVING BARNES, LE VERN HUTCHERSON AND LESLIE SCOTT.

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SYDNEY SIMONE BACK AT CAFE DE PARIS WITH 9-PIECE

ROCKET GIRL



VIOLINIST-LEADER Sydney Simone renewed old acquaintances when he reopened at the Café de Paris. Last Monday night, fronting a nine-piece band, Sydney was resident leader for a two-year spell ending in 1952. The Simone Orchestra replaces George Smith's band, which has been resident for the past two years.

Appreciation—We wish to record our appreciation of the good services of his band, and the wonderful way it has played for the cabaret stars, that have been featured here.

Recovering—George Smith's future plans were cancelled as the time is going to prove. He is resting at home following an attack of influenza.

BILLY CONGRATULATES LOMBARDO



Colyer clarinetist weds in Bristol

Acker Bilk, clarinetist with Ken Colyer's Jazzmen, married last Saturday to Jean Hawkins at Bristol.

CLUB TO STAGE BENEFIT FOR JOHNNY ROGERS

VY HYLAND, owner of Studio 51, is holding a benefit night for ailing Johnny Rogers in conjunction with the club, which is treating its premises for the occasion.

Toasting success to 'Say It With Music'



Some of Jack Payne's many friends in the BBC Press and production staff on a toast to wish success to his debut with "Say It With Music" on Thursday. Toasting Jack (l) are the BBC's Kenneth Adam, Glyn Jones and Jim Sanderson.



Here Jack takes turns in being entertained—by no less a pianist than his wife, Peggy Courtenay. Also enjoying the music are W. Roy Sheppard (dr., vcl.), Mrs. Jim Davidson and Jack's secretary, Julian Holmes.

Tim Clayton cuts to a quintet

It is understood that Tim Clayton's band, resident at Quaglin's Restaurant, W., has been cut from a seven-piece to a quintet.

Darragh flies from Phillips to new Irish berth

TROMBONIST Ted Darragh will be playing on a one-night stand with trumpet leader David Glover in the West of Ireland only a few hours after his last appearance with Sid Phillips' band at Bradford this Sunday.

Eamonn Andrews at ballroom birthday

DRESS, Tuesday—When the Four Seasons Ballroom holds its birthday party on October 29, Eamonn Andrews will be sharing the two-hour session with resident hostess Pat Marshall.

MELODY MAKER INCORPORATING 'RYTHM'

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Telephone: TRINITY 2468
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ADVERTISING OFFICES: 96, Long Acre, W.C.2
Telephone: TRINITY 2468

WILLIE WILSON IN THE FROZEN NORTH

Pianist Willie Wilson has just completed his third tour of Denmark, lasting six and a half months, and has opened for a few weeks at Tromsø, in Norway.

VALENTINE From Page 1

Saunders (18), Jean Haines (18), Janice Birch (13) and Jennifer C.A. and S. Baidings, Montreal. Eventually, Dick and his bride were left alone to journey on to Chiswick Empire, where Dickie faced his fans again, but this time prompted by the footlights.

Piano, trumpet change in Blue Rockets

Pianist Len Allen and trumpeter Ken Wheeler have joined the Blue Rockets, resident at the Royal, Tottenham.

New series, drums for Chick Smith

DUBLIN, Tuesday—Chick Smith has made a change in his lineup of drummers.

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BACKSTAGE

With Porgy and Bess.....

REMEMBER that wonderful show *Porgy and Bess*, that moved into the London Stoll last year and captivated audiences for weeks on end? Well, the 1954 version is back in Europe—with a few cast changes but with none of the old fire missing.

Paris is the ideal stopping place for a show like *Porgy*. But to appreciate the real warmth of it you want to go backstage while the show is going on out front.

The show had just come in from Venice, and everyone was talking about it; wondering nostalgically if there would be a chance to return to sunny Italy, where they had been showered with flowers, and where the national temperament was so much like their own.

Then, just as I entered, they heard the great news: "The Scala, Milan, wants to put us on," said a man in a strangely solemn voice.

HOME OF OPERA

"The Scala, Milan, wants to put us on," said a man in a strangely solemn voice. "Yes, sir," they cried. "The great Scala... home of Verdi... they want to put us on... us... *Porgy and Bess*..."

NO SHOES

There are four Besses: Irene Williams, of New York, magnificent red-headed daughter of famous composer Clarence Williams and the celebrated singer, Eve Taylor; Gloria Davy, a serious music student from Brooklyn; Freda Marshall, Columbia-born and well known



CATHERINE AYERS (left) WAS SHOWING HER NEW DOG TO THE PORGY CAST WHEN WE CALLED ON THEM AT THE PARIS EMPIRE. HERE, ONE OF THE BESSSES (IRENE WILLIAMS) FONDSLES THE LITTLE PUP ADMIRINGLY.

in musical circles; and Elizabeth Foster, from Cleveland, who started out at the Negro Katana Theatre.

Club Calloway, whose name will always be associated with that rogue, Sportin' Life, did not come over with the company this trip. He has gone back to hand-leading, and had a string of night-club engagements to fall.

FOUR BESSSES

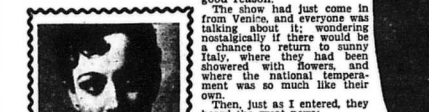
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LIMBERING UP

"Just limbering up," says Jonson. On another corner James Hawthorn Bey, who plays the congas at the picnic which Sportin' Life tries to turn into an orgy, is warming up his drums over a small stove.

ARTHUR KITT, the girl with the nanny-goat vibrato, believes in taking it easy when making records.

This picture was taken at her latest studio date in the States. Eartha's current British release is "Let's Do It," backed by "Santa Baby," on HMV B1078.



THE BLUE LAMP GIRL IS HERE

SOUTH AFRICA'S No. 1

Cherry Wainer, arrived in Britain by air last week to play theatres and TV. She has come for an indefinite stay in Europe.

THE THREE PORGIES

Left to right—IRVING BARNES, LEVIN HUTCHERSON and LESLIE SCOTT.



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Y.P.S.

BILL MUGGINS HAS NO OVERDRAFT....!

FOR over 20 years, Billy Cotton and his Band have been travelling round and round the same old haunts from Plymouth to Edinburgh and Cardiff to Great Yarmouth.



But audiences never seem to grow tired of them, judging by the crowds who flock to the show every week. This week at Reading Palace is just the same as last week at Finsbury Park Empire.

What makes these musical clowns so everlastingly popular? The secret is all-round entertainment. Their programme contains something for almost everyone.

Demure, cherubic Doreen Creamy, unaffected singing, is a refreshing change from the voluptuous creatures with artificial voices who sometimes inflict themselves upon us.

HE COMES FROM THE PIT OF FIRE

IN Bolton (Lancs), where men eat tripe, wear cloth caps and talk fiercely in flat accents, they breed bandleaders.

There was a bandleader called Jack Hylton, who lived in Division Street, and became so rich that he could toss away his baton and stage his own show.

Today, in the same street, lives another bandleader—though you've probably never heard of him. His name is Harold Haddock, and next Tuesday he starts five weeks as musical director at Victoria Palace.

He'll be directing for the new Jack Hylton show, *On The Record*, which stars Nat Jackley and Eddie Calvert.

Until tomorrow night, though, he'll be at Hulme Hippodrome, Manchester.

And among the assorted acts—the roller-skaters, the ventriloquist, and all the others—at the Hipp, you'll hear him leading into such numbers as "Skin Deep" and "Big Noise From Winnetka."

—Geoffrey Scott

Bence show Chatham

ancient town of Chatham realises how lucky it is to look at Harry Bence's first Variety presentation last Sunday.



Harry Bence, satist who became a bandleader. Now he's turned impresario. His first bill is reviewed here.

was the engaging Jack Jackson, who is now a music hall tradition. He somehow succeeds in being without being a true comedian, without being a first-class trumpeter player.

It was from this same pit that Gerald got drum star Bob Turner.

Between shows at the Hipp, this week, Harold is finishing off re-arranging the talents into a zesty whole!

He wrote special arrangements for the show before it started its summer season at the Queen's, Blackpool. But never conducted them. Now the show has been booked for a limited London season—and Harold Haddock is being brought down to handle things in the pit.

—Geoffrey Scott

Now! THE WORLD'S FIRST MOTION PICTURE IN VISTA VISION

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BING CROSBY • DANNY KAYE • ROSEMARY CLOONEY • VERA-ELLEN

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TOMMY WHITTLE VIC ASH QUINET QUINET

TICKETS from Box Office London Coliseum. Prices: 3/-, 4/-, 5/6, 7/- & 8/6

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KINGSTON EMPIRE SUNDAY, OCTOBER 31st, at 8 p.m.

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GRANADA • TOOTING SUNDAY • NOVEMBER 14 • 5.15 & 8 o'clock

JAZZ AT BATTERSEA TOWN HALL

REGAL • EDMONTON SUNDAY, OCTOBER 31st — 6 & 8.40 p.m.

TROCADERO, ELEPHANT & CASTLE SUNDAY, OCTOBER 31st — 6 & 8.30 p.m.

GAUMONT • IPSWICH SUNDAY, NOVEMBER 7th — 5.30 & 8 p.m.

GAUMONT THEATRE, BRADFORD SUNDAY, NOVEMBER 7th, at 5 & 7.30 p.m.

film

NOTES BY TONY BROWN

LAST week, composer Dimitri Tiomkin stepped off at Paris en route for Italy, where he has a music assignment for *The Land of The Pharaohs*.



Warner Brothers put on a cocktail party for him—and, of course, saw that a piano was part of the furnishings.

Tiomkin was willing to comment on jazz. "I like traditional jazz," he told Backstage reporter Henry Kahn.

"After all, it's very close to Negro folk music. But modern jazz, I'm afraid, will draw so close to modern straight music that before long we shall know the difference."

Once a prodigy... Tiomkin has just concluded the score for *Strange Lady in Town*. He also supplied the score for *Diary of a Madman*.

Tiomkin must be reckoned an infant prodigy. He started composing at eleven and by 1920 was famous in Paris. One of his loves was tall for which he wrote prodigiously.

He arrived in New York in 1926, went to Hollywood three years later, and his first film score was for *The Rogue Song*.

His Paris trip was something of a business holiday. If we may be topical, he stepped out in a tuxedo for the occasion.

What did you say? The new Judy Holiday film, *Philly*, was expected to disrupt the current *Mad* songs with the same name.

Still at the top FRANK SINATRA, one of the biggest headline stealers in the world of entertainment, continues with his astonishing second career.

Errol's half-dozen ERROL FLYNN and Anna Neagle are to star in *Four Noel's King's Rhapsody* when it's filmed soon by Herbert Wilcox.

Man of many parts IT is not generally known that bandleader Stanley Black is well on the way to becoming our leading writer of screen music.

Voice for the Prince MAJOR problem in MGM's *Student Prince* was that of dubbing. Star Edmund Purdom had to match his synchronization technique to Mario Lanza's best singing.

The things these poor actors suffer for their Art! I sang with Lanza's voice to learn to express the emotion with my face, hands, body and mind what Lanza was expressing with his singing.

The Styne songs SONGWRITER and Broadway producer Jule Styne is to join Columbia as a film producer.

What! No music? THE new Metro-Goldwyn Mayer film, *Bad Day at Black Rock*, has at least one claim to fame—it has no background music.

Rosemary Clooney and her husband, Joe Ferrer, may launch a night club act at Las Vegas in the Spring.

Joe new... Pianist leading...

Joe new... Pianist leading...

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