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THE DECCA RECORD COMPANY LTD., LONDON

LATEST DANCE BAND NEWS: TOP TUNES: RECORDS: RADIO



★ ABOVE: Guy Mitchell (left) tries his hand at the trombone, while Jack Carson "accompanies" him on cornet during the shooting of the new Paramount film, "Red Garters." RIGHT: Glamour at the drums. Band-leader Ivy Benson and drum-notability Len Hunt are impressed by the stick work of pulchritudinous percussionist, Paula Pyke, of the Benson Band. BELOW LEFT: NME Pollwinning pianist Bill McGuffie with his wife and their new baby, Lorraine Elizabeth, aged three weeks. On left is their other daughter, Kathryn Patricia, aged 3. BELOW RIGHT: A group at the Phillips Records cocktail party held last Sunday to celebrate the first birthday of the company. (L. to r.): Muriel Smith, Norman Newell, Leonard Smith, Mr. and Mrs. Geraldo, Pip Wedge, Mr. G. Hoffman (Managing Director), Shani Wallis and sales-executive D. Barrington. ★



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From Malaya

MAY I, as a National Serviceman in Malaya, take this opportunity to get in touch with any modernist fans who would like to correspond with a "starved" fan.

Being attached to the Gurkhas, I am more or less cut off from any form of jazz. Radio Malaya is full of the current "pops" but seemingly indifferent to Gillespie or "Satchmo," and the Far Eastern Service of the BBC rarely descends to anything lower than Harry Davidson, Jimmy Shand or Victor-Silvester! I ask you!

I did have the opportunity last month of seeing Xavier Cugat, with the glamorous Abbe Lane (Mrs. Cugat). He is currently on a Far Eastern tour, and I caught his act at Kuala Lumpur. Cugat has a good band of the LA type, with a particularly strong brass section, and a driving drummer, but Cugat owes a lot to visual showmanship and presentation with, of course, the physical attractions of Miss Lane well to the forefront.

Nevertheless, it was an excellent show of a type seldom, if ever, encountered in England.

In conclusion, may I thank the NME for providing me with many an excellent hour spent reading past issues which have accumulated with my enforced stay in Malaya. Keep up the good work. And may I add my belated thanks for your extensive coverage of the Kenton concerts—an event which I would have given my right arm (I'm left-handed) to have witnessed! Also all letters I receive will be very much appreciated and acknowledged.

Finally, could any reader give me any information as to the disc made by June Christy with the Kenton Ork of "This Is My Theme"? 22729230 CFN. A. L. ROBINSON, R.E.M.E. AH 1/2 Gurkha Rifles, Kuala Kuba Bahru, Selangor, Malaya.

From Malta

AFTER reading Mr. Rust's letter (18.12.53) I am amazed that anyone could have such a stupid attitude towards modern jazz. How can one compare Whiteman with Kenton and say the latter will be dated in 25 years' time?

Do you ever play discs by Kenton, Mr. Rust? I doubt it, for otherwise you would realise that Kenton is vastly different from the "Tampico" days. The reason is that he advances with the times, and each new band he fronts is crisp and new, not a copy of his previous one. So in 25 years he will still be the greatest of them all.

Perhaps one day, Mr. Rust, you will wake up to the fact that there is other jazz in the world besides that which you hear in your day dreams along Canal Street.

Oh, to be in Clubland again now that "Cool" spring is approaching! S/M R. HYDE. H.M.S. Glory, Malta.

Double-Dutch

IN answer to C. Brooks' challenge (in your last issue) to compare any orchestra or singer with America's best, I would confidently state that Ted Heath would play anything that Stan Kenton, Ray Anthony, etc., could play and perform it better.

I would like GB to listen and try to criticise Heath's version of "The

LETTERS



At the La Ronde niterie in London, a popular speciality is a West Indian Steel Band playing tuned "ping pongs." Here they are seen in action (l. to r.): Russell Henderson, Stirling Betancourt and Max Cherie.—NME photo.

King's Horses," "The Hawk Talks," "Seven Eleven," "Fourth Dimension" and "Dragnet" (to name just a few masterpieces).

If he can honestly say the Yanks are still the best, well to my mind he is talking double-Dutch.

As for the singers—I'll leave the girls to answer that.

M. A. TOSTEVIN. L'Islet, St. Sampson's, Guernsey, C.I.

Foreign Jazz Radio

WHO cares whether the BBC do eventually decide to bring back "Jazz Club" or not?

Surely the enthusiast is more than catered for by the home programmes of Continental radio stations? To name only a few: Sweden (245 and 255 metres, Wednesdays, 9.30-10.30 p.m.); France (1829 metres, Saturdays, 11.25-11.59 a.m. and Wednesdays, 10.05-10.45 p.m.); Switzerland (393 metres, Wednesdays, 9.35-10.10); Belgium (484 metres, Fridays, 9.15-9.45 p.m. and Saturdays, 4.30-5 p.m.); Denmark (210 and 283 metres, Saturdays, 6.45-7.30 p.m.) and Germany (506 metres, Mondays, 10.15-11 p.m.).

These programmes are regulars, and there are literally dozens more at various times during the week. And it doesn't need a very elaborate radio set to pick up these stations, surely. So may I say let's forget the BBC and a mere half hour? There is something of everything in the jazz world from over there!

Thanks for an enterprising "weekly"—very interesting reading. V. T. E. HOVELL. Dane Road, St. Leonards-on-Sea.

Local Don Makes Good

CONGRATULATIONS to a very fine paper. I would also like to express my feelings and congratulate a very fine musician and the country's best trombonist. I mean our own Don Lusher.

In my opinion, and all his fans

back here in Peterborough—where he was born—we think he's tops, and we are all very proud of a very great musician.

I would also like to take this opportunity of congratulating Ted Heath on achieving once again the honour of being voted "Britain's Top Band," with which I entirely agree.

Here's to a wonderful musician, and a very outstanding orchestra! C. W. BARBER. Greengate Close, Peterborough.

Record Reply

WE feel we should reply to a letter in your issue dated Jan. 8 from Pete Payne, who writes on behalf of the J.R.R.A. and trust you will allow us space to defend ourselves.

When he refers to the practice of independent record companies advertising records which are not avail-

able, not released, and possibly never will be, he should have made it clear that this has not been the case so far as Esquire Records are concerned, as we do not indulge in the habit of misleading our customers, and we heartily endorse the view that such a practice is very harmful to the trade.

We have over 500 records in our catalogue and guarantee that 97 per cent. are available from our warehouse at the time of writing, and that at no time during our five years in business have we had less than 90 per cent. in stock. Can Pete tell us of any other record manufacturers who carry such a high percentage of their catalogue ready pressed and available? We also claim to despatch orders by return.

We would like to point out—and nobody should know this better than our old friend Pete Payne—that until Esquire built up a jazz catalogue and proved there was a market for this type of record, the major companies (no matter how much the fans, critics and collectors hammered at them) stubbornly refused to issue jazz records in any worthwhile quantity, but now that they have climbed aboard the Jazz Record Wagon, it seems they are to be the only ones to get any praise.

Regarding either side of the counter "feeling peeved" at the non-availability of records, we feel we have every right to be even more peeved, as we have ample proof that dealers do not hold anything like a complete range of any one label and we doubt very much whether Pete Payne has in his own establishment (or any other J.R.R.A. member, for that matter) 50 per cent. of our 500 odd issues.

So, when a customer asks for a disc which the dealer cannot supply from his shelves, he should not imply to the customer that the record is unobtainable from the manufacturer, but make it clear it is only out of stock so far as his shop is concerned, and can be re-ordered.

Therefore, we trust that the J.R.R.A. will instruct Pete Payne to make it clear that their remarks were not directed at Esquire Records, and to endorse our claims publically through the medium of your excellent paper.

CARLO KRAHMER, Esquire Records. Bedford Court Mansions, Bedford Avenue, W.C.1.

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY A.M. 8 Sunday Circus; 10.05 Lucky U Ranch; 10.30 Piano Playhouse; 11.30 Sunday Syncopeation.

P.M. 1.30 American Music Hall; 3.05 Highway Of Melody; 5 Gordon McRae; 5.30 Request Parade; 6.05 Red Skelton; 6.30 My Friend Irma; 7.30 Dancing Party; 8.05 Eddie Cantor; 8.30 Twenty Questions; 9 Music From London; 10.35 NEC Orchestra; 11.30 Knaves At Night; 11.45 March Of Dimes; 12.02 Midnight In Manhattan.

MONDAY A.M. 6.05 Hillbilly Gasthaus; 7.15 Dave Garroway; 7.30 Dan Dare; 8.02 Forward March; 8.15 Curt Massey; 9 Red Skelton; 9.45 Personal Album; 10.02 Mervyn Music; 11 Meet Millie; 11.30 Duffie Bag. P.M. 1 Jack Kirkwood; 1.30 Howard Barlow Presents; 2.02 Strictly From Dixie; 2.15 American Melodiers; 2.45 Paulina Carter; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Johnny Mercer; 7 Music In The Air; 8 News World; 8.30 Arthur Godfrey; 10 The Whistler; 10.45 Blues For Monday; 11.05 Garlisen Revue; 11.45 Late Date; 12.02 Late Date.

TUESDAY A.M. As for Monday. P.M. 1 Jack Kirkwood; 1.30 Music From Holland; 2.02 Pops In Polka; 2.15 Winged Victory Chorus; 2.45 Judy King; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Eddie Fisher; 7 Music In The Air; 8.05 Amos 'n Andy; 9.30 Music's No Mystery; 10 The Line Up; 11.45 Late Date; 12.02 Late Date.

WEDNESDAY A.M. As for Monday. P.M. 1 Jack Kirkwood; 1.30 Enchanted Hour; 2.02 Strictly From Dixie; 2.15 Flashing Fingers; 2.45 Youth Brings You Music; 3 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Johnny Mercer; 7 Music In The Air; 8.05 The Great Gildersleeve; 8.55 Johnny Neumeier; 10, The Great Story; 10.45 Hot House; 11.05 Stars and Stripes; 12 Late Date.

THURSDAY A.M. As for Monday. P.M. 1 Jack Kirkwood; 2.02 Pops In Polka; 4.02 Outpost Concert; 5 Off The Record; 7 Music In The Air; 8.30 You Are There; 9.15 On The Scene; 10 Escape; 11.05 Late Date; 12.02 Late Date.

FRIDAY A.M. As for Monday. P.M. 1 Jack Kirkwood; 4.02 Rias Symphony; 5 Off The Record; 6 Johnny Mercer; 7 Music In The Air; 8.05 Playhouse of Favourites; 8.30 The American Way; 10 F.B.I. In Peace and War; 10.45 Melodia; 11.05 Keller Dance Remote; 12.02 Late Date.

SATURDAY A.M. 6.05 Hillbilly Gasthaus; 7.30 What's New?; 7.45 Special Fifteen; 9 Bob Hope. P.M. 1 Hillbilly Gasthaus. 2.02 Combo Corner; 2.15 Sports Memory Book; 2.30 Big City Serenade; 3.30 Stan Kenton; 4 Call Me Freedom; 5.50 Local Edition; 6 Saturday Swing Session; 7 Music In The Air; 8.05 Grand Ole Opry; 8.30 Record Parade Of Hits; 10 Jazz Nocturne; 11.05 Late Date; 11.30 Late Date.

RADIO LUXEMBOURG FULL PROGRAMMES (208 METRES)

SUNDAY 6.45 Frankie Laine; 7 p.m. Your Favourite; 7.30 Doris Day; 7.45 Winifred Atwell; 8 Vera Lynn; 8.30 Michael Miles' Take Your Pick; 9 Carroll Gibbons; 9.15 Curt Massey and Martha Tilton; 9.30 The Case Of The Sinister Sister; 9.45 Ted Heath; 10.0 Listen With Philips; 10.30 Bing Sings; 10.45 The Answer Man; 11 Top Twenty.

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

TUESDAY 6 p.m. Tuesday Requests; 7 The Starline Show; 7.15 Dan Dare; 7.30 Gerry Brereton; 7.45 Guess The Name; 8 The Story Of Dr. Kildare; 8.30 The Capitol Show; 9 The Best Of The Best; 9.30 The Case Of The Sinister Sister; 9.45 Melodies By Mairants; 10 Music For Everyone; 10.45 Songs From The Screen; 11 Revival Time; 11.30 Oral Roberts.

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

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

FRIDAY 6.0 p.m. Friday's Requests; 7 Beaver Club; 7.15 Dan Dare; 7.30 Topical Half-hour; 8 David Rose 8.30 Hopalong Cassidy; 9 The Gift Box; 9.30 The Case Of The Sinister Sister; 9.45 Piano Playtime; 10 Dreamtime; 10.15 Forces Choice; 10.30 Old Acquaintance; 10.45 Let's Dance; 11 The Voice of Prophecy; 11.15 Radio Bible Class; 11.45 The Answer Man.

SATURDAY 6 p.m. Saturday Requests; 7 Amateur Football; 7.15 Irish Requests; 8 The Best Of The Best; 8.30 The Capitol Show; 9 Scottish Requests; 9.55 Radio Theatre; 10.45 Popular Melodies; 11 Bringing Christ To The Nations; 11.30 '206' Supper Club.

VOCAL DIRECTORY

A grid of 48 small boxes, each containing the name of a singer or group and their contact information. Examples include: STARGAZERS, KEYNOTES, TONY BRENT, DENNIS LOTIS, Don Cameron, JULIE DAWN, BOB DALE, DAVID WHITFIELD, Frankie VAUGHAN, Archie LEWIS, DAVID CAREY, ALMA COGAN, PAUL RICH, Frank HOLDER, Maria PERILLI, KORDITES, JILL DAY, MARTIN MORENO, JOAN ANDERSON, RONNIE HARRIS, RONNIE VAUGHN, MAURICE ALLEN, PAM RAINER, GEORGE BROWNE, MIKE LAWRENCE, CORONETS, EDDIE MACDONALD, DENNIS HALE, THE MILRAYS, JOHNNY GRANT, ISOBEL EDGARD, MARJORIE DAW, DON MACGREA, BARBARA JAY, WENDY BROOKS, ALMA RAYE, GWEN JONES, DIANA COUPLAND, Louise GARNETTE, CAROL BROOKE, ROY GARNETT, PAUL VAUGHAN, LYNNETTE RAE, MONTY NORMAN, JOHNNY GREEN, GERALDINE FARRAR, FRASER HAYES, BOB FREEMAN, ART BAXTER, JERI CARSON.

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COUSINS

by The Slider

LET me start off this week by giving some bouquets. The first goes to guitarist Julian Bream for his fine playing in the Tele-club TV show; the second goes to another guitarist, Don Fraser, of the Ray Ellington Quartet, for his beautiful solo spots in last Sunday's "Mr. Ros and Mr. Ray" broadcast.

Here's another one, in quite a different context this time. It goes to the arranger of the musical background to the Walt Disney nature film "Bear Country." These films are always outstanding for their musical background, and this recent one lived well up to its predecessors.

And, finally, a very personal one—to violinist Charlie Katz; not only for being one of the nicest chaps in the musical business, but for currently providing those melodious late-night broadcasts which are the acme of good music and good taste.

DURING the war, a craze developed among musicians in the form of "cousins." I am inclined to think that George Shearing was the originator of the pastime or, at any rate, he was one of its first and most fervid exponents.

For many months during the days of the blitz, the craze helped musicians to get a few laughs at a time when laughs were hard to come by—and, talking over these old days, we thought maybe a new generation might like to share in the fun. So make way for the latest revival—"Cousins"!

"Cousins" are purely and simply puns on people's names, and they enable ingenuity and imaginativeness to run riot. All you have to do is think of a first name (the more complicated and far-fetched, the better) that latches on to some personality's surname, thus providing him with the name of his "Cousin."

Here's a simple example: Pearl Carr's cousin—"Saloon." ("Saloon Carr"—get it?). Another, more elaborate cousin, for glamorous Pearl would be "Pass Down the" and, if you reached the George Shearing class, you would talk about Pearl's cousin "The Man With The Big Ci—." (If that ingenuity is too much for you, we'd better explain that "The Man With The Big Ci-Carr" is an atrocious pun on "Cigar".)

If you are with me so far, here's a simple cousin for Benny Lee—namely, "Eterna"; and a more involved cousin, "Have You Ever Been Lone."

Do you get the idea? To show to what lengths (or depths!) the craze reached, two of the most famous wartime cousins were Oscar Rabin's cousin "Chi-ri-ri-bir—" and Elsie and Doris Waters' cousin "Mines were Laid In Enemy." I ask you!

Not to mention Nick Fatool's cousin, "Tea," and Billy Cotton's cousin, "Gone But Not For!"

Well it's all yours now. Weekly selections of the best "Cousins" submitted will be published in "Ad Lib," and we'll look forward to discovering a post-war Shearing, who can equal George's uncanny ingenuity at the craze.

MEET the coach-driver with a difference!—Stan Twigg, of County Coaches, who has been transporting the Grace Cole Girls' Band for several of their recent one-night stand tours, seems to be something of a fairy godfather.

Every morning, when the girls arrived in the coach to make their journey, each girl would find her favourite morning paper, sometimes sweets and bars of chocolate, and on Friday a copy of the NME for each member of the orchestra on her seat.

If you can imagine the usual type of coach drivers for band transportation, you will realise why the Cole girls are so fond of Stan—but take it easy, sax-charmers, Stan is a bachelor.

STREET buskers can be a nuisance, but apparently all you have to do to be completely free of busking bother is to become the proprietor of a musical instrument repairs emporium.

Take the case of Frank Reidy, the boss of J. A. Turner's, the instrument repair people. Frank was tormented for weeks by a street flautist. It wasn't just out of tune; it was a nightmarishly hideous noise.

Then one day Fate played right into Frank's hands. A nervous tapping at the door, and there stood the flautist, his instrument mercifully broken down. Could they repair a loose key, please; and how much would such a repair cost?

A beaming Frank Reidy whipped the instrument inside. While it was being repaired he made a rapid calculation—with the aid of street maps, theories of wind velocity, etc.—as to how near the man would have to be before he could hear him.

Then—"Here's your flute repaired," Frank told the busker. "You can have it back, free—providing you guarantee never to play nearer here than such-and-such a street."

The bargain was struck—and Frank Reidy and his staff have found life much brighter ever since.

DANNY CRAIG, red-headed drum star with Harry Gold and his Pieces of Eight, is hoping that his luck will change soon. Last time we wrote about Danny his almost-new car had been smashed up; now the unfortunate lad reports a fresh chapter of accidents.

To start with, vigorous drumming is always more difficult if you are suffering from a poisoned hand. Not only is Danny in trouble that way (a festering carbuncle, to be exact), but it is so bad that following a small operation at a Manchester hospital last week, his hand has to be dressed every night before he goes on the stand.

Danny carries with him a sort of permanent letter to hospitals. Whatever town they enter on their one-night dates, he makes straight for the local hospital, tenders the letter, and has his hand dressed before going to work.



A picture for your scrapbook. Rushed to the NME from Capitol's Hollywood Studios, this special shot shows Nat King Cole recording at the piano. And who is conducting the orchestra? None other than the one and only Stan Kenton.

Then, at Loughborough last week, Danny had a new sixteen-inch cymbal stolen. The alleged culprit has been caught, so that Danny has to fag all the way back there next week to give evidence at the court hearing.

And here is the final pay-off. As we write, Danny has just received a summons to attend Petersfield police court for driving the band's shooting brake without lights!

Never mind, Danny; bad luck only comes in seven-year cycles! You'll be quite O.K. in 1961!

SINGER Dean Raymond, whose handling of many a current 32-bar theme has made him a favourite with listeners to the Vic Lewis Orchestra, almost wound up behind bars of a different kind last week-end!

Dean was walking home in the early hours of the morning, just having returned to town from a gig, and over his arm he was carrying his brand new dress suit, carefully enclosed in a cellophane wrapper.

Suddenly two figures emerged from a shadowy doorway, and it was obvious that they were following Dean down the street. He quickened his pace, thinking they were undoubtedly up to no good—and they quickened theirs, too.

Eventually they caught up with Raymond, and one of them tapped him on the shoulder, politely requesting him to "Come along with us, please." They were policemen, and Dean just could not convince them then and there that the suit he was carrying was anything but stolen property!

At the police station, Dean was able to identify

himself to the satisfaction of all concerned, and as someone who had just completed a singing engagement for which the dress suit was a necessary "uniform," there was every good reason in the world why he should then be carrying it safely home!

"But it's fortunate that some police officers know about the habits of dance musicians," Dean adds thankfully, "or I'd never have been allowed to travel on home last Saturday night!"

DRUM wizard George Fierstone has been without a car since the triple crash in which he was involved, and which I told you about some weeks ago. With transport difficulties getting worse every day, George was glad to borrow an extremely "ropey" old Austin van from ex-pupil Dave Marden. (A 1932 model, you vintage enthusiasts!)

To George's surprise the van, which has been lying about unused for years, goes like a bomb. The only real fault—a mere bagatelle to the fresh-air fiend—is that it hasn't any windows, so that George has to wear ear-muffs for any journey of more than 150 yards.

Calling at the Dorchester the other day, he left the incredible vehicle outside—parked between two ultra-modern limousines. As George was walking away, the doorman advanced officiously—possibly to tell him to "get that old junk outa here."

What he might have said will never be known. George, remembering all his kit inside the van, forestalled the astonished official with a polite: "Keep an eye on my car, please"—and tipped him five bob!

AMERICAN AIR-MAIL FROM NEW YORK

THE entire East Coast of the U.S. has had two snowstorms this week, and the streets are blanketed with an 18-inch snowfall. Besides the snowfall, it's been a very quiet week, with night clubs doing a minimum of business due to the inclement weather.

Count Basie, who is currently holding forth at Birdland, said: "I guess we've been playing more or less for relatives and friends this week, but the week-end is coming, and that should make us feel better."

Got a note from Dinah Kaye, who flew in from Chicago. Dinah told me she is scheduled to record about eight sides for RCA's label "X." It seems the "doggie" (your HMV and our RCA) is having trouble finding a name which hasn't been copyrighted already. They are considering the title "Groove Records" for their new Rhythm and Blues label, but are still stuck for a title for the "X" label. Any suggestions?

Nicest tribute to Glenn Miller is Ray Anthony's newest Capitol disc, "I Remember Glenn Miller," featuring "In The Mood" and "Tuxedo Junction."

There's a strong rumour around town that Stan Kenton will leave the music biz by March! At press time no one would make comments.

Duke Records have signed blues vocalist Lester Williams to their already large R. & B. line-up. . . . If you like things "Calypso," then you must hear Georgia Gibbs' Mercury dishing of "Somebody Bad Stole De Wedding Bell" . . . Eddie Cantor, who is making the headlines all over again, due to his pic., "The Eddie Cantor Story," came to the parting of the ways with the William Morris booking office, after an association of over 30 years. . . . Coral star Tony Scott has been very busy of late; he cut 14 sides recently!

Do you remember the young lad in "Sing, You Sinners," the Bing Crosby oldie? Well, that youngster and Der Bingle are cutting a disc together. He's Donald O'Connor, now a star in his own right.

Ethel Waters, who has been doing some TV work of late, was told by her director, "I'm arranging the

studio lights so that I can give you more depth." To which the "chubby" Blues chirper-actress retorted: "Fine, and you can give me less width, too."

The off-again-on-again Count Basie European tour is on again. They open in Denmark in April.

Disc prices in the U.S. going up again! . . . Noble Sissle, one of the early jazz stars, is now a Dee Jay. We certainly welcome Noble; maybe now we can hear some jazz on WMGM. About time, too! . . .

Who says that show biz is hard to crack? Jill Corey was a \$30 a week singer less than three months ago. Now she has a Columbia Records contract and steady TV spot! Current earnings are around \$3,000 per week! . . . If you have some old Deccas with a Hillbilly star called Rhubarb Red, don't throw 'em away—the vocalist and fine guitarist are one and the same Les Paul! . . . Der Bingle now becomes "Le Bing." The "Old Groaner" cut many sides

for Decca in France while making the pic "Little Boy Lost." Le Bing sings in French! . . . MGM may have another "Joni James" in Betty Madigan. Her first side for MGM is "I Just Love You," coupled with "You're Thoughtless."

Dinah Shore called. She flew in from Hollywood for a TV color broadcast. Her hubby, screen star George Montgomery, accompanied her. . . . Frank Sinatra has been designated as "King of the Baritones" by the American Armed Forces Network. . . . Capitol Records have signed Kate Smith to a recording contract. Kate is one of the popular day-time TV personalities, especially popular with the housewives.

This Week's Bravos: Terry Gibbs Quartet at the Birdland. This Week's Best Record: Lula Reed's version of "Your Key Don't Fit It No More" on King label. Flip side features "Watch Dog."

ANDY SALMIERI.

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TENNESSEE ERNIE (CAPITOL)

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The new Ken Moule Band in action at Studio '51. Left to right, the boys are Don Cooper (baritone); Stan Baldwin (tenor); Jackie Davenport (drums); Lennie Dawes (alto); Arthur Watts (bass); Les Condon (trumpet), and Ken Moule leading on piano.

EXCLUSIVE! READ THE SERIAL VERSION OF . . .
'THE GLENN MILLER STORY'
 in the NME—Commencing Next Week

FEW films with a popular musical flavour have so captured the interest of fans and musicians as Universal-International's "The Glenn Miller Story," in which James Stewart portrays the great American bandleader.

The film is a moving and sincere tribute to the memory of a man who did so much to make dance music into the world force that it is today. It is being presented at the Leicester Square Theatre, London, from January 28.

The NME is privileged to announce that, by arrangement with Universal-International, we have secured the exclusive rights to serialise the film in story and dialogue form. The first exciting instalment will appear next week, together with stills from the film and rare pictures of the original Glenn Miller Orchestra.

Do not miss this great feature! The demand for the NME is getting so great that, to avoid disappointment, you would be well advised to place a standing order with your newsagent.

FRED JACKSON, of Mills Music, just back from

a European look-round, writes about

DANCE MUSIC IN GERMANY

"GERMANY'S bridge to the world"—that is what the Germans call Hamburg, and this is true not only in a political and economical sense but in connection with music, art and culture generally.

Western Germany's biggest radio station, North-West German Radio, is situated in Hamburg; a number of leading orchestras, dance bands and music publishers originate from Hamburg, while for British Forces stationed in Germany, Hamburg has additional importance in the fact that the British Forces Network has been operating from there.

I went over for a few days to see representatives of BFN (British Forces Network) and NWDR (North-Western German Radio), dance bands and publishers.

BFN

Denis Scuse—often heard in the BBC's two-way Family Favourites—made an overwhelming impression, not only because he is tall and towered over me threateningly, but also because he really knows all about radio—especially light music and dance music. He had all the facts about recording artists and musical personalities at his finger tips.

He told me that in the near future BFN would be moving to Cologne, where the NWDR had built a new studio. This is in line with the general movement of British activities to places near Western Germany's capital, Bonn.

He gave me a few interesting facts about his listening audiences which I was able to confirm later on through talks with many people. It seems that BFN does not cater for British troops alone, but that large parts of the German population listen to the station regularly, preferring British and American dance tunes and recordings to their own offerings.

Increasing numbers of letters are received from German housewives requesting British tunes to be played in BFN's daily "Housewives' Choice" feature, and many Continental tunes have been

"made" with BFN's help, such as "Oh! My Papa" and the latest German children's record "Happy Wanderer," which was first brought to the notice of British listeners through a BFN programme.

Denis also told me how foreign band leaders are acclaimed in Western Germany. The last visitor was Mantovani, who received an overwhelming reception in Hamburg. But there BFN is handicapped. . . . Denis wanted very much to record Mantovani's performances, but could not get the Musicians' Union's permission.

I also had a delightful lunch with Chris Howland, also known from two-way Family Favourites. Chris is now a free-lance; he did a number of disc-jockey programmes for the NWDR which were a great success with German audiences.

Lyrics!

He now contemplates moving to Frankfurt, where he will do similar programmes. Chris is, incidentally, a very good musician and speaks a charming brand of German, for which his female listeners fall on a large scale.

Talking about British publications and British tunes, I must say that I heard quite a lot of them over German radio stations, but nearly all of them have the disadvantage of having been practically verbally translated—and most German lyrics are terrible!

In fact, I did not come across a single intelligent listener or bandleader who liked the German versions of such tunes as "Sugar Bush," "Belle Of The Ball," "High Noon," etc. It seems that German lyric-writers produce any sort of lyric so long as there is some sort of rhyme.

Another drawback to perfor-

mances of British tunes in Germany is that so far no fees have been received from the German counterpart of PRS—GEMA. This is due to the fact that official permission to transfer moneys has been withheld in the past.

The Germans themselves are grumbling about the large number of foreign tunes which are being imported. According to them, 52 per cent. of all performing fees earned and accumulated in Germany are going abroad, and they would very much like to put a stop to this.

I saw a number of light-music composers, who seemed as versatile as ever. Compositions I heard ranged from symphonic jazz to rhapsodies; from ballads to atonal music. Much of it was outstanding.

But competition in Germany is even higher than here, and only the best is being played, with everybody fighting for positions on the well-paid German radio stations, and for contracts with gramophone companies. Gramophone companies, by the way, are very much alive.

I heard a recording of an Anglo-Indian girl, Mona Baptiste,

who has just been put under contract with Polydor for whom she is waxing four sides in German. Besides that, Polydor are sending her on a tour of Germany. Many of my readers will remember Mona when she sang in England a few years back.

This seems to be the rule with all companies. As soon as they have an artist under contract, they do their utmost to make this artist well known to the listening public, and arrange concerts all over Germany.

Their propaganda campaigns for these artists are excellent, and they really manage to "make" a name in a very short time. (British recording companies, please note!)

Lili Marlene

Just before I left I met Lale Anderson, of "Lili Marlene" fame, at Hamburg airport. She went on a tour of Canada and the United States (incidentally, also with the backing of her recording company).

Her programmes commence with the English version of "Lili Marlene," which was specially recorded in Hamburg for release in Canada and the States. Lale looks as attractive and charming as ever and sends her regards to her many British friends.

On my return to Britain, I was as usual impressed by the friendliness and politeness of British officials, and was even favourably impressed by the weather in London which is several degrees better than storm-ridden, frozen Hamburg!

CHANGES IN CARL BARRITEAU LINE-UP

Vogue Records moving — and expanding

THE Vogue Record Company moves from its present Charlotte Street address to much larger premises at 113/5, Fulham Road, S.W.3, at the beginning of next month.

The company, whose Gerry Mulligan and Earl Bostic pressings are current best sellers on the British jazz market, has just acquired the American Prestige catalogue for distribution in this country.

Artists affected by this deal include such modernistic stars as Miles Davis, the Milt Jackson Quartet, Tadd Dameron, Teddy Charles, Wardell Gray and Gene Ammons.

Further Vogue plans concern the inauguration of the new Secco-Vogue label, devoted to authentic LA music with the accent on mambo which makes its first appearance in this country next month.

NOW touring successfully in variety under the aegis of the Ted Heath Office, vocal star Diana Coupland appears at the Empire Theatre, Oldham, next week, followed by appearances at the Palace, Bath (February 1-6), the Hippodrome, Ipswich (February 8-13), and with Max Miller at Uxbridge (February 22-27).

THE National Jazz Federation is presenting a series of concerts in the Royal Festival Hall recital room, commencing next Tuesday (January 26) at 7.30 p.m. The first bill comprises the Ken Collyer Jazzmen, with guest artists Dill Jones and Neva Raphaello and compère Rex Harris.

CURRENTLY rehearsing hard for his variety engagement at Hackney Empire next week—in which he shares honours with Columbia song-star and NME Record Award winner Tony Brent, and impressionist Eddie Arnold—clarinetist-maestro Carl Barritau reports several important line-up changes, to take effect as from this week-end.

Twenty-two-year-old Canadian trumpet stylist Ken Wheeler, who came to this country at the same time as tenorist Art Ellefsen, is one of the new recruits. Ken has been heard at the Celebrite Restaurant, and before that was with Vic Lewis.

Carl also has a new tenor sax "capture" in the person of NME Critics' Choice tenorist Gray Allard, who becomes the permanent replacement for Geoff Alderson.

Finally, Paul Brodie, from the BBC Western Variety Orchestra, takes over the Barritau drum chair from Les Dawson.

All these new musical aces will be heard in Carl's show next week, in which the vocal honours will be sustained by Mae Cooper, the "Barritones" and Carl himself. Unluckily Carl has had to decline a solo TV date for February 6, since it was impossible to arrange his dates to fit in.

Allan Airs on AFN

THE Tommy Allan Quartet, currently on an eight weeks tour of U.S. camps in Germany, are to remain on the Continent for one extra week, when they will entertain the G.I.'s in France.

The quartet, in addition to accompanying American singer Betty George on shows and broadcasts, have had their own spot on the AFN and comprise Tommy on piano, Des Procter (drums), George Firth (guitar) and Johnny Cairns (bass).

BILLIE HOLIDAY SCORES IN SWEDEN

Special Report

LEONARD FEATHER presented his "Jazz Club, USA" package, with Billie Holiday as the star, in Sweden last Monday, at Stockholm's Konserthuset, and our correspondent there, Bo Forslind, sends us this review, which will be read with particular interest in view of Billie Holiday's forthcoming visit to Britain, as announced on the centre news pages this week.



Billie Holiday and Buddy De Franco—two Swedish action shots.

The first International jazz concert to be held in Sweden this year did not open very promisingly, but attained great heights by the time it finished. Leonard Feather had brought Beryl Booker's Trio here, calling it a "first-rate sensation," but actually, the three girls—who opened the show—would have been better suited to a cocktail party than to a jazz session.

Beryl's piano-playing was not corny, but that's about all that I can say in its favour. Bonnie Wetzel (bass) and Elaine Leighton (drums) sometimes did their best to make the trio swing, sometimes not.

Next on the scene came two red-headed men and one whose head is as bald as the proverbial billiard ball. Feather presented them as Red Norvo, Red Mitchell and Rolf Berg, and off they went into "Perdido."

GREAT BUDDY

The integration of the group was not satisfactory, probably because Jimmy Raney (Red's regular guitarist) could not be present, and so was replaced by Sweden's Rolf Berg, an accomplished musician, but one who was unfamiliar with Norvo's routines, and who had rather an off-night.

Norvo himself registered as the magnificent technician that we all know him to be, but it seems to me that he has not picked up any new ideas since the Golden Thirties. Bassist Mitchell, however, impressed us all with his wonderful fluency—he makes his big fiddle sound like a horn—and his conceptions, though hardly inspired, are blameless.

After the Norvo-ites had bowed off with an exceedingly fast "Move," pianist Bengt Hallberg (the Swedish critics' choice as "Musician of the Year") took the stage, and we saw him play "Scatterbrain."

Unfortunately, we could hear very little of what he played, because his touch is very light, and the microphone was three feet away from the piano. But knowing Bengt and his artistry very well, we guess it must have been good!

More of our American visitors came next—the fabulous Buddy De Franco, winner of nine "Down Beat" polls, with his sidemen: Bobby White (drums), Sonny Clarke (piano) and Gene Wright (bass). Opening with "Now's The Time," the ideas fairly spurted from Buddy's clarinet, and he swung like a demon.

Clearly influenced by the "father" of modern jazz, Charlie Parker, De Franco nevertheless has a strictly personal conception of how Parker's alto inventions should be adapted to the needs of a higher-pitched horn.

Throughout "Autumn In New York" and "Sweet Georgia Brown" Buddy scored decisively, while his pianist, Sonny Clarke, also left us satisfied with a solo feature on "Once In A While."

INCOMPARABLE BILLY

But only after Buddy had made his departure (to a terrific ovation) did the moment come that we had all been waiting for. The incomparable Billie Holiday was announced, and into the spotlight she moved, as beautiful as an evening in Hawaii.

Her hoarse, strange, but breathtakingly moving voice has the same, bitter beauty as Charlie Parker's alto sound—and the same deep feeling for jazz. Even though she said she was not at her best this evening, how can we tell you in a few words how we felt when we heard her sing the glorious "My Man," or "Lover Man"?

Billie tore great chunks from our hearts every time she opened her mouth. To me here is the jazz singer of all time!

A jam session on "Lover, Come Back To Me" ended a concert which started without excitement, but eventually had us all yelling for more. A very good start for the Swedish jazz year!

MUSICIANS IN CAR CRASH

TENORIST Betty Smith and her husband, bassist Jack Peberdy, both of the Freddy Randall Band, were injured when their Ford eight car collided with a lorry in Newark, Notts, last Friday.

Both Betty and Jack were detained in hospital for more than twenty-four hours, but they returned to town in time for the Randall Band's two concerts at the Trocadero, Elephant and Castle, last Sunday evening.

The car was damaged beyond repair, and a friend of Betty's, Shirley Smith, who was driving, sustained extensive injuries.

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DINAH, IS THERE ANYONE FINER?

And this Dinah is the ever-popular Dinah Shore

DINAH SHORE
"Changing Partners"
"Think"
(HMV B.10636)

MAKE way for one of the first really great records issued in this country in 1954. You can't keep a good singer down, and Dinah is more than a good singer.

There will certainly be some long faces if "Changing Partners" fails to make the grade. It's commercial and at times it reminds me of a certain waltz from Tennessee.

Congratulations to the lyric-writer for a simple but brilliant idea and our sincere thanks to Miss Shore for reminding us that in this age of gimmicks some singers can still sing.

Let me be really corny and say that I think you'll like "Think" as well, but for me, I'm sticking to "Changing Partners."

Popular records reviewed by famous Radio Luxembourg disc-jockey GEOFFREY EVERITT

FRANK CHACKSFIELD AND HIS ORCHESTRA
"Golden Tango"
"Dancing Princess"
(Decca F.10181)

I KNOW that this record has been on the market a good many weeks, and indeed, I have myself played it on many occasions, but it is such a good disc that I believe better late than never applies very much in this instance.

An American friend tells me that in the States "Golden Tango" is go-

ing to be a big hit and that will mean more dollar lolly for Frank Chacksfield. Good luck to you, Frank, and also to composer Victor Silvester.

If you collect this type of record, then jot down the number on your shopping list without delay.

I regret to say that the "Dancing Princess" has not been receiving a great deal of attention as "Golden Tango" has stolen the limelight, but I think you will agree that it is melodious and easy to listen to.

RAY BURNS
"Changing Partners"
"Let's Stay Young Together"
(Columbia DB.3427)

GET a load of this, my friends, for we are proud to offer yet another first-class British recording. Ray Burns sings an excellent arrangement really well, and sooner or later he will hit the jackpot if he keeps up this standard.

Unfortunately, Ray falls into the category of very good singers, and there is a danger that unless he gets a hit in the near future he could join this select band.

Well, Ray, for my money the "Stay Young" side is the one that can make a great deal of difference to your earnings, and I wish you the best of luck.

"Changing Partners" is indeed popular with recording companies, and they are all jumping on the wagon. With two strong sides on one record, Ray Burns will be more than able to stand against all opposition, and nowhere will you hear a better musical backing.

EDDIE CALVERT WITH RAY MARTIN & HIS ORCHESTRA
"Montparnasse"
"Tenderly"
(Columbia DB.3409)

EDDIE CALVERT, "The Man with the Golden Trumpet," has been quick to follow up his hit record of "Oh! Mein Papa" with another cracker. This time the "Montparnasse" melody is a little less haunting and a little more difficult to remember, but nevertheless, the finished job should do well on both sides of the Atlantic.

For many years, the great Randy Brooks has made a trumpet feature of the always popular "Tenderly." Ray Martin is probably responsible for this excellent arrangement, and



The NME catches Rosemary Clooney recording in London last week. Wally Stott is conducting the orchestra.

Eddie Calvert has rarely played better.

Now that Eddie has succeeded in breaking the American market wide open, I most sincerely hope he will record the right material to ensure that his name stands out on the other side of the Atlantic for many years to come.

If you like the kind of number that goes with a swing and also has a touch of sincere feeling in the lyric, then this is your cup of tea.

Joan Regan gives it all she's got and arranger/conductor Johnny Douglas has also contributed in no small manner.

I understand that "Tani" is a Spanish melody with English lyric by Paddy Roberts. The treatment given by Joan Regan and Johnny Douglas is first-class and Miss Regan quickly captures the right rhythm so necessary if this number is to become a hit.

The recording engineers have done a first-class job and deserve praise.

JEAN CAMPBELL AND THE PETER KNIGHT SINGERS
"The Mission Of St. Augustine"
"Only Yesterday"
(Parlophone R.3800)

THERE'S little doubt that "Yesterday" is the best side ever made by Miss Campbell. I like the melody, and I like the lyric, and I most certainly like Jean Campbell.

The Peter Knight Singers are more than worthy of a mention, and given the breaks, nothing will stop this from becoming a big selling record.

Good luck, Jean, and record fans, whatever you do, don't miss "Only Yesterday."

There is something awfully familiar about the "St. Augustine" melody, but it still does not impress me. Speaking purely of performance let me add that this is well sung and well recorded, but I can't believe the material is strong enough to cause much of a sensation.

By the way, don't forget "Only Yesterday."

HUMPHREY LYTTTELTON reviews the Jazz Records

STUDENTS of jazz piano—and I don't mean the sort of emasculated touch-typing which the modernists call jazz piano—will welcome the new London LP entitled, "Pioneers Of Boogie-Woogie." (AL 3506).

My only grouse is in the use of the term Boogie-Woogie for what is more strictly Blues Piano, a style inherited from the Mississippi blues guitarists and nicknamed Boogie-Woogie after Pine-top recorded his famous "Pine-top's Boogie-Woogie" in 1929.

HISTORICAL

Nowadays, there is a popular form of boogie which every tinpot dance band pianist has at his finger-tips—a series of tinkling clichés superimposed on stereotyped figures which bear no relationship to the original blues piano style. And no wonder, for blues piano requires a sense of timing and construction which very few dance band and swing pianists possess.

If anyone should think that real boogie-woogie is just a simple, flashy formula which is available to any Tom, Dick and Harry with a ready-made technique and a Tin Pan Alley slant on jazz, let them listen to this LP and think again.

The notes on the sleeve are excellent, and for the historical background to these recordings, I can't do better than quote them completely:

"In the early days, the style was called 'Fast Western,' from the fact that it flourished in the State of Texas, and in towns on the western side of the Mississippi.

"Between 1910 and 1920, wandering pianists carried the music far and wide, earning their living by playing in saloons, in cellars, in backrooms, wherever money was being earned and spent, whether it was in big cities like St. Louis or Kansas City or in small mining towns and railroad construction camps.

"At this time the industry of the North held out the prospect of more and better-paid jobs, and the pianists followed the many Negroes who went to work in the giant steel mills and stockyards of Chicago."

These recordings were made by the Chicago school of blues pianists which flourished during the boom years of the twenties. The rent-party, the ginmill and the good-time flat had become the breeding ground for boogie-woogie.

VARIETY OF STYLES

In his "Chain 'Im Down," Blind Leroy Garnett gives an impression of the atmosphere surrounding these functions, encouraging himself with the sort of exhortations which might have come from the dancers, "Ah, play it then, Mr. Garnett!"

The most impressive thing about this collection is the great variety of styles contained within the superficially restricted limits of the twelve-bar boogie-woogie framework.

Only one piece, Garnett's raggy "Louisiana Glide," departs from the blues style. The rest are all blues and no two are alike. Meade Lux Lewis's "Honky Tonk Train Blues" has now become a standard boogie piece. No version, not even the later Lewis recordings, stands up to this original 1927 rendering. The cross rhythms, later formalised and trimmed at the edges, retain here some of the spontaneity of improvisation, and the train rocks along steadily at a sensible tempo.

Wesley Wallace provides two pieces, "Number 29," a slow train boogie, and "Fanny Lee Blues." His style is the one which shows the closest relation to the blues guitar style. Like the country blues singers, he wanders apparently at will over the blues harmonies without sticking to the twelve-bar framework.

And there is a little "vamp-till-ready" link in "Fanny" which I remember Big Bill Broonzy using over here—an irregular alternation

Barnstaple

STANLEY BLACK began the New Year series of name-bands to visit the Queen's Hall, Barnstaple. Another leader to make his first visit to North Devon is Tito Burns, whose band will play at a dance organised by Barnstaple Corporation next Thursday (28th).

The big news for which North Devon fans have been waiting is the announcement that the Johnny Dankworth outfit has been booked for February 12. Entertainment manager Gordon Kennan has had an enormous number of requests for this orchestra.

An appropriately timed engagement is that of Eddie "Tash" Mendoza for the Queen's Hall on April 1.

Stan Sowden who, until recently, was with Graham Stewart, has decided to form a trad. outfit of his own.

Picked from former colleagues, the outfit will be featured at the Ace of Clubs, meetings of which are to take place every Tuesday at the George IV Hotel, Brixton Hill. January 26th is opening night

between tonic and dominant.

Charlie Spand sings and plays a good rocking "Moanin' The Blues" with guitar accompaniment attributed to Blind Blake, and there is a simple, earthy slow blues from Cow Cow Davenport called "Slow Drag."

And to me, one of the most attractive of all is a piece called "Henry Brown Blues," surprisingly enough by Henry Brown. Without unlimited time and space, it is difficult to do justice to this collection.

All I can say is that once again London have come up with a beauty, and the best thing you can do if you've read this far is to stop reading and go out and buy it.

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

Last This Week	Record	Artist
1	OH MEIN PAPA	Eddie Calvert (Columbia)
2	BLOWIN' WILD	Frankie Laine (Phillips)
3	CLOUD LUCKY SEVEN	Guy Mitchell (Phillips)
4	LET'S HAVE A PARTY	Wilfred Atwell (Phillips)
5	ANSWER ME	Frankie Laine (Phillips)
6	RAGS TO RICHES	David Whitfield (Decca)
7	SWEDISH RHAPSODY	Mantovani (Decca)
8	CHICKA BOOM	Guy Mitchell (Phillips)
9	OH MEIN PAPA	Eddie Fisher (HMV)
10	HAPPY WANDERER	Obenkirchen Children's Choir (Parlophone)
11	THAT'S AMORE	Dean Martin (Capitol)
12	RICOCHET	Joan Regan (Decca)

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

RECORDS MOST PLAYED BY U.S. DISC JOCKEYS

Last This Week	Record	Artist
1	Oh My Papa	Eddie Fisher
2	Rags to Riches	Tony Bennett
3	Changing Partners	Patti Page
4	That's Amore	Dean Martin
5	Stranger in Paradise	Tony Bennett
6	Wake Up, Irene	H. Thompson
7	Ricochet	Teresa Brewer
8	Oh Mein Papa	Eddie Calvert
9	Changing Partners	Kay Starr
10	Stranger in Paradise	Tony Martin
11	You Alone	Perry Como
12	Many Times	Eddie Fisher
13	What It Was, Was Football	Wesley Wallace
14	Secret Love	Deacon A. Griffith
15	Heart of My Heart	Four Aces
16	Ebb Tide	Frank Chacksfield
17	Heart of My Heart	D. Cornell-A. Dale-J. Desmond
18	You, You, You	Ames Brothers
19	Changing Partners	Dinah Shore
20	O'est Si Bon	Stan Freberg

BEST SELLING SHEET MUSIC (U.S.)

Last This Week	Record	Artist
1	Oh Mein Papa	Eddie Fisher
2	Changing Partners	Patti Page
3	Stranger in Paradise	Tony Bennett
4	Ebb Tide	Frank Chacksfield
5	That's Amore	Dean Martin
6	Rags to Riches	David Whitfield
7	Ricochet	Joan Regan

BEST SELLING SHEET MUSIC (BRITAIN)

Last This Week	Record	Artist
1	OH! MY PAPA (P. Maurice)	2s.
2	SWEDISH RHAPSODY (C. & C.)	2s.
3	ANSWER ME (Bourne)	2s.
4	RAGS TO RICHES (Chappell)	2s.
5	IF YOU LOVE ME (World Wide)	2s.
6	RICOCHET (Victoria)	2s.
7	POPPA PICCOLINO (Sterling)	2s.
8	CLOUD LUCKY SEVEN (Robbins)	2s.
9	WHEN YOU HEAR BIG BEN (Box & Cox)	2s.
10	VAYA CON DIOS (Maddox)	2s.
11	CHICKA BOOM (Dash)	2s.
12	THE GOLDEN TANGO (L. Wright)	2s.
13	ISTANBUL (Aberbach)	2s.
14	YOU, YOU, YOU (Mellin)	2s.
15	EBB TIDE (Robbins)	2s.
16	WISH YOU WERE HERE (Chappell)	2s.
17	BLOWING WILD (Harms-Connelly)	2s.
18	MOULIN ROUGE (C. & C.)	2s.
19	TENNESSEE WIG-WALK (Francis, Day & Hunter)	2s.
20	CRYING IN THE CHAPEL (Morris)	2s.
21	ETERNALLY (LIMELIGHT) (Bourne)	2s.
22	THE OREEP (Robbins)	2s.
23	THAT'S AMORE (Victoria)	2s.
24	FLIRTATION WALTZ (Bourne)	2s.

BEST SELLING POP RECORDS IN THE U.S.

Last This Week	Record	Artist
1	Oh My Papa	Eddie Fisher
2	Rags to Riches	Tony Bennett
3	That's Amore	Dean Martin
4	Changing Partners	Patti Page
5	Ricochet	Teresa Brewer
6	Stranger in Paradise	Tony Bennett
7	Stranger in Paradise	Four Aces
8	Ebb Tide	Frank Chacksfield
9	Oh Mein Papa	Eddie Calvert
10	Stranger in Paradise	Tony Martin
11	Heart of My Heart	Doris Day
12	Secret Love	Doris Day
13	What It Was, Was Football	Wesley Wallace
14	Changing Partners	Kay Starr
15	Eh Cumpari	J. LaRosa
16	You Alone	Perry Como
17	You, You, You	Ames Brothers
18	Vaya Con Dios	Les Paul/Mary Ford
19	Istanbul	Four Lads
20	Heart of My Heart	J. Desmond/D. Cornell

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



COLUMBIA

BILLIE ANTHONY

Ricochet;
Way down yonder in New Orleans
78 r.p.m. DB3400

DAVID GAREY

Vaya con Dios (May God be with you);
I'd give anything
78 r.p.m. DB3338

these are the winners

EDDIE FISHER

Oh my Papa (O mein Papa);
I never missed your sweet "Hello" until you said goodbye
78 r.p.m. B10614 - 45 r.p.m. 7M172

FRANKIE VAUGHAN

Istanbul (Not Constantinople);
Cloud lucky seven
78 r.p.m. B10599 - 45 r.p.m. 7M167

HIS MASTER'S VOICE



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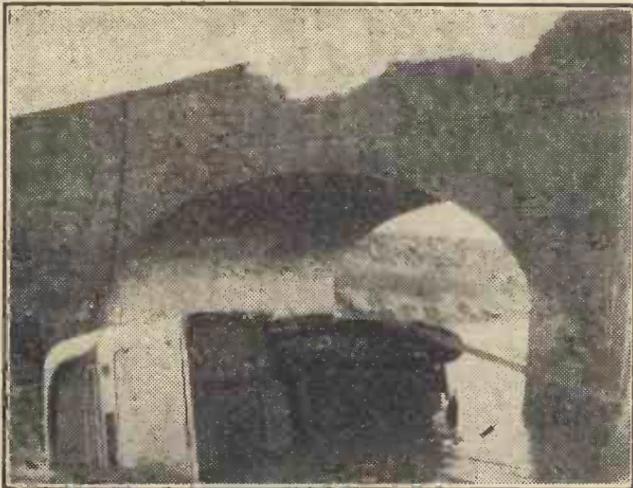
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PERCY C. DICKINS



The Mulligan coach photographed just after the crash.

Ronnie Scott starts Irish as legal battle rages

WHILE litigation was proceeding in the High Courts of Dublin and London this week, Ronnie Scott and his Band—around whose Irish tour the legal controversy is raging—have been fulfilling their Irish dates according to schedule.

Drama followed every mile of Scott's final dash to Holyhead last Saturday night (16th), when he and his boys endeavoured to catch the night boat to arrive in Dublin for their concert at the Olympia Theatre on the Sunday.

A bare six miles short of Holyhead, the coach ran out of petrol. Scott telephoned to have the boat held, and the vessel's sailing was actually delayed for an hour and twenty minutes while frantic but unavailing efforts were made to secure petrol for the coach to finish its journey.

It was all to no avail, and the boat eventually sailed without them. At 5 a.m. on Sunday morning, Ronnie telephoned promoter Jimmy Carr in Dublin, who authorised the band to charter a special plane. Sheer lack of ready cash appeared likely to hold up this project, but Mr. Carr's solicitor made the final arrangements and the flight was duly made—but

only just in time for the boys to rush onstage twenty minutes late for the start of their concert.

Ronnie was to have shared the bill with Ireland's Tommy Ellis and his Band, but on arrival at the theatre, a telegram was waiting from Ellis which said: "On instructions from the Irish Federation of Musicians, my group will not be appearing at the concert."

PROCEEDINGS

There was only one thing for it. The Scott band would have to sustain the two-hour concert all alone—and this they did. Later that day, in spite of their sleepless night and hectic travelling experiences, they moved on according to plan, to play for dancing at the Arcadia Ballroom, Bray.

On Monday, Ronnie Scott received a telegram from Harry Francis, Assistant Secretary of the Musicians' Union, warning him to

return. At the time of writing (Wednesday, midnight), Ronnie is continuing his tour, which is going smoothly and according to plan.

Last Friday (15th), the legal wheels were set in motion when Irish promoter James Patrick Carr was granted an ex parte injunction in London to restrain Hardie Ratcliffe and Harry Francis Major (known as Harry Francis) respectively General Secretary and Assistant Secretary of the Musicians' Union, from inducing Ronnie Scott to refrain from per-

CALDWELL OF BANK

DICKIE VALENTINE'S U.S. FILM-TEST IS DEFINITE

THE exclusive news revealed in the NME recently that No. 1 British vocalist, Dickie Valentine, will have a screen test in Hollywood during his forthcoming lightning trip to the U.S., has been confirmed.

It can now be stated that immediately Dickie has undertaken his New York TV appearance in Ed Sullivan's "Talk of the Town" on Sunday, March 28, he will fly to California on the following day, where he will undergo the screen test at a Hollywood film studio.

Within hours of the test, Dickie will board a plane for his return to Britain, to commence intensive rehearsal for his solo variety debut at Manchester, commencing April 19, to be followed immediately by his appearance at the NME Poll-winner's Concert at the Royal Albert Hall on Sunday afternoon, April 25th.

Dickie's U.S. activities are being arranged throughout by the U.S. office of Messrs. Lew and Leslie Grade.

Lou Preagr

HAMMERSMITH Palais makes weeks of one-night dates as absence, his place at the Palais is his Orchestra.

Lou has undertaken several past, and now pressure of fan suits again.

Lou's complete itinerary published in next week's NME.

MAXINE WILL WAX HERE

FURTHER details are now to hand concerning the recordings which American singer Maxine Sullivan will make next month, following her arrival in Britain for a lengthy tour.

Four sides will be cut on February 10 (not February 9 as previously announced), and it is believed that two new British songs are among those scheduled for the session. The disc will be issued on the Parlophone label.

It has also been announced by Harry Dawson, of the Syd Roy office, Maxine's London agents, that the vocal celebrity has been booked for a week's engagement at the Theatre Royal, Dublin, commencing on March 7.

A two-concert booking for Maxine at the Usher Hall, Glasgow, has also been pencilled in for March 19.

ANDREW SISTERS BREAK UP

THE Andrews Sisters' break-up, first forecast in the NME several months ago, has now been confirmed.

Patti is rehearsing a single act for clubs and television, while Maxine and Laverne will continue to work as a duo.

Several people in London musical circles are anxious to contact singer Pat O'Regan. Will Pat, therefore, get into touch with the NME?

Singer and musicians seriously hurt as Mulligan coach crashes

MEMBERS of Mick Mulligan's Band had a miraculous escape when their coach crashed through the parapet of a bridge during a 60 m.p.h. gale and plunged 20 feet into a stream, near Boston, Lincs., on Saturday morning. Several of the party were taken to hospital, and three, including singer Jo. Lennard, were detained.

Just how marvellous their escape really was can only be appreciated when it is realised that this particular stream is normally at least twelve feet deep, but was a mere four feet owing to the comparative drought recently, and that the coach, which turned completely over, landed on its side.

Had it fallen upside down several, if not all the band, must have been drowned.

TRAPPED

As it was, some of the party had serious injuries. Worst injured is singer Jo Lennard, who is still detained in Boston Hospital. Jo was badly cut by broken glass, one piece of which penetrated deeply into her back.

An operation was successfully performed to remove the glass and, at the time of writing, Jo is stated to be "as well as can be expected."

The ironic part, from Jo's point of view, is that she was playing her last date with the band, before transferring to the Ronnie Scott group.

The band were on their way to Fleetwood from East Kirkby (near Spilsby, Lincs.), where they had been playing at a dance in the U.S. Air Force Officers' and NCOs' club, the previous evening.

Most of the band were asleep, and the first many of them knew of the accident was when they found themselves in the four feet of icy water in the 20ft. wide stream.

Said drummer Stan Belwood: "I suddenly felt as if I was standing on my head—then we hit the water. I don't actually remember crashing through the brick-work of the bridge. Trapped in the 'bus like that, I thought it was the end."

Trombonist Roy Crimmins told our reporter: "The first thing I recall was being under the water.

"Someone scrambled out through a window, and managed to open the emergency door. Then everyone was crawling out to the top side of the 'bus."

Luckiest people were Steve Kenny, the driver, and his wife Jemima. The front of the coach was completely wrecked, and Mrs. Kenny had to be

pulled out through the window.

Local residents, some of them still wearing pyjamas, rushed ladders to bridge the gap between 'bus and bank, and then took the musicians into their homes to await police and ambulances.

Clad in farmer's clothes, drummer Belwood told how he had lost his £200 worth of instruments. "I only bought them a month ago, and they weren't insured. They are ruined."

Several members of the band mentioned guitarist "Diz" Disley, who, despite his injuries, rescued quite a number from the coach.

IN HOSPITAL

Several of the boys also paid a warm tribute to reedist Paul Simpson. Paul miraculously got out of the coach completely uninjured; it was during his zealous rescue efforts among all the bric-a-brac and broken glass that he sustained the various injuries from which he was later found to be suffering.

There were eight members of the band, including Jo Lennard; the 'bus driver and his wife; and Mrs. Pamela Crimmins in the coach.

Those taken to hospital were: "Diz" Disley, Pamela and Roy Crimmins, Paul Simpson, Stephen Kenny, Jemima Kenny, George Melly, and Jo Lennard. Stephen and Jemima Kenny and, of course, Jo Lennard, were detained.

DANKWORTH BAND WITH NAT KING COLE

NME readers were the first to learn that leading recording star Nat "King" Cole would be returning to Britain in March to appear at the London Palladium, followed by a provincial variety and concert tour.

His itinerary of one-night stands has now been concluded, but further exciting news is that the complete Johnny Dankworth Orchestra will appear with Nat on his week of concert dates, accompanying him in addition to providing their own offering.

Dates at which these combined attractions will appear are as follows: Sunday, April 4, Civic Hall, Wolverhampton; Monday, April 5, City Hall, Sheffield; Tuesday, April 6, Belle Vue, Manchester; Saturday, April 10, Victoria Hall, Hanley, and Sunday, April 11, Newcastle-on-Tyne.

Nat Cole's variety engagements will include a week at both Glasgow and Liverpool Empire Theatres.

Australian trumpet star, Robey Buckley, now in South Africa, recently appeared as guest soloist with the Cape Town Symphony Orchestra.



The men in the case—Irish promoter James Carr (left) leaving court with his solicitor, Mr. Ralph Seligman, after the hearing.

Vera Lynn in British variety show for Las Vegas season

SHOW business history will be made when a complete British package production, entitled "Piccadilly Revels" and starring silver-voiced Vera Lynn, opens in America at the Flamingo Hotel, Las Vegas, on April 15.

The booking, which is scheduled to last for a minimum of five weeks, marks the first time that a British show of this nature has ever been set for a run at one of the most luxurious establishments in the whole of the United States.

Apart from Vera, the "Piccadilly Revels" bill will include comedy conjurer Tommy Cooper and pantomimist Eddie Vitch, who is currently in South Africa.

A dance team, two novelty acts, and a chorus line will also take part

in the presentation, the main motif of which represents Piccadilly Circus, and which will be planned throughout on typically British lines.

The entire booking has been arranged by Foster's Agency, in conjunction with the Flamingo Hotel management, and Mr. Leslie Macdonnell, director of Foster's, told the NME:

"Naturally, we are thrilled at having been able to arrange such a wonderful showcase for top British talent in one of America's foremost entertainment centres.

"The Flamingo is one of seven major hotels in Las Vegas, Nevada, the fabulous gambling city where money flows like water.

"A five-week guaranteed contract at such a venue is, in itself, quite extraordinary, for bookings there usually last no more than a fortnight.

"All the costumes and setting for 'Piccadilly Revels' will be designed in Britain, and no effort will be spared to make this the finest hotel presentation ever devised in this country."

VERA ON U.S. TV

Vera Lynn will leave the cast of "London Laughs" at the Adelphi Theatre on January 30. She arrives in New York on April 5, following a well-earned holiday, and on April 10 she will be featured in Max Liebman's New York TV "Show of Shows," a one-and-a-half hour weekly production with an enormous listening figure.

She travels on to Las Vegas that same evening, and will then rehearse strenuously prior to the opening of "Piccadilly Revels" on the 15th.

Vera is set to appear for a twenty-minute spot at the climax of the show, accompanied by the Flamingo Hotel resident orchestra.

Jimmy Young air series

STARTING in March, singer Jimmy Young will have his own BBC series, known as "The Jimmy Young Show."

Details of the choir and orchestra which will accompany him are not yet to hand.

CONFIRMATION reaches us this week that the modern vocal group, the Sapphires, will definitely be an integral part of the new top-line stage production "Jazz Wagon," in which Jack Parnell and his Orchestra form the star attraction.

WHO HOAXED THE BANDBOX?

£50 reward offered

A REWARD of £50 is offered by the proprietors of the Bandbox, well-known London jazz club which meets every Sunday evening at the Café Anglais, to anyone who can give information leading to the successful prosecution of the person or persons responsible for an audacious hoax which caused last week's Bandbox session to be cancelled without warning.

At 10.30 p.m. last Friday evening, a mysterious caller rang up the Café Anglais management, stating that he was a Bandbox representative and that meetings of the club were to cease forthwith.

Accepting this as a statement of fact, the Café's proprietors locked and barred the premises, thinking that they would not be required at all on Sunday.

DISAPPOINTED

But actually, no such decision had been taken by the Bandbox owners, and we can confidently inform readers that meetings of the club will continue indefinitely. A giant, five-hour show has, in fact, been scheduled for this Sunday, featuring the full Ted Heath Band, the Ken Moule Band, Kenny Graham's Afro-Cubists and the resident Jazz at the Bandbox unit.

Last week, the clientèle and the musicians scheduled to play at the club had to go home disappointed, for despite frantic efforts to contact the Café Anglais authorities, admittance to the premises could not be gained for reasons stated above.

But Jack Higgins, manager of the Bandbox, tells the NME: "No such incident, which we regard as something more serious than a hoax, can possibly occur again, as the Café Anglais officials realise that statements concerning the Bandbox can only be taken as authoritative if coming from myself, or other parties whom they know to be bona fide representatives of the club.

"Our offer of £50 to anyone who can throw positive light on this matter, and help with the successful prosecution of those responsible for this regrettable incident will, we hope, help uncover the unpleasant facts."

The Bandbox management can be contacted at 6, Denmark Street, London, WC2. (TEM 3979).

Ken Mackintosh and his Orchestra, playing their first ever date at Green's Playhouse Ballroom, Glasgow, opened to phenomenal business last Monday, doors having to be closed early in the evening.

BENSON-ROS FOR TV

IVY BENSON and her All Girls Orchestra face the television cameras on Saturday, February 6, appearing for fourteen minutes as top-of-the-bill attraction in "Variety Parade."

Also set for an imminent TV date are Edmundo Ros and his Latin American Orchestra, who have a "Starlight" programme on Jan. 27.

Closed!

THE restaurant portion of the famous Café Anglais premises in Leicester Square closed down last week-end and nightly music and dancing has been discontinued.

This means that Alan Kane and his Orchestra have finished up their lengthy run there. Alan was in his fourth year as MD at the Cafe.

The closing of the Cafe's restaurant follows the appointment of a receiver last July, and the death of its owner, Mr. Joe Littman, a few weeks later.

The position of the Sunday night Bandbox Club, which is held at the Cafe Anglais premises, will not be in any way affected by the closing of the Cafe, and will continue as usual.

TED HEATH

AND HIS MUSIC with

DICKIE VALENTINE + LITA ROZA + DENNIS LOTIS

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Castle Arcade, Cardiff.

Obtainable from:
GUILDHALL, SWANSEA
Telephone: 50821, or by postal application (stamped addressed envelope to be enclosed).

sh tour

forming an agreement to play for dances in Eire this week. Later the same day, an appeal was entered against the injunction, and this was allowed. Subsequently, on Tuesday of this week (19th), a further motion by Mr. Carr against Hardie Ratcliffe and Harry Francis was adjourned until today (Friday, 22nd), when it will be heard before Mr. Justice Harman. Meanwhile, in the Dublin High Court on Wednesday (20th), Mr. Carr's application for an injunction against the Irish Federation of Musicians to restrain them from preventing him from producing in Ireland musical or similar shows performed by artists from Britain and Northern Ireland, was granted by Mr. Justice Dixon.



BILLIE HOLIDAY

BILLIE HOLIDAY BOOKED FOR BRITAIN

NME to present her at Royal Albert Hall

THE NEW MUSICAL EXPRESS is proud to announce that we have secured for her first visit to Great Britain, the world-famous American jazz singer, Billie Holiday. She will make a three-day lightning visit to this country next month, and her major engagement will be an evening concert at the Royal Albert Hall on Sunday, February 14. At this event, Billie will be supported by Jack Parnell and his newly augmented Orchestra.

Billie Holiday is at present touring the Continent with Leonard Feather's "Jazz Club U.S.A." concert package which includes Red Norvo, Buddy de Franco Quartet and the Beryl Brooker Trio. Union difficulties, of course, prevent the appearance of these instrumentalists in England, so Billie will be coming as a solo artist for three days only, opening on Friday, February 12.

On the following day (Saturday, 13th), she appears at the Astoria Ballroom, Nottingham, and an engagement has yet to be arranged on the afternoon of February 14 in the Home counties, prior to her evening performance at the Royal Albert Hall.

Billie Holiday's visit to this country has been arranged by the NME in association with Harold Davison.

TICKETS

The sudden conclusion of negotiations for the engagements of Billie Holiday in this country has involved some hectic rush arrangements with regard to the Albert Hall concert on February 14.

Tickets, which will be priced 7s. 6d., 6s., 5s., and 3s. 6d., will be on sale from this Saturday at the Royal Albert Hall, also at leading theatre ticket agencies, or can be secured by personal application or post (enclosing remittance and stamped addressed envelope) from the NME (Holiday

Concert), 5, Denmark St., London, W.C.2.

As this concert is only a little more than three weeks ahead, the demand for tickets will be tremendous, especially as this will be Billie's first and only scheduled appearance in England, so we do advise our readers to secure their tickets immediately to avoid disappointment.

HISTORY

Billie Holiday, who was born in Baltimore thirty-eight years ago, first became known to jazz fans all over the world when Benny Goodman employed her on a record date in 1934.

She subsequently waxed extensively with Teddy Wilson, in addition to making innumerable discs under her own name, commencing in 1936 and continuing to the present day.

For a while Billie sang with the Artie Shaw and Count Basie Bands, but she has been recognised as a strong solo attraction in the States since the early 'forties.

In 1946, she appeared with Louis Armstrong in the film, "New Orleans," and just over a year ago she was featured at the Carnegie Hall in New York, as part of Duke Ellington's Silver Jubilee show.

The winner of countless popularity polls (including the Metronome "All-Time Greats" contest), Billie is also the favourite singer of many of her fellow stars, notably Peggy Lee.

Her much-prized records, currently available here on the Brunswick label, include "Easy Living," "Porgy," "There Is No Greater Love," "Crazy, He Calls Me," and "Lover Man."

BANDLEADERS GIVE EVIDENCE IN PAUL ADAM CASE

LENGTHY analyses of the functions of a bandleader in a West End night-club have been a feature of the national press this week, in connection with the evidence being given in a High Court action.

Bandleader Paul Adam is suing Astor Enterprises Ltd., alleging breach of contract and wrongful dismissal and, as we close for press on Wednesday, the case is still proceeding. He claims £5,234 for loss of earnings and general damages for loss of reputation, claiming that he was engaged under contract for 12 months, and that his employment was wrongfully terminated after nine weeks.

Evidence has been given by Alex Mitchell, London Organiser of the Musicians' Union; Norman Fantham (deputy leader of Paul Adam's Band); Russ Allen (his bassist-vocalist); critic Edgar Jackson; and several bandleaders, including Frank Weir, Don Carlos, Felix King, etc. Harry Roy was also subpoenaed to appear.

During the hearing of the case, the names of eight men who "set the stamp" on dance music in London's nightclubs were mentioned to the judge by Alex Mitchell. They were Ambrose, Jack Harris, Harry Roy, Lew Stone, Maurice Winnick, Sydney Lipton, Roy Fox and Frank Weir. Billy Cotton's name also came up in evidence.

LOSS IN BBC SERIES

JOE LOSS and his Orchestra—with vocalists Howard Jones, Rose Brennan and Tony Ventro—take up residence in the new BBC "Club Piccadilly" series, every Friday night, commencing January 29.

The programme each week will continue to be broadcast in two separate sessions, from 10.20 p.m. until 11.5 p.m., and 11.20 p.m. until 11.56 p.m.

Resident supporting group in the second session will be the Francisco Cavez Quartet, whilst in the first half of the programme, Malcolm Lockyer and Steve Race at two pianos, will have the assistance of a rhythm section, and well-known dancing expert, Norton Colville will be "talking about dancing" with musical illustrations.

Bandleader Edmundo Ross compares the programmes.

New Singer

THE Bernard Delfont Agency are presenting a new singer in Variety. His name is Ray Marino and he commences at the Empress Theatre, Brixton, on February 1.

NEW L/A SHOW BAND GROUP

A NEW Latin-American group—Harold Smart's Smbassadors—is to be featured from next Tuesday (26th) in Cyril Stapleton's BBC Show Band programme, and if successful, will be retained for an indefinite period.

Directed by Show Band organist, Harold Smart, the combination will include Bill McGuffie on piano. The other members will be recruited from outside musicians, and the outfit will comprise Hammond organ, piano, two guitars and rhythm instruments.

The only other instrumentalist so far booked to appear in this group is guitarist Chick Lavell; other names were not to hand before the NME went to press this week.

In addition to their own numbers, the Smbassadors will accompany romantic singer, Tino Christidi, in the second half of the show commencing at 11.20 p.m., whilst the Hedley Ward Trio will be the guest attraction in the first session.

BRENT DEPS FOR LOCKE

SINGER Tony Brent dashed to Wolverhampton last Monday as the result of a frantic request for his services when Josef Locke sustained a very unlucky accident fracturing three ribs through falling on some stairs.

Tony Brent was asked to deputise for Josef Locke in the pantomime "Aladdin" at Wolverhampton Hippodrome. Following the recording of his part in the Frankie Howerd radio show on Sunday, Tony hurried to Wolverhampton. Going on without time even for a band call, he gave a fine performance and has been scoring heavily in the show the whole of this week.

LOCKYER AIRS

BANDLEADER - arranger - composer - pianist Malcolm Lockyer has a new morning music series with his concert orchestra. The dates are fortnightly, as from January 26.

Malcolm has just recorded two of his own compositions, "Fiddler's Boogie" and "Pizzicato Rag," with an outfit comprising strings section and rhythm, for the Polygon label. Malcolm is also composing some of the original music, and is responsible for all the arrangements on a new TV programme "Family Night."

LINES UP BAND LEADERS FOR TV

SOME of the greatest names in British dance music have been lined-up by enterprising TV producer Henry Caldwell to appear in his "Shop Window" programme on Monday evening, February 1.

ERIC ROGERS APPOINTED PALLADIUM MD

ERIC ROGERS has been appointed permanent musical director at the London Palladium. He will take over the conductorship of the Skyrockets, the theatre's house orchestra, from Bobby Howell shortly before the close of the current pantomime season.

Well known in the profession as a writer of film music—he was responsible for the scores of "Meet Mr. Lucifer," "Meet Me Tonight" and some of the "Genevieve" background sequences—32-year-old Eric's only previous experience as a theatrical MD came last year, when he conducted the short-lived Fred Emney Show, "Happy as a King" at London's Princes Theatre.

Eric Rogers has lately been employed as staff pianist at Decca Records, and he has also directed the London Promenade Orchestra at sessions for the same label.

er to tour

tro Lou Preager undertakes two from March 22. During Lou's being taken by Billy Ternent and

successful spells of touring in the support is taking him on the road

ring his fortnight's tour will be

Les Perrin leaves NME to launch own firm

THE NME extends best wishes to newshound Les Perrin, who leaves our paper this week to open his own company—Perrin Publicity, Ltd.—which will operate from a suite of offices in the building of the Southern Music Company, 8, Denmark Street, London, W.C.2 (Temple Bar 4524), from next Monday.

Perrin will handle publicity for British and American artists and entertainment organisations, and his clients include the Ray Ellington Quartet, Studio '51 Jazz Club, the American Ronson lighter heiness—singer Eileen Todd—who is shortly to visit this country, etc.

On behalf of Harold Davison, Ltd., Perrin will also organise press and publicity arrangements for the forthcoming Woody Herman Orchestra European tour.

Les Perrin was an original member of the NME staff in March, 1952, and prior to joining the NME, he handled publicity for Johnny Dankworth, Kenny Baker, Jack Parnell, Americans Phil Moore and Dorothy Dandridge, etc.

During his past two years with the NME, Les has secured many outstanding news scoops, and we wish him the best of luck in his new sphere of activity.

American pianist and cabaret entertainer, Garland Wilson, leaves the Copacabana this week-end after an unbroken six-month run.

SEATS GOING FAST FOR GREAT NME POLLWINNERS' CONCERT

SINCE OUR ANNOUNCEMENT LAST WEEK THAT THE NME POLLWINNERS' CONCERT WILL BE STAGED AT THE ROYAL ALBERT HALL ON SUNDAY AFTERNOON, APRIL 25, WE HAVE BEEN BESIEGED BY APPLICATIONS FOR TICKETS FROM ALL PARTS OF GREAT BRITAIN.

Despite the fact that this event is more than three months ahead, nearly half the seats at this vast arena have been ordered, and we wish to advise readers who have already made application to the NME office for tickets, that these will be despatched to them at the

beginning of next week.

As from next Monday, tickets will be available from the Royal Albert Hall Box Office (KEN 8212) and all leading ticket agencies.

The great programme will include Ted Heath and his Music, Jack Parnell and his Orchestra, Johnny Dankworth and his Orchestra, Ronnie Scott and his Orchestra, top singing stars Dickie Valentine, Lita Roza, Dennis Lotis and Cleo Laine, in addition to the all-star line-up of the respective winners of each instrumental section.

STARS

These include Kenny Baker (trumpet); Bill McGuffie (piano); Jack Parnell (drums); Johnny Hawksworth (bass); Johnny Dankworth (alto); Ronnie Scott (tenor); Ivor Mairants (guitar); Don Lusher (trombone).

It is also hoped that Carl Barriteau (clarinet) will be able to appear, but he is appearing with his Orchestra at Green's Playhouse, Glasgow, until the previous evening, and it may not be possible for him to travel to London in time.

However, in that event, a first-class clarinetist will be secured to appear in the Poll-winners' line-up, and we are asking Reg Owen to prepare a special arrangement for this combination.

Unfortunately, the Ray Ellington Quartet—runners-up in the Small Band Section—will not be appearing at the Concert, but we are happy to reveal that we have secured the Norman Burns Quartet, who came third in this section, to be added to this star-studded array of orchestras and instrumental stars.

Readers who have not yet written to the NME securing their tickets for this outstanding event, can do so by completing the form at the foot of columns 1 and 2 on page 9 of this issue.

PLEYDELL-WEIR RHYTHM SECTION SWITCH

THE entire rhythm section now playing with Ronnie Pleydell at London's Trocadero Restaurant moves over to the Don Juan on Monday to become part of Frank Weir's Band.

The musicians involved are Ronnie Franklin (piano); Ken O'Donnell (bass) and Maurice Throssell (drums). They replace Ken Moule, Arthur Watts and Jimmy Benson with Frank.

Frank is broadcasting on January 28 with Franklyn Boyd as guest singer.

Ronnie Pleydell is auditioning pianists, bassists and drummers this week to take the place of the departing men.

ANOTHER 3½ YEARS' CONTRACT FOR RABIN

OSCAR RABIN has just signed a further three-and-a-half years' contract which will extend his successful run at the Mecca Lyceum Dance Hall in the Strand, London, until June, 1957.

The band started on November 5, 1951.

The further extension which Oscar has just signed—at an increase on the original top-rate money which he received in his first years there—brings his run up to close on six years, a fine record in these very uncertain times.

The Hedley Ward Trio has been signed for four Tuesday broadcasts with the BBC Show Band, commencing on January 26. These bookings follow the Trio's successful radio appearance with the band last Tuesday week.



DAVE SHAND

is looking forward to meeting old friends and hopes to make some new ones when he appears with his

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Name band policy for new Mecca hall

AS recently announced in the NME, Mecca Ltd., has now taken over the Sale Lido, the name of which has been changed to the Locarno Ballroom, Sale.

The ballroom inaugurates a name band policy at the end of March, with each band featured for an entire week.

Although no dates have yet been announced, the NME understands that bookings for the Gracie Cole, Billy Ternent and Carl Barritau outfits have virtually been set for this spot.

Eastbourne

A FORMER Eastbourne College boy, 21-year-old Ian Fraser, has started a "polite" jazz club in the town to prove that jazz and hooliganism are not inseparable.

In recent months jazz dances in the town have been marred by a few hooligans who have given jazz such a bad name that a series of such dances planned at the Winter Garden has had to be called off.

Ian, who now lives in Seaside, Eastbourne, has also started his own jazz trio. He used to run a jazz band at Eastbourne College four years ago, the first to be heard there since jazz pioneer Buddy Featherstonhaugh, ran one at the College in the 1920's.

"In order to avoid hooliganism," Fraser told the NME, "We shall run the club on much the same lines as the London clubs, restricting the membership to keen jazz enthusiasts."

Secretary Ralph Cosham, of Victoria Drive, is now looking for permanent basement premises.

Cowdenbeath

DRAWING the crowds to Cowdenbeath Palais is Bill Owen and his Band. Bill, who has been resident there for four years, was formerly lead trumpet with Carl Barritau.

Early in his career he was with the Tommy Sampson outfit, in company with Stan Reynolds, Duncan Campbell, George Hunter and Henry Mackenzie.

Playing a distinctive brand of trumpet, he fronts the following: Andy Kinnear (second trumpet); Harry Henderson (trombone); Jack Crawford (lead alto); Bill Donaldson (alto); George Keiller (first tenor); Gilmour Allan (tenor); Ronnie Mackie (alto, baritone); Bill Pottie (drums); George Riggans (bass) and Jack Taylor (piano).

At present Bill is on the look-out for a vocalist.

The Cowdenbeath Palais band had their first airing on Boxing Day.

Birmingham

ANOTHER modern club opened in Birmingham on Thursday last week at the Bilberry Restaurant, Rednal, under the title of "Jazz At The Bilberry."

The club will present London stars regularly, the guest at the opening session being tenorist Tommy Whittle. Resident group at the club is the Jimmy Walker group, the outfit which recently put in a successful appearance at London's Bandbox.

Personnel is Jimmy Walker (piano); Johnny Cleford (drums); Ted Rowley (bass); Bill Harrington (tenor); Laurie Monk (trombone) and Roger Siviter (trumpet).

Great news for local modern fans comes from Birmingham's leading club, Club Six. The sessions at this club were recently changed from a Tuesday to a Monday, with a London star presented at every session. Now the club will open on Fridays as well as Mondays, and will feature a London group on the second evening.

The first Friday session will take place on February 5, with the Tony Kinsey Trio and Tommy Whittle. The following week, the Jimmie Currie Quartet will be the guests.

The Johnny Dankworth Orchestra made its first appearance in Birmingham at the Town Hall on Saturday and attracted a full house.

The next big band to appear at the Town Hall is Jack Parnell's outfit, on February 6. It is likely that the City Council will again be sponsoring Town Hall jazz concerts in June.

NME POLLWINNER MEETS

BRUM GUITAR PLAYERS



THE first of a country-wide series of lectures and demonstrations by NME poll-topping guitarist Ivor Mairants on Boosey and Hawkes' new "Zenith" guitar, was given at Birmingham last week.

The opportunity of seeing Ivor Mairants was a big draw to Midland guitarists, and they turned up in force to see what he had to say about the new model.

Birmingham was chosen as the venue for the first demonstration because it was considered that there is a greater interest in the guitar in this area than anywhere in the country. Included in the list of towns at which other demonstrations are to be given are Manchester, Leeds and Liverpool.

Ivor delighted the large crowd present by playing numbers ranging in style from Segovia to Johnny

Ivor Mairants demonstrates the new Zenith guitar.

Smith's "Moonlight in Vermont." Commenting on the guitar generally, he said, "There is no fancy work, but it is quite on a par with the Americans in the finish."

Replying to a question from the audience, Mr. Mairants said that he did not think a cut-away body was necessary to a guitar. The way he tackled the high notes in "Lullaby Of Birdland" made one incline to agree with him.

The demonstration was undoubtedly a big success, and those present could not have failed to have been impressed by Ivor's sincerity and impeccable technique.

SIMMONS OPENS BOSCOMBE PALAIS

LOU SIMMONS, well-known Bournemouth drummer-leader, has taken over, with his wife, the running of local dance-spot, Boscombe Palais (as reported in NME, January 1). The transfer of the music, singing and dancing licence was made on Thursday, last week (January 14) in the name of Lou's wife, Mrs. Hannah Simmons.

The Boscombe Hall, which reverts to its old title of Boscombe Palais, after being run by John H. Britton as the New Embassy Ballroom, will now provide local dancers with a six-nights-a-week programme of dancing.

Music is being supplied by a six-piece band led by Lou on drums.

Harry Vento is on alto, clarinet, violin and vocals; Dennis Crump on tenor and clarinet, and Bill Gaskin on trumpet. Piano and bass spots have not yet been definitely fixed, and Lou is anxious to contact musicians to complete his line-up.

Dancing got under way there on the same day as the licence was transferred, and ex-Harry Gold vocalist Betty Taylor appeared as guest star.

Lou Simmons, who is acting as manager of the Palais, told the NME: "Our aim is to provide good-class facilities for local dancers."

Reading

ONE of the most popular musical figures in Reading, namely Don Turk, has been missing from his own band in recent weeks, and it is now learnt that he has been put to bed by his doctor.

This week he tried to front the band—which is resident at the Olympia Ballroom, but found it too much of a task, and is back in bed again.

Don has not been around since Christmas, and during his absence Johnny Palmer has taken over as lead alto, and bass player Bobby Cooke has taken on the job of MD at the Olympia.

The second half of the Sunday series of name-band concerts at the Palace Theatre, Reading, got away to a good start with Eric Winstone and his Orchestra.

This concert was arranged and presented by Arthur Howes, who is featuring three more top London orchestras at the Palais.

Sid Phillips will make a welcome return tomorrow (Saturday, January 24). Jack Parnell will make a re-appearance on February 7, and the new Johnny Dankworth Orchestra will give the Reading fans a treat on February 21.

Hessle—E. Yorks

FEBRUARY 6 marks the first anniversary at Darley's Hotel, Hessle, of Joseph Blake and his Music. It also marks an extended musical policy being adopted by the management of the hotel, and it is to the credit of Joseph Blake that his band's success over the past year is in good measure responsible for this new policy.

Dancing continues each Friday evening with Joe and his boys making a speciality of Latin-American numbers. In addition, celebrity concerts, at which local established artists are to appear will be featured each Thursday and Saturday.

Joseph Blake and his Music comprises Joe himself on piano, Stan Jackson (guitar) and Albert Sherwood (drums).

Manchester

MANCHESTER now has its Club Flamingo. It opened last Friday at the Bodega Restaurant, Cross-street. A good crowd of modernists were on hand to hear the "Ultra-Modern All-Stars"

—Reg Payton (trombone); Derek Lawton (trumpet); Alan Butler (tenor); Ronnie Taylor (piano); Bill Mathews (bass); Don Smallwood (drums), and Jack Greenwood (bongoes).

Policy of the Club Flamingo, say the organisers, is "to give things an Afro-Cuban flavour."

Saturdays see the Lancashire Society of Jazz Music in session at the Bodega. This club has been the most successful in Manchester during the last few years. Regularly, close on 400 fans pack to hear Dixieland sessions.

The Society has just formed a new group, the Ron Simpson All-Stars, now busily rehearsing. The personnel is Simpson (trombone); Alan Littlejohn (trumpet); Murray Mayall (guitar); Jimmy King (bass); Bill King (piano), and Merton Kaufman (drums).

Simpson was the original trombonist with the Saints Jazz Band and later played with London's Commodore Jazz Band. Littlejohn is well known to London fans as trumpeter with the Commodores, Eric Silk, and the Christie Brothers Stompers. Kaufman played with Harry Gold.

Almost every Dixieland band in town suffers from clarinetitis. Simpson's All-Stars, the Blue Note Jazzmen, the Apex Jazz Band, and the Cotton City Six have all been desperately seeking clarinetists.

Worthing

FOR the first time in Worthing's history a local dance band will be amalgamating with the Municipal Orchestra for a Sunday evening concert this week-end (January 24).

The chosen band is Danny Teasdale's whose line-up of four saxes, three rhythm and trumpet will be on the stage under the baton of Herbert Lodge, music director to the Corporation.

The Municipal Orchestra will also be augmented, and a complete outfit of twenty or more musicians is envisaged for the show.

Rising young tenorist and clarinetist Johnny Holbrooke has now completed his national service, and can be contacted at KEYstone 1361. While still in the army Johnny was featured with Don Rendell's group.

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THE ROUND OF BROADCASTS CARRIES ON WITH IVY, HARRY, JOHNNY, DON!

IVY BENSON AND ORCHESTRA
10.20-10.50 p.m., 11.20-11.56 p.m.
15/1/54. Light.

SOME time ago, whilst complaining about the same bands which seemed to monopolise the air, I named several outfits whom I considered to be as worthy of broadcasting as some being used at the time. I am flattered and indebted in the main to note that the BBC has given practically every one of these bands air time since.

Amongst those was Ivy Benson and Co. Now it would be quite easy to say after the show under review—"Oh, well, considering this is a ladies' band, they did jolly well." Unfortunately, the distraction of curves and plunging necklines being a TV monopoly, any kind of attraction had to be via the medium of music, and if judgment is to be subject to qualification of sex or any other handicap, the yardstick, by which we measure talent, is useless.

EXACTING STANDARD

Therefore listening to this outfit and finding whether they were of the fair sex or otherwise, I can do no more than say that even with all the signs of painstaking rehearsal, the band on this showing is not up to the standard that a most exacting Miss Benson has always set herself.

If it must be in detail, then disregarding the understandable attack of nerves for the first few numbers, the section work was strained and often faulty; the tone of the brass strangled; the rhythm spasmodic, and the only soloist who showed any signs of the first-class professional instrumentalist was Miss Benson herself on alto sax.

Vocalist Gloria Russell proved herself an average vocalist with the average British vocalist's American accent, which made her other dialect numbers suffer in comparison.

Geraldine Farrar, as guest vocalist, sang pleasantly with a sense of intonation that is fundamentally very good. Through nerves, her vibrato was occasionally inclined to be too slow.

The arrangements were adequate, but were not tailor-made enough to suit the instrumentalists. For instance, the scoring of "Istanbul" for trombones resulted in anything but Turkish delight.

A trio, led by pianist Dolores Ventura proved that Dolores herself is technically a sparkling pianist, but that she is inclined to allow her exuberance to run away with her at times.

Cabaret artist, Dora Bryan, went on for a lot too long. The Tanner Sisters were, as always, most competent.

HARRY ROY AND HIS BAND
(11.15-12 noon, 19/1/54)

THIS was another of the bands that I had pointed out as being sadly missed on the air, and it is with great pleasure that I can redeem

Radio Reviews by JACK BENTLEY

myself by saying that our little "Hotcha m'hotcha" put up one of the best shows I have heard from him for many a moon.

Apart from the bubbling personality that Mr. Roy infuses into whatever band he possesses, today there was some fine instrumental work from such notabilities as Vic Ash, Ronnie Chamberlain, Don Rendell, Don Lusher, Freddie Clayton, etc., and first-class vocals from Jean Campbell and the lesser-known Stuart Gordon.

Regarding the latter, as to why he is lesser known than most radio vocalists of today, I can only put down as a social injustice.

But, please, Mr. BBC, what reason can there be for you allowing some leaders with nondescript personalities and diabolical accents to announce, and yet restrict Mr. Roy to a couple of lines?

Also, Mr. BBC, I am more than surprised to learn that Harry Roy has a completely empty date-book as far as radio is concerned. This is definitely one of the bands that should have regular airings.



American recording singer Dick Lee, at present in London, smiles for the NME cameraman with U.S. TV-radio starlet Peggy Taylor.

JOHNNY DANKWORTH AND HIS ORCHESTRA
(11.20-11.56 p.m. 14/1/54. Light)

IN spite of the obvious enthusiasm connected with Mr. Dankworth's "new deal," one cannot help awarding the highest marks of all to the arranger rather than the band itself for, although the playing has reached a stage where it can vie with the best, that intense excitement still seems to emanate from the brilliant scoring.

Ted Heath's 'Old Boys' rally round for 100th Swing Session

WHEN Ted Heath and his Music take the London Palladium stage on February 14, the occasion will be a momentous one, as most NME readers will already know. For this date marks the Heath band's 100th Sunday Swing Session at London's foremost variety theatre.

The series started in 1945, when Ted was not even a full-time bandleader, and quite literally, capacity-plus attendances have been the unbroken rule ever since. A formidable achievement, considering that many important American stars have failed to fill the Palladium for a mere fourteen days!

Such nationally known attractions as the Johnny Dankworth Seven and the Ray Ellington Quartet made their first-ever public appearances as guests at one or another of Ted's Palladium shows.

And who can forget the magic day in 1948 when the great Ella Fitzgerald sang with Heath at the same venue, on the only Sunday on which two Swing Sessions were held, one in the afternoon and one in the evening?

Or for that matter, when ex-Duke Ellington vocalist Herb Jeffries looked in on Ted one day, some two years later, and was introduced as surprise featured artist on the following week-end's concert, thus making his public debut in this country?

There were some odd differences between this show and the one I recently reviewed. Most striking was the fact that J.D. himself, in the space of a few weeks, seems to have brought his alto style forward about five years.

Adversely, the scintillating trumpet section that so recently set the world on fire, sounded, for some reason or other, quite dampened. I hasten to add, though, that this in no way reflects on their work as soloists, Eddie Blair giving another display of style that was superb.

Again, the rather unsure efforts of the jazz trombonist last time, now gave way to a lesson in confidence. The saxes welded together solidly but seemed to lack any great personality. The rhythm was first rate. Vocally, Mr. D's contingent



Boy and Girl musicians in the '51 Band Battle last Sunday. Gracie Cole (trumpet), Joe Muddel (bass), Jimmy Skidmore (tenor), and Harry Klein (baritone) are in the group.—NME photo.

DON CARLOS AND HIS SAMBA ORCHESTRA
(11.5-11.56 p.m. 16/1/54. Light)

NOW look here, Mr. BBC, Don Carlos, in my opinion, puts over a more varied and entertaining show than most outfits of the type, but to allot them fifty-one minutes on a Saturday night, is not only taxing the Carlos crew beyond their scope, but asking listeners to stomach more of this fare than is digestible.

Last week, we were wandering around half the night spots in London, so don't you think it would be fairer to all concerned to strike more of a happy medium when programme planning?

TONY MILLS' MILLSTONES

IF you're a tuba fan that's one reason for taking in Bob Dawbarn's Band. I heard this group recently and was greatly impressed by what can only be described as the prodigious efforts of one Bill Bunce.

Don't miss Mr. Bunce; his contributions to such numbers as "Gloryland," "The Thin Red Line," etc., are well worth hearing.

In ensemble the Dawbarn group sometimes excel, but apart from Geoff Kemp's greatly improved clarinet renderings and the aforementioned inexhaustible tuba specialist, the solo achievements of this group are not great; nor are some of Geoff's blue innuendoes between numbers.

Dave Keir, that versatile jazz musician, who played with Mick Mulligan for a year or so, has joined the Jerry French Band. He will play trombone alongside his old clarinetist colleague, Jasper Lindsay.

However, this week Dave will be back with Mulligan; but not on trombone.

The injury Paul Simpson sustained in the recent coach smash is quite severe, and the reedman looks like being out of action for some time, so Dave will fill the breach.

The Jerry French Band, incidentally, are now resident at 14, Greek Street, every Friday. If you see the initials LJC on the premises don't think it's the London Jazz Club come to life again.

The new rendezvous is to be known as the London Jazz Centre, and one of the fingers in the pie belongs to NJF.

Strolled into the Humphrey Lyttelton Jazz Club on Monday last and heard the Ken Colyer Band producing a sound described to me by noted critic Max Jones as "a new kind of hill-billy jazz."

After an initial orthodox session of New Orleans Jazz featuring Ken Colyer (trumpet); Chris Barber (bass-trombone); Monty Sunshine (clarinet); Lonnie Donegan (banjo); Ron Bowden (drums) and Jimmy Bray (bass), the boys changed instruments and started to play a rocking solid brand of music with Lonnie Donegan and Ken himself taking the vocals.

Barber switched to bass, Ken to guitar (which he plays the "wrong way round") and brother Bill Colyer came in on washboard. Donegan and Diz Disley were also on guitars played in the orthodox manner. The large audience loved it.

A new-style, "limited attendance" jazz club, run by clarinetist Cy Laurie, has opened at Mac's Rehearsal Rooms, Great Windmill Street, W.1. Meetings are held every Friday, and after the fiftieth patron has been admitted, the box office closes!

This new Laurie venture in no way affects Cy's Sunday evening club at the same premises, at which, of course, there are no attendance limitations.

News Overflow

BANDLEADER - guitarist - vocalist Paul Vaughan is forming a new group with which he commences on February 6 at the Orrell Park Ballroom; Liverpool.

The band will be an eight-piece. Details of personnel are not yet to hand.

Paul worked at the Orrell Park Ballroom several years ago with the resident band, and now returns as MD. He has recently been working American camps in Germany, and is currently completing some appearances at various U.S. bases in Britain before going to Liverpool.

TO tie in with the London premiere next week of "The Glenn Miller Story," Universal-International's film biography of America's great bandleader, the Glenn Miller Appreciation Society is presenting a record recital at the Mapleton Hotel, Coventry Street, W.1, at 2.30 p.m. on Sunday, January 24.

Discs featuring the music of Glenn's AEF Band and extracts from the five-volume RCA Victor "Limited Edition" Miller LP set, will be featured.

VOCALIST Geraldine Farrar, who got up from a sick bed to broadcast with Ivy Benson last Friday—and, incidentally, did a grand job—has two Northern airings set for next month. On February 2 she will be heard with Bill Gregson in "Band Show," and on February 15 she takes part in a "Reprise" programme.

Conductor-arranger Ron Goodwin will be using a new strings, woodwind and rhythm combination when he plays two evening broadcasts—on January 28 and February 4.

Stan Rawlings and his Quintet, from the Regent Hotel, Leamington Spa, broadcast again on February 2 (6.50-7.15 p.m., Midlands). This second airing is the result of their successful broadcast on November 5 last.

The Hall stars, featuring Jo Hunter (trumpet), Joe Temperley (tenor), Ken Napper (piano), Sammy Stokes (bass), and Phil Seaman (drums) waxed two sides on an all-night session for Planet Records last week. Titles for February release are "Hiya, Mr. Jackson" and "Space Ship."

A new rhythm and blues style outfit debuts at the Flamingo next Wednesday. It comprises Joe Harriott (alto), Benny Green (baritone and tenor), Jimmy Deuchar (trumpet), Victor Feldman (piano), Lennie Bush (bass), and Tony Crombie (drums). The group, founded by the musicians' own desire, will play special arrangements by Victor Feldman and Tony Crombie.

Royal Command singer Gerry Breerton is part of the big variety bill being presented next week by Stanley Dale at the Hippodrome, Wigan.

Thus does a great band reach a climax in its great career, and thus are the self-styled pundits who have been prophesying Ted's "downfall" over since the orchestra was formed, finally confounded.

They said that when Kenny Baker left Ted, that must be the beginning of the end. They were sure that Jack Parnell could never be replaced adequately. The same thing happened when Dave Goldberg, Pete Chilver, Reg Owen, Dave Wilkins, Jackie Armstrong, Norman Stenfalt—continue the list as you will—vacated their places in the ensemble.

Yet today, Ted Heath and his Music are a bigger and better proposition than they ever were before. A glance at box office receipts and record sales charts proves this to be true.

In last week's issue, analysing the poll results, we wrote: "Not since the halcyon days of Jack Hylton, Ambrose et al has a British bandleader built up such a following."

Well, maybe by the time Swing Session No. 200 comes around, Ted will have reached higher peaks of accomplishment than even Jack and Ambrose ever did. Certainly, if there's any maestro who can do it, it's Heath!

A change of pianist with Maurice Smart's 400 Club orchestra brings in Bobby Leitch, from the Pigalle, who takes the place of Ken Penny on February 1.

Ted Heath vocalist Lita Roza has been unable to appear with the band this week owing to a sharp attack of influenza. She was still on the sick list at prestime.

Fresh from a successful tour of the Northern music halls, the Russell-Wright Trio are back in town owing to their inability to find a suitable vocalist for the act. The matter is urgent. Applicants to leader Freddie Russell at HOUnslow 7833.

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The success story of "The Man With The Golden Trumpet"

ALMOST seven months ago, trumpeter Eddie Calvert was conferring with Ray Martin and Norrie Paramor, artists and repertoire chiefs at Columbia Records, and the subject of their cogitations was this. What material should Eddie feature at his next waxing session?

One of the tunes discussed, a French importation entitled "Mystery Street," seemed an obvious choice for Eddie, and so it was earmarked as the "A" side of his forthcoming disc. No one could agree at first however, on the theme which would make an ideal coupling for this atmospheric morsel.

Then Eddie hit upon a seemingly outrageous idea. He had heard a song from the Swiss operetta, "Der Schwarze Hecht," on the radio a few days before, and thought that it might make a good instrumental feature. "The song is called 'O Mein Papa,'" he enthusiastically explained to Ray and Norrie.

From now on, this story begins to qualify for Ripley's "Believe It Or Not" column, because Paramor had also happened upon a broadcast of "Papa" several months previously, and he, too, found the number so impressive that he had ordered a copy of the music from Austria. For weeks, it had been tucked away in his file, and virtually forgotten.

Double hunch

A double hunch like that obviously could not be ignored, so "Papa" was given a place on Columbia's recording schedule, to be treated as an instrumental solo by Eddie, with orchestral and choral support, directed by Norrie. The disc was duly made, copies were distributed—and for quite a while no sensational reactions from trade or public were noticeable. Until, in the late autumn of last year, things began to happen!

Essex Records, an American concern handling various British Columbia masters in the States, released Eddie's "Papa"—and without any great promotional push, the U.S. disc jockeys began spinning it like mad. In Boston, Detroit, Philadelphia and Pittsburgh, the record zoomed to the top of the Territorial Best Sellers listings, despite the formidable competition of a vocal version of the ditty, translated as "Oh! My Papa"

and cut for RCA Victor (HMV here) by singing star Eddie Fisher.

What's more, Harry James and Ray Anthony covered "Papa" for American Columbia and Capitol, reproducing Calvert's solo note for note, and even the Fisher etching had a trumpet obbligato, obviously included in recognition of the British instrumentalist's hit rendering.

And suddenly, where the platter had at first been ignored, "Mein Papa" by Eddie Calvert raced right ahead to emerge as the New Year sensation of 1954!

So far, Eddie's British "Papa" pressings have easily passed the 300,000 post, and in America more than twice this total has been reached. Next month, the trumpet stylist crosses the Atlantic personally to cash in on his newly won stardom on the other side of the ocean—and, it is expected, to collect a coveted gold disc in honour of having produced a million-copy gramophonic triumph.

Thus has an Englishman once again burst right into the field of international acclaim, a field inside which 31-year-old Eddie Calvert intends to stay as long as he can hold a horn to his experienced, tutored lips.

There's no doubt about it, when it comes to technical equipment there

are few brass players in the world who can claim a greater proficiency or surer background than our Mr. C.!

At the age of ten, when he was attending St. Matthew's School in Preston, Lancs, where he was born, Eddie would surreptitiously blow his bandsman father's cornet on any and every occasion that Authority was safely out of the way, and within a few months he had gained parental permission officially to study music.

He started to blow with the Preston Town Silver Band in February, 1933, and when he was still only twelve years old, Eddie was heard by Mr. J. Green, of the North Lancashire Territorials, who presented Eddie as soloist during a concert held at the



EDDIE CALVERT

★ THE PRESTON BOY WHO HAS TAKEN THE STATES BY STORM! ★

New Victoria Cinema, Preston. This was on February 24, 1935.

Came the war, and Calvert, still practising relentlessly throughout all the free hours he could find, joined the Army as a gunner. He served as a soldier for two years, spent a year in hospital, and was given his discharge.

Competent musicians being at a premium during those war-time years, the young ex-serviceman found no difficulty in climbing up the dance-band professional ladder at an alarming rate—for of course, Eddie wished for nothing but music to be his career when he doffed khaki for the last time.

He worked with Oscar Rabin, with

Billy Ternent, rumba bands at the Embassy Club and Ciro's and then, for two years, with the great Geraldo Orchestra.

Often on the latter's broadcasts, a number would be played by "The Geraldo Rumba Band" directed by Eddie Calvert." And upon leaving Gerry in 1948, Eddie took his own full-time outfit into Selby's Restaurant, a comfortable West End dining and dancing rendezvous.

Signed to record for Melodisc, Calvert cut four sides with his regular LA group, and subsequently he was asked to wax two numbers, accompanied by a full-size aggregation.

The titles chosen were "With A Song In My Heart" and "Kiss Me Again," and they impressed a Columbia executive so much that a transfer to this major label was promptly arranged for Eddie.

Tag line

He gave up bandleading to become an individual attraction in the Issy Bonn stage show, continued with his Columbia commitments, left Issy to top variety bills up and down the country in his own right... and then came "Papa."

Eddie is often asked how he came to adopt that memorable tag line, "The Man With The Golden Trumpet," by which his fans now know him all over the world.

He'll tell you that it was just a lucky accident, and he'll most gratefully thank comedian Alfred Marks for causing it to occur.

Marks and Calvert were appearing on a radio show together, and as

part of his comping chore, Alfred had to introduce Eddie to the listening millions. A nice build-up had been written into the script, but just as he was about to read it, Alfred lost his place!

Ad libbing wildly, he proclaimed, "And here he comes; the Man With the Golden Trumpet, Eddie Calvert." And that's what Eddie has been calling himself ever since!

STRICTLY PERSONAL

Born: March 15, 1922.
Residence: London.
Height: 5ft. 5 in.
Hair: Dark brown.
Eyes: Brown.
Weight: 11 stone 7 pounds.
Sports: Golf, tennis, swimming.
Hobbies: Record collecting, writing music.
Favourite Food: Chinese.
Favourite Drinks: Good whisky, Liebfraumilch, sweet Martini.
Favourite Holiday Resort: San Remo, Italy.
Lucky Number: "3, they tell me, but it never seems to work out that way!"
Household: Wife (Josephine), dog (Gabriel).
Ambition: To learn to play piano.
Biggest Thrill: "To hear from the NME that my record of 'O Mein Papa' had reached the top of the British Best Sellers list."



At the opening of the London Jazz Centre (reported below). Don Rendell (right) and Ronnie Ross are the two tenorists—NME photo.

IN MODERN MOOD

by **MIKE BUTCHER**

WELL, you asked for it, and we're only too happy to give it to you! Every week for some time past the postman has brought us quite a few letters which suggest that the scope of our weekly modern jazz feature should be extended to include record reviews, concert notes etc., in addition to our customary club coverage.

"After all," our correspondents argue, "Many an important disc has never been mentioned in the NME, presumably because of space shortage. And platters which can be purchased all over the country are of more widespread interest than London haunts, which most people can only visit once in a blue moon, due to considerations of distance."

Agreed. Agreed. So without wasting any more words on preliminaries, let's begin to look through the stack of Vogue and Esquire pressings piled up in the corner.

On Vogue, the LP sets that collectors have been making a beeline for ever since they became generally available here a few weeks ago are, of course, the second and third volumes featuring baritonist Gerry Mulligan and Co. we'll hold over till next week, so that there will be room to spread ourselves on it.

along the same general lines as Gerry's first best-selling Quartet disc, with equal surety on the whole, though there are a few doubtful moments.

If you're looking for highspots, spin the first chorus of "Line For Lyons" and the ensemble parts of "The Lady Is A Tramp." Better still, listen to the exquisitely moving ballad readings of "My Fanny Valentine" and "Moonlight In Vermont," keeping an ear carefully cocked for the ultra-subtle use of drummer Chico Hamilton's voice as a background "instrument" at one point.

The same Mr. Hamilton blots his otherwise-unblemished copybook with a senseless percussive outburst during "Bark For Barksdale," and on some of the tracks trumpeter Chet Baker sounds uncomfortably uncertain.

But all in all, LDE.030 adds up to a fine memento of the most-talked-about foursome in last year's jazz.

Volume 3 (Vogue LDE.031) by Mulligan and Co. we'll hold over till next week, so that there will be room to spread ourselves on it.

Turning to Esquire's recent output for a moment, may I remind you that two further titles made in London last year by U.S. pianist Rocky Coluccio with the Ronnie Scott Quartet, are now on sale? ("Night And Day" and "How Am I To Know?" on Esquire 10-335). Rocky, who came here as accom-



Ray Martin and Norrie Paramor, the Columbia Records chiefs who helped in Eddie Calvert's great success, are in this picture taken at London Airport when Ray left last week for a trip to the States aboard the BOAC Monarch. (L. to r.): David Miller (of Essex Records); Ray; Norrie, and music publisher Cyril Simons.

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BAND CALL

- Week beginning January 22
- MICK MULLIGAN BAND**
Tonight (Friday), North Wales Hospital Ballroom, Denbigh; Saturday, Drill Hall, Staveley; Tuesday, Club du Faubourg, London, W.1.; Thursday, King's Hall, Hackney.
 - HARRY BENICE ORCHESTRA**
Saturday, Gliderome, Boston; Sunday, Royal Forest Hotel, Chingford; Thursday, Corn Exchange, Colchester.
 - NAT TEMPLE'S BAND**
Tonight (Friday), Seymour Hall, London; Saturday, Arden Ballroom, Bedworth; Sunday, Savoy Hotel, London; Thursday, Empire Rooms, London.
 - JOE DANIELS BAND**
Tonight (Friday), Miners' Hall, South Elmsall; Saturday and Sunday, NCO's Club, Burtonwood; Monday, Baths Hall, Warrington.
 - SID PHILLIPS BAND**
Tonight (Friday), BBC and Burton's Dance Hall, Uxbridge; Saturday, Mansfield Palais, Peterborough; Sunday, Palace Theatre, Reading; Wednesday, St. Matthews Baths Hall, Ipswich; Thursday, Baths Hall, Gooles.
 - VIC LEWIS ORCHESTRA**
Tonight (Friday), Belle Vue, Manchester; Saturday, City Hall, Sheffield; Sunday, Hippodrome Theatre, Coventry; Tuesday, Orchid Ballroom,
 - Purley; Thursday, Town Hall, Retford.
 - TITO BURNS SEXTET**
Tonight (Friday), Astoria Ballroom, Nottingham; Saturday, USAF, Brize Norton; Sunday, Hippodrome Theatre, Dudley; Wednesday, Ritz Ballroom, Weymouth; Thursday, Queens' Hall, Barnstaple.
 - RONNIE SCOTT ORCHESTRA**
Friday, Saturday and Sunday, Irish Tour; Thursday, Arden Ballroom, Bedworth.
 - JOHNNY GRAY'S BAND**
Tonight (Friday), New Theatre Ballroom, Ashford; Saturday, USAF, Sculthorpe; Sunday, Bagatelle, London, W.1.
 - DENNY BOYCE'S ORCHESTRA**
Saturday, USAF, Bedford; Sunday, Handbox Club, London; Thursday, Winter Hall, East Ham.
 - RAY ELLINGTON QUARTET**
Tonight (Friday), Chelmsford; Saturday, Warrington; Sunday, BBC.
 - HARRY GOLD'S PIECES OF EIGHT**
Tonight (Friday), BBC Ballroom; Saturday, Town Hall, Reading; Sunday, Victoria Hall, Hanley; Monday, Grafton Rooms, Liverpool; Tuesday, Astoria Ballroom, Ravenstall; Wednesday, Neston; Thursday, Palace Ballroom, Millon.

panist to Jane and Betty Kean's vaudeville act, rates as a first-class musician, make no mistake about that. But as a jazzman, maybe he's a little out of practice. On this showing he gives the impression that a couple of months at Birdland would do him a world of good.

No such criticism can be levelled against tenorist Scott, who is thoroughly in practice. But we can carp at the guy's outright aping of Stan Getz here, especially when "Night And Day" has already formed the basis of a near-perfect Getz record. You can guess who wins, on comparison.

Ronnie also inserts far too many clichés for comfort, but Lennie Bush and Tony Crombie, bass and drum to adequate effect and Coluccio recovers his poise satisfactorily in that final middle-eight of "Know," a passage which he had obviously not expected to play solo!

More attention will be paid to our record backlog next week, as mentioned above, but meanwhile, to return momentarily to the metropolitan club scene, let's pay enthusiastic tribute to the London Jazz Centre, the opening of which was reported on last week's news pages.

TONY MILLS WRITES—

Looks as though Eric Silk will soon be seeking another trumpet man. Business has taken regular front liner Alan Littlejohn to the Midlands, and early next month Spencer Dunmore, who has been playing in Alan's place of late, is off to Canada.

It is expected that Alan Littlejohn will rejoin the band in July. The group's first February date is Sunday, February 7, at the Wood Green Jazz Club.

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BANDBOX! Cafe Anglais, Leicester Square, Sunday, 24th. Denny Boyce presents another terrific five-hour session from 7 till midnight with **TED HEATH** and **HIS MUSIC**, with **DICKIE VALENTINE**, **LITA ROZA**, **DENNIS LOTIS** also **KENNY GRAHAMS' AFRO-CUBISTS**, the terrific **JAZZ** at the **BANDBOX UNIT** featuring **JIMMY SKIDMORE**, **Kathy STOBART**, **Mo MILLER**, **Wray DOWNES**, **Joe MUDDER**, **Stan BOURKE**, also the sensational **KEN MOULE SEVEN**, the band the musical press is raving about. **SPECIAL AFTERNOON SESSION**, 3 till 6. All the latest records played by **Jack HIGGINS**, plus guest star playing "My Kind of Jazz." Admission 2/-.
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CLUBS—MODERN (Contd.)

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THE ALLEY CAT

To celebrate their first birthday, Philips Records invited stars, disc-jockeys and professional friends to a cocktail party at the Shaftesbury Hotel, W., last Sunday evening (17th). The Alley Cat (who was there, busily lapping away at a liquid that looked nothing like milk!) reports the occasion on this page, and the pictures below were taken at the party by NME cameraman Harry Hammond. On left, the first picture shows the Beverley Sisters with Philips executives G. Hoffman (managing-director); D. Barrington (Sales Promotion Chief); Leonard Smith and Norman Newell. In the centre, Eve Boswell is highly amused at a crack from Frankie Howerd, while seated on Norman Newell's lap. On right (l. to r.); Singer Gary Miller; Gilbert Harding; "Wish You Were Here" star Bruce Trent and radio-personality Roy Plomley.

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HELLO, there! First of all, congratulations to the "Take It From Here" team on their winning the "Daily Mail" Award for the third time. Although it is shared this year with "The Archers," it is still a wonderful achievement as they have only been on the air for three months with the new formula.

Special congratulations to the musical branch of the show—Dick Bentley and Alma Cogan, the Key-notes and, of course, Harry Rabinowitz and the BBC Revue Orchestra, whose accompanying is always of the highest order.

IN the musical field, congratulations go to Tom Jenkins, whose programme "Grand Hotel" on a Sunday evening has retained its popularity with a vengeance, and has put him at the top of the Poll.

Second is Semprini, the personality at the piano who caught the imagination of the public with a different style.

Third comes Billy Cotton, the original Joe Public band.

As for the Radio Personality of the Year—who else could it be? I should think Gilbert Harding came first, second and third!

I HEAR that Gerry Breton, the very popular blind singer, has developed into a very handy golfer. Apparently, he has done a round in less than 100, which believe me is sensational, even without such a tremendous natural handicap.

I should think this must be a record. Frankly, I wouldn't play against that sort of competition, not for money, anyway.

I UNDERSTAND that there is a certain band really after your Alley Cat's blood. I refer to the Squadronaires. If you remember, last week I said the backing to Joan Regan's record of "Ricochet" was done by an orchestra under the direction of Johnny Douglas. I was wrong.

Johnny did the arrangement, but the band was the Squads. Gentlemen, on bended knee I apologise!

And whilst on the subject of the Squads, did you by chance hear their broadcast last Thursday? The fact that it was right up to their normal standard was to me miraculous. When Margaret Bond, their pretty girl vocalist, arrived at 9 o'clock for rehearsal, she was without voice. Apparently, overnight she

developed a cold and found next morning she couldn't talk, let alone sing.

So a completely new programme had to be worked out. Ronnie Aldrich had to do an extra piano solo and Pete Morton had the difficult task of singing a duet with himself.

I SEE in last week's "Variety," the big American musical paper, that two songs have been eliminated from the Oscar "derby" for film music, the reason being they do not comply with certain Film Academy rules. The two songs concerned are "Hi Lili" and "Ruby."

The latter, "Variety" says, comes from the film "From Here to Eternity." How wrong can you be? As you probably remember, it was the theme music for the film "Ruby Gentry."

DO you remember some time ago your Alley Cat prophesied another instrumental hit, in the form of "The Golden Tango." Well, as you see, it is number 12 on the Hit Parade this week.

I can also tell you that it has had rave reviews in the States, and it looks like Frank Chackfield's record will sweep.

Bill Ward, the man behind the scenes at Lawrence Wright, tells me that he attributes the success of this song to the teamwork within his professional dept.

Congratulations all round! More especially because it was made without the help of American recordings.

TWO TV shows caught my eye last week. Personally, I thought Rosemary Clooney and José Ferrer gave an object lesson on how an intimate TV show should be done.

Their ease and naturalness before the cameras was obviously the result of a lot of hard work and rehearsal, although Rosemary took a bit of a slating from the critics for overdoing the "love-dovey-hubby" stuff.

The other programme I was most impressed with was the Bonar Coleano show, "Happy Go Crazy." I have heard a lot of diverse views on this show, but for my money it was good, well-produced entertainment.

To date there has been silence with regard to another helping of this, but I feel sure even the BBC can't ignore it.

WENT to a very enjoyable cocktail party last Sunday evening. It was to celebrate the first birthday of Philips Records. As you know, Philips opened up last year as a record power, having acquired the American Columbia catalogue, and Leonard Smith and Norman Newell to run the department, all of which were formidable acquisitions.

In the year, they have had all the Laine-Mitchell-Ray hits, but what is more important, they have produced big-selling records for British artists Muriel Smith, Winifred Atwell and the Beverley Sisters.

Their smash hit was, of course, the Frankie Laine record of "I Believe," which is still selling and has to date sold over half a million. Let's face it, that's a lot of records!

The party itself was a great success, and I could fill this column with names of stars who were there. Suffice it to say, everyone had a wonderful time.

DURING the evening, by the way, Mr. G. Hoffman, Managing Director of Philips, made a little speech all about the Record Division's sensational first year, and went through the motions of cutting a cake specially made in the form of a record-player.

He didn't actually cut the cake because it was being sent intact on the following day to a children's hospital. A very nice and thoughtful touch!

I HEAR that Cole Porter's latest Broadway musical success, "Can-Can" will definitely be staged in London within the next few months.

Produced by Arthur ("Guys and Dolls") Lewis, the show includes such hit numbers as "I Love Paris" and "Allez Vous En," both of which made the "best selling" lists in the States.

The London theatre at which "Can-Can" will be staged, and the opening date, have not yet been fixed.

SPOTTED glamorous songster Eve Boswell at the Philips' Anniversary Cocktail Party last Sunday. Now just what was Eve—who records for Parlophone—doing at a "rival" gathering? Your guess is as good as mine, so shall we leave it that way?

WHEN a comedy character speaks in Yiddish on the radio, it would be a very good idea if the BBC first found out the exact meaning of what he was saying.

I make this observation because many of my Jewish friends have told me they were surprised and embarrassed at a sequence in last week's "Goon Show."

Some of the Yiddish phrases used in the "Nosh and Wash" club sequence were in extremely bad taste. If you didn't understand them, they were meaningless therefore unnecessary; if you did understand them, they were even more unnecessary...

FILM actress Joan Dowling, blossoming forth as a pop song singer in TV "Music Hall" on Saturday, should watch her low notes. They lacked the clarity and tunefulness of her upper register.

And also, dear Joan, get out of the habit of blowing kisses so enthusiastically and so often. It doesn't look professional...

Personally, I was more taken by Irish tenor Don Peters in the same programme, and I was delighted to see Albert and Les Ward back together again and at the top of their crazy form.

NICE bit of topical rhyme in the "Mr. Ros and Mr. Ray" show on Sunday when some neat lyrical allusions were made to the functions of a bandleader, as laid down in the Paul Adam court case.

LOOKED in at Tom Arnold's Circus at Harringay, and, in between being delighted and thrilled by the sensational acts, I saw and heard what a good job our old friend Charles Shadwell is doing in front of the accompanying orchestra.

The musical standard is much higher than we usually associate with circuses, and I spotted many of the leading West End sessioners in the very fine orchestra that Charles has under his baton.

CALLED in to see Vera Lynn at the Adelphi the other day. Vera is getting very excited about the prospects of her holiday in swanky Swiss resort St. Moritz next month, when "London Laughs" finishes its two years' run.

I WAS a visitor to the BBC's "White Cockatoo" club last week when the fabulous Johnny Dankworth Band provided the music. Usually the audiences at the club get a little sparse as the night goes on, but not so on this occasion.

Johnny's fans and admirers crowded in and really gave the session atmosphere.

Disaster threatened this broadcast also. Both Linda Russell of the Sapphires (who were booked for the cabaret), and Donald MacLean, the producer, were off because of illness.

Fortunately, Elton Hayes was free and stepped into the cabaret spot, and the engineer and Johnny sorted out the production between them.

The burning question of whether Dankworth can compete with Heath is one on which I wouldn't like to pass an opinion. We'll have to wait till the NME Pollwinners' Concert before any true comparison can be made.

THE Mills Brothers are going from strength to strength in their long-term comeback. Their latest recording is of a song called "The Jones Boy," and is a big tip for a big hit.

I TAKE my hat off to BBC producer Alistair Scott Johnston and Frankie Howerd for getting Val

Parnell on their programme. I should imagine that Mr. Parnell is the most talked about but least heard person in the business.

Personally, I thought he more than held his own in the cross-patter. The pay-off of introducing Val's father Fred Russell—known by all as the "Father of Variety Business"—was perfect.

I WAS in Noel Rogers' office at Kassner Music Co. the other day, and heard his new song which has caused quite a stir in the business.

It is called "The Book" and Noel tells me that he has had no trouble in having it covered by all the major recording companies, including Dick Lee on Columbia, Anne Shelton on HMV, and David Whitfield on Decca.

Dick Lee flew in from America for the express purpose of making the record for release over here and in the States on the Essex label. With this sort of action, Noel feels he has got a very big song on his hands.

DID you by any chance catch Gene Crowley's excellent record programme "Recordially Yours" last Tuesday? I thought his own skit on the "Dragnet" idea was very well produced. More please, Miss Instone.

DUE at the Cafe de Paris on April 12 to do cabaret is Dorothy Shay, who is described as the "Park Avenue Hill Billy."

Her material is sophisticated "mountain music," and I understand that she is among the most highly paid cabaret artists in the States.

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