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Posting early for Xmas

I WOULD like, through the NEW MUSICAL EXPRESS (of which I am a regular reader) to express my views regarding singers and popular music of today.

We have some great singers in Britain today including some who are as big a box office attraction as our American friends.

The general public are taking more to these singers and their popular music, and I believe that they now play a vital part in any variety programme.

Each has his or her own particular style in putting a song over, and some have the foresight to include in their programme old numbers (favourites) for the "Mums and Dads" as well as hit songs of today for the younger people.

But I am afraid there are a few who overlook this last point. They seem to forget that a variety audience is made up of people of various ages, not only teenagers, and the aim should be to try to include a little of something for everybody.

Take for instance Dickie Valentine who I consider is Britain's No. 1 Showman in this country today. He has a well-balanced programme in his variety act, his aim is to please everyone—and please them he does with songs old and new, and as a finale his impressions of various American singers (including the fabulous Johnnie Ray) which more than satisfy the teenagers.

There are various others such as David Whitfield, David Hughes, Frankie Vaughan, Lita Roza, Eve Boswell, Alma Cogan; all these are but a few of the names I could mention that are firm favourites in variety, as well as those singers with the top bands.

Finally I would like to add a word about the various American singers. There are so many that one cannot possibly begin to mention them all, but can only sum up by saying that each is a showman in his or her own particular way, and most are well established with both British and American audiences. ENA BURGIN.

3, Halsbury House, Holloway Road, London, N.7.

CASTING a glazed eye at back numbers of the NME during 1954, I can only assume that the musicians have had it. To see a musician with a woman must be something of an oddity nowadays, as undoubtedly all the chicks are jostling outside the nation's stage doors for a glimpse of Johnnie Valentine, Dickie Laine and Frankie Ray (or something). These may not be the exact

names, but having read them in innumerable readers' letters for the past year, I am a trifle confused. It appears that all in all Johnnie is better than Dickie and Frankie, Frankie is better than Johnnie and Dickie, and Dickie is better than Frankie and Johnnie.

Also each one is a stinker because he refused to sign 3,000 autographs while at the Municipal Baths, Stoke Poges.

This gravitation towards singers is becoming so acute that many neglected musicians are taking to the vocal as a necessary double. I am able to reveal that in 1955 we shall be hearing the Johnny Dankworth Orpheus Choir, for instance, and amongst the small combos alongside the Keynotes and the Kordites we shall be hearing the Kinsey Reports, an exciting

EACH week it is my pleasant duty to read through all the letters from readers, which arrive by the sackful at the NME offices. They are invariably interesting, often amusing, and occasionally very moving.

Sometimes they contain a dozen interesting topics in a couple of paragraphs, sometimes I wade through a dozen pages of closely written copy which haven't an original idea to their name.

One of the most pleasant things about this particular phase of my work is the pleasure of seeing familiar writing, or the name of an old friend at the bottom of a page.

So, seeing that the Christmas spirit is about, we thought it would be a good idea to ask a few of our most regular correspondents to drop us a line on the subject of their own choosing, and where possible to let us have a photograph of themselves so that we could see what they looked like.

The result of this idea you can see on this page. The signatures to the letters will be familiar to regular NME-readers as those of people whose letters are often appearing in the NME during the year.

We welcome their contributions to our Christmas issue, and look forward to hearing frequently from them—and indeed from all our readers—during 1955. PIP WEDGE

seemed to be the best ever.

It has almost been an impossibility to decide which one was the "tops," but I think my special favourite was one very popular during the early part of the year entitled "I'd Rather Die Young."

Another great favourite of mine and I think one of the loveliest songs I've ever heard, is "I Thought Of You Last Night" beautifully sung by Jeri Southern. I like sentimental songs, I hope we'll get plenty of them in 1955.

Dance bands continue to grow in popularity and have come to the forefront in entertainment during 1954. All bands have their own special way of playing, my favourites being Johnny Dankworth and Sid Phillips, though to be honest I am not

tine is No. 1 amongst the British singers, as apart from his voice, his impersonations are outstanding, and I strongly advise everyone to go and see Dickie's act if they get the chance.

Ronnie Ronalde and David Whitfield ran Dickie a close second, but I do not think Britain has yet got the answer to the American singers. For instance, where is there anyone in this country in the same class as Kay Starr and Johnnie Ray?

Johnnie, I consider, is the leader amongst all the American stars, an opinion I have held ever since I saw him in March, 1953, when he appeared at the London Palladium. Incidentally he was at that time, the first American star I had seen on the stage.

There have been many arguments over Johnnie, but most of the criticisms come from people who have never seen his performance, and I consider him one of the real "greats" in show business. I hope we will see many American stars appearing at the London Palladium in 1955, similar to the year 1953, with Johnnie Ray as the number one artist. How about it Mr. Val Parnell?

Through the medium of these columns and by courtesy of the NEW MUSICAL EXPRESS, I would like to wish Johnnie a wonderful Christmas on behalf of myself and all his fans in this country. Our best wishes to the Editor and Staff of NME—a really outstanding paper for music lovers.

MARGARET DOWNEY, 9, Roman Way, Holloway, London, N.7.

We give our star correspondents the Freedom of Page Two



From left: Brian Gladwell, John Waterfield, Johnny Behenna, Ena Burgin.

new close harmony group.

But, seriously, what of the musicians? I must reiterate that Buddy Featherstonhaugh is one of the most underrated jazzmen of the year, and it's about time the critics reviewed such musicians instead of the Bright Young Clique so familiar to them.

Finally, may I nominate Keith Christie, Dill Jones, Bruce Turner and Dickie Hawdon as the most versatile instrumentalists of the year; the Johnny Dankworth Orchestra for the most tasteful band of the year. And in 1955 may I hear wedding bells for Johnnie Ray and Margaret Downey (!), and Alan Ganley playing with a small group again.

Season's greetings, JOHNNY BEHENNA, c/o Greenways Hotel, Egham, Surrey.

OF the many excellent records I have heard in the last 12 months, undoubtedly the greatest are the two magnificent LPs of Benny Goodman's 1938 Carnegie Hall Concert.

As my collection, while embracing all kinds of jazz from Morton Tristano, contains more of Goodman's discs than anyone else's, it may be considered that I am biased. Nevertheless, it is no exaggeration to say that the best parts of these Carnegie Hall LPs impressed me more than any other jazz I have heard in my life.

These parts are unquestionably the trio and quartet numbers. The glorious music heard here from Goodman, Hampton, Wilson, and Krupa even surpasses their studio recordings of the mid-thirties. As a combination of superb inventiveness, brilliant technique and incredible swing, it is surely peerless.

The full band numbers fall short by comparison—but only by comparison. In addition, the telling contributions of guest soloists such as Hodges, Hackett and Lester to the "History of Jazz" presentation and the exciting jam session on "Honeysuckle Rose" must not be overlooked.

There are, admittedly, one or two dullish spots, and the balance is not always perfect. I feel, also, that the closing "Big John's Special" is a trifle anti-climactic after the quartet's fantastic "Dizzy Spells" and the delightfully unusual piano solo of Jess Stacy in "Sing, Sing, Sing." These faults, however, are so heavily outweighed by the virtues as to be utterly negligible.

I have heard these wonderful LPs in their entirety only once, but they are now top priorities on my "wants" list. I sincerely hope that Philips' enterprise in releasing them is rewarded by satisfactory sales figures, for no records more deserve success.

BRIAN GLADWELL, 213a, London Road, Staines, Middlesex.

show comparable with the best these mediums provide.

But in view of the fact that many theatres have fallen by the wayside in the past year, I sometimes fear for the future of "live" shows; I hope my fears will prove groundless.

My greatest "musical thrill" of the year was music of the lighter kind, namely a Sunday concert featuring the great Mantovani. I don't think I'm debasing the phrase "out of this world" when applying it to their wonderful version of "Some Enchanted Evening."

Biggest disappointment? — Al Martino at a Sunday concert. I overheard a young lady voice my own feelings when she said "I have never been so disappointed in my life." Still, as the second half of the programme featured Johnny Dankworth and his Band, that put the concert right so far as I was concerned.

Yet Al Martino pleases me very much on wax; his "Story Of Tina" was, I think, one of the best of the numerous versions of this tune.

While at Bournemouth in the summer, I saw in one of Harold Fielding's "Music for Millions" concerts one of this country's most versatile young singers — Alma Cogan. She was delightful; friendly and of course tuneful, with that wonderful "smile" in her voice.

In fact the occasion was one of the few times when my relations (mother and uncle) agreed 100% on choice of artists! Sometimes I wish we could agree more, but I suppose it is better that Ted Heath stays as I like him — noisy! — and Victor Silvester as they like him — quiet!

My wish for the coming year is that the majority of the fans of rival singers, and in different aspects of swing and jazz, will be a little more tolerant than they appear to be, in print and in person.

JOHN WATERFIELD, 32, Albert Road, Devonport, Plymouth.

IT is time to bid farewell to another Musical Year—one full of many happy memories. What a wonderful year 1954 has been for its many popular songs.—one hit succeeded another, and each succeeding new number

very knowledgeable about this type of music.

Vocalists were the outstanding people in the entertainment world during the year and their popularity has grown by leaps and bounds. There have been many notable newcomers, each with a considerable following, but the majority of them have not made much appeal to me.

In my opinion, Dickie Valen-

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AU REVOIR!

by
AL MARTINO

THIS is not an easy article for me to write, you know How can I find words to express just how much these past seven months in Britain have meant to me?

I got to know so many wonderful people, had such a great time wherever I went, that I now regard England as my second home. I'll be spending Christmas in Philadelphia, my native city, and, of course, I'm looking forward to this. Yet in many ways I'm sorry that I won't be with my British friends during the Yuletide season.

At least I can be sure that, all being well, I'll be seeing them all again next year. This is something for me to look forward to during the coming months.

People in the States used to tell me that life went on at a more leisurely pace in Britain than in America. But I certainly haven't found this to be the case. I have never worked more strenuously than I did over here, what with variety dates every week and Sunday concerts in between, not to mention broadcasts and recordings.

Drum lessons

I am, therefore, going to take things very quietly back home until the end of January, when I hope to visit Australia for a short tour. Then I'll work in the U.S. for a while before returning to Britain in the Spring.

Apart from everything else, I have been taking drum lessons from my regular percussionist on this side of the pond, Dennis Delancy. This, let me hasten to add, does not mean that I intend to double on drums in future!

Rather do I think that wielding the sticks is helping me develop a sense of rhythm, so that beat numbers are coming a lot more naturally to me now than they used.

At this point I'll let you into a little secret by revealing that I was quite unhappy about my singing during many periods of the past few months. I have always put on as good a show as possible, of course, but a severe sinus complaint has been bothering me much of the time.

Cured

More than once I have even chartered a plane specially to fly to London from wherever I was appearing for treatment by a Harley Street specialist. But now, at last, the trouble seems to be almost over. It started before I came to England, so my cure is one more thing for which I can thank this country!

My friends back home are sure to ask me about my trip, and they'll expect me to tell them some anecdotes about my stay in Britain. Here are a couple, both of them completely true.

Being of Italian extraction, there is nothing I like better than a good spaghetti meal, but in some

of the towns I visited I was unable to find a good Italian restaurant. Therefore, against the rules, I would sometimes cook myself a tasty supper in my hotel room.

This worked out all right—until in one provincial city, an irate hotel manager rushed into my room demanding that I should leave immediately! By the unhappiest coincidence, his private suite was directly overhead, on the next floor, and the pungent odour of my meat sauce had reached him through the open window.

In another town I was unable to find a hotel with a private bath (a luxury which we Americans have come to regard as a necessity), but the receptionist at the hotel I had chosen told me that Guy Mitchell had been there a couple of weeks before and had booked all the rooms on the second floor so as to have the solitary bathroom to himself! Unfortunately, this could not be arranged in my case, owing to previous bookings, so I took a

room in a neighbouring town and motored to work each day.

As these words will be appearing in the NME, I'd like to say in all honesty that the influence of this paper seems to be enormous. Time after time I was speaking to fans, all over the country, and they'd tell me something about myself that I thought only my intimate friends could know.

Loyalty

Almost always it turned out that they'd read it in the NME! The loyalty of the British public to the artists in show business quite knocks me out. I still cannot believe (though it's a fact!) that more than 6,000 people have already joined the fan club which Bill Badley started for me over here a few months back.

To these good folk, and to everyone else who has been so kind to me, I now say cheerio (see, I'm learning the vernacular!) —but I'll be back soon. Hope to see you all then!

American recording singer Al Martino had a great surprise after his final performance in Britain last Sunday (December 12), at the Odeon, Barking. He is seen in this photograph proudly displaying the solid silver tray which was presented to him by famous impresario, Ed. W. Jones, MBE which bore the following inscription: "To Al Martino—from Ed. W. Jones in appreciation of your great personal success throughout my London Sunday concert series—Autumn, 1954. Seven evening venues, total aggregate attendance 41,162."

DICKIE VALENTINE OPENS IN GLASGOW CHRISTMAS SHOW

Reviewed by **JIMMY WATSON**

A FALTERING first house, a lively second—that about sums up the first night of "Wonderful Time" which opened at Glasgow Empire on Tuesday night of this week.

However, by the time the curtain rose for the second house, the gremlins of the first show seemed to have disappeared and this Christmas revue settled down to be a wonderful show.

Judging by the capacity house, I think Messrs. Lew and Leslie Grade have themselves a solid audience-attracting run ahead.

Topping the bill are Dickie Valentine and Bonar Colleano, and the supporting cast is such that it would be very difficult to select any one in particular for a special mention.

APPEAL

This was my first hearing of Dickie's solo act and I was not disappointed. In fact, I quite heartily agree with my colleagues when they say here we have a strong answer to the American "invasion" of our variety halls.

My only complaint is that Dickie—in a twelve-scene show—does not appear until the last two spots, whereas Bonar had five spots altogether.

The mike, unfortunately, let Dickie down a little in the first show but this did not affect his easy personality on the stage; in fact, I believe it made him work even harder than he normally does to make it up to the audience. He need not have worried; they were with him right from the start.

The most noticeable thing about this young vocalist is the fact that he appeals to the whole audience and not only to the teenage element which is always associated with him.

This was most outstanding when he came to do his "Mums and Dads" bit. His take-off of the great Jolson brought the house down.

He treated us to such songs as "Mr. Sandman," "Finger Of Suspicion," "Hold My Hand" and, of course the inevitable but ever-popular "All-The Time And Everywhere."

'BOY FRIEND' RECORDED IN U.S.

SANDY WILSON'S score to "The Boy Friend," almost ignored by the British recording companies, has been waxed in LP form by American Coral with Don Cornell, Teresa Brewer and Paul Whiteman's Orchestra.

An RCA Victor LP by the Broadway cast of the show has also been released.

"The Boy Friend," a British musical comedy set in the 1920's, has scored a great success in New York since its recent opening. It is still running in London at Wyndham's Theatre.

JOHNNY ROGERS PLAYS AGAIN

SAXIST Johnny Rogers, who severely injured his right hand two months ago when trying to open a window whilst on tour, played in public last Friday at the Club 51 for the first time since his accident.

His hand has satisfactorily responded to treatment and he has been booked by Vi Hyland to appear at the 51 with the Terry Brown Group at each session for the next two weeks.

The Saints Jazz Band visit the Cuban Ballroom, Barnsley, on Boxing Day.

to the let's-get-together touch which sets off the show.

The finale sees Dickie and Bonar join forces for a song and dance straw hat and cane double act.

They prove a perfect team. And they also prove two things, that as well as being a singer and comedian respectively, the reverse is also true. And both prove to be capable dancers in an old vaudeville routine. The song they feature is the old favourite "Let's Call The Whole Thing Off" all dressed up in new lyrics.

So a truly "wonderful time" was had by all.



Last Sunday, at the Stork Room, NME Managing Director Maurice Kinn gave a farewell party for Al Martino and Guy Mitchell, who left these shores on Tuesday (14th) after seven months in this country. Also in the picture are Herb Jeffries (the U.S. recording star of "Flamingo" fame) who is on the extreme left; Mrs. Berenice Kinn (second from right) and Miss Josie Boulton (third from right). During the evening all the stars sang—as well as Freddie Stewart, Pat Rainey, Ray Burns and Anny Berryer—and Guy Mitchell played drums with the Denny Termer Trio while Al Martino played maracas. The party ended at the Savoy Hotel at 7.30 a.m.



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LOVELY"



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THE HAPPY WANDERER (Frank Weir)
CARA MIA (David Whitfield)
HEART OF MY HEART (Max Bygraves)
GET WELL SOON (Dickie Valentine)
WANTED (Al Martino)
JET (Geraldo)
IT'S A WOMAN'S WORLD (Barry Leonard)
Etc., etc.
—AND WITH THE PETER KNIGHT ORCHESTRA
CUT YOURSELF A SLICE OF DREAM CAKE (Vivian Blaine)
LITTLE JOHNNY RAINBOW (Petula Clark)
MEET ME IN BATTERSEA PARK (Petula Clark)
Etc., etc.

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MODERN (Festive) MOOD

By **MIKE BUTCHER**

HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS (EP)
"Out Of Somewhere" / "Big Girl" / "Swing Shift" / "Viva Zapata"
(Vogue EPV.1004)
"Jazz Invention" / "Witch Doctor" / "Mambo Los Feliz" / "Love Letters"
(Vogue EPV.1005)

SKIP the first set, which comprises a negative Shorty Rogers original ("Somewhere"), a tasteless r. and b. display ("Girl"), an uninspired riff thing by Shorty ("Shift") and a standard mambo. But rush right out and buy EPV. 1005!

It's the record I have played more than any other this month, and one which I'll doubtless keep on spinning throughout 1955.

Pages could be written about the ingenious construction of "Invention"; the patent superiority of "Doctor" and "Feliz" to most mambos; the lovely setting by Bob Cooper of Victor Young's "Letters." You can easily hear all this for yourself, however, so I'll be of more positive help by listing the personnel details omitted from Alun Morgan's album notes.

With Rumsey leading on bass, the line-up comprises Rolf Ericson (trumpet), Herb Geller (alto), Bob Cooper (tenor), Bud Shank (baritone and alto), Milt Bernhard (trombone, on "Witch Doctor" only), Claude Williamson (piano) and Max Roach (drums).

An unidentified Afro-Cuban percussionist is also heard on the two mambos.

JAMES MOODY BLOWS (LP)
"Cherokee" / "Hey! Jim" / "Moody's Bounce" / "Moody's Got Rhythm" / "Over The Rain-

bow" / "Am I Blue" / "Two Fathers" / "Again" / "Embraceable You."
(Esquire 20-035)
"Good Bait" / "Dexterious" / "Blue And Moody" / "The Man I Love" / "How Deep Is The Ocean" / "I'll Get By" / "Love Walked In" / "Pennies From Heaven"
(Esquire 20-036)

SOME of Moody's better tracks figure in these Swedish-made collections, notably his well-remembered duets with Lars Gullin ("Jim" and "Fathers") and a couple of pleasant sides with strings ("Cherokee" and "Pennies"). He plays tenor here, and also on "Rhythm," "Rainbow," "Good Bait," "Dexterious," "Blue and Moody" and "Love Walked In," switching to alto for fluent but badly pitched ballad readings of the remaining titles.

★ ★ ★
STAN KENTON AND HIS ORCHESTRA (LP)

"Theme Of Four Values" / "Study For Bass" / "Blues Before And After" / "Bacante" / "Thisbe" / "Egdon Heath" / "Sweets" / "Dusk" / "Bags" / "Hava-a-Havana" / "Solo For Buddy" / "Opener" / "Fearless Finlay" / "Theme And Variations" / "In Lighter Vein" / "King Fish."
(Capitol LCT.6009)

SIXTEEN full-length performances on one twelve-inch LP could hardly be bettered as value for money. But only the last eight titles (all composed by Bill Holman) really interest me.

Holman's scores have an easy flow, a sense of form which seems to relax

the Kenton Band, bringing out all its best qualities (precision, balance, sound), and minimising its faults (stiffness tension)

The soloists range from good to fair, but only altoist Lee Konitz ("In Lighter Vein") measures up to the writing which surrounds him.

The remaining pieces are Bill Russo compositions, superficially "advanced" for the most part and empty beneath their glossy exteriors.

★ ★ ★
BENNY GOODMAN at Carnegie Hall (LP)
"Don't Be That Way" / "One O'clock Jump" / "Dixieland One-Step" / "I'm Coming Virginia" / "When My Baby Smiles At Me" / "Shine" / "Bue Reverie" / "Life Goes To A Party" / "Stompin' At The Savoy" / "Dizzy Spells" / "Sing Sing Sing" / "Big John Special."
(Phillips BBL.7000)

"Honeysuckle Rose" / "Body And Soul" / "Avalon" / "Man I Love" / "I Got Rhythm" / "Blue Skies" / "Loch Lomond" / "Blue Room" / "Swingtime In The Rockies" / "Bei Mir Bist Du Schoen" / "China Boy"
(Phillips BBL.7001)

AN historic occasion, the first jazz concert ever to be held in New York's Carnegie Hall, is perpetuated in these vital recordings. The date was January 16, 1938, and in addition to the Goodman Orchestra, trio and quartet, stellar guest artists from the Duke Ellington and Count Basie Bands were featured.

Benny was then leading one of the best line-ups of his career. Harry James, Teddy Wilson, Lionel Hampton and Gene Krupa sparked the personnel. Together they made music which remains vital after sixteen years.

There are so many highspots, so few bringdowns in the set that I am

being arbitrarily selective in mentioning only the following: the quartet's "I Got Rhythm," with its superlative Hampton vibes solo the trio's eloquent "Body And Soul"; pianist Jess Stacy on "Sing Sing Sing"; Johnny Hodges, Lester Young... Jazz, as an entity and an entirety, can mean but little to those who hear all this unmoved.

★ ★ ★
"Modern Mood" seldom strays beyond the record field these days, but this week I feel I must:

Welcome Johnny Rogers back to the fold after his recent hand operations. Johnny arrived at Studio 51 last Friday with his alto for the first time in many weeks. He jammed enthusiastically with Harry Klein, Terry Brown, Lennie Metcalfe, Jimmy Currie, Tommy Jones and others. It was great to hear him again.

Congratulate Jimmie Deuchar on his performance with Tony Crombie at last Sunday's London Coliseum concert. Jimmie replaced trumpeter Dizzy Reece at a moment's notice; sight-read the book, without any rehearsal, as though he had known it for weeks; blew a momentous solo version of "East Of The Sun."

Compliment the Tony Kinsey Trio and Joe Harriott on their showing at the same concert. Together with the Crombie group, they stole the show.

Warn the Kirchin Orchestra (we're still at the Coliseum) that a stage show cannot be one long climax. The boys tried too hard, kicked up too much of a racket. Take it easy, fellahs, and everything will be O.K. I feel pretty confident about your box-office future, incidentally.

★ ★ ★
I have a whole drawer full of letters to answer during the next few days, and would like to extend thanks in advance to everyone who has written to me, whether to praise or condemn.

Some readers' queries should be of general interest, so I'll



At the London Coliseum last Sunday, lions saw a jazz concert where every bandleader on the stage was a drummer. Here you see (l. to r.): Basil Kirchin, Tony Crombie and Norman Burns backstage at the concert.

answer them here instead of sending a reply by mail. All the records I mention are currently available in Britain, unless otherwise stated.

Peter Graham, of Oxford, wants to know what has happened to McCarthy and Carey's "Jazz Directory," the comprehensive discography which reached Volume 4 (letters G. H. I.) some months ago and then came to a halt.

I am very pleased to announce that a major publisher has taken over the rights to this valuable reference work, and that further volumes will be on sale early next year.

John Sunderland, of Newcastle-on-Tyne, has bought Count Basie's newly released Brunswick EP (OE. 9015) and wants to know who plays the clarinet solo on "Blue And Sentimental." It's Lester Young, John.

★ ★ ★
Bill Scott, of Bromley (Kent), asks for a list of recommended records by Bud Powell. I think Bud's LP on Vogue LDE.010 is your best bet, Bill. His "Jazz At Massey Hall" set (Vogue LDE.035) is also great, if you can overlook low-fire recording job.

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Northern News

By **Ron Drake**

Unity Hall, Wakefield.

★ ★ ★
TAKING time off from music Johnnie Addlestone and his Band attend the Annual Dinner—given by Johnnie at a Leeds hotel on December 23—prior to commencing their Christmas and New Year commitments.

Distinguished member of the Addlestone group, and still continuing a three year association with Johnnie, recording star Ronnie Hilton is to appear with the band on all dates which include a three-day stint, commencing Christmas Day, at the Jubilee Hall, Leeds.

The band then visits the City Hall, Hull, on the 28th.

A recent recruit to Johnnie's brass section is Arnold Kirch (trumpet) who completes a personnel comprising: Horace Nettleton (trumpet); Hedley Taylor (trombone); Len Drysdale, Ted Fawcett, George Lawrence, Arthur Priestley and Neville Coates (reeds); Doug Raynor (bass); Frank Gattie (drums), and Johnnie himself on piano.

★ ★ ★
BRADFORD leader Billy Hey plans to reunite dancers and musicians who have had past associations with his resident venue—The Gaumont (New Victoria) Ballroom.

Thursday the 23rd is the day set for this pre-Christmas reunion. Ex-members of the Hey line-up—some now retired from dance music—who are expected to appear with the band include saxists Frank Coleman and Les Welburn, and trombonist Dick Jefferies.

★ ★ ★
VETERAN leader Stanley North faces a heavy series of Christmas dates after his session at his regular Thornton Baths venue on the eve of Boxing day. His commitments will take him and his band over a wide area from Keighley to Goole.

★ ★ ★
TRUMPET leader Jackie Thorpe's programme at the White Cross Ballroom, Guiseley, is late Carnival Dances throughout the Christmas period excepting Monday. This session ends at 4 a.m.

Following the Christmas season, the Ronnie Scott Orchestra reintroduce the name band policy on January 8.

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Lennie Bush (Ronnie Scott)
Len Williams (Vic Lewis)
and many others are using the New All Metal Adjustable Bridge (Interested?)
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★ ★ ★
FEATHERSTONE leader Norman Longbottom, who recently announced the formation of the Northern Dance Band Agency, is back fronting his band after a three weeks' illness.
Norman has signed singer Kevin Byrne, formerly with Dave Dalmore, at the Embassy Ballroom, Wakefield, and will feature him during the Festive Season at Featherstone Welfare and the Swing Club sessions at the

Christmas and New Year Greetings from
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A story for Christmas

by RON DRAKE

OUR band was new in town. This was our first week at the Gayland Ballroom and we had made a practice of meeting in the nearby bar before going on the stand.

I was first in that night, a bit early for the rest of the boys, and old Alf—he was the landlord—and myself were chatting, sort of spasmodic, about bands and musicians. Alf had been one of the "greats" in the business way back in the thirties; that was before he quit in order to go into the hotel trade.

He had plenty of interesting talk when you could get him going, so I kept shoving in leads trying to get him started, but this particular evening he seemed to have some-

thing on his mind. Conversation was at a pretty low ebb when Alf appeared to make up his mind about something. "See that old music case?" he says, jerking his thumb in the direction of the bar corner. "Left here a couple of months ago, by an old buddy of mine. Great piano player was Freddy, till something happened that finished him."

I counted out some small change on to the bar while Alf was refilling my glass, and waited for the story.

"It's going back a bit before your time, son," he began. "The Gayland was new then and we were the first band in. We used to come in here, 'zactly in the

same way as your outfit does nowadays."

"Well, one night the whole band was in here killing time until we were due on the stand, when Freddy sat down at a piano which used to be over there in the corner. He had been a bit queer for a day or two, but this particular night he was as edgy as the devil, and he looked terrible."

"But that didn't affect his playing. He worked around one or two of the old rag tunes and seemed to be brightening up some, then, his mood changed as he modulated expertly into a minor key. Man! that tune was something I had never heard in all my time; it was the most haunting and poignant blues a guy ever knew.

Freddy and I were all that remained of the original line-up, and I could not leave, seeing that it was my band.

"Freddy played with different outfits before his health gave out and he disappeared from the profession. I drifted out of town and wound up in the hotel business out in the provinces."

As he finished speaking Alf thoughtfully polished a glass. I did not break in on his thoughts, I knew there was more to it than the breaking up of his band, so I gave him time.

Soon Alf began again, "Strange," he said, "Strange that after all these years I should come up to town one day and walk in to this bar just as Freddy was trying to cadge a drink. I recognised him, but he was in a bad way. If ever there was a case of 'riches to rags' this was it. I bought him a drink and looked around. The old bar was pretty much the same. The same piano, still in its corner, highly polished as ever."

"Freddy and I didn't speak much. We didn't ask questions; for my part I had no wish to open up things best forgotten. But, at the back of my mind I could hear that low poignant blues. Seemed like Freddy knew it, he slowly thrust out his left hand.

"I'll never forget the look on Freddy's face as he sat there all tensed up. His fingers were outstretched and poised within a fraction of an inch of the vibrating woodwork. How he missed having them crushed to a pulp I'll never know.

"He didn't say anything, just sat there staring fixedly at his hands." Here Alf paused in his story; whether it was to collect his thoughts or give me time to finish off the half-full glass I wouldn't know, but presently he began again.

"We were all pretty thoughtful as we filed on to the stand that night," said Alf. "Something had affected us, but no one seemed to want to be the one to bring it out in the open. That night's sessions were real rough and I guess we were all glad when we signed off."

"Next evening the boys drifted in to this bar in ones and twos. There was nothing mentioned about the incident at the piano until one of the brass section started ribbing Freddy about his composing. Mind you, son, he had the gift, had Freddy, he had written some real useful numbers. Anyway we all said that this new tune had something. It stuck in our minds; or, I should say, the few bars we heard had stuck in our minds.

"It certainly did have something, that tune. Strange tales came in from a few members of the band who had tried the melody over. "Our tenor man, for instance. Seems that when he got back to his digs he just had to try playing the tune, yet every time he reached the tenth bar he just couldn't get another note out of his sax; and our drummer, he tried to get the theme on paper, and at the tenth bar the pen just flew out of his hands. Another had been picking out the melody on a guitar when a couple of strings snapped."

"Coincidence?" "Coincidence my foot! Things couldn't happen like that and always at the same bar, if it was coincidence. The boys swore they had tried it out, not once, but several times and they were always stopped in the tenth bar."

"What's more, I tested it myself on clari, and I could not get past that bar. It isn't as though the boys had no idea of what came after bar nine. It was as clear as daylight. The very theme of the tune cried out for the bar to be a repeat of the second."

"Well, after these queer happenings, the boys left Freddy's tune severely alone, but one thing the tune had done was this; the atmosphere in our band went to pot, and things went from bad to worse until the outfit finally broke up. In fact when we disbanded,

bars, but the moment I heard the mournful note of the tenth bar I was fully alive. Fascinated, I watched his good fingers caressing the keys.

"I breathed a slow sigh as he played through the tenth bar; I couldn't move. The tune had gotten right down under my skin. It was a terrific number. It came to us from way back in the old negro slave days.

"Freddy turned to me as he played the last note. There was triumph in his eyes. His hand still rested on the keys as the last vestige of the tune died. Then, just as I had seen it happen years ago, the keyboard cover smashed down. But, this time it didn't miss. Freddy's good fingers were trapped as I heard the crunch of shattered bone.

"Quick as light Freddy leaped away from the piano and, although the pain in his crushed fingers must have been terrible, grasped the heavy wooden stool and cracked it down on the gleaming polished woodwork.

"I could have sworn the piano laughed derisively as Freddy smashed heavy murderous blows on it. I made no attempt to stop him as he reduced the piano to a mess of splintered wood and tangled wire. Finally he flung the heavy stool into the wreckage, hurled himself across the room and out into the street.

"The screech of brakes and skidding tyres followed by a mad scream which died away into a strange silence told its own story.

"Mechanically, I bent to retrieve the shabby music case from the floor. Its contents had spilled out and as I gathered the soiled papers I saw the manuscript of Freddy's last tune.

"It was the completed blues. Then as I looked at the neat writing I saw the ink beginning to fade until all the music had disappeared save for nine full bars and three crochets."

I looked at Alf as he finished speaking. He never saw me leave the bar.

THE TENTH BAR

ODE TO THE ONE-NIGHT STAND

by RONNIE ALDRICH (Leader of the Squadronaires Dance Orchestra)

Last night we stayed in Manchester, (Pink gins at the Grand) Tomorrow night in Birmingham (Free beer for the band)— We are the modern troubadours— The boys of the One Night Stand.

From Middlesbrough and Darlington, To Bristol, Bath and Frome, From humble digs to grand hotels (Three guineas for a room) And fish and chips in local "caffs" Or darts in the saloon.

With here a puncture, there a skid But no time to complain, And picking up the instruments We hurry through the rain And pack our bags and pay the bill, The hit the road again.

Our feet are cold, our noses run, We cough and sniff and sneeze, We wassail in the Empire Bar, In beer up to our knees, Then back into the coach again With pies and bread and cheese.

We oversleep and bolt our food, And make a frenzied dash (Another in the buffet car Worthington or Bass?) And here we are in Whitley Bay, What about the cash?

We eat and drink and work and play, Throughout the wintry land, (Think of these things, you folk who pay Five bob to hear the band) We're the wandering minstrels of today The boys of the One Night Stand.

ODD NOTES

On Monday October 23rd 1950 the fabulous AL JOLSON passed away quickly while playing cards with two musicians in San Francisco

To keep his voice in top form DENNIS LOTIS Ted Heath's vocal star smokes 60 cigarettes a day

JIMMY YOUNG was such a great success at RUDDY FOOTBALL for BATH and WIGAN, that it was only after very careful consideration that he declined an offer to turn professional for WIGAN, and concentrated on a singing career

WINIFRED ATWELL'S big hit "BLACK AND WHITE RAG" was written as long ago as 1908. WINNIE recorded it in 1951 on an ancient pub piano which she had purchased for only 30/- and it sold the fantastic number of 30,000 copies in 10 days

EVE BOSWELL one of the greatest singers of this modern music age is also a brilliant clarinet player

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Wishing you all the very best, and hoping to be with you once again in the near future.

Yours,
Billy Daniels Enterprises Ltd.

MUSIC LEAGUE TABLES FOR 1954

ONCE again we have to thank reader W. Woods, of 27, Atkinson Road, Urmston, Lancs, for sending us a "League" of the top tunes, records and artists of 1954, based on the positions reached each week in our Charts. He has compiled "League Tables" based on our charts for the period December 4, 1953, to December 3, 1954, both dates inclusive.

As with his charts which we published in our issue of August 13, Mr. Woods has allocated twelve points for each tune, record or artist that finishes top of a Chart, and decreases the number of points inversely to their position, so that a No. 12 placing gets one point.

The reason why the artists' list differs from that of the records is, of course, that some artists have had more than one record in our charts—for instance, Frankie Laine with "Rain, Rain, Rain," "There Must Be A Reason," "Granada" and "Kid's Last Fight," and David Whitfield with "Santo Natale" and "Answer Me."

We are once again grateful to Mr. Woods for the trouble he has taken in preparing these charts, and feel sure that the interest which our readers will find in studying them will amply justify his industry and effort.

TOP RECORDS IN AMERICA

Points	Record
154	1. Little Things Mean A Lot
199	2. Kitty Kallen
184	3. Hey There
182	4. Secret Love—Doris Day
175	5. Oh Mein Papa
171	6. That's Amore—Dean Martin
168	7. Make Love To Me
154	8. I Get So Lonely
137	9. Young At Heart
132	10. Three Coins In The Fountain
146	11. Rags To Riches
141	12. I See The Moon—Stargazers
135	13. Hold My Hand—Don Cornell
108	14. My Friend—Frankie Laine
106	15. Smile—Nat "King" Cole
105	16. Idle Gossip—Perry Como
100	17. Blowing Wild
92	18. Don't Laugh At Me
92	19. Norman Wisdom
92	20. Cloud Lucky Seven
87	21. Guy Mitchell
84	22. Changing Partners
84	23. Kay Starr
80	24. Wanted—Al Martino
78	25. Answer Me—Frankie Laine
77	26. That's Amore—Dean Martin
77	27. Friends And Neighbours
77	28. Billy Cotton

TOP RECORDING ARTISTS IN BRITAIN

Points	Artist
399	1. Frankie Laine
388	2. David Whitfield
326	3. Doris Day
197	4. Obernkirchen Childs' Choir
182	5. Kitty Kallen
178	6. Eddie Calvert
175	7. Perry Como
164	8. Guy Mitchell
151	9. Johnnie Ray
148	10. Frank Sinatra
142	11. Stargazers
138	12. Don Cornell
111	13. Nat "King" Cole
96	14. Dean Martin
95	15. Joan Bagan
94	16. Winifred Atwell
93	17. Al Martino
92	18. Norman Wisdom
87	19. Kay Starr
83	20. Rosemary Clooney

TOP RECORDING ARTISTS IN AMERICA

Points	Artist
328	1. Eddie Fisher
318	2. Rosemary Clooney
261	3. Kitty Kallen
234	4. Tony Bennett
233	5. Perry Como
215	6. Patti Page
203	7. Doris Day
196	8. Four Aces
187	9. Crew-Cuts
159	10. Frank Sinatra
158	11. Dean Martin
154	12. Jo Stafford
144	13. Gaylords
137	14. Four Knights
114	15. Archie Bleyer
108	16. Kay Starr
94	17. Frank Weir
82	18. Teresa Brewer
79	19. Ralph Marterie
66	20. Don Cornell

TOP SHEET MUSIC IN BRITAIN

Points	Record
309	1. Happy Wanderer
235	2. Little Things Mean A Lot
184	3. Secret Love
168	4. Oh Mein Papa
168	5. Cara Mia
147	6. Three Coins In The Fountain
146	7. Swedish Rhapsody
146	8. I See The Moon
140	9. Little Shoemaker
135	10. Changing Partners
128	11. Answer Me
120	12. My Friend
120	13. Don't Laugh At Me
116	14. Friends And Neighbours
115	15. Heart Of My Heart
100	16. Cloud Lucky Seven
98	17. Hold My Hand
96	18. Rags To Riches
91	19. Smile
88	20. Wanted
88	21. Story Of Tina

TOP SHEET MUSIC IN U.S.A.

Points	Record
179	1. Wanted
179	2. Changing Partners
174	3. Young At Heart
173	4. Little Things Mean A Lot
165	5. Three Coins In The Fountain
163	6. Hey There
168	7. Stranger In Paradise
164	8. Secret Love
160	9. Oh Mein Papa
147	10. High And The Mighty
144	11. Little Shoemaker
122	12. Ebb Tide
117	13. Hernandez's Hideaway
116	14. This Ole House
115	15. Cross Over The Bridge
111	16. Answer Me (My Love)
110	17. Make Love To Me
109	18. Happy Wanderer
109	19. If I Give My Heart To You
98	20. Heart Of My Heart

RECORDS

LENA HORNE
"Deed I Do"/"I Feel So Smoochie"
"The Lady Is A Tramp"/
"I've Got The World On A String"
(MGM EP.503)

WHAT a joy is this new Extended Play issue of four wonderful titles from Lena Horne! I have never heard "I've Got The World On A String" sung so slowly and so beautifully. Lena sings the verse as well, and it makes a pleasant change, especially as this happens to be a particularly good verse.

The tempo is stepped up for "The Lady Is A Tramp," and the lovely rich quality of Lena's voice coupled with her excellent phrasing puts her in a class way above the average singer.

My favourite title is "Deed I Do," which Lena sings to the accompaniment of a rhythm section.

Luther Henderson plays some great piano, and how wonderfully relaxed the whole thing sounds. It is useless going into further superlatives, and I suggest you get the record as soon as you possibly can.

THE FOUR KNIGHTS

"Saw Your Eyes"
"I Don't Want To See You Crying"
(Capitol CL.14204)

"SAW Your Eyes" goes with a real bounce, and I hope every recording manager will buy a copy,

if only to listen to the wonderful rhythm section. Why can't we get a beat like this on our records?

This song has a cute lyric and is ideally suited to a vocal group.

It has always been my personal opinion that the Four Knights are a most underrated group, and I recall a beautiful recording they made of "Easy Street" some time back.

The other side of this record is called "I Don't Want To See You Crying." I feel that the soloist is just a little below standard, but the work of the group is of the highest quality.

The musical backing is again first-class, and I can't help feeling that certain British vocal groups would make better records if they had a rhythm section like this behind them.

BOB STEWART

"It's A Woman's World"
"I Went Out Of My Way"
(MGM 783)

"IT'S A Woman's World" is going to be a popular song, but I fear that this version by Bob Stewart supported by LeRoy Holmes and his Orchestra will not fare too well in face of heavy competition. The tempo is just a shade slow.

The singer seems to lack the necessary sparkle and he fails to make the most of a wonderful backing by LeRoy Holmes.

"I Went Out Of My Way" is rather uninteresting and I formed the opinion that at times Mr. Stewart was trying to sound like Frank Sinatra.

I can only say that he will have to make better records than this if he is to make any real impression in this country.

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The Four Knights—a new picture.

DICK JAMES IN VARIETY

CLOSING a strong all-round bill at Chiswick Empire this week is Parlophone recording singer Dick James, who has been topping in variety ever since he left the Cyril Stapleton Orchestra in 1949.

Dick is a vigorous type of singer with an appealing personality that is an obvious draw for the usual variety audience, registering with teenagers and mums and dads strongly.

His stage presence owes a lot to the old school. Not for him the caperings about associated with the American stars and their British imitators. He stands in front of the microphone, only moving away to take his applause. To-day this is a novelty in itself. He keeps the whole thing moving just by his strength of personality.

Opening with a rousing "I Want A Girl," he has strong numbers in "My Son, My Son," its relation "My Friend," which closes the act, and a standard, "Lady Of Spain." He includes a medley of pops, a Tolson reprise with a clever introductory lyric and "Friends And Neighbours" which seemed a pretty good indication of how the act was put over and received.

Almost every musical act has to include a medley in which the audience is invited to join in and sing. And, when, towards the end of

his act, he duly did this, there was almost unanimous assent. Every recording singer in variety has to plug his records; Dick also plugged his Radio Luxembourg community singing programme and did so in such a pleasant manner that had his audience with him throughout.

His accompanist for the week was Len Taylor, who spends most of his time as exploitation manager of the Dave Toff Music Publishing Company.

His own work, at the keyboard and liaison with the resident MD, Charles Henry, contributed greatly to the success of the act.

HARROGATE BAILEY ADDS STRINGS

ARNOLD BAILEY, resident at the Grand Hotel, Harrogate, is planning an expansionist policy which, if successful, will augment his current piano, bass, drums, sax, accordion and violin line-up by two violins, viola and cello.

Already in rehearsal, and using orchestrations by tenorist Ian Collinson, the new orchestra may receive further additions of stringed instruments before its first public appearance.

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FOR CHRISTMAS

Popular Records Reviewed by GEOFFREY EVERITT

FRANK WEIR AND HIS SAXOPHONE
 "The Cuckoo Cries"
 "Misty Islands Of The Highlands"
 (Decca F.10384)

"THE Cuckoo Cries" is a cute composition with a rather pleasant melody, but little scope is given to the skill of Frank Weir. Unfortunately, to my way of thinking, it is the chorus who are allowed to steal most of the limelight, with the maestro remaining in the background for the best part of the record.

The other side gives Frank far more opportunities to blow his wonderfully commercial saxophone, and the beautiful "Misty Islands Of The Highlands" (which this time includes a bit of the "Skye Boat Song") will delight thousands of record fans north of the border.

It will also please the thousands of Frank Weir fans on both sides of the Atlantic.

This is commercial music at its very best.

THE STARGAZERS
 "Came The Morning"
 "Rose Of The Wildwood"
 (Decca F.10412)

THESE two sides do not impress as much as some of the recent records by the Stargazers have done, but of the two I prefer "Rose Of The Wildwood."

It has a certain Germanic flavour about it, and I imagine this is another case of an English lyric having been added to a foreign song.

The accompaniment is simple, but not very exciting, and I don't like the sudden ending to the record.

"Came The Morning" has a good lyric and also a very definite Continental flavour. The musical backing features mainly accordions, but as on the previous side, I don't go a bundle on the work of Will Glahe and his Music.

So far as performances of the Stargazers go, one can hardly find fault, but I have become so used to hearing them sing comedy songs, that I imagine it will take me some time fully to appreciate them again on this type of material.

JO STAFFORD
 "Suddenly"
 "Teach Me Tonight"
 (Philips PB.383)

EVERY now and then, Jo Stafford comes through with a really great side, and I doubt if she has ever produced one better than "Teach Me Tonight."

Husband Paul Weston provides the musical background, and he must also be thrilled with this disc.

Jo sings with wonderful expression

Singer **Freddie Stewart** caught at his Mercury recording this week, with MD Malcolm Lockyer (left). Freddie flies to Milan on Dec. 30 for a TV show, returning here to appear in "Quite Contrary" on Jan. 3.



ROSE BRENNAN
 "Starlight"
 "Whispering Leaves"
 (HMV B.10798)

I HAVE previously written about the ability of Rose Brennan and I have, in fact, remarked that in my opinion she is one of the finest vocalists in the country.

Although she won an award at the recent NME Record Ball, Rose has still not been able to get a big-selling record.

"Starlight" is adapted from Braga's "La Serenata," and it is extremely well recorded. It is a very beautiful melody, but personally I prefer "Whispering Leaves," if only because I think Rose gives a wonderful performance on this side.

The choir, or "voices" as they are called on the label, play a most important part, and great credit must go to the arranger for producing such a delightful score.

This is a record of beautiful quality and one that will give pleasure to thousands.

SARAH VAUGHAN
 "Saturday"
 "Easy Come, Easy Go Lover"
 (Mercury MB.3162)

SARAH VAUGHAN has made some great records in the past few years, but I suppose well over ninety per cent. of them have appealed mainly to the musical profession and not to the general public.

Her singing is at times ultra-modern and nearly always extremely uncommercial, yet if you listen carefully to "Saturday" I feel sure you will appreciate that this girl is really a great singer and the record business would be dreary indeed if we had no Sarah Vaughans and Billy Eckstines.

I like this disc, and "Easy Come, Easy Go Lover" is another singer's song.

Even as a non-musician, I find it very interesting, although I'm sure I'm not able to appreciate it fully.



Song star **Alma Cogan** draws the lucky ticket at the Arsenal Football Club Supporters' dance at the Empire Rooms, London, last Wednesday (Dec. 8). In this NME picture, Alma is, assisted by bandleader Billy Ternent, President of the Arsenal Supporters' Club.

ROUND AND ABOUT

GLASGOW BIRMINGHAM

BALLROOM MC Bill Sinclair is opening a jazz club — the Memphis Club — in Glasgow on December 26. There will be no dancing, and the seating capacity is 300.

It is also expected that a new club will open in Paisley early in the New Year. Resident band at the Memphis Club will be Jim McHarg's Dixieland Jazz Band.

Edinburgh's Condon Club, only Scottish club to house modern and traditional jazz under one roof on one night, now has two resident bands, the Nova Scotians and Bob Craig's Jazz Band. Bob was formerly trombonist with the old Sandy Brown band.

Cornet player William Miller, just demobbed from the Services, is hoping to form a new traditional group in Glasgow.

Dudley Hippodrome will feature Gerald and his Orchestra on Sunday, December 26. On New Year's Eve, Gerald will play at the Walsall Town Hall in a music for dancing session. He will be supported by the local band of Stan Fielding.

and beautiful phrasing, and now that I have heard this record, I am convinced even more that "Teach Me Tonight" is going to be one of the big hit songs of 1955.

"Suddenly," features Jo along with the Norman Luboff Choir and Paul Weston's Orchestra.

I have heard better love songs than this, and in my opinion, it is at times rather dreary, and does not command attention. I don't care too much for Miss Stafford when she sings in her dreamy style, for this seems to me to lack warmth.

Never mind, "Teach Me Tonight" is a peach.

THE FOUR ACES
 "Mr. Sandman"
 "I'll Be With You In Apple Blossom Time"
 (Brunswick 05355)

THERE are many records of "Mr. Sandman" on the market, but I have no hesitation in saying that in my opinion the Four Aces version is just a little better than its nearest rival.

A brilliant backing is partly responsible for the success of this side, but it's the kind of record that strikes you as a hit the very first time you hear it.

(I just bought a new cap to wear when sitting at Highbury on these cold, wintry Saturday afternoons, and I promise to eat it if this disc fails to get into the Top Ten). Blimey, what some people will do for a living!

But, seriously, friends, you must get this record, for it is really outstanding.

The backing is an old favourite, "I'll Be With You In Apple Blossom Time," and I feel that it is rather unfortunate that it will have to take second place, for it is a side of great merit. In it, you can hear some fine piano-playing as well as some tasteful organ. This is perhaps the best record of the month.

JACKIE BROWN AND HIS ORCHESTRA
 "Dirndle Dance"
 "Shadow Of A Man"
 (Columbia DB.3551)

THERE is little doubt that Jackie Brown is not only one of our

finest arrangers, but he also has the knack of making the orchestra sound just that little bit different.

He uses great imagination in his scoring and his ability strikes you as soon as the beautiful trombone-playing starts at the beginning of "Shadow Of A Man."

This is a haunting piece of music from the film of the same name, and Mr. Brown seems to specialise with themes from films.

It is a long time since I've heard a side as cute and attractive as "Dirndle Dance," and the careful use of voices has helped to make this an outstanding disc.

I hope you will get the opportunity of listening to this record for it is also beautifully recorded, and I fancy it will appeal to the large majority of record-buyers.

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN **BEST SELLING SHEET MUSIC (BRITAIN)**

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20																			
1	LET'S HAVE ANOTHER PARTY	2	SANTO NATALE	3	I STILL BELIEVE	4	THIS OLE HOUSE	5	NO ONE BUT YOU	6	LET'S GET TOGETHER (I)	7	FINGER OF SUSPICION	8	MY SON, MY SON	9	RAIN, RAIN, RAIN	10	HEARTBEAT	11	HOLD MY HAND	12	NO ONE BUT YOU	13	LITTLE THINGS MEAN A LOT	14	SHAKE, RATTLE AND ROLL	15	IF I GIVE MY HEART TO YOU	16	I CAN'T TELL A WALTZ FROM A TANGO	17	VENI, VIDI, VICI	18	MR. SANDMAN	19	I NEED YOU NOW	20	MR. SANDMAN

BEST SELLING POP RECORDS IN THE U.S.

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15														
1	Mr. Sandman	2	I Need You Now	3	Let Me Go Lover	4	This Ole House	5	Teach Me Tonight	6	Papa Loves Mumbo	7	Count Your Blessings	8	Shake Rattle and Roll	9	Hold My Hand	10	Naughty Lady Of Shady Lane	11	Hey There	12	Hey There	13	Mr. Sandman	14	Manbo Italiano	15	Make Yourself Comfortable

BEST SELLING SHEET MUSIC (U.S.)

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15														
1	This Ole House	2	Mr. Sandman	3	Count Your Blessings	4	I Need You Now	5	If I Give My Heart To You	6	Hold My Hand	7	Teach Me Tonight	8	Papa Loves Mumbo	9	Naughty Lady Of Shady Lane	10	White Christmas	11	Hey There	12	Let Me Go Lover	13	Whither Thou Goest	14	Muskat Rambie	15	Fanny

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

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Sammy Kaye All around the Christmas tree; Santa, Santa, Santa Claus	DB 3367 (78)
Rosemary Clooney Little Red Riding Hood's Christmas Tree; The land of Hatchy Milatchy	DB 3368 (78)
Ray Martin AND HIS ORCHESTRA Rudolph the red-nosed Reindeer; White Christmas	DB 3376 (78) SCM 5071 (45)
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Winifred Atwell leaves Philips to return to Decca

WINIFRED ATWELL re-signs with Decca Records as from February 1! With this exciting news came the end of months of speculation and rumour which had gathered around the Winifred Atwell recording world.

When Norman Newell departed from Philips Records in July, Winnie told the NME: "My main concern is to make good gramophone records, and I shall be carefully watching future developments," and this was taken to mean that a change was not out of the question.

Now the limit is confirmed by this week's sensational news. It was from Decca records that Norman Newell secured Winnie for Philips early in 1953; at the time it was regarded as a tremendous capture for this new and thriving young company and it had for many months been rumoured in the profession that practically every record company—including Decca themselves—had been attempting to woo Winnie away from her new-found recording firm.

RECORD HITS

At a time when Winnie's recording of "Let's Have Another Party" is topping the NME's Best-selling records list—this time last year her "Let's Have A Party" was doing equally fabulous business—this news must undoubtedly be a blow for Philips, a large percentage of whose British sales in the last eighteen months have been due to the many wonderful Atwell recordings they have been able to issue.

Among them have been such hits as the "Story Of Three Loves," "Moonlight Fiesta," "Five Finger Boogie" and "Vendetta."

Among the first recordings Winnie will make for Decca will be the Grieg Piano Concerto, which she performed recently with such success at the Royal Albert Hall. But it seems safe to assume that, although no titles are yet available, Winnie

will not yet be forsaking the "Other Piano" which has played such an important part in her success story.

Meanwhile, Winnie is busy on the final preparations for her Australian tour. After spending Christmas at home with her husband and her parents, she sails on December 29 on

the P and O liner "Stratheden." After such a long run in "Pardon My French" at the Prince of Wales Theatre, and the daily round of recording sessions and broadcasts, Winnie will undoubtedly be grateful for the five weeks' rest that she will have on the voyage.

She will be away from London for ten months. Her extensive variety commitments Down Under will include three months at the Tivoli, Melbourne, and three months at the Tivoli, Sydney followed by a month's engagements in New Zealand to finish her tour.

Then she hopes to return to Britain via the United States.

NBC WANT ANOTHER HEATH RECORDING FOR NEW YEAR

WITHIN hours of the NBC broadcasting centre in New York receiving the Christmas Day recording specially made by Ted Heath and his Orchestra, a request was on its way to England for the Heath aggregation to make another recording, of similar length, for transmission on New Year's Eve.

Dennis Main Wilson, BBC producer responsible for the first recording, told the NME on Wednesday: "The NBC authorities were absolutely delighted with Ted's Christmas Day effort."

"They liked the music, the selection of numbers, the treatment, the Christmas atmosphere—everything."

"They have asked for another contribution in similar vein as regards treatment, and this will also go out on a coast-to-coast network."

"The Heath Christmas broadcast will be relayed throughout the States at 10 p.m. (New York time), on Christmas Day."

"Time of the New Year's Eve relay is not yet to hand—but meanwhile this latest request has thrown the organisation into a tremendous flurry, for the programme must be selected, the arrangements made, and the recording finally finished well before the end of next week."

OUT AGAIN NEXT THURSDAY

CHRISTMAS is coming, and we herald it this week with a 20-page seasonable issue that we hope you will read and enjoy.

Next week, we shall be out a day early—that is to say on Thursday (23rd), with a 16-page Christmas issue. Special features will include exclusive signed articles by two famous stars.

Guy Mitchell, who left England this week after his seven months' stay, found time to write an article before he left. In it, he recorded personal impressions of Britain and his sojourn here, and no fan will want to miss this great scoop.

At the same time, we are also privileged to publish a signed article by Queen of the Ivories Winifred Atwell, prior to her departure for Australia immediately after Christmas.

These two exclusive features are just two of the many exciting contents that will fill the 16 pages of our Christmas week issue, and unquestionably there will be a very big demand. You are earnestly advised, therefore, to make sure of your copy by reserving it from your bookstall or newsagent. Remember—next week's NME will be out next Thursday, in good time for you to read and enjoy its feast of reading matter over the Christmas holidays.

Incidentally, would advertisers please note that Classified Advertisements must be received by Monday morning first post to make sure of insertion in next week's issue. Display advertisers are also asked to help by forwarding their copy as early as possible.



Glamorous singer Marion Williams, for a long time past with Oscar Rabin, is the latest acquisition of drummer-bandleader Eric Delaney's thriving new group. Marion, seen here with Eric trying over some of his latest records, joins the band just as a spate of broadcasts comes into its date-book.

JACK PAYNE'S PROGRAMME OF NOSTALGIC DANCE MUSIC

JACK PAYNE will be devoting his entire "British Band Box" programme on the Sunday after Christmas to music from the heyday of British dance music. He will play pre-war recordings by Henry Hall, Jack Hylton, Ambrose, Jack Jackson and two leaders who are no longer with us, Debroys Somers and Carroll Gibbons. Jack's own pre-war orchestra will also be heard.

This feast of nostalgia has been arranged as a result of the deluge of listeners' letters to Jack Payne.

During his current "British Band Box" series Jack has introduced one pre-war dance record each week—and his post-bag has proved the overwhelming popularity of the old-time bands.

Younger NME readers will doubtless be interested to hear the music their parents loved twenty years ago. For listeners who have personal recollections of those bygone days, the appeal of this special "British Band Box" programme needs no stressing. Its historic and educational appeal will also be obvious.

Whether Jack will pre-record any personal interviews with some of the famous leaders concerned to be featured in the programme had not been decided at press time.

The NME asked Jack on Wednesday if it would be possible to get one or two of the leaders whose voices are remembered so well along to the studio for this historic broadcast. He told us: "I think this would be a grand idea, but am not sure there would be time now to make the advance arrangements that would be necessary."

RAY MARTIN BACK ON TV

CONDUCTOR - composer - arranger Ray Martin is to appear with his orchestra in the first of the New Year's "Quite Contrary" programmes which will be televised on January 3.

His will be the first of a series of guest orchestras to appear in the programme replacing the Silver Belles All-Girls Orchestra. Future bookings include Mantovani (January 21) and Norrie Paramor (February 28).

The appearance in the "Quite Contrary" show will be in the nature of a return engagement for the Martin Orchestra as they were featured in many of the early editions of the programme.

The Three Reeds, Canadian harmonica group, who have done well in Variety had a Columbia test recording last Wednesday.

VARIETY OFFERS FOR RONNIE HILTON

RONNIE HILTON, the young Leeds vocalist on the HMV label, who was virtually unknown a month ago, has become the target of two leading London theatrical agents.

Both are endeavouring to secure his signature, for presentation in variety as a solo star.

Within the space of a few hours — on Wednesday of this week — Ronnie received tempting offers from these agencies, but he will discuss them very seriously with Walter Ridley, artistes and repertoire manager of HMV, before making a decision.

Their interest has been aroused by the tremendous sales of Hilton's disc "I Still Believe" (which this week has rocketed to third position in the NME Best Selling Record charts for Great Britain). This is backed by "Veni Vidi Vici," which is also climbing the best selling list.

PARNELL SAX ILL

TENORIST Jack Fisher, of the Parnell Orchestra, is ill with a virus infection.

He hopes to resume work in about a fortnight's time, and until his return, Terry Fahey (who was set to leave the Parnell band) is staying on in place of Fisher.

A newcomer to the Parnell reed ranks is tenorist and former quintet-leader Jimmy Walker.

U.S. singer Ronald Rogers returned to the States on Wednesday after ten months in Britain.

WHITFIELD IS A SENSATION IN AMERICA

BRITISH singing star David Whitfield has scored a sensational personal success on his short visit to New York—so much so that he has been asked to return to the States early next year for a two-week booking in Manhattan and Las Vegas, and then make a further trip across the Atlantic later in 1954 for an eight-week concert tour of leading U.S. cities.

This news, so important to the international prestige of British popular music, reached us on Wednesday, when David returned home from his triumphant transatlantic sojourn.

David flew to the States on Monday, December 6, primarily to appear on Ed. Sullivan's world-famous "Toast of the Town" TV show—the programme which introduced Dickie Valentine to American audiences in May.

Arriving in New York, Whitfield was met by music publishing notabilities—and by Belle Nardone, the publisher's secretary, who recently decided that she could write popular songs, and so settled down to compose the hit, "Santo Natale."

WELCOME

Six of David's U.S. fan club presidents were also there to greet him with an enormous iced cake bearing the legend "Welcome to America."

The next three days found David being honoured at a press reception held by London Records (the American distributors of his discs) and taking part in no less than twenty-five disc-jockey shows, timed between 7 a.m. and midnight.

Sunday was the day of his "Toast of the Town" appearance, and NME New York correspondent Nat Hentoff describes David's terrific triumph in these words, sent to us by cable. "Whitfield made impressive visual as well as vocal success on Sullivan show, co-starred with the Crewcuts and Sophie Tucker.

Featured in two production numbers, 'Cara Mia' and 'Santo Natale' in the first David sang against a set reminiscent of Roman ruins with ballet dancers swirling in wind-blown veil-like costumes.

"For 'Santo Natale' Whitfield sang against a winter scene with falling snow and Christmas trees."

VIEWERS ACCLAIM

The "Toast of the Town" Orchestra, normally directed by Ray Bloch, was conducted by Reg. Warburton for Whitfield's appearances, by agreement with the American Federation of Musicians, and David's success was so great that the CBS lines were completely jammed by viewers telephoning their congratulations.

David travelled to his native Hull for a short rest after returning to London on Wednesday. He then goes direct to Wolverhampton for his pantomime season.

His two visits to the U.S. next year—booked, as his present American appearances were, by the Grade office in London—will be sandwiched in between a summer season in Blackpool. Whitfield will take part in another "Toast of the Town" programme when he next reaches New York.

FOLLOWING

her recent trip to London, when she broadcast with the BBC Show Band, U.S. singer Shirley Ross has returned to town on a business visit with her TV-executive husband Eddy Blum.



DAVID WHITFIELD

CALVERT IN PANTO

EDDIE CALVERT, "The Man With the Golden Trumpet," plays a season in pantomime this Christmas—as exclusively announced in the NME several months ago.

Eddie opens on Boxing Day in "Babes in the Wood" at the Garrick Theatre, Southport, for a run of three weeks.

Eddie is not playing a part in the show, but will confine himself to putting over his own inimitable trumpet music. His offering will fit neatly into the pantomime framework, however, since the programme will announce him to provide "entertainment in the baron's palace."

The trumpeter man's plans are unsettled after the pantomime season. It is certain, however, that he will take a much-needed rest for several weeks.

Eddie told us on Wednesday: "I am determined to have a holiday. In this connection, I have been toying with the idea of taking a trip to Florida, but I have had so many stage and other offers for the New Year that I may not have time to go so far from home."

Personality singer Diana Coupland is also in "Babes in the Wood" at Southport, sharing honours with the trumpet star.

GEORGIA LEE LEAVES GERALDO

AUSTRALIAN singer Georgia Lee leaves the Geraldo Orchestra on January 31 after a year's stay.

She will then branch out as a solo artist, opening in a touring revue at the end of February. Georgia's successor with Geraldo has not yet been named.

"Gerry" will retain a financial interest in Georgia's career, and he predicts a bright future for the exotic song stylist.

Reece leaves Crombie

TRUMPETER Dizzy Reece left the Tony Crombie Orchestra unexpectedly last week-end.

His permanent replacement has not yet been fixed, but Jimmie Deuchar deputised with the band at a moment's notice for last Sunday's London Coliseum concert.

Tony also hopes to use Jimmie this week-end at Hull (Friday), Gillingham (Saturday) and the Feldman Club (Sunday).

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And Great Supporting Cast

Lionel Hampton talks to the NME from Paris about film-project

REPORTS that the Lionel Hampton Orchestra will be making a film in Germany with British singer Suzi Miller, are regarded as "premature" by Lionel. Suzi left for the Continent this week, and it was widely believed in London that she would be filming with Hampton, apart from her other work abroad.

But when the NME 'phoned Lionel in Paris on Wednesday to confirm this, he said: "Negotiations have been taking place for my band and myself to take part in a German film, but nothing has been settled so far as I know. I certainly have not been given any contract to sign."

"Any such project definitely could not materialise in the near future, anyway, as our engagement book is pretty full. We close in Paris to-night after a three-week season at the Olympia Theatre, then we go straight on to engagements in Rouen, Le Havre and Cannes, followed by dates in Italy, Austria, Monte Carlo and North Africa.

'HAD A BALL'

"We expect to remain on this side of the Atlantic until some time in February, however, so we may be able to return to Germany before then if necessary."

Hampton's three weeks at the Olympia Theatre in Paris gave striking proof of the current popularity of jazz in Europe, for the band broke the house record previously set up by singing film star Eddie Constantine (who is as big an attraction in France as Johnnie Ray is over

in Britain).

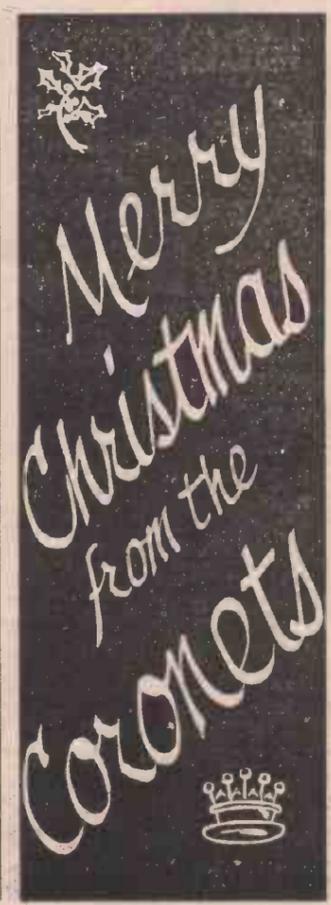
No American band had previously starred at a Paris theatre under a term contract, and Lionel's great success has come as a pleasant surprise to show business moguls.

Hamp recorded for the Philips label in Amsterdam a few weeks ago, but has not yet made any records in France this year. His "Jazz Time Paris" Vogue LP's (LDE.043, 063) waxed in 1953, have just been awarded the Grand Prix du Disque de Jazz by the Académie du Disque Français—a great honour in the world of Continental entertainment.

Before he ended his telephone conversation with the NME, Lionel specially asked us to let our readers know how much he has been impressed by several European musicians, including pianist Jutta Hipp and tenorist Hans Koller in Germany; tenorists Barney Wilen and Alex Combelle and pianist René Urtreger in Paris.

"I jammed with René and Barney at the Ringside Club the other night," he said, "and man, did we have a ball!"

Hampton finally told us that there is no further news concerning the possibility of his appearing in Britain.





EDMUNDO ROS

EDMUNDO ROS SIGNS FOR COLUMBIA

Leaves Decca after 13 years

AFTER MONTHS OF DISCUSSION AND SPECULATION, THE NME IS NOW ABLE TO REVEAL OFFICIALLY THAT FAMOUS L/A LEADER EDMUNDO ROS HAS SIGNED AN EXCLUSIVE CONTRACT WITH THE COLUMBIA RECORD LABEL. THE CONTRACT, WHICH WAS SIGNED ON TUESDAY AFTERNOON, IS FOR ONE YEAR WITH OPTIONS FOR A FURTHER TWO YEARS.

The first releases under the new contract will be made in the February supplements. Edmundo's first recording session for Columbia having been tentatively fixed for January 10.

The last Edmundo Ros recording contract, with the Decca label, lasted for over twelve years. Commencing in 1941—when Edmundo switched over from the Parlophone label—it expired on August 19 last.

Since then prolonged discussions have taken place between Ros and nearly all the major recording com-

panies, and rumours have swept the town several times that a new signing was imminent.

Discussing the change of label, Edmundo told the NME: "My decision to leave the Decca set-up was due to an internal matter within the company."

"My relations with the company's chief, Mr. E. R. Lewis, and his recording executives, Frank Lee and Dick Rowe, were of the most cordial description, and I should like to thank all three of these gentlemen for their invaluable help at all times. I remember, too, the wonderful help I had from the late Harry Sartori in my earlier days on Decca."

After the contract had been signed on Tuesday afternoon of this week, Ray Martin, Columbia recording chief, told the NME: "I am very proud and very happy to have Edmundo with us"

FILM ASSIGNMENT

Edmundo's signing with Columbia comes just as mambo music is on the very crest of a wave of popularity, and it can be taken for granted that Ed will lose no time in getting some of this music on to wax—as he was publicly urged to do by no less an authority than Jack Payne, on one of his recent Sunday "Band Box" broadcasts.

Recent popularity polls in these respective countries have shown the Edmundo Ros Latin-American music to be the third most popular in Canada, and the seventh in a U.S. world-wide poll taken recently.

In addition to his new spate of recording activity, Edmundo will be flying across to Munich early in the New Year for an important film assignment.

While Edmundo will take a week off from his many British commitments to play a part in this new German musical film—untitled as we close for press—his orchestra will be recording many of the musical sequences in London.

Meanwhile, with his nightly sessions at the New Coconut Grove, Regent Street, London (of which he is also proprietor), plus his many broadcasting commitments both as compère and with his orchestra, Edmundo is one of the busiest bandleaders in the country, and his new recording contract should add some hit records to his many other distinguished achievements.

MARTELL TO CONDUCT 'HAPPY HOLIDAY' SHOW

WHEN Emile Littler's "Happy Holiday," with music by George Posford, book and lyrics by Eric Maschwitz and Arnold Ridley, opens at the Palace Theatre, London, after an out-of-town try-out, Phil Martell will be conducting the orchestra.

Phil conducted "Love From Judy" for two years at the Saville Theatre, and was more recently MD for Noel Coward's "After The Ball," which he left some months ago to take over the "Happy Holiday" baton.

Philip Green is responsible for the orchestrations for this new Emile Littler production, whose cast is headed by Reg Dixon, Marie Burke, Austin Melford, Janet Brown and Erica Yorke.

DANNY KAYE TO PLAY LEAD IN RED NICHOLLS FILM

THE question of who will play the title rôle in Paramount's forthcoming production of the "Red Nicholls Story" was answered this week with a cable to the NME from our U.S. correspondent Nat Hentoff late on Wednesday night revealing that Danny Kaye has now been signed to play this important part.

Shooting for the film will be commencing in March; the trend toward filming the life stories of famous bandleaders, started by Universal-International's highly successful "Glenn Miller Story," seems to be prompting the other companies to jump on this money-making bandwagon, and it is understood that other life stories of name musician-leaders are already under consideration.

Other important film news from Nat Hentoff in his midnight cable is that Norman Granz is to produce in Cinemascope a film titled "The Jazz Scene," for which Ella Fitzgerald, Count Basie and Buddy de Franco have already been signed.

The names of other important jazzmen and women who will appear in the film are expected to be announced shortly, and shooting will be commencing early in the New Year.

FELDMAN CLUB TO CLOSE AFTER 11 YEARS

THE historic Feldman Club, pioneer of all London's jazz clubs and venue at which the cream of the country's jazzmen have appeared, closes its doors for the last time on Sunday (19th).

This decision will amaze London jazz fans, for the club opened in 1943 and carried on through the darkest war years. Since then it has met every Sunday at the same premises at 100, Oxford Street.

Jeff Kruger, who has been a partner with Robert Feldman in the club for several months, told the NME this week: "We are indeed sorry to bring about the demise of this grand old club, but the fact is that the supply of suitable jazz talent available to appear there has become more and more restricted in the recent past—and rather than lower the musical standards which the club has tried to uphold for so long, we reluctantly decided to close."

FAREWELL MEETING

A special "farewell" meeting of the Feldman Club will be held this Sunday, at which the entire Tony Crombie and Ken Moule bands will be featured attractions. It is also expected that many other famous jazz personalities will take this last chance of visiting their old rendezvous.

Sunday meetings at 100 Oxford Street will continue—but on a traditional rather than a modern jazz basis. The Humphrey Lyttelton Club, which already meets at the premises every Saturday, Monday and Wednesday, will commence additional Sunday evening sessions in the New Year.

Dozens of famous U.S. musicians visited the Feldman Club during the war, when the Glenn Miller and Sam Donahue service orchestras were stationed in Britain. The most famous of these visitors was Glenn Miller himself, who several times visited Feldman's specially to hear a then very youthful Victor Feldman.

Jack Marshall, NME News Editor, was compère at the club for the first five years of its existence.

Canadian tenorist Art Ellefsen is taking a six-week leave of absence from the Carl Barriteau Band in Moose Jaw, Sask. Art will spend Christmas in Canada, rejoining Carl early in the New Year. His temporary replacement is Wally Bishop.

LEE LAWRENCE COLLAPSES

SINGING star Lee Lawrence is to return to the air on January 7 with the first of a weekly series of fifteen-minute programmes which will be heard each Friday at 8 p.m. in the Light Programme.

This is the first series to be given to a popular singer for some months on the BBC wavelengths. Lee is to be accompanied by a BBC house orchestra and the producer will be Jimmy Grant.

The NME is sorry to report that Lee collapsed in the Decca studios whilst recording on Saturday.

At first a broken rib was suspected but an X-ray examination has not confirmed this diagnosis and Lee is now receiving hospital treatment twice daily for a torn back muscle.

He is still in considerable pain and has had to re-arrange several recording sessions.

SINGER Ray Burns is going down so well with radio audiences following his Saturday and Monday dates with the BBC Show Band that his contract for these appearances has been extended until January 22.



About a hundred Guy Mitchell and Al Martino fans traveled out to London Airport on Tuesday night (14th) to see their singing heroes boarding the BOAC "Monarch" flight back to America after their seven months' stay in this country. Owing to engine trouble the flight was delayed for about an hour and a half. Both stars were very sorry to be leaving the country. As Mitchell said: "You can't be in a place like this without making a lot of friends."

Heath Band's Australian tour set for March

TED HEATH'S exciting visit to Australia is now a virtual certainty, and plans which are already finalised begin to make the undertaking look like one of the most ambitious projects ever carried out by a dance band.

As things stand at present, the journey to Australia, commencing March 6, will be routed via Singapore, where—under the auspices of Bert Read, famous ex-Ambrose and Henry Hall pianist and now assistant director of Radio Malaya—it is hoped that the Heath aggregation will give both a concert and some broadcasts.

NEW ZEALAND

On arrival in Australia, the band expects to carry out a packed eighteen-day itinerary. The last few engagements will take them on to New Zealand, from whence they will set off for home by way of Honolulu, San Francisco, and New York.

However, it is most unlikely that the Heath outfit will travel back to

Britain en bloc, for another thrilling factor for those taking part in this great enterprise is that Ted will release the boys on holiday directly their Australasian visit terminates.

The result will probably be that some of the boys will spend their vacation in Honolulu, while others will travel on to New York and a few may possibly travel straight home to England. Ted Heath himself plans an exciting holiday in Hollywood.

Dennis Lotis will definitely make the overseas trip with the band. His new variety commitments are not scheduled to commence until April 11 and, if he does not remain for any holiday abroad, the itinerary would allow him to be back at London Airport by April 4.

Vaughan for Hughes in 'Forces Show'

SINGER Frankie Vaughan takes over as resident singer in the Forces Show starting with the New Year edition of the programme which is to be broadcast on December 29.

This new series will not affect Frankie's existing pantomime commitment at the Globe Theatre, Stockton.

Frankie is to take the place of David Hughes who, as reported elsewhere, flies to Australia on Monday.

Another change in the Forces Show is that the Coronets vocal group are to be replaced by a group from the Peter Knight Singers known as the "Knights Errant."

'MAURETANIA' BAND CHANGES

A NUMBER of changes are recorded this week in the band aboard the ss. "Mauretania," which, after a period in dock, is embarking on a new cruise to the West Indies and South America this week.

The orchestras aboard operate under the aegis of Gerardo, the bandmaster being violinist Ray Gordon.

Members of the dance band on the ship are Paul Gold (trumpet, leader), Jimmy Stewart (piano), Johnny Purkis (drums), Hugh Waite (bass), Dick Culleston (tenor, clarinet vocals), John Forbes (alto, clarinet) and Reg Moore (accordion). Ray Gordon's own straight-and-dance combination includes Pat Gallagher (drums), Tom Wilkinson (bass), Cyril Roberts (piano), Harry Lawrence-Taylor (violin and alto), Arthur Good (trumpet, cello), Reg Wilson (tenor, clarinet) and Thomas Waring (alto, clarinet).

AIR-DATES FOR DAVE SHAND

SAXIST-LEADER Dave Shand has three broadcast bookings in the near future which will call for a high degree of versatility in his band.

Next Tuesday (21st), he has a jazz programme when he guests on Ted Heath's Swing Session. Then, on January 6 and January 13, Dave's group will be heard in the BBC's late night "In the Still of the Night" programme.

Dave's normal group comprises three reeds, three trumpets, and three rhythm. For the "Still of the Night" broadcasts he will be using this combination with the addition of a string section. Vocalist will be Ray Burns.

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Talking of Polls (which we were on page 5) here's news from the States that

SINATRA SCORES DOUBLE VICTORY IN 'DOWN BEAT' POLL

THE results of the 1954 "Down Beat" Poll have just been announced. This is the largest and most important of all such music popularity contests held in the United States, and artists who win or who are placed high in the final ratings, gain much added prestige for themselves by having done so.

As Ella Fitzgerald exclaimed when she learned that she had won the top female vocalist award: "This is the one I wanted to win, because it's the people's poll." And that's true. There are other polls held regularly among disc-jockeys, critics, and the like, but in this balloting the fans themselves have their final and decisive say (writes Nat Hentoff).

Most significant victories were by Frank Sinatra, Stan Kenton and Dave Brubeck. All three won in double categories. Sinatra topped the field in male singers and also was named top pop record personality of the year. Frank hadn't won the male singer crown since 1947.

'Hall of Fame'

Stan Kenton's Orchestra was selected as the leading jazz band of the year, and Stan won a dramatic personal honour by being the third person to be elected to the Music Hall of Fame (he now joins Louis Armstrong and Glenn Miller in the list of those who "have contributed the most to music in the 20th century.")

Dave Brubeck's double win covered the top-personality-of-the-year-in-jazz award for himself and the readers'

choice of his quartet as the best small jazz group.

Heath placed

Les Brown won the dance band division, followed by Ray Anthony and Les Elgart. (Elgart, who didn't have a band a year ago, made a particularly strong showing). Count Basie was placed second to Stan Kenton in the jazz band balloting with Woody Herman and Duke Ellington coming in third and fourth. Ted Heath showed very well in this category (considering he has been heard in America only on records) by finishing ninth.

Nat Cole, Billy Eckstine and Eddie Fisher were behind Sinatra in the male vocalists listing, and June Christy (with a surprising second place spot), Sarah Vaughan and Peggy Lee followed winner Ella Fitzgerald for the females.

The Modern Jazz Quartet, which won the international Jazz Critics

1954 award, moved past George Shearing and Gerry Mulligan to finish second place behind Dave Brubeck in the instrumental combo ratings. The Four Freshmen, the Mills Brothers and the Four Aces ran 1-2-3 among vocal groups.

Results

Here are the results in order of placing in the voting for favourite instrumentalists: Trumpet (Chet Baker, Dizzy Gillespie, Harry James). Trombone (Bill Harris, Frank Rosolino, Bob Brookmeyer). Alto (Charlie Parker, Paul Desmond, Lee Konitz). Tenor (Stan Getz, Flip Phillips, Lester Young). Baritone-sax (Gerry Mulligan, Harry Carney, Charlie Ventura). Clarinet (Buddy De Franco, Benny Goodman, Tony Scott). Piano (Oscar Peterson, Dave Brubeck, Art Tatum). Guitar (Johnny Smith, Barney Kessel, Tal Farlow). Brass (Ray Brown, Eddie Saffranski, Oscar Pettiford). Drums (Shelly Manne, Buddy Rich, Gene Krupa). Vibes (Terry Gibbs, Lionel Hampton, Milt Jackson). Accordion (Art Van Damme, Mat Matthews, Dick Contino). Miscellaneous instrument (Don Elliott—mellophone, John Graas—French horn; Bud Shank—flute).



Tommy Mercer, of the Ray Anthony Orchestra, was voted best male singer with a band, while Lucy Ann Polk, who left Les Brown a few months ago to work as a single, won the title as best female singer with a band.

Double pollwinner Frank Sinatra (left) is seen with Doris Day and Tennessee Ernie (extreme right) on the set of "Young At Heart." The young man next to Sinatra is Pete Ausdan, Tennessee Ernie's number one English fan, who is on holiday in the States.

Pete Rugolo was selected the year's best arranger with Ralph Burns and Shorty Rogers following. Rosemary Clooney won a prize as top female recording personality of the year.

Jazz Stars... by MIKE BUTCHER

CHARLIE PARKER

HE has just been voted top altoist in the 1954 Down Beat poll, just as he was in 1953, 1952, 1951 and 1950. But this has been a bad year for Charlie Parker in other ways. He had a mental breakdown in September from which he still has not fully recovered, unfortunately.

The Dismal Dams, as always, are prophesying that he'll "never be the same again." It seems, however, that these long-faced gentlemen can know little about Parker's perennial tenacity, his indomitable will to win through.

They must have forgotten that Charlie suffered a similar collapse in 1946, spent almost a year in hospital—and then emerged artistically greater than he had ever been before.

Charles Christopher Parker was born in Kansas City thirty-four years ago. He first became attracted to the saxophone when he heard Rudy Valée on the air. His parents bought him a horn for his fifteenth birthday present. Within twelve months, he was playing it in public.

His technique had become outstandingly good by the time he settled in New York (1944)—but like all saxists he was sometimes plagued by an unyielding reed.

"We called him Bird," says Miles Davis, "because he used to squeak so much." He seldom squeaks now, but the nickname has survived.

In 1944, Bird was looked upon as "just another good altoist" by most people. Then the world woke up to his genius. His caustic, vibrato-less sound was emulated by thousands of reed men. You'll still hear it echoed

by Joe Harriott, Lou Donaldson, Sahib Shihab and countless others.

He pioneered a new melodic approach to jazz improvisation which trumpeters, trombonists, pianists and, of course, other altoists adapted to their own ends.

Most of them could only manage to repeat some of his simpler clichés—but in 1947 to play a little like Bird was to be in the swim. Entire brass and sax sections began to phrase exactly as he did.

It's impossible to explain in a few words, and in non-technical language, the revolution that Parker brought about in jazz practice. But you'll find traces of "Cool Blues" (Esquire 10-017), "Scrapple From The Apple" (Vogue LDE.016) or any other Bird title you care to name in broadcasts by Ted Heath, on Johnny Dankworth's records and at the next Sunday concert by almost any band at your local theatre.

Parker visited Europe in 1949, playing at the Paris Jazz Fair, and during the same year he signed a recording contract with Norman Granz. His discs made since then (with jazz quartets, string choirs, mambo bands, voices and woodwind) have therefore not been released in Britain.

Fortunately for us, however, he flew out of the Granz nest long enough to make two "Jazz At Massey Hall" concert LP's last year (Vogue LDE.040, 087) under the pseudonym "Charlie Chan."

Present plans are for him to visit Europe again next year if his health permits (see last week's NME). We're counting the days until—then—with our fingers crossed!



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NEW LABEL

A new re-issue label has appeared in the darker corners of Charing Cross Road. It is known as D.R.I.P. - issued by the Dubbers of Riot Inspiring Polyphony. For further details see the Girls' Own Monthly or the Chinese edition of the Beekeeper.

HISTORY

I often think about the fantastic nicknames given to famous jazz men. We know all about Jelly Roll Morton and his brother Meat Roll. But what about Horsecollar Draper? And Stump Evans. Then the famous Stuff Smith - what did he stuff, and where? Another poser is Pigmeat Markham; or is it? But the prize must surely go to George Smith - what an incredible name for a musician!

WHAT'S IN A NAME?

How do record companies think out the names for their labels? Recently I tracked down Kid Gloves, veteran cornetman and prolific recorder for the old Vocalion company. Here, right out of the horse's mouth, is the story of how this name came to be chosen. . . .

"Seems like there's kinda a new company just starting and they wanta make a few hot records. This would be around 1901, or maybe 1935. I'm not sure which, Anyway, it was a Friday and raining like stink.

"Well, these guys come into May Bee's sporting house to record some of us boys. They re-

corded other impressions, too, but not on wax. I can remember the line up quite clearly . . . myself, of course, and Joe Oliver, Louis Armstrong, Bunk Johnson, Roy Fox, Jack Jackson and Henry Allen. . . . No, I guess that's wrong. Them guys was all banjo players.

"Anyway, we had a good band and cut some fine sides. We played tunes I invented way back in '95 when I played tenth xylophone in Handy's mob; things like Slow Roll Blues - all real good Creole stuff.

"Things is getting on fine and dandy when in comes the cops. It takes 'em ten minutes to break in and takes Madam and her gals ten weeks to get 'em out again. A few sharp Johns pull their gats and there's a rare old shindy. Us guys in the band, we keeps playing till there's only three of us left. The place is getting doggone unhealthy and anyway we had run out of tunes. So we quits.

"As we bust outta the joint, one of the recording guys says 'Am I glad to be outta that Glory Hole' - least, that's what I thought; he said though some says different. But he drops his h's like nobody's business, this guy. So what we heard him say was 'Oriole.' What a swell name for our hot record series. And that's how they got the name Vocalion."

Next week we will let Punk Ronson - the man who made the first cigarette lighter (by removing the tobacco) - tell the story of Smoky Joe's records. [Oh, no, you won't! - Editor].

KITCHENPHONE has just issued "Vacation Blues/Folkstone Frolic" by Billie Holliday and her Long Weekenders. This is notable for the work of Billie's brother Half Holiday. Also new is "One O'clock Trump" / "Things That Go Burp In The Night" by the Seven Hot Air Men. The best, however, is "I Left My Cart At The Stage Door Canteen" by Dustman Hawkins. This really has atmosphere. All these are "Musts", unless you don't like them. Kitchenphone records are issued in Lapland and are unobtainable here.

RESEARCH DEPT.

(Or Collectors' Insulting Room) At great trouble, expense, and personal risk I am now able to publish the complete discography of Foul Mouth Jackson, the earliest blues singer since Boadicea. The four sides, scheduled for issue on Dekko, are - (1) Rejected by Hays Office, (2) Master destroyed by religious fanatics, (3) unissued, (4) Unprintable.

This may be hard on prospective Jackson collectors but it will save a hell of a lot of junk shopping.

COLLECTORS' KIT

Everyone should buy one of the new JUNKO collectors outfits. The kit comprises (a) Box of assorted record cracks, (b) Bulldozer Stylus guaranteed to remove all evidence of grooves, (c) Stickspraying device for depositing artificial dust layer, (d) Blurring Pad for rendering labels unreadable



No caption, no apologies. She has been voted by the NME male staff as the Girl We'd Most Like To Talk Turkey With this Christmas and if you can't recognise Diana Dors, we're surprised at you!

BAND CALL

Week beginning December 17

- SQUADRONAIRES**
Tonight (Friday), Shire Hall, Warwick; Saturday, Civic Hall, Nantwich; Sunday, Carlton, Norwich; Monday, Baths Hall, Sculthorpe; Thursday, De Montfort Hall, Leicester.
- SID PHILLIPS BAND**
Tonight (Friday), Windsor Castle; Saturday, Baths Hall, Cheam; Sunday, Empire Theatre, Kingston; Tuesday, Seymour Hall, London; Wednesday, Town Hall, Dewsbury; Thursday, Baths Hall, Keighley.
- BONNIE SCOTT ORCHESTRA**
Tonight (Friday), Town Hall, Crewe; Saturday, Festival Hall, East Kirby; Sunday, USAF Camp, Burtonwood; Wednesday, Modernists Club, Abingdon.
- GRACIE COLE ORCHESTRA**
Tonight (Friday) Corn Exchange, Colchester; Saturday, Heatham; Sunday, Pavilion, Bath; Wednesday, Ritz Ballroom, Swindon; Thursday, 400 Bathroom, Torquay.
- JOHNNIE GRAY BAND**
Tonight (Friday), Corn Exchange, Spalding; Saturday, Hadley Castle Works, Wellington; Sunday, USAF Camp, Greenham Common.
- VIG LEWIS ORCHESTRA**
Saturday, High Street Baths, Manchester; Sunday, Windsor Theatre, Bearwood; Tuesday, BBC.
- NAT TEMPLE ORCHESTRA**
Tonight (Friday), Festival Hall, London; Saturday, USAF Camp, Upper Meyford; Sunday, Empire Rooms, London; Tuesday, BBC.
- THE KIRCHIN BAND**
Saturday, Palais, Lowestoft; Sunday, USAF Camp, Sculthorpe.
- TONY ONOMIE BAND**
Tonight (Friday); Hull Saturday, Gillingham; Sunday, Feldman Club and Cafe Anglals.
- DON RENDELL BAND**
Tonight (Friday), Guildford; Saturday, Florida Club, London; Theatre Royal, Chatham; Tuesday, Cambridge; Thursday, Chippenham.
- KEN MOULE SEVEN**
Saturday, Florida Club, London; Sunday, Feldman Club and Cafe Anglals, London.

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JOHNNIE RAY IS A HIT IN A NEW HIT FILM

VONNE GODFREY, from Hollywood, rushes a review of the 'Show Business' movie

WITHOUT reservation, by far the best musical to come out of Hollywood in a long time is "There's No Business Like Show Business." The cast list boasts Ethel Merman, Dan Dailey, Johnnie Ray, Donald O'Connor, Marilyn Monroe and Mitzi Gaynor plus a host of fine supporting players.

Produced by Sol C. Siegel and directed by Walter Lang, with lyrics and music by Irving Berlin, this colour CinemaScope production is nothing short of superb.

It is a simple, family story

with a theatrical background. As the Donahues, Ethel Merman and Dan Dailey and their talented kids go through the heartbreak and laughs of family life in the theatre with outstanding performances by all.

Ethel Merman as the down-to-earth, philosophical mother, brings to the screen an acting job of extreme sensitivity, and together with the Merman style of song-beltting she reaches new heights as a star.

Dan Dailey as the husband makes his character lovable, warm, humorous and human. A good-hearted ham with great pride in his offspring, he turns in

a finely etched, completely believable performance.

Donald O'Connor, the cocky son whose life is on the verge of being messed up when he thinks his girl is turning him down, once again does a top-notch job, and his dancing and singing are, as always, of the highest calibre.

PRIEST RAY

Johnnie Ray's portrayal of the son who becomes a priest—a role that would be taxing to an actor of many more years' experience—proves that his dramatic talents are as fine as his well-known song delivery. The numbers he sings are wisely chosen to help him with his characterization, and it is highly pleasing to discover another facet

to this talented performer.

Mitzi Gaynor exudes vitality and charm in her role and in each of her production numbers once more confirms the fact that she is worthy of stardom.

Marilyn Monroe, as an ex-coatroom checker with theatrical ambitions, literally "arrives" as an actress of vast capabilities. If Miss Monroe has been criticized in the past for a lack of real talent, critics after seeing this performance will change their tune.

So much for the dramatic end of the picture—this is primarily a musical and as such the production numbers are presented with great imagination and good taste.

Sequences including "Alexander's Ragtime Band," "After You Get What You Want You Don't Want It," "Heat Wave," "Lazy," "A Man Chases A Girl Until She Catches Him," "Sailor Tattooed," plus some old Berlin favourites, are in lavish

form and all are attention-getters.

Johnnie Ray's "If You Believe," a sort of modern spiritual, gives a new slant to the appreciation of religion, and Johnnie's inimitable style is shown to the best advantage.

"There's No Business Like Show Business" will send people out of movie houses with a whistle on their lips, a song in their hearts and the satisfaction of seeing a really fine motion picture.



The score of "There's No Business Like Show Business," which is reviewed above, was written by American composer Irving Berlin. While in London recently, Mr. Berlin was caught by our photographer while he was playing over another of his numbers, "Sisters," with the Beverley Sisters, who later recorded it for Philips.

★ ★

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a

Merry Christmas

and a Happy

and Prosperous

New Year

★ ★

WALLY STOTT



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SUNDAY
6 p.m. Let's Go; 6.15 The Ovaltines' Concert Party; 6.30 Primo Scala; 6.45 Frankie Laine; 7 Songs for the Million; 7.30 Sunday Sing-Song; 7.45 Winifred Atwell Show; 8 Vera Lynn; 8.30 Take Your Pick; 9 Savoy Hotel Orchestra; 9.15 Curt Massey and Martha Tilton; 9.30 Ted Heath; 10 Time For a Song; 10.30 Bing Sings; 10.45 The Eddie Calvert Show; 11 Top Twenty. Midnight: Close down.

MONDAY
6 p.m. Monday's Requests; 7 Spread Your Wings; 7.15 Dan Dare; 7.30 Smash Hits; 8 Strike It Rich; 8.30 Your Mother's Birthday; 9 Hollywood Calling; 9.15 Anything Goes; 9.30 Perry Mason; 9.45 Scrapbook Of Songs; 10 Jack Jackson; 10.30 Records At Random; 10.45 Italian Music And Songs; 11.00 Programme Announcements; 11.5 The Bible Christian Programme; 11.15 Frank And Ernest; 11.30 The World Of Tomorrow. Midnight: Close down.

TUESDAY
6 p.m. Tuesday's Requests; 7.15 Dan Dare; 7.30 Penguin Parade; 7.45 Guess The Name; 8 Double Your Money; 8.30 What's New; 9 Treble Chance; 9.15 Curt Massey and Martha Tilton; 9.30 Perry Mason; 9.45 Friends And Neighbours; 10 Question Mark; 10.15 Edmundo Ros; 10.30 Records At Random; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY
6 p.m. Wednesday's Requests; 7 Accordion Time; 7.15 Dan Dare; 7.30 Family Album; 7.45 Soccer Survey; 8.00 People Are Funny; 8.30 Carroll Lewis And His' 'Dis coversies; 9 Doris Day; 9.15 The Deep River Boys; 9.30 Perry Mason; 9.45 Curt Massey and Martha Tilton; 10 Dreamtime; 10.15 Melodies From The Stars; 10.30 Records At Random; 11 Back To The Bible; 11.30 Swing Session. Midnight: Close down.

THURSDAY
6 p.m. Thursday's Requests; 7 Show Time; 7.15 Dan Dare; 7.30 Penguin Parade; 7.45 Musical Express; 8 Beat The Band; 8.30 Lucky People; 9 Melody Fair; 9.15 Ray Martin; 9.30 Perry Mason; 9.45 Friends And Neighbours; 10 Teddy Johnson; 10.30 Even-

SCOTS NOTES

THE Corner House Cafe, in Rutherglen, Lanarkshire, has installed a trio to play for customers on Sundays. It comprises Ian Macklin (guitar); Joe Irvine (piano) and Ken Cranmer (bass).

Glasgow's Crew Kelly is disbanding his trio, and Crew will be vocalist with Jim McHarg's Dixielanders when they open at the Lorne Ballroom Jazz Club in January.

The Clyde River Jazz Band, which has just completed a gig tour of Scotland as part of trumpeter Bill Paterson's Band Show, will play at a concert in Rutherglen Town Hall on December 29. Proceeds go to a children's fund. Vocalist Anita Page will be singing, and comedians Irvine and Harkins, also part of the Band Show, will also be on.

THE MAN WHO MADE A U.S. SENSATION



This photograph, taken at this year's Tin Pan Alley Ball, shows David Whitfield (standing left), who, last week, caused a nationwide sensation in America with his inspired singing on the Ed Sullivan "Toast Of The Town" TV show. Also in the picture are (standing) Maurice Taylor and Duke Valentine (who has also appeared on Sullivan's programme), and (seated) Tommy Sampson, Frances Day and Avril Angers.

FROM PARNELL TO GRAY

TROMBONIST Brian Perrin, who left the Jack Parnell Orchestra this week, joins Johnnie Gray on Monday next.

He replaces Derek Melvin, who is joining the pit orchestra for the new "Wonderful Town" musical.

Another change in the Gray band is that well-known West End bassist Stan Wesser also joins on Monday as permanent replacement for Bill Batt, who is now free-lancing in town.

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Christmas Air-mail from New York

NAT HENTOFF cables the latest news of the American musical scene

FANTASTIC FACTS ABOUT FRANKIE LAINE: This week, a feature article on Frankie Laine appeared in the "Saturday Evening Post," a magazine with a huge family circulation in the States. Among the remarkable figures disclosed in the article are these: Frankie earns close to \$500,000 (£170,000) a year in only 26 weeks of frantic work. Frankie is the top-selling American vocalist in nine foreign areas. He has sold almost \$23,000,000 (£8,000,000) worth of records. He averaged a hit record once every three months and won innumerable polls as the nation's No. 1 jukebox favourite. And here is Frankie's explanation

for his stunning success: "It's the pulse, the beat in what I sing. I just use my voice like a horn. I try to sing the way Louis Armstrong blows his trumpet." The author of the article, Dean Jennings, sums up the impact of the Laine hurricane by stating that if "there is any one personality facet responsible for this success, it is the surge of emotion with which Laine meets life and the lyrics of every song"

FILM NEWS: Nat Cole may have a leading dramatic role in a spy film starring Humphrey Bogart. Romantic actor Van Johnson has

written his first song, "It's A World," and Eileen Barton recorded it for Coral.

The filming of "Oklahoma" in the new Todd-AO wide-screen process has been completed after 107 days of shooting. The cost was about \$6,000,000 and the stars are Gordon MacRae, Shirley Jones, Gloria Grahame and Charlotte Greenwood.

Most recent California wedding following the colourful Vic Damone-Pier Angeli nuptials was the marriage of vocalist Marion Hutton (who used to sing with Glenn Miller) and music director Vic Schoen (who used to be married to Kay Starr and one of the Andrews sisters). Matron of honour was Marion's famous sister, Betty. Best man was Betty's fiancée, Alan Livingston, Capitol Records vice-president.

BROADWAY NEWS: Eartha Kitt scored a personal triumph when she made her Broadway stage debut last week as the star of "Mrs. Patterson." Though she sings some songs in the play, Eartha is principally a straight dramatic actress in this performance, and while the critics differed on the merits of the play itself, they all flipped for Eartha. Miss Kitt meanwhile is working on her autobiography which will be published by Doubleday.

Johnny Desmond, the young vocalist who spent some time in England during the war when he sang with Glenn Miller's Service Band, will have a lead role in "The Rodgers And Hart Song" which starts Broadway rehearsals January 15. His co-star will be film actress Evelyn Keyes. Charles Trenet is out of the Montreal gaol where legal difficulties with the producer of the "Hello Paro" show landed him. Trenet's gaoling was called illegal by a Montreal justice. Meanwhile, the show itself has yet to hit Broadway, having folded in unpaid bills out of town.

BAND NEWS: Ray Anthony is eyeing TV not only as a vehicle for his band but for himself as an actor, so there may be a series soon starring Ray in a situation comedy. The Tommy Dorsey band celebrated its 20th anniversary in the business this month. The Dorsey brothers, who have been together again since 1953, started their first orchestra in 1934, and Tommy has been a band-leader ever since.

SIDENOTES: It looks like Noel Coward won't be the highest paid entertainer in American night club history after all. Liberace will open the new Riviera Hotel in Las Vegas in April for \$50,000 a week. Previous record price was Marlene Dietrich's \$30,000 and the reported \$37,500 offered Noel Coward, included in the Liberace deal is brother George, who leads the accompanying orchestra.

This winter a new Frank Sinatra album will be released on Capitol featuring Frank and only a rhythm section in just "head" arrangements with nothing to be written out before the recording session.

THE JAZZ SCENE: Famed jazz pianist Al Haig has joined the Chet Baker Quartet and his name will be featured next to Chet's in the billing. Bob Whitecock replaces Carson Smith on bass. Owen Engel, 27-year-old former clarinetist with Paul Whiteman, Bobby Hackett and Billy Butterfield, will take his new combo to Europe on a tour of Army bases starting in March. Engel will feature compositions by European jazz writers and plans to record them on an LP as a means of promoting the internationalisation of jazz.

Marian and Jimmy McPartland will record a 12 inch Brunswick album of show tunes with background of woodwinds, harp and rhythm. Marian, a Capitol artist, is allowed to record the date with her husband under the terms of her contract. Jimmy will lead a jazz combo in another 12 inch Brunswick LP, which will be dedicated to a number of the great jazzmen who have died. Tunes long associated with such departed titans as Bix, King Oliver, Fats Waller and Bunny Berigan, will be featured in the collection.



Linah Dee (standing, left) and her All-Girls' Band, as they appeared at the Arsenal Supporters' Club Dance in London last week. Another picture of the stars present at these annual jollities can be found on page 9.

VARIETY REVIEW

A NEW type of stage offering is currently being given on the London halls by singer Margaret Kerr from Australia. Margaret is at Hackney Empire this week, and was at Chiswick last week.

Her offerings of songs old and new popular and classical, reach heights of real artistry in her magnificent rendering of "One Fine Day," which she sings in two languages.

This rendition is so good that one suspects that Miss Kerr's real metier is the concert platform, although she puts over current pops very convincingly, and has a pleasant and relaxed manner of announcing her songs.

Margaret's husband — well-known Australian arranger, conductor, and businessman, David Samuel — takes the baton in the pit for her Variety appearances.

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I will always treasure the memory and look forward to returning real soon.

With my Best Wishes for a Merry Christmas and a Happy New Year.

Most Gratefully,

AL MARTINO

WELL, we're up to our necks in it now, all right! In keeping with the current tendency to anticipate every annual event by about a fortnight (I refused my first Penny for the Guy on October 25!) the carol singers are out shattering the silent night with their "Silent Night," and Greetings are beginning to wing back and forth. For all I know, this column may well appear in the paper wreathed in holly and sleigh-bells.

I am faced with a problem—to find something seasonal with which to regale you during the next two weeks. Obviously, controversial matters must be shelved.

I have an Earl Bostic LP which is burning a hole in my shelf at this moment. Last week a reader accused me of "harsh prejudices," because I panned a Bostic EP. If space allows, I propose to pan the Bostic LP early in the New Year, so my correspondent has three weeks in which to scour his vocabulary for further accusations.

A thought occurs to me—why is it that readers only accuse one of prejudice if one criticises adversely? Why was I not accused of prejudice for praising the recent Hodges LP?

A moot point, which shall be mooted as soon as the season of peace and good will is behind us. Now let all be glad tidings of comfort and joy.

In the past, the Christmas period has been a cushy time for reviewers. All that was required of them was that they should get down from their shelves the handful of recordings which have appeared in the jazz lists during the year, and select from the small field various records of the year.

This year we have had a bumper harvest. Never has so much jazz been offered on disc before. And the field covered ranges from piano rolls made in 1908, through every highway and byway, to the present day.

Disc torrent

All of which is, of course, quite excellent for the record-collector who now has a vast selection of jazz at his disposal, and all the time in the world in which to make his choice.

But spare a Christmas thought for the record reviewer, into whose home records have been pouring in an unmitigated torrent for the past twelve months. By March, his shelves were full, and the beastly things were beginning to advance, like an army of squat, black beetles, across the living room.

Cataloguing and storing them was out of the question, as soon as one lot was out of the way, another descended.

By June, the floor was taken over.

except for a small channel between the door and the gramophone. By September, every flat space in the house was occupied, and he was eating his meals at the stove, straight out of a saucepan. Now the saucepan has gone. There was nowhere else to put the little EP records, and they fitted so perfectly.

It can't go on. Sooner or later, every record ever made will have been issued, every Lost Recording Date will have been found, every piano roll will have been transcribed. And the reviewer's life will once again return to normality.

Of course, we should be thankful for small mercies... unlike the old 78's, the new discs are unbreakable, and can be swept aside with a scythe-like movement of the foot if ever sudden emergency arises. But even this has its bitter side.

In the old days, in moments of acute stress (such as the arrival in the



Our Jazz Record Reviewer, Humphrey Lyttelton (standing, second from left) modestly leads his band at the Royal Festival Hall on the occasion of a recent concert. Wally Fawkes is on clarinet, Bruce Turner on alto, Micky Ashman (bass), George Hopkinson (drums), Johnny Parker (piano), John Pleard (trombone) and Freddy Legon (guitar and banjo)

Spare a Christmas thought for a harassed reviewer!



writes our Jazz Record Critic,
HUMPHREY LYTTTELTON

house of a record by the Firehouse Five), feelings could often be relieved by the deliciously crisp sound of shellac striking knee. And the period of meditation while the minute particles were laboriously extracted from the carpet, came as balm to the soul.

Nowadays, there is no such instantaneous relief. Long-players thrive on violence. And in the preparation of more subtle retribution, such as the heating of a poker to white heat in the embers of the fire, honest anger turns to cold, sullen brooding.

I am prepared to admit that if the Jimmy Dorsey "Dorseyland" LP had disintegrated against the living-room wall instead of ricocheting round the room and fetching up, impudently intact, on top of the bookshelf, my comments on it in this column would have been less bitter. Permanency is

a two-edged attribute! To return to the matter in hand. This year, there can be no question of making a choice for the Record of the Year, for the simple reason that there has been something for every-

body. However I am prepared to make mention, in various categories, of the records which stick in my memory.

For the Young Collector just embarking on jazz collecting, there are several invaluable LP's. First, the King Oliver selection entitled "Louis Armstrong with King Oliver," issued in London. These are essential records, recorded superbly.

Hardly less essential are the Louis Armstrong Hot Five LP's (I suggest the Columbia 12 in, as first choice) and the Jelly Roll Morton piano solos issued by Good Time Jazz, including "Winin' Boy," "Buddy

Bolden" and "Mamie's Blues." There have been excellent Johnny Dodds and Morton Band records, too.

For the older hand, who has all the "classics" and is beginning to look further afield, I recommend two LP's, both on London One is called "Blues and Stomps—Tommy Lannier," and the other "Louis Armstrong plays the Blues"—two outstanding releases.

In the contemporary traditional field, there is a lot of Bechet which is worth having, although the "New Orleans In Paris" LP on Vogue, with Lil and Zutty vies with the Bunk Johnson "Last Testament" LP on Columbia as the Year's Biggest Disappointment.

Year's record

Record of the Year, for my money, is the Kid Ory LP on Good Time Jazz, simply entitled "Kid Ory's Creole Jazz Band." This consists of hi-fi recordings made last year in Capitol's studios, and is the best band record to emerge in 1954.

The followers of Swing Music are not really this column's responsibility, but Traditionalists who can accept Modern Swing with a beat are recommended to buy the "Highlights" LP featuring the Ellington Band of '40 and '41 and containing such classics as "Koko" and "Cotton Tail."

Great stuff which this prejudiced old fig has cherished in his collection since they were first issued.

And that just about does it, except to say that Jug-addicts, Washboard-lovers and students of the kazoo are well catered for in the 1954 lists—likewise Ballad-and-Blues-boys, rag-timers and skiffers.

All round, this has been a year in which we can find it in our hearts to send unreserved Greetings to the record companies, who should be in the happy position of being loved by everybody.

Everybody, that is, except your record reviewer who announces, from his last refuge on top of the lavatory cistern, that if somebody doesn't put the bung in and stop the spate of records, soon he will go STARK, STARING MAD!

FILM BANNED —MUSIC O.K.

MARLON BRANDO fans must be gnashing their teeth at the fate in Britain of his starring vehicle, "The Wild One." This controversial movie has been banned by the censor here, on the grounds that it is "too violent." An edited version may yet be shown, but this is by no means certain at present.

"The Wild One" is the story of a youthful gang leader in Los Angeles. His mob roars through the city on motorcycles, terrorising the populace and wrecking property.

Eventually a man is murdered and Johnny (the gang-leader, played by Brando) faces a manslaughter charge. He is acquitted, but the film does not fall into the trap of a conventional happy ending.

Of particular interest to NME is the musical score to "The Wild One," written by Leith Stevens. Despite the ban on the film, the



MARLON BRANDO

music is available here, published by Mills.

Among the featured numbers are "Scramble," "Chino," and "Beetle," all based on modern jazz patterns, all reflecting the tougher side of contemporary life.

An EP record of the film's music, played by a Shorty Rogers group, has been marketed by HMV, and a further LP (on American Decca) directed by the composer may be released in Britain next year.

Although he is not a well-known figure in European musical circles, Leith Stevens has many years' professional experience in America.

During the 'thirties he was musical director of the CBS "Saturday Night Swing Show" radio series. Then he settled in Hollywood, concentrating on motion picture work.

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P.M. 12.30 Carols From Kindergarten; 2.05 Highway Of Melody; 3.30 Air Force Choir; 4.00 Frank Sinatra; 4.30 Request Parade; 5.05 Jack Benny; 5.30 Amos And Andy; 6 Hall Of Fame; 6.30 Vaughn Monroe; 7.05 Our Miss Brooks; 7.30 Greatest Story Ever Told; 8 Music By Mantovani; 9.35 The Messiah; 11.05 Melody Go Round.

MONDAY
A.M. 5.05 Hillbilly Gasthaus; 6.15 Today's The Day; 6.30 Tips And Tunes; 7.05 Forward March, Curt Massey; 8 Jack Benny; 8.25 Julius La Rosa; 8.45 Johnny Mercer; 9.05 Merely Music; 10 Jane Pickens; 10.30 Noon Request Show; 11.55 Tri Service Choir.
P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Howard Barlow Presents; 4 Santa Claus; 5 Under The Christmas Star; 6 Music In The Air; 7 News Window; 7.30 Meet Mr. McNutley; 8.30 Bing Crosby; 9 The Whistler; 9.45 Blues For Monday; 10.05 Carlos Molina; 10.30 Late Request Show; 11.05 Late Request Show.

TUESDAY
A.M. As for Monday, except 8 Bing Crosby.
P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Messkit Matinee; 4 Santa Claus; 5 Under The Christmas Star; 6 Music In The Air; 7.05 Doris Day; 8.30 Hollywood Music Hall; 10.15 Bob Snyder; 10.30 News Roundup; 11.05 Late Request Show.

WEDNESDAY
A.M. As for Monday, except 8 Peter Lind Hayes.
P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Operas Of The World; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 American Music Hall; 4 Santa Claus; 5 Under The Christmas Star; 6 Music In The Air; 7.05 Gordon MacRae; 7.30 Twenty Questions; 9.45 Mood For Moderns; 10.30 Late Request Show; 11.05 Late Request Show.

THURSDAY
A.M. As for Monday, except 8 Gordon MacRae.
P.M. 12 Martin Block; 3 Music From London; 4 Santa Claus; 5 Under The Christmas Star; 6 Music In The Air; 7.05 Herb Shriner; 7.30 Dragnet; 9 12th Air Force Orch. & Chorus; 10.05 Les Elgart & Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

FRIDAY
A.M. As for Monday.
P.M. 12 Martin Block; 3 Music From America; 4 Santa Claus; 5 Under The Christmas Star; 6 Christmas In The Air; 7.05 The Aldrich Family; 7.30 Dickens Christmas Carol; 8.30 Mario Lanza; 9 Suspense; 9.45 Christmas Fast; 10.05 Navy Choir; 10.30 Story Of Silent Night; 11.05 Midnight Mass.

SATURDAY
A.M. 5.05 Hillbilly Gasthaus; 6.30 Top Of The Morning; 8 German Carols; 9.05 Merely Music; 10.30 Noon Record Show.
P.M. 12 Open House; 1 Open House; 3.30 Let's Pretend; 4.50 Christmas 'Round The World; 6 Music In The Air; 7.05 Bob Hope; 7.30 Ozzie And Harriet; 8.15 Phil Harris; 10.30 Late Record Show; 11.05 Late Record Show.

LEN HUNT IN 'LONDON TOWN' TV SOHO SCENES

LEN HUNT — former West End drummer and nowadays drum manufacturer whose Archer Street works have become quite a legend in the profession — will be seen as an "actor" next Tuesday (21st), when he and his famous drum emporium feature in TV's "London Town."

Len will be talking, acting, and playing drums; he will demonstrate the powers of his works by making a pair of drumsticks, and he will show viewers that he hasn't lost any of the old technique by putting over a drum duet with Eric Delaney. More unexpected still, BBC notability Richard Dimbleby will be seen and heard playing a solo on one of Len's vibraphones.

A complete replica of the Hunt drum shop will be built up from photographs, in the TV studios; and a film, which has already been shot in the Archer Street works, will be shown jointly with Len Hunt's personal appearance.

This edition of "London Town" deals entirely with Soho. Walking through Archer Street after a visit to the Windmill Theatre—which also appears in the production — TV producer Stephen MacCormack chanced to wander into Len Hunt's, and felt that the old-time drummer, whose shop contracts to provide innumerable drums and percussion effects to various BBC departments, would be ideal material to show one of the romantic success stories of the Bohemian quarter of London.

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THE NEW BANDS of 1954

At least half-a-dozen important new bands have been formed in Britain during 1954. By "important," we mean that they have been widely heard both in London and the provinces, that they have broadcast and recorded, that their foundations seem firm enough to keep them intact for some time to come.

It's significant that all of these bands are either uncompromising jazz units, or at the very least have jazz-inclined repertoires and styles.

The groups we have in mind are the Ken Moule Seven, the new Tony Kinsey Trio, the Tommy Whittle Quartet, the Don Rendell Sextet, the Eric Delaney Orchestra and the Tony Crombie Band.

To these may be added several new Dixieland groups including Alex Welsh's, Ken Colyer's and Chris Barber's.

We are going to set down a few words about each of these groups, first the modernists and then the traditionalists. The order in which we deal with them is more-or-less chronological, taking the first-formed first.

It was with the birth of 1954 that the Ken Moule Seven made its bow, although rehearsals had been taking place during the month or two before that. Ken is an experienced musician, having played piano and arranged for such top-ranking maestri as Ambrose and Frank Weir.

He walked into bandleading with his eyes wide open, and from the start he tempered his developed music ideals with a liberal peppering of commercialism. This does not mean, of course, that he aims to be a Lombardo or Silvester. Ken's crowd-catching tactics comprise simple, catchy arrangements, vigorously interpreted, of tunes which are mostly familiar to his audiences.

He cuts a unique figure in front of his outfit or at the piano stool with his gaunt frame, sad eyes and surprising energy. His fans love



Eric Delaney leads a section of his new orchestra.

him—and they also love his slender, physically active, vocally hip singer, Cliff Lawrence.

THE Tony Kinsey Trio, which now comprises Bill le Sage (vibes and piano), Sammy Stokes (bass) and Tony himself (drums) with altoist Joe Harriott as resident "guest" soloist, has only one

point of contact with the three-some led by Kinsey a year ago—hence its inclusion in our New Bands survey.

That one point of contact is Sammy Stokes, who was in Tony's 1953 Trio with pianist Dill Jones and tenorist Tommy Whittle. This May, however, Tommy and Dill broke away to form a quintet of their own.

The Kinsey-ites took up resi-

dency at the Flamingo Club, the Whittle men at Studio '51, both in the West End of London.

Both groups also venture out of town occasionally, and make an appearance every now and then on the concert stage.

The Kinsey Trio and Whittle Quintet (remaining members of which are Harry Klein, baritone, Joe Muddel, bass, and Eddie Taylor, drums) sound completely dissimilar, yet their aims are alike.

They both feature skeleton arrangements as opposed to disorganised jamming, using pre-conceived opening and closing choruses in their routines to sandwich long strings of solos.

Neither group makes any kind of a play for the non-jazz public, yet they have both built up large fan followings.

DON RENDELL bears even less resemblance to the old-fashioned showman-leader than Kinsey and Whittle. Don weaves his tenor sax through the air expressively as he blows it, but that's just a natural thing for him. He'd really rather not make any announcements, but speaks quite lucidly when he has to. He'd much rather play "I Fall In Love Too Easily" than "Seven Eleven," but will do full justice to the latter if anyone requests it.

Less fortunate than Kinsey or Whittle in that he has no resident berth in town, Rendell keeps his music maybe less public-slanted than theirs. He believes (correctly) that jazz must be relaxed to be good, so he and his boys blow quietly, easily. The arrangements they feature are intricate, musicianly, free from obvious crowd-catching devices.

Three of Don's sidemen have been with him since the Sextet was formed in the spring; pianist and co-leader Damian Robinson, baritone saxist Ronnie Ross and flugel-horn man Dickie Hawdon.

Bassist Pete Elderfield and drummer Benny Goodman are newcomers to the group at the time of writing. But it looks as though they'll be able to stay. Bookings are coming in nicely.

THE Eric Delaney Band, with its five trumpets, four reeds, three rhythm and two singers is the biggest of this year's new bands. The most commercial, too, although those scores in the books by Jimmie Deuchar and others may not be fully understood by the uninitiated.

Eric's slick drumming and pounding tympani are saleable

factors; however, and his repertoire includes far more Tin Pan Alley products and dancing school choices than those of the leaders we have so far covered.

Unlike the other 1954 bands in this survey, Eric's has been passed for dance-music as well as jazz broadcasts by the BBC. His records have outsold those of his competitors (remember "Oranges And Lemons"). He thinks in terms of big business.

In the vocal department, Eric has the services of two nationally-known artists—one of whom, Derrick Francis, used to be his colleague in the Gerald O'Keefe Orchestra. Marion Williams recently left Oscar Rabin to become Delaney's girl singer. Her fine voice and phrasing are equalled by her personal beauty.

Outstanding among the band's instrumentalists are trumpeters Bert Courtley and Albert Hall, tenorist Jimmy Skidmore and bassist Jack Seymour. The trumpets, as a team, have brightness and punch. The reeds and rhythm complete a polished ensemble.

Within a matter of months Delaney has taken his place right alongside Ted Heath, Jack Parnell, Johnny Dankworth and Ken Mackintosh in the big-band field.

MENTIONING Ted's name strangely enough, gives us a logical bridge to the last of our new modernistic leaders, for drummer Tony Crombie made his first recording with Heath, depping for Jack Parnell while the latter was busy taking a vocal on "Dickory Dock."

Tony then played in just about every British modern jazz club, sometimes nominally fronting groups of his own. He spent all of 1953 and most of 1954 with the Ronnie Scott Orchestra, then left in October to start a similar-styled group of his own.

The Crombie band swings lustily (but it really *does* swing!) through an interesting series of arrangements penned by Tony himself and several of his men; mostly trumpeters Les Condon and Dizzy Reece and pianist Harry South.

Like Eric Delaney, Crombie relies to a great extent on his drumming to sell his band—much more so than Jack Parnell, for instance. He does not take many drum solos, but his prominence in the group's ensembles and behind the outpourings of other soloists makes it unnecessary for him to hog the spotlight alone.

He has a strong singing team comprising Annie Ross and Bobby Breen, though Bobby will need some more experience before he reaches his peak. Annie, however, has surely reached hers!

Her voice isn't exceptionally good, but there's so strong a character about her singing, so much knowledge of purpose, so fascinating a charm that the first consideration is completely unimportant.

SO much for the *avant garde* brigade. Now we come to the traditionalists. Like the current

Kinsey and Whittle groups, the new bands of Ken Colyer and Chris Barber came about when a former unit split into two parts. Chris used to play trombone with Ken.

Neither was completely satisfied with the set-up. They went their separate ways in May—and Chris Barber's Jazz Band and Ken Colyer's Jazzmen are the twin results.

Ken is proud to be called a jazz purist, and his band must be judged by its endeavours. The leader played trumpet for a while in New Orleans with pioneer jazz musicians. He now leads an outfit which tries to sound—and, we feel, succeeds in sounding—as much like a New Orleans folk band as possible.

The Barber band is much slicker than Colyer's, much more acceptable to the average 1954 ear. Chris studied at the Guildhall School of Music, is a proficient, individual trombonist. His colleagues possess at least some working familiarity with non-folk music.

Chris makes a feature of the "skiffle group" within his ranks, led by guitarist/banjoist Lonnie Donegan and comprising all kinds of washboards and similarly non-legitimate instruments.

This is good fun, and we don't think Chris will mind if we call it a good gimmick. He's that much in line with present-day show business!

THE Alex Welsh Dixielanders also favour an amended kind of traditionalism, somewhat more modernistic than Barber's in various respects. He maintains the "conventional" front line of trumpet (his own), trombone and clarinet, but in the rhythm section he uses piano, bass and drums—just as Charlie Parker does!—in place of the strictly non-progressive piano, banjo, tuba and drums.

He is a good trumpeter, not unlike Bobby Hackett in his melodic contours and gentlemanly sound. His band is willing to experiment, to depart from formula.

It may or may not be significant that Radio Luxembourg considered it worthwhile to give the boys a broadcast. They have also visited the BBC studios at least three times.

At this point we take leave of the new bands of 1954, with a passing apology for having left out more localised units, such as the Eric Lawe outfit at Wimbledon Palais.

If we had departed from our rules of "must record, must have broadcast, must have toured," our list would have been an endless one!

A prophetic glance at 1955 is hard to make, but at least we can report the whisper that trumpeter Jimmie Deuchar will be launching a full-time band pretty soon.

It will be yet another jazz-inspired band. That's the general rule nowadays, as we have noted. The time is surely ripe for another Cyril Stapleton, a new Joe Loss to come into focus and restore the balance. But where is he? At present, we have no idea!



Tony Crombie (at the drums) and some of his new band. Trumpet star Kenny Baker is whispering sweet nothings in Tony's ear.

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CHAPLIN'S THEME FROM 'MODERN TIMES'

SMILE SOMEBODY

PARTS READY SOON

BOURNE MUSIC LTD. 21 DENMARK STREET, LONDON, W.C.2

PROWSE AUGMENT—Bumped into Cyril Shane of Keith Prowse the other day. Cyril tells me that everyone is settling down nicely in the new KP premises at 90, New Bond Street. Latest recruit to the firm is arranger—MD Jackie Brown, who has been placed under contract as staff arranger.

TWO NORMANS—TWO SONGS—The new Norman Wisdom picture "One Good Turn" opened last night (Thursday) at the Odeon, Leicester Square, and is bound to be a tremendous Christmas attraction for holiday crowds.

Included in the score for the film are two songs "Please, Opportunity" by Norman Wisdom himself, and "Take A Step In The Right Direction" by Norman Newell. Wisdom has recorded both numbers for Philips, and if the film is as successful as was "Trouble In Store," both Normans can look forward to a Very Happy New Year indeed!

STARS FOR 'STAR IS BORN' PREMIERE—Further to our comments the other week about "A Star Is Born," it looks as though Warners are determined to make the premiere the most brilliant star-studded film occasion London has known for years.

It is hoped to recreate scenes like those at the beginning of the film, with searchlights outside the theatre and interviews with the stars as they arrive being broadcast to the crowds.

As Judy Garland herself is infatigating, she won't be able to make the trip, but we believe James Mason may be flying over for the occasion.

DEAR OLD PALS—Recently broadcasting with Cyril Stapleton and the Show Band were vocalist Denny Dennis and comedian Sam Costa. This "reunion" must have stirred up many war-time memories for Cyril, Denny and Sam, as they were altogether in the same RAF dance unit when serving in the Shetlands.

PARTY PACKET—With Winifred Atwell's recording of "Let's Have Another Party" selling like hot cakes everywhere, Francis Day and Hunter—who publish the songs contained in the selection which Winnie plays on the record—are offering a special Christmas pack, containing a copy of the record, a copy of the words and music, and a coloured picture of

Winnie, for only 7s.

The whole thing is attractively wrapped in cellophane with Christmas sealing tape, and makes an ideal gift for an Atwell fan. And it's a smart idea on the part of the F. D. and H. staff too.

STORM SUFFERERS—Victim of the severe storm which swept over London recently was well-known trombonist Jock Bain. His Willesden house was struck by lightning which caused a large chimney stack to crash through the roof tearing a gaping hole seven feet wide in one of the rooms.

Fortunately, no one was in the room at the time and the local fire brigade worked on until 2 a.m. clearing the debris and helping to make temporary repairs against the howling wind and rain. Incidentally, 208 disc jockey Geoffrey Everitt's Golders Green home was also severely damaged by havoc

Gossip



Above: What better present for Santa Claus to bring glamorous Mercury recording star Patti Page than a "Mama Doll," in celebration of the success of her fine recording of the song?

Left: Vera Lynn (right), is the guest star in Granada Cinemas' "Babes in the Wood," which opens on December 27 at Tooting. Sally Barnes (left) and Hal Monty (at back) are also featured.



with whom he was associated as staff arranger for a long time. Incidentally, Arthur would be pleased to meet any of the boys should they wish to call in any of the above mentioned hotels when he is appearing.

A-PAUL-ING!—That great Canadian vocal group, the Johnny Paul Trio, were some weeks ago promised a TV spot on "Garrison Theatre" for Saturday, December 18. "We'll send the contract on to you," said the BBC.

A week or so later came a phone call from the BBC "Sorry, but your TV spot has been cancelled." No explanations. Just "cancelled."

In this week's "Radio Times" there is the programme for tomorrow's (Saturday's) "Garrison Theatre" programme No Johnny Paul Trio, but—the Hedley Ward Trio.

This is just one of the tough breaks that the Johnny Paul Trio are getting. No wonder they are talking of breaking up.

THANKS FROM DON—The NME had an interesting letter from Don Cornell's manager, Mannie Greenfield, recently.

"Don and I will always consider your paper as Don's staunchest booster on your side of the Atlantic," said Mannie. "My sincere thanks for your wonderful co-operation in behalf of Don."

Don arrives in Britain on or about March 15, to commence the variety tour details of which have already been given in the NME.

FAN MAIL FOR MORLEY—Within a few days of our publishing a story about Dennis Morley, the singing window-dresser of High Street, Tooting, Dennis had received over fifty letters from fans wanting autographs and photographs.

Now we hear that several managements are interested in this lad, and one or two offers have already been made for him to embark on a full-time professional career. There are even whispers that Ted Heath may be interested.

It seems to us that this might be a very good idea, too, for as a possible successor to Dennis Lotis, the other Dennis has got the same type of first-class visual appeal, as well as having a good singing voice into the bargain.

GENEROUS EDDIE—When the "Off The Record" show closed at the Victoria Palace on Saturday night after five months in Blackpool and one in London, star of the show Eddie Calvert presented huge bouquets of flowers to the principal ladies of the cast.

In addition, every member of the cast received a gift from Eddie; not

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BILL COTTON, TED RAY & AUDREY JEANS, STARGAZERS, LEONARD HENRY, GLADYS HAY, JACK WHITE, FRANK BARON, PAUL MARTIN, STAN WYLLIE, HARRY PARRY and RADIO LUXEMBOURG

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Even the line of chorus girls was missed out. Celebrating afterwards at the Coconut Grove, Eddie continued in this generous vein by buying a 'bottle' of whisky for the members of the Edmundo Ros Orchestra. And when Edmundo introduced Eddie to the patrons the Golden Trumpet man found himself signing autographs for scores of people, including Lord Bedford.

GENEROUS AL—When Al Martino concluded his seven-month British tour with two concerts at Barking last Sunday, he marked the occasion by giving away practically all his stage clothes.

Drummer Don Delaney, who has been one of the musicians touring with Al throughout the seven months he has been here, was the lucky recipient of Al's dress suit; dress shoes, bow-tie, cuff-links and tie clip all went to grateful fans at the stage door.

SCRIPT MATERIAL—Chatting to "Take It From Here" scriptwriter Denis Norden the other day, I was interested to hear that he's a regular NME reader every week.

Apparently, he finds us invaluable for topical material about Tin Pan Alley, and any readers who listen to this popular radio show—or the Braden show, with which Denis is also concerned—will know that some of the funniest material is that dealing with popular recordings and personalities in the music business.

ASMAN OPENS UP—Bearded, garrulous Jimmy Asman achieves a life ambition next Monday (20th), when he opens his own emporium devoted exclusively to jazz records at New Row just off London's St Martin's Lane.

For years past—jointly with many other activities—Asman, jazz columnist and vehement champion of "purist" jazz, has sold the records of his favourite music from North of Oxford to South of Oxford Street. Now, at last, he has a place which is unique in that it is "unashamedly a jazz shop."

To make James completely nappy.

Lord Donegal will perform next Monday's opening ceremony at 11 a.m., and both Humphrey Lyttelton and Johnny Dankworth will try to get along.

MURRELLS BACK—Back in the publishing fold after several months' absence is exploitation man Norman Murrells, who joined the staff of Maddox Music this week. He recently returned from a continental trip during which time he acted as piano accompanist for U.S. Army shows. Norman is, of course, well known in the Alley as a song writer. A recent hit of his, composed with his father, Joe Murrells, was "I Know You're Mine," recorded by Dickie Valentine. Cleo Laine and Betty Driver.

SOCCER STARS—Your Alley Cat spotted a number of musical personalities at the Arsenal match with Charlton on Saturday.

Looking around, I could see Robert Earl; Cyril Shane; the Bill Cottons, senior and junior; Mr. and Mrs. Johnny Johnston, Alma Coe, Billy Tennent, Jimmy Phillips, Leslie Grade, Will Collins, Bernard Delfont, Bill Phillips, Geoffrey Everitt, Maurice Kinn, etc.

It was Alma's first-ever soccer match and, if she can't tell a waltz from a tango, one hopes she can tell football from cricket.

MUSIQUE POUR VOUS—Latest "Mood Music" LP to be issued in America by RCA Victor is of "Music for Courage and Confidence"—which goes into the catalogues alongside such intriguing titles as "Music to Work or Study By," "Music For Two People Alone" and "Music For Faith and Inner Calm."

Perhaps it's not too much to expect that one day we'll be hearing of an LP called "Music for Those Who Don't Want to Listen"?

TORME TRY-OUT—I hear Mel Torme has made himself a whole heap of new friends with a new-style act he's trying out in cabaret.

PICKWICK

ANOTHER NEW "HIT" SONG
"THE FINGER OF SUSPICION"
Recorded by DICKIE VALENTINE on Decca

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ASIA MINOR

Recorded by WINIFRED ATWELL (Phillips)
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INDISCRETION

JO STAFFORD and LIBERACE (Phillips)

TILL YOU'RE MINE

VAL VALENTE (Phillips)

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DAWN AT NIGHT—Appearing in West End cabaret this week is vocal star Julie Dawn. Julie is delighting audiences at the fashionable Selby's restaurant in Hanover St. W., this week and I understand has several London cabaret dates lined-up.

BYE BYE GUY—Great efforts were made to arrange for Guy Mitchell to undertake a farewell broadcast with the Show Band last Monday, but, unfortunately, as Guy was due to leave for America on the following day it just could not be done. Pity, as he was such a success in his last appearance in the show.

BRIGHT RAY—It is nice to hear that vocalist Ray Burns is getting some well-deserved breaks. Following his recent successful broadcasts with the Show Band, Ray has scored quite a hit with his recordings, on the latest of which he receives fine vocal backing from the Coronets ably accompanied by Eric Jupp and his Orchestra.

BUSY BIRKBY—Had a long and interesting chat with Arthur Birkby, well-known saxophonist who was formerly with Geraldo, Jack Payne, Joe Loss and who latterly led his own octet regularly on the air.

Arthur is now fronting his own band which comprises three saxes, three rhythm, one trumpet and two vocalists and plays regular dates every week at the Castle Hotel, Richmond; Bull Hotel, Sheen, and the Park Hotel, Hanwell.

Apart from his bandleading activities, Arthur continues to carry on freelance, arranging and still does quite a lot of work for Chappell's.