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**MEET THE MUSICIAN OF THE YEAR!** — *See page 3 inside*



LITA ROZA



*You voted them your Favourites!*



DICKIE VALENTINE



DENNIS LOTIS

Our front page pays tribute this week to some of the outstanding winners of the NME Poll, the results of which were announced last week. Pride of place goes to Ted Heath and his Music (above) who, for the third successive year were voted Britain's No. 1 Large Band. And two vocalists who made their names with the Heath Band topped the Poll, too—Lita Roza (top left), and Dickie Valentine (top right), voted your favourite female and male vocalists, respectively.



At the foot of the page is a new action photo of the Stargazers, who won the Vocal Groups Section, and on the right of their picture is Joan Regan, runner-up in the Female Vocalists' division. Only just behind Joan came Alma Cogan (centre of the page). Centre left and right are Dennis Lotis and David Whitfield, who finished second and third, respectively, to Dickie Valentine. Finally (bottom left) comes Eric Delaney, who was voted Musician of the Year as well as runner-up in the Drum Section.



DAVID WHITFIELD



THE STARGAZERS AND (above) ALMA COGAN



ERIC DELANEY



JOAN REGAN

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FRANKIE AND THE FAN

Several readers have asked for more news and pictures of Frankie Laine. Now, we do not usually make a practice of printing pictures of stars with fans — not privately taken ones, that is. For one thing, they're usually not good enough pictures to reproduce well.

But this week we're making an exception, and on this page you'll find a photograph of Frankie Laine, his wife Nan Grey, and a young Birmingham fan, Mavis Taylor, who is only 15.

In sending us the picture, Mavis wrote: "My perfect week was during Frankie's visit to the Birmingham Hippodrome. I had tickets for every night, first house; his manager took me backstage to stand in the wings and watch Frankie every second house."

"Then one evening Frankie took me through to his dressing room to meet his lovely wife, Nan. Enclosed is a photo taken outside the theatre of Frankie, Nan and myself; I thought you might like to see it, and it may be of interest to other Laine fans."

We'd like to thank Mavis (who, by the way, lives in Elms Road, Birmingham, 32) for sending us the photo. At the same time, though, we would ask readers not to send us pictures unless they're really top-quality photographs.

BRIGHT IDEA

Here's a very bright suggestion which some of the London jazz clubs might like to take seriously. Mr. H. W. Swaffer (nephew of the one and only, we understand, of Harcourt Road, Uckfield, Sussex, writes: "My chief point concerns the week-end of the NME-Pollwinners' Concert. I attended last year's, and having my ticket for this year's event look forward to an equally good show."

"Now many people like myself must come up from the country and in order to be at work on Monday must travel back immediately after the show. Could not the jazz clubs put on a mid-day session for us country folk who are unable to stay for the evening one? Perhaps they

TALKING POINTS

Readers' letters' analysed

by PIP WEDGE

could even run an all-night session the night before—but, please, not with the groups we are to see at the concert."

This seems to us like a very practical suggestion. How about it, jazz clubs? If you like to arrange the sessions, we'll see that the fans know all about them.

KIRCHIN IN THE KITCHEN

"I have just been listening to the Kirchins Band broadcast," writes a Burton-on-Trent housewife, Mrs. Betty Gibson, of Linton Road, Castle Gresley, "and I just had to sit down and write to say please when will these up-and-coming band-leaders realise that at 11.30 on a Saturday morning 65 per cent of their listeners are housewives?"

"I had the Squadraires on from 11 o'clock, and what a difference! A much better balanced programme, not every other number a mad crazy swing piece, but a little of everything. So please tell the Kirchins, when broadcasting, to think of the listeners they are playing to; if it's Jazz Club, well, all well and good, but who wants crazy number after crazy number at 11.30 in the morning? Not me!"

Passed to the Kirchins for any necessary action!

POLL CATS

Last week's NME Poll results have caused considerable interest everywhere, it seems. But one of the most often-repeated pleas from our readers seems to be for a Poll which includes American artists as well.

"Why doesn't NME run a Poll which includes American artists, or devoted entirely to Americans? We read the results of the 'Down Beat' Poll in NME, but I for one would like to know the British public's opinion of American musicians and vocalists."

This comes from Miss Frances Hinton, of Nutfield Road, Cricklewood, London, N.W.2.

"The NME is a wonderful paper," says Miss Marian Rosen, of Long Lane, Finchley, N.3. "But why, oh why doesn't it organise a poll in which we can vote for British AND American stars? Just think of the enormous response you'd get if we could vote for Messrs. Mitchell, Ray, Laine, and Rosie Clooney, Doris Day, etc."

But then Miss Rosen indulges in a spot of wishful thinking with:

"If you do by any chance organise this Poll, wouldn't it be wonderful if you could get all the Pollwinners together for a concert? It would go down in history as the first time when all the very best stars of Britain and America came together for their public through the influence of a paper."

No comment.

CALLING ALL PIANISTS!

Here's what looks to us like a constructively-built criticism of modern pianists. It comes from Eddie Barton, of Brighton Terrace Road, Sheffield, 10.

"Is there no real original pianist in England any more?" he asks. "This one-handed technique so beloved of our modern jazzmen, far from being impressive, proves that the artists haven't learned to play their instruments properly, otherwise they would not be reduced to expressing their ideas on a theme in a meaningless flow of unnecessary notes."

"The sloppy right-hand-only idea, coupled with jabbed chords in the left hand, becomes hideous after a while. As for the endless imitators of the one and only George Shearing, his sickly-sweet semi-commercial stuff is hardly a practical basis for creative musicianship."

"Pull yourselves together, you pianists, and stop wallowing in second-hand ideas. Let the light into the festivity of copied styles. For Heaven's sake get some originality and overcome this one-handed piano style so beloved of Haig, Shearing and their innumerable imitators."

"Viva jazz, and give George Shearing a rest. He's put back the cause of piano jazz twenty years, and unless the lethargy is overcome, piano jazz in England is lost!"

PAGING HEATHER RALPH

Although we don't usually make a habit of printing "please can you put me in touch with . . . ?" requests, we are breaking our own rule this week to ask Miss Heather Ralph of London to contact Mr. Fred Roberts, President of the Mr. Rhythm Club, Reading, whose



Left to right: Frankie Laine's charming wife Nan Grey, Frank himself, and 15-year-old Mavis Taylor, of Birmingham. For the story behind the picture, see the first letter on this page.

address is 16, Dulverton Gardens, Reading.

Mr. Roberts has lost Miss Ralph's address, and wants to write to her about the club.

FISHER GIRL

"I think it's time the Eddie Fisher fans had something to say," says Eddie Fisher Fan Club President Phyllis Benz, writing to us from 946, Garratt Lane, Tooting, S.W.17.

"Each week in your paper we read of Frankie Laine, Dickie Valentine, Margaret Downey's much-talked-about Johnnie Ray, and many others, but never anything on dear Eddie. I do not dislike these other singers; 'live and let live' is my motto, but I'm just fed up with reading about them."

"O'Fisherly yours" (ouch!). We'll see what can be done, Phyllis.

VAL VALENTE

"I feel I've just got to write to you again, as I've just heard a new singing star on Radio Luxembourg. His name is Val Valente, the new Philips sensation."

Writer of this paean of praise is Gary Williams, of Sketty, Swansea, Glam.

"This boy has got everything, including a superb voice; I guarantee that he'll be knocking the Frankie Laines, Guy Mitchells and the Johnnie Rays out of the best sellers soon—I don't think he can miss the jackpot."

Gary expects trouble from the supporters of the other singers he mentions, but, he says, "anyway, who cares?"

DELANEY DELIGHTS

The Eric Delaney Band's broadcast has brought forth a stream of enthusiastic letters.

Alan Kerle, for example, of Allah Send, The Ley, Box, Wilts, says: "I must write to congratulate the new Eric Delaney Orchestra on a terrific broadcast. In my opinion, this orchestra will go a long way up the popularity ladder."

"This being his first broadcast, his singers Marion Williams and Derrick Francis did exceedingly well and I should not be surprised if his arrangement of 'Oranges and Lemons' was high up in the Hit Parade very shortly."

"Watch out, Heath and Dankworth fans; the Eric Delaney Orchestra is right behind you!"

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY A.M. 7 Sunday Circus; 9.05 Front And Centre; 9.30 Symphonette; 10.30 Sunday Syncope.

P.M. 12.30 Hawaii Calls; 2.05 Highway of Melody; 3.30 Serenade in Blue; 4.00 Frank Sinatra; 4.30 Request Parade; 5.05 Charlie McCarthy; 5.30 My Friend Irma; 6.00 Hall of Fame; 6.30 All-star Parade of Bands; 7.05 Ozzie And Harriet; 7.30 Inheritance; 8.00 Music By Mantovani; 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; 7.15 Curt Massey; 8.00 Charlie McCarthy; 8.25 Julius La Rosa; 8.45 7th Army Presents; 9.05 Merely Music; 10.00 Meet Millie; 10.30 Noon Request Show; 11.55 Les Paul. P.M. 12.30 Strictly From Dixie; 1.00 Outpost Concert; 2.05 Stuckbuddy Jamboree; 2.30 Bud's Bandwagon; 3.00 Howard Barlow Presents; 4.00 Requests; 5.00 Bob Crosby; 6.00 Music In The Air; 7.00 News World; 7.30 Arthur Godfrey; 8.30 Bing Crosby; 9.00 The Whistler; 9.45 Blues For Monday; 10.05 Carmen Cavallero; 10.30 Late Request Show; 11.05 Late Request Show.

TUESDAY A.M. As for Monday, except 8 Bing Crosby. P.M. 12.30 Martin Block; 12.30 Little Matinee; 1.00 Outpost Concert; 2.05 Stuckbuddy Jamboree; 2.30 Bud's Bandwagon; 3.00 Metropolitan Auditions; 4.00 Requests; 5.00 Perry Como; 6.00 Music In The Air; 7.05 Jack Carson; 8.30 Enchanted Hour; 10.15 Richard Hayman and Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

WEDNESDAY A.M. As for Monday, except 8 Jack Carson. P.M. 12.30 Martin Block; 12.30 Strictly From Dixie; 1.00 Operas Of The World; 2.05 Stuckbuddy Jamboree; 2.30 Bud's Bandwagon; 3.00 Hollywood Music Hall; 4.00 Requests; 5.00 Bob Crosby; 6.00 Music In The Air; 7.05 The Great Gildersleeve; 7.30 Groucho Marx; 9.45 Mood For Moderns; 10.30 Late Request Show; 11.05 Late Request Show.

THURSDAY A.M. As for Monday, except 8 Groucho Marx. P.M. 12.30 Martin Block; 3.00 Hollywood Music Hall; 4.00 Requests; 5.00 Perry Como; 6.00 Music In The Air; 7.05 Two For The Money; 7.30 Dragnet; 9.00 Escape; 10.05 Bob Snyder and Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

FRIDAY A.M. As for Monday. P.M. 12.30 Martin Block; 3.00 Music From America; 4.00 Requests; 5.00 Bob Crosby; 6.00 Music In The Air; 7.05 Paul Whiteman Varieties; 8.30 On Stage—Frankfurt; 9.00 FBI In Peace And War; 11.05 Late Request Show.

SATURDAY A.M. 5.05 Hillbilly Gasthaus; 5.30 Morning Request Show; 7.05 Music With The Girls; 9.05 Merely Music; 10.30 Noon Request Show. P.M. 12.30 Hillbilly Gasthaus; 1.00 Saturday Salute In Music; 4.00 News World; 6.00 Music In The Air; 7.05 Grand Ole Opry; 7.30 Record Parade Of Hits; 8.15 USAREUR Sports Page; 10.30 Late Record Show; 11.05 Late Record Show.

RADIO LUXEMBOURG — 208 Metres

SUNDAY 6 p.m. Geraldo's Music Shop; 6.15 The Ovaltines' Concert Party; 6.30 Primo Scala; 6.45 Frankie Laine; 7.00 Songs For The Million; 7.30 Sunday Sing-Song; 7.45 Winifred Atwell Show; 8.00 Vera Lynn; 8.30 Take Your Pick; 9.00 Melody Caravan; 9.15 Curt Massey and Martha Tilton; 9.30 Ted Heath; 10.00 Time For A Song; 10.30 Bing Sings; 10.45 The Eddie Calvert Show; 11.00 Top Twenty. Midnight: Close down.

MONDAY 6 p.m. Monday Requests; 7.00 Spread Your Wings; 7.15 Dan Dare; 7.30 Smash Hits; 8.00 Strike It Rich; 8.30 Your Mother's Birthday; 9.00 Hollywood Calling; 9.15 Primo Scala; 9.30 Perry Mason; 9.45 Scrapbook Of Song; 10.00 Jack Jackson; 10.30 Bob Crosby & Orch.; 10.45 Italian Music And Song; 11.00 Programme Announcements; 11.15 The Bible Christian Programme; 11.30 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; 8.00 Double Your Money; 8.30 Frank Chacksfield; 9.00 Treble Chance; 9.15 Curt Massey and Martha Tilton; 9.30 Perry Mason; 9.45 Friends And Neighbours; 10.00 Question Mark; 10.15 Joe Loss; 10.30 Records at Random; 11.00 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY 6 p.m. Wednesday's Requests; 7.00 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-

covers; 9.00 Doris Day; 9.15 Details To Be Announced; 9.30 Perry Mason; 9.45 Curt Massey and Martha Tilton; 10.00 Dreamtime; 10.15 Showtime; 10.30 Rhythm Round World; 10.45 Record Show; 11.00 Back To The Bible; 11.30 Swing Session. Midnight: Close down.

THURSDAY 6 p.m. Thursday's Requests; 7.00 Billy's Banjo Band; 7.15 Dan Dare; 7.30 Penguin Parade; 7.45 Edmundo Ros; 8.00 Beat The Band; 8.30 Lucky People; 9.00 Songs Of Summer; 9.15 Ray Martin; 9.30 Perry Mason; 9.45 Friends And Neighbours; 10.00 Teddy Johnson; 10.30 Evening Star; 10.45 Mario Lanza; 11.00 Old-Fashioned Revival Hour. Midnight: Close down.

FRIDAY 6 p.m. Friday Requests; 7.00 Butlin's Beaver Club; 7.15 Dan Dare; 7.30 Sing Song Time; 7.45 Jean Campbell And Ray Burns; 8.00 Shilling A Second; 8.30 Was There Something?; 9.00 Scrapbook Of Song; 9.15 Max Bygraves; 9.30 Perry Mason; 9.45 Your Future With Eugene; 10.00 Dreamtime; 10.15 Petula Clark; 10.30 Old Acquaintance; 10.45 Musical Express; 11.00 The Voice Of Prophecy; 11.30 Romance On Records. Midnight: Close down.

SATURDAY 6 p.m. Saturday Requests; 7.00 Amateur Football; 7.15 Bill McGuffie and His Trio; 7.30 Records At Random; 7.45 Hello Young Lovers; 8.00 Irish Requests; 8.30 What's My Line; 9.00 Scottish Requests; 9.30 Country Fair; 10.00 Listen With Phillips; 10.30 Those Were The Hits; 10.45 Italian Music And Song; 11.00 Bringing Christ To The Nations; 11.30 Jack Jackson. 12.30 a.m.: Close down.

TO ALL READERS— My sincere thanks for your wonderful support in voting me "TOP CLARINETTIST" in the "NME" Poll

VIC ASH

My sincere thanks to my fans who voted me top BARITONE SAX PLAYER in the "NME" Poll

HARRY KLEIN



VOCAL DIRECTORY

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# MUSICIAN OF THE YEAR

## The sensational rise to fame of Pollwinning ERIC DELANEY



Eric Delaney photographed in the recording studios this week when he and Jack Collier (bass) accompanied pianist Bill McGuffie (right) on the first of Bill's new series for Radio Luxembourg.

THE results of the recent nationwide NME Popularity Poll have produced at least one bombshell that has set the country's dance bands rocking on their heels—the emergence, as Britain's third most popular big band, of the Eric Delaney Orchestra.

For an experienced and well-known outfit this would be a big boost, but for one that has been in existence for only three months, it is nothing short of a sensation.

Nor is that the only honour that Eric Delaney walked away with. NME readers voted him as the drummer second only to Ronnie

Verrell, of the Ted Heath Band. And, not content with these two titles, Eric romped home as Musician of the Year.

What has brought about this unprecedented success story? For years, the drumming genius of Delaney was known and respected by musicians who matter. But outside that circle, his name was hardly a household word. Jazz and dance band enthusiasts might rave over his drum solos with Gerald or the Squadrons or Kenny Baker's Dozen, but as the bands he played with never pushed him to the fore, he never received the publicity that he deserved.

Then Delaney broke loose and decided to form his own outfit. He had definite ideas on the kind of music he wanted to produce—something different from the usual run-of-the-mill melodies churned out by regular dance bands.

### New sound

The line-up, when formed, consisted of five trumpets, four saxes, piano, bass—with, of course, the master himself on drums. This, plus a couple of excellent vocalists in Marion Williams and Derrick Francis, made up the new, and as yet untried, Eric Delaney Band.

They were all set, and word went round about them. But to everyone who heard about it, it just meant that yet another dance band had come to pass.

Soon, however, the critics were to be shaken out of their complacent

indifference. Delaney's ideas on a new sound in music, might have been a gamble—but they paid off in no uncertain manner.

The band made a record: on one side, a brilliant and unconventional arrangement of "Oranges And Lemons," on the other, the startling "Delaney's Delight." Both renditions really jumped and they had the fans jumping, too—for joy!

### Recordings

Sales figures for the disc soared like a rocket. On that one record, the band was launched. Fans all over the country were clamouring for them, and soon they were booked up for months in advance. And their second recording, "Truckin'" backed with "Sweet Georgia Brown" clinched their phenomenal success.

The band features Albert Hall who, apart from playing a brilliant trumpet, is responsible for many of the sensational arrangements they turn out. Jimmy Skidmore on saxophone

and Jack Seymour on bass do more than help things along. And, of course, there's Delaney delighting all on drums.

### Perfectionist

Marion Williams, with a style not unlike Sarah Vaughan's, and Derrick Francis, have the fans squealing with their vocal contributions, and now Delaney has added yet another "hit" to his programme.

On Sunday Band Show concerts, he features Danny Purches, the Singing Romany, whose rich voice and good looks have hooked their owner a big future.

Delaney himself is, perhaps, the person least disturbed by the Poll results. He is a perfectionist, and to him everything that the band turns out can be bettered. He is not content to rest on his newly won laurels, and is determined that they are just a stepping-stone to greater, and still greater things.

He is a true musician, as dedicated to his art as an Old Master, and his fertile brain is forever ticking over with new ideas. No detail is too much trouble if it means the ultimate improvement of what, to many, is already perfection.

But don't get the idea that Delaney is a fanatic where music is concerned. That terrific zest that comes out in his playing is a big part of his personality. He is tremendously easy to work with; in fact, it is impossible to be serious when he is around.

### Future

He has a great sense of humour, which is irresistible, and anyone who can keep a straight face before his crazy antics must be made of stone.

So Delaney fans have much to look forward to from the line-up they voted into third place. We ourselves take off our hats to a band whose future is surely one of the most brilliant and dazzling in the business. And deservedly so.

### HOME TRUTHS

Date of birth: May 22, 1924.  
Where born: Acton.  
Present residence: Edgware, Middlesex.  
Family: Wife, Valerie.  
Height: 5 ft. 7 ins.  
Weight: 12 stone.  
Hobbies: Home movies.  
Eyes: Blue.  
Hair: Dark brown.  
Food: Mother-in-law's apple pie.  
Future ambition: To be principal percussionist in a symphony orchestra.  
Favourite holiday place: Edgware.  
Aversion: Buses that are full up.  
Favourite record: Currently, Billy Eckstine's "No One But You."  
Favourite musician: Louis Bellson.  
Favourite bands: Woody Herman and Shorty Rogers.

## TRIBUTES TO ERIC

### Mrs. VALERIE DELANEY

IT'S terribly difficult to pay a tribute to one's own husband without sounding over-sentimental and coy, but I can say, quite truthfully, that there isn't anything about Eric I would want to change. He is just about everything a good husband should be. But there's one thing I should like to mention, which is typical of the sort of man he is. Some months ago, while tinkering with his car, he lost the tops of two of his fingers. Most people, quite understandably, would have thrown in the sponge at that.

But Eric sat up all night, trying out new ways of holding his drum sticks until he could play as easily—and as well—as before the accident.

Naturally, I was proud of him. Who wouldn't have been?

### GERALDO

I'M very happy to read that my ex-drummer has been voted the Musician of the Year.

During the whole period Eric was in my organisation, he was always most conscientious and a very hard worker, and I feel he richly deserves his great success.

### ALBERT HALL

THE choice by the NME readers of the gov'nor is, in my opinion, the only possible one this year. Apart from being undoubtedly the finest percussionist I have personally known, he is also amongst the most genial and courageous people I have been privileged to work under.

His constant smile throughout the hazards of forming a band has made it a real pleasure for me to be in from the beginning of the venture. The boys and I feel just as happy about Eric's award as if it had happened to us.

NME readers, too, should be congratulated for their fine judg-

ment. They know a good musician when they hear one.

### MAX ABRAMS

I AM extremely happy to have the opportunity of congratulating one of my best pupils upon his success. It is always nice to hear that someone has achieved what he originally set out to do, which is what Delaney has done.

He always knew exactly the sort of music he wanted to play, however long it took to be in a posi-

tion to do so. I must say that the success he has earned himself is absolutely deserved—and something I predicted back in the days when I was teaching him the tricks of the trade.

But I would like to mention something that impressed me very much. Eric would not be drumming today if it hadn't been for his parents. Now, some parents, if they don't want their offspring to become drummers, or singers, or bandleaders, etc., will throw every obstacle in their way till finally they succeed in stamping out the spark.

But Eric's parents accepted their son's single-minded ambition calmly. If he wanted to be a

drummer, he was going to have the opportunity or they'd know the reason why!

They made constant sacrifices in order to provide Eric with the necessary kit, and the necessary lessons. And later, well, many's the time they must have wished that he was in some sort of steady job, bringing home a nice wage packet every week.

Now, of course, Eric is in the happy position of being able to repay them. But his popularity and success are enough to prove to them that they did the right thing, and that's all that matters. But how I wish more parents would be as understanding and helpful!

On every page  
Soon on every lip!

Teddy Foster and his NEW music

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REG OWEN

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### CHANGES IN GEORGE EVANS' BAND

GEORGE EVANS, resident at the Oxford Galleries, Newcastle-on-Tyne, urgently needs a new lead trumpet to replace Vic Mustard, who leaves at the end of January, to join a band in London.

A recent change in the trumpet section has brought in Alf Cullen—who was free-lancing around Newcastle—to replace Freddy Jamieson, who has joined Billy Ternent.

Listeners who know the quality of this Newcastle contingent have been hoping for some further airings from George Evans—and a series for the band is now arranged for the end of February.

George, on tenor, is still leading his controversial eight-sax, five brass, three rhythm line-up, members of which comprise Wilf Railston, Phil Boothroyd, Doug Hand, Alf Madden, Ken Treacher, Ron Fry, Lew Hooper, and Clarry Sampson (reeds); Vic Mustard, George Powell, Alf Cullen, and Jack Hunter (trumpets); Ted Barber (trombone); Billy Hutchinson (piano and organ); Ron Stewart (bass); and Billy Merdue (drums). Vocalists are June and Ivy Barnes and Johnny Blair



# JACK PAYNE

tells his own story

## 30 YEARS IN SHOW BUSINESS

SERIALISED IN JOHN BULL, and beginning on Wednesday, January 19th, here at last is the fascinating life-story of the ever-popular JACK PAYNE. Read about his early struggles to win fame, how his band at the Hotel Cecil was among the first to broadcast, of his famous 5.15 p.m. programme with the B.B.C. Dance Orchestra. Let Jack Payne describe his experiences

THE MAGAZINE OF GOOD READING

# JOHN BULL

OUT WEDNESDAY, JANUARY 19th - 4d.

and successes with a stage-band on tour in Britain and abroad. Read what it's like to be a leading impresario who has built up such big stars as Carole Carr, Derek Roy, Lizabeth Webb and Bruce Trent. Go with Jack Payne into his private life—to meet his wife and daughter and visit his country home and farm. Read it right from the beginning—place a regular order TODAY.

# MODERN MOOD

by MIKE BUTCHER

TADD DAMERON AND HIS ORCHESTRA  
"Focus" / "John's Delight"  
(Capitol CL.14201)

LET'S give due credit to Tony Hall. When he was an NME columnist he would badger the major companies to give us records like this. Now, as artists-and-repertoire man at Capitol, he practises what he used to preach.

Tadd cut these sides in 1949 with a group comprising Miles Davis (trumpet), Jay-Jay Johnson (trombone), Sahib Shihab (alto), Ben Landy (tenor), Cecil Payne (bari-

tone), John Collins (guitar), Curley Russell (bass) and Kenny Clarke (drums).

We should have had them years ago, but they're still welcome! Both scores retain a pleasurable degree of freshness, the solos (by Collins, Payne and Johnson) are quite respectable, and all-in-all, the music has an easy charm which overcomes such fleeting faults as Sahib Shihab's slimy alto lead.

★ ★ ★  
PAUL SMITH COMBO (LP)  
"Thou Swell" / "My Heart Stood Still" / "Low Bridge" / "Blue Room" / "Lady Is A Tramp" / "Hookup" / "Spring Is Here" / "Mountain Greenery"  
(Capitol LC.6691)

ROOTY, flutey versions of six Rodgers and Hart tunes which deserve better treatment and two Smith originals that don't.

★ ★ ★  
STAN HASSELGARD COMBO (EP)  
"Swedish Pastry" / "Who Sleeps" / "Sweet And Hot Mop" / "I'll Never Be The Same"  
(Capitol EAP.1-466)

WE can thank Tony for this set, too. Hasselgard was the brilliant Swedish clarinetist who went to the States in 1947, only to reach his tragic end in a car crash a few months later.

These, his only commercially-released American sides, show Stan

★  
Seen backstage at last Sunday's NJF Modern Concert at the Royal Festival Hall are (l. to r.): tenor-saxist Kathleen Stobart (who scored with the "In Town" Jazz Unit); Vic Lewis (whose orchestra was in fine form) and father Ivor and son Basil Kirchin, of the Kirchins' Band. The Tommy Whittle Quintet was also on the bill and played very well.



to have been an elegant musician—the forerunner of such present-day "greats" as Pute Wickman.

Assuming that you have at least an occasional taste for easy-on-the-ear "cocktail" sounds, I think you'll like the music of Stan and his assistants: Red Norvo (vibes), Arnold Ross (piano), Barney Kessel (guitar), Rollo Garberg (bass) and Frank Bode (drums).

★ ★ ★  
DIZZY GILLESPIE AND HIS OPERATIC STRINGS ORCHESTRA (LP)  
"Jealousy" / "Fine And Dandy" / "Way You Look Tonight" / "Pennies From Heaven" / "Stormy Weather" / "Very Thought Of You" / "Undecided" / "I've Got You Under My Skin"  
(Felsted EDL.87006)

★ ★ ★  
DIZZY GILLESPIE QUINTET (EP)  
"Mon Homme" / "Moon Nocturne" / "This Is The Way" / "S'Wonderful"  
(Vogue EPV.1022)

THE strings of the Paris Opéra are heavy enough to prevent Diz from taking off, but he functions well enough at ground level throughout the Felsted set. A more imaginative arranger would have helped. And it's significant that the best Gillespie horn breaks through on "Way You Look..." and "Undecided," both of which have only rhythm section accompaniment.

The Vogues were also waxed in France, this time with Bill Tamper (trombone), Wade Legge (piano), Lou Hackney (bass) and Al Jones (drums) in support of Diz. An unrestricted supply of good trumpet makes the first three tracks worth a spin, and "S'Wonderful" (with its not-too-cruel Dixieland take-off) will at least amuse you!

★ ★ ★  
HENRI RENAUD-AL COHN QUARTET (LP)  
"You Stepped Out Of A Dream" / "Ny's Idea" (No. 1) / "Lazy Thing" / "Ny's Idea" (No. 2) / "Mountain Greenery" / "Once In A While" / "Things We Did Last Summer"  
(Vogue LDE.103)

ANOTHER New York date directed by the ubiquitous Renaud, though tenorist Cohn is undoubtedly the star of the proceedings. Seldom has the potent influence of Lester Young elevated him more easily. Never have I been more convinced that he is one of to-day's most honest jazzmen.

The rhythm section lets him down somewhat, however. Renaud (piano) and Gene Ramey (bass) will do, and so will drummer Deniz Best—when he uses brushes. But when he switches to sticks, look out brother!

★ ★ ★  
A letter from René Urteger contains the sad news that the Ringside, the strongest outpost of modernist jazz in Paris, closed its doors last Sunday. Lack of support seems to have been the reason, and mid-week jazz activities by Rene, Barney Wilen, Jean-Marie Ingrand, Jean-Louis Viale et al is now confined to private sessions in an uninhabited (and uninhabited!) cellar.

★ ★ ★  
Almost all French jazz is played in high-priced night clubs, and if anyone had the initiative to start the Paris equivalent of a Studio '51 or Flamingo, I'm sure he'd be hailed as a saint by musicians and fans alike!

★ ★ ★  
We in London are luckier than we sometimes realise. We take so much for granted, such as the Tommy Whittle Quintet at the '51, the Tony Crombie Orchestra and Tony Kinsey Trio at the Flamingo, and the Don Rendell Sextet at the Florida, all of whom reached top form at recent meetings I attended.

# THE MAGIC OF

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

MANTOVANI AND HIS ORCHESTRA  
"Reviens" (Come Back)  
"We'll Gather Lilacs"  
(Decca F.10439)

"WE'LL Gather Lilacs" is the best piece of Mantovani magic for a very long time, and this well-known and greatly loved Ivor Novello melody deserves only the very best treatment available. It is noticeable that Mantovani has arranged this music so that not only the string section catches the air, but also the guitar and trombones are heard to good advantage. The use of the guitar shows great imagination, for very rarely does one hear this instrument in a good many of our light orchestras. "Reviens" is certainly no throw-away, and on this side the recording engineers have excelled themselves. How I enjoy listening to the excellent bass playing! Simple, perhaps, but so very effective.

off this side, for you'll hear nothing better than the work of Laurie Johnson for a long time to come.

★  
DEAN MARTIN  
"Mambo Italiano"  
"That's All I Want From You"  
(Capitol CL.14227)

SOMEONE will have to put the brakes on very fast if this record is not to be a hit, and when you've heard it, I feel sure you will agree that most record fans will give it a big push forward.

My personal opinion is that "Mambo Italiano" is the important side. I have never heard Dean Martin phrase so well as on this side, and his beautifully relaxed style of singing comes over with a great amount of charm.

To me, Dean is an armchair singer, for he is so completely at ease that he is obviously most comfortable.

The other side is a commercial song with a good corny lyric, but I can't see it causing much of a stir. Dick Stabile blows some good alto sax but "Mambo Italiano" is obviously the hit side.

★  
ROSEMARY CLOONEY  
"Snow"  
"Mandy"  
(Philips PB.377)

ROSEMARY CLOONEY'S greatest asset is her distinctive style, and it's a pleasure to listen to her singing a couple of songs from Irving Berlin's "White Christmas."

Lots of folk tell me that the film is not out of this world, but nevertheless, the pen of Irving Berlin has given us some more great melodies.

"Snow" is certainly a seasonable title and, after spending an hour sweeping it away on Wednesday morning, I'm not so sure that it appeals to me! But, seriously, this is really a performance song ideally suited to the film, but obviously not intended to be a hit record. Rosemary sings just a shade on the slow side for my liking, but it does make pleasant listening.

## AROUND & ABOUT

FOLLOWING requests by a BBC official, TV cameras moved into Mecca's Casino Ballroom, Birmingham, last Saturday, to take film for a "Special Inquiry" programme into the coloured problem. Before permission was granted for the BBC to film in the Casino, high-level conferences had taken place at Mecca's headquarters.

Mr. James Cameron, manager of the ballroom, received the O.K. for the BBC visit a week ago last Wednesday, and said: "They are welcome to film coloured people here. Our arrangement with the BBC is a friendly one. They will not pay for the film rights, nor are we seeking publicity."

The Casino is a popular dancing rendezvous with the coloured folk, and on Fridays and Saturdays a goodly proportion of the attendance comprises coloured people.

Mr. Cameron said that the Casino operated no colour bar, but that the patrons had one of their own. Whilst white girls would dance with coloured men, white men would not dance with coloured girls, although of these there were very few who attended.

He added that he did not think that any of the patrons objected to the BBC filming there.

The programme which will be shown on January 31, will be focused principally on Birmingham.

★ ★ ★  
NORTHERN leader Al Flush, who is resident at the Blacks Ice Rink, Sunderland, opened a record and music shop in the town recently, in partnership with his former sidesman Ken Clement.

Al is currently leading a five sax three trumpet, three rhythm line-up, and has been resident at the Rink—where he plays for dancing six nights per week—since the war.

★ ★ ★  
CARL BARRITEAU and his Music make their third appearance in Barnstaple, North Devon, on Thursday, January 20.

Carl has been a great success on his two previous visits, and is one of the most popular name bands to visit North Devon. With him this time will be Wally Carr and Kerri Simms on the vocal side.

One of the big days in the diary of North Devon music fans will be June 2, when Eric Delaney has been booked to appear at the Queen's.

Other 1955 attractions include the possible visits of Ray Ellington and his Quartet and Joe Loss and his Band. This will be Ellington's second visit to Barnstaple.

★ ★ ★  
FOLLOWING Ronnie Scott and his Orchestra, who reopened the name-band season at Stockton Palais last Friday to a near-capacity house, the management have the Kirchins Band tonight (14th), this visit to be followed next Friday (21st), by the new Tony Crombie crew.

Eric Delaney and his Band are the guests on January 28. The new Teddy Foster "big band" is booked at Stockton on February 28, to be followed by Eric Winstone and his Orchestra.

★ ★ ★  
SAXIST-LEADER Cyril Burnett—currently working on his north-west gig connection from his Morecambe base—has brought in local trumpeter Dick Hodgson for Jackie Gaskell, who left Cyril's group just before Christmas.



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" 24 Theatre Royal, Ashton-Under-Lyne  
" 31 Palace Theatre, Halifax  
Feb. 7 Metropolitan Theatre, London

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# MANTOVANI

The lyric of "Mandy" could only have been written by Irving Berlin and the song has not yet received the publicity that it deserves. It could make the grade, and Miss Clooney's version will be well to the fore.

the group perform a little better when they are on a title that moves just a shade more than this one. Come again, boys—that hit is only just around the corner!

**LEROY HOLMES AND HIS ORCHESTRA**  
"Taru's Theme"  
"Jamie"  
(MGM 784)

**GLENN MILLER AND HIS ORCHESTRA**  
"Vagabond Dreams"/"The Story Of A Starry Night"  
"Blue Rain"/"April Played The Fiddle"  
(HMV 7EG 8043)  
(Extended Play)

"Taru's Theme" is featured in the MGM film "Gone With The Wind," and the whistling of Fred Lowery could take this record right to the top for although we all fancy we can do a bit of blowing ourselves, few can match the quality of the expert Fred Lowery.

SINCE the tragic death of Glenn Miller, many records at varying speeds have been issued to keep alive his wonderful music, and the popularity of his records increases almost daily.

The orchestra play a magnificent score with brilliance and plenty of colour, but Fred steals the show on this side.

On this Extended Play issue, you can hear one of his most famous titles and a couple that are a little lesser known. Ray Eberle is the vocalist and he needs no introduction.

"Jamie" is from the film "A Bullet is Waiting," and the Leroy Holmes strings excel themselves on this title. They have a crisp and bright sound for which we must thank the arranger. He has used great imagination in the way he employs so many instruments effectively. You won't go far wrong if you purchase this record, providing, of course, that this type of light popular music is to your liking

Although "The Story Of A Starry Night" is my own personal favourite, each item is of such high quality that one should perhaps avoid selecting any one title.

**THE AMES BROTHERS**  
"Addio"  
"The Naughty Lady Of Shady Lane"  
(HMV B.10800)

**WALLY STOTT AND HIS ORCHESTRA**  
"Embraceable You"  
Parts 1 & 2  
(Philips BBR.8004)  
(Long Playing)

TO date, the Ames Brothers have been unable to click with a big hit record on this side of the Atlantic, but with a little bit of luck their version of "The Naughty Lady Of Shady Lane" could hit the jackpot. This is a hit song if ever I heard one, and I think it will climb very quickly up the Hit Parade. The Hugo Winterhalter Orchestra provides the musical backing, and no one could ask for better support.

"EMBRACEABLE You" is a tribute to the great George Gershwin and this alone ensures that every item is a gem. Every number is treated to a special Wally Stott arrangement, and what joy it is to sit back and listen to "Strike Up The Band," "Someone To Watch Over Me," "Somebody Loves Me," "Summertime," "Liza," "Love Is Here To Stay," "Embraceable You" and "The Man I Love."

The brass has a wonderful biting sound, and the rhythm section is up to the best American standard. This group is greatly underrated in this country but if you'll take my advice, nip out and ask for HMV B.10800.

After listening carefully to this very good record, I wondered if, perhaps, it would not have been even better if a vocalist could have been used on "Someone To Watch Over Me," "Embraceable You" and "The Man I Love." To me, these melodies have great lyrics and something is lost if they are not heard. Perhaps I'm just being greedy, for certainly this is a real bargain.

"Addio" is a good melody without being outstanding, and unfortunately, there are so many near misses in the record business. I think

Although Wally Stott is young in age, he is rich in experience and has already established himself as one of our leading arranger-conductors.

Polygon Records are hoping that the recording made last Sunday by Anthony Steel and the Radio Revellers (pictured here) will prove as successful as was "West Of Zanzibar." Title of the new piece is "The Flame," a composition in tango rhythm by Richard Addinsell.



## Unknown Blues Singer triumphs at Festival Hall

THE traditional half of the National Jazz Federation Concert programme at the Festival Hall last Sunday, will probably be remembered mainly as the London debut of Otilie Patterson. I doubt whether such an electrifying event has occurred in British Jazz before (writes Brian Nicholls).

probably were. After two or three numbers, the trumpet player, Tony Charlesworth, gained sufficient confidence to turn in some fine breaks on "Dusty Rag," but the rest of the Band never quite made it.

This fair-haired and rather frail-looking young girl came nervously on stage during the Chris Barber Band session and stopped the show dead with three numbers, sung with all the power and feeling of the great blues singers. She joined the Band one week before the Concert and comes from a small town near Belfast.

The Concert came to a roaring Dixieland end with Alex Welsh and George Melly who made his entrance through a fireplace conveniently left as a prop from "Where The Rainbow Ends." This Band, from a showmanship angle, and also musically, is the best Dixieland group to emerge yet.

The Concert opened nervously with the Merseysippi Jazz Band—a group from Liverpool. The main feature of the Band is a two-trumpet team; or rather, a trumpet and cornet team which really is a team. Their unison work on "Snake Rag" was excellent.

The highlight of their session was a duet by George Melly and Roy Crimmins on "Mississippi Mud."

Beryl Bryden, who sang with them, was at her best on an up-tempo version of "After You've Gone." Chris Barber's Band closed the

LAST Sunday's modern jazz concert at the Festival Hall hardly merits the spilling of much ink. It was an adequate show, but one without incandescent moments (writes Mike Butcher).



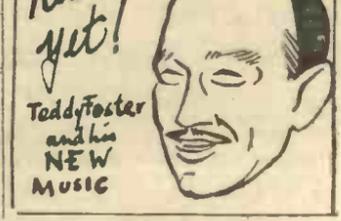
Each half featured a small band, and then a large one. All the groups had time enough to extend themselves. But far from making the most of their opportunities, they gave the impression of taking half an hour to say what could have been compressed more cogently into fifteen minutes.

Otilie Patterson first half with the expected New Orleans sound. A worthwhile section of the Concert in its own right, but the inclusion of Otilie Patterson lifted it to the superlative. If you weren't at the Concert and think I rave too much, go and hear this girl. The Zenith Six gave the impression of being scared stiff. They

This particularly applied to the Kirchins Orchestra, who came on to a rousing reception with "Mother Goose Jumps" but lost their grip long before the end of the set.

The Vic Lewis Orchestra pleased me much more, for I can take a lot of Gerry Mulligan, Bill Holman and Shorty Rogers arrangements without protest (though these, too, tend to get "samey").

but you aint heard nothing yet!



## FILM REVIEW

TAKE a dancer, a comedian and Tony Curtis. Add Gloria de Haven for very good extra measure, music, glamour, and Technicolor. Mix with a good director and aah! "So This Is Paris."

benefit for the latter, which they succeed in doing very lavishly and successfully an hour or two before their leave ends.

The new Universal-International musical (now showing at the Leicester Square Theatre, London) is not the best musical ever made. Nevertheless, it is pleasant and happy-go-lucky entertainment.

Tony Curtis makes his debut as a song and dance man in this film and he is completely effective.

The three male stars (Gene Nelson, Paul Gilbert and Curtis) are cast as U.S. sailors with a few days' leave to spend in France. And France, of course means Paris.

Gene Nelson dances in the Astaire rather than the Kelly tradition, and Paul Gilbert ought to be around in this medium for a long time to come. His main number is "Can't Do A Single" and he scores heavily with it.

There they meet three girls, two Parisians (Mara Corday and Corinne Calvet) and an American cabaret singer (Miss de Haven) who looks after a family of orphans in her spare time.

This together with Gloria de Haven's "I Can't Give You Anything But Love" makes the film well worth seeing.

The sailors decide to organise a

There are nine original songs in the film, none likely hit parade material. Catchiest are "Just The Two Of Us" and "If You Were There," but it is the now standard "I Can't Give You" that sticks easiest in the memory.

DON WEDGE.

## NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

BEST SELLING SHEET MUSIC (BRITAIN)

Last This Week	Record	Label
1	1 MAMBO ITALIANO	Rosemary Clooney (Philips)
2	2 FINGER OF SUSPICION	Dickie Valentine (Decca)
3	3 NO ONE BUT YOU	Billy Eckstine (MGM)
4	4 I STILL BELIEVE	Ronnie Hilton (HMV)
5	5 HEARTBEAT	Ruby Murray (Columbia)
6	6 SHAKE, RATTLE AND ROLL	Bill Haley (Brunswick)
7	7 MR. SANDMAN	Dickie Valentine (Decca)
8	8 I CAN'T TELL A WALTZ FROM A TANGO	Atma Cogan (HMV)
9	9 MR. SANDMAN	Four Aces (Brunswick)
10	10 THIS OLE HOUSE	Rosemary Clooney (Philips)
11	11 RAIN, RAIN, RAIN	Frankie Laine (Philips)
12	12 LET'S HAVE ANOTHER PARTY	Winifred Atwell (Philips)
13	13 SANTO NATALE	David Whitfield (Decca)
14	14 MR. SANDMAN	Chordettes (Columbia)
15	15 HOLD MY HAND	Don Cornell (Vogue/Coral)
16	16 PIANO MEDLEY	Charlie Kunz (Decca)
17	17 VENI VIDI VICI	Ronnie Hilton (HMV)
18	18 ROCK AROUND THE CLOCK	Bill Haley (Brunswick)
19	19 THIS OLE HOUSE	Billie Holiday (Columbia)
20	20 MY SON, MY SON	Vera Lynn/Frank Weir (Decca)

Last This Week	Record	Label
1	1 MR. SANDMAN	(Morris)
2	2 I CAN'T TELL A WALTZ FROM A TANGO	(M. Reine) 2s.
3	3 HOLD MY HAND	(Bradbury Wood)
4	4 THE FINGER OF SUSPICION	(Pickwick) 2s.
5	5 THIS OLE HOUSE	(Duchesa) 2s.
6	6 COUNT YOUR BLESSINGS	(Berlin) 2s.
7	7 HAPPY DAYS AND LONELY NIGHTS	(L. Wright)
8	8 VENI VIDI VICI	(Dash)
9	9 IF I GIVE MY HEART TO YOU	(Robbins) 2s.
10	10 THERE MUST BE A REASON	(Campbell Connolly) 2s.
11	11 HAPPY WANDERER	(Bosworth)
12	12 I STILL BELIEVE	(Macmelbides) 2s.
13	13 NO ONE BUT YOU	(Robbins) 2s.
14	14 SMILE (Theme from "Modern Times")	(Bourne Music)
15	15 SANTO NATALE	(Merry Christmas) (Sper) 2s.
16	16 MAMBO ITALIANO	(C. & C.)
17	17 SKY BLUE SHIRT AND A RAINBOW TIE	(L. Wright)
18	18 MY SON, MY SON	(Kassner) 2s.
19	19 MY FRIEND	(Chappell) 2s.
20	20 LITTLE THINGS MEAN A LOT	(Robbins) 2s.
21	21 I LOVE PARIS	(Chappell) 2s.
22	22 THE STORY OF TINA	(Macmelbides) 2s.
23	23 THE MAMA DOLL SONG	(Leeds) 2s.
24	24 HEARTBEAT	(Kassner) 2s.

### BEST SELLING POP RECORDS IN THE U.S.

Last This Week	Record	Label
1	1 Mr. Sandman	Chordettes
2	2 Let Me Go Lover	J. Weber
3	3 Naughty Lady Of Shady Lane	Ames Brothers
4	4 I Need You Now	Eddie Fisher
5	5 This Ole House	Rosemary Clooney
6	6 Teach Me Tonight	De Castro Sisters

Last This Week	Record	Label
7	7 Hearts Of Stone	Fontane Sisters
8	8 Count Your Blessings	Eddie Fisher
9	9 Let Me Go Lover	Teresa Brewer
10	10 Mr. Sandman	Four Aces
11	11 Papa Loves Mamba	Perry Como
12	12 Shake Rattle And Roll	Bill Haley
13	13 Make Yourself Comfortable	Sarah Vaughan
14	14 Dim Dim The Lights	Bill Haley
15	15 Melody Of Love	B. Vaughan

### BEST SELLING SHEET MUSIC (U.S.)

Last This Week	Record	Label
1	1 Mr. Sandman	
2	2 Count Your Blessings	
3	3 Let Me Go Lover	
4	4 This Ole House	
5	5 Naughty Lady Of Shady Lane	
6	6 Teach Me Tonight	

Last This Week	Record	Label
7	7 White Christmas	
8	8 I Need You Now	
9	9 If I Give My Heart To You	
10	10 Rudolph The Red-nosed Reindeer	
11	11 Silver Bells	
12	12 Hearts Of Stone	
13	13 Papa Loves Mamba	
14	14 Winter Wonderland	
15	15 Home For The Holidays	

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

Phew! She's sex-iffic!!

**SARAH VAUGHAN**

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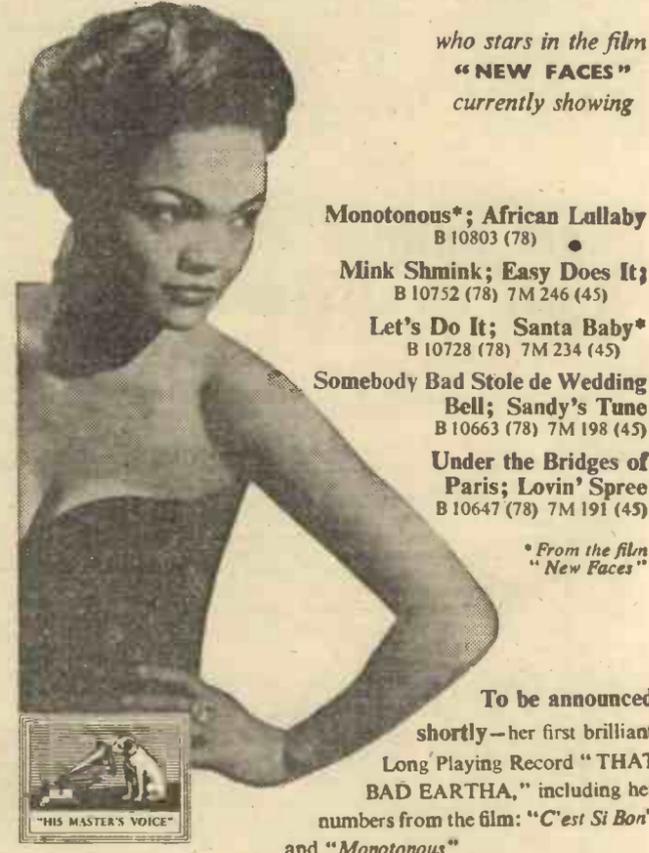
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Monotonous\*; African Lullaby B 10803 (78)

Mink Shmink; Easy Does It; B 10752 (78) 7M 246 (45)

Let's Do It; Santa Baby\* B 10728 (78) 7M 234 (45)

Somebody Bad Stole de Wedding Bell; Sandy's Tune B 10663 (78) 7M 198 (45)

Under the Bridges of Paris; Lovin' Spree B 10647 (78) 7M 191 (45)

\*From the film "New Faces"

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## Stapleton acclaimed in national radio award

**A GREAT HONOUR FOR SHOW BAND MAESTRO CYRIL STAPLETON IS HIS ELECTION AS THE "OUTSTANDING MUSICAL ENTERTAINER" IN THE ANNUAL RADIO AND TELEVISION AWARDS MADE BY THE "DAILY MAIL."**

Cyril has romped home, leading such other well-fancied names as Billy Cotton and Stanford Robinson. Cyril Stapleton told the NME this week: "To say I am overjoyed is an understatement. I am even more pleased on behalf of the whole dance band profession than I am for my boys and myself.

"It is the first time that a dance band has climbed to this exalted position in the 'Daily Mail' awards, and

I feel that the event is a complete vindication of our policy at the BBC, and of the type of programmes which we give our listeners."

The selection of Stapleton for this distinction is also something of a personal triumph for Jim Davidson, Assistant Head of Variety (Music), whose "baby" the Show Band was, and who has done so much towards directing its successful BBC reign.

Jim was delighted to hear the news

this week, and told the NME: "This makes me feel that our protracted efforts have been worth all the ulcers."

Listeners will be "in on" the Stapleton award, too, for on January 30, part of the "Daily Mail's" grand radio stars' presentation will be broadcast from London's Scala Theatre (9-10 p.m., Light). Cyril Stapleton and the Show Band will be featured "solo," and will also accompany all the other selected artists on the bill.

Further names which figure in the awards include Jean Metcalfe (Personality of the Year) and Benny Hill (TV Personality of the Year). Jack Payne's "Say It With Music" was only beaten at the post by "Hello, Playmates" as the Outstanding New Programme.

## RONNIE SCOTT PLANS TO INCREASE BAND WITH 8 BRASS FOR AUTUMN

**RONNIE SCOTT, undisputed leader in Britain's small-band field, is seriously considering launching a full-size group, with an eight-piece brass team, in the autumn!**

Reports to this effect have been sweeping the profession for days—with such consistency and apparent authenticity that the NME asked Ronnie to make a statement for publication this week.

Speaking by phone from Glasgow, where his group is now appearing at Green's Ballroom, he said: "I must stress that I have made no final decision in the matter, but discussions with my agent, Harold Davison, have already taken place, and will continue when I and my band return to London from our Scottish tour in three weeks' time.

"If I do decide to launch a big band, it will definitely be a really big one, with at least eight brass. Probable starting date, if the plan materialises, will be September or October. Previous commitments would make it impossible for us to 'get cracking' before then."

More than that Ronnie could not, or would not say. But the NME feels that his final decision on the matter will largely be guided by the reaction to his present season at Green's, where Scott is using five brass instead of his usual two. So far, the boys have been playing to excellent business.

### DISBANDING ?

It also seems likely that, if he puts his big-band plans into effect, Ronnie will disband his present unit some little time before the large orchestra's debut.

Evidence of this comes from the fact that Victor Feldman, Ronnie's pianist, vibes star, arranger, part-time drummer and valuable right-hand man has made tentative plans for a holiday in America early this summer.



The five-brass team that Ronnie Scott is at present using at Green's, Glasgow.

## The Yanks are coming Kay Starr negotiating for April visit

**ON** Wednesday of this week, Leslie Grade confirmed to the NME that (as we exclusively forecast last August) negotiations are progressing for Kay Starr to appear in Britain during April. The number of weeks Kay would undertake in Britain has still to be decided, but it is anticipated that her tour might include a return engagement at the London Palladium, where she was a big success on her first visit in August, 1953.

Other news concerning visiting American stars is that the proposed appearance by Ethel Merman at the London Palladium in April is not likely to materialise.

Mr Hyman Zahl of Fosters' Agency told the NME: "Ethel has changed her mind, but there is still a chance that we will be able to persuade her to appear."

We can now reveal that Music Corporation of America had planned a four weeks' series of variety dates for Hollywood's romantic singing star, Tony Martin.

He was due to commence on March 7, but after all arrangements had been completed, other important offers had to be given priority. However, MCA are now planning British dates for Tony Martin, during the Spring.

British engagements for other American recording stars include Eddie Fisher, Billy Eckstine, Don Cornell, Kitty Kallen and the Four Aces—as exclusively revealed in the NME—but no final decision has been reached concerning Danny-Kaye and Rosemary Clooney.

## DAVID HUGHES MAKES A HIT IN AUSTRALIA

**SINGING** star David Hughes, now in Australia, has proved such a success "down under" that he is being asked to extend his visit.

A contract for a further show in Melbourne has been offered him following his current season at the Tivoli, Sydney.

In a letter to the NME, David writes: "I intend to wait a while before I make a decision on this point." His agent Miss Olive Bridges, informed us on press day, however, that he will most probably accept.

David's Australian trip has been an undoubted triumph. Capacity crowds have attended his performances, and the critics could hardly have been more enthusiastic.

As already reported in the national press, David proposed to Ann Sullivan, dancer at London's Pigalle Restaurant, by transoceanic telephone on Tuesday, and was accepted. They met three years ago, when David was also appearing at the Pigalle.

## LATE U.S. NEWS

**TERRY GIBBS, jazz vibist and winner of this year's American "Down Beat" poll on his instrument, is lying in King City Hospital, King City, California, following a head-on car crash (cables Nat Hentoff).**

Gibbs' injuries are not critical and he expects to be able to fulfil his next engagement at the new Royal Nevada Hotel, scheduled to start around the beginning of February.

He will be in the hospital until then, however, as his head was badly banged up, requiring some twenty stitches. Dave Brubeck, Georgie Auld and many other musicians called him at the hospital immediately to offer their good wishes.

George Devens, vibraphonist with George Shearing, has left the group to return to teaching in the New York area. George is looking for a replacement.

## DAVID AND ALMA FOR BLACKPOOL

**SINGING** star David Whitfield will be appearing for the second year in succession—this time as the star attraction—at the Winter Gardens Pavilion, Blackpool, opening in June, for the summer season.

Radio favourite Alma Cogan will be one of the stars of another George and Alfred Back Blackpool summer show, which is headed by Jewell and Warris.

## NEW RECORD & FILMS CONTRACTS FOR BLACK

**STANLEY BLACK'S** contract with Decca, which has already run for more than ten years, has just been given a further four years' extension.

The new contract calls for a great stepping-up of Stanley's recording activities. He will form a new, large orchestra in which he will again play piano and the new group, in fact, will be built up around the maestro. It will be a large, symphonic-type orchestra, constructed, as Stanley puts it, to feature "a lovely lush sound."

Exciting news for his legions of fans is that Stanley will make a specified number of LP's each year, besides all kinds of recording on the more conventional 78 rpm labels. In addition, Stanley will be responsible for the recording accompaniments to such top-line vocal stars as Dickie Valentine, David Whitfield and Kathy Lloyd.

### LIGHT MUSIC

In regard to the kind of music which he will be playing with his new Orchestra when it operates in its "solo" capacity, Stanley tells us that it will include a good deal of light music, with pops included when they are of a type to suit the combination.

Stanley is, of course, exceptionally well known in the classical as well as the dance music fields; his new Decca contract, in fact, calls for the company to have the first choice of recording any new classical compositions from Stanley's pen during the next four years.

The Black pen and the Black baton will also be extremely busy in the film studios again in 1955. Stanley, the musical mind behind the score of so many British films, has already signed as composer and Musical Director for four major film productions in the coming year.

TV "Showcase" on January 24 features a new British singer Mel Taylor and the American cabaret star Bethe Rogers. Steve Race is responsible for the music.

## ROY STARTING BERRY MUSIC

**PUBLISHING** ace Roy Berry makes the most important move of his score of years in Tin Pan Alley when, with Reg Connelly, he starts the new Berry Music Company next month.

Roy is just relinquishing the General Managership of the Aberbach Music Company, which is under the Campbell Connelly aegis, and in which he will be succeeded next week by Franklyn Boyd (as already announced).

The new Berry venture is expected to be established in Denmark Street premises early next month. Roy will start work on two special numbers, "Unsuspecting Heart" (recorded for Philips by Anita Ellis), and "Fanfare Boogie" by Britain's Brian Fahey (part composer of "The Creep").

### 'CLUB PICCADILLY' GOES ON

**THE** BBC's ever-popular Saturday night Club Piccadilly carries on into 1955—by overwhelming popular demand.

The new series, which starts this Saturday (15th) will be sub-titled "The Rose Room."

Resident to play for dancing are Joe Loss and his Orchestra, and the Jerry Allen Trio; resident cabaret artists will be the Hed'ev Ward Trio. Compère is Peter Martyn.

## STANLEY DALE PRESENTATIONS

12 HOLLAND VILLAS RD.,  
KENSINGTON, W.14  
BAYswater 7808

## DORIS DAY TO MAKE FILM LIFE-STORY

**FOLLOWING** her current star assignment in "Love Me Or Leave Me" (a film based on the life story of torch singer Ruth Etting), Doris Day is scheduled to make a motion picture founded on her own life story!

This will be produced for Warner Brothers' release by Arwin Productions, an independent company headed by Marty Melcher (Doris's husband and manager).

### NEW TITLE

Readers will remember that Doris exclusively told NME Managing Director Maurice Kinn (issue dated 29/10/54) that she would soon, for the first time, be making a film produced by Melcher. She gave the title as "Yankee Doodle Girl."

No clue was given at that time, however, that the story would in any way be biographical.

Robert Carson, who scripted Judy Garland's "A Star Is Born," is to be associated with the Day-Melcher project, and late reports suggest that the film may be called "Rhythm and Blues," instead of "Yankee Doodle Girl."

The Les Brown Band, with which Doris sang for many years during the 'forties, will be strongly featured in the production.

## Mel Gaynor: operation

**MEL** GAYNOR, singer with Oscar Rabin's Orchestra, underwent a minor, but urgent nasal operation this week.

He is in the French Hospital in Shaftesbury Avenue, and is making excellent progress.

In the real traditions of show business, Mel appeared during the first half of the Rabin band's session at the Lyceum last Sunday night—then went straight into hospital. For Oscar's broadcast on Tuesday Mel Gaynor's place was taken by former Rabin singer, now publisher, Franklyn Boyd.

## BURNS' CHANGES

**TWO** changes have taken place recently in the Norman Burns group.

Trumpet Dennis Roe—late Parnell, Ambrose, Lewis—takes in the place of Pete Beavis, who is joining a French orchestra with which he will be playing at U.S. bases on the Continent.

The second change effects the bass department. Jimmy Luke, who has been with Harry Bence, Carl Barrantau, Leslie Douglas, etc., takes over from Danny Haggerty. Jimmy is also an arranger.

The latest Norman Burns Esquire record is released this week. Titles are "Bill's Blues" (the Bill Russo opus), and "How About You?"

## DAVE GOLDBERG IN HOSPITAL

**WEST** End guitarist Dave Goldberg is in hospital, following the diagnosis of a duodenal ulcer.

He has had to give up all his sessions and dates for the next three weeks, and has to have prolonged rest and treatment, although the need for an actual operation has been avoided.

Dave is in the Atkinson-Morley Hospital, Corts Hill, Wimbledon, London, S.W.9, and would be delighted to hear from friends.

# TED HEATH REFUSES BBC FESTIVAL CONCERT: Stars protest at 'Unfair terms'

THE BBC IS FACING A CRISIS OVER ITS FESTIVAL OF DANCE MUSIC CONCERTS WHICH, AS ANNOUNCED IN THE NME LAST WEEK, ARE TO TAKE PLACE AT THE ROYAL ALBERT HALL, LONDON, ON THREE DATES DURING FEBRUARY AND MARCH. STRONG PROTESTS HAVE BEEN MADE BY STARS WHO HAVE FOUND THEMSELVES ANNOUNCED AS APPEARING, EVEN BEFORE THEY HAD SETTLED TERMS WITH THE BBC, AND MATTERS CAME TO A HEAD ON WEDNESDAY OF THIS WEEK WHEN BRITAIN'S NO. 1 ORCHESTRA—TED HEATH AND HIS MUSIC—FLATLY DECLINED THE BBC'S OFFER, AND WILL NOT NOW BE APPEARING AT THE FESTIVAL.

Ted Heath told the NME: "When I accepted the BBC invitation to appear with my orchestra, I made the proviso that the engagement was subject to the terms being acceptable to me.

Naturally, I expected a fee in the region of my usual salary for concert engagements—but this week the BBC advised me that the maximum amount they could offer was my usual broadcasting fee, plus two-thirds for the outside broadcast from the concert."

Ted continued to explain: "Naturally my musicians and vocalists would expect their normal concert salary (as the performance is taking place before a paying audience) plus the recognised fee for the Outside Broadcast to be transmitted from the Royal Albert Hall. In view of this, the BBC offer was totally inadequate, and I have turned it down."

That Ted Heath's attitude is typical of the general feeling is proved by a statement made to the NME by a well-known artist, who said: "I was asked by the BBC to hold a date for an important broadcast. This I did, and I was given no indication that the date was, in fact, an outside concert before a paying audience.

"I heard nothing further until I read last week's NME and saw my name among those whom the BBC stated would be appearing.

"Several days later, the Booking Department of the BBC telephoned to advise me that the date I was holding was to be at the Royal Albert Hall, and offered me my usual broadcasting fee plus 50 per cent. for an outside broadcast.

"I strongly resent these tactics by the BBC as I consider they are using their power to gain unfair advantage over artists and bandleaders. My commercial fee for a concert performance varies between £100 and £150—and that's on a Sunday, when the date does not interfere with my variety engagements.

"But here, I am being offered a little more than £20 by the BBC for a date on a Monday that would automatically prevent me being available to take a week's variety. That means I would sustain a further loss of £300, at least."

One artist went so far as to say he regarded this as a very serious breach of professional etiquette.

He said: "How dare the BBC ask an artist to hold a date for a broadcast and then give his or her name out to the press as definitely appearing before a paying audience, without a fee having been agreed?"

We are advised that Cyril Stapleton and the Show Band will appear at the last concert on Monday, March 28.

The usual "Show Band Show" Monday broadcast will be replaced by another programme on that date. Six BBC producers will be in charge of the organisation of the three concerts. They are Johnnie Stewart, Donald MacLean, John Hooper, Jimmy Grant, Leonard Trebilco, and Mark White.

Latest news about the crisis as we close for press is that one member of the Show Band is going to advocate to his fellow-musicians that, for an engagement of this nature that includes an outside broadcast, they should receive three times their normal session payment.

When approached for his views on Ted Heath's decision, Mr. J. H. Davidson, BBC Dance Music chief said: "I am very sorry that Ted Heath is not appearing. Every bandleader and artist can either accept or reject the offer made to them by the BBC."

It would appear, in fact, as if the BBC has several shocks coming its way when its officials get around to negotiating terms with many of the stars already announced to the press as appearing at the concerts.

The attitude of these artists is of strong dissatisfaction on two counts. First, they are going to tell the BBC bluntly that they will not consider the meagre broadcast fee plus one-half which they are to be offered. Instead, they require their normal commercial fee, which can be as much as six times greater than the BBC offer, or they will not appear.

Their second complaint is that the BBC has given out the names of stars before first agreeing terms with them.



Malcolm Mitchell flew from London Airport to Holland on Wednesday night. He is to record programmes there for Radio Hilversum, and these are the last broadcasts he will make as a soloist before becoming a bandleader. Owing to the success of his Decca records in Holland, he was asked to go over by Radio Hilversum to make three programmes with Holland's leading orchestras; two with the Metropole Orchestra, and one with the Ramblers.

# JERRY COLONNA FOR BRITISH TOUR

FAMOUS American screen and recording comedy vocal star, Jerry Colonna, is booked to undertake a long variety tour in Britain, and is scheduled to commence at the end of March or beginning of April.

Jerry's tour will include all the principal variety theatres throughout Britain. In addition, he will undertake Sunday concerts.

He will remain in Britain for these engagements a minimum period of thirteen weeks. In the very near future we will be able to reveal his first dates during his tour.

Boston-born Jerry Colonna began his show business career as a trombonist at the age of fourteen. Soon, however, his comedy gifts gained the upper hand, and he won fame in a long series of broadcasts with Bob Hope, and in a number of screen musicals, including "Priorities On Parade," "Atlantic City" and "Star Spangled Rhythm."

Jerry has been an intermittent recording artist since the thirties, and some of his late Brunswick releases, including "Ebb Tide" and "Velvet Glove," have attracted a great deal of attention.

In fact, his strident voice, so ideally suited to the debunking of popular material, has become as important a trade-mark for him as his gigantic moustache.

# TV JAZZ SHOW

A TV jazz show, the first this year, will be relayed from Streatham Ice Rink on January 25.

Those taking part are the Humphrey Lyttelton Band, dancer Duke Diamond, and the All Stars (comprising George Chisholm, trombone; Eric Delaney, drums; Jack Fallon, bass; Mike McKenzie, piano; Harry Klein and Bruce Turner, reeds, and Cedric West, guitar).

There will be an invited audience, and Berkeley Smith will comment on the proceedings from the point of view of the "man in the street." Dennis Monger produces.

# Shearing record decision

A LATE cable on Wednesday night from the NME's American correspondent Nat Hentoff, brought us the news that George Shearing's projected change of record label from MGM to Capitol had fallen through.

Reason for the alteration in plans, which were scheduled to take effect with the forthcoming termination of George's current MGM contract, is understood to be that Capitol were not prepared to give Shearing the royalty guarantee for which he asked.

However, the NME learns that he still intends to make a break with MGM, and it is reported that both the Coral and Mercury Companies are keenly interested and are likely contenders for the Shearing signature.

American singing star Eddie Fisher can be seen on TV on February 17 in the second of a series of programmes filmed by CBS in America of interviews with prominent personalities by Ed Murrow.

# DANKWORTH CUTS FIRST U.S. DISCS

UNDER a veil of secrecy—even the Press were not informed in advance—the Johnny Dankworth Orchestra cut their first sides (four titles) for the American Capitol label, at West Hampstead, on Thursday and Friday of last week.

The Capitol Company will not disclose the names of the titles recorded but the NME is informed that they were all instrumental numbers, including two originals from the pen of Johnny Dankworth himself.

The first of these discs will be released for distribution throughout the United States in approximately three months' time, and will then be issued in Great Britain six weeks later.

European representative of Capitol Records, Bob Weiss, was highly delighted with the sessions and was particularly impressed by Johnny Dankworth's personal ability.

Weiss told the NME: "Johnny Dankworth reminds me so much of Stan Kenton as a musician. He has original ideas, perseverance and an ambitious outlook for the future. I am certain that, under his guidance, the orchestra will emerge into one of the foremost jazz ensembles anywhere in the world."

# MU BAN ON SAX-STAR

AN extraordinary situation has arisen in Northern musical circles because Johnny Roadhouse, altoist with the BBC Northern Variety Orchestra, has been expelled from the Musicians' Un'on.

At the moment, while this difficult situation is being resolved, Johnny attends every session of the NVO, but as a spectator only—he does not play.

Johnny's dismissal is believed to be owing to his refusal to pay a fine levied by the MU, imposed because, it is alleged, an employee of his at his Manchester Music Shop "taped" a BBC broadcast—an action which is against Union rules. It is stated that Johnny was not on the premises when the alleged "offence" took place.

A special application for Johnny's re-instatement into the MU has been sent to the Union offices in London.

# 'MEET MR. RAY' IS NEW ELLINGTON STAGE SHOW

PERSONALITY star Ray Ellington, together with his famous Quartet, will be the leading attraction of a new revue titled "Meet Mr. Ray," to be presented by the Stoll Theatre Corporation, Ltd.

The tour will commence on March 7, and is scheduled for a minimum of six weeks. Supporting the Ray Ellington Quartet in this production will be TV comedian, Dave King; soubrette Audrey Jeans; singing comedians Syd and Paul Kaye, plus Continental acts and a team of dancers.

Mr. Harry Harbour, booking controller for Stoll's Theatres, told the NME: "The show has been built around the Ray Ellington Quartet, and we are aiming at a first-class musical entertainment production."

DATES The dates for the tour are as follows: Empire, Hackney (March 7); Empire, Chiswick (March 14); Hippodrome, Derby (March 21); New Theatre, Cardiff (March 28); Ardwick Hippodrome, Manchester (April 4); and Palace, Leicester (April 11).

As previously reported in the NME, the Ray Ellington Quartet are to co-star with Edmundo Ros and his Orchestra in the new Sunday BBC radio series, "Mr. Ros and Mr. Ray," which commences on February 13.

# Allan Young funeral

THE funeral of popular organist-bandleader Allan Young—who was found dead at a Glasgow Hotel on New Year's Day—took place last Monday (10th) at Blackpool.

Many musicians and stage folk attended a special service at St Stephens-on-the-Cliffs, Blackpool, prior to the cremation.

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# Ronnie Hilton taking the plunge into Variety

FOLLOWING the exclusive announcement in the NME last month that rising song-star Ronnie Hilton was considering several tempting offers to appear in variety, we can now reveal that Ronnie—who for many years has been employed in a Leeds engineering factory—will this week hand in his notice.

He will shortly come to London to prepare for a variety tour in the near future; but his advisers are anxious not to rush him into such an important sphere of show business in view of his lack of professional stage experience.

Ronnie's temporary postponement of his stage and Variety plans is emphatically not because of any lack of offers. On a short visit to London this week, offers ranging from ten weeks to two years, and involving thousands of pounds, were made for him by no fewer than six agents. But his advisers are firmly—and wisely—set on him getting thoroughly acclimatised to show business first.

Accordingly, he will remain in London to undergo a carefully planned "preparation course." He will be expertly groomed, coached and guided on every facet of show business—and not until his advisers are fully satisfied will he make his debut in variety theatres as a solo artist.

Whilst in London, it will also be necessary for him to undergo a minor operation.

Prior to the end of this month, he will record two sides for the HMV label. His latest disc now released is "Prize Of Gold" backed with "A Blossom Fell."

American reaction has been extremely favourable to his hit-selling "I Still Believe" and "Veni Vidi Vici."

# Two killed in crash with Barriteau coach

THE coach carrying Carl Barriteau and his Orchestra was involved in a fatal accident at Wheatley, near Oxford, in the early hours of last Saturday (8th).

A motor-cyclist carrying a pillion passenger came into collision with the off-side front wheel of the coach, and both motor-cyclists were killed in the collision.

None of the Barriteau group was injured although their coach was too badly damaged to proceed. Many of the boys were later taken to town by Frank Weir's coach, which was passing, and stopped at the scene of the accident.

# RAY BURNS STAYS ON WITH SHOW BAND SINGER

SINGER Ray Burns' success on his BBC Show Band broadcasts has been so great that he has now been retained as a permanent member of the orchestra.

Ray will also be with the band for its forthcoming CinemaScope films, which it will shortly be making for the Exclusive Film Company.

# VALENTINE'S SCOTS TRIUMPH

NME poll-winning song star, Dickie Valentine, has scored such a tremendous success in the Lew and Leslie Grade New Year production at Glasgow Empire, that once again the run of the show has been extended.

It will continue until February 5, but must close on that date in view of Dickie's commitments the following week in London.

These include a guest appearance broadcast with Cyril Stapleton and the Show Band on Friday, February 11, in addition to recording sessions for Decca and Radio Luxembourg broadcasts.

# WHITTLE—TONSILLITIS

TENORIST Tommy Whittle has been professionally inactive this week owing to a severe attack of tonsillitis.

He expects to be well enough to make a "British Jazz" broadcast with his Quintet next Monday, as scheduled.

# FRANK WEIR TO LEAD 15-PIECE BAND ON ROAD

## PAUL RICH LEAVING PREAGER AFTER 13 YEARS

LOU PREAGER singing stalwart, Paul Rich, is soon to leave the famous Hammersmith Palais maestro, after an association lasting for 13 years.

No date has yet been fixed for Paul to leave, as he has offered to wait until a replacement is set. Lou has been holding auditions for several days and expects to announce the name of Paul's successor soon.

Contacted by the NME, Lou Preager said: "Paul Rich has been my most loyal friend in the music profession. I have myself advised him in the past that he would be substantially better off if he were to branch out as a soloist, but he has loyally remained. In fact, he is the only remaining member of the band with which I opened at Hammersmith Palais."

Paul Rich first joined Lou Preager as a guitarist on the recommendation of famous tutor Ivor Mairants. Although he is best known to the public as a vocalist, he is also regarded in the profession as a leading guitarist.

Paul is leaving the Preager Orchestra to concentrate on the family's business, but he will also extend his activities by appearing in concerts, cabaret, and solo broadcasts, both as guitarist and singer.

Although not connected with the departure of Paul, Lou has recently added to the vocal strength of his orchestra and has signed two girl singers in recent weeks. They are Tina Vaughan and Hazel Dav, and with Jimmy Myers and Paul Rich they form the band's vocal group. "The Sunnysiders."

YET another West End leader succumbed to the current "big band" frenzy when saxist-clarinetist Frank Weir announced this week that he would be taking a large new orchestra on the road almost immediately.

The group will be at least fifteen-strong, comprising six brass, four reeds, three rhythm, and two vocalists, with the likelihood of a vocal quartet formed from within the ranks.

The new Frank Weir orchestra plays its first dance at Cwmbran, in South Wales, on February 26, and its first Sunday concert—its real debut so far as England is concerned—will be on February 27 at the De Montfort Hall, Leicester. Early in its career, and the moment it has settled down, it is expected to cut several sides for Decca.

## NOVELTY EFFECT

The NME asked Frank Weir bluntly on Wednesday how he proposed to make his new outfit sufficiently "different" to compete with the several other large orchestras shortly to make their debut in this country. Frank answered: "I think I can say that I have always been associated with music that is both different and novel—perhaps a special example of this was my recent best-selling 'Happy Wanderer' record."

"While the music which my new big band will play will be essentially 'beaty,' I am concentrating on the maximum novelty effect, fresh tone colours, and other 'gimmicks' which I think will be found both new and intriguing."

Part of what Frank hopes to achieve in his new venture is the discovery of new talent, both vocal and instrumental, and he is holding mammoth auditions next Monday. The new Weir orchestra is being handled by Stapleton-Cooper, Ltd., and all enquiries should be directed

# POLLWINNERS' CONCERT NEARLY SOLD OUT!

LAST week we revealed the names of the star orchestras, singers and musicians who will be appearing at the great NME Poll-winners' Concert on Sunday afternoon, February 13, at the Royal Albert Hall.

Arrangements have now been completed for Britain's top vocal group, The Stargazers, and ace trumpet personality Kenny Baker, to be added to the already glittering array of stars who will be on parade.

## 5/-, 6/- SEATS SOLD

During the last few days, the NME offices have been flooded with applications from fans in all parts of Great Britain, who require tickets for this momentous event. All the seats at 5s and 6s. have been completely sold. Applications for tickets at these prices have far exceeded the allocation, and it is regretted that no further bookings at these prices can be accepted. We regret that any readers who sent their applications on Tuesday or later this week for tickets at 5s. or 6s. can only be offered alternative seats at 7s. 6d. each or gallery standing tickets at 3s. 6d.

Will readers who have applied for tickets at either 5s. or 6s. since Tuesday of this week, please write immediately to NME Concert, 5, Denmark Street, London, W.C.2, and advise us without delay whether they require the same number of tickets at 7s. 6d. (and if so, enclose mit-

tance for the additional sum involved), or advise us whether they require gallery tickets at 3s. 6d., in which case we will refund with these tickets the difference in cost?

If desired, readers of course have the option of their money being refunded should they not wish to take the opportunity of these alternative offers.

The demand for higher priced tickets has also been so great that it is virtually certain that every available seat for the concert will be sold within the next few days. Accordingly, those of you who wish to attend this concert, but who have not already applied for tickets, are urged to send your applications immediately for the limited number of seats still available at 7/6, 10/6 and 12/6 (enclosing a remittance and stamped addressed envelope).

## DON'T DELAY!

In view of the extraordinary demand, we regret that further tickets will not be obtainable from either the Royal Albert Hall or any theatre ticket agencies.

If you want to be one of the lucky ones to witness this great galaxy of dance music stars, apply without delay to the NME Concert, 5, Denmark Street, London, W.C.2.

# STOP! LOOK!! LISTEN!!!

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# FRIENDS and NEIGHBOURS NORTHERN NEWS... by Ron Drake

Jazz records reviewed  
by  
**HUMPHREY LYTTTELTON**

**T**HERE are some people, usually to be found in the countries of the East, who derive spiritual exaltation from hopping about barefoot on a carpet of live coals. I am not one of them.

But every now and then I find that I am called upon, in the course of duty, to do something which, in my view, falls into the same category. Namely, the reviewing of records made by my colleagues in the British Jazz field.

My personal feeling is that all of us playing jazz in this country are in the same boat, struggling according to our own beliefs and theories towards the same goal. Therefore, it is really not for me to stand up and start telling the others how to row. They might welcome my observations.

On the other hand, they might bitterly resent them, and life would become uncomfortable.

So here is a roundup of some recent British jazz releases, just to let you know what's going on. I have, naturally, acquired some opinions about each of them, but on this occasion I shall keep them firmly to myself unless, at any time, I am asked for them by the musicians concerned. Then everyone will be happy except those who want a guide as to what to buy, and those who would like to see me making enemies in public.

For nasty-minded folk such as these I will provide some malicious fun by mentioning first "Humph At The Conway" (Parlophone PMC.1012), a 12 inch LP consisting of an edited concert recorded at the Conway Hall by Humphrey Lyttelton and his band.

While we're on this subject, I would like to apologise to the fan who came up last Saturday at a dance in Chesterfield and asked us to play "PMC 1012." When I said I didn't know it, he said "Go on!! You've recorded it!!!" It was only when I came to look up the catalogue details of the Conway LP that I saw what he meant. Oh, well!

Ken Colyer's Band came in half last year and, like an earthworm, continued to exist in two pieces, one under Ken, the other under Chris Barber. Decca have LP's out by both groups. Ken's is called "Back To The Delta" (Decca LF.1196) and

the same general lines but with a far greater degree of arrangement and a generally "cleaned-up" sound. Here is more "skiffing," too, in the form of two railroad songs. (Incidentally, isn't it time to call a halt to this sloppy use of the term "skiffle" before it changes its meaning altogether? Country folk-songs and urban rent-party music are not the same thing).

Both the Cy Laurie Band and the Sandy Brown group have the same general approach, anchored more or less (more with Cy, less with Sandy) to the developed New Orleans jazz of the Armstrong Hot Five and Johnny Dodds.

So there you are. If anyone tells you that British jazz is stereotyped and narrow in approach, wave this under their nose. Allowing myself the luxury of a critical judgment, I will end by drawing out of this music the names of three players whose work I must beg you not to ignore. Their style and integrity are an important asset to British traditional jazz.

They are Al Fairweather (heard here with Brown and Laurie), Sandy Brown and Ken Colyer.

Chris's has the title "New Orleans Joys" (Decca LF.1498).

Both were made in the summer or autumn of last year in the early days of the bands' existences, and in Ken's case, the personnel has changed considerably since. The same applies to two other bands which make an appearance on Esquire... Cy Laurie's Band, which recorded before a recent change in personnel, and Sandy Brown's Band, which cut the sides nearly two years ago when the band was on a visit from Edinburgh.

Sandy has recently returned to London and has formed a new group which has yet to record. These groups appear on 45 r.p.m. discs in a series called "Jazz - Played By Jazz Bands," which I find a rather extraordinary title.

Cy Laurie's Band plays "Joe Turner Blues" and "Stockyard Strut" on Esquire EP.29. There are also two 78's available by this popular London club group—"2.19 Blues" and "Forty And Tight" (Esquire 10-410) and "Once In A While" and "Pleading The Blues" (Esquire 10-420). Sandy Brown's EP contains "Wild Man Blues" and "King Porter Stomp" (hitherto issued on LP 20-022).

Before concluding, it might be a good idea if I stuck my neck out just far enough to give an indication of the type of jazz which these groups play on the records under review.

The Colyer LP title is self-explanatory to anyone who doesn't know Ken's own approach to jazz—New Orleans jazz à la Bunk Johnson and George Lewis without trimmings. There are three skiffle numbers, too—a prison song, a railroad song and a blues.

Chris Barber provides music on

**J**AZZ was prominent at the Arts and Drama Festival at Nantwich, Cheshire, last Thursday. Appearing at the Civic Hall was the Saints Jazz Band, supported by a twenty-seven strong teenage girls choir.

Formed six months ago and titled the Nantwich Girls Choir, the girls have Trevor Owens—who formerly led his own band in Cardiff—as MD, and specialise in modern arrangements of standard and current popular songs.

Trevor is responsible for the musical arrangements and leads the choir's accompanying trio on piano. The trio is completed by guitarist Albert Hunn and drummer Hector Gray.

**A** CHANGE in venue for the Vieux Carré Jazz Club has taken place. Meetings are now held at the Thatched House Hotel, Market Street, Manchester. Resident group is the Eric Batty Jazz Aces, who opened at their new premises last Saturday evening. The Club has also acquired a new secretary recently in Norman Bird.

**L**EEDS Locarno pianists are again in the news. Our report last week stated that Harold Hymen, pianist with the Derek Sinclair band was due to leave this week-end.

However, a change has been effected earlier than expected, and pianist Norman Allan—who recently ended an eighteen months' stint at sea and was on board the Mauretania—joined Derek Sinclair on Thursday, January 6, thus releasing Harold from further duties.

Jack Cantor, pianist with the Larry Cassidy resident quartet, left Leeds last week-end and is to embark on a further sea-going trip.

**D**UNDEE saxist-leader Arthur Plant, resident at the Empress Ballroom, has announced that, after a two years lay off from the profession, trumpeter Harry Hall—who appeared with the Ted Heath band some years ago—has returned to music and is now settling in at the Empress with the Plant line-up.

A permanent bassist has also been signed. Pat Malloy, formerly with Mick Mulligan, has filled the vacancy caused when Ken Hart left some weeks ago. Ken, incidentally, subsequently joined Dave Egerton's resident group at the Locarno, Sheffield.

**E**X-KEN MACKINTOSH trumpeter Bill Sowerby, who is now living in Harrogate, is to front a new sixteen piece orchestra which has been specially formed for the purpose of undertaking Sunday concert work in the North.

Now in rehearsal, the eight brass, five sax and three rhythm line-up is to be named the Johnnie Arnold Orchestra and is expected to make its debut at Hull early in February at a concert starring recording singer Ronnie Hilton.

In addition to the personnel—which is drawn from various bands in the West Riding of Yorkshire—Ron Wake is to be the regular vocalist.

**A** SURPRISE change in the personnel of Les Garratt's resident band at the Textile Ballroom, Bradford, took effect as from last Saturday. Long service pianist Bob Addis left the line-up to be replaced by Robert Hartley, sixteen-year-old nephew of the famous Ken Mackintosh.

Robert Hartley had his first professional experience with Nottingham leader Arthur Rowberry last summer.

Bob Addis wishes it to be made known that he has not retired from music, but owing to domestic reasons is taking a spell away from resident work. He will continue to freelance in the district.

The NME has been asked by comedian Dan Sherry to point out that although he originally discovered the Four Jones Boys (mentioned in "Northern Notes" last week) and still acts as their business manager, their bookings are handled by his agent, Nat Day.

VIN SUMNER Entertainments have booked Ted Heath and his Music for two concerts at the Public Hall, Preston, next Thursday (20th). At the Queen's Hall, the same management have booked the Eric Delaney Band for a return engagement after the terrific reception they received on their visit on November 26.

Return engagements are also being negotiated for the Johnny Dankworth and Jack Parnell Orchestras. Parnell was originally set for March 11, but he has been released from the booking so that the band can remain in London for the week prior to its South African tour.

Other bands likely to play in Preston under the Sumner aegis include those of Sid Phillips, Joe Loss, Ken Mackintosh, Ray Ellington and the new Malcolm Mitchell Orchestra.



Signing on the dotted line for the opening of the new super Plaza Ballroom at Great Yarmouth this Whitsun, is proprietor Maurice Apple. Agent Alf Preager, who negotiated the deal, is second from left and also in the photo are the three bandleaders who will open the new ballroom—(l. to r.): Tibor Kunstler, Billy Ternent and Teddy Foster. Billy and Teddy will be spending the whole summer there; Tibor will play Sunday concerts.

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# Frank Sinatra and Doris Day score in new film

## ELLA FITZGERALD SUES FOR 'RACIAL DISCRIMINATION'

ELLA FITZGERALD and Norman Granz are two of the four plaintiffs who have jointly filed suit against Pan American World Airways, Inc., for \$270,000 (£90,000), charging the airline with discriminatory and damaging acts at the Honolulu, Hawaii, airport.

Ella, her then accompanist, John Lewis, and her secretary, Georgianna Henry, arrived at Honolulu on July 20, on the way to a series of scheduled appearances in Sydney. Their first-class tickets for the entire trip had been arranged for and verified weeks in advance. They left the plane during the stop-over to eat, and to meet Norman Granz, who was to join them there and continue on with Ella, John and Georgianna to Australia.

When they returned to the plane, they were told their first-class tickets were not valid, that they'd all have to sit in the second-class section.

Granz offered a compromise since they were anxious to get to Australia in time for the dates, and he sug-

gested Ella take a first-class seat while he, John and Georgianna would ride second class.

The suggestion was refused, and Ella wasn't even allowed to return to the plane to get her personal effects by herself—they were sent out to her.

They had to stay over in Honolulu three days to get connections, and they missed some of the scheduled dates in Australia.

The suit charges Pan American with violating the Federal Civil Aeronautics Act which prohibits prejudice and discrimination against passengers. Granz has long been a militant opponent of discrimination in any form, and he refuses to play his JATP concerts in any auditorium that practises discrimination. . . .

## A review of 'Young at Heart' rushed from Hollywood by VONNE GODFREY

"YOUNG At Heart," produced by Arwin Productions and released by Warner Bros., is the remake of the earlier screen success "Four Daughters," from an original story by Fannie Hurst. The cast is headed by Doris Day (starring in her 18th consecutive movie hit) and Frank Sinatra.

Produced by Henry Blanke and directed by Gordon Douglas, this motion picture is likely to do smash business at the box office. Both Doris Day and Sinatra handle their rôles with striking effectiveness, and the wit, charm and pace of the script make for exciting movie fare.

Doris Day, Dorothy Malone and Elisabeth Fraser play the Tuttle Sisters who live with their father (Robert Keith) and their aunt (Ethel Barrymore). Into their lives comes a dazzling young man from Broadway (Gig Young), and it is natural that the girls should find him excit-

ing. Miss Day becomes engaged to him, and then into the scene comes the morose, frustrated musician played by Frank Sinatra, who

eventually wins her away for himself. Sinatra's performance proves again that this highly talented man is a fine actor. His portrayal of the boy who has little faith in himself and who can never quite believe in the girl's love, is handled with fine sensitivity.

It is a credit to the director that scenes that could have gone overboard in the sentimental department were approached with great care and hence the fullest values were attained.

As for Doris Day, she radiates a particular kind of beauty and charm all her own. With all her womanly qualities she has a child-like wholesomeness and this bounces off the screen like a shining ball.

Her songs, which include "Till My Love Comes Back To Me," taken from Mendelssohn's "On Wings Of Song," with lyrics by Paul Francis Webster, "Hold Me In Your Arms" by Ray Heindorf, Charles Henderson and Don Pippin, "Ready, Willing and Able," by Floyd Huddleson and Al Rinker, and "There's a Rising Moon For Every Falling

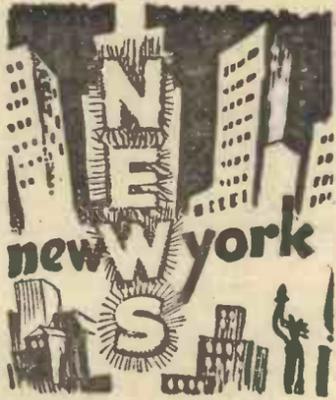
Star" by Webster and Sammy Fain, are delivered with sock results and are given fine production settings.

Doing his first movie singing for four years, Sinatra's rendition of the title song behind the credits, and then later "Just One Of Those Things," "One For My Baby," and "Someone To Watch Over Me," is put over with his own inimitable styling and fine voice.

"You, My Love," by Mack Gordon and James Van Heusen, provides the final duet for for Sinatra and Doris Day, and this team, not only in the musical department but in the handling of dramatic values, provides entertainment for young and old.

The cast generally do a good job in handling their chores and through the performance make up for one or two lagging moments in the story.

We think you will enjoy "Young At Heart," and will delight in Doris Day and Frank Sinatra, who make very wonderful music together in this Technicolor production.



Nat Hentoff writes from New York:

As of last report from Warner Brothers, the first English showing of "Young At Heart" will be at the Warner Theatre in London on January 27.

Appearing in the film as the child of Doris Day and Frank Sinatra is Steve Kapple, one-year-old nephew of Doris and the son of her brother, Paul Kapple, who is business manager of her music interest.

# DICKIE VALENTINE

Wishes to express his personal gratitude to everyone who voted for him in the "NME Poll"

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## NAT HENTOFF airmails the latest news from New York

KITTY KALLEN is going stronger than ever on her current tour. She recently broke the opening day record at the Chicago Theatre when she, Julius La Rosa and the film "Vera Cruz" grossed \$21,000 (£7,000) in that one day.

Mario Lanza, the temperamental and perpetually hungry tenor, has signed a new Victor contract for three years. . . . This was the biggest year yet for record sales as all the major companies announced unprecedented sales figures. Columbia, for example, had its best year since 1947 and Decca chalked up a 20 per cent. increase over 1953. Kitty Kallen helped there, too.

First 1955 release by London Records in America was "Came The Morning" and "Rose Of The Wildwood" by the Stargazers. Also in the first disc jockey package of the new year from London was Ted Heath's "The Touch" and "Bone Idle," the latter featuring Don Lusher. Probably the funniest coupling of the year—as far as titles are concerned—is the new Edmundo Ros cook book melodrama—"Who Stole The Beans From His Maracas?" backed by "Pop It In The Oven."

One of the most remarkable run-away album hits in the history of the American record business is "The Investigator," a brilliantly hilarious parody of Senator McCarthy. Programme is said to have been recorded from a May 30 broadcast over the Canadian Broadcasting Company. First 5,000 copies of the LP were sold out—with the help of a plug from the "New York Times"—in two hours.

15,000 more have been ordered and requests are coming into New York, where the record was made, from all over the United States. English collectors interested can write B & C Recording, Inc., 15, East 48th Street, New York, N.Y.

Those of you who think America is the land of milk and honey for musicians may be shocked at the latest figures on the employment situation for members of the American Federation of Musicians. Of nearly 249,000 AFM members, only about 72,000 earn the major part of their livelihood from music. The rest—a total of 175,000 professional musicians—must supplement their income by other means.

Of the number of regularly employed musicians, 2,200 have jobs in the 2,636 broadcasting stations in the U.S.—that's less than one musician per station.

Approximately 2,000 musicians are employed by theatres, and the motion picture industry provides jobs for about 350 staff musicians, and for some 4,000 non-travelling musicians.

Stan Kenton has offered his services to American Secretary of State John Foster Dulles for a European goodwill tour to counteract Communist propaganda.

Kenton's offer, "Capitol News" reports, includes the services of his 19 sidemen. Kenton expressed his belief "that Europeans are the most enthusiastic fans of jazz, America's only original art form and our primary contribution to culture. We are living in a complex era of change," he went on, "and modern music captures these changes along with the tensions of today and the excitement of life. Americans, through

their incomparable spirit and thirst for the undiscovered, have found and cultivated a manner of music which best reflects our proud country, our people and character."

Further evidence of the rapid growth of jazz here as a highly commercial commodity is the establishment of the first mail order jazz record club in the United States.

It's called the Jazztone Society and is operated by the owners of Concert Hall Society and its subsidiary, the Music Masterpiece Society, which has 300,000 subscribers to its mail order classical business. The Jazztone set-up calls for monthly selections that subscribers can either accept or reject.

The records will all be 12 inch LPs at a price considerably below the regular retail store prices. The selections will be made up of new recordings cut by Jazztone and masters purchased from small jazz labels.

Rights have already been obtained to records by top jazzmen like Charlie Parker, Art Tatum, Dizzy Gillespie, Erroll Garner, Rex Stewart, Teddy Wilson, Hot Lips Page, Red Norvo, Buck Clayton and several others.

Dizzy, Erroll, Parker, Coleman Hawkins, Teddy Wilson, Art Tatum and some 30 other "name" jazzmen are represented on the introductory LP. First new date for Jazztone was cut recently under the supervision of Nat Shapiro.

Featuring Coleman Hawkins, the expert sidemen were Billy Taylor, Jo Jones, Milt Hinton and Emmett Berry. It's Hawk's best date in some time.

Gerry Mulligan has disbanded his quartet and has taken six months off to write. Now fully established as a major jazz personality as a result of his extensive touring this past year and his fast-selling records, Mulligan wisely prefers to take time out now from travelling and concentrate on his considerable talents as a composer-arranger.

In a telephone conversation, Gerry said that his plans now are quite indefinite and he doesn't know whether or not he'll resume with the quartet or with a larger group at the end of the six months.

As for Mulligan's record plans, there's also nothing definite, but he does have one new album coming out. It was recorded by Pacific Jazz at a recent San Diego concert. On one side, Gerry is accompanied by Chico Hamilton, trumpeter Jon Eardley and Red Mitchell. On the other side, the four are joined by Zoot Sims and Bob Brookmeyer.



A vote of thanks to the 'NME' Readers for placing me Top Female Vocalist again.

Gratefully yours,

# LITA ROZA

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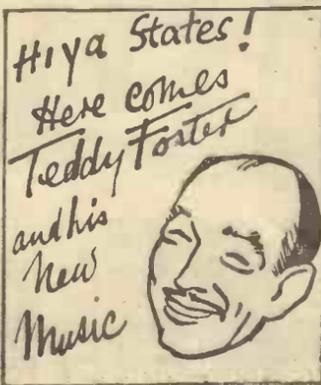
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# The classical violinist who became the BLONDE BOMBSHELL OF BOOGIE

"1955 is going to be a very happy New Year for me!" So said 26-year-old blonde Australian pianist Dolores Ventura to me in her flat opposite Kensington Palace, as the Old Year died.

Dolores must be clairvoyante, or maybe it is just "woman's intuition." Anyway, within three days she had heard that she was to be signed by the BBC to star in the forthcoming Frankie Howerd Show and that Parlophone were putting her under contract to record her own specialised style of boogie for home consumption and Latin-American music for export to the South American hemisphere.

When the news of her prophecies came through, I popped around again to her flat to find out more about this young Aussie they call "The Blonde Bombshell of Boogie."

I found that she had left the classical concert platform to turn to the pop field of music. I found, too, that she is a charming personality, who dresses distinctively, and talks easily on a vast range of subjects—gathered, one supposes, from the varied life she has led.

## 'Gold-digger'!

Dolores the pianist, remembers vividly Dolores the gold-digger... metallurgical — not metaphorical, of course! But that's going back a while... back to the little mining town in North Queensland, Australia, where she was born. She spent her early life in the wide open spaces, riding on horseback around the gold mines, where her father was manager.

Her mother was a keen musician. So Dolores also had to be. She started taking piano lessons when she was only three years old. She possessed a rare thing in music

known as "absolute pitch," which meant she could distinguish any note by sound. "Finding the pitch" became her own little party piece... much to her regret. She hated it.

Every time the visitors came, little Dolores was turned to the wall and notes were struck on the piano, which she had to guess.

But life in North Queensland soon came to an end for Dolores. One day she was packed off to boarding school in Sydney.

"Like my party piece at home, I hated the life and the discipline at first," she admits. But now Dolores was growing up, and after a while got used to the new life... so used to it, in fact, that the anxious-to-learn girl from Queensland became star pupil.

But by now she had taken up the violin, and with her knowledge of the

piano, worked hard. She was never keen on school lessons, and would often sneak out and be found practising at the piano in the music-room.

## Scholarship

It was this keenness that decided her on a musical career. And it was soon to come. Dolores won a piano scholarship to the Conservatoire in Sydney to continue her piano studies. The violin lessons were coming along, too, and soon she was first violinist in the Conservatoire Orchestra. In her student years she was broadcasting on many Australian programmes... "Young Australia" and "Youth Show," where she first met Joy Nichols.

She graduated from the Conservatoire and stumbled on a great chance—to be first violinist in the Sydney Symphony Orchestra. It was then that Dolores planned to save all her money and sail for England to become a concert pianist.

"But I wasn't so lucky. The opportunity never came, and the bank balance went low," reflected Dolores.

Later, however, she managed to reach England and presented herself, with letters of introduction to the BBC. And then came one of her most frightening experiences.

She walked into a big room to find

sitting at a large table Sir Malcolm Sargent (with whom she had already played in Sydney), Sir Adrian Boult, the BBC's Director of Music and Paul Beard.

"To make an embarrassing position even worse, I had to play Bach's unaccompanied 'Chaconne'! After some difficult sight-reading exercises, specially written for me by Paul Beard, I departed quickly, not expecting to hear any more."

Next morning, though, the BBC phoned and asked her to go along for rehearsal that afternoon. "I was so excited," she says, "I could hardly believe it. The first thing I did was to cable the news to my mother."

## Records

But Dolores' excitement became even greater when she went along to the studios to find that Bruno Walter was conducting a Brahms programme. This, she admits, was one of her greatest musical experiences, and from then on she worked with the BBC Symphony Orchestra, under many famous conductors.

"I started to get itchy feet like all Australians, and wanted to see more of the world," she says. But it was not until she was on a visit to Portuguese East Africa that she again played popular music. This was in cabaret at a very exclusive hotel with a Latin-American band.

"I loved the work and decided this



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was the real thing, when I returned to England in 1950. But again, it wasn't so easy, so I returned to orchestral playing... a season of Proms and then with the BBC Opera Orchestra."

In 1952, Dolores resigned from the BBC and had her first stroke of real luck. She made a test-record with a Latin-American group for Polygon. This was heard by Decca... a contract followed, and so did broadcasts, a weekly spot in the "Forces Show," which sent the fan-mail pouring in.

Then came a variety tour and television dates. Just before Christmas,

Dolores left Decca—she had heaps of offers from rival concerns. Then Parlophone clinched a deal with her agent Norman Payne, of MCA... she is to be given a terrific exploitation build-up, I gather.

As I left the flat the phone rang. Dolores took the call... so I waved goodbye. She came running to the door after me. "That was MCA with a terrific tour itinerary starting at the end of the month. This is going to be a happy new year."

Pure dinkum it is, Miss V!  
ANDREW CURTIS.

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Tonight (Friday), Hollywell; Saturday, Peterborough; Wednesday, Durham; Thursday, Sunderland.

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**SID PHILLIPS BAND**  
Tonight (Friday), Baths Hall, Darwin; Saturday, Baths Hall, Ashton-in-Makerfield; Sunday, Hippodrome, Manchester; Wednesday, Civic Hall,

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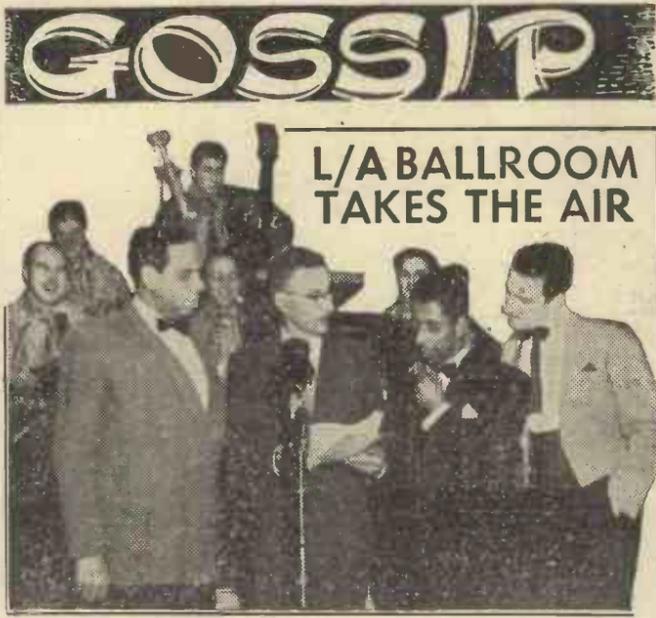
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The NME photographer was present at the first programme in the BBC's new "Latin-American Ballroom" series, and caught (l to r) Edmundo Ros, producer David Miller, Frank Deniz and vocalist Martin Moreno.

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**FAST WORK**—Did you hear the Coronets on "Latin-American Ballroom" last Tuesday? If you did, and if, as always, their slickly-presented close harmony delighted you as much as it did us, you may be staggered to know that twenty-four hours before the broadcast, the group didn't even know they were going to appear!

It all began after Edmundo Ros's first Columbia recording session on Monday night. It finished at 10 p.m., after which the Coronets leader, Bill Shepherd, ran Edmundo Ros home in his car. On the way, Edmundo said: "Bill, how soon could you do a couple of new arrangements for the group?" "Not long," said Bill. "Why?" "Well," said Edmundo, "I've got no cabaret booked for tomorrow night's broadcast, and if you can get two arrangements done in time for rehearsal tomorrow, you're in." Well, Bill did, and they were. Congratulations, Bill, on a speedy piece of work.



They're all talking about **Teddy Foster** and his New music

★ ★ ★  
**SWEDEN FIRST**—It's not often that the first recording of a British song is waxed in Sweden, but this has happened in the case of Arcadia Music's "A Love Like Ours." The deal came about as the result of Börje Ekberg's recent visit to London. Ekberg is baritone star Lars Gullin's personal manager—but he also holds an executive post at Metronome Records, one of the most

important Scandinavian diskeries. He heard "A Love Like Ours" when he was over here with Lars, and arranged for it to be waxed in Stockholm by singer Chris Dane, with Harry Arnold's Orchestra. The Dane disc has now been released in Britain by Polygon, and Decca have also brought out a version of the song by Lee Lawrence. Norman Murrells and Chris Monte are the composers, and your Alley Cat compliments them on having produced a really lovely piece of material.

Listen" at the Stork Room, London. Bryan devised and produced this 45-minute revue, and his lyrics and patter are certainly witty, topical, and full of ideas.

"Golden" trumpet star Eddie Calvert was taking more than a usual interest in Bryan's performance last week-end and is discussing with him the possibility of variety dates for the show.

★ ★ ★  
**GLEN BETTER**—Singer Glen Mason, whom listeners saw and heard in Henry Hall's "Face The Music" on TV last Wednesday, showed no signs that he had just spent two weeks in the Central Middlesex Hospital.

★ ★ ★  
**THE TWO OF 'EM**—Vocal stars, Jean Campbell and Ray Burns are teamed together for a new Radio Luxembourg series titled "Just The Two Of Us" the first airing of which takes place this week. Incidentally, Ray will be appearing in one of the new film shorts which, as reported in last week's NME, are due to be made soon by Cyril Stapleton and his Orchestra.

Although now quite recovered, he had a worrying fortnight, his treatment calling for a blood transfusion before he started to mend.

★ ★ ★  
**IT'S THE KATZ WHISKERS**—Violinist-bandleader Charlie Katz, who has made such a hit on the air with his novelty unit, the Pied Pipers told me that in his next broadcast on February 5, he has added to his unique instrumentation.

Glen's next radio date—also with Henry Hall—is in "Guest Night" on January 21. He can also be heard every Monday evening singing to the younger generation in "Spread Your Wings" from Radio Luxembourg.

The line-up now reads Dennis Wilson (piano), Jack Collier (bass), Tommy Webster (vibes, xylophone, etc.), Chester Smith (ocarina, saxes and clarinet), Andy Wolkowsky guitar, banjo, mandarin, balalaika, etc.), and, of course, Charlie himself leading on violin.

★ ★ ★  
**"BAREFOOT" AVA**—Famous Hollywood screen star Ava Gardner (Mrs. Frank Sinatra) is in London as part of a publicity campaign to exploit her film "The Barefoot Contessa." The purpose of her visit became somewhat realistic at the London Stork Room last Sunday evening, where I spotted Ava dancing in her stocking feet with pianist Kenny Powell.

★ ★ ★  
**WINDMILL BELLOWS**—Camalleri, the noted Australian accordionist of whom I wrote about some time ago when he first appeared with Henry Hall in his "Guest Night" and scored such a great hit on the air, goes from success to success. Starting on January 31, he will be appearing for a season at the famous Windmill Theatre.

At the same venue on the previous evening, a rather indignant Ava Gardner left the Club very abruptly when she was taken by surprise and photographed when she least expected it!

★ ★ ★  
**COMEDIAN NAT**—Blossoming into quite a comedian these days is noted popular bandleader, Nat Temple. Nat was guest star in the Arthur Askey show "Hello, Playmates" which was prerecorded last Sunday and broadcast last night (Thursday). He took part in a comedy opera item in which he had a crosstalk act with Arthur Askey and the show's MD, Bob Sharples.

★ ★ ★  
**KEN'S PLAY-OUT**—If anyone has noticed the catchy composition which is used to play out the new Charlie Chester show on the air, they might be interested to know that it is called "Strings On Wings," and was written by Ken Morris, who of course is in the show. This number has also been used on TV Newsreel, and Ken is happy to say that it is coming along very nicely.

★ ★ ★  
**HIT ?**—Though "Woman's World" isn't strictly a musical picture, there's enough of the **Four Aces** recording of the theme song played behind the credit titles at the beginning, for the record to be a natural hit.

Last week Ken sat in his dressing-room at the Hippodrome Theatre, Stockton (where he is appearing in variety) praying that the programme would finish early on the air so that Alya Ainsworth and the Northern Variety Orchestra—who accompany the new Charlie Chester show on the air—would use his composition to play out the show. They did!

There's a pleasant musical phrase running all through the picture, too, which sticks in the memory. It's by Cyril J. Mockridge, and sounds like a combination of the first three bars of "Our Very Own," coupled with the penultimate eight bars of "The Most Beautiful Girl In The World"—believe me, a most intriguing melody!

★ ★ ★  
**PHOTO HONOUR**—The versatility and skill of musicians seems to extend to almost any length and a case in point is that of freelance sessioner violinist, Jack Greenstone. Jack has recently become one of the few stereo photographers who have been elected as an associate of the Royal Photographic Society, having exhibited in every big stereo photographic exhibition throughout the world.

★ ★ ★  
**SHAND ON THE ROAD**—Dave Shand and his boys embark on a hectic tour of one night stands today (Friday). During the next seventeen nights they will appear in seventeen different towns. The Band will be appearing in Scotland for the first time ever and on February 19, Dave should make a big hit when he plays his native town, Dundee.

★ ★ ★  
**SHOW BANDING**—Singing with the Show Band on the air tonight (Friday) is NME Poll winner and variety star, Lita Roza, while next Friday, Tony Brent will be the guest vocalist. Tony will also be broadcasting in "Worker's Playtime" next Tuesday, February 18.

★ ★ ★  
**WEIR ON 208**—Under the title of "Frank Weir, his Saxophone and his Orchestra," the well known saxist-leader has a new Radio Luxembourg series, starting on January 28. The airings, each for a quarter-of-an-hour, are weekly, every Friday (9.15—9.30 p.m.). Guest artist on the first programme will be singer Tony Brent.

★ ★ ★  
**BRILLIANT BLACKBURN**—Undoubtedly one of the most talented writer-entertainers in London night club circles is youthful Bryan Blackburn, who is currently appearing in his own production "Stop, Look,

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Zealous committeemen gather round their Chairman, Mr. W. S. Bunting (Novello's), at last Saturday's annual dinner of the Sheet Music Travellers' Association, held at the Strand Corner House in London. The function was the 69th annual dinner of this vigorous and thriving organisation of the "back-room boys of Tin Pan Alley." L to r in the picture are Jimmy Scrogin (Novello's), Ernie Dupree (F D & H), Bert Rush (Chappell's), Mr. Bunting, Charles Warsop (Paxton's), the Association's Secretary, F. W. Stokes (Longnick's), Micky Hulls (Keith Prowse), and Syd Richardson (Lawrence Wright's).

To those who placed me 2nd. in the 'NME' Poll once again

My Sincerest Thanks

# DENNIS LOTIS

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