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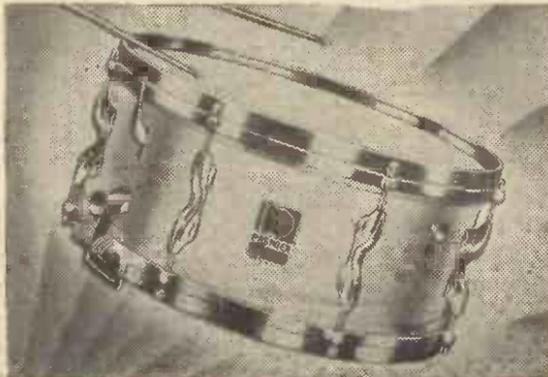
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TALKING POINTS

A weekly analysis of readers' letters by PIP WEDGE

KIRCHINS AGAIN

"Hell hath no fury like a woman when the Kirchins are scorned," may not be a strictly accurate quotation, but it certainly sums up the reaction to last week's letter from Mrs. Betty Gibson, of Burton-on-Trent.

"Who wants crazy number after crazy number at 11.30 in the morning?" asked Mrs. Gibson.

But—"If Mrs. Gibson wants to listen to schmaltz, she can always listen to 'Music While You Work,'" reports Mrs. John Mellish, of Ewhurst Close, West Green, Crawley, Sussex. "We just don't get enough 'cool' music on the BBC... I'm truly up in arms about Mrs. Gibson's letter, as you have no doubt gathered."

And: "Were you playing ducks and drakes with your radio, Mrs. Gibson?" asks Miss Terry Myatt, of Constable House, Adelaide Road, London, N.W.3. "At least half the tunes I heard on the Kirchins' programme were slow numbers, and beautifully played at that. There was

a little bit of something for everyone, which is what those who listen in expect."

"Dear Madam, what a dreary person you must be," says Steve Lewis, of Primrose Gardens, London, N.W.3. "If you prefer a better balanced programme, then listen to Victor Silvester. There is a perfectly balanced programme—so perfectly balanced, in fact, that each number played sounds almost the same as the last!"

While Julian Kaye, of St. Thomas Road, Finsbury Park, London, points out that there are many young teenagers at home on Saturdays and listening to the radio. "In my case, if I don't like a broadcast, I switch off. Mrs. Gibson wasn't forced to listen, and I can't understand anyone listening to something they don't enjoy. And I can distinctly remember hearing at least seven popular vocal tunes."

Finally, "I hope we have more Kirchin broadcasts," writes Sally Fishman, of Sach Road, Clapton,



When famous French singer Line Renaud arrived in England last week, she was met by Mills Music chief Fred Jackson (second from left) who presented her with all the many recordings of "Majorca" and "Pam Poo Dey" that have been made here. The tie-up is that Line's husband, Louis Gasté (extreme left) is the composer of "Majorca" and a famous French music publisher. On the extreme right is Sonny Miller, who wrote the lyrics of "Pam Poo Dey."

London, E.5—a sentiment shared by Len Walters, who lives a little way down the road from Sally. And Miss Jean Wake, of Riverside Road, Sidcup, Kent, also points out that many workers who are free on Saturday usually miss mid-week band broadcasts and are glad of the opportunity to listen to their favourites at the week-end.

RAY AND DOWNEY

No, we're not talking about a new variety act—we're simply returning to the subject of Johnnie Ray, his most ardent supporter Margaret Downey, and a whole heap of fans who either adore Johnnie or hate him.

Letters continue to pour in either praising or condemning Margaret's "I'm going to jump in the Thames if Johnnie doesn't come back soon" letter of a few weeks ago.

Doreen Whittaker, of Mill Road, North Lancing, Sussex, points out that many Ray fans can't see him in person even if he does come, and are therefore only too pleased when he makes films. Eileen Blackburn, of Bierton Road, South Yardley, Birmingham, a Dickie Valentine fan, says that if Margaret would go so far as to take her life for Johnnie, "the Thames is the best place for her."

Margaret's most recent opponent was Mr. F. Easterbrook, whose letter we published in a recent NME; now Audrey Broadhurst, of Longview Drive, Huyton Lane, Huyton-Roby, Lancs, suggests that we'd be far better off if Mr. Easterbrook disturbed the rippling waters of old Father Thames himself; Audrey is herself a Frankie Laine fan, and says "I know myself how I'd feel if Frankie Laine cancelled his British tour—though I would think of his success before my own enjoyment, and I would rather see him getting on well."

This "away with Easterbrook" sentiment is shared by Mary Willatts, of Orchard Road, Dagenham. "If he feels such a strong dislike for the popular singers of today," says Mary, "may I ask what he is doing reading our favourite paper anyway?"

Another Downey defender is Malcolm Macdonald, of the RAF, Merryfield, Ilton, Somerset. "I heartily agree with everything she says about the one and only Johnnie Ray... these so-called fans make me mad. They're no more fans of an artist than the man in the moon." A David Whitfield fan.

Joyce Wilson, of The Oval, Cumberdale, Carlisle, strongly resents friend Easterbrook's suggestion that when Margaret Downey jumps in the Thames she should take David Whitfield with her.

"I'm sure if Mr. Easterbrook got the chance of meeting David," she says, "he would change his mind. He's the only singer I know that has such a wonderful personality and a level head."

Are we a little unkind to feel disappointed that no one has written to quibble with the further Easterbrook suggestion that the entire NME staff should follow Margaret to her watery doom?

But let's have Margaret Downey in again to have the last word.

"I'd like to say," she writes, "that I regard Johnnie's film as a substitute until such time as he comes back; I've seen the trailer of his film every night since the first night it was shown, I've booked my seat for the Royal Premiere of his film, and after that I intend going to see it every night—until he comes over here, which I hope and pray won't be long."

From which you will gather that Margaret remains quite unperturbed! And we, for our part, must call a halt to this particular batch of correspondence for the time being.

MERCI FROM THE MED

"May I write as a serviceman to express my gratitude to the NME and its staff for enabling serving personnel abroad to keep in touch with all that's musical?" writes Leading Cook Danny Lazarus, of 34 Mess, HMS Centaur, c/o G.P.O., London.

"The musical scene in the Med is not very bright or very interesting, so we have to rely on the radio and your paper for nearly all aspects of musical appreciation. My own weekly NME is read by about 60 of the lads, and only ends its life when your excellent pin-ups have been removed to decorate locker doors!"

"My favourite pin-up is Eartha Kitt; my favourite all-time musician (controversy notwithstanding) is Earl Bostic! In closing, may I congratulate you on a wonderful Annual; it capped a year of wonderful weeklies, and my mess-mates and I wish you every success for 1955."

Thanks, Danny; good luck to all of you in "Centaur," and my compliments to the Captain of the Heads.

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 Songs For The Million; 7.30 Sunday Sing-Song; 7.45 Winifred Atwell Show; 8 Vera Lynn; 8.30 Take Your Pick; 9 Melody Caravan; 9.15 Curt Massey and Martha Tilton; 9.30 Ted Heath; 10 Time For A Song; 10.30 Bing Sings; 10.45 The Eddie Calvert Show; 11 Top Twenty. Midnight: Close down.

MONDAY
6 p.m. Monday Requests; 7 Spread Your Wings; 7.15 Dan Dare; 7.30 Smash Hits; 8 Strike It Rich; 8.30 Your Mother's Birthday; 9 Hollywood Calling; 9.15 Primo Scala; 9.30 Perry Mason; 9.45 Scrapbook Of Song; 10 Jack Jackson; 10.30 Bob Crosby & Orch.; 10.45 Italian Music And Song; 11.00 Programme Announcements; 11.5 The Bible Christian Programme; 11.5 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 Details to be announced; 8 Double Your Money; 8.30 Frank Chacksfield; 9 Treble Chance; 9.15 Fireside Serenade; 9.30 Perry Mason; 9.45 Friends And Neighbours; 10 Question Mark; 10.15 Joe Loss; 10.30 Romance On Records; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY
6 p.m. Wednesday's Requests; 7 Accordion Time; 7.15 Dan Dare; 7.30 Family Album; 7.45 Soccer Survey; 8.00 People Are Funny; 8.30 Carroll Lewis And His Discoveries; 9 Doris Day; 9.15 Wally

Stott & Orch.; 9.30 Perry Mason; 9.45 Curt Massey and Martha Tilton; 10 Dreamtime; 10.15 Showtime; 10.30 Tony Brent; 10.45 Record Show; 11 Back To The Bible; 11.30 Swing Session. Midnight: Close down.

THURSDAY
6 p.m. Thursday's Requests; 7 Billy's Banjo Band; 7.15 Dan Dare; 7.30 Penguin Parade; 7.45 Edmundo Ros; 8 Beat The Band; 8.30 Lucky People; 9 Songs Of Summer; 9.15 Fireside Serenade; 9.30 Perry Mason; 9.45 Friends And Neighbours; 10 Teddy Johnson; 10.30 Evening Star; 10.45 Mario Lanza; 11 Old-Fashioned Revival Hour. Midnight: Close down.

FRIDAY
6 p.m. Friday Requests; 7 Butlin's Beaver Club; 7.15 Dan Dare; 7.30 Sing Song Time; 7.45 Jean Campbell And Ray Burns; 8 Shilling A Second; 8.30 Was There Something?; 9 Scrapbook Of Song; 9.15 Frank Weil and Billie Anthony; 9.30 Perry Mason; 9.45 Curt Massey & Martha Tilton; 10 Dreamtime; 10.15 Petula Clark; 10.30 Old Acquaintance; 10.45 Harry Gold; 11 The Voice Of Prophecy; 11.30 Moments Of Faith; 11.45 Music At Bedtime. Midnight: Close down.

SATURDAY
6 p.m. Saturday Requests; 7 Amateur Football; 7.15 Bill McGuffie and His Trio; 7.30 Musical Express; 7.45 Hello Young Lovers; 8 Irish Requests; 8.30 What's My Line; 9 Scottish Requests; 9.30 Country Fair; 10 Listen With Phillips; 10.30 Those Were The Hits; 10.45 Italian Music And Song; 11 Bringing Christ To The Nations; 11.30 Jack Jackson. 12.30 a.m.: Close down.

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 Hall of Fame; 6.30 All-star Parade Of Bands; 7.05 Ozzie And Harriet; 7.30 Inheritance; 8 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 Charley McCarthy; 8.25 Julius La Rosa; 8.45 7th Army Presents; 9.35 Merely Music; 10 Meet Miller; 10.30 Noon Request Show; 11.55 Les Paul.

P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Howard Barlow Presents; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7 News World; 7.30 Arter Godfrey; 8.30 Bing Crosby; 9 The Whistler; 9.45 Blues For Monday; 10.05 Nugelite Valdez; 10.30 Late Request Show; 11.05 Late Request Show.

TUESDAY

A.M. As for Monday, except 8 Bing Crosby.

P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Metropolitan Auditions; 4 Requests; 5 Perry Como; 6 Music In The Air; 7.05 Jack Carson; 8.30 Enchanted Hour; 10.15 Guy Lombardo & Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

WEDNESDAY

A.M. As for Monday, except 8 Jack Carson.

P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Operas Of The World; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Hollywood Music Hall; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7.05 The Great Gilder-sleeve; 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 Martin Block; 3 Treasury Band Stand; 4 Requests; 5 Perry Como; 6 Music In The Air; 7.05 Two For The Money; 7.30 Dragnet; 9 Escape; 10.05 Joe Reichman & Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

FRIDAY

A.M. As for Monday.

P.M. 12 Martin Block; 3 Music From America; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7.05 Paul Whiteman Varieties; 8.30 On Stage—Kasner Lautner; 9 FBI In Peace And War; 10.15 Freddie Martin & Orch.; 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 Record Show.

P.M. 12 Hillbilly Gasthaus; 1 Saturday Salute In Music; 4 News World; 6 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.

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AUSTRALIA—THE LAND OF 'POPPORTUNITY'!

Now enjoying a sensational season 'Down Under', Britain's 'Mr. Heart-throb' writes this exciting article for the 'NME'

by

DAVID HUGHES

To summarise my impressions of Australia, and tell you what has happened here so far as I am concerned, is just about impossible in one short article.

Australia is undoubtedly the pop singer's paradise — in fact, if you'll pardon the pun, I would call it the "Land of Poppportunity" — and I feel very thrilled and proud to have been selected as the first British vocalist to top the bill at the Tivoli, Sydney (more or less the London Palladium's local equivalent).

So much has happened over here lately in the way of entertainment. Visits have been made by such American "greats" as Billy Daniels, Artie Shaw, Ella Fitzgerald, Johnnie Ray, Louis Armstrong and the Andrews Sisters. Further U.S. stars due soon are Nat Cole, Frank Sinatra and the Ink Spots.

Add the names of Frankie Laine, Guy Mitchell, Rosemary Clooney and again, Johnnie Ray as personalities who are set for Australian tours in the more distant future, and you'll get a good idea how truly international the music scene here has become.

It's time more British artists woke up to this fact, for—although the distance from London to Sydney is by no means small—any effort required to make the trip should certainly be considered worthwhile!

Wake up!

One thing that must first be done, however, is this. The British recording companies must wake up and come through with some real co-operation. The U.S. labels treat Australia as though it were part of the United States. Pressings of all the latest releases are sent to the Aussie disc jockeys as soon as they are issued in America.

But all locally available British discs are months out of date, and in any case, there is no direct contact between the British artists and the radio stations as there is with the Stateside entertainers.

They believe that Australia is an important show business area, and people like Frankie Laine and Johnnie Ray know what they are doing when they personally phone the dj's in Sydney and Melbourne from New York or California!

Here in Sydney there are eight

radio stations, and they play records all day. The big broadcasting personalities are the disc jockeys who can make or break a performer.

It is nothing for a world-famous star to "jump on" a song quickly, use the personal contact approach, and have his record relayed three or four times a day from every network. Literally, the number can be on the Hit Parade within a week.

This leads me to the unique Hit Parade system they have out here, and explains why I could not understand the set-up before I left England. Each radio station has its own Hit Parade, calculated by listeners' requests, and the sales returns sent in by one or two arbitrarily chosen stores around town.

Therefore, there can be eight or

ten different Hit Parades the same week—one for each radio station. And believe me, they often are different!

For instance, after having made a good contact with a certain disc jockey and the station from which he broadcasts, my record of "Give Me The Right" is on that Hit Parade. But in all fairness, I should add that all the dj's here have been very good to me, and I certainly mean to keep up the contacts when I return to Britain.

Now for some news of a more personal nature. Right from the time when I arrived at Sydney Airport, to be greeted by more than a hundred fans, everything has been great!

I found myself billed as "Mr. Heart-Throb" which, quite frankly did not please me, as I much prefer

to be known simply as D.H. Because this locality is very Americanised, however, the press and public have gone for the angle in a big way, so I guess they are right and I'm wrong.

It was Christmas Eve when I got here, and on Christmas Day I was invited to lunch with Jimmy Bailey, who is acting as piano accompanist to Donald Peers out here. I sat down to the usual seasonal fare—with the thermometer reaching eighty-five degrees in the shade! Nevertheless, I enjoyed the delicious turkey and plum pudding.

Boxing Day I opened at the Tivoli, following the earliest rehearsal call of my life at 9 a.m. But this turned out to be a blessing in disguise, as I was able to spend a lot of time planning the staging of my act, getting it as near to what I wanted as possible.

The Tivoli orchestra is first-class—at least up to the standard of those found in such venues as the Glasgow Empire and Birmingham Hippodrome, though perhaps a little below London Palladium standards.

Incidentally, my contemporaries in England will think I am on an easy wicket in that I only have one show each night—a two-and-three-quarter hour affair starting at 8 p.m. I close the bill, and therefore do not make an appearance until around ten every evening.

Reception

The show (called "Coconut Grove") is somewhat similar to the "Folies Bergère," with which I was at the Prince of Wales Theatre in London three years ago. There are no scantily attired ladies, but plenty of lavish production numbers.

My first night reception was one of the warmest I have ever been privileged to know. The Australians are quite vocal in their appreciation—yet one point surprised me. They seem to want pops, and pops only from me.

Naturally, my act was mostly planned from this viewpoint, but I had also included "On With The Motley" from "Pagliacci." This seemed to be the only part of my act which failed to register, so I substituted "Granada."

You may be interested to know details of the remainder of my programme. It comprises "A Girl, A Girl," "In The Chapel In The Moonlight," "Hold My Hand," "Secret Love," "Serenade" (Student Prince), "I Talk To The Trees," "Wait For Me, Darling," "Not As A Stranger" and "Give Me The Right." All these are in at least one of the Hit Parades here, and my only non-current material is "Woman" and "Old Man River."

The big song in my act is "I Talk To The Trees," a new number to Australians because the show from which it comes, "Paint Your Wagon," has only lately been produced "down under."

I have been asked to make a record out here, and have been shown a great Australian song. This I may



DAVID HUGHES

well do, because the local musicians and studio equipment are good enough to help me make a first-class disc.

Apart from which... well, there's a lot I could tell you, but it must wait until another time. You have, of course, already read about my engagement to the most wonderful girl in the world. You also know that I may be staying out here longer than was originally planned.

So long for now, then. And if it's not too late, a very happy New Year!

Geraldo launching new Dollimore suite for LP recording of concert this Sunday

HIGHLIGHT of Geraldo's first jazz concert of the new year at the Royal Festival Hall this Sunday (23rd), will be the first performance of Ralph Dollimore's new suite entitled "The Big City."

The suite was specially composed for the concert and is Ralph Dollimore's first big composition since he wrote "Fourth Dimension" for the Ted Heath Band.

He has been working on "The Big City" for the past six months specially for this concert, and its performance by Geraldo will be recorded as part of the long-playing record that Philips are making of the concert.

The show in question is an especially important one, for it features the entire Geraldo and Eric Delaney orchestras, with contingents from the former outfit led by

altoist Dougie Robinson, pianist Ralph Dollimore, and trombonist Harry Roche.

VOCALS ?

Vocalists Georgia Lee (with Geraldo) and Marion Williams and Derrick Francis (with Delaney) will, of course, also take part in the concert (to be held on Sunday afternoon, January 23, as already announced). But it is not yet certain whether or not any vocal items will be included in the recording.

The Philips catalogue already includes jazz concert LP's featuring such overseas attractions as Benny

Goodman and Lionel Hampton with their respective bands. This Festival Hall waxing will, however, be the firm's first undertaking of a like nature in Britain.

Johnnie Gray on TV

TENORIST Johnnie Gray will be appearing with the rhythm section of his band on the "David Nixon Show" on television next Wednesday (26th).

Johnnie will have his own spot and also appear with David Nixon. He is expecting to hear shortly of an early TV date with his full band.

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KIRCHINS DISCS FOR U.S. ISSUE

FOUR titles recently recorded by the Kirchins' Band for Decca are to be released on the London label in the United States. In addition, they are to be released on EP as well as on 78 rpm discs in this country.

Drummer-leader Basil Kirchin received this great news from Decca A & R man Dick Rowe early this week. Titles involved are "Minor Mambo," "Mother Goose Jumps," "Lover Come Back To Me," and "Mambo Nothing."

In view of the already-established popularity on the London label of the Ted Heath Orchestra, there is already a keen American interest in British band recordings, and with all the resources for exploitation at the disposal of the live-wire London team, the Kirchins have good reason to be pleased with the news that their records are to get full American exploitation.



Stars of Lawrence Wright's 31st production of "On With The Show" on Blackpool's North Pier this summer will be the Five Smith Brothers, seen here running through one of their numbers with the grand old man himself. The show opens on May 27, and is scheduled for an indefinite run which will undoubtedly stretch well into the early autumn. Co-stars with the Five Smith Bros. will be singer-comedienne Sally Barnes and comedian Jimmy Paige; for all of them it will be their first appearance in an "On With The Show" production.

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GUY...TONY...ALMA...

GUY MITCHELL
"I Met The Cutest Little Eye-ful"
"Gee, But You Gotta Come Home"
(Philips PB.387)

GUY MITCHELL gets such a wonderfully gay atmosphere into his records and when he introduces you to the "Cutest Little Eye-ful," you soon realise that only Guy and Mitch Miller could produce a side like this.

I don't think it's going to be one of Guy's biggest hits, but it's really cute and entertaining.

The other side is slightly better as a commercial proposition. I was fully prepared to say that Bob Merrill was responsible for this bright melody, but a glance at the record label gives the information that the writers are two gentlemen known as Harrington and Ruderman. Mitch Miller excels himself with a masterly backing and altogether this is a very good gay, and enjoyable disc.



TONY BRENT
"It's A Woman's World"
"Give Me The Right To Be Wrong"
(Columbia DB.3556)

TONY BRENT has made few records that measure up to

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

"It's A Woman's World," a side that stands head and shoulders above any American solo recording of this number.

Unfortunately, the female voice or voices can hardly be heard at the beginning of the record, and although I listened most carefully, I failed to understand the words.

But Tony Brent is in grand form, and the orchestra directed by Norrie Paramor, reminds me that Tony has had some great backings to his records.

"Give Me The Right To Be Wrong," does not impress me as being a very good title, and the melody is hardly strong enough to carry it to the top.

However, I do go a bundle on the other side, so I must be satisfied.



BARRY LEONARD
"It's A Woman's World"
"Tino-Tino"
(Parlophone R.3954)

As nearly everyone I have spoken to during the past few weeks seems to be aware that Barry Leonard is none other than our old friend Benny Lee, I see no reason in trying to fool you into believing that a new singer has been discovered.

But let's refer to him as Barry Leonard, the name given on the label, and Barry receives our congratulations on producing a very good record.

Of the two sides, I prefer "It's A Woman's World," and the Peter Knight Singers give more than a little help. Jackie Brown and his Rhythm are responsible for the

musical backing, and Jackie plays some good organ.

I believe that a couple of years ago "Tino-Tino" may have made some impression, for at that time this type of song was riding high, but times have changed, and now it's the mambo that seems to be in favour.

I will only remind you that Benny Lee is still one of our finest singers of beat songs.

ALMA COGAN
"Softly, Softly"
"Paper Kisses"
(HMV B.10828)

TWELVE months ago, I wrote in this same column that, in my opinion, Alma Cogan was essentially a singer of bright songs. Well, if anyone has ever forced me to eat my words, then it's Alma!

I rate "Softly, Softly" as just about her best effort to date, and her

CHICAGO STYLE
Jazz records reviewed by HUMPHREY LYTELTON

SOME weeks ago I promised to return, as soon as the opportunity presented itself, to the subject of Chicago style, about which I did a piece towards the end of last year, and on which Ernest Borneman took me up in the correspondence column. Now, with a Jimmy McPartland album entitled "Shades of Bix" (Vogue Coral LRA 10006), the opportunity has arisen.

You may remember that I expressed the view that Chicago style was a definite style with its own adherents, and its own "masters," and not simply a misfired attempt to imitate New Orleans jazz. The operative word in my argument is "simply."

Ernest Borneman suggested in his letter that I was building up a fictitious conflict between the two points of view. His assertion was, briefly, that by their own admission in their autobiographical notes, players like Mezz, Freeman, Dave Tough, McPartland, etc., were, in their young days, trying to play "just like" the New Orleans masters.

INTERPRETATION

Well, it seems to me that, fundamentally, Ernest Borneman and I are on the same side over this. We both agree that Chicago "style" is inferior to the New Orleans music from which it stemmed. Where we seem to differ is in our interpretation of the causes which led the Chicagoans astray. I don't quite know what Ernest implies by the phrase "a different set of experiences."

But his argument seems to suggest that the young Chicago musicians tried hard to imitate the Negro musicians from New Orleans, and that their failure to do so later became glorified into a "style" when it was, in fact, no more than a collection of misapplied mannerisms and immature fumbblings.

My view, arrived at through some inside knowledge of how a musician's mind works and some assiduous reading between the lines of Mezz's written views on the subject is that Tesch and McPartland deliberately turned away from New Orleans jazz and became engrossed in musical thoughts of their own.

Had he so desired, Tesch could certainly have become as adept in the New Orleans clarinet style as was Volly de Faut, for example. And likewise, I refuse to believe that Jimmy McPartland failed to get as near to the Negro cornet style as, say, Mugsy Spanier, simply through his own incompetence.

For better or worse, and Milton Mezzrow notwithstanding Tesch and McPartland gave up trying to capture the New Orleans idiom and pursued heretical notions of their own. And however one may feel about the relative merits of their music, the fact remains that, through his perversity, Teschemacher founded a style which has influenced clarinetists to this day, while Mezz has remained a learner in the "second line."

I take off my hat to Mezz for keeping his eye on the ball through all the many distractions which must have beset the young Chicago jazz-

men in the early twenties. And I deplore the perversity of his colleagues in turning away from New Orleans towards European music and Bix. But I don't think you can write off Chicago style as just a bundle of mistakes.

Although "Shades of Bix" is no self-conscious excursion into Chicago style, it belongs to that category of music, hitherto unclassified, which is a hybrid of Chicago jazz and Swing music. Perhaps it doesn't deserve a classification, since it is really only Chicago style music in the extreme stages of decadence. Jimmy McPartland alone remains true to the old spirit.

There are a few deliberate Bixisms, but they fit quite naturally into the scheme of things, and there is no suggestion of inhibition. Undoubtedly, Jimmy has a ball, and he plays as well as I have ever heard him. The rest of the music is of that glib quality which is already familiar to me through the Lawson-Haggart and Jimmy Dorseyland recordings.

George Wettling, once a sterling performer on the snare-drum, has now apparently succumbed to the current fashion among modern Dixielanders to keep up a dull swishing beat on a sibilant top cymbal.

The combination of this insidious hissing with a wandering, effeminately meticulous bass (Jack Lasberg here) and musical-box piano (Dick Carey here) is rapidly becoming for me the most detestable sound in jazz.

It swings in a mechanical way, but it has no shape, no architecture. Instead of being an integral part of the band's structure, it is simply a smooth, polished platform beneath the front line.

Glibness is the keynote of the rest of the performance, too. Neither of the clarinetists taking part—Peanuts Hucko and Bill Stegmeyer—inspire me with any positive feeling.

Their playing stinks of musician-ship and disinfected. Of the healthy tang of jazz it is entirely innocent. Take it away!

REBELLION

There are occasional notes of rebellion. One of the baritone players—Ernie Caceres or Paul Ricci—delivers himself of a half-chorus of Rhythm and Blues booping in the middle of "Since My Best Girl Turned Me Down" from which I hope he derived a rich satisfaction. And there are occasional elephant trumpets from the trombones (Lou McGarity or Cutty Cutshall), which suggest a frivolity born of desperation.

I am in danger of becoming a bore about this sort of jazz. But I am prepared to risk that because I believe that the modern Dixieland trend, incorporating the worst aspects of swing and drawing-room bebop, constitutes a real threat to traditional jazz.

One of the invigorating qualities of New Orleans jazz was its rhythmic complexity—the interplay between front line and rhythm section in constructing rhythmic patterns. Even in the Bix recordings on which this set is based, there was a lumbering attempt at rhythmic playing.

Here, there is nothing but a drooping swish-swish. The Austin High School boy has become head of the High School girls.

As nearly everyone I have spoken to during the past few weeks seems to be aware that Barry Leonard is none other than our old friend Benny Lee, I see no reason in trying to fool you into believing that a new singer has been discovered.

But let's refer to him as Barry Leonard, the name given on the label, and Barry receives our congratulations on producing a very good record.

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musical backing, and Jackie plays some good organ.

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BILLY...LES...LOUIS

phrasing is now greatly improved. The echo-chamber lends a hand and, at times, I think just a little too much so, but I have nothing but praise for a first-class side.

The orchestra is under the direction of Frank Cordell, and its performance is of the highest standard. This is a song with a lyric that enables the singer to sing with a great deal of warmth and feeling. I'm pleased to say that Alma does both.

"Paper Kisses" is in complete contrast, and, although it is another good side, I do not rate it as high as "Softly, Softly." The backing, this time by Geoff Love and his Orchestra, is great and really jumps. Alma sings the way I used to like to hear her, but, maybe, old age is creeping on, for I now prefer her very "Softly, Softly."

LES PAUL AND MARY FORD
"Mr. Sandman" / "That's What I Like"
"I Need You Now" / "The Things I Didn't Do"
(Capitol EAP.19121)
Extended Play

THIS extended play record consists of four excellent titles, and in my opinion, this is the best version I have heard of "Mr. Sandman." It may not be the biggest seller, but you can take it from me that it's a real cracker.

"That's What I Like" is a sentimental love song that gives a good deal of scope to Mary Ford. The weakest item is, perhaps, "I Need You Now" for, somehow, Mary never really gets in the groove on this song, although Les plays some fine guitar.

It's obvious to me that the most popular sides by Mary and Les are those that move, and "The Things I Didn't Do" falls just a little below their best. It is a great song, but it is, perhaps, not very suitable to Mary's style of singing.

BILLY DANIELS
"Songs At Midnight"
Parts 1 and 2
(Mercury MG.25163)
(Long Playing)

WE'VE waited a very long time for this treat, and now that it's arrived it will, I feel certain, give a great deal of pleasure to the countless thousands of Billy's British fans.

I like it because not many of the eight songs are normally associated with this great artist. Benny Payne is at the piano and Russ Case directs the orchestra.

I'll list the titles for you in the order they appear on the disc: "It's A Good Day," "You Better Go Now," "Don't Take Your Love From Me," "After You've Gone,"

"How Deep Is The Ocean," "If I Should Lose You" and "The Thrill Is Gone."

"After You've Gone" is out of this world, for both Billy and Benny are in great form, and there's some really hot trumpet-playing.

All the numbers are well-orchestrated and I'll simply say "Over to you."

LOUIS ARMSTRONG
"Spooks"
"Trees"
(Brunswick 05364)

IT'S always a pleasure to review a record by the great Louis Armstrong, for one always looks forward to hearing something that is to say the least, different.

The beautiful ballad, "Trees," is given a super Armstrong treatment aided by the lush strings of the Gordon Jenkins' orchestra, but I'm not sure that this time Louis has chosen the right song, for the side as a whole has given me a little less pleasure than most of his efforts.

"Spooks" will give you a bit of a shock when you listen to the first few bars, but Satchmo is really on the ball this time, and this is the better of the two sides.

It must be difficult for Louis to find suitable songs to record, but his work is always interesting, and I love his closing line: "I'm gettin' out of here, I just don't dig this jive." Cool talk from a great artist!



Frank Weir has just started a new series of Radio Luxembourg programmes, and the NME photographer was in the studio to take a shot of him with guest artist Billie Anthony.

NME DISC CRITICS FOR MANCHESTER

Two NME record critics are due for Manchester appearances. This Sunday, Geoffrey Everitt will be in good company at the Manchester Hippodrome for the second of the "Jazz Unlimited" concerts.

Sharing the bill with Geoffrey are the Tony Crombie Orchestra, Chris Barber and his Band, and the London Jazz Club Skiffle Group, plus Beryl Bryden and the Zenith Six.

"Jazz Unlimited Three" is scheduled for February 6, and is to star poll winning trumpeter Kenny Baker.

The second of our critics visiting Manchester will be Humphrey Lyttelton, who will be appearing in the Belfast Suite, Belle Vue, at what is believed to be the first of its kind—"The British Jazz Promenade Concert"—to be held on Feb. 13.

Former Tito Burns and Vic Lewis bassist Stan Wasser, has been admitted to the MA Ward, Napsbury Hospital, near St. Albans.

FREE TICKETS FOR JAZZ AIRINGS

THE BBC are recording two further "Jazz Club" programmes for Overseas transmission on January 31 and February 8.

The first features the Don Rendell Sextet and the Tommy Whittle Quintet, and the second the Chris Barber Band with the sensational new blues singer Otilie Patterson.

The programmes are being recorded between 9.30 and 10.30 p.m., and the BBC have again offered free tickets to NME readers.

Those interested should write to the BBC Tickets Unit, Broadcasting House, London, W.1.

Betty Reilly for Variety here

CAPITOL recording singer Betty Reilly, is in the vanguard of the 1955 "invasion" of American artists.

Betty came over here last October for a month's engagement at London's exclusive Colony Restaurant, where she was seen by agent Norman Payne of MCA. Since then she has been on the Continent playing cabaret dates in Monte Carlo, Paris and Spain with her accompanist Barry Brennon.

Norman Payne has now booked her for an extensive tour of the British Isles, and she opens at Chiswick Empire on January 31, followed by a week at Hackney Empire. Further dates are being negotiated.

Several of her Capitol recordings, including "The Peanut Vendor" and "Blues In The Night," are available in Britain.

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- | Last This Week | Title | Label |
|----------------|-------------------------------------|-------------------------------|
| 2 | 1 FINGER OF SUSPICION | Dickie Valentine (Decca) |
| 1 | 2 MAMBO ITALIANO | Rosemary Clooney (Philips) |
| 3 | 3 NO ONE BUT YOU | Billy Eckstine (MGM) |
| 6 | 4 SHAKE, RATTLE AND ROLL | Bill Haley Comets (Brunswick) |
| 4 | 5 I STILL BELIEVE | Bonnie Hilton (HMV) |
| 8 | 6 I CAN'T TELL A WALTZ FROM A TANGO | Alma Cogan (HMV) |
| 5 | 7 HEARTBEAT | Ruby Murray (Columbia) |
| 11 | 8 RAIN, RAIN, RAIN | Frankie Laine (Philips) |
| 7 | 9 MR. SANDMAN | Dickie Valentine (Decca) |
| 10 | 10 THIS OLE HOUSE | Rosemary Clooney (Philips) |
| 9 | 11 MR. SANDMAN | Four Aces (Brunswick) |
| 14 | 12 MR. SANDMAN | Chordettes (Columbia) |
| 19 | 13 THIS OLE HOUSE | Billie Anthony (Columbia) |
| — | 14 HAPPY DAYS, LONELY NIGHTS | Suzi Miller (Decca) |
| — | 15 GIVE ME YOUR WORD | Tennessee Ernie (Capitol) |
| — | 16 MR. SANDMAN | Max Bygraves (HMV) |
| — | 17 COUNT YOUR BLESSINGS | Bing Crosby (Brunswick) |
| 17 | 18 VENI VIDI VICI | Ronnie Hilton (HMV) |
| — | 19 I NEED YOU NOW | Eddie Fisher (HMV) |
| 15 | 20 HOLD MY HAND | Don Cornell (Vogue/Coral) |

BEST SELLING SHEET MUSIC (BRITAIN)

- | Last This Week | Title | Label |
|----------------|---|-------------------------------|
| 1 | 1 MISTER SANDMAN | (Morris) |
| 4 | 2 THE FINGER OF SUSPICION | (Pickwick) 2s. |
| 2 | 3 I CAN'T TELL A WALTZ FROM A TANGO | (M. Reine) 2s. |
| 3 | 4 HOLD MY HAND | (Bradbury Wood) |
| 7 | 5 HAPPY DAYS AND LONELY NIGHTS | (L. Wright) |
| 5 | 6 THIS OLE HOUSE | (Duchess) 2s. |
| 6 | 7 COUNT YOUR BLESSINGS INSTEAD OF SHEEP | (Berlin) 2s. |
| 16 | 8 MAMBO ITALIANO | (C. & C.) |
| 13 | 9 NO ONE BUT YOU | (Robbins) 2s. |
| 8 | 10 VENI VIDI VICI | (Dash) |
| 12 | 11 I STILL BELIEVE | (Macmelodies) 2s. |
| 9 | 12 IF I GIVE MY HEART TO YOU | (Robbins) 2s. |
| 11 | 13 HAPPY WANDERER | (Bosworth) |
| 10 | 14 THERE MUST BE A REASON | (Campbell Connelly) 2s. |
| 14 | 15 SMILE (Theme from "Modern Times") | (Bourne Music) |
| — | 16 THE NAUGHTY LADY OF SHADY LANE | (Stirling) 2s. |
| 17 | 17 SKY BLUE SHIRT AND A RAINBOW TIE | (L. Wright) |
| 18 | 18 MY SON, MY SON | (Kassner) 2s. |
| 21 | 19 I LOVE PARIS | (Chappell) 2s. |
| 20 | 20 MY FRIEND | (Chappell) 2s. |
| — | 21 PAPA LOVES MAMBO | (Macmelodies) 2s. |
| 20 | 22 LITTLE THINGS MEAN A LOT | (Robbins) 2s. |
| — | 23 SOFTLY, SOFTLY | (Cavendish) 2s. |
| 15 | 24 SANTO NATALE | (Merry Christmas) (Spler) 2s. |
| 23 | 25 THE MAMA DOLL SONG | (Leeds) 2s. |

BEST SELLING POP RECORDS IN THE U.S.

- | Last This Week | Title | Label |
|----------------|-------------------------------|-------------------|
| 1 | 1 Mr. Sandman | Chordettes |
| 2 | 2 Let Me Go Lover | J. Weber |
| 3 | 3 Naughty Lady Of Shady Lane | Ames Brothers |
| 7 | 4 Hearts Of Stone | Fontane Sisters |
| 6 | 5 Teach Me Tonight | De Castro Sisters |
| 5 | 6 This Ole House | Rosemary Clooney |
| 8 | 7 Count Your Blessings | Eddie Fisher |
| 9 | 8 Let Me Go Lover | Teresa Brewer |
| 4 | 9 I Need You Now | Eddie Fisher |
| 13 | 10 Make Yourself Comfortable | Sarah Vaughan |
| 10 | 11 Mr. Sandman | Four Aces |
| 14 | 12 Dim Dim The Lights | Bill Haley |
| 11 | 13 Shake Rattle And Roll | Bill Haley |
| 15 | 14 Melody Of Love | B. Vaughan |
| — | 15 That's All I Want From You | J. P. Morgan |

BEST SELLING SHEET MUSIC (U.S.)

- | Last This Week | Title |
|----------------|-------------------------------|
| 3 | 1 Let Me Go Lover |
| 1 | 2 Mr. Sandman |
| 5 | 3 Naughty Lady Of Shady Lane |
| 2 | 4 Count Your Blessings |
| 4 | 5 This Ole House |
| 6 | 6 Teach Me Tonight |
| — | 7 Melody Of Love |
| 11 | 8 Hearts Of Stone |
| — | 9 Make Yourself Comfortable |
| 9 | 10 I Need You Now |
| 9 | 11 If I Give My Heart To You |
| 13 | 12 Papa Loves Mambo |
| — | 13 That's All I Want From You |
| — | 14 Hold My Hand |
| — | 15 Dim Dim The Lights |

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

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BBC CONCERT LINE-UPS

THE BBC announced on press day the line-up of the three concerts in their Festival of Dance Music.

First concert (February 28): Ted Heath and his Music; the Squadronaires; Ronnie Scott and his Orchestra, and Geraldo (conducting either his dance orchestra, or his concert group).

Solo stars of the first concert will be singers Alma Cogan and Frankie Vaughan, and trumpeter Gracie Cole. Paul Carpenter will compère, and the producers of the show are John Hooper and Mark White.

The bands for the second concert (March 14), are those of Joe Loss, Ken Mackintosh, Jack Parnell and Wally Stott, with the Tony Kinsey Quartet. Guest artists are trumpet ace Kenny Baker and pianist Ken Powell. The name of Dickie Valentine has been mentioned, but this has not been confirmed at press time. Compères are Bobby Limb and the BBC's own Robin Boyle; producers are Donald MacLean and Jimmy Grant.

The third concert (March 28) stars Cyril Stapleton and the BBC Show Band, with its attendant vocalists and, of course, the Stargazers; the Johnny Dankworth Orchestra; and Eric Deane and his Band. Solo stars will be trumpeter Eddie Calvert and saxist Frank Weir. The name of David Whitfield has also been mentioned, but is subject to confirmation.

Rikki Fulton will share compèring honours with a second compère, who has not yet been named. Producers of this show are Johnnie Stewart and Leonard Trebilco.

CALVERT'S NEW ROAD SHOW

GOLDEN trumpet star, Eddie Calvert will be leading attraction in his own road show, which will undertake a nation-wide tour of No. 1 variety theatre dates.

The show will commence during March, and is scheduled to open at Glasgow Empire.

Names of the supporting artists have yet to be finalised. Prior to this tour, Eddie will be playing a solo feature number written by Phil Green, in the film "John and Julie." Production commences at the end of next week.

STARS FOR CHARITY

STARS of music, stage and radio will congregate to give their services on February 1 for the grand "Gala Night of the Stars" charity ball at Wimbledon Palais.

The ball, which is being put on by radio and stage favourites the Tanner Sisters, is in aid of the funds of The Royal Society for Blind Children. Among other celebrities who have accepted invitations to take part are Eric Winstone; Malcolm Mitchell, Gracie Cole and the Stargazers. Full band support is expected from Johnny Dankworth and his crew and Carl Barriteau and his Orchestra.

Bernard Rabin and Geoffrey Watling are kindly arranging for Wimbledon Palais—including the popular Eric Lawe resident band—to be available at specially low rates for this big charitable occasion.

Music publishing veteran dies

THE NME regrets to report the death on Tuesday of music-publishing personality, Mr. Charles Wilmott. He was for very many years general manager of Messrs. Francis Day and Hunter. He was also a composer of considerable renown, and his material was used by such famous old-time music hall artists as Vesta Tilley and Marie Lloyd.

He was 95 and leaves a widow, to whom we extend our deepest sympathy.

STOP PRESS

A midnight cable from our Hollywood correspondent on Wednesday states that Johnnie Ray's next tour of Britain is scheduled to commence in April or May. Film commitments threatened to postpone the tour—planned to start in April—but there is now every likelihood that he will open in Britain on the original date, or during the following month.

NME POLL-WINNERS' CONCERT

ROYAL ALBERT HALL, Sunday, February 13

(MORNING PERFORMANCE 10.30 a.m.)

Tickets: 12/6, 10/6, 7/6, 6/6, 5/6

(Standing 3/6)

Obtainable by completing coupon below. POST NOW!

To: NME CONCERT, 5 Denmark Street, London, W.C.2
Please send me tickets at for the Poll-winners' Concert. I enclose herewith remittance and stamped addressed envelope.

Name

Address
(Capital letters)

Heath changes his mind: Will appear at BBC's Dance Music Festival

Parnell and Barriteau negotiating Mecca summer contracts

EXCITING news for Mecca dancing patrons is that both Jack Parnell and his Orchestra, and Carl Barriteau and his Orchestra, are to play the circuit of Mecca halls this summer. Negotiations are in an advanced stage as we close for press, and although no contracts have been signed, the deals are expected to be completed shortly. Parnell, in fact, is even understood to be starting his tenure on May 30.

The Mecca summer tour usually commences around May, and takes the bands participating to all the Mecca halls throughout Britain and Northern Ireland—usually lasting until September.

Among the name groups who have played the Mecca tour have been included Geraldo, Ambrose and Billy Ternent, with their orchestras, and the Ray Ellington Quartet.

LITA ROZA AND JOAN REGAN IN CONTINENTAL OFFERS FOR IVY BENSON

CONTINENTAL offers continue to pour in to Ivy Benson. Two of her biggest and most tempting in this direction have just been received.

One—in Germany—Ivy can accept; the other—in Amsterdam—she has been reluctantly forced to turn down.

The former is an offer to play at the all-German exhibition in Hanover at the end of April. Ivy has been given special permission by Messrs. Lyons to finish her current Quebec Café engagement on the night of April 23—one week before her contract ends—so that she and her girls may open in Hanover the following day.

This will be immediately before her month's residency (already announced in the NME) at the famous Tabaris in Dusseldorf. She will also fit in a special lightning six-day tour for the troops, following a spate of requests from the British Forces over there.

The second continental offer came from Dutch impresario Lou van Rees, and would have taken Ivy to a big exhibition in Amsterdam during July and August.

Permission of the Dutch Ministry of Labour had already been granted (without their insisting on a band exchange), but Ivy is signed for the Villa Marina, Douglas, I.O.M., this summer, so cannot accept this extremely lucrative offer for Holland.

Ivy starts at Douglas on June 12. She finishes there on September 12, and may take a short holiday in the U.S. before returning to the Quebec Café on October 31.

ANOTHER 208 SERIES FOR VERA

SONG-STAR Vera Lynn concludes her present Sunday series on Radio Luxembourg at the end of the month, but will be featured in a new programme sponsored by a different company at the same time every Sunday, commencing February 6.

For the new series, however, Woolf Phillips and his Orchestra will accompany Vera in place of the Stanley Black Orchestra.

Negotiations are at present proceeding for Vera Lynn to undertake a tour of Scandinavian countries commencing in March, followed by a Belgium-Dutch tour from mid-April.

Russ Henderson's Trinidad Steel Band goes into the Brixton Express Theatre next week, and the Metropolitan, Edgware Road, the week after, with further bookings arranged by Stanley Dale.

Les Baxter is featured in "Hollywood Entertainment" tonight (Friday), Ray Anthony next week and the Four Knights on Feb. 4.

Clarinetist Dave Shepherd is leaving the Freddy Randall Band.

FURTHER exciting news regarding the two CinemaScope films starring Cyril Stapleton and his Orchestra (see NME dated January 7) is that glamorous song stylists Lita Roza and Joan Regan will have strong feature spots in the productions.

Each will appear in one of the films.

Male vocalists in the presentations will be Ray Burns and Ronnie Harris.

Meanwhile, Cyril Stapleton undertook another major film commitment on Wednesday, when he conducted a 37-piece symphonic-styled orchestra at Elstree studios for the background music to "Laughing in the Sunshine."

The Stargazers are also featured in this latter film. They sing the title song—which will be heard behind the credit titles—and have also recorded "The Lucky Waltz," which will be featured during the film.

ROBIN RICHMOND GOES INTO VARIETY

HAMMOND organ star Robin Richmond, is giving up his residency at London's Celebrité Restaurant to take up a tempting Variety offer which has just come his way.

Robin is joining up with famous heavyweight comedian Fred Emney and will become a permanent member of the Fred Emney touring show, in which, incidentally, he will be sharing the honours with such musical notabilities as singer Dorothy Carless, Joan Gibbons (actress-singer wife of the late Carroll Gibbons), and stage notability Edwin Styles.

The engagement has been the result of Robin's several successful TV appearances with Fred Emney. His first dates with Emney on the road will be at the Theatre Royal, Portsmouth (January 29), and then, in consecutive weeks, at Brighton, Finsbury Park, Birmingham, Chiswick Empire, Manchester, Leicester, and Newcastle.

Jack Hazel, singing drummer, who was with Robin at the Celebrité, also goes into the Emney show. Replacing Robin at the Celebrité will be Harry Norman, currently with Dr. Crook and his Crackpots.

RENDELL FOR SLOUGH SEASON

DON RENDELL and his New Music commence their first long-term engagement on February 4, when they open at Slough Palais for a series of Friday, Saturday and Sunday sessions.

A personnel change in the Rendell group brings in ex-Kenny Baker drummer Don Lawson as replacement for Benny Goodman. The band's first Decca titles are set for February release.

STANLEY DALE PRESENTATIONS

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

THE crisis which threatened the forthcoming BBC-sponsored "Festival of Dance Music" concerts at the Royal Albert Hall was resolved on Tuesday of this week, when Ted Heath announced that he would after all be appearing with his orchestra at the first concert in the series—on Monday, February 28.

Heath's decision came as a bombshell; only five days prior to his announcement, Ted was emphatic that he would not appear at the terms offered by the BBC.

However, on Friday of last week, Heath had a personal interview with BBC's dance music chief, Mr. J. H. Davidson at the Aeolian Hall, and following this meeting, Ted Heath changed his mind, and agreed to appear on February 28.

Questioned by the NME for the reason which caused a complete reversal of his previous decision, Ted Heath's only comment was: "A satisfactory agreement has been reached."

As revealed last week, several other artists had made strong protests at having been announced as appearing, before they had even discussed terms with the BBC—but when it was learned that so influential a person as Ted Heath had changed his mind, it was almost like an "unconditional surrender" by artists who had planned to tell the BBC that they would refuse to appear, unless they received a sum in the region of their normal fee.

'LONE BATTLE'

One famous star told the NME: "I accepted the terms in view of other considerations promised." Another well-known personality said: "I cannot run the risk of fighting a lone battle. As the other disgruntled artists were changing their minds in rapid succession, had I been the only one insisting on my usual concert salary, the BBC might have refused, and I would have had the fear that my future career in broadcasting might be jeopardised."

When asked by the NME if Dickie Valentine would be appearing at one of these concerts (his name had been announced as one of the stars), his agent, Leslie Grade, told the NME: "On the Monday that the BBC require Dickie Valentine, he is already booked to appear for that complete week in variety at Belfast. If Dickie can be released from the Belfast date, he will appear for the BBC at the Royal Albert Hall."

Regarding David Whitfield, Leslie Grade said that he was also booked for a variety engagement, and could only appear for the BBC if released from his theatre contract.

Late on Wednesday of this week, Leslie Grade had no further news as to whether Dickie or David could be released.

FIERSTONE'S TV BREAK

FOLLOWING their successful appearance in last Saturday's Children's TV "Jigsaw" show, George Fierstone and his Band have been booked for a regular spot in this fortnightly series.

Their next date is on January 29. In addition to the names already announced (NME dated January 7), George is using tenorist Alfie Kahn in his line-up.

VIRGINIA IN CABARET

SINGING piano star Virginia Somers, currently in cabaret at London's Café de Paris, plays another West End cabaret date immediately after this season, when she starts a run at the Colony.

Meanwhile, Virginia has been selected as the musical expert in this week's BBC "What Do You Know?"

BILL McGRATH U.S. ON L...

DICKIE VALENTINE BACK TO VARIETY NEXT MONTH

DICKIE VALENTINE is continuing to score a big success in the New Year resident production at the Empire Theatre, Glasgow, but he will recommence his variety tour next month.

Opening with a return visit at the Empire Theatre, Nottingham (February 14), Dickie then stars in a big variety bill at the Carlton Cinema, Norwich (February 21). This is the first time that variety has been presented at this venue.

Week commencing February 28, in response to public demand, Dickie appears at the Opera House, Belfast—this will be his third visit to this venue within a period of ten months. On March 7, he makes his solo debut in Eire with a week's engagement at the Theatre Royal, Dublin.

WOOD GREEN EMPIRE CLOSING

OWING to the burden of present-day taxation the Wood Green Empire is to close at the end of the month. No decision has yet been taken as to its future use, but it has been widely rumoured that a company interested in commercial television may be taking it over.

An executive of Stoll Theatres, which controls the music hall, told the NME: "Our decision to close Wood Green Empire was entirely due to entertainments tax. Unlike other businesses we have to pay tax whether we lose or make money."

The same official strenuously denied reports in one national Sunday newspaper that the Hackney Empire would be closing on the same date—January 29. "We have no intention of closing down there," he said.

The bill during the week commencing January 31 at Hackney is a particularly strong one, being topped by singing star Anne Shelton and the sensational vocal group, The Coronets.

THIS

DECCA



TED HEATH & HIS MUSIC

In the mood (for mambo); Peg o' my heart—mambo F 10447

JERRY ALLEN & HIS TRIO

Kind; Delaunay's dilemma F 10443

THE JOHNSTON BROTHERS

Majorca; Heartbroken F 10451

BENNY HILL

I can't tell a waltz from a tango; Teach me tonight F 10442

BOB SHARPLES & HIS DANCE MUSIC

Capitano; Time remembered F 10450

EXTRA POLL-WINNERS' CONCERT FIXED FOR SUNDAY MORNING, FEB. 13

Colossal demand for tickets inspires something never before attempted!

THE NME Pollwinners' Concert at the Royal Albert Hall on Sunday, February 13, is already completely sold out! But in view of the fact that we have received hundreds of applications for tickets that we are unable to fulfil, we have taken an unprecedented step to keep faith with the fans who would otherwise be disappointed.

WE ARE, IN FACT, STAGING AN EXTRA PERFORMANCE OF THIS GREAT CONCERT AT 10.30 a.m. ON THE SAME MORNING!

FRANKIE LAINE STARTS NEW FILM

SINGING star Frankie Laine is due to start work on a new full-length feature film in Hollywood on Monday. To be called "Bring Your Smile Along," it co-stars Keefe Brasselle.

As soon as shooting is finished, Frankie flies out to Australia. For this trip he will be accompanied by Glyn Jones, a London representative of the Lew and Leslie Grade Agency, who accepted an invitation from the U.S. song star to be his personal manager for the tour.

He acted in a similar capacity during Frankie Laine's 1954 tour of Britain.

Glyn flies to New York on February 1. Together they will fly to Australia, opening at Sydney on February 9. The tour terminates during March in New Zealand.

DAVID WHITFIELD RECOVERING

SINGING star David Whitfield is recovering from throat trouble which has forced him to cancel four weeks as guest star in the pantomime "Aladdin" at the Grand Theatre, Wolverhampton.

Following the Wolverhampton season, David embarks on a short variety tour which will include visits to the Embassy Theatre, Peterborough (February 21), Lonsdale Cinema, Carlisle (February 28), Regal Cinema, Hull (March 7), Opera House Theatre, Belfast (March 14), and Theatre Royal, Dublin (March 21).

At the time of writing no definite bookings in variety during April have been confirmed. They are in abeyance pending results of important negotiations with regard to other offers.

JILL DAY ON TV

PARLOPHONE recording singer Jill Day appears on TV tomorrow (22nd) in the "It's A Great Life" programme and again on February 7 in "Rhyme and Rhythm" from the Manchester studios.

Also taking part in the latter show are singer Tony Brent and pianist Ken Frith.

An especially interesting programme in the BBC's "British Jazz" series will reunite the Johnny Dankworth Seven for one broadcast on January 31.

Ex-Teddy Foster trombonist Danny Ellwood joined the Johnny Dankworth Orchestra on Tuesday as replacement for Eddie Harvey, who left on January 9.

This is an exciting innovation never before attempted in the annals of dance music in Great Britain. The leading orchestras and stars have co-operated with the NME to prevent thousands of fans from being disappointed.

All the major attractions will be appearing for the morning performance—the four leading orchestras, Ted Heath and his Music, Johnny Dankworth and his Orchestra, Eric Delaney and his Orchestra, and the Ronnie Scott Orchestra, plus the leading vocal stars, Dickie Valentine, Lita Roza, the Stargazers and Dennis Lotis.

At the foot of column one on this page, readers will find a coupon which they can complete with regard to their ticket requirements for the 10.30 a.m. performance—but once again to avoid a great deal of unnecessary clerical work we wish to make it clear that for the afternoon performance only 3/6d. gallery standing tickets are obtainable.

Eric Delaney is writing a suitable composition to be performed by the group at both events, and top arranger Reg Owen will prepare a special arrangement.

Tickets for the morning performance are now on sale—price 12/6, 10/6, 7/6, 6/-, 5/- (gallery standing 3/6) from the Royal Albert Hall Box Office (KEN 8212), all leading theatre ticket agencies, or by post (enclosing remittance and stamped addressed envelope) from NME Concert, 5, Denmark Street, London, W.C.2.

We would like to thank the orchestra leaders, musicians and vocalists who, in some cases, will be making long-overnight journeys in order to avoid disappointing the many fans who were too late to secure tickets for the afternoon show.

At the foot of column one on this page, readers will find a coupon which they can complete with regard to their ticket requirements for the 10.30 a.m. performance—but once again to avoid a great deal of unnecessary clerical work we wish to make it clear that for the afternoon performance only 3/6d. gallery standing tickets are obtainable.

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Gentleman eating a lion's share of his own profits is Paul Rich, Loo Preager singer who is leaving Hammersmith Palais after 13 years in order to concentrate on his family's tobacco and sweet business.

HEATH ALTOIST JOINS MALCOLM MITCHELL BAND

AN important addition to the forthcoming Malcolm Mitchell Band personnel is announced this week. Saxist George Hunter, at present playing baritone with Ted Heath, will shortly leave Ted to join Malcolm as lead altoist.

Glasgow-born George first attracted widespread attention as altoist with the original Tommy Sampson aggregation in 1947. He subsequently played with Lou Preager, Carl Barritau, Frank Weir and Jack Nathan before joining Heath in 1950.

"I have been extremely happy with Ted," George told the NME, "but I must take this attractive opportunity to concentrate once more on my first love—the alto-sax."

His decision to leave Heath means, of course, that George Hunter will not be taking part in the band's forthcoming Australian tour.

On Wednesday afternoon the Ted Heath office announced that George's replacement will be Ken Kiddier, currently playing baritone with the Squadronaires.

Ken joins the Heath band in three weeks' time.

GIRL SINGER

Coupled with the announcement that both the lead trumpet and lead sax are now booked, news "leaked" out on Wednesday that Malcolm has booked a girl singer.

She is charming and talented 19-year-old Carole Newton who is currently in the hit show "Airs on a Shoestring" at London's intimate Royal Court Theatre.

She was first spotted three years ago by Norrie Paramor and made a test recording for Columbia.

Although this will be her first engagement with a dance band, she has toured extensively in variety with a show headed by Kenny Baker.

Singer Billie Anthony collapsed at the Plaza Theatre, West Bromwich, last Monday night during the first house owing to a cold, but was able to resume for the second performance.

DRUMMERS!

Here is all you need to know about the world's supreme Drums



If you want to use the equipment that is helping top drummers everywhere to play their best... if you are interested in the drums raved over by drummers in the United States and sixty-six other countries... if you wish to know about the latest in everything for the drummer, send for this fine catalogue of PREMIER—the drums for you.

EMI BUYS CAPITOL

Sensational Record deal

THE power of England in the American recording industry will be vastly increased now that negotiations between EMI and America's Capitol Records are going ahead. The news that EMI are taking over controlling interest in Capitol came as a startling surprise on both sides of the Atlantic.

Capitol's valuable pop and jazz catalogue will now be released in the many lands serviced by EMI.

Immediate reaction to the news in British Capitol circles was one of complete surprise. Tony Hall, Capitol artists-and-repertoire chief and publicist, told the NME: "The first I knew of the deal was last Thursday's news story in the national press."

"No further developments have been announced, and for the time being Capitol records will continue to be handled in this country through the label's long-standing tie-up with Decca."

"We are going ahead with release and distribution plans as before, and so far as I know, Capitol's British contract with Decca (for sole pressing, distribution and other rights) still has eighteen months to run."

EMI STATEMENT
The NME approached the EMI concern this week for further details of the tie-up, and the following statement, explaining fully the terms of the take-over, was obtained from Mr. John Dyer's office at EMI's Hayes organisation:

"The Directors of EMI announce they have entered into a contract to purchase the majority of the 476,230 common shares of Capitol Records Incorporated of California, U.S.A., at the price of 17.50 dollars per share, and are offering to purchase the balance of the common shares at the same price. Treasury consent to the provision of the necessary dollars has been obtained. Further information concerning the transaction, and arrangements for financing the purchase will be announced in due course, but it is not anticipated that they will involve any issue of additional ordinary capital of EMI Ltd."

Capitol Records, started as a small company by songwriters Johnny Mercer and Buddy De Sylva in 1942, soon grew to formidable importance in the States as the result of a series of hit waxings by Nat "King" Cole, Peggy Lee, Stan Kenton, Pee Wee Hunt, Les Paul and Mary Ford, Dean Martin, Jo Stafford and others.

The label first appeared in this country in 1948, when Decca

FRANK WEIR CHOOSING HIS MEN FOR BIG BAND

BANDLEADER Frank Weir has been hard at work selecting applicants for the new "big band" which he will take on the road shortly.

Frank has been holding auditions with the aim of discovering new instrumental and vocal talent.

He told us on Wednesday: "I now have my eye on one or two very promising trumpet players and other musicians—also some new, unknown singers."

Frank holds a further audition today (Friday) to continue his search for talent.

HONOUR FOR LOSS

JOE LOSS and his Orchestra have been honoured by being announced the winners of a new Irish Dance Band Poll.

The Poll was organised by the "Evening Herald"—the first Irish newspaper to feature a modern music and ballroom column.

YOU NEED BAND PARTS OF

- Conquering Hero
- Grace
- Here's a Health Unto Her Majesty
- Bridal March
- Wedding March
- Mazeltov
- Hatikvah
- The Star-Spangled Banner
- John Peel
- Auld Lang Syne
- For He's A Jolly Good Fellow
- God Save The Queen

THEY'RE ALL IN CHAPPELL'S STAND-BY ALBUM—F.O. 4/- ea. CHAPPELL & CO. LTD. 50, New Bond Street, London, W.1

MARLAND LEADS AT MAY FAIR

PIANIST Albert Marland, well-known to BBC listeners from his frequent "Henry Hall's Guest Night" airings, and from his twenty-year association with Henry, takes over the dance band residency at London's May Fair Hotel on January 24.

Albert will be leading Ian Cameron (trumpet); Dennis Goodsel (alto, clarinet); Michael Monger (tenor, clarinet); Rowland Harker (guitar); Hank Hobson (bass) and Roy Coombes (drums, vocals).

The band, to be known as Albert Marland and his Mayfair Music, will be presented at the Hotel under the aegis of Henry Hall.

No unlucky 13th for Heath & Delaney!

SUNDAY, February 13, will be a big day for the Ted Heath and Eric Delaney Bands.

Not only will they be appearing at both the NME Pollwinners' Concerts at the Royal Albert Hall, but in addition Ted Heath and his Music have two evening concerts at the Odeon, Guildford, while Eric Delaney takes his band to do a show the same evening at the Empire Theatre, Hackney.



At the opening of the new Paramount Music Co., in Shaftesbury Avenue on Tuesday, Kenny Baker, Tony Crombie, Tony Kinsey, Alex Welsh, Les Evans and Tommy Whittle look in to wish success to proprietors Joe Arbitor and his son, Ivor.

McGUFFIE TO WORK IN LEAVING SHOW BAND

NME Pollwinning pianist Bill McGuffie is to visit America—to work—in the summer.

This news was given to the NME this week after it became known that the Show Band star would not be leaving that aggregation next month as he had originally decided.

Bill had planned to leave the Show Band to devote more time to study. However, following discussions with Mr. Jim Davidson, BBC dance music chief, he has decided to continue until he leaves for America in July.

He intends to proceed with his academic plans though, and is arranging to fly to Paris at regular fortnightly intervals where he will study at the Conservatoire.

To allow time for this, Bill is having to give up all his session work. He will concentrate solely on the Show Band airings and a new solo series called "Bill McGuffie at the Piano," which will be heard on Tuesdays from February 22 at 5.30.

WEST COAST

Exact details of his American trip are not yet available. Agent Derek Boulton, who has arranged the visit, told the NME: "Bill is regarded in America as a musical genius both for his abilities at the keyboard and his great composing gifts."

"There is a tremendous demand for incidental and light music for use as background to TV programmes and films and much of his time will be spent in this connection. Bill has also received offers to act as musical adviser to an American film concern operating in Rome and London, which he may take up on his return."

Although he has a TV date lined up immediately he reaches New York, Bill will spend most of the time on the West Coast. The actual duration of his stay is not yet known, but it will last for several weeks and may probably run into several months.

PHIL MOORE HERE

MULTI-TALENTED Phil Moore, one of the brightest "backroom boys" in American show business, makes one of his periodic visits to Britain this week-end.

Phil expects to stay in London for about one week, and hopes to negotiate British contracts for two of his protégés, singers Bobby Short and Helene Dixon, while he is here.

BLACKPOOL SUMMER STARS

BLACKPOOL will once again be a Mecca for famous dance bands and singing stars this summer. As already announced in last week's NME, vocal luminaries David Whitfield and Alma Cogan will be starring there in seasonal shows.

It can now be revealed that Ted Heath and his Music will once again play at the Winter Gardens Ballroom, though other band bookings have not yet been announced. Ted and his boys commence a three-week season there on July 4.

Other firm summer show bookings include Joan Regan and the Three Monarchs (Queen's Theatre); Sally Barnes, the Five Smith Brothers and Jimmy Paige (with Lawrence Wright's "On With The Show" at the North Pier); Semprini (with Whitfield at the Winter Gardens Pavilion); Arthur Askey (Grand Theatre) and Kenny Baker (Central Pier).

The NME understands that negotiations are proceeding for the presentation of Dickie Valentine as a Blackpool star this summer, but specific details of this exciting project cannot yet be given.

BING CROSBY: OPERATION

BING CROSBY was due to undergo an operation for the removal of a kidney stone in a Santa Monica, California, hospital on Wednesday of this week.

Though no information was available as the NME closed for press it is understood that despite the fact that the operation was described as "major" by the specialist responsible, no complications were anticipated.

Bing is expected to remain in hospital for at least a week and to follow this with a month's convalescence.

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- Auld Lang Syne
- For He's A Jolly Good Fellow
- God Save The Queen

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NORTHERN NEWS... by Ron Drake

DISCUSSIONS which may affect the whole future of the famous Spa at Scarborough have taken place between officials of Scarborough Spa, Ltd., and representatives of the town's Corporation.

The possibility of the Spa being sold to the Corporation was discussed, although no official statement has been issued.

Meanwhile, it has been announced that a name band season is being introduced at the Spa for eight weeks immediately prior to the start of the summer season proper.

Booked for summer residencies are George Crow, whose band will again play for the Spa dancing, and Charles Shadwell, who will handle the light orchestra side.

DAVE SHAND'S second appearance at the Grand Theatre, Halifax (last Sunday) was, unfortunately, accompanied by Arctic conditions which brought a six-inch fall of snow to the North.

The hardy souls who braved the elements to hear Dave, however, were, in every way, pleased with the band's performance.

It is probable that few in the audience knew that the band had almost appeared without pianist Billy Penrose.

Billy was travelling by car from Manchester when he was intercepted by an official who advised him that the roads over the moors were blocked. He had to return to Manchester and make the trip to Halifax by train and he arrived at the theatre just before the curtain went up.

WITH a four-and-a-half-years stay in Blackpool behind him, saxist-leader Art Gregory has now moved south to Plymouth.

Art opens at the Park Ballroom to-morrow (Saturday) with an eight-piece band which comprises trumpet, four saxes, piano, bass and drums.

The personnel will include Doug Clarke, who was a member of Art's sax team at Blackpool and who has recently been playing with Charles Farrell at the Empress Ballroom, Blackpool.

The Plymouth venue was newly opened just before Christmas.

DRUMMER George Bennett, who was formerly with Liverpool's Merseyside Jazz Band, reports that the Aigburth Jazz Club is now settled at Vale House, Aigburth Vale, Liverpool, and is in session each Tuesday.

AFTER a twelve-month lay off from music, saxist Steve Drake has joined Aub Hurst's thirteen-piece resident band at the Victoria Hall, Halifax. He replaces Phil Hodgson, who recently left Aub in order to form his own quartet.

The Victoria Hall's 1955 Sunday concert programme commences this Sunday (23rd), when the Johnny Dankworth Orchestra and singers are the attraction.

BRADFORD guitarist Len Lewis, who is now a member of Messrs. Kitchens sales staff, is to open a school for guitarists at the firm's Queen Victoria Street premises in Leeds.

Len recently left trumpet-leader Stan Smith's group at the Ilkley Moor Hotel, Ilkley, Yorks., and is currently freelancing.

TENOR-SAX Terry James has now left the Les Patterson outfit at Grimsby's Manor Cafe, and will be freelancing locally.

Terry was formerly with the Roy Waterhouse band on Cleethorpes Pier Pavilion, and also with the Winter Gardens Ballroom Orchestra in Cleethorpes.

He was with Les Patterson for 18 months.

PROPOSING to hold monthly concerts in various areas—and spotlighting provincial jazz groups, the Manchester Sports Guild held its inaugural event at the Stamford Hall, Altrincham, last Sunday.

Featured bands were the Derek Atkins Dixielanders; the Eric Batty Jazz Aces and one of Manchester's newest traditional groups, the Rainy City Jazz Band.

The Rainy City group have made several appearances at MSG's Monday sessions at the Sportsman Restaurant and comprise: Noel Blundell (trumpet); Harry Mills (trombone); Ron Greenfield (drums); Joe Tighe (banjo); Jerry Krybeck (piano); Eric Welch (clarinet) and Ron Baker (bass).

ROUND AND ABOUT

FOR the first time in history of the venue, Ireland's largest cinema—the Theatre Royal, Dublin—is to stage a four-week variety season. The first star attraction will be singing star, Dickie Valentine, who appears there for the week commencing March 7.

London agents, Lew and Leslie Grade, who will be presenting the attractions at this venue, are hoping to finalise visits to this venue by Billy Cotton and his Orchestra (March 14), David Whitfield (March 21), and Josef Locke co-starring with Bonar Colleano, commencing March 28.

WILF TODD, Anglo-Indian singer-bassist, joined Harry Gold and his Pieces of Eight this week, taking the place of Jon Clark.

Wilf, a versatile player, who led his own group in India on tenor,

and who has been on Mecca and with Freddy Randall, since coming here, is playing bass, and also bongos, in between his singing interludes with the Gold group. While he plays bass, regular dog-house man Bill Bramwell takes over on guitar.

KEN MACKINTOSH and his Orchestra commence a season of three weeks' duration at Green's Playhouse Ballroom, Glasgow, next Monday.

Following Green's, the band has a week of one-night dates in Scotland. These will take Ken to Perth, Gourrock, Aberdeen, Dundee, Falkirk and Kirkcaldy.

THE Peter Ustinov programme "In All Directions" returns to the Home Service next Friday (28th). Musical links for the series are again provided by the Aeolian Players, under the direction of Nat Temple.



The NME cameraman caught this shot of bandleader Dinah Dee fronting her all-girl orchestra on their first London appearance last Monday (17th) at Hammer-smith Palais. Writes Don Wedge:

"Frankly, the first set was bad... but later the nervousness that had plagued the first session had disappeared.

"The band settled down to play confidently and if the personnel can remain constant for a period, then the group could definitely stand comparison with any touring male band of similar size and experience."

SHEARING FOR CAPITOL AFTER ALL?

THE NME revealed exclusively two weeks ago that famous British-born pianist George Shearing, now domiciled in America, was negotiating with Capitol Records to join that label next month, at the termination of his five-year agreement with MGM.

Last week, however, we reported that these negotiations had broken down as no agreement could be reached regarding terms. New discussions then commenced between George and both the Coral and Mercury labels.

Now we learn from our New York correspondent, Nat Hentoff, that despite all previous reports, it is now almost certain that Shearing will sign with Capitol.

Hentoff feels that George's decision to recommence negotiations with Capitol is due to the imminence of English EMI taking over the Capitol ownership (as reported elsewhere in this issue); also because Capitol are embarking on a large scale jazz programme.

MIKE BUTCHER

MODERN MOOD

THE KIRCHIN BAND (BASIL AND IVOR)

"Mambo Macoco" / "Tangerine" (Parlophone R.3958/MSP.6144)

"Minor Mambo" / "Mother Goose Jumps" / "Mambo Nothing" / "Lover Come Back To Me" (Decca DFE.6237)

"Panambo" / "Tango Mambo" (Parlophone R.3968)

THESE Parlophone singles and Decca EP introduce the Kirchin Band to wax—and all except the first-listed are little short of electrifying! I know I have had some hard things to say about the boys at their recent London concert appearances. But now it's definitely a case of "come back home, all's forgiven!"

A side-by-side survey of the discs is not possible in the space to hand, so in specially recommending the Decca set I'll merely point out that it has the best quality recording, the most completely convincing single performance ("Minor Mambo") a

couple of personable Johnny Grant vocals ("Mother Goose" and "Lover") and an overall impact of formidable power.

Some vigorous, in-character solo work by Norman Hunt (one of our most under-rated tenorists) and Frank Donlan (a free-blowing, uninhibited trumpeter) breaks through from time to time, but it's the brilliant, precise brass team which impresses me most. And the swinging, integrated rhythm section.

The second Parlophone coupling has most of the same virtues, plus contributions from a couple more important individualists: pianist Johnny Patrick (who has an excellent bit in "Panambo") and altoist Brian Hayden (quite respectable on "Tango Mambo," though I have reason to believe he can do better than this).

Baritone George Robinson particularly impresses me in the ensembles of "Mambo Nothing." He gets just the right fat sound for music like this.

Forget "Mambo Macoco" and "Tangerine," made before the personnel had settled down, and not

originally intended for release anyway. But dig the others as soon as you can. Even I, who am no mambomaniac, find them thrilling. Surely there is no other all-European band capable of handling such material so well!

One final point. Trumpeter Bobby Pratt was added to the Kirchins' usual line-up for a couple of the sides, but he is only used as an extra "voice" in the climaxes. The fine lead trumpet elsewhere is that of Murray Campbell.

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RONNIE HARRIS SCORING IN VARIETY

RONNIE HARRIS, whose meteoric rise to fame in the vocal firmament will already be familiar to readers, is heavily booked for variety in the immediate future.

On January 30, he goes across for a week at the Theatre Royal, Dublin, and a similar period at the Empire, Belfast.

He then returns to London to bring his act to Chiswick Empire and Hackney Empire. Several of these variety dates — notably the Empire, Belfast, and the Hackney Empire — will find Ronnie presenting his own road show, and this is his intention for future bookings into 1955.

Ronnie expects to appear quite shortly for a three week booking in Paris. Then, still well before the Spring, he will be embarking on the Moss tour, starting at Portsmouth. On all his engagements nowadays, Ronnie is accompanied by his "Treble-Tones." They are Johnny Wiltshire (guitar and leader), Johnny Neave (piano), and Cliff Ball (bass).

The radio still claims Ronnie when he is in town, and he will soon be guesting again on two of Norrie Paramor's "In The Still Of The Night" programmes.

Jill Allan: "No truth in leaving rumours"

It is shortly leaving the Don Juan are worrying West End batoneer Jill Allan.

"These reports are utterly stupid," she insisted to the NME this week. "I have been at the Don Juan for a year, apart from our summer break, and I expect to be in residence for a long time yet."

Jill fronts a five-piece with Art Jackson (piano); Terry Seymour (drums); Martin Gilboy (bass); Sammy Samuels (tenor), and Bernie Stanton (alto and clarinet).



The Billy Cotton Band as they appeared on the stage of the Kingston Empire this week, under the leadership of Laurie Johnson.

BILL COTTON RECOVERING AFTER COLLAPSE

THE NME is pleased to report that bandleader Billy Cotton is "getting on fine" after his collapse at Doncaster last Thursday.

Although his health is improving, it is unlikely that he will be able to take part in Sunday's broadcast. "That's not final, though, knowing him," his secretary told the NME on Wednesday.

As many readers will already know, Bill collapsed between performances at Doncaster last Thursday night. He was unable to broadcast on Sunday.

His music-publisher son, Bill Cotton, jr., completed the show with very great success, and arranger Jackie Brown conducted the orchestra. The band is at Kingston Empire this week and the Gaumont, Ipswich, next week. For the variety dates it is being conducted by Billy's nephew, guitarist Laurie Johnson.

Winnie's opening switched to Sydney

LATEST news from Winifred Atwell, now en route for Australia, is that the date and place for the opening night of her tour have now been switched. She will now open at the Tivoli Theatre, Sydney, on February 5, instead of Melbourne on February 4, as originally planned.

Interesting sidelight on Winnie's forthcoming tour is that she did not take with her any of her new supply of stage dresses, as they were still in process of being completed.

They were due for despatch by plane to Melbourne on January 14—but news of the switch in venue was only received late on the night of January 13, and only a last-minute phone call to the dress-makers prevented £2,000 worth of dresses being sent to wrong theatre.

With such an array of clothes, it looks as though Winnie deserves her newly coined title of "Queen of Stage Fashion."

HOW THE BANDS FARED IN THE GREAT FREEZE-UP

AS usual when appalling weather conditions sweep the country, musicians—many of them members of "name" bands—have been involved during the past few days in any number of unlucky but usually not serious roadside accidents and mishaps.

Fortunately, none so far has proved fatal; but there have been any number of cuts and bruises, innumerable smashed cars, damaged coaches, etc.

Pinpointing just a few of these incidents, we turn first to the entire Billy Ternent Orchestra. Returning to town after a police ball at Petersfield last Thursday, their coach ran into snowdrifts near Godalming and despite all efforts to continue their journey the boys—and singer Geraldine Farrar—were stranded on the road all night.

It was a very cold, hungry bunch

of musicians who let out a faint cheer when a relief coach from Guildford at last ploughed its way through at 8 a.m.

For Billy himself this was a second nightmare journey for, electing to travel to Petersfield by train, he had spent hours in comfortless transit, eventually reaching Haslemere dangerously late. The stationmaster there told him: "I have no idea where this train is going. We must ask the driver!"

Eventually, however, Bill reached his destination at 9.35 p.m.—just ten minutes before he was due on the stand.

DATE MISSED

The Eric Winstone Orchestra had an even more frustrating experience on Sunday night in that, unlike Ternent, they were not eventually able to fulfil the engagement to which they were travelling. They were thirty miles from Birmingham at 7.10 p.m., and from a lonely phone-box Eric contacted the Dudley Hippodrome, where they were due to take the stage half an hour later.

Since 10.30 that morning they had driven along snow-bound roads, through icy blizzards, losing their way on a trip from their previous night's engagement at Felixtowe.

As it was impossible for them to reach Dudley in time for the show, the Winstone boys returned to London, journeying in their coach to Rugby and catching a train from there.

An even more unnerving incident happened to altoist Les Gilbert (of the Ted Heath Band) whose car overturned and was smashed on the way to Leicester, where the orchestra had a concert booking last Sunday.

Near Hockliffe, Beds., the vehicle skidded several times, eventually crashing into a ditch. Les and his wife, Constance, who were the only occupants, escaped without serious injury, and the altoist reached Leicester in a hired car to play the date as scheduled.

FOSTER CRASHES

More seriously hurt, however, was bandleader Teddy Foster—another crash victim whose car skidded near Spalding last Saturday when Teddy was driving into town for a dance engagement.

The vehicle crashed into a wall, and Teddy sustained head injuries as a result of the collision.

A story of tedium allied to drama is that of Gracie Cole and her All-Girls Orchestra, who left London at 9 a.m. last Saturday for a dance date in Buxton. They were snow-bound time and time again along the route, and at one point their coach crashed into a ditch.

Nevertheless they struggled on, eventually reaching Buxton at 11 p.m. Leslie Baker and his Music had played the entire evening session until then, but Gracie and her girls went on to play a final set to a terrific ovation.

A light note was struck by Johnnie Gray and his Band who, unable to return to town from Ramsgate late Saturday owing to fog, instead spent a rip-roaring night in a local hotel!

This year's Hit Parade Ball (promoted by the Trade Music Guild) will be held as usual at the Empire Rooms, Tottenham Court Road, W.1. The date is February 11, the time 7.30 p.m. to 1 a.m., and tickets (10/6d.) may be obtained in advance from Mr. G. Seymour, Dash Music Company, 17, Berners Street, W.1.

SARAH VAUGHAN MAKES A COMMERCIAL HIT by MIKE BUTCHER

IT begins with two Sarah Vaughans voicing their seductive request in heavenly-echoed unison: "Oo-oo, Make Yourself Comfortable, Baby." Then a third Miss V. chimes in with some more explicit invitations.

The whole thing is really just another "Baby, It's Cold Outside" routine—but it's selling. At the time of writing "Make Yourself Comfortable" by Sarah Vaughan, Sarah Vaughan and Sarah Vaughan (Mercury MB.3180) was in the second half of America's Top Twenty. By now it may well have reached the first half.

The pop-boiling critics who used to dismiss Sarah as "uncommercial" welcome her change of style. The spot of Andrews Sisters-type harmony she essays with her two other selves must fracture them!

For my part, I'm also happy to see her with a hit on her hands after all this time. It couldn't have happened to a cooler chick. But how sad it is that a girl of unique singing ability should have descended to the most obvious kind of gimmick for the masses to take notice of her!



in this country as it has in America, and that Sarah's version of it will find its way into hundreds of thousands of homes!

Here's the reason why. The British coupling of "Comfortable" is "Old Devil Moon," a perfect vehicle for the Vaughan delivery at its most characteristic—and treated as such. Hearing it may convince a whole lot of people that Sarah has something special on the ball.

After all, Billy Eckstine (who is more or less her male counterpart) did not have to disguise his art to popularise "No One But You" this winter. He just sang and phrased naturally.

Let's trust that Sarah does the same on her next big disc. Another "Comfortable" would make this writer, at least, most uncomfortable. For a multi-dubbed Miss Vaughan pleases me about as much as a three-headed Mona Lisa!

BRITISH BACKING

Miss Vaughan, I hardly need remind you, has one of the loveliest, most flexible voices in popular music. And she hit the scene ten years ago with an uncommon impact. In the words of Kay Starr she can "take a tune like vanilla ice cream and turn it into a chocolate sundae" with her developed gift for variation, wide effective range and consummate control.

It might have been a platter like "Blues Serenade" (Philips PB.373) or "Saturday" (Mercury MB.3162) which, had it been widely exploited, would have introduced the true Sarah to a wide public. Instead it had to be something which any competent vocalist could do.

I'm sorry about that. Yet I also hope that "Make Yourself Comfortable" will catch like scarlet fever

HIPPODROME THEATRE, DERBY

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OUT WEDNESDAY, JANUARY 26th—4d.

ME AND MY MEMORIES

YOU may already know that I am all set to embark upon my biggest bandleading venture to date. This gives me a lot to think about in anticipation—and I am a guy who likes to look forward.

But I am also a guy who likes to look back. I have so many pleasant memories connected with this business of ours. Perhaps you don't recall the early 'twenties, when gramophone records were a novelty to many people, and the saxophone a strange "new" instrument. I remember this, and so much more besides.

I Remember ...

I can remember going to the London Coliseum as a lad to see the late Bert Ralton and the Savoy Havana Band. They'd sound dated now, but then they were the last word in modernity. And what a thrill it was to see them coming round on that unprecedented piece of machinery, the revolving stage! Also at the Coliseum, the Southern Rag-a-Jazz Band comprising seven American college boys brought an early taste of jazz to the disgusted patrons. Just after I had left school,



Teddy Foster's vocalists—Brian Clark and Annette Klooger.

however, a U.S. pianist of whom you may well have heard, Vincent Lopez, brought his band to the London Hippodrome—and we just couldn't believe what we heard! Vincent had a trumpeter who played Irving Berlin's "What'll I Do" in what seemed to be an im-

possibly high register, frequently E flats above high C. High C was then reckoned to be just about the upward limit of a trumpeter's range, but that was before Maynard Ferguson was even born.

I became a professional musician not long after all this, playing trombone with the late Percival Mackey's Band in the touring show, "Gay News." Percival had hit the headlines a few years earlier by introducing dance-band instrumentation (with saxes) into a West End theatre pit for the first time. I think you'll

be familiar with the score he conducted then; it was "No, No, Nanette" with its hit song, "Tea For Two."

Later I switched to trumpet and joined an up-and-coming band-leader named Billy Cotton, after a spell in Birmingham as batoneer in my own right. Billy and the band were asked at a moment's notice to deputise for an ailing Louis Armstrong at the Holborn Empire (this must have been around 1932).

I had already started to feature my impression of Louis' trumpet

playing and singing then, but thought it would be wise to omit it from the act at Holborn! Billy wanted it kept in, however, and you can imagine my relief when it turned out to be a success!

Billy was — and still is — one of the nicest people I have ever met. But like most associations, ours eventually came to an end, and I moved from band to band. Ambrose first, then a spell of variety with my own Kings of Swing, a stint at Victoria Palace when the fabulously successful "Me And My

Busily organising his new 21-piece band, **TEDDY FOSTER** looks back on his exciting career



TEDDY FOSTER

"Girl" was there, and finally a period with Jack Payne.

You may never have heard about the next chapter in my story. I went on the halls as a comic double act with Bart Norman! This was good fun, and I enjoyed it all. Soon the lure of music proved too strong to resist, however, and in 1942 I formed my first big band.

Covent Garden

We played for the American Forces in Britain, toured with a revue called "Bandstand," signed with Mecca in 1943 and before long found ourselves installed at Covent Garden Opera House in London!

Yes, Covent Garden operated as a ballroom during the war, and for the first time anywhere in Europe, I used an eight-piece brass team there — not to mention a full-time choir.

We moved to the Lyceum after the war, opening this famous venue as a dance hall. The things I and my boys have since done come into the category of fairly recent history, so I guess I need not remind you of them.

I have great hopes for the coming months and years. But above all, I'm keeping my fingers crossed that I'll continue to enjoy myself to the same extent that I have up until now!

American Air-mail

by NAT HENTOFF

THE following remarkable picture of Johnnie Ray off-stage appeared in "The New York Journal-American," and will, I think, be of great interest to Johnnie's many English admirers. It may help explain the passion he pours into his entertaining. Writes Sobol: "Johnnie Ray will earn in the vicinity of \$500,000 this year. Only the other afternoon, following a triumphant opening at the Latin Quarter, he was in my brother's office when I was present, moaning it was all futile.

"None of it added up to anything. He felt he was alone—no one really cared for him—he really wasn't offering anything to the world—not like, for instance, that 'wonderful evangelist, Billy Graham.' He was going to quit it all. This was a lad speaking who had been a farm boy with no particular prospects in the world—handicapped by deafness—yet had attained a meteoric success in his own field and become a world-famed figure.

"In his 20's, earning more money than he can ever spend, enjoying the satisfaction of knowing that he has taken care of his family's lifetime needs, this singing man sinks into the blue slough of despair and cries out his frustrations. "It's unlikely that Johnnie will

quit the entertainment business, but Sobol's picture of him in private may indicate to you that living the life of a star isn't always as satisfying and joyous as it may appear to be from the point of view of the fan ..."

Hollywood News: Sammy Davis, jr., made a thrillingly triumphant return to show business on January 11 before a cheering, celebrity-filled audience at Ciro's. Among those applauding were Humphrey Bogart, June Allyson, Dick Powell, Judy Garland and England's lovely representative, Glynis Johns.

Sammy's close friend, Jeff Chandler, introduced him, after which Sammy was cheered for 90 seconds. Sammy then launched into an historic one-man show that lasted 70 minutes and, according to the AP, "left the audience pounding tables and cheering for more."

Sammy did his full range of amazingly accurate imitations of show people, he danced like Bill Robinson, imitated Liberace at the piano, danced and sang in his own style, played the drums, and climaxed his act by playing the trumpet and singing like Louis Armstrong. At the end of the emotion-filled performance, Sammy exclaimed: "This is more than wonderful. Only in show business could it happen. . . ."

There is a strong report that Doris Day will make her first personal appearance in Australia this summer for what is estimated as \$60,000 for ten appearances in eight days. For the past several years, Doris has had a fear of appearing before a live audience—despite the years she worked as a travelling dance band vocalist with Les Brown. This fear seems now to have been conquered, so Doris may well be seen more often in in-person engagements, perhaps in Britain, too. . . .

Walter Winchell provides the romance-and-wisdom note this week. He reports: "Eddie Fisher's birthday gift from Debbie was a pair of cufflinks inscribed: 'A wonderful thing happened today—you.' . . . Worthy of wider circulation is the wonderful way Eddie's mother handles the problem of having a star in the family. When a newsman inquired: 'How does it feel to be the mother of a star?' she declared: 'Which star? I'm the mother of seven' . . ."

The Jazz Scene: Dizzy Gillespie has become so intrigued with the musical maturity and integrity of the Modern Jazz Quartet that he will join with them in a series of bookings. Their collaboration begins March 4 and 5 at concerts to take place at Oberlin College, Ohio. Under the plan of association, in the weeks to come, the Modern Jazz Quartet will play as a quartet for some two-thirds of each set, and then Dizzy will join them for the remainder of the set, thereby setting up a recital-in-miniature wherever the combination plays—in clubs or concerts.

John Lewis, musical director for the Modern Jazz Quartet, will also be in charge of the music to be written for Dizzy's work with the unit. My own feeling is increasingly that the Modern Jazz Quartet, if it stays together, will prove to be the most valuable small combination in jazz since the Parker-Gillespie and Parker-Davis units of some years ago.

It has already eclipsed Dave Brubeck's unit in musical importance, speaking in terms of integrated group-approaches to jazz. Brubeck and altoist Paul Desmond, however, still are making great personal contributions to modern jazz through their inventiveness and communicative passion as soloists. But they're not evolving as a unit the way John Lewis, Milt Jackson, Percy Heath and Kenny Clarke are.

Stan Getz finally has a unit he feels thoroughly satisfied with, according to a recent statement by him.

In the band are Tony Fruscella (the trumpet player formerly with Gerry Mulligan); bassist Bill Anthony; drummer Frank Isola, another Mulligan alumnus; and the angularly exciting young pianist, Johnny Williams, who recently signed

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Full particulars and form of tender may be obtained from the undersigned, to whom tenders must be returned in the official envelope provided, to be received not later than noon on Saturday, 5th February, 1955.
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SID'S DELIGHT — One of the nicest things about this business is that you can't go more than a couple of steps anywhere without seeing somebody you know. Your Alley Cat found himself in Manchester last weekend, and wasn't the least bit surprised when late on Saturday night an extra-strong gust of wind blew through the front door of the Midland Hotel — and with it came bandleader Sid Phillips.

Sid had just done a one-night stand at Ashton-in-Makerfield, and was taking a 22-bars rest before embarking on a Sunday concert at the Manchester Hippodrome.

"Business," said Sid — touching wood as he did so — "is excellent." And, judging by the number of fans I saw the following day pouring into the Hippodrome, that's no exaggeration.

Closing thought — I bet Sid's drummer Martin Aston and Martin's newly found wife, singer Betty Miller, didn't realise that the Denmark Street Puss was watching them tucking into Chinese food at the Ping Hong Restaurant at lunchtime on Sunday!

DISCOVERIES — When an MGM musical film comes along, the sound-track recordings always seem to put other waxings of the film's songs in the shade. But in the case of "Seven Brides For Seven Brothers," we've heard two discs which we think

you should know about. On Vogue-Coral, the MacGuire Sisters have cut "Lonesome Polcat," and being authorities in this column on cats of all kinds, we can tell you that the MacGuire sisters deserve your close attention—they're great.

Then, on Columbia, there's the star vocal team of Ronnie Harris, Diana Decker, Ruby Murray and Ray Burns, plus the Ray Martin Orchestra with two more songs from the same film — "Spring, Spring, Spring" and "Goin' Courtin'." "Spring" is the number one side, but the disc as a whole is a great five-bobs'-worth.

MMM!—MGM! — While talking about MGM pictures, we have to thank their advertising manager, Doug Fames, for letting us have their lineup so far of musical films for 1955. It makes impressive reading.

Next musical extravaganza for West End showing is "Deep In My Heart," the Sigmund Romberg movie with all the old Romberg favourites. This has a tremendous cast including Jose Ferrer, Jane Powell, Gene Kelly, Rosemary Clooney, Cyd Charisse, Vic Damone, Ann Miller and Howard Keel. And there are 22 musical numbers.

Following this will be "Brigadoon" — Kelly, Charisse and Van Johnson, with all that wonderful

GOSSIP



Here are the "Lucky Stars," the new vocal group which, as we announced in the January 7th NME, has been formed by some of the singers who accompanied Guy Mitchell on his recent variety tour. At the piano is Val Hayward, and behind her are Fred Lucas, Don Keyes and Doug Blakely.

Lowe-Lerner music—and later on "Hit The Deck," with Powell, Martin, Damone, Miller, Debbie Reynolds and Russ Tamblyn (whom those who have seen "Seven Brides" will remember as the youngest of the brothers).

Incidentally, out-of-towners, make a note of February 21 in your diaries; it's the general release date for "Seven Brides."

ANY-A OLD-A TIME-A! — One of the top tunes in the Italian hit parade today was written by two names well-known in the British music business — Columbia recording executive Ray Martin and songwriter Norman Newell.

The song—"Any Old Time," which spent several weeks in the best-sellers in Britain a couple of years ago — has been translated into Italian, and there are now no less than eight different recordings available in Italy, under the title of "Gli Ulmini Del Far West."

And for a territory as small as Italy—from a song-plugging point of view, that is—eight is an awful lot of records of one number.

DIS-ORGANISED — Columbia's well-known arranger, musical director and Hammond organist Jackie Brown was one of a small party of people who were celebrating a birthday last week in a London pub.

Spying what looked like an organ underneath a dust-sheet in the corner, Jackie had a word with the barmaid on the subject.

"Pardon me, but is that," said Jackie, "a Hammond organ?"

"That," responded the barmaid with a rather acid tone, "is an electric organ."

"Could I," persisted Jackie, "be permitted to play it, please?"

The barmaid's expression changed from acidity to horror. Elevating her nose a couple of inches ceilingwards, she said cuttingly: "We have that instrument played professionally every Tuesday."

And with that she turned her back and proceeded to wash up the glasses.

And Jackie Brown never did get to play the organ.

TV FARNON — The Bob Farnon Orchestra's television programme "Contrasts" last Monday night surely provided one of the most enjoyable half hours of musical

entertainment seen on our TV screens for years.

The great improvement in sound balance was due to the fact that the programme was transmitted, not from one of the usual TV studios, but from the BBC's No. 1 sound studio at Maida Vale, from which many of their big orchestral concerts are broadcast.

Familiar faces spotted among the orchestra included ex-RPO leader David McCallum, and Charlie Katz, among the strings, Freddy Clayton and Derrick Abbott in the trumpets and Jimmy Wilson in the trombones, with Gerald Stalwart Keith Bird in the reeds.

Bob himself conducted and announced the programme with that relaxed Canadian charm which makes him the likeable guy that he is. Our thanks go to producer Antony Craxton for a great programme. More, please.

WELL DONE, BILL, JR.! —

Everybody in the Alley is talking about the wonderful way in which young Bill Cotton Junior took over the announcing duties on the Billy Cotton Band Show last Sunday when his father was ill.

Young Bill managed to preserve the atmosphere of friendliness and homeliness which his Dad has always brought to the programme—no mean achievement in the circumstances.

Well done, Bill! We're proud of you, and we're sure your Dad is, too!

LOCKYER GOES FOR LOVE —

For the new Bernard Braden TV show entitled "Go For Love," which is scheduled to have its first screening on February 4, all the music will be composed and arranged by that very busy ace arranger and bandleader, Malcolm Lockyer, who has already written many orchestral background scores for TV; including, of course, the sensational hit number "Friends And Neighbours."

JAZZ MUSIC IN MOVIE — Some very nice jazz solo spots will be heard in the musical background of the new Diana Dors's film "A Kid For Two Farthings," at present being completed at Shepperton Studios.

In a scene depicting jive dancing, these solo spots are played by Billy Amstell (clarinet); Aubrey Frank (tenor sax); Harry Hayes (alto); Laddie Busby (trombone) and Max Goldberg (trumpet). The orchestral

THANKS TO:—

KEN MACKINTOSH, DON CAMERON, TEDDY FOSTER, ANNETTE KLOOGER, DAVE SHAND, RAY BURNS, DON PETERS, DON CARLOS, BOB DALE, EAMONN ANDREWS, LEE LAWRENCE, BETTY DRIVER, RADIO LUXEMBOURG and RUBY MURRAY for

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accompaniment in the film is supplied by Ben Frankel and his Orchestra. Incidentally, also appearing in the film is the veteran Italian boxer, Primo Carnera.

SWISS SID—Sid Millward and his Nitwits, who are currently appearing at the London Palladium have once again been booked to play at a big Swedish Festival held in the Tivoli Gardens, Stockholm, during the month of May. This will be their third successive appearance there.

Such is the popularity of Sid and his boys that they were offered a six months' contract, but other commitments have limited their stay there to just one month.

VOCALISTS IN VARIETY—Vocalists Monty Norman and Diana Compand will appear on the same variety bill. They will be featured as solo stars, but will team for one number at the end of Monty's act.

They start their short variety tour on January 31, which will include visits to Ashton-under-Lyne, Stockton, Aston, York and Wolverhampton.

ELLIS (NOT) IN WONDERLAND—Victim of a nasty fall on the frozen steps outside his home last Friday morning was trumpeter Cyril Ellis, of the Skyrockets Palladium Orchestra. Cyril sustained a broken rib and, naturally, was unable to carry on working. Last minute deputies were found in Billy Smith and Harry Letham. On behalf of his many friends, here's wishing Cyril a speedy recovery.

My Sincere THANKS to all Readers for once again voting me TOP PIANIST in the NME Poll

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DOUBLE Nos. 3/6 EACH

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TONY CROMBIE ORCHESTRA

Tonight (Friday): Stockton; Saturday: City Hall, Newcastle-on-Tyne; Sunday: Ardwick Hippodrome, Manchester.

JOE DANIELS BAND

Tonight (Friday): West Hartlepool; Saturday: Manchester; Sunday: Sealand; Monday: Liverpool.

ERIC DELANEY ORCHESTRA

Tonight (Friday): Southsea; Saturday: Brighton; Sunday: Festival Hall, London, and Guildford; Thursday: Hull.

TONY KINSEY BAND

Tonight (Friday): Molesworth; Saturday: City Hall, Newcastle-on-Tyne; Sunday: St. Andrews Hall, Glasgow.

THE KIRCHINS BAND

Tonight (Friday): University, Leeds; Saturday: Drill Hall, Guildford; Sunday: Theatre Royal, Chatham; Thursday: Savoy Ballroom, Oldham.

JOHNNY GRAY BAND

Tonight (Friday): University, Leeds; Saturday: White Cross Ballroom, Gt.ley; Sunday: Pavilion, Buxton; Thursday: Casino, Warrington.

VIC LEWIS ORCHESTRA

Tonight (Friday): Trocadero Ballroom, Derby; Saturday: Pavilion, Bath; Sunday: Hippodrome, Coventry; Wednesday: Winter Gardens, Bourne-mouth.

KEN MOULE SEVEN

Tonight (Friday): Cannock; Saturday: City Hall, Newcastle-on-Tyne; Sunday: St. Andrews Hall, Glasgow.

SID PHILLIPS BAND

Tonight (Friday): Prescott; Saturday: Drill Hall, Northampton; Sunday: Windsor Theatre, Bearwood; Wednesday: Baths Hall, Leyton.

DON BENDELL BAND

Tonight (Friday): Kingston; Saturday: Stamford; Sunday: Glasgow; Tuesday: Kingston; Wednesday: Flamingo, London, W.

RONNIE SCOTT ORCHESTRA

Tonight (Friday) and Saturday: Green's Playhouse, Glasgow; Monday: City Hall, Perth; Tuesday: Empress Ballroom, Dundee; Wednesday: Aberdeen; Thursday: Greenock.

DAVE SHAND ORCHESTRA

Tonight (Friday): Falkirk; Saturday: Kirkcaldy; Sunday: Glasgow; Monday: Edinburgh; Tuesday: Carlisle; Wednesday: Thirsk; Thursday: Sunderland.

SQUADRONAIRES

Saturday: Royal Star Hotel, Maidstone; Sunday: Trocadero, Elephant and Castle, London.

NAT TEMPLE ORCHESTRA

Saturday: Winter Gardens, Eastbourne; Sunday: Dorchester Hotel, London; Thursday: BEC.

ALEX WELSH BAND

Tonight (Friday): Manchester; Saturday: Lyttleton Club, London; Sunday: Wood Green; Wednesday: Barnet; Thursday: Swansea.

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