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# JOHNNIE RAY FOR BRITAIN IN APRIL—Full story inside



LEFT: A British and American star enjoy the NME. This picture was rushed to us from Australia, where David Hughes and Nat "King" Cole—who are appearing over there with great success—are seen enjoying their favourite musical newspaper. RIGHT: Tony Curtis, who turned song-and-dance man for his latest film, Universal-International's "So This Is Paris," has made a solo vocal recording for Decca in America. This picture shows him (centre) rehearsing his two numbers with pianist Page Cavanaugh, while Jeff Chandler (who is also now a singing star) lends moral support. Tony recorded a Mel Torme number, "First Thing You Know You're In Love," and "I've Got The Gypsy In My Soul."



RIGHT: 19-year-old Carole Newton, who has been signed up by Malcolm Mitchell as vocalist for his new orchestra. BELOW: A new picture of Ronnie Scott and his Orchestra, who won the NME Poll again this year as Top Small Band. You will be able to see them in action at our Poll-Winners' Concerts at the Royal Albert Hall on Sunday, February 13.



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# GREETINGS,

# BRITAIN!

I'M naturally excited over returning to Britain. I've always liked it over there and I have many pleasant memories from the times I've appeared in your country before. The most recent was in London when Norman Granz presented all of us in "Jazz At The Philharmonic" in a benefit performance for the victims of the British flood disasters. That was in March, 1953.

I was here earlier in 1948 for about four weeks during which I played the London Palladium, toured the provinces and went up into Scotland. I can tell you that British audiences have always made me feel very good, they're so responsive. And I liked a good deal of the English music I heard.

I think especially of Ted Heath, who has a wonderful band — they really swing—and who is, himself, such a nice person. I worked with him when I was in England before, and we had a ball.

I thought you might like to know something about who my accompanists have been in my recent appearances in the United States, and especially about pianist Don Abney, who is the one you'll be hearing with me in England.

### Accompanists

Shadow Wilson, who has been with a number of bands, including Earl Hines and Count Basie, and has recorded with a lot of top jazz people, has been my drummer. My usual bassist when I play the clubs in America is a wonderful little musician from Boston, Jimmy Woode, but he's been ill lately, and, fortunately, Al Lucas, who has worked with many of the best jazz musicians, was able to take his place.

Don Abney, who'll be travelling through England with me for the two weeks beginning February 22, is a fine musician who used to accompany the Billy Williams Quartet and Thelma Carpenter, and has also worked with Wilbur De Paris, Sy Oliver, Bill Harris and Kai Winding, Chuck Wayne and Louis Bellson.

His first appearance on record was with Louis Bellson for Norg-ran—Don is on Louis's latest 12 inch LP with George Duvivier, Zoot Sims and Charlie Shavers.

Don, you see, has the versatility and flexibility that I need my accompanists to have. The programmes I sing, for example, are made up of all kinds of songs—ballads, some old and some new, novelties, jazz songs,

etc. The aim is to please all the public. But I need musicians who can play that wide a range of material, too.

Then, too, a lot of our arrangements are just "heads" and that requires a quick-thinking musician. And often, people will ask for songs we don't know. What we frequently do is just ad lib them on the spot, making up the words we don't know as we go along. If we like what comes out, we'll often keep that as another of our "head" arrangements. But to do that, I need musicians with me who can ad lib quickly and imaginatively, and someone who has an idea of my style so that he can follow along with me.

I've been very lucky with the piano players I've had. There's Don now, and there have been such wonderful musicians as Hank Jones and John Lewis. It was John who accompanied me last year, and who made the trip to Australia with me.

### Exchange plan

Now that I've heard the Modern Jazz Quartet for which he's the pianist and musical director, I can understand why he wanted to leave me to help form that group. John Lewis is too gifted a musician to be behind a singer. There are some men who are very competent and who accept and enjoy the role of being an accompanist. But there are others who deserve to be heard musically on their own, and John is certainly one of them.

I admire John, because he's ambitious and because he's working for a point and nothing can discourage him. That means a lot in this business—the fact that nothing

will discourage him—because it's so easy to get discouraged in the music field.

One thing in present-day music that I do find very encouraging is the way jazz has spread all over the world. I've travelled a lot in the past few years, and I've heard good jazz in Sweden, in Germany, in England—almost everywhere.

What I would love to see, though,

is some kind of exchange idea worked out—I mean some plan whereby bands from other countries could come to the United States. It would be a wonderful education both for musicians from the other countries and for American musicians. We'd all get different ideas from each other.

My own project in terms of internationalising music is to learn songs



**ELLA FITZGERALD,** who is about to appear at concerts in this country, has written this special article for the 'NME'

the lyrics, too. And it would be good to sing in different languages in America, too.

### Linguist

I like languages and it's a funny thing, but I picked up faster on Swedish and Japanese when I visited those countries than on any other language I've been exposed to—and they tell me Swedish is very difficult.

I remember when I was going to school, I could speak Italian well because I was raised in an Italian neighbourhood. And my stepfather was Portuguese, so I know some of that language, but when he wanted to send me to school to learn the language, I didn't want to go because I felt I had enough of the regular school in the day time.

Now I'm sorry I didn't, because I think it's good to know a lot of languages. This is really getting to be one world musically.

And that brings me back to the beginning. It's going to be good to share our common musical experiences with you again in February.

In several different languages—like French, Italian and Swedish. It would mean a lot. People who come to our concerts in Europe often know only the melody; they'd enjoy it even more if they could follow

### ALL ABOUT ELLA

**SHE'S** now in the upper income brackets—but Ella Fitzgerald lived a frugal life in her early years. She was born in West Virginia, and was raised in an orphanage.

Bandleader Chick Webb heard Ella sing at an amateur concert in 1934. She was sixteen at the time. He somehow foresaw an important future for the gawky lass, and signed her to sing with his outfit.

Ella's first records came out the following year, but it was not until 1938 that she had her initial hit. With arranger Al Feldman (Van Alexander), she worked up a swing version of the nursery rhyme she had most often sung as a child. Surely, you remember "A-Tisket, A-Tasket"?

When Chick died in 1939, Ella took over the direction of his band for a while, subsequently breaking loose as a soloist. Her discs continued to sell, especially "Into Each Life Some Rain Must Fall" (with the Ink Spots) and "My Happiness."

She made her first trip to Britain in 1948, appearing at the London Palladium both for a fortnight's variety and as guest-star at two Ted Heath Swing Sessions.

For several months each year, however, Ella Fitzgerald has long been associated with Norman Granz's international "Jazz at the Philharmonic" tours. When JATP was allowed into Britain for two charity shows in 1953, Ella, therefore, came along, too.

Now she is set to visit us once more—for a Harold Fielding concert tour—and we know we're in for a treat, for her recent records (especially her LP of Gershwin songs) proves that her artistry is greater than ever!

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**NORTHERN NEWS**

**NORTHERN** saxist Johnny Roadhouse was reinstated to MU membership last week, and has now resumed his commitments with the Northern Variety Orchestra.

Johnny was recently expelled from the union for non-payment of fines levied by the MU. His application for reinstatement was forwarded to London to the union offices.

It is stated that a further decision made by the MU ruled that Roadhouse must pay an extra twenty pounds—this in addition to the previous fine—so that his reinstatement could be carried out.

Reverting to a former policy in his eight-piece resident outfit at the Empress Ballroom, Dundee, leader Arthur Plant's sax section now comprises one alto, two tenors and one baritone.

To effect this front line re-organisation, Arthur recently signed Ronnie Mackie on baritone. Ronnie has been playing with a group at the Burma Palais, Kirkcaldy, and replaces altoist Dennis Langfield, who is to join Dundee leader Gordon Desmond.

From the Desmond line-up, saxist Alf McLean and trumpeter Peter Hawley are now reported as joining George Sumner at Edinburgh Palais.

Billy Carr, currently on trumpet with well-known leader Jos. Q. Atkinson, is to launch out as a bandleader in his own right on May 28. He is to lead an eight-piece outfit at the Seaburn Hall, Sunderland, and will be resident for the summer season. Billy's new band will replace the Peter Legh group.

Leader Al Flush, resident at the Rink Ballroom, Sunderland, has recently signed former Dick Denny and Pat Rose drummer Dennis Healey.

A fire which broke out last Thursday evening (20th) in the café attached to the Tower Ballroom, New Brighton, was brought under control before it could spread to the ballroom itself.

RON DRAKE.



Columbia recording star Ronnie Harris, who won the NME Record Award of 1954, was strongly featured in a comedy and singing rôle in last week's edition of the popular radio series, "Life With the Lyons." This picture, taken during the broadcast, shows (l. to r.) Richard Lyon, Ronnie, Barbara Lyon, Bebe Daniels, Doris Rogers and Ben Lyon.

**YOU MUSTN'T MISS THIS!**

If you're a Guy Mitchell fan, you won't want to miss the February issue of HIT PARADE, our grand monthly magazine which will be on sale next Tuesday (February 1) at your local bookstall or newsagent. For Guy's photograph is on the cover of this issue, a brand new shot which all Guy's fans will want to have.

If you're not a Guy Mitchell fan, don't let it worry you, for the thirty-six pages of HIT PARADE are packed with interesting news and features about the world's greatest recording personalities, both British and American.

Four top liners have contributed personally-written articles. Frank Sinatra writes that he is "misunderstood"; Kitty Kallen asks HIT PARADE readers to help her select the songs which she will feature when she comes to Britain this year.

Brilliant pianist Winifred Atwell

takes a look into the future and discusses her plans in the light of her success in the classical sphere which culminated in her recent triumph at the Royal Albert Hall playing the Grieg Concerto. And Dennis Lotis explains some of the reasons why he is leaving Ted Heath, and tells of his hopes and fears for his future in variety.

The HIT PARADE team of feature writers has been busy again, and come up with four revealing articles about some of the recording and film industries' most engaging personalities. Maurice Kinn tells of his recent visit to the Nat King Cole home in Hollywood; Andrew Curtis gives readers a preview of the Four Aces, who will be visiting these shores soon. In addition, George Shearing and Betty Grable are the subjects for two interesting feature articles.

**STRIP CARTOON**

The winning small band in the recent NME Poll, the Ronnie Scott orchestra, is the subject of close scrutiny in the monthly "Band Parade" feature, while the first instalment of Dickie Valentine's life story in strip-cartoon appears on the centre pages.

All this will be in addition to the usual exciting HIT PARADE features; from New York Lance Fielding has sent us his usual monthly survey of the local scene "Off The Record," while Hollywood's number one movie writer Dane Marlowe goes "Behind The Screens" to bring you the latest news of what's doing in the capital of Filmland.

Our popular record reviews this month are by NME writer Pip Wedge, and colleague Mike Butcher contributes his quota of comments on the latest modern jazz releases. Tony Hall is again given the freedom of the "World Of Jazz" for his news and opinions about British and American jazzmen, and Geoffrey Everitt gives you a preview on what's new at Radio Luxembourg.

Tony Bromley's Fan Clubs feature includes a whole list of new clubs which will interest many readers, and Tony also introduces once again his monthly "Personality Parade." The distaff side is well catered for in the glamour stakes with Eita Roza's helpful page of hints on dress, make-up and other feminine fripperies; and to test readers' wits there are the customary prize crossword puzzle and quiz for you to solve.

**STAR BIOGRAPHIES**

In the February issue of HIT PARADE, a new feature is being introduced to replace "Stardust." Each month we are going to print about half-a-dozen "Box Biographies," pen-portraits of six popular recording stars which many readers will want to collect in order to build up a library of biographies of their favourites.

The first six to come under the HIT PARADE spotlight are Peggy Lee, Guy Mitchell, Al Johnson, Kathy Lloyd, Ronnie Hilton and Harry James.

Crowning feature of this and every issue of HIT PARADE is, of course, the inclusion of the complete Radio Luxembourg programmes for the month of February, to help you plan your radio listening more successfully.

HIT PARADE is only 2s. It's on sale next Tuesday. And it's the finest magazine of its kind in the world. Get it on Tuesday, order it regularly, and join the thousands of readers all over Britain who already know that for the best articles and pictures of their favourite recording stars, HIT PARADE is unbeatable.

**BILL HALEY'S COMETS**

**BILL HALEY AND HIS COMETS**  
"Dim Dim The Lights"  
"Happy Baby"  
(Brunswick 05373)

BILL HALEY and his Comets follow up their hit record of "Shake, Rattle And Roll" with two more fine sides and how these boys rock!

I marvel at the wonderful beat, which is something we never seem to get in this country, and the recording engineers have decided not to hide the drummer in the background. As for the gentleman on the guitar, he really can play.

This is more than just a new record release; it is the answer to those who think that groovy records do not sell. The atmosphere on this disc is amazing and when you listen to "Happy Baby" sit back and think when you last heard something as good. "Dim Dim The Lights" is also in the rave class and when Bill Haley sings "The beat is jumping like a kangaroo" he just about sums up the whole record.

Sorry to say it again but this is a fantastic rhythm section and if you can only afford one record this week, I suggest you make certain it is this one. You won't regret it.

**WINIFRED ATWELL WITH FRANK CHACKSFIELD AND HIS ORCHESTRA**  
"Song Of The Sea"  
"The Black Mask"  
(Decca F.10448)

Now that Winifred Atwell has moved back to the Decca label, some of you may be expecting to hear something of a new gimmick, but let me at once assure you that our dear Winifred is taking on nothing that has never been tried and tested, so she will not fear your reaction to this issue while she is touring Australia.

Frank Chacksfield and his Orchestra provide the kind of accompaniment that we expect from them when they set out to play the opening bars of "Song Of The Sea." This is, indeed, a very fine side and the piano is really beautifully recorded. The engineers concerned must be more than a little satisfied.

This melody is not as haunting as some I've heard recently and so it's not so easy to remember.

"The Black Mask" was written by British songwriter Michael Carr, and whilst the performance of both Miss Atwell and the orchestra cannot be faulted, I, somehow, don't

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

think this piece of music has what it takes. However, I've eaten so many hats recently on this kind of prophecy that one more will make no difference!

Personally speaking, I like the "other piano" best, which goes to show that I'm dead corny. But, Winnie, it's always grand to listen to you.

**FRANKIE LAINE, RICHARD HAYES, BETTE CHAPEL, ROBERTA QUINLAN, JOYCE INDIG AND JAN AUGUST**  
Hit Selections From "Call Me Madam" and "Guys And Dolls"  
(Mercury MG.25088)  
(Long Playing)

THIS is a grand record and a great opportunity is offered for you to hear many of your favourite stars on one record. Frankie Laine makes only one appearance and that's when he sings "If I Were A Bell," while Kitty Kallen and Richard Hayes share vocal honours on "A Bushel And A Peck," but an outstanding feature is the music of David Le Winter and his Orchestra. "Marrying For Love" stands out as a particularly excellent example of their ability.

It is beautifully scored and the piano playing of Jan August is so very tasteful.

I'm not mad about the singing of Bette Chapel when she tackles "You're Just In Love," but I'm crazy about the wonderful musical backing to "The Ocarina" which turns out to be a showpiece not for Roberta Quinlan but for Jan August.

Undoubtedly, this is the way to present show tunes and I think it's a grand idea to offer two shows on the one record.

**EDMUNDO ROS AND HIS ORCHESTRA**  
"Hot Potato Mambo"  
"Much Much Too Much"  
(Columbia DB.3576)

A FEW weeks ago, the NME gave the exclusive news that Edmundo Ros would be joining the Columbia Record Company after a stay of many years with Decca, and already here I am reviewing his first issue on the new label.

"Much Much Too Much" stars a vocal group (sounds like the Coronets to me) and the maestro himself gets a word in now and

again. The orchestra are used mainly as a backing unit and I'm very keen on the arrangement which seems to give everyone a fair break.

The spuds are really flying when we get round to "Hot Potato Mambo" and I must say the Ros orchestra sound better here than when I have heard them on recent broadcasts. Once again, a good deal of credit must go to the arranger.

**SID PHILLIPS AND HIS BAND**  
"Tiger Rag"  
"I Wish I Could Shimmy Like My Sister Kate"  
(HMV B.D.6188)

LET'S raise our hats to Sid Phillips for providing us with a most enjoyable record played in a style that most of us appreciate. The great thing about Sid is that he always plays what many people consider to be jazz, and even if some of the die-hards claim that he has forsaken real jazz for money, it is also true to say that, by his commercial approach to jazz tunes, Sid has brought his product into thousands and thousands of homes.

La Rocca's famous "Tiger Rag" gives the leader a chance to blow some fine clarinet and Sid never wastes a chance like this.

The drummer provides a good beat and all the breaks are beautifully clean, while the ensemble playing is well above accepted standards.

I've never met Sid's sister Kate, so I cannot vouch for her ability to shimmy, but I can tell you that the trombone players tear off a few nice strips and some melodic trumpet proves how successfully one can present these old favourites.

Sid never fails to give us the melody, and, speaking personally, that's the way I like my music.

**THE THREE SONS**  
"March Of The Cards" / "The Syncopated Clock" / "Sleigh Ride" / "La Petite Waltz"  
(HMV 7EG.8049)  
(Extended Play)

THE wonderfully cute musical arrangement for "March Of The Cards" from the film "Alice In Wonderland," will attract your immediate attention.

This small group play in a most fascinating way commercial music and the accordion and organ provide most of the entertainment. I like the unusual type of musical combination, if only because it is able

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to offer something different. By their most novel presentation of well known melodies the Three Sons could quickly make a big name for themselves.

"Syncopated Clock" and "Sleigh Ride" both swing and what a lovely lilt they provide when they tackle "La Petite Waltz."

If you're looking for something that is simple, melodic and different, then don't miss this disc.

**TONY CURTIS, GLORIA DE HAVEN, GENE NELSON, CORINNE CALVERT AND PAUL GILBERT**

"So This Is Paris" Parts 1 and 2 (Brunswick LA.8701) (Long Playing)

FROM the sound track of the Universal-International picture "So This Is Paris" comes this new long-playing record release. There are six titles, all written by Pony Sherrill and Phil Moody, and I must be honest and say that I don't consider any of them have much chance of reaching the Hit Parade.

Even so, I feel it is only fair to say that it is difficult to judge a song when recognised singers give way to film stars.

For instance, Tony Curtis quickly proves he is no Crosby or Sinatra and he cannot claim that his individual style is particularly good. Gloria De Haven sings with charm and a good deal of feeling, but on the whole the vocal efforts are not very good. It is interesting to note that they sound far better on the fast-moving numbers like "A Dame's Name" and "Wait Till Paris Sees Us."

But one gentleman named Gene Nelson knows something about this singing business and he's a real stylist who phrases like Sinatra and sounds like a cross between Eckstine and Conno.

This is an interesting record and

although these songs from the film are not out of this world, they provide some good light-hearted entertainment. The Universal-International Orchestra and Chorus under the direction of Joseph Gershenson are first-class.

**PEGGY KING**  
"Make Yourself Comfortable"  
"The Gentleman In The Next Apartment"  
(Philips P.R.397)

PEGGY KING'S offer to "Make Yourself Comfortable" is one of the most charming that I have heard for a long time, yet Miss King has little real voice and I doubt if she would be able to hold her own if we were in an age when singers had to sing.

But this record has something and the person most responsible is Percy Faith, who turns in one of the loveliest arrangements it has been my pleasure to listen to.

Modern recording methods make it possible for the singer to accompany herself through the more sentimental parts of the lyric, and if you're looking for something to soothe you late in the evening, there's not much wrong with this.

"The Gentleman In The Next Apartment" must be something of a character and the lyric-writer had a great idea when he penned this song. I'm feeling pretty certain that, given the right treatment, this is a song that could go places.

The singer is more at home this time and her performance is one in which she displays a good deal of warmth and feeling. Watch out for this "Gentleman."

**SORRY, HUMPH!**  
Owing to extreme pressure of space in this issue, we are compelled to hold over Humphrey Lyttelton's Jazz Record Reviews until next week.

## Geraldo and Delaney Concert



At the Festival Hall Concert—(l. to r.): David Jacobs, Geraldo, Eric Delaney and Ralph Doolimore.

GERALDO'S reputation has survived for many years. This is because he has moved with the times, always producing contemporary sounds.

Whether it be a Billy Strayhorn arrangement of "At the Blue Note," or a Kenton-like "Shall We Dance," Geraldo proved on Sunday, at his Swing Concert at the Royal Festival Hall, that he can be relied upon to offer a polished performance, with slick brass and reed teams, and a well-balanced rhythm section in which drummer Douglas Cooper does remarkably well.

The bands-within-the-band were highlighted by the Dougie Robinson group's interpretation of Ralph Doolimore's "Intervention," and trombonist Harry Roche's good-humoured trombone playing with his Sentimentalists.

David Jacobs performed his duties

as compère with great smoothness. I always welcome new ideas in music. The première performance of Ralph Doolimore's ambitious suite, "The Big City," therefore, greatly interested me.

All the parts were well set in a jazz frame based on modern chords, beginning with a Gershwin-like opening and progressing to a mambo finale. Definitely a worthwhile work to be added to the modern music repertoire and a credit alike to composer Doolimore and executant Geraldo.

I liked the Eric Delaney Band very much. It has drive and sparkle and will go places.

On the vocal side, Derrick Francis's "Almost Like Being In Love," lacked dynamics, but Marion Williams impressed me in "Someone To Watch Over Me." Her elastic, modern phrasing was almost Sarah Vaughan-like. F.M.

## WHY EDDIE FISHER REFUSED

by our New York correspondent  
**NAT HENTOFF**

WHILE watching Eddie Fisher rehearse the other afternoon for his NCB-TV series, I was talking with a friend of mine who has been on Fisher's staff from the very beginning of Eddie's rise to international fame. He was explaining why Eddie's associates are so fond of him, and he told this story—a story which may never have appeared in print before.

Late last spring Eddie was asked to appear at a huge public gathering. It was an appearance that would have brought him a large amount of publicity and esteem. He refused. Pressure was put on him and on his office from several important sources. Still Eddie refused.

The reason was that he had received a telephone call from the mother of one of his fans. The girl, who had been ill for some years, had first become a Fisher fan when he was just starting. The two had corresponded, and the girl followed Eddie's career with constant interest. Now she was dying. Her mother told Eddie that one of the girl's last wishes was to see him.

He flew to the suburb of Boston where she lived, and on the night when he could have been in the spotlight before thousands of people, Eddie was sitting by one young girl's sickbed. He was insistent at the time that no one knew about this journey of his because he didn't want it to look as if he were doing this for publicity. He was doing it because of the kind of person he is. I don't think he'll mind, however, that the story is being told now.

So when you see Eddie at the Palladium at the end of March, this will be yet another reason to cheer him.



**THAT Singing Clooney Family:** British audiences are already well aware of the musical talents of Rosemary Clooney and her actor-composer-director husband José Ferrer. Many of you also probably know about Betty Clooney, Rosemary's younger sister, who is featured on Label "X," is on television regularly and is a growing success in American night clubs.

But there are two other musical Clooneys. Rosemary's younger brother Nicky, who is now in the army, is a writer of ability and his "It Just Happened To Happen To Me" was released some time ago on Columbia as sung by Rosemary.

Now the newest Clooney to enter the music business has appeared. She is 10-year-old Gail Clooney, whose recording debut has just been issued. It's a duet with sister Rosemary called "The Lord Is Counting On You," written by Stuart Hamblen, composer of a recent Rosemary hit, "This Ole House."

José Ferrer, incidentally, recently purchased film rights to "The Golden City," a British stage musical of some years back, and he plans to screen the production soon.

Nat Cole will make a film feature (not full-length) in which he'll play himself and recreate ten of his biggest record hits. It'll be in colour and possibly in CinemaScope. Shooting starts after Nat's three weeks at the Sands in Las Vegas, beginning February 2.

The Jazz Scene: Canadian pianist Paul Bley has received his first big break—the piano chair in the Chet Baker quartet, replacing Al Haig. Bley records as a soloist for EmArcy, the Mercury subsidiary.

Chet Baker has travelled back to the west coast and is the opening act at a new club in Los Angeles, Jazz City. He'll also cut his second vocal album for Pacific Jazz. Teddy Charles recently recorded another New Directions date for Prestige. He used bassist Charlie Mingus, tenor J. R. Montrose and drummer Jerry Segal.

The Tony Scott septet which recently recorded several sides for Victor broke it up during a Monday night tryout at Birdland, and were booked back for two more nights the same week.

### Phew! She's sex-iffic!!

## SARAH VAUGHAN

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## NME MUSIC CHARTS

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

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24																				
1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24																				
	FINGER OF SUSPICION	MAMBO ITALIANO	HEARTBEAT	STILL BELIEVE	NO ONE BUT YOU	MR. SANDMAN	SHAKE, RATTLE AND ROLL	CAN'T TELL A WALTZ FROM A TANGO	SOFTLY, SOFTLY	GIVE ME YOUR WORD	COUNT YOUR BLESSINGS	VENI VIDI VICI	RAIN, RAIN, RAIN	HAPPY DAYS AND LONELY NIGHTS	THIS OLE HOUSE	MR. SANDMAN	MR. SANDMAN	HAPPY DAYS AND LONELY NIGHTS	THIS OLE HOUSE	NAUGHTY LADY OF SHADY LANE	MISTER SANDMAN	THE FINGER OF SUSPICION	MAMBO ITALIANO	CAN'T TELL A WALTZ FROM A TANGO	VENI VIDI VICI	HAPPY DAYS AND LONELY NIGHTS	HOLD MY HAND	COUNT YOUR BLESSINGS INSTEAD OF SHEEP	THIS OLE HOUSE	THE NAUGHTY LADY OF SHADY LANE	NO ONE BUT YOU	I STILL BELIEVE	HAPPY WANDERER	IF I GIVE MY HEART TO YOU	SOFTLY, SOFTLY	SKY BLUE SHIRT AND A RAINBOW TIE	THERE MUST BE A REASON	SMILE	HEARTBEAT	SOMEBODY	I LOVE PARIS	MY FRIEND	MY SON, MY SON	BLOSSOM FELL

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

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
	Let Me Go Lover	Mr. Sandman	Naughty Lady Of Shady Lane	Hearts Of Stone	Teach Me Tonight	Sincerely	Melody Of Love	Make Yourself Comfortable	Let Me Go Lover	That's All I Want From You	Dim Dim Th. Lights	Mr. Sandman	No More	Shake, Rattle And Roll	This Ole House

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

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
	Mister Sandman	Let Me Go Lover	Naughty Lady Of Shady Lane	Melody Of Love	Count Your Blessings	This Ole House	Hearts Of Stone	Teach Me To-Night	Make Yourself Comfortable	I Need You Now	If I Give My Heart To You	That's All I Want From You	Sincerely	Mambo Italiano	Song Of The Barefoot Contessa

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

## Good news for GLENN MILLER FANS



**The Glenn Miller Limited Edition (Vol. 1)**  
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News Editor: JACK MARSHALL

Advertisement Manager:

PERCY C. DICKINS

## TICKETS GOING FAST FOR OUR MORNING POLL-WINNERS' CONCERT!

FOLLOWING the announcement last week that an extra NME "Poll-winners' Concert" will be held on Sunday morning, February 13, at the Royal Albert Hall, London (10.30 a.m.), we have again been flooded with applications for tickets. In fact, the demand has been so colossal that all 6s. seats have been completely sold. We respectfully ask readers desirous of securing tickets to make application only for seats at 12s. 6d., 10s. 6d., 7s. 6d., 5s. or Gallery (unreserved) 3s. 6d.

On page 12 of this issue, the display advertisement gives full details of the great orchestras, vocal stars and poll-winning instrumentalists who will be appearing at this concert. Readers who have not already secured tickets, can only be sure of admission by purchasing their requirements without delay from the Royal Albert Hall (KENsington 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 repeat last week's announcement that all seats for the afternoon performance at 2 p.m. have been completely sold; only available tickets are unreserved (standing) in the Gallery at 3s. 6d. These can only be obtained from the NME Offices or the Royal Albert Hall. Only possible doubt for the morning performance is Lita Roza—but it is hoped that difficulties will be overcome, enabling her to appear at this auspicious event. Dance music history will be made at the Royal Albert Hall on February 13, for this is the first time ever in Britain that demand for tickets has prompted the staging of a major event at 10.30 in the morning. You will want to be there to be thrilled by the greatest stars in Britain—so don't delay, turn to page 12, and secure your tickets immediately!

## News Round-up . . .

**DRUMMER**-leader Basil Kirchin has commissioned two of the country's leading modernists—NME Poll-winner Victor Feldman and star trumpeter Jimmie Deuchar—to write a concert suite for the Kirchins' orchestra.

After a successful try-out at the Theatre Royal, Chatham, on Sunday, ex-Rabin, Winstone, Parnell vocalist Marion Davies has been booked for all the band's concert appearances. Marion has broadcast with the band on both of its recent airings.

A personnel change brings back high-note trumpeter man Trevor Lanigan to the Kirchin band from the Vic Lewis Orchestra. He replaces Murray Campbell.

**BARITONE**-saxist-leader Bob Miller has changed the style of his band now resident at Streatham Locarno. Altoist Ron Patey and Fred Mann (French horn) have left and been replaced by Frank Webb, from Harry Leader's band, and Colin Dobson, ex-Wylie Price, who join Billy Leeson to form a three-man trumpet section.

Former Eric Winstone pianist-arranger Alan Blomeley has joined Des Williams as permanent replacement to Alec Shields.

Canada's Stan Bernard Trio, following their recent U.S. Services tour in France where they played a show with Bob Hope, have been filming in the much-discussed "I Am a Camera."

Geraldo vocalist Georgia Lee leaves the Orchestra on Saturday after a stay of just over a year.

Personality singer, Tino Christidi recorded some sides for an EMI international label with the Peter Knight Orchestra and Singers last week.

Francisco Cavez joins Edmundo Ros in the BBC's Latin-American Ballroom on February 8.

The Johnny Dankworth concert at the Victoria Hall, Halifax, is this Sunday (30th), and not January 23, as announced in error last week.

Tenorists Don Rendell and Tommy Whittle lead their respective groups on the BBC Overseas Jazz Club airing next Monday (31st).

Monte Rey, former singing star with Geraldo and Joe Loss, makes a show business "come-back" on Monday when he televises in "Quite Contrary."

Pianist Jack Chivers has been signed by Brighton band-leader Syd Dean. He leaves "La Ronde" to join Syd.

## STOP PRESS

American star songstress Kitty Kallen is all set to make her first movie immediately on her return to the States after her forthcoming British tour (cables Nat Hentoff). Title of the movie will be "The Second Greatest Sex."

## WHITFIELD OR VALENTINE IN LINE FOR NEW FILM

WHEN the forthcoming Raymond Stross British musical film "An Alligator Named Daisy," starring Jean Carson, goes before the cameras shortly, it is expected that either David Whitfield or Dickie Valentine will be playing a featured rôle.

"Although nothing is finally settled yet," producer Stross told the NME late on Wednesday night, "whoever does appear will have one big featured number."

"I am also hoping to use Donald O'Connor in a future film to be made in this country, but I cannot give you any details about this at the moment," Stross added.

As we announced previously in the NME, it is anticipated that "An Alligator Named Daisy" will cost something like £250,000 to produce. Songwriter Sam Coslow will be responsible for the film's songs, while British arranger-MD Stanley Black will compose and conduct the incidental music.

## Malcolm Mitchell names more men for his new band

### STAR BANDS FOR TORQUAY SUMMER

PLANS are steadily going forward to ensure that Britain's holidaymakers are assured of first-class musical fare next summer. Last week the NME was able to announce the stellar list of attractions that will be heading shows during the Blackpool season, and this week it became known that the Devon Coast resort of Torquay will be hitting back with a series of name band bookings for the height of the holiday period.

Ted Heath and his Music follow their three week season at Blackpool with a further three week spell at Torquay's Spa Ballroom during the peak weeks commencing on July 25.

Ken Mackintosh appears for two weeks from July 11, and Johnny Dankworth for a week from August 15.

Lou Berlin, of the Ted Heath Agency, carried out these negotiations with Torquay Corporation.

### Vogue-Tempo's jazz disc plans

FOLLOWING a long period of semi-inactivity, the Vogue-Tempo record label will shortly commence a new release schedule.

Earmarked for early issue are some traditional jazz sides from the Windin' Ball label (of Chicago), featuring such veterans as bluesinger Mama Yancey, trumpet man Natty Dominique and pianist "Little Brother" Montgomery.

Of less specialised interest, however, is Tempo's plan to record the best of Britain's modern jazz talent.

### STANLEY DALE PRESENTATIONS

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6.15 TWICE NIGHTLY 8.30  
GLADYS

### MORGAN AND COMPANY

BILLIE  
ANTHONY

and full supporting cast

SLOWLY but surely the personnel of Malcolm Mitchell's forthcoming band is being released, and the NME can now reveal that trombonist Jimmy Wilson will be leaving the Geraldo Orchestra to join Malcolm.

Jimmy was, of course, a member of the original Jack Parnell Music Makers, and he ranks among London's most prolific sessioners.

A further member of the Mitchell brass team has been named. He is trumpeter Murray Campbell, at present with the Kirchins. A former Kirchin man, altoist-clarinetist Ronnie Baker, is another of Malcolm's choices.

Finally we can now identify two rhythm-section members of the Mitchell orchestra. They are bassist Kenny Napper (ex-Jack Parnell) and drummer Bill Eyden. Though well known in London jazz circles, and a former member of Steve Race's "Teleclub" group, Bill has never before worked regularly with a touring "name" outfit.

These are, of course, all additions to Malcolm's previously announced signings: trumpet-arranger Jimmy Watson, altoist George Hunter and singer Carole Newton.

### CORONETS IN VARIETY

THE Coronets vocal group, who were runners-up in this year's NME Poll, make their variety debut at Hackney Empire next week (commencing Monday, 31st) on the bill headed by Anne Shelton.

For a long spell last year they were heard twice weekly in "Midday Music Hall" and in the "Forces Show." Currently they can be heard making their highly original contribution to the Archie Andrews' "Archie's the Boy" series.

### NEW BLUE-BLOODED TRAD GROUP

LORD and Lady Donegall are behind the formation of the Dixieland Jazzmen, a new traditional-styled group which makes its debut at the Twentieth Century Theatre, Notting Hill, London, tomorrow (Saturday).

Led by the former Harry Gold, Sid Phillips star Freddy Tomasso (trumpet/cornet), the group's vocalist will be the celebrated British blues singer Neva Raphaelo.

Original feature is the two trombone team of Harry Brown and Leonard Bloom. The rest of the line-up is Ernie Tomasso (clarinet), Harry Walton (piano), Bob Smith (drums) and Ken Hogston (bass).

### TOFF'S BIG DEAL

MUSIC publisher Dave Toff has pulled off a big deal with Chappell's. Last week he signed a blanket agreement with that firm as a result of which everything published here by the Dave Toff Music Company is automatically published by Chappell's in Australia and New Zealand.

The agreement is for two years with options.

### BACK TO COLE

BANDLEADER Gracie Cole is to use a male vocalist with her all-girls band after all.

This week she re-signed Mike Lawrence, who was with the band until a few weeks ago.

A further change in Gracie's vocal ranks is caused by former Ronnie Scott singer Patti Lane having to give up touring temporarily. She is replaced by Berri Shaw.

Meanwhile saxist Nina Dellamura has been taken ill. Kathy Stobart took her place at Slough Palais last week-end.



This is Manuel Kópelman, the 35-year-old American whose ambitious plans, reported here, are expected to provide some shocks for the British recording industry.

## BILLY ECKSTINE'S BRITISH DATES

AS exclusively announced in the NME dated 31/12/54, U.S. song star Billy Eckstine returns to Britain in April, opening for his first week's variety on April 18 at Finsbury Park Empire.

Before that, however, it has now been arranged that Billy will play a Sunday concert date at the De Montfort Hall, Leicester, on April 17.

Subsequent bookings will take him to the following venues, for a six-day booking in each case: Empire Glasgow (commencing April 25); Empire, Newcastle (May 2); Empire, Liverpool (May 9); Hippodrome, Birmingham (May 16); Hippodrome, Coventry (May 23); Hippodrome, Manchester (May 30); Hippodrome, Bristol (June 6); Empire, Chiswick (June 13). Further Sunday concerts are being planned.

## STARS HELP CHARITY

FURTHER stars have promised to give their services at the gala charity ball, organised by the Tanner Sisters, which will be held at Wimbledon Palais next Tuesday, in aid of the Royal Society for the Blind Children's Home and Battersea Boys' Town.

They include Ronnie Aldrich, Marie Benson, Alma Cogan, Johnny Dankworth, Tito Burns, Terry Devon, Ray Ellington, Malcolm Mitchell, Marion Ryan, Issy Bonn, Norrie Paramor, Ray Burns, Ray Martin, Bob Monkhouse and Dennis Goodwin. Carl Barriateu, the Kirchins, Nat Temple, Vic Lewis, Jack Parnell, Ivy Benson, the Star-gazers, Johnnie Gray, Geoff Love, etc.

Dancing will be to the guest bands of Eric Winstone and Gracie Cole, and the resident Wimbledon group, Eric Lawe and his Band.

## Major recording sensation will rock the music

# U.S. RECORD COMPANY OPENS HERE WITH CUT-PRICE HIT

THE BIGGEST BOMBSHELL EVER TO EXPLODE ON THE BRITISH RECORDING SCENE IS TO BE LAUNCHED IN THIS COUNTRY THIS WEEK, WITH THE NEWS THAT THE U.S. RECORD COMPANY HAS PURCHASE DISCS OF CURRENT HIT SONGS, AS WELL AS RECORDS, AT VERY LOW PRICES. THIS SAME AMERICAN COMPANY HAS ALSO PURCHASED RECORDINGS BY BRITISH JAZZ INSTRUMENTALISTS, BOTH IN THE U.S. AND CANADA!

The NME is able exclusively to reveal full details of these revolutionary projects which will have staggering effects on the entire British music industry—and also on the record-buying public.

Manuel Kópelman, a 35-year-old lawyer from Boston (USA), controls the Cameo, Manhattan, Parliament and Whitehall record labels in America and Canada. He is the important figurehead now in London arranging a stupendous plan, which will come into operation on a major scale before the end of March.

Several types of records bearing the names of his various labels, will be on sale at leading chain stores, mail-order houses and departmental stores.

Here are details of some of the records which will be available to the public:—

(a) Four hit songs (two titles each side) on a 78 rpm record, at a cost of 5s. 1 Each title will be a full-length recording, providing approximately twelve minutes of music on the record.

(b) One LP 10 inch record comprising up to twelve different titles (thirty-six minutes' playing time) at a cost of 9s. 6d.

(c) One 12 inch LP record, comprising eighteen current popular hit tunes, at a cost of 19s. 3d.

A few months later, the same organisation will release in Great Britain an Extended Play 45 rpm record, containing six titles (up to seventeen minutes' playing time) available to the public at 7s. 6d.

Various types of these EP records that will be on sale include popular hits, standard tunes and light classical music.

The disclosure of this startling news automatically suggests tremendous competition for the major British recording labels, especially in view of the cheap prices of the new discs, and the number of titles on each record.

**NEW NAMES**  
The American organisation are aiming at huge sales by virtue of the hit titles they will be offering, as opposed to the leading stars and orchestras available on the major established labels.

Interviewed at the NME offices, Mr. Kópelman said: "My output in this country will introduce new names to Britain—but they will be first-class artists and orchestras well-known in America and Canada in the TV, radio and recording sphere."

Mr. Kópelman also told the NME: "My future ventures in Britain will also provide opportunities for the export to North America of recordings by British jazz instrumentalists, orchestras and artists."

"I have been very much impressed by the high standard of British musicianship, and will shortly record several jazz discs for wide distribution in the States, in addition to several LP records to be sold in one package for collectors of top show tunes of the present century. These show tune albums will also be available in Britain."

In view of his extensive plans for making records in Britain—available in both the States and here—Mr. Kópelman will be opening his own London office, and will appoint a Recording Manager who will control the sessions, and be responsible for the choice of artists and musicians.

**PRESSING HERE**  
Reverting to his major plan for the launching of his various American labels in Britain, Mr. Kópelman revealed that the records will be pressed in this country. They will be non-breakable, and made of a plastic substance.

For the past eight years, Kópelman's company has extensively sold records in American and Canadian chain-stores, as well as mail order houses.

When this same scheme operates in

## TEDDY FOSTER CHOOSES PERSONNEL FOR HIS 21-PIECE LINE-UP

TEDDY FOSTER completed his plans for the formation of his new big band on Wednesday. In the seventeen-piece line-up, only six of the old band remain.

The whole aggregation has been busily rehearsing all the week to prepare for their concert debut at Dudley Hippodrome on Sunday (30th), while the band's dance hall debut will be this Saturday, at the Carlton Ballroom, Maida Vale, London.

Teddy Foster will be using six arrangers including three free-lances, Bernard Ebbinghouse, Bernie Fenton and Brian Fahey. Three members of the band, high-note trumpeter Eddie Clancey, pianist Gerry Butler and saxist Bill Fanning, will also contribute scores.

To help the new venture become soundly established, Teddy has obtained the services of Don Kingswell as manager. Don was with Frank Weir in a similar capacity, and will be remembered as a jazz club promoter a short while back.

### NEWCOMERS

The six remaining from the old Foster band are pianist Gerry Butler, saxists Bill Fanning, Stan Downer and Lennie Wood (who has been with Teddy for over 12 years), and trumpeters Billy Bedford and Eddie Clancey.

The whole trombone section consists of newcomers. They are led by Derek Tinker, who joins from Eric Lawe and who has previously been with the Northern Variety Orchestra. The section is completed by Frank Ingham (from Cliff Dealey, at the Tower Ballroom, Birmingham), Johnny Berry and Ron Spillet (both of whom have recently left Army bands). The section is completed by bass trombonist Andy Wilson.

Notable capture is baritone saxist Lennie Dawes, who until recently was with Tony Crombie. The remaining member of the section is altoist Tommy Hill.

Jamaican trumpeter Bushy Thompson re-joins Teddy after a period of free-lancing, and trumpeter

- DICKIE VALENTINE**  
A blossom fell; I want you all to myself F 10430  
Mister Sandman; Runaround F 10415  
Who's afraid; The finger of suspicion F 10394
- MANTOVANI**  
Lonely ballerina; Lazy gondolier F 10395
- JOAN REGAN**  
When you're in love; Prize of gold F 10432
- SUZI MILLER**  
Happy days and lonely nights; Tell me, tell me F 10389
- THE KIRCHIN BAND**  
Minor mambo; Mother goose jumps F 10434

## THE LATEST HITS ON DECCA-GROU

- THE FOUR ACES**  
It's a woman's world;  
The cuckoo bird in the pickle tree 05348
- BILL HALEY**  
Happy baby; Dim, dim the lights 05373  
Shake, rattle and roll; A.B.C. boogie 05338
- VICTOR YOUNG**  
Smile; Lisa 05337

- DEAN JAGGER**  
Mambo italiano; That's all  
"TENNESSEE"  
Give me your word; Riv
- THE DE CAS**  
Teach me tonight

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# -business EVENING DISCS

BRITISH RECORDING INDUSTRY AT A POWERFUL AMERICAN ENABLING THE PUBLIC TO SEVERAL OTHER TYPES OF COMPANY WILL ALSO PRODUCE AND ARTISTS FOR SALE

Britain, Kopelman will have the "master" records flown to this country from America. They will be pressed by a prominent plastic company in the Midlands, then delivered to the various departmental and chain stores, who will put them on sale to the public. There will be no intermediate distributors.

Pressing plants and equipment are being shipped to Britain, and will be installed at a Midlands factory—which is understood to be in Wolverhampton.

Other plans envisaged by Mr. Kopelman in Britain, include the presentation of children's records, and low-priced discs with courses on foreign languages.

## EUROPEAN PLANS

Mr. Kopelman also informs the NME that his catalogue of popular, standard, jazz and classical records exceeds 2,000 discs; all the records sold on his labels in Britain will be packed in attractively designed covers and boxes.

Whilst in Europe he will be visiting France and Denmark, to organise distribution in those countries, similar to his British project.

Kopelman—6ft. 4ins.—tall—has still further ambitious plans concerning his activities in Britain. He is prepared to spend a good deal of his time in this country and is confident that the record-buying public will welcome his innovations.

Every member of the music industry will be closely watching his future undertakings. Never in the history of the British recording scene has such a heavy rocket exploded before their very eyes!

## LITA ROZA: AUSTRALIAN OFFER

LITA ROZA is the latest British singing star to be offered a highly remunerative working visit to Australia and New Zealand.

Present proposals are for an autumn visit lasting four to six weeks, playing a series of concert dates throughout the leading cities.

Lita is reported to be very interested in the project, and has asked her agents to work out final details.

# JOHNNIE RAY TOUR HERE NOW DEFINITE: April date fixed

FABULOUS "Cry Guy" Johnnie Ray is booked to appear for two weeks at the London Palladium, commencing April 25.

After many months of speculation, his visit to Britain—for a period of seven weeks—has now been confirmed. The NME is informed that Johnnie Ray's opening date during this tour will be in the early part of April at a provincial theatre. But with the exception of his fortnight at the London Palladium, the definite venues and dates for his other engagements have yet to be finalised.

Whilst in Britain, Johnnie Ray will play specially selected Sunday concert dates. It is also possible that one complete week during his

tour will be devoted to a series of one-night concert bookings, with two performances in each town.

Last August the NME forecast that Johnnie Ray would be appearing in Britain during April, but later reports suggested a postponement in view of film commitments. However, a cable from our Hollywood correspondent which appeared in last week's issue, indicated that the original dates scheduled for April and May would be confirmed.

News regarding the visits of other American stars to Britain is that negotiations are still proceeding for appearances in variety by Kay Starr, Tony Martin, Jerry Colonna, Rosemary Clooney, Danny Kaye, Kitty Kallen and a new "possibility"—Dorothy Lamour

## GORDON MACRAE?

Music Corporation of America revealed to the NME that discussions have taken place with British theatre managements for a return visit by star comedian Jack Benny—with the assistance of Rochester, and famous U.S. bandleader-crooner Bob Crosby.

The name of Capitol recording and Hollywood screen star Gordon MacRae has also been mooted by MCA as a possible visitor to Britain.

As exclusively revealed in the NME last November, Eddie Fisher opens the 1955 London Palladium variety season for two weeks commencing March 28.

Confirmation is awaited regarding attractions at this venue for weeks commencing April 11 and 18, and also following Johnnie Ray on May 9.

Don Cornell's impending variety tour of Britain will include a number of Sunday concert dates, the first of which will be at De Montfort Hall, Leicester, on April 24. A series of similar bookings, both in London and the provinces are planned.

Billy Eckstine's first British concert will also be at Leicester—on Sunday, April 17

## DUKE ELLINGTON POSTPONES EUROPE TRIP

AFTER months of uncertainty, it has now been finally announced that the Duke Ellington Orchestra's proposed tour of Europe this spring will not take place.

This should be regarded as a postponement rather than a cancellation, however, as it is extremely likely that Duke and his boys will be crossing the Atlantic later this year—probably in late September.

Travel difficulties, aggravated by Duke's well-known reluctance to fly, are the principal reasons behind this change of plan.

Meanwhile, European jazz fans will be delighted to learn that negotiations are proceeding for the famous Count Basie Band to make a continental trip very shortly.

If this transpires, the Basie men will probably use Ellington's proposed spring itinerary as a basis for their tour. One or more appearances in Dublin may well be included.

## DAVID HUGHES IN MELBOURNE SHOW

BRITISH singing star David Hughes has scored a resounding success in the Coconut Grove New Year revue at the Tivoli Theatre, Sydney, and has now been signed by impresario David M. Martin to appear in his new production titled "Coloured Rhapsody."

This will commence for a fifteen weeks' season at the Tivoli Theatre, Melbourne on February 1 and will also include the British comedian, Michael Bentine.

David Hughes expects to remain in Australia until approximately May 12 and will be visiting America before returning for a British music hall tour to commence in June.



George Chisbo'm (trombone), Harry Klein (baritone), Bruce Turner (alto), Frank Clarke (bass) and Cedric West (guitar) are seen here before the TV cameras during the transmission of "Is Jazz Music?" from Streatham Ice Rink on Tuesday night. Hidden behind Bruce Turner is drummer Eric Delaney, and pianist Mike McKenzie is just out of vision. Examples of traditional jazz were provided by Humphrey Lyttelton and his Band and Dennis Preston and Berkeley Smith introduced the programme.

## JOE SAYE EMIGRATING

PIANIST-LEADER Joe Saye, one of Britain's foremost modernist musicians, is taking a far-reaching step in March. With his wife, Joan, and four-month-old son, David, Joe plans to set sail for America.

"We are going out on an emigrant's visa," Joe tells the NME. "But, of course, it is not possible to say at this stage whether we shall be settling in the States permanently. It depends on so many things."

Nevertheless, to pave the way for his journey, Joe has sent several of his LP records to American show business representatives—and he describes the early reaction to them as "definitely encouraging."

## GUS ARNHEIM DIES

A LINK with the "golden era" of dance music was broken when bandleader-songwriter Gus Arnheim died in Hollywood last Thursday. He was 56.

In 1930, four years before the MUBan on U.S. instrumentalists, Gus brought his Original Coconut Grove Orchestra to Britain.

The Arnheim band played for three months at London's Savoy Hotel. Two Englishmen played with the otherwise all-American personnel, violinist Dave Fish and bassist Al Burke.

Arnheim was inactive as a bandleader in recent years, but his name will be familiar as part-composer of such songs as "I Cried For You," "Sweet And Lovely," and several more.

## Joan Regan to sing at film premiere

"PRIZE OF GOLD," the new British film featuring the voice of Joan Regan and the orchestra of George Melachrino on the sound track, is to receive a lavish première at the Odeon, Leicester Square, on February 17.

The premiere, which is held in aid of the Royal London Society for the Blind, will be preceded by a half-hour concert by the Melachrino Orchestra ending with Joan Regan singing the title song of the film. This prologue has been devised by Johnny Douglas.

## Broughton joins Roy

BASSIST Teddy Broughton is joining Harry Roy's group at the Café de Paris on February 7.

He takes the place of Dave Willis, who intends to go into symphony work.

Teddy joins his colleague Terry Brown (guitar and vocals) in the Harry Roy line-up. Teddy and Terry—with accordionist-pianist Ron Martin—form the Londonaires Trio outside their working hours with Harry Roy.

## Stanley Black signs for Commercial TV

FAMOUS bandleader-composer-arranger, Stanley Black, is one of the first dance music personalities to sign an important contract for Commercial TV.

Stanley has been appointed Musical Director for TV Advertising Ltd., an important concern which includes the Earl of Warwick on the board of directors.

This company will be producing commercial advertising films, and Stanley Black has been commissioned to compose a large number of sustaining "jingles" which will be featured between programmes. They will be pre-recorded—in some cases by Stanley in a solo capacity at the piano, but others will include various-size orchestras.

Stanley Black's appointment commences on February 1. This appointment will not preclude Stanley from continuing with his extensive broadcasts, recording, screen and personal appearance activities.

## Camarata fixes music deal with Peter Maurice

FAMOUS U.S. MD, broadcaster, arranger and ex-Jimmy Dorsey trumpet player Salvador ("Toots") Camarata is currently in London—and one of the biggest items in his list of activities here is the signing of a big deal with the Peter Maurice Music Company.

Camarata is to launch the Peter Maurice light music catalogue in the

United States. As from April he will be making an extensive feature of the PM light music—the works of such famous writers as Fred Hartley, Reginald King, Haydn Wood, etc.—on his own nation-wide radio programme.

He has been a prolific broadcaster for some time, and his "Music by Camarata" network programme is known to millions in the States.

Before returning to the States to launch his light music radio programmes, Camarata will spend several weeks on the Continent, and particularly in Germany, to study new recording techniques and indulge in all kinds of musical research.

He returns home at the end of February, but plans to make an annual return to Britain, and has already decided to make his next visit here in January, 1956.

## Cardiff concert for Ella and Oscar

HAROLD FIELDING has arranged for Ella Fitzgerald and Oscar Peterson to play an additional concert to those announced in last week's NME.

Owing to the demands of fans in South Wales he has now arranged for a concert at the Sophia Gardens Pavilion, Cardiff, on February 23.

It is also understood that a further Scottish concert—at Glasgow—is in an advanced stage of negotiation.

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## WEIR SIGNS THREE SINGERS

### Ronnie Harris: More Variety dates

FURTHER variety dates for singer Ronnie Harris bring him two London bookings—Hackney Empire, February 21, and Finsbury Park Empire the following week.

The dates will be followed by the Palace, Hull (March 7), and then, consecutively, by Empire, Nottingham, Theatre Royal, Portsmouth, Empire, Sunderland, Empire, Leeds, Empire, Edinburgh, Empire, Glasgow, and Hippodrome, Manchester.

### GONELLA ON STAGE

TRUMPETER Nat Gonella has joined the variety show topped by Max Miller.

The show played last week at the Brixton Empress, and future dates include Empire Nottingham (next week), Metropolitan London (Feb. 14), Empire, Sheffield (Feb. 28), Chelsea Palace (March 14) and Liverpool Empire (March 28).

Nat's comedy routine has recently been a stage feature of his act.

THE NME understands that most of the musicians for Frank Weir's new large orchestra have now been chosen.

The only instrumentalist named at presstime, however, is Stanley Black tenorist Johnny Evans, whose presence in the forthcoming Weir band is regarded as a virtual certainty.

Following his policy of giving lesser-known talent a break, Frank has signed Ric Richards, Lisa Ashworth and Jean Hudson as featured vocalists.

## New Decca jazz recordings

A BRITISH equivalent to Norman Granz's "Jazz at the Philharmonic" recordings is to be launched by Decca, under the heading "Jazz at the Flamingo."

Jeff Kruger, of London's Flamingo Club, originated the idea.

The first set comprises an LP featuring an all-star group directed by Tony Crombie and also featuring Don Rendell, Tommy Whittle, Jimmie Deuchar, Bill Le Sage and Sammy Stokes. Two more discs, also LP's, will spotlight small bands led by Harry Klein and Derek Smith.

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# SPOTLIGHT ON THE

## TED HEATH (TOP LARGE BAND)

Hylton, this time in Jack's own touring band, was followed by Ted's historic sojourn with the Ambrose orchestra.

During World War II he was with Gerald (during this period he composed "That Lovely Week-end" and "I'm Gonna Love That Guy" with his wife, Moira) and eventually, the BBC encouraged him to front a pick-up unit of his own for broadcasts of the "Music While You Work" variety.

Then a lucky break came his way. The Squadronaires, then an RAF band, were prevented by Service commitments from continuing their broadcasts in an important BBC series called "Top Ten."

Producer Pat Dixon decided to assemble a hand-picked aggregation to take the Squads' place — and Ted, who was still a member of Gerald's trombone team, left Gerry to front Pat's dream-band.

Thus Ted Heath and his Music came into being, and despite some early setbacks, the outfit managed to keep going until it firmly established itself as Britain's top big band.

From being a purely national favourite, Ted has lately won world-

You can see them in action at our Pollwinners' Concerts, Sunday, Feb. 13 at the Royal Albert Hall.

wide success on the strength of his Decca records, broadcasts to America, etc. He soon embarks with his boys on what should prove to be an epoch-making Australian tour.

## ★ RONNIE SCOTT (TOP SMALL BAND)

**TWENTY-EIGHT-YEAR-OLD** Ronnie Scott has been an important tenorist for longer than some readers may realise. While still in his teens he was featured soloist with the first great Ted Heath

Orchestra. Then there followed stints with Tito Buras, the "Queen Mary" dance orchestra (directed by publisher-songwriter Harold Fields) and Ambrose.

Ronnie was, of course, also a founder-member of the Club 11 in 1948, and it's an interesting point that his trumpeter (Hank Shaw) and bassist (Lennie Bush) there were the same men that he uses to-day.

For several further years Scott toured with name bands, notably those of Vic Lewis and Jack Parnell. His reputation as an inspired soloist (which had elevated him to poll-winning status in the late 'forties) became so great that it was inevitable he would form his own regular group before long.

Several discs he had made for the Esquire label ("Flamingo" and "Have You Met Miss Jones" are good examples) fell into the fashionable cool groove, spotlighting yet another area of his panoramic style. But the band he assembled in 1953 could never be described as restrained!

It sold excitement, and right from the start there were willing customers for its energetic, voluminous, sometimes frantic but always convincing brand of entertainment!

Within a few months of its formation the Ronnie Scott Orchestra had emerged victorious in the 1953 NME Poll. It repeated its success in 1954.

Reports have it that Ronnie Scott will be entering the big-band field later this year, and if this is so, we wish him the best of luck in his new venture. But meanwhile, he can rest

securely on his laurels, as leader of Britain's Number One Small Band.

## ★ DICKIE VALENTINE (MALE SINGER)

EVERYONE knows that Dickie Valentine started his wage-earning life as a theatre call-boy. It was, however, not a direct step for Dickie from backstage at His Majesty's to front-stage with Ted Heath at the London Palladium.

Between times he appeared in cabaret at London's Blue Lagoon Club — so 1954 was not really the year of Dickie's solo debut!

He was born in London on November 4, 1929, and, despite a natural shyness, always felt ambitiously inclined towards a show business career. Being introduced to Heath was, of course, his first big break, and Dickie first sang publicly with Ted's band at the London Palladium on February 13, 1949.

Almost immediately he began broadcasting with Ted, but recordings were not to come until some time later. A couple of unimportant Decca sides with the band led him more or less where they found him. But a Melodisc coupling of "Never" and "Lorelei," waxed in 1952, resulted in great things for Dickie.

Decca signed him to a solo contract. He immediately came through with a hit disc ("The Homing Waltz") and his third release was the phenomenally important "All The Time And Ev'rywhere."

For some obscure reason, Dickie then went for quite a while without a really big record. Not that he was worried, for after leaving Heath last year he immediately established himself as a record-breaking top-of-the-bill attraction in variety.

Late last year, however, "The Finger Of Suspicion" hit the market, and in next to no time it had climbed right to the top of every Best-Selling Records list in Great Britain.

No NME reader will need to be reminded that, apart from his singing talents, Dickie is a wonderful impressionist; that he broadcast for many weeks last year in the BBC "Forces

Show"; that he triumphed on a flying visit to America a few months ago.

He has already become a show business institution. Pretty good going for a twenty-five-year-old!

## ★ LITA ROZA (FEMALE SINGER)

LITA ROZA was looked upon as a newcomer when she made her bow with Ted Heath in 1950. By that time, however, she had already sung with Harry Roy, Art Thompson and Edmundo Ros before living in America for several years (commencing 1944).

Born in Liverpool 28 years ago, Lita appeared in pantomime at the age of 12 but gave up stage work because of the blitz.

She then worked in an overall factory, a pram shop, a florist's and the Home and Colonial Stores where (as has been so often reported!) she became a champion butter-paiter.

The aforementioned stints with Roy, Thompson and Ros added confidence and polish to Lita's singing — so much so that she found it easy to obtain professional work in America, where competition is notoriously keen.

Her return to this country had hardly been accomplished before Ted Heath asked her to appear as guest artist at a London Palladium Swing Session (February, 1950). She soon became a regular member of the band, and her subsequent rise to international fame is well known.

Lita made her first solo recording for Decca in 1952. It was "Allentown Jail" — a hit. She followed on with "When The World Was Young," "High Noon," "Half As Much," "Did You Ever See A Dream Walking" and "Hi-Lili Hi-Lo."

Her biggest success, "Doggie In The Window," followed in 1953, and the following year she left the Heath band to strike out as a soloist in variety.

Her ever-increasing popularity is demonstrated by the fact that Lita's poll-winning position remained secure this year.



★  
No fewer than five of our Poll-winners are seen in this photo taken at a broadcast by Kenny Baker's Dozen. They are Bill McGuffie (piano); Vic Ash (clarinet); Eric Delaney (Musician of the Year); Kenny Baker (trumpet) and Tommy Whittle (tenor sax).  
★

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# NME POLL-WINNERS

## THE STARGAZERS (TOP VOCAL GROUP)

FORMED in January, 1949, the Stargazers now comprise Marie Benson, Cliff Adams, Bob Brown, Fred Dachtler (all of whom have been there from the start) and David Carey.

Cliff Adams was instrumental in forming the group, and within a few months his efforts were rewarded with two major BBC series, "The Derek Roy Show" and "Family Hour."

After this the Stargazers went into "Top Score" and "The Goon Show." But it was not until the subsequent "Forces' Show" that the familiar signature phrase, "The Stargazers are on the air" was first heard.

The group started recording in 1950, backing other artists, but a year later Decca gave them a contract as an attraction in their own right. Their first "solo" record, incidentally, was "Cry Of The Wild Goose."

Some variety appearances, in which a carefully rehearsed visual presentation matched the slickness of their singing, led the Stargazers to their present tie-up with the BBC Show Band, starting in 1953.

Their first really big record, "Broken Wings," came a little before this. But it was "I See The Moon" which finally took their name right to the top of the disc Hit Parade.

All four male members of the Stargazers started their careers as instrumentalists, and if required, they could form a very respectable combo comprising Cliff Adams (piano), Bob Brown (trumpet), Fred Dachtler (clarinet) and David Carey (drums).

Marie Benson is also very much of a jazzwoman, having sung with a Dixieland band in her native Australia, and with the original Johnny Dankworth Seven in London.

## TOMMY WHITTLE (TENOR-SAX)

TOMMY WHITTLE, who becomes a poll-winning tenorist for the first time this year, hails from Grangemouth, Stirlingshire, where he was born in 1926.

He took up clarinet about fifteen years ago, and bought his first tenor a few months afterwards. It was not until he moved to Chatham, Kent, towards the end of the war, however, that he broke into the music profession.

In Chatham he worked for a while with Claude Giddings, then came to London for engagements with

Johnny Claes, Lew Stone and Carl Barreiteau. Soon he made his presence felt on the jazz club scene, and, in 1946, he made his first records with Harry Hayes (with whose band he also played at Churchill's).

Then, as most readers will know, Tommy joined Ted Heath, remaining until 1952 when he decided to settle in town. He started a resident job at Studio '51 (where he still plays) with the Tony Kinsey Trio.

Later in 1952 he was selected for a position in the newly-formed BBC Show Band. At the '51, he launched his own Quintet after ending his association with Kinsey last year.

## VIC ASH (CLARINET)

MOST musicians establish themselves in easy stages, breaking into the big-time after a period of semi-pro work. Not so clarinetist Vic Ash, who forsook his strictly amateur status four years ago — to join the band of no less a luminary than Kenny Baker!

Vic is a Londoner, born on March 9, 1930. He started learning clarinet at the age of sixteen, so had only been playing for half a decade when Kenny Baker gave him his first break.

Later he worked with Nat Gonella for two weeks and with Vic Lewis for eighteen months before forming the small group which he now leads.

Until now Vic's recording activity has been confined to a handful of sessions for Esquire and Melodisc. But much better, he feels, are the sides he recently cut for EMI.

## KENNY BAKER (TRUMPET)

LIKE so many other noted instrumentalists, Kenny Baker comes from a musical family. His mother was a cinema pianist, his father a part-time saxist. Kenny, himself, began playing cornet at the age of 11 (he is now 32) in his hometown of Withernsea, Yorks.

He toured with comedian Sandy Powell's road show in 1939, followed on with more theatre work in the Palace Theatre, (London), pit orchestra, and worked briefly with Sid Millward before being called up for RAF service in 1941.

Some recordings he made with Buddy Featherstonhaugh, Harry Hayes, George Shearing and Lew Stone while on leave set the profession talking and, following his demobilisation in 1946, Kenny stepped straight into his momentous berth with the Ted Heath band. This lasted until 1948, when Kenny

... Now read all about them in these "potted biographies"

settled in town to concentrate largely upon session work.

He has been a consistent poll-winner for the past ten years.

## REG OWEN (ARRANGER)

BORN London, February 3, 1921. Unlike most arrangers, Reg Owen is not even a part-time pianist. His only instrument is the saxophone, which he started to play at the age of fifteen.

He was self-taught in those days, but subsequently studied with U.S. saxist Benny Glassman. Early experience in a school dance band (which he formed) led to a spell as leader for Reg at the Montague Ballroom, Ealing, where such notabilities as Kathleen Stobart, Keith Bird, Art Thompson and former NME staffman Jack Baverstock, played with him.

Then Reg joined Harry Roy as first altoist at the Embassy Club, his first West End job. He served with the RAF during the war, and immediately following his demob joined Ted Heath as second altoist.

Having studied arranging while in the Service, he gradually started at arranging for the Heath band, and eventually laid his alto aside to concentrate exclusively on orchestration. Reg is now one of our most highly regarded freelance arrangers; and is also Decca musical director.

## RONNIE VERRELL (DRUMS)

RONNIE VERRELL is a Kent man, born in Rochester 28 years ago. He made his professional debut with the Claude Giddings band in Gillingham, served during the war as a "Bevin Boy," and was introduced into the name-band field by Carl Barreiteau.

A long association with Cyril Stapleton gave Ronnie the exacting experience he needed. When Ted Heath hired him three years ago he was, therefore, already in the top flight of British percussionists.

Apart from his fine rhythm section work, Ronnie makes the most of his solo opportunities in such numbers as "Viva Verrell" (recorded on Decca), and his flair for comedy is demonstrated by his "How High The Moon" routine with Johnny Hawksworth.

When not drumming, Ronnie is very keen on cricket and is a staunch Kent supporter.

## VICTOR FELDMAN (VIBRAPHONE)

HE used to be known as the Kid Krupa when he was seven—but that was 14 years ago. Victor Feldman enjoyed considerable fame as a drumming infant prodigy, appearing in Sid Field's unforgettable shows at the Prince of Wales

Theatre, and evoking words of great praise from no less a musical star than Glenn Miller.

He, nevertheless, might still have vanished into obscurity, like so many other child wonders. But Victor proved to be a real musician, not just a flash in the pan.

He studied vibes, piano and arranging. As time went by he became more and more a part of London's modern jazz scene, waxing with the Ronnie Ball Trio (Esquire) and his own group (Melodisc).

A longish engagement in India with pianist-leader Eddie Carroll preceded Victor's present association with the Ronnie Scott Orchestra.

In every department he does well, but it is his wonderfully convincing Milt Jackson-affected vibes playing which you voted so heavily for in this year's NME poll!

## BILL MCGUFFIE (PIANO)

GLASGOW-BORN Bill McGuffie cared little about jazz until he was 14 years old. Then, however, the bug bit him, and his fine legitimate technique (acquired despite the handicap of a finger missing from his right hand) and individual conceptions eventually graced the line-ups of such leaders as Teddy Foster and Joe Loss.

A period in the "Golden City" orchestra at London's Adelphi Theatre (1950) led to a series of solo BBC broadcasts for Bill, during which time he also played with Maurice Winnick at Ciro's and Sydney Lipton at Grosvenor House.

Then, in 1952, he started his association with Cyril Stapleton and the BBC Show Band. Soon his solo features with the band were netting him hundreds of fan letters.

Bill has recorded for Vogue, Parlophone, Melodisc and Philips. His forthcoming visit to America is already causing widespread comment.

## BERT WEEDON (GUITAR)

BORN in East Ham, London, 1920, Bert Weedon played ukulele as a child, and started to study guitar seriously when he was fourteen. He studied classical technique for five years, hoping to follow



Flashback to the 1953 NME Poll-Winners' Concert. Ronnie Verrell receives his award from film-star Mary Castle.

in the footsteps of Segovia, but found no commercial prospects in this direction.

He switched to plectrum-style guitar playing at the age of nineteen, and played with local bands. His first paid job was at East Ham Labour Hall for the magnificent sum of 5s. 1 Later he gigged steadily with pianist Malcolm Lockyer.

Bert turned fully professional at the end of 1944, when he joined Stephane Grappelly at Hatchett's. Banned by the doctor from evening work, he concentrated on sessions, from a slow start becoming a most prolific sessioneer and also managing a spell with Ambrose.

His solo broadcasts with Andy Wolkowski made him the natural choice for the BBC Show Band's guitar soloist.

**NEXT WEEK:** Look out for the biographies of the rest of our Poll-winners—Eric Delaney (Musician of the Year); Johnny Dankworth (alto-sax); Harry Klein (baritone-sax); Don Lusher (trombone); and Johnny Hawksworth (bass).

## MODERN MOOD by MIKE BUTCHER

FRANK FOSTER COMBO (LP) "Escale à Victoria" / "Things We Did Last Summer" / "Just 40 Bars" / "My Heart Stood Still" / "Fat Shoes" / "I'll Take Romance" (Vogue LDE.112)

TENORIST Foster impresses me much more here than he did on Brunswick's "Jazz Studio One" LP (LAT 8036). He comes through as an inventive, sympathetic soloist of the Sonny Stitt school, with a relaxation that regular work with the Count Basie band must have helped establish.

I particularly like his thoughtful, firm approach to "Victoria" (a charming French ballad), "Summer" and "Romance." High marks, too, for Jean-Marie Ingrand's bass playing in the rhythm section which also includes Henri Renaud (piano) and Jean-Louis Viale (drums).

JOHN GRAAS AND HIS SEPTET (EP) "Egypt" / "Pyramid" / "Be My Guest" / "Argyles" (London REP.1003)

If you like West Coast jazz, by all means hear this EP. You will probably agree with me that it has all the drawbacks (coldness, lack of swing, self-importance) of the California mob, and few of its virtues (correctly applied intelligence, genuine solo and ensemble inventiveness).

The personnel includes such ubiquitous cats as Bud Shank (alto), Bob Cooper (tenor), Shorty Rogers (trumpet), Russ Freeman (piano) and Shelly Manne (drums). Graas is at least an admirable technician on his fiendishly difficult instrument, the French horn.

PETE RUGOLO AND HIS ORCHESTRA (LP) "That Old Black Magic" / "Early Stan" / "Bazaar" / "California Melodies" / "You Stepped Out Of A Dream" / "360 Special" / "Laura" / "Come Back Little Rocket" (Philips BBR.8024)

I never was one of Pete's strongest supporters, despite my freely expressed acknowledgment of his slickness as an arranger. Here, however, he has turned in an interesting selection of scores, full of unjazz-like but nevertheless valid excitement ("Magic" is representative), effectively evoked moods ("Laura") and a sure sense of climax ("Dream"). Definitely recommended to early Kenton addicts—and to the aforementioned West Coast disciples, who

will enjoy the typical sounds of their heroes (Bud Shank, trombonist Milt Berhart, Shelly Manne, etc.).

BUD POWELL'S MODERNISTS (EP) "Bouncing With Bud" / "Wail" / "52nd Street Theme" / "Dance Of The Infidels" (Vogue EPV.1033)

BUD POWELL TRIO (EP) "My Heart Stood Still" / "Embraceable You" / "Woody'n You" / "You'd Be So Nice To Come Home To" (Vogue EPV.1030)

The Modernists sides, made in 1949, have been favourites of mine ever since then. They find the late, great trumpet man Fats Navarro at the peak of his powers, and every other member of the group (Powell, piano; Sonny Rollins, tenor; Tommy Potter, bass; Roy Haynes, drums) adds something positive to the total effect.

This bright, questing music reminds us how much bop contributed to the evolution of jazz. Despite painful bouts of illness, however, Bud himself matured as an artist with the passing years, and EPV 1030 gives evidence of how his playing had developed by 1953.

It's still the same guy, sure enough, but with an even more facile technique, a more finely controlled touch, an expanded emotional range. Forget that "Embraceable You" is virtually the same as Bud's Massey Hall concert version on Vogue LDE.035, and listen to the new delights of everything else he does.

George Duvivier (bass) and Arthur Taylor (drums) accompany him splendidly.

"MOONDOG" (EP) "Avenue Of The Americas" / "2 West 46th Street" / "Lullaby" / "Fog On The Hudson" / "Utsu" / "On And Off The Beat" / "Chant" / "From One To Nine" (London REP.1010)

"Moondog" (real name: Louis Thomas Hardin) is the itinerant blind percussionist who caused quite a stir in New York jazz circles some two years ago. He mostly plays on the streets of Manhattan, beating out simple and complex rhythms on instruments of his own invention.

I have no critical standards by which to judge his work but must confess to its fascination—in limited doses. The lack of varied melody but consistent rhythmic interest has much the same effect as oriental music on a European's ears.

He may be a phoney, but at least he's an interesting one.

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# THE GIRL FROM BELFAST HAS MADE THE GRADE

## The Success Story of Ruby Murray

ONE of the greatest individual achievements in the NME Poll, results of which were announced the other week, was the appearance in eighth position in the female vocalists section of the name of Ruby Murray.

Ruby, a shy, slight 19-year-old from Belfast, has sailed into the popularity stakes on the crest of a wave of sales of her Columbia recording of "Heartbeat," and bids fair to equal that success with her latest disc, "Softly, Softly," which was released this month.

"Softly, Softly" has already reached ninth position in the NME's chart of best-selling records,

and is still climbing rapidly, while the reverse, "What Could Be More Beautiful," is strong enough to make the disc a two-sided hit.

The story of the success of Ruby Murray is the story of two TV appearances for Richard Afton; one in 1947 on a Jimmy O'Dea programme when, a nervous little girl of only twelve, she sang "Sweetheart, We'll Never Grow Old" and "I'll Make Up For Everything"—the other, more recently in "Quite Contrary" last June, when she sang "Get Well Soon" and "Never Never Land."

It was the "Quite Contrary"

appearance that did it. Before the programme ended, Columbia recording executive Ray Martin was on the phone to Ruby, and within days she had done a recording test and was placed under contract immediately.

Other companies, including Philips and HMV, also approached Ruby, but Columbia were the lucky ones. Her first sides—"Get Well Soon" and "Two Kinds Of Tears"—made little impression, but within hours of "Heartbeat" going into record shops, Columbia knew they had a hit on their hands.

Ruby's story is an object lesson

to young singers who are always looking for a short cut to the top. All those years of hard experience with variety shows—"Yankee Doodle Blarney" in 1953... a tour of Scotland back in 1949, followed by three years of Irish dates, have at last borne fruit, and the future is extremely bright.

A switch of agents brings Ruby under the guiding hand of Keith Devon; a shrewd move on the part of both agent and client which should be highly remunerative for both parties.

There are one or two TV dates scheduled for the next couple of

months, and after that we feel sure Mr. Devon can be relied upon to take it from there.

Latest Columbia gimmick for Belfast's Golden Girl is to team her with four other recording stars, Diana Decker, Ronnie Harris, Ray Burns and MD Ray Martin, on two sides from the MGM musical "Seven Brides For Seven Brothers"; we published a photo of them on our front page recently.

And it's a safe bet that the face of Ruby Murray is due to appear on many more front pages before she's finished. For Ruby's is no fly-by-night success. She has personality, style and a whole heap of talent—and, believe us, she's here to stay.

PIP WEDGE



RUBY MURRAY

## RONNIE ALDRICH, leader of the Squadronaires Dance Orchestra, tells you about

# A WHOLE DAY OFF!

A WHOLE clear day! I wake thinking that I've only got to finish an arrangement and deliver it to the copyist ready for early rehearsal to-morrow—the rest of the day is my own. I can do those couple of jobs on the car—answer some letters—and perhaps listen to my new LP.

After five days of continuous travelling the thought of relaxing by the fire is pure heaven—and maybe when Mary (my wife) comes back from the office we could go for a run and look up a few country pubs.

But—while I'm relaxing in my cold bath, the phone rings. Wrapped in a towel, I spend three-quarters of an hour discussing business with my agent.

Before I can discard the towel, the door bell rings—a dealer friend of ours has called to offer me "first chance" of a wonderful bargain. It's a pair of antique coach-lamps—beautiful, maybe, but although my car's a vintage model it's modern enough to have an electrical circuit!

At last, I escape into the bedroom and grab some trousers—what's that? A large and grubby-looking dog is busy digging up the precious bulbs

in the back garden. I rush out with maledictions and when I come back the phone is ringing again.

Can I dash to the studio and accompany a certain film star? Yes, I could manage a couple of hours this afternoon... after all, the rest of the day (apart from the arrangement) is my own.

By now, I'm pretty chilly so I put the kettle on; but before I've made the tea a publisher friend drops round and we decide to have a drop of something to keep out the cold.

Eventually I finish dressing, interrupted only by four phone calls and the arrival of our

"treasure" who insists I look cold and must make me a cup of coffee. (Heavens, it's after eleven o'clock).

I pick up my unfinished score and make for the piano. Before I can reach it, the phone rings again. It's my wife Mary calling from the office—have I forgotten I'm taking old So-and-So out to lunch today and will I call in the office first to sign some things?

Oh, well, I can finish the arrangement this afternoon. When I eventually find his number, I ring the copyist and tell him he'll be working late tonight.

I dash (in the car) to the office, thinking so regretfully of the blazing fire: I've left behind—which serves me right because I forget to call at the local garage and, therefore, run out of petrol in Regent Street.

"I booked you a table at the—and you're ten minutes late already." Now, where did I put the car? Oh, here it is with a lovely little ticket on the windscreen—it appears I parked where I shouldn't or when I shouldn't or something—oh well, I'll worry about that tomorrow.

After lunch there's only time to dash to the studios (my poor arrangement!) and when I finally get home Mary reminds me that we promised to go to the opening of a new club tonight. Grimly I finish my arrangement (no time for tea or dinner) and take it round to the copyist on the way.

And then follow several hours of smiling, talking, being photographed, some jolly glamorous women here tonight, but I can never remember their names and I'm feeling hungry and rather tired.

At last, after dozens of handshakes and a speech or two, we're off in the car. Mary quietly and efficiently nags me about the arrangements for the next two programmes, and what on earth have I managed to do with two of my dress-shirts?

Four hours' sleep and off to the early rehearsal—and the boys greet me with "Had a nice day off?"

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**RONNIE ALDRICH**

Much annoyance and rude remarks from taxi drivers.

In the office, chaos reigns, and I sign things (later I wonder quite what I have signed—but Mary looks after that) with the telephone resting up against my ear ("Have you fixed the programme for the fifteenth?"—"Will you do a charity show next November?"—"What do you think of my song, isn't it the greatest?"—"Have you any vacancies for a vocalist, trumpet player, road manager?"—"Please will you play Debussy's Arabesque in your next programme for a fan?"—"What did you think of my song?"—"Are you free on the 16th?"—"What did you think of my song, isn't it the greatest?") and say hello to a stream of callers.

Finally, Mary's voice breaks in

**NAT HENTOFF'S U.S. NOTES**

The Dorsey Brothers: Tommy Dorsey's orchestra, featuring brother Jimmy with Buddy Rich on drums, has decided to record exclusively from now on for its own label, Dorsey. The orchestra meanwhile continues to do consistently well on one-nighters, and club dates even though this is a lean time for most big bands in America.

The Dorsey's biggest plum, though it's not official yet, will be a TV series on CBS to be produced by Jackie Gleason during the 1955-56 season.

Lionel Hampton began a three-week tour of Israel January 24, and all net profits from the journey will be donated to the State of Israel.

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Caught by the NME photographer in Denmark Street on Monday, Bill Cotton had tottered in from the nursing home to say "hello" on his way off to convalesce, following his recent collapse. With him is his son, Bill Cotton, Jr. (right) who very gallantly and competently stepped into his Dad's shoes to comper the last two Sunday lunchtime "Bill Cotton Band Show" programmes.

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

## WHAT COULD BE MORE BEAUTIFUL

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**RAY BURNS IN VARIETY**—Popular singing star Ray Burns makes his first appearance on the variety stage when he appears at the Hackney Empire for the week commencing February 28.

Also on the bill will be that versatile group, the Jerry Allen Trio, who, besides doing their own solo spot, will also supply the backing to Ray's vocals. Ray told me that he is thrilled to be working with Jerry Allen again as it was with Jerry that he first came into the profession.

**FILM BACKGROUND**—In the film "To Paris With Love" which is at present showing in the West End, some nice background piano-playing is done by Stanley Black pianist, Ken Jones, who is accompanied by Jack Seymour (bass), Roy Plummer (guitar) and Jack Peach (drums).

Whilst on the Jones boy, Ken together with fellow musicians trumpeters Johnny Oldfield and George Burt helped their football team, Airian, to win their Sunday league match by six goals to one. Johnny Oldfield scored two and Ken one.

**LUCKY JOHNNY**—Quite a stroke of luck befell Show Band trumpeter Johnny McLevy the other night. Whilst motoring to work at a gig at the Savoy Hotel, Johnny was compelled to call in at a garage on the Great West Road for a minor electrical repair. Then, when he arrived at work, he discovered he had lost his mouthpiece. Fortunately, Leon Calvert was able to lend him one.

When Johnny was on his way home, five hours later, his headlights shone on something glistening in the road not far from the above-mentioned garage. He pulled up and sure enough it was his mouth-

piece. Much to Johnny's surprise and relief, it was undamaged—although thousands of vehicles must have passed that way. How lucky can you be?

**STOLEN!**—Latest victim of car thieves are vocalist Jean Campbell and her husband, trombonist Jack Irvine. Their Austin saloon car—registered number CKO 217—was stolen last Friday night from outside their flat in Upper Berkeley Street. Naturally Jack and Jean would appreciate it if anyone spotting the above mentioned car, would contact the police immediately.

**"OPEN" FOR THE BEST**—The Columbia February / March catalogues have three titles with the words "open" and "heart" in them—"Open Your Heart," "Open Up Your Heart," and "Open Up The Windows Of Your Heart," quite an array of similar titles.

Cracked EMI press relations expert Doug Geddes: "They're all good songs—we're just 'open' for the best!"

**TONY'S NEW CAR**—Very proud of his new Chevrolet car is singer Tony Brent. Tony let me look over the car which has every possible modern gadget installed; in fact, I would not have been surprised had it contained hot and cold running water! But who knows? Tony, who was a qualified engineer, might even rig that up, too.

Tony, born in Bombay, will be singing in the "How Do You Do?" broadcast of Commonwealth artists on February 1.

**PHONE BILL AND COO**—A switchboard romance led to the engagement this week of former Ken

Mackintosh and Oscar Rabin drummer Bryn Coles and Janet Dring, of Lincoln National Servicemen Coles, who recently formed his own sextet of Lincolnshire Servicemen, is an RAF telephonist, and Miss Dring works at Lincoln civilian exchange.

**TEN PER CENT. TITO**—Accordion virtuoso Tito Burns, currently working an excellent solo variety act, plans to open a theatrical and dance band agency, and his application is already with the LCC.

Among Tito's first protégés will be a new Canadian vocal trio due in Britain shortly. They're to be known as the Three Deuces, and Tito has big plans for them. He has so much faith in them, in fact, that he's even prepared to forgo his agent's percentage while the boys get started here.

"I know I'm going to get my money back, believe me," Tito told us this week.

**DRUMMERS ALL**—Drummer Jack Moscrop is back in town for his annual 2½-month spell while the "Queen Elizabeth" is laid up for overhaul. Jack has been on the boats for over five years and spends most of his shore time in New York in the music schools and jazz haunts.

Three years ago he met two fellow percussionists, Joe Venuto and Mousie Alexander, who subsequently joined the Sauter-Finegan Orchestra. Though they have corresponded ever since, they hadn't all been in New York together until Jack's last trip.

He looked them up at the Basin Street, and was introduced to Bill Finegan, who told him he well remembered his visits here when he was studying in Paris. Bill asked Jack to pass on his best wishes to Jack Collier, Eric Delaney, Stan Rodrick, Alan Franks, Dougie Robinson and Geraldo, for whose orchestra he wrote several scores some years ago.

The S-F crew is expecting to visit Europe during the year, but it is

doubtful if they will play in this country, though Bill Finegan said that he had wished many times that he could get his boys over to play here.

**THEY WROTE "SOFTLY SOFTLY"**—Few people know that "Softly Softly," the new Ruby Murray song which is sweeping the top, was written by ex-BBC Overseas Jazz Club producer Robin Scutt and songwriter Paddy Roberts. Robin wrote the melody, took it to Columbia A and R man Norrie Paramor, Norrie suggested a revision of the existing lyrics, called in Paddy Roberts and in the Columbia offices "Softly Softly" was born.

A glance at this week's NME record charts will give you some idea whether it's a good record in the eyes of the public.

**FAST WORK**—Within 24 hours of Alma Cogan singing "Mambo Italiano" and "Naughty Lady Of Shady Lane" on the Benny Hill programme last week, the record stores were inundated with requests for her recordings of these numbers. But—Alma had recorded neither.

HMV moved fast. A couple of days later Alma was in the studios to cut the two sides, and they're due in the shops today, Friday. Smart work on the part of HMV!

**TONY AND TINY**—Latest kiddie to get on records is 12-year-old Ann Warren, a pupil at the Arts Educational School in London's Upper Berkeley Street. Chosen by Norrie Paramor of Columbia from a dozen girls from the school sent for audition, Ann last week waxed "Open Up Your Heart" as a duet with Tony Brent.

Ann is no stranger to show business—she has already appeared on TV and in steam radio's "Life of Bliss" series.

**FRANKIE'S BIRTHDAY**—Singer Frankie Vaughan had a phone call the other evening asking if he would

take part in the BBC North Region's Party Night on February 3.

Well, February 3 happens to be Frankie's birthday, so he was delighted to accept, although it will mean a dash back to London to record a spot on Henry Hall's Guest Night the next day.

February 4 happens to be the birthday of Frankie's accompanist, Bert Waller, too, so there is some talk of the Party Night being re-titled Birthday Party. It will be broadcast from the Tower Ballroom, New Brighton.

**PATTI AND STELLA**—Some of the greatest singing your columnist has heard recently was provided last Tuesday at a small Mayfair party by Patti Lewis and Stella Tanner.

Accompanied at the piano by Patti's husband, Red Mitchell, the guests heard Patti and Stella going through a batch of "oldies" of the "Come Rain Or Come Shine"/"I've Got It Bad" calibre, and singing in the style which nowadays is dubbed "uncommercial," but with which June Christy doesn't seem to have done so badly!

Incidentally, Phillips, an LP of Patti in this mood would be a wonderful idea... and HMV, how about letting Stella have a go at a solo disc, just for kicks?

**CROSBY—SINATRA LINK-UP?**

—Frank Sinatra, now in Australia, is reported from Melbourne to have disclosed that there is a budding romance between his 14-year-old daughter Nancy and Bing Crosby's youngest son, 16-year-old Lindsey.

Sinatra jocularly commented that Bing had already approached him to ensure that Frank would continue working for at least another fifteen years, as he didn't want his son to marry into a family whose financial state was at all insecure!

Nancy is, of course, Sinatra's daughter by his first marriage, while Lindsey is the youngest of Bing's four sons.

**FIRST AGAIN**—There's another new band being formed. It's going to be a small group, and a very well-known musical personality is behind the venture. We can't tell you one word more at the moment, but when the time comes, remember that you first read about it in the NME!

**"MOBILE" MARIE**—Australian Marie Benson, popular member of the top ranking Stargazers vocal group—who must surely be our most versatile girl singing star—waxed two solo discs for Decca last week. They were the top pop hit numbers "Mobile" and "Mambo Italiano."

## BAND CALL

Week beginning January 28

- |  |  |
|--|--|
| <b>DAVE SHAND ORCHESTRA</b><br>Tonight (Friday): Cowdenbeath;<br>Saturday: Kilbernie; Sunday: Glasgow; Monday: Liverpool.  | <b>SQUADRONAIRES</b><br>Saturday: Newport; Sunday: Odeon, Chelmsford.  |
| <b>SID PHILLIPS BAND</b><br>Tonight (Friday): Baths Hall, Gool; Saturday: Baths Hall, Coventry; Sunday: Hippodrome, Manchester; Tuesday: City Hall, Sheffield.                   | <b>NAT TEMPLE ORCHESTRA</b><br>Tonight (Friday): Seymour Hall, London; Saturday: Grosvenor House, London; Sunday: Café Royal, London; Monday: Park Lane Hotel, London.           |
| <b>VIC LEWIS ORCHESTRA</b><br>Tonight (Friday): BBC and Savoy Ballroom, Southsea; Saturday: Baths Hall, Cheam; Sunday: Adelphi, Slough.  | <b>DENNY BOYCE ORCHESTRA</b><br>Tonight (Friday): Empire Rooms, London; Sunday: Victoria Hall, Hanley; Wednesday: Town Hall, Leyton; Thursday: Refectory, Golders Green, London. |
| <b>RONNIE SCOTT ORCHESTRA</b><br>Tonight (Friday): Ice Rink, Falkirk; Saturday: Ice Rink, Kirkcaldy; Sunday: Hippodrome, Manchester; Monday: Jazz Club, Manor House, London.     | <b>VIC ASH QUARTET</b><br>Saturday: Doric Ballroom, London; Sunday: Chatham; Monday: Cooks Ferry Inn, Edmonton; Tuesday: Plumstead.  |
| <b>JOHNNIE GRAY BAND</b><br>Tonight (Friday): Adelphi Ballroom, West Bromwich; Saturday: Palais de Danse, Lowestoft; Sunday and Monday: USAF Camp, Sculthorpe.                   | <b>DON RENDELL BAND</b><br>Saturday: Moleworth; Monday: BBC; Tuesday: Kingston.  |
| <b>GRACIE COLE ORCHESTRA</b><br>Tonight (Friday): BBC; Saturday: Palais de Danse, Peterborough; Sunday: New Theatre, Cambridge.  | <b>ALEX WELSH BAND</b><br>Tonight (Friday): Birmingham; Saturday: Nantwich; Sunday: Liverpool; Wednesday: Barnet; Thursday: Grimsby.   |
| <b>THE KIRCHIN BAND</b><br>Tonight (Friday): Trocadero Ballroom, Derby; Saturday: High Street, Baths Hall, Manchester; Sunday: Rialto, York; Thursday: Regal Ballroom, Beverley. | <b>TONY CROMBIE ORCHESTRA</b><br>Tonight (Friday): Chingford; Saturday: Horsham; Sunday: Dunster House, London; Thursday: Casino, Warrington.                                    |
|  | <b>KEN MOULE SEVEN</b><br>Saturday: Manston; Sunday: Theatre Royal, Chatham.   |

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30th January  
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1st February  
 Orchid Ballroom, Purley  
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4th February  
 Music Hall, Shrewsbury

5th February  
 De Montfort Hall, Leicester

6th February  
 Grand Theatre, Southampton

10th February  
 Tower Ballroom, Birmingham

11th February  
 Palais, Stockton

12th February  
 Hippodrome, Manchester