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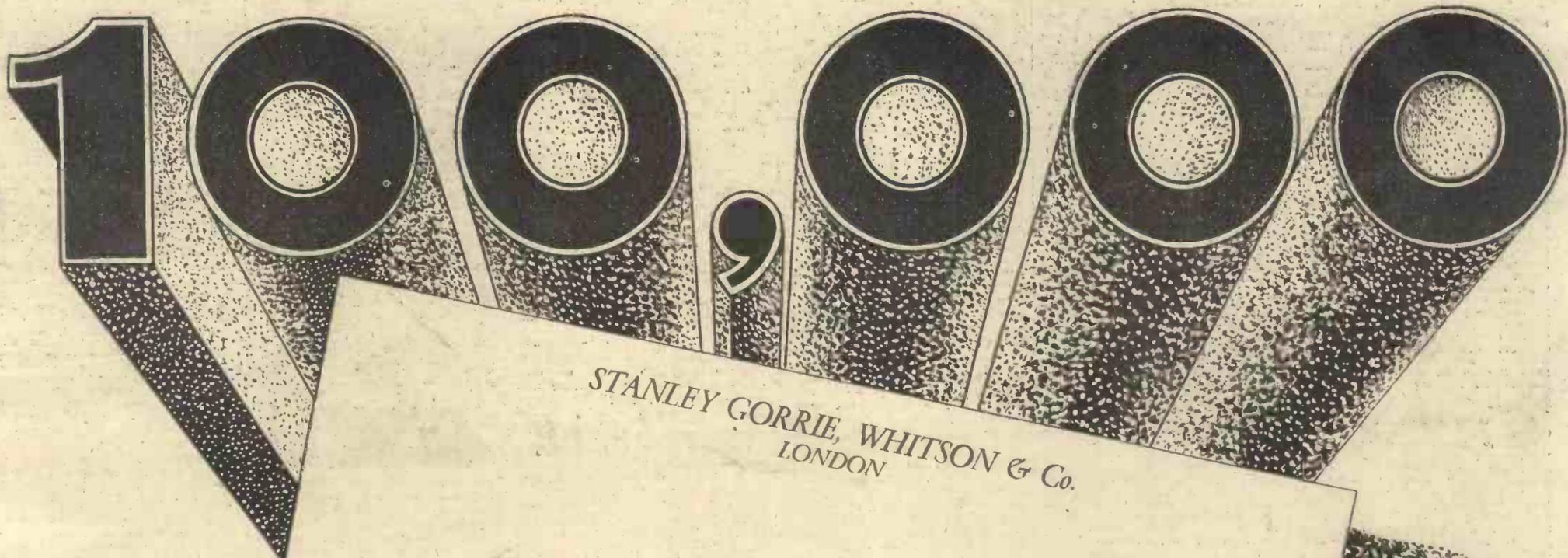
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February 1st, 1955.

I have examined the books and accounts of New Musical Express Limited and certify that the average net sales per weekly issue at the recognised trade terms or published prices of the "New Musical Express" for the month of December, 1954, were in excess of 100,000 copies.

W. Whitson

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PIP WEDGE analyses readers' letters in

TALKING POINTS



Owing to a commitment in Middlesbrough the following day, vocalist Tony Brent had to postpone his daughter's christening for the fourth time to make his latest Columbia record, "Open Up Your Heart" (released February 1). Tony made the record (as reported in our gossip page last week) with 12-year-old Ann Warren, and they are seen together in this photo taken at the session. The song, "Open Up Your Heart," incidentally, was written by Stuart Hamblen, who is the subject of a feature article on the facing page. Twenty year old drummer Brian Saul, late of the Carroll Lewis show, is now touring with Tony Brent.

CREDIT WHERE IT'S DUE

Praise for Humph comes from an unexpected quarter this week. Brian Gladwell, of London Road, Staines, who has frequently crossed swords with our Mr. Lyttelton, writes in different vein today to say: "Although Humphrey Lyttelton may not value highly the opinion of one who has recently admitted in print to liking the Jimmy Dorsey 'Dorseyland' group, Johnny Hodges in his 'Day Dream' mood, and the Goodman Carnegie Hall Concert waxings, I would like him to know that I consider his 'Humph at the Conway' LP to be easily the best Lyttelton yet captured on wax, and a fine advertisement for British jazz."

CONVERT

"Please pass on my sincere thanks to Humphrey Lyttelton," writes Colin Harvey, of Wolsley Street, Newport, Mon., "for his review of the latest Earl Bostic LP. 'Recently I purchased Louis Armstrong's EP of 'Gut Bucket Blues,' 'Yes, I'm In The Barrel,' 'Muskrat Ramble' and 'Cornet Chop Suey'; now I realise that as Humph (almost) puts it, this 'hot' sound of Bostic's is not even luke-warm. 'Although Bostic and Armstrong play different instruments, as an ex-Bostic fan I advise all admirers to hear this Armstrong EP. I'm sorry, but I'm afraid no more Bostic for me.'"

PULLING STRINGS

"In the names in the NME Poll large band section I noticed those of Mantovani and Frank Chacksfield," writes D. J. Nash, of Overstone Road, Sywell, Northampton. "The winner of the section polled 11,000 votes, while Mantovani only polled 300. 'Surely it is most unfair to include string orchestras, of which Mantovani is the best in the world, in the same section as dance bands? Can we not have a separate section for such orchestras, or failing this, keep them out of the Poll altogether? This is the only complaint I have against an otherwise very fairly conducted poll.'"

MATTERS DISCOGRAPHICAL

We don't profess to run a discographical service here at the NME—Charles Delaunay's "Hot Discography" does it far better than we could ever hope to—but we like to help when we can. "Could you tell me who play the trumpet, saxophone and trombone solos in Duke Ellington's 'Jam With Sam' on Columbia EP SEG 7503?" asks Edward Hunt, of Hall Lane Estate, Willington, Co. Durham. We had a chat with Mike Butcher about this, Edward, and despite the fact that we haven't the record here to check, feel pretty certain that the trumpeter is Cat Anderson, the saxophone Russell Procope (alto) and the trombonist Paul Gonsalves. OK? Now go out and buy yourself a copy of Mr. Delaunay's excellent book.

PRES. TO SEC.

Margaret Schofield, energetic President of the Lita Roza fan club, who lives at 25 Redthorne Grove, Stechford, Birmingham, 33, wants to thank, through this column, Mrs. Patricia Cotton, who is branch secretary of the Frankie Vaughan Fan Club of Warrington. Apparently, when the Pollwinners were announced recently, Mrs. Cotton immediately sent Miss Schofield a message of congratulation on

Lita's success once again in the NME Poll—an extremely generous gesture, which Miss Schofield, and we, wanted you all to know about. Is it too much to hope that this friendly spirit between fan club organisers might spread even further afield?

POEM FROM COMUS

"Although we had decided to call a halt to the stream of poems from budding William Wordsworths, we're going back on our intentions to include this effort from Leading S/M J. Stott, of HMS Comus, c/o GPO, London. It's quite a good effort. He calls it "Swoons."

The voice of Nat is like a kiss
Of beauty, fine and rare.
It sends the mind of many a miss
Into the clouds up there.

The pleading wail of Johnnie Ray
Sends all of them half crazy.
His sobbing, shaking and his wailing
Makes all their senses bazy.

The booming note from Laine's great vocals
Is awe-inspiring, as we know,
You'll find no voice like that in
"Locals"

To set the maidens' hearts aglow,
Eddie Fisher's notes as pure as gold,
Raise many squeals of sheer delight,
From young, middle-aged or even old.

He has them sighing through the night,
As soon as they hear Guy's merry swing
The housewives jump and jive (?)
It makes them happy to hear him sing,
And glad to be alive.

Dear Mr. Stott, we rush to say
Thanks for the poem you sent us
Now, readers, put your rhymes away
And with no more torment us!

DO SINGERS STRAIN?

An unusual query comes from Mr. D. H. Wickman, of Wordsley, near Stourbridge, Worcs. "I often hear it said that singers like Whitfield and Lanza strain when singing. However, I disagree with this, having seen David Whitfield He always appears to me to sing without any great effort. "If possible, is there anyone who can give me expert opinion as to whether they do strain or not; surely they wouldn't be where they are to-day if they did?"

STARVATION IN BIRMINGHAM

Promoters in the Birmingham area are castigated this week in a letter from Brian Buxton, of Hotspru Road, Kingstanding, Birmingham. "Could you please tell me," asks Brian, "why they starve Birmingham of all well-known bands and orchestras? They seem to have them in all other Midland towns."

BONNY JOHNNY

"What a fine band Johnny Dankworth has!" This forthright statement comes from Reg Kimber, of Holland Road, Radford, Coventry. "I have seen and heard most of the other large bands in this country and they all lack one thing—originality. This is Johnny's chief attribute in choice of numbers, arrangements, and (very important) the band's appearance. "But why, Capitol, must the fans have to wait four months to hear this band on wax again? Can't something be done to speed the release of Johnny's first four sides on your label?"

HOORAY FOR HAMP

"I have just received a great new LP," says N. E. Berriman, of

Bromley, Kent. "Lionel Hampton Apollo Hall Concert 1954" is the title, and it was recorded in Amsterdam. I was thrilled to death listening to this great orchestra; in my opinion Lionel Hampton is one of to-day's greatest musicians, and for modern jazz fans this record is a must."

Readers may care to know that this record has just been issued in Britain by Philips.

HIGHLIGHTS AND BLACK SPOTS

A reader of the NME since its inception, C. E. Hackett, of William Street, Ladywood, Birmingham, 15, writes to reminisce on his own personal recollections of the musical scene over the past dozen years. "For the highlights," he says, "I would choose (1) The great Glenn Miller and his AEF Band at the Queensberry Services Club; (2) Lena Horne, a wonderful entertainer, and to me, the greatest star to appear in Birmingham; (3) The first appearance of the new Jack Parnell Band, and (4) Frank Sinatra's wonderful first visit to Birmingham. Oh yes, and there was also a memorable backstage chat with Alan Dean. "For the black spots, my biggest disappointments were Red Ingie and his Frantic Four, and Rose Murphy, whose records I like but whose personal appearance left me cold. "My ambition for the future is to meet personally Dennis Lotis, to thank him for all the pleasure he has given my wife and I through his really wonderful recordings."



Glamorous songstress Jill Day broadcast with her former boss, Gerald, on Tuesday of this week and has a TV date next Monday (7th). She will be appearing in the "Rhyme and Rhythm" programme from the Manchester studios.

Full Programmes **RADIO** 208 Metres
LUXEMBOURG

SUNDAY
6 p.m. Gerald's Music Show; 6.15 The O'waitneys' Concert Party; 6.30 Primo Scala; 6.45 Frankie Laine; 7 Songs For The Million; 7.30 Sunday Sing-Song; 7.45 Whiffred Atwell Show; 8 Vera Lynn; 8.30 Take Your Pick; 9 Melody Caravan; 9.15 Curt Massey and Martha Tilton; 9.30 Ted Heath; 10 Time For A Song; 10.30 Bing Singer; 10.45 The Eddie Calvert Show; 11 Top Twenty. Midnight: Close down.

MONDAY
6 p.m. Monday Requests; 6.15 Spread Your Wings; 7.15 Dan Dare; 7.30 Smash Hits; 8 Strike It Rich; 8.30 Your Mother's Birthday; 9 Hollywood Calling; 9.15 Primo Scala; 9.30 Perry Mason; 9.45 Scrapbook Of Song; 10 Jack Jackson; 10.30 Bob Crosby & Orch.; 10.45 Italian Music And Song; 11.00 Programme Announcements; 11.15 The Bible Christian Programme; 11.30 Frank And Ernest; 11.30 The World Of Tomorrow. Midnight: Close down.

TUESDAY
6 p.m. Tuesday's Requests; 7.15 Dan Dare; 7.30 Penguin Parade; 7.45 Your Favourites and Mine; 8 Double Your Money; 8.30 Frank Chacksfield; 9 Treble Chance; 9.15 Tony Martin; 9.30 Perry Mason; 9.45 Friends And Neighbours; 10 Question Mark; 10.15 Joe Loss; 10.30 Sportsman's Choice; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY
6 p.m. Wednesday's Requests; 7 Accordion Time; 7.15 Dan Dare; 7.30 Family Album; 7.45 Soccer Survey; 8.00 People Are Funny; 8.30 Carroll Lewis And His Discoveries; 9 Doris Day; 9.15 The Four Ambassadors; 9.30 Perry Mason; 9.45 Curt Massey and Martha Tilton; 10 Dreamtime; 10.15 Showtime; 10.30 Mantovani; 10.45 Record Show; 11 Back To The Bible; 11.30 Swing Session. Midnight: Close down.

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

FRIDAY
6 p.m. Friday Requests; 6.15 Butlin's Beaver Club; 7.15 Dan Dare; 7.30 Ken Mackintosh Show; 7.45 Jean Campbell and Ray Burns; 8 Shilling A Second; 8.30 Was There Something?; 9 Scrapbook Of Song; 9.15 Frank Weir and Ruby Murray; 9.30 Perry Mason; 9.45 Curt Massey & Martha Tilton; 10 Dreamtime; 10.15 Petula Clark; 10.30 Old Acquaintance; 10.45 Elie Fitzgerald & Oscar Peterson; 11 The Voice Of Prophecy; 11.30 Moments Of Faith; 11.45 Music At Bedtime. Midnight: Close down.

SATURDAY
6 p.m. Saturday Requests; 7 Amateur Football; 7.15 Bill McGuffie and His Trio; 7.30 Kay Starr & Mantovani; 7.45 Hello, Young Lovers; 8 Irish Requests; 8.30 What's My Line; 9 Songs From The Screen; 9.15 Scottish Requests; 9.45 Country Pair; 10 Listen With Philips; 10.30 Those Were The Hits; 10.45 Italian Music And Song; 11 Bringing Christ To The Nations; 11.30 Jack Jackson. 12.30 a.m.: Close down.

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY
A.M. 7 Sunday Circus; 9.05 Front And Centre; 9.30 Symphonette; 10.30 Sunday Synchopation.
P.M. 12.30 Hawaii Calls; 2.05 Highway of Melody; 3.30 Serenade In Blue; 4.00 Frank Sinatra; 4.30 Request Parade; 5.05 Charlie McCarthy; 5.30 My Friend Irma; 6 Hall of Fame; 6.30 All-star Parade Of Bands; 7.05 Ozzie And Harriet; 7.30 Inheritance; 8 Music By Mantovani; 11.05 Melody Go Round.

MONDAY
A.M. 5.05 Hillbilly Gasthaus; 6.10 Today's The Day; 6.30 Tips And Tunes; 7.05 Forward March; 7.15 Curt Massey; 8 Charley McCarthy; 8.25 At Ease; 8.45 7th Army Presents; 9.05 Merely Music; 10 Meet Millie; 10.30 Noon Request Show; 11.55 Les Paul.

P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Outpost Concert; 2.05 Sticksbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Enchanted Hour; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7 News World; 7.30 Arthur Godfrey; 8.30 Bing Crosby; 9 The Whistler; 9.45 Billie Holiday; 10.05 Carmen Cavallaro; 10.30 Late Request Show; 11.05 Late Request Show.

TUESDAY
A.M. As for Monday, except 8 Bing Crosby.
P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert; 2.05 Sticksbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Metropolitan Auditions; 4 Requests; 5 Perry Como; 6 Music In The Air; 7.05 Jack Carson; 8.30 Howard Barlow Presents; 10.15 Skinny Ennis & Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

WEDNESDAY
A.M. As for Monday, except 8 Jack Carson.
P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Operas Of The World; 2.05 Sticksbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Hollywood Music Hall; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7.05 The Great Gildersleeve; 7.30 Groucho Marx; 9.45 Mood For Moderns; 10.30 Late Request Show; 11.05 Late Request Show.

THURSDAY
A.M. As for Monday, except 8 Groucho Marx.
P.M. 12 Martin Block; 12.30 Treasury Bandstand; 4 Requests; 5 Perry Como; 6 Music In The Air; 7.05 Two For The Money; 7.30 Dragnet; 9 Escape; 10.05 Carlton Hayes & Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

FRIDAY
A.M. As for Monday.
P.M. 12 Martin Block; 3 Music From America; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7.05 Paul Whiteman Varieties; 8.30 On Stage—Bremer-Haven; 9 The Big Story; 10.15 Guy Lombardo & Orch.; 11.05 Late Request Show.

SATURDAY
A.M. 5.05 Hillbilly Gasthaus; 5.30 Morning Request Show; 7.05 Music With The Girls; 9.05 Merely Music; 10.30 Noon Record Show.
P.M. 12 Hillbilly Gasthaus; 1 Saturday Salute In Music; 4 Requests; 6 Music In The Air; 7.05 Grand Ole Opry; 7.30 Record Parade Of Hits; 8.15 USAREUR Sports Page; 10.30 Late Request Show; 11.05 Late Request Show.

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BAND CALL

Week beginning February 4

JOE DANIELS BAND
Tonight (Friday): Rex Ballroom, Cambridge; Saturday and Sunday: USAF Camp, Sculthorpe; Wednesday: Baths Hall, Warrington; Thursday: Savoy Ballroom, Oldham.

SID PHILLIPS BAND
Tonight (Friday): Winter Gardens, Eastbourne; Saturday: Leas Cliff Hall, Folkestone; Sunday: Hippodrome Theatre, Dudley; Monday: Hippodrome Ballroom, Stratford-on-Avon; Tuesday: King's Hall, Aberystwyth.

VIC LEWIS ORCHESTRA
Tonight (Friday): Guildhall, Cambridge; Saturday: Carlton Rooms, London; Sunday: Empire Theatre, Chiswick; Tuesday: City Hall, Cardiff.

RONNIE SCOTT ORCHESTRA
Tonight (Friday): Kensington; Saturday: Dorling Hall, Dorling; Sunday: Hippodrome, Coventry; Monday: Town Hall, Hove.

GRACIE COLE ORCHESTRA
Tonight (Friday): Miners Hall, South Elmsall; Saturday: Palais de Danse, Lowestoft; Sunday: Coliseum, London; Monday: Guildhall, Southampton; Wednesday: Drill Hall, Lincoln; Thursday: Galety Ballroom, Grimshy.

SQUADRONAIRES
Tonight (Friday): Guildhall, Southampton; Saturday: Coronation Ballroom, Ramsgate; Sunday: Gaumont Theatre, Ipswich; Wednesday: Baths Hall, Goole; Thursday: Barrow-in-Furness.

JOHNNIE GRAY BAND
Tonight (Friday): Winter Gardens, Malvern; Saturday: St. Georges Hall, Hinkley; Sunday: Hippodrome Theatre, Coventry; Thursday: Baths Hall, Leyton.

KIRCHIN BAND
Tonight (Friday): Baths Hall, Kelghley; Saturday: Baths Hall, Darlington; Monday: St. Georges Hall, Bradford; Thursday: Samson & Hercules Ballroom, Norwich.

NAT TEMPLE ORCHESTRA
Tonight (Friday): Lyons Corner House, Coventry Street, London; Saturday: Epston; Sunday: Cafe Royal, London; Tuesday: BBC; Wednesday: Trocadero, London.

TONY CROMBIE ORCHESTRA
Tonight (Friday): Ashton-under-Lyne; Saturday: Imperial Ballroom, Nelson; Sunday: De Montfort Hall, Leicester.

KEN MOULE SEVEN
Tonight (Friday): Hollywell; Saturday: East Kirkby; Sunday: De Montfort Hall, Leicester.

ERIC DELANEY ORCHESTRA
Tonight (Friday): Astoria Ballroom, Nottingham; Saturday: Royal Star Hotel, Maidstone; Sunday: Windsor Theatre, Bearwood; Tuesday: Cambridge Road Baths, Huddersfield.

BOB RENDELL BAND
Tonight (Friday), Saturday and Sunday: Palais de Danse, Slough.

PENNY NICHOLLS
Monday: Week, Palace Theatre, Halifax.

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The story of ex-prize-fighter, bronco-buster turned songwriter— STUART HAMBLÉN

"This Ole House once knew his children,
"This Ole House once knew his wife,
"This Ole House was home and comfort
"As they fought the storms of life . . ."

YOU'VE heard it. You may think you've heard it far too often. But you've never heard it at all until you've heard it sung by Stuart Hamblen, who was in London earlier this week, and who appeared on "In Town Tonight," and with the BBC Show Band.

And since Stuart Hamblen wrote it, he should know how it should be sung.

Texan

But: "If that song had been recorded the way I'd intended it, it would never have sold a copy." So says Mr. Hamblen, and he should know that, too.

I heard him sing it at a party this week. I also heard him tell, in his lazy, drawling Texan tones, the story of how the song came to be written. Even with the appropriate allowances for effect, it makes a good story.

"One day when a friend and I were out hunting mountain lions," he begins. (Pause for explanation: Stuart Hamblen does hunt mountain lions as a hobby—I've seen photographs to prove it, with Stuart and a very dead lion in close juxtaposition.)

But to continue. "We were riding round the rim of a canyon . . ."

Real Wild West stuff, this. But a glance at Stuart's knee-length boots, at his thong-laced shirt and 10-gallon white stetson, makes it seem not at all incongruous.

Our apologies, Mr. Hamblen. Please continue.

"Below us, in the valley, we spied a small hunter's hut, a dilapidated looking structure which lay in isolation about twenty miles from the nearest road.

"We knew it must be occupied, for on the porch there lay a large hound-dog whose beady eyes watched as we approached. But

something was wrong. Something's always wrong when a stranger walks up to a cabin and the hound doesn't bark.

"Inside the cabin—we had no difficulty in getting in; the door had been blown in by a recent storm—everything was in a shocking state. A cupboard had blown over; papers lay all about the floor, and the whole place had an atmosphere of tension.

The dead man

"We knew, both of us, that in the inner room someone lay dead. How did we know? Guess I couldn't tell you, but if you'd lived in Texas you'd know how we know these things. And, sure enough, an old hunter lay dead on the bed in the back room.

"The whole set-up was so weird, so eerie. And, somehow, it didn't seem at all incongruous when my pal said 'Why not write a song about this, Stuart?'

"What? Write a song about this ol' house?" I frowned.

"And then the phrase seemed to strike a note. This ol' house . . . this

ol' house. . . I walked over to a fallen tree blown down by the same gale which had smashed down the door, wrenched out some of the shingles and set the gate creaking on its hinges.

"On the back of an old sandwich bag I started writing. Into the song went the old hunter . . . 'He's getting ready to meet his fate. . . In went the busted shingles, the creaking gate . . . 'Ain't got time to fix the

shingles . . . ain't got time to oil the hinges. . . 'And that's how I wrote 'This Ole House.' . . . 'With such a theme,' says Stuart, "I felt the song should be treated as a kind of lament, and sung that way. But one day on one of my infrequent visits to Chicago, I found that all the hit songs were songs with a beat."

Back to Texas went Stuart. Out of the files came "This Ole House," and off went the songwriter to place his number with a publisher. But it wasn't going to be as easy as all that.

"One publisher turned it down flat. The next offered me a paltry sum, and I turned it down flat."

Then came the shock—and Stuart Hamblen's first brush with an unscrupulous publisher. "If you don't sell me that song at



THIS OLE HOUSE

Told by PIP WEDGE

my figure," came the ultimatum "I'll kill it—and I can."
The half-German, quarter-Irish, quarter-Cherokee Indian that is Stuart Hamblen, rose to meet this challenge in the way you'd expect. "O.K. I'd like to see you do it," said Stuart.

Publishers

If you get on the wrong side of a tall, rangy Texan (6 ft. 4 in. in his socks, no less), you can watch out for trouble. And if that same Texan happens to have been a prize fighter and a bronco buster in his time, then spell trouble with a capital T.

Stuart Hamblen was once a bronco rider. He was also once a prize fighter. He learned then a lesson which has stood him in good stead ever since; the sort of lesson that is only learned the hard way.

"The best method of defence," they told him, "is attack. Don't wait for trouble to come to you—fight back first."

But the time for physical fighting was past. Now was the time for hard business tactics, for beating the new-found enemy at his own game. If publishers wouldn't take his song at anything but their own niggardly terms, there was only one solution.

Stuart Hamblen promptly formed his own publishing company.

of horse thieves. Honest men compared to music publishers, I'd sure be grateful if you'd put Tin Pan Alley straight on that point.
"Some of the finest people I know are publishers. Some of the finest people I know are horse thieves. And there are bad 'uns in both professions, and I've met 'em. But I'd never make such a sweeping statement as that one about horse thieves being honest men as compared with music publishers. Not all publishers. Just one or two I could mention."

"This Ole House" isn't characteristic of Hamblen's work. He is a religious man; in the past five years he has travelled over 750,000 miles helping youth organisations all over the States. Currently rising fast in the best-sellers in the States are recordings by the Lancers and the Cowboy Church Sunday School Chorus of a song called "Open Up Your Heart." Several recordings are due for issue here soon, including one by Tony Brent.

Sincerity

"Wrote it to help boost Sunday school attendances," says Hamblen. "I could make my fortune writing risqué, smutty songs—but I'd prefer to try to do some good with such gifts as the Lord has given me."

Yet the philanthropic songwriter is also a business-man.

"Gave 1,500 dollars to a missionary in Formosa to build a home for some leper kids," he tells you. "Had to do it in a hurry last December; after the first of the year, Uncle Sam wouldn't have let me deduct it . . ."

There's no escaping, though, the sincerity of the man. Songs like "He Bought My Soul At Calvary," "It Is No Secret" and "The Lord Is Counting On You" have lyrics which you just have to listen to; they're credible, they preach a doctrine which is right without-being smug or pious.

It says a great deal for the writer of "This Ole House" that he can say: "I like to write so people who hear my songs will feel good. After all, we're all trying to get to the same Celestial Airport."

. . . And make you believe him.

● The NME photo illustrating this article shows Stuart Hamblen meeting singer Billie Anthony, whose Columbia recording of "This Ole House" is one of the top current sellers. The copy of the song is reproduced by kind permission of Cyril Simons, of Leeds Music Co., publishers of "This Ole House" in Britain.

HUNTING LIONS, HE FOUND A HIT

KENTON VIC LEWIS PLAYS DIXIE TROMBONE!—AND SLAYS 'EM!

NOT too long ago, Vic Lewis was facing half-empty concert halls with a determination that he would continue to further the cause of Stan Kenton and Stan's brand of music in the modern manner.

On Sunday last, Vic delighted two full houses at the Adelphi Cinema, Slough, by playing trombone in a

comedy-dixieland version of "Muskrat Ramble."

Vic has made the long journey from Progressive Jazz to commercialism and has arrived with a band show that compares favourably with any other.

IMPRESSIVE JOAN

Joan Regan, with Johnnie Roberts at the piano, shared top bil-

ling with Vic. She made a brief but impressive appearance and sang half a dozen numbers including recording hits such as "Wait For Me, Darling." She sounded very much like Vera Lynn and the audience liked what they heard and saw of her.

Star of the concert was, however, Vic Lewis. He sang, he gagged and he proved very successfully that pops

can be played and arranged to please the jazz fans and that jazz can be presented in a manner that will not offend the Mums and Dads.

MIKE COLLIER.

The Eric Delaney Band plays its first peak-hour dance music broadcast on February 15 (5.45-6.15 p.m. Light). This follows two warmly received midday BBC sessions.

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ARMSTRONG'S GENIUS

Jazz Records Reviewed

by HUMPHREY LYTTTELTON

TWO collections, each "classic" in their own way, escaped my notice towards the end of last year. The first one is a Columbia LP of recordings by the Louis Armstrong Hot Seven (1927) (Col. 335 1041).

The Hot Seven was, of course, the old Ory-Dodds Hot Five with Pete Briggs added on tuba and Baby Dodds whacking a crafty cymbal at odd moments. Titles by this line-up are "Wild Man Blues," "S.O.L. Blues," "Gully Low Blues," "Weary Blues," "Twelfth Street Rag," "Willie The Weeper," "Keyhole Blues" and "Alligator Blues."

SMALL BAND JAZZ

Added for good measure is the backing to the 78 r.p.m. "Twelfth Street," "Chicago Breakdown" with a group, recruited from Armstrong's current band at the Sunset Café, including Earl Hines. This batch, recorded in May 1927, represents a turning point in Armstrong's career.

Two years earlier, in 1925, he had left the Fletcher Henderson Band in New York and returned to Chicago with the avowed intention of forming a small band. The small group materialised—but only in the recording studios, where Louis collected together a little band of compatriots from New Orleans to make the first Hot Five records.

Outside the studios, Louis played with the big Erskine Tate Orchestra at the Vendome Theatre, where he was featured as trumpet soloist and personality singer, with a touch of comedy thrown in.

Inevitably, his work as a "single" in front of the Vendome Theatre audiences, and the local fame which he acquired, began to influence his performance in the recording studios. The urge to play small band jazz à la New Orleans with a group of the boys was superseded by a growing awareness of his own powers as a solo virtuoso. The character of the Hot Five and Seven studio sessions altered.

The old feeling of a group playing for their own satisfaction, that came through most strongly in early numbers such as "Skid Dat De Dat" and "Heebie Jeebies," is no longer there.

SUPERB CLIMAX

Instead, there is the strong impression that Armstrong's genius is somehow bursting through the seams of the old idiom. Under restraint, his inspiration seems at time to overflow. Occasionally, this produces uncomfortable sounds in the ensemble.

More often, it makes for superb climax of a majestic sort unusual in New Orleans jazz. "Willie The Weeper," with its magnificent last chorus heralded by a wildly exuberant flair, is one of the best examples. Both "S.O.L. Blues" and "Gully Low Blues" present this keyed-up Armstrong at his finest in almost identical choruses, based on a series of rending, rattling high notes from which the notes come cascading down like the stars from a succession of rockets.

These blues share the same rather curious introduction—an ensemble chorus in fast tempo on the familiar "Sister Kate" theme, followed by half a chorus of clarinet, on the same theme, dissolving at the break into a slow 12-bar Blues.

It seems certain that "Gully Low" was a remake of "S.O.L.," made the previous day, and that the rejected take, probably put aside because Johnny Dodds fluffed the coda badly, was issued as an afterthought. Louis sings different words to each title, but in all other respects the routines are identical.

All round, this is yet another Long Player which must be pro-

nounced essential for all serious collectors.

In the same category falls the HMV Long Player entitled "Shake It And Break It" (DLP 1042). Here is a selection (quite arbitrary, as is EMI's wont) of titles by the various groups which came under the heading of Sidney Bechet's New Orleans Feetwarmers in the middle and late thirties.

Numbers are "Shake It And Break It," "Nobody Knows The Way I Feel Dis Mornin'," "Baby Won't You Please Come Home," "Blues In Thirds," "Shag," "Maple Leaf Rag," "Wild Man Blues," "I Ain't Gonna Give Nobody," "Lay Your Racket, Baby" and "Indian Summer."

I shall say more about this LP next week, because it deserves plenty of discussion in the light of the enormous flood of recorded Bechet which threatens to swamp all discrimination at the present time. For the moment, suffice it to say that this LP contains four incontestable Bechet classics—"Blues In Thirds" with Hines and Baby Dodds, "Nobody Knows," "Wild Man," and "Shake It," all with Sandy Williams and Sidney de Paris.

ENERGETIC

If HMV had added "Old Man Blues" instead of the jumpy and unsteady "I Ain't Gonna Give," there would have been five. Superlative music in a rougher, tougher vein is found on the three early recordings with Ladnier and Co.—"Shag," "Maple Leaf" and "Lay Your Racket."

Yes I suppose these phenomenally energetic performances are classic in their way, too, which brings the roll up to seven. Add the affectionate treatment of Victor Herbert's "Indian Summer"—a really warm summer, this—and a pleasant, swiny "Baby, Won't You" with the Terrible Twins, Henry Allen and J. C. Higginbotham in characteristically perverse form, and you have an unusually high number of bulls'-eyes and inners for a Bechet collection. Buy it instantly.

In the 45 department, let me recommend a selection of four Paris-recorded numbers by Big Bill Broonzy. "Down By The Riverside" is attractively breezy and swings like mad. "Baby, Please Don't Go" and "Kind Hearted Blues" are run-of-the-mill blues without any great distinction outside of Bill's now-familiar (I hope) singing voice and guitar accompaniment.

"Hey! Bud Blues" is worth the price of the disc by itself—a spoken monologue, against that swiny guitar pounding, in the form of a series of fables strikingly Æsopian in character—"The Racoon And The Possum," "The Little Red Hen And The Rooster," "The Black Cat And The Yellow Cat."

The best fable is kept till the last and tells of a man taking off his clothes in a window and throwing each garment into the street—"Look, mister, if you knew how much I paid for this room and what's in it—when I get down, those clothes 'll all be out of style." This number is Vogue EPV 1024.

DUBLIN RECORD CO.?

THERE are strong possibilities that a major recording studio will soon be established in Dublin.

Full details are not yet available, but a well-known Dublin musical director has already been consulted with regard to the formation of a hand-picked studio orchestra.

The NME also understands that plans are already afoot for the international distribution of these projected Irish recordings.



Both the NME reviewers are seen in this photograph taken at the party to celebrate the seventh birthday of the Humphrey Lyttelton Band. Humph is cutting the cake while Mike ("Modern Mood") Butcher is directly behind him. Also in the group are Bruce Turner, Wally Fawkes, George Webb, Keith Christie, Mr. and Mrs. James Asman, etc.

Northern News

By Ron Drake

MANCHESTER bandleader Jack Stone hurried South last week to complete negotiations which will take Jack and his orchestra to Herne Bay for a 15 weeks' summer season, commencing on May 25.

For this first visit to Herne Bay he is to use a ten-piece outfit at the Kings Hall and the Pier Pavilion. His contract will run until September 10. He will return to Manchester to re-open at his present venue the Apollo Ballroom—for his second full winter season on September 19.

During the absence of the Stone Orchestra, Apollo patrons will be dancing to a group which is to be formed and presented by Jack. Personnel details are not at present available, but it is possible that the Herne Bay line-up will comprise an entirely new personnel—with the accent on "show" musicians and vocalists.

Rhyl leader, bassist Artie Leon, recently effected a change in personnel which also brings about a change in the instrumental policy of his Modern Sextet.

On alto-sax and clarinet, Ken Quiggan has joined the outfit at the Regent Ballroom and replaced trumpeter Harry Marsden.

Broadcasting vocalist Frank Jarrett—who left Danny Mitchell's Orchestra at the Pier Ballroom some time ago—is now back in Redcar with Danny, but this time with a difference!

Frank will not resume as drummer but will concentrate on vocals. His fourth airing with the Northern Variety Orchestra takes place on Thursday, February 10.

He made a test recording for HMV last month during his sojourn in the South prior to rejoining Danny Mitchell—and replacing singer Ray Merrell, who has left Redcar to tour.

After a lapse of twelve months, during which time Jack Tumely's Saxette at the Kiosk Ballroom, Castleford, have not used the services of a trumpeter, ex-Johnnie Adlestone trumpeter Arnold Kirch, has now commenced duties with the Saxette.

A change in the rhythm section, caused by pianist Eric Drake's return to Blackpool, has brought in Peter Rodwell, who recently completed a spell on the boats.

Modernistic tenorman Les Tucker renewed former associations with leader Phil Phillips at the New Plaza, Swinton, last Saturday. Well-known in Manchester's clubland, Les, who was at one time with Raymond Woodhead at Ashton Palais, has played with Phil at various venues and now replaces Keith Howell.

A succession of pianists, each with seagoing connections, have recently filled the piano chair with drummer-leader Larry Cassidy at the Locarno, Leeds.

Currently, and now in his second week with Larry, is Torquay pianist Peter Hart—recently on the Queen Mary—who replaces Jeff Bee, who has followed the example set by Larry's former pianist—Jack Cantor.

East Coast items of news are that Scarborough vocalist Patricia Pont, has presented husband Peter Smithson, with a daughter, Leigh Catherine. Patricia was vocalist with Charles Riches at the Olympia Ballroom, Scarborough, for four years. Scarborough Spa Ballroom is now being fitted with a new floor in readiness for the Saturday series of name band visits commencing with the Squadronaires on April 30.

Successive Saturdays will have the following bands in the order of writing. Carl Barritau; Harry Gold; Ken Mackintosh; Hedley Ward; The Saints and Eric Delaney. Hull drummer Clive Carnazza has

MODERN MOOD

by
MIKE BUTCHER

"JAZZ STUDIO TWO" (LP)
"Laura" / "Here Come The Lions" / "Paicheck" / "Graas Point" / "Darn That Dream" / "Please Do It Again."
(Brunswick LAT.8046)

FROM the *ad lib* guitar lead-in, through the sequence of solos and tempo changes which punctuate the routine, "Laura" repeats the formula of "Tenderly" in Brunswick's "Jazz Studio One" LP (LAT. 8036). That's the only point of similarity between the two sets, however.

This new package comes from California, and it offers an extended, definitive exposition of the West Coast style. The arrangements are thoughtful, the musicianship immaculate.

Everything, in fact reaches and exceeds the standards you would expect from a personnel comprising Don Fagerquist (trumpet), John Graas (French horn), Milt Berhart (trombone), Herb Geller and Jimmy Giuffrè (reeds), Marty Paich (piano), Howard Roberts (guitar), Curtis Counce (bass) and Larry Bunker (drums).

Yet I continue to wonder where the Western road is taking us. Away from the centre of jazz, I fear, and maybe towards the backwoods which Red Nichols tentatively explored thirty years ago.

★ ★ ★
COLEMAN HAWKINS GROUP (EP)
"It's Only A Paper Moon" / "I Surrender Dear" / "Buh-u-Bah" / "Sophisticated Lady."
(Vogue EPV.1021)

★ ★ ★
ROY ELDRIDGE GROUP (EP)
"The Man I Love" / "Easter Parade" / "I Remember Harlem" / "Wild Driver."
(Vogue EPV.1019)

BOTH these EP's were waxed in Paris, the Hawkins in 1949, the Eldridge a year later. Only Vogue knows why they have been held up so long—especially "Lady," which ranks among Hawk's finest efforts. His rhapsodic line and romantic sound—as rich and thick as Devonshire cream—may not attract the coolsters. But it's they who are wrong, not Coleman.

More superior tenor on the remaining tracks, a good rhythm section comprising Jean-Paul Mingeon (piano), Pierre Michelot (bass) and Kenny Clarke (drums), and short solos by Hubert Fol (alto) and

Nat Peck (trombone) help make EPV.1021 an auspicious release. Roy's sides appeal to me less, mainly because of an uneven supporting cast. They pass muster, however, as demonstrations of a fabulously important jazz trumpet voice.

★ ★ ★
RONNIE SCOTT ORCHESTRA (EP)
"Lester Leaps In" / "Seaman's Mission."
(Esquire EP.31)
VIC LEWIS AND HIS ORCHESTRA
"Begin The Beguine" / "The Opener."
(Esquire 10-421)
"Short Stop" / "Aural"
(Esquire 10-422)
TONY CROMBIE AND HIS ORCHESTRA
"Stop It" / "All Of Me."
(Decca F.10424)

QUITE a field day for the "Buy British" brigade! The Scotts are drum features, sensibly coupled together and authoritatively executed by Victor Feldman ("Lester Leaps" only) and Phil Seaman. Distant recording robs the few band sequences of some of their impact.

A serious lack of brass presence also spoils the Lewis sides. "Beguine" nevertheless carries quite a kick, thanks largely to the good, vigorously played arrangement. "Aural" (an almost undisguised "Laura") also does fair justice to one of our better outfits. But more authentic versions of "Short Stop" and "Opener" can be found in the catalogues.

The Crombie coupling suffers from the understandable tension of a recording debut, so I'll reserve detailed comment until next time. It's an honest try, however, and Bobby Breen's cute vocal ("All Of Me") should help sell the disc.

★ ★ ★
A two-day jazz appreciation course will be held at Pendley Manor, Tring, Herts, next weekend (February 12 and 13). The entire history of jazz will be covered (with recorded demonstrations) by such speakers as Ken Lindsay, James Asman, Steve Race and your present writer.

Accommodation on the premises is available, though not compulsory, and full details can be obtained from Ken Lindsay, 193, Oakleigh Road, London, N.20.

So far as I know, nothing similar has ever been attempted elsewhere in Britain, and I certainly hope the project will be rewarded with all due success!

DON'T DELAY—ORDER TODAY!

DESPITE sensational NME sales increases, many would-be readers still complain that their local newsagent or bookstall has sold out of "New Musical Express" by the time they go to buy a copy. Our advice is to avoid disappointment next week—and every week—by placing a regular order with your newsagent right away. You can have your favourite musical paper reserved for you or delivered to your home. It costs no more!

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ANOTHER HIT FOR VERA

VERA LYNN
"I Do"
"Addio Amore"
(Decca F.10463)

"ADDIO AMORE" is a good melody with a very corny lyric, and this is an indication that it will probably become a big hit. The Johnston Brothers give a helping hand on this side and Vera is in great form.

In the past, I have consistently pointed out the lack of support from the rhythm section on many British records, but I can safely say that in this respect I have no complaints this time for it has a good beat and the bass stands out. The melody is lilting and pleasing, but as stated the lyric is rather coray.

"I Do" is a peach of a side, although it may not have the popular appeal of "Addio Amore" but it gets my vote not only because of Vera's singing but also on account of the wonderful backing provided by Roland Shaw and his Orchestra.

Perfect diction, warmth and sincerity are once again a feature of Miss Lynn's singing and it's a real pleasure to hear such a beautiful side as this. Strange thing, but I fancy the other side will possibly be the hit!

WASHBOARD JOE AND HIS SCRUBBERS
"Paper Kisses"
"I Love Onions"
(Parlophone R.3984)

WASHBOARD Joe and his Scrubbers give us a couple of light-hearted sides containing plenty of atmosphere. Of course, we've heard music played like this before, and a wild-guess by yours truly is that Washboard Joe could possibly be our old friend Joe Daniels, although no indication is given on the record label.

However, as this is issued by the same company that changed the name of Benny Lee to Barry Leonard, my guess has a fair chance of being correct. [It is I—EDITOR]

"Paper Kisses" is a new popular number and it stands up well to this treatment. Banjo, washboard, trombone, out-of-tune piano as well as other instruments help to make a side that is interesting if not musically brilliant.

"I Love Onions" features a vocalist who I can assure you is Joe Daniels and as a singer Joe's a jolly good drummer, but you must not take his vocal efforts seriously, for most of the disc is instrumental.

It does not impress and even the motor horn at the end fails to excite.

POPULAR RECORDS

REVIEWED BY
GEOFFREY EVERITT

The Radio Luxembourg
Disc-jockey

PHIL HARRIS
"There's A Lot More Layin' Down"
"I Wouldn't Touch You With A Ten Foot Pole"
(HMV B.10827)

"LAYIN' DOWN" is the best Phil Harris side I've heard for years and it will become a great favourite, for not only is it amusing but also interesting musically. How I enjoyed listening to the deep bass voiced gentleman in "Layin' Down"!

Like all good Phil Harris sides, this one really moves and although it is comedy material the orchestra still play with a fine beat.

"Ten Foot Pole" is certainly not dedicated to Phil's favourite girl friends, for he quickly lets us know that the type of woman to whom this song applies hold absolutely no interest for our boy Phil.

It's not a good song, and perhaps it is a little bit out of place. Certainly in entertainment value it falls far short of "Layin' Down," and I'm prepared to stick my neck out and say that this is a one-sided record.

SAMMY DAVIS, JR.
"Love"
"The Birth Of The Blues"
(Brunswick 05383)

THE man of many voices is once again in fantastic form when he tackles "Love" and "The Birth Of The Blues." He is kidding us on the latter side for, when he opens, he sounds just like Sinatra.

However, it's not long before he makes it clear that he has a voice of his own and, with the aid of a brilliant musical backing, he sets out to give a performance that is really great.

This boy is a wonderful performer, and I trust we shall have the opportunity to hear and see him in this country.

"Love" is just a little less interesting, but the backing is out of this world, and seldom have I heard such wonderful rhythm.

I'm growing to like Sammy Davis, Jr., and hope we may have many more of his records in the near future.

JERI SOUTHERN
"Warm"
Sides 1 & 2
(Brunswick LA.8699)
(Long Playing)

I'D like to award an Oscar to the gentleman who thought up the title for this record, for in my opinion Jeri Southern is just about the warmest singer I have ever heard.

The Dave Barbour Trio provide the musical backing and they prove very satisfactorily that large musical combinations are not necessary to make first class records.

These are wonderfully relaxed backings which fit perfectly the intimate style of the 28-year-old pianist who turned singer.

Jeri is a fine musician and per-

haps that's why her phrasing is so excellent; if you doubt it, then just give a listen to her version of "The Very Thought Of You" and notice how she gets the utmost out of the lyric and how good her diction is.

The Southern style has attracted many followers and this disc with its excellent selection of numbers is long overdue. Titles not previously mentioned include "Miss Johnson Phoned Again Today," "All In Fun," "Cabin," "Mad About The Boy," "Everytime We Say Good-bye," "The Honourable Mr. So And So," "Who Can I Turn To."

BENNY GOODMAN HIS ORCHESTRA, TRIO & QUARTET
"Jazz Concert No. 2, 1937-1938"
(Philips BBL.7009)
(Philips BBL.7010)
(Long Playing)

ALTHOUGH hundreds of records are issued every year, only a small percentage of them can be classed as outstanding discs, and one that I place in that category is "Jazz Concert No. 2, 1937-1938" by Benny Goodman his Orchestra, Trio and Quartet.

The two 12 inch records offer no fewer than 37 titles including 15 numbers which Goodman has never before featured on wax.

So many famous musicians can be heard on these records that to name them all would take up far too much space, but I must mention Harry James, Lionel Hampton, Gene Krupa, Teddy Wilson, Ziggy Elman, Jess Stacy and Art Rollini.

These recordings are made from "Airchecks" taken from shows which were broadcast all over the United States. The audience are wonderfully appreciative and this creates such a magnificent atmosphere.

The recording quality is good and the result is that we are able to listen to the greatest swing music ever recorded. I have listened to these sides for nearly two hours and



every moment is filled with exciting music brilliantly played by some of the all-time great.

Please forgive me for having a few favourite titles, but I'm mad about "Caravan," "Somebody Sweetheart" (featuring some really beautiful trombone playing) and "My Gal Sal."

GEORGIA GIBBS
"Tweedle Dee"
"You're Wrong, All Wrong"
(Mercury MB.3196)

"TWEEDLE DEE" is a cute idea written around a melody that is lively and catchy, but when you have listened to it a couple of times, you are still wondering what it's all about, for it is the kind of disc that amounts to very little, although it is different from the usual run of things.

"You're Wrong, All Wrong" is a very good side and this is a song to remember for I feel certain the melody is strong enough to make more than a slight impression, and I like the way Georgia Gibbs sings it.

She has an easy style and her voice contains a great deal of warmth and charm, qualities that are so often missing with modern singers.

The orchestra is directed by Glenn Osser and while I would not rate their work as outstanding, I would most certainly say that it is quite adequate.

I can't help feeling that Georgia

Teddy Foster and his new 20-piece Orchestra—pictured above—made their debut this week and played to a packed house when they gave a concert at Dudley Hippodrome on Sunday. On Tuesday, they played with equal success for dancing at the Orchid Room, Parley.

Gibbs possesses a voice that deserves more success than has come her way in this country.

JACK PARNELL AND HIS ORCHESTRA
"Fanfare Boogie"
"Shake, Rattle and Roll"
(Parlophone R.3986)

"SHAKE, RATTLE AND ROLL" is not a bad record, but surely it should have been issued at least two months ago, when the number was breaking and not now that it has become a firm favourite.

It lacks the atmosphere of the Bill Haley record or the excitement of the Deep River Boys; but musically speaking it is possibly the best on the market, for the band sound great and they really rock.

The vocal is average and could have been better with just a little more presence. (Blame the recording engineers this time.)

"Fanfare Boogie" does not impress me, and unless I'm going crackers, certain parts of it sound rather like "Shake Rattle And Roll." The band do not sound as good as on the previous side and I fancy this is something that ought to have been forgotten.

I'm a great admirer of the Jack

to do better than this to get a rave notice.

RAY ANTHONY AND HIS ORCHESTRA
"Arthur Murray Swing Foxtrots"
Parts 1 & 2
(Capitol LC.6692)

IN America, Arthur Murray is known as the world's foremost exponent of social dancing. He has selected all the music for this record, and what wonderful titles he has chosen—"You're The Cream In My Coffee," "A Foggy Day," "This Year's Kisses," "Love Walked In," "Poor Butterfly," "I Can't Believe That You're In Love With Me," "You Stepped Out Of A Dream" and "Heart Of My Heart."

Watch out for the muted trumpets on "Poor Butterfly" and on the same number you'll hear some really fine trombone playing. The arrangements are all first-class and the score I like best of all is of "I Can't Believe That You're In Love With Me" in which I might mention that Ray plays some fine trumpet.

I like the bass quality of the record and from a recording point of view "You Stepped Out Of A Dream" is just a little ahead of the other titles. Once again the trumpets are muted and their distant sound blends perfectly with the rest of the orchestra.

This is music for dancing with a real difference, and I feel sure you will enjoy Mr. Anthony's "Swing Foxtrots." There are no vocals but some really excellent playing, and particularly outstanding is the work of the bass player on "A Foggy Day" and "This Year's Kisses."

CHARLES BOHM LEAVING SID PHILLIPS

CHARLES BOHM has resigned, after five years, from the position of Managing Director of the Sid Phillips Agency, Ltd. Böhm's associations with Sid actually date from 1946.

The following statement has been given the NME for publication this week:

"Sid Phillips Agency Ltd., desire to state that, owing to a change in the policy of the Company and the method of operating such change, Mr. Charles Böhm has resigned from the board and from his position as Managing Director, such resignation, subject to the completion of the necessary formalities, being effective from Saturday, February 5, 1955."

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

- | Last This Week | Title | Artist |
|----------------|--------------------------------------|-------------------------------|
| 2 | 1 MAMBO ITALIANO | Rosemary Clooney (Philips) |
| 1 | 2 FINGER OF SUSPICION | Dickie Valentine (Decca) |
| 9 | 3 SOFTLY, SOFTLY | Ruby Murray (Columbia) |
| 7 | 4 SHAKE, RATTLE AND ROLL | Bill Haley Comets (Brunswick) |
| 6 | 5 MR. SANDMAN | Dickie Valentine (Decca) |
| 10 | 6 GIVE ME YOUR WORD | Tennessee Ernie (Capitol) |
| 3 | 7 HEARTBEAT | Ruby Murray (Columbia) |
| 5 | 8 NO ONE BUT YOU | Billy Eckstine (MGM) |
| — | 9 NAUGHTY LADY OF SHADY LANE | Ames Brothers (HMV) |
| 20 | 10 NAUGHTY LADY OF SHADY LANE | Dean Martin (Capitol) |
| 4 | 11 I STILL BELIEVE | Ronnie Hilton (HMV) |
| 14 | 12 HAPPY DAYS AND LONELY NIGHTS | Frankie Vaughan (HMV) |
| — | 13 DRINKING SONG | Mario Lanza (HMV) |
| — | 14 MAMBO ITALIANO | Dean Martin (Capitol) |
| 8 | 15 I CAN'T TELL A WALTZ FROM A TANGO | Alma Cogan (HMV) |
| — | 16 HAPPY DAYS AND LONELY NIGHTS | Ruby Murray (Columbia) |
| 13 | 17 RAIN, RAIN, RAIN | Frankie Laine (Philips) |
| 16 | 18 THIS OLE HOUSE | Rosemary Clooney (Philips) |
| 16 | 19 MR. SANDMAN | Chordettes (Columbia) |
| 17 | 20 MR. SANDMAN | Four Aces (Brunswick) |

BEST SELLING SHEET MUSIC (BRITAIN)

- | Last This Week | Title | Artist |
|----------------|---|-------------------------|
| 1 | 1 MISTER SANDMAN | (Morris) |
| 2 | 2 THE FINGER OF SUSPICION | (Pickwick) 2s. |
| 3 | 3 MAMBO ITALIANO (C & C) | |
| 6 | 4 HAPPY DAYS AND LONELY NIGHTS | (L. Wright) |
| 10 | 5 THE NAUGHTY LADY OF SHADY LANE | (Stirling) 2s. |
| 4 | 6 I CAN'T TELL A WALTZ FROM A TANGO | (M. Reine) 2s. |
| 15 | 7 SOFTLY, SOFTLY | (Cavendish) 2s. |
| 11 | 8 NO ONE BUT YOU | (Robbins) 2s. |
| 8 | 9 COUNT YOUR BLESSINGS INSTEAD OF SHEEP | (Berlin) 2s. |
| 7 | 10 HOLD MY HAND | (Bradbury Wood) |
| 9 | 11 THIS OLE HOUSE | (Duchess) 2s. |
| 12 | 12 I STILL BELIEVE | (Macmelodies) 2s. |
| 5 | 13 VENI VIDI VICI | (Dish) |
| 14 | 14 IF I GIVE MY HEART TO YOU | (Robbins) 2s. |
| 13 | 15 HAPPY WANDERER | (Bosworth) |
| — | 16 MAJOECA | (Mills Music) 2s. |
| 18 | 17 SMILE (Theme from "Modern Times") | (Bourne Music) |
| 19 | 18 HEARTBEAT | (Kassner) 2s. |
| 20 | 19 SOMEBODY | (Bourne Music) 2s. |
| 24 | 20 A BLOSSOM FELL | (John Fields) 2s. |
| 16 | 21 SKY BLUE SHIRT AND A RAINBOW TIE | (L. Wright) |
| 17 | 22 THERE MUST BE A REASON | (Campbell Connelly) 2s. |
| — | 23 SHAKE, RATTLE AND ROLL | (C & C) |
| — | 24 GIVE ME YOUR WORD | (C & C) 2s. |

BEST SELLING POP RECORDS IN THE U.S.

- | Last This Week | Title | Artist |
|----------------|------------------------------|-----------------|
| 1 | 1 Let Me Go, Lover | Joan Weber |
| 2 | 2 Mr. Sandman | Chordettes |
| 3 | 3 Hearts Of Stone | Fontane Sisters |
| 3 | 4 Naughty Lady Of Shady Lane | Ames Brothers |
| 6 | 5 Sincerely | McGuire Sisters |
| 7 | 6 Melody Of Love | B. Vaughn |
| 10 | 7 That's All I Want From You | Jaye P. Morgan |

- | Last This Week | Title | Artist |
|----------------|-----------------------------|------------------|
| 13 | 8 No More | DeJohn Sisters |
| 8 | 9 Make Yourself Comfortable | Sarah Vaughan |
| 5 | 10 Teach Me Tonight | Decastro Sisters |
| 9 | 11 Let Me Go, Lover | Teresa Brewer |
| — | 12 Melody Of Love | David Carroll |
| — | 13 Earth Angel | Penguins |
| 12 | 14 Mr. Sandman | Four Aces |
| 11 | 15 Dim, Dim The Lights | Bill Haley |

BEST SELLING SHEET MUSIC (U.S.)

- | Last This Week | Title | Artist |
|----------------|------------------------------|--------|
| 1 | 1 Mister Sandman | |
| 4 | 2 Melody Of Love | |
| 2 | 3 Let Me Go, Lover | |
| 3 | 4 Naughty Lady Of Shady Lane | |
| 6 | 5 Hearts Of Stone | |
| 5 | 6 Count Your Blessings | |

- | Last This Week | Title | Artist |
|----------------|-------------------------------|--------|
| 8 | 7 Teach Me Tonight | |
| 9 | 8 Make Yourself Comfortable | |
| 6 | 9 This Ole House | |
| 13 | 10 Sincerely | |
| 12 | 11 That's All I Want From You | |
| 10 | 12 I Need You Now | |
| — | 13 Open Up Your Heart | |
| 11 | 14 If I Give My Heart To You | |
| — | 15 Earth Angel | |

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

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 PERCY C. DICKINS

5s. & 6s. sell-out at Pollwinners' Concert

EXCITEMENT is mounting, and an electric tension will reach a glorious climax on Sunday, February 13, when thousands of enthusiasts from all corners of Great Britain will converge on the Royal Albert Hall, for the great NME Poll-Winners' concert.

Presentation of the star-studded array of Britain's top orchestras, singing stars and instrumentalists has captured the imagination of discerning fans. Having completely sold-out all available seats for the afternoon performance, the NME makes history, with the staging of a morning concert on the same day at 10.30 a.m. But so great has been the demand for tickets, that we must make this announcement. In addition to a complete sell-out of 6/- tickets for the morning event, all 5/- seats for this concert have been disposed of!

HURRY FOR YOUR TICKETS!

Accordingly, we advise our readers that only application for seats at 7/6, 10/6 and 12/6 can be accepted. So if you want to witness this memorable poll-winners' concert of the year, take our advice and secure your tickets immediately. Seats are selling rapidly; avoid disappointment by purchasing available tickets 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.

Full details of the orchestras, artists and instrumentalists taking part, will be found in the display advertisement on page 9.

With regard to the afternoon performance at 2 p.m., as previously announced, only Gallery unreserved standing tickets (price 3/6) are available—from the NME offices, or the Albert Hall only.

Those of you who would like a seat for the morning concert can only be certain of gaining admission by not delaying purchasing your tickets.

BOOK-SELLING CHAIN WILL SELL U.S. CUT-PRICE DISCS

LAST week's exclusive NME scoop, which announced to a startled profession the news that low-price records will shortly be appearing on the British market, has shaken the entire music business to its foundations.

Although, as readers can read in our "Focus" feature on page ten, spokesmen approached by the NME for their comments have tried to maintain a somewhat non-committal attitude, there is no doubt whatever that the ambitious plans announced last week by Mr. Manuel Kopelman, of Boston, USA, have caused much consternation in many circles.

This week, Mr. Kopelman told the NME that he had now negotiated a deal for his cheap records to be on sale in all branches of one of Britain's largest groups of wholesale booksellers, in addition to the chain stores, mail order houses and department stores mentioned last week.

Another startling announcement which Mr. Kopelman made this week was to the effect that he is confident that once the scheme is in full operation he will be in a position to market four hits on one 78 rpm record at a price even lower than the five shilling figure previously mentioned!

"I want to provide more music to more people for less money," he told us.

Plans for the setting up of pressing and distribution facilities in Britain have gone rapidly ahead, to such effect that Mr. Kopelman's vast scheme will now be in full operation two weeks earlier than originally anticipated. This means that the first records will be on the market before the end of next month.

He has arranged for recording to commence in Britain in mid-March; and he informs us that Reg Owen will be responsible for some of the arrangements of the music to be recorded by British groups for export to the USA and Canada.

A well-known personality from one of the major recording companies is being recruited as sales manager to handle the distribution of the discs. Mr. Kopelman returns to the States at the end of next week, but will be back in Britain in mid-March.

His return will be the signal for the commencement of this vast project with its avowed objective of marketing low-price records within the reach of every pocket, and simultaneously the recording of British talent of all types for distribution and exploitation abroad.

Jim Godbolt has resigned as booking representative of Eric Winstone's New Century Artists, and will be opening his own agency.

STOP PRESS

A cable received at midnight on Wednesday from our New York Correspondent, Nat Hentoff, discloses that famous U.S. comedian-singer star Danny Kaye is scheduled to open at the London Palladium on Monday, May 9—probably for a period of four weeks.

Ronnie Scott forming large orchestra

RONNIE SCOTT, undisputed leader in Britain's small-band field, has decided to launch a large orchestra, including an eight-piece brass section! It has yet to be decided when the new orchestra will appear before the public, although we understand that the first date will be during the late summer or early autumn.

ANOTHER LOTIS FOR HEATH?

THERE has already been considerable speculation, as to who will be the successor to Dennis Lotis with the Ted Heath Orchestra.

As previously announced in the NME, Dennis is scheduled to leave the Heath band to start a new variety career of his own soon after the outfit returns from its Australasian visit next month.

There have been rumours regarding the possibility of Ted engaging Peter Lotis, younger brother of Dennis. Peter is currently appearing at Ciro's Club in Johannesburg.

Ted Heath told the NME this week: "These rumours are extremely premature. I have certainly heard one of Peter's records and I have sent to South Africa and asked for two more—but for the moment, that is all."

Bill Cotton to miss Sunday's show

BANDLEADER Billy Cotton's health continues to improve though it is unlikely that he will be able to resume his normal activities in the immediate future.

Unfortunately, this means that he will have to miss the last in the current series of "Billy Cotton Band Show" airings this Sunday (6th). Bill Cotton, jr., will once again deputise.

As previously announced in the NME, "Mr. Ros and Mr. Ray" returns to the air on Sunday week (13th), in the spot now occupied by the Billy Cotton Show.

Comedian Sam Costa will be the disc-jockey in "Housewives' Choice" for the week commencing Feb. 21.

The Tanner Sisters helped charities at Wimbledon Palais on Tuesday with their Gala Charity Ball. Here is Petula Clark, one of the many stars who attended and gave their services. In the audience can be recognised Eddie Calvert, Carl Barrieteau, Geoff Love and Frances Tanner. The event was a complete sell-out, and a big success.



LESS DEMAND FOR U.S. BANDS ON CONTINENT

THE attempt to secure Count Basie and his Band, instead of Duke Ellington and his Orchestra, for a Continental tour this spring has not materialised, and accordingly British impresario Harold Davison has decided not to present any further American orchestras for European tours until September.

Harold now feels that the Continental market has been flooded by too many visits from the U.S. bands, and that the public over there is now ready for a complete change from this particular form of entertainment. He thinks that something entirely new should be provided now, so that the public's interest is likely to be stimulated when the importation of U.S. bands is revived in the autumn.

Davison's plans for later this year include the promotion of a Continental visit by Louis Armstrong and his All-Stars, in September, with the postponed visit by the Duke Ellington Orchestra to take place at the end of the year.

A cable from NME New York Correspondent Nat Hentoff on

STANLEY DALE PRESENTATIONS

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

The date of the debut of the new orchestra will be governed to a great extent by the time it takes the present group to complete its contracted bookings. It is heavily committed until May, and has numerous dates in the following months.

Provided that late-summer bookings can be cancelled, it is expected that the present combination will be disbanded during June. Ronnie can then commence the formation of his new orchestra, and will no doubt retain many of the star instrumentalists he is now leading.

'ABDICATION'

Ronnie Scott's important decision to abdicate his throne as King of Small Bands and enter the fierce competitive field of large orchestras, was obviously influenced by the success he enjoyed with an augmented combination for a season at Green's Playhouse Ballroom, Glasgow, last month.

It was during this engagement, that the NME exclusively revealed on January 14 that Ronnie was considering the presentation of a large-size orchestra, and that his final decision would be guided by the public's reaction at Green's.

For the past three years, the Ronnie Scott Orchestra has been voted top small band in the annual NME Poll, and in 1953 and 1954, Ronnie was acclaimed by our readers the "Musician of the Year" and No. 1 tenor sax player.

BIG FILM PROJECT FOR WINSTONE

BRITISH film studios—and British cinemas, too—have become dance-band conscious as never before!

Eric Winstone and his Orchestra, for example, have been chosen to appear before a star-packed audience—including over 50 film artists of international fame—at the gala première of the new Judy Garland epic, "A Star Is Born," at London's Warner Theatre on March 3.

GUEST ARTISTS

Eric also has heavy commitments in the film studios before he starts his summer season at Butlin's. Following in the footsteps of Cyril Stapleton and his Orchestra, Eric and his full personnel will be the stars of a CinemaScope film, upon which shooting is scheduled to start on April 25.

Guest artists with the Winstone orchestra in the film include trumpet star Eddie Calvert, favourite radio singer Alma Cogan, and the George Mitchell Chorists.

The company making this picture, Exclusive Films, is also negotiating to present Edmundo Ros and his famous LA Orchestra and artists in a further ambitious production.

Michael Carreras, famous producer of Exclusive Films, told the NME this week: "The contracting of these dance bands and dance band stars proves how well we realise that the public is clamouring for them. Shortly, however, I hope to be able to announce an even more sensational dance band signing."

Dennis Hale, popular vocalist with the Jack Parnell Orchestra, collapsed last Wednesday following an attack of malaria. The illness was sufficiently severe to necessitate his spending several days in bed.

100,000 100,000 100,000

THE NME GREAT C

MORE FREE BROADCAST TICKETS

THE BBC are again issuing tickets for fans to attend a number of Overseas Jazz Club Programmes.

The dates are February 15 ("Jazz At The Keyboard" with the Kenny Powell Quartet, the Ralph Dollimore Quintet, and Alan Clare); and March 1 (Alex Welsh Dixielanders, plus guest artists).

The programmes are recorded between 9.15-10.15 p.m., and tickets may be obtained from the Ticket Unit, BBC, Portland Place, London. Envelopes should be marked "Jazz Club," and a stamped addressed envelope enclosed.

THIS is a very proud week in the announcement on our front page publishing a guaranteed figure of record has been achieved by any weekly has the reading public taken a part

STARS HIT BY THROAT TROUBLE

SINGING star Joan Regan had to cancel her engagement at the Pavilion Theatre, Liverpool, this week owing to an attack of laryngitis and bronchitis.

Her doctor ordered her to rest, and the Jamaican songs at the piano duo, Harriott and Evans, stepped in to top the bill.

Joan's manager, Keith Devon, of the Bernard Delfont Agency, told the NME on Wednesday that she is likely to be fit by next week and able to resume her commitments. These include work on the film she is making with Cyril Stapleton and radio and recording sessions.

Another musical personality—bandleader Joe Loss—is also ill with throat trouble. Joe has had laryngitis for a fortnight, and this week it became so severe that his doctor advised him not to use his voice at all.

He gallantly appeared with his orchestra for dates at Southampton on Tuesday and Luton on Wednesday, but then planned to stay in bed for two days to be completely fit for his broadcast tomorrow (Saturday) on "Club Piccadilly."

Singer Steve Martin joins Lou Preager

A PERMANENT replacement for singer Paul Rich in the Lou Preager Band has now been set.

He is Steve Martin, who joins the Preager ranks next Tuesday after a year with Nat Temple. Prior to that he was with the Jack Parnell Orchestra.

To replace Steve, Australian vocalist Wally Carr will be returning to Nat's line-up. Wally sang with Nat in 1953, and has lately been working with Carl Barrieteau.

VIC LEWIS WILL ACCOMPANY JOHNNIE RAY

VIC LEWIS and his Orchestra are to accompany U.S. vocal personality Johnnie Ray, throughout his forthcoming British tour! This great break for Vic follows the exclusive disclosure in the NME last November that the Lewis band is also in line to play the same rôle with the fabulous Frankie Laine this summer.

At all the engagements with Johnnie Ray, Vic will also present his own very popular stage offering as well as accompanying the star. Although details of provincial bookings are awaited, the tour will commence during March.

It is understood that two or three weeks of one-night stand engagements will be undertaken in addition to the variety dates.

RECORDINGS

Johnnie Ray's visit will culminate with two weeks at the London Palladium, which will commence on April 25. At this venue he will be accompanied by the resident Sky-rockets.

Vic Lewis toured last year with both Frankie Laine and the incomparable Nat "King" Cole.

This week, the Lewis aggregation recorded its first sides for Philips (with ten brass), waxing a special, and very novel, swing-version of "Barwick Green" ("The Archers' signature" tune), and "Don't Say Good-Bye" (theme from the new film "The Colditz Story").

MORE NAMES FOR MALCOLM MITCHELL BAND

SEVERAL more of the exciting names already rounded up for Malcolm Mitchell's new big band, have come to light this week.

Trumpeter Ronnie Heasman (currently with Geraldo) has been fixed, as have former Kenny Baker Quartet pianist, Stan Tracey and baritone saxist George Quinn. The latter is now with Eric Lawe at Wimbledon Palais.

A further reedman—said to be a sensational tenor sax signing—is due to be announced next week.

Meanwhile it has been revealed that Malcolm and his outfit have been booked for a further Decca session at the end of next week.

Although the band has not yet made its public debut, an initial Decca coupling of "Debut" and "I Can't Believe That You're In Love With Me"—the fruits of Malcolm's first Decca band date—is due for almost immediate issue.

Capitol recording singer Betty Reilly airs with the BBC Show Band on Monday (7th). She also commences a week's Variety at Hackney Empire on the same day. Her variety show is reviewed on page 10 of this issue.

WINIFRED ATWELL back again on D

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This week's hits on Decca-group re

DICKIE VALENTINE
 The finger of suspicion;
 Who's afraid F 10394
 A blossom fell; I want you all to
 myself F 10430
 MANTOVANI
 Lonely ballerina; Lazy gondolier
 F 10395

BILL HALEY & HIS COMETS
 Shake, rattle and roll;
 A.B.C. boogie 05338
 BING CROSBY
 Count your blessings instead of
 sheep; What can you do with a
 general 05339

"TENNESSE
 Give m
 River of no

DEAN
 Let me go, lo
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SCORES A CENTURY!

by THE EDITOR

the history of the "New Musical Express." As readers will see from this page, we have created a world record in musical journalism by more than 100,000 copies weekly. Never before has this mammoth weekly newspaper catering for the interests of popular music; never before so quickly and so completely to its heart.

For this amazing achievement has been attained in less than three years!

Our closest rivals in the sphere of musical journalism have been established for nearly thirty years, yet the NME—which was launched only as recently as March, 1952—has come along to beat the field!

No wonder we are proud—and humble, too, for our loyal and ever-growing family of readers has made this great achievement possible. We thank them, and hope we shall continue to merit the wonderful support they have given us.

The publication of the authenticated chartered accountant's certificate on our front page will undoubtedly silence those who, for various reasons of their own, have tried to belittle the rise of the NME since its inception. Popularity creates jealousy, and we are realistic enough to be well aware that the great position that we have attained lays us open to the attentions of the detractors.

We don't mind. Our figures are genuine. They have been proved. We hold our heads high, and know that no one dare justifiably belittle our achievement.

ACHIEVEMENT

Let us trace the history of that achievement. The New Musical Express came into being in March, 1952 under my Editorship. It adopted a policy from the outset, which catered for the popular musical world in a way that no paper had ever done before, and was an instant success.

Not only did readers flock to our banner, but the greatest compliment came when other papers—national newspapers and periodicals, as well as rivals in our own field—followed our policy and went all-out for the lovers of popular music. Never before have the top singers and bands been so appreciated by the press in general as potential circulation-builders, and we can modestly but truthfully say that we gave the press of the nation the lead that they are now following.

It was at the end of April, 1953, that the New Musical Express was acquired by the brilliant young personality of the music world, Maurice Kinn. As its Managing Director, he has added his keen business initiative and never-flagging energy to the wholehearted efforts of our production team and, with him at the helm, progress has been sensationally rapid.

MILESTONE

During the first week of October, 1954, when Maurice Kinn was on NME business in the States, I had the great pleasure of sending him a cable bearing the glad tidings that our circulation had reached 100,000.

From then onwards, we have shown a very steady and healthy increase every week, so that we are now in a position to announce a wonderful milestone in our short history.

Our published figures on the front page are actual sales to the public; the audited figure does not include unsold copies, copies distributed to advertisers or for exploitation purposes.

In a nutshell, what the auditor's certificate means is that over 100,000 people every week buy the New Musical Express.



Song-star Anne Shelton (centre) watches with amused interest as the members of the Coronets vocal team demonstrate their stage "gimmick"—a set of tiny trombones which give out with a kazoo-like effect. Anne and the Coronets are sharing honours at Hackney Empire this week. The Coronets bring some polished close-harmony work to the variety stage, and show themselves to be a group of musical perfectionists.

BEVERLEY SISTERS FOR LONDON PALLADIUM

THE Beverley Sisters will be featured on the first of this season's London Palladium variety bills commencing March 28. As announced in the NME last November, this bill will be headed by Eddie Fisher.

The Bevs have been featured in every variety season at the Palladium in recent years and have also been in several of the resident shows there.

The act will be presented in a series of out-of-town dates prior to the Palladium, starting at Nottingham (February 28) with Newcastle (March 7) and Leeds (March 21) to follow. In the meantime, they air in Henry Hall's "Guest Night" (11th), and appear with Terry-Thomas in "Top of the Town" (13th).

The Sisters have been offered a return date at the Osleid Casino during the summer which they are likely to accept.

They are also likely to re-visit America for radio and TV dates.

Ruby Murray disc for States

AN important record break has come the way of rising song-star Ruby Murray. Ruby's British Columbia waxings of "Softly, Softly" and "He's A Pal Of Mine" have been snapped up for release in the States next month by the famous MGM concern.

This marks the first occasion on which a British Columbia waxing has been handled in America by MGM.

MALCOLM LOCKYER has written the special music for Ted Allan's play "Go Fall In Love," which is to be televised on Sunday week (13th).

Having reached this record figure, we have already applied for membership of the Audit Bureau of Circulations and it is our intention to publish ABC figures at regular intervals. The manner in which the accountant's certificate has been drawn up is based on the formula which is accepted throughout the newspaper world.

What is also accepted throughout the newspaper world now is that, for the first time ever, a musical weekly newspaper has published figures exceeding 100,000 weekly sales—and that paper is ours . . . and yours.

Radio Luxembourg may bar BBC 'exclusive' artists

RADIO Luxembourg may refuse to broadcast recordings by artists who sign exclusive contracts with the BBC. This threat was contained in a statement issued this week by Radio Luxembourg (London) Ltd., commenting on the current BBC policy of signing up broadcasting stars on exclusive contracts which prevent them appearing on Radio Luxembourg programmes.

While acknowledging it to be quite legitimate for the BBC to claim the exclusive use of artists who are regularly featured in series programmes, Luxembourg object to any discrimination against them where other artists are concerned.

"So far," they say, "BBC policy has not caused us any embarrassment, but if the Corporation intends to widen its 'exclusive contract' policy . . . we would be forced to vary our attitude."

"A good many artists in the field of popular music, for example, have relied heavily on Radio Luxembourg's English transmissions to popularise their records."

"If such artists were to sign exclusive contracts with the BBC which prevented them from appearing in our 'live' shows it would not be unreasonable if we retaliated by refusing to broadcast records made by such artists."

BIG COMMERCIAL TV OFFERS TO BANDS

FOLLOWING our exclusive story last week that Stanley Black has signed an important contract for Commercial TV, we are now able to reveal that other famous bandleaders have also been approached.

No definite news of actual contract signings has yet been announced, but it is known that Ivy Benson received a sensational offer recently for a series of programmes with her All-Girls Orchestra.

Ted Heath has received several offers, but no decision has been taken on which to accept.

Lou Berlin of the Ted Heath office told the NME: "We are waiting to see what the exact set-up is to be when the new system comes into operation."

Geraldo is another famous leader who expects great possibilities from the new media.

MANTOVANI'S WORLD-WIDE PLANS

THESE are days of destiny for famous British light orchestra leader Mantovani. Just back from some successful negotiations in Germany, "Monty" returns on February 20 to take part in his second major Continental film in a few months.

He is then fully booked with concerts, recordings and further film work until October—when he will crown a highly successful career by being presented at New York's famous Carnegie Hall.

Mantovani has booked three weeks in America and one week in Canada, for his trans-Atlantic autumn tour. He is seeking permission to take three cornermen from his own British orchestra to augment the large, all-American outfit which he will conduct in his own special type of light music during his U.S. concerts this fall.

Meanwhile, Mantovani's first Continental film, "Guitaren Der Lieben" ("Guitars Of Love"), in which he plays an acting part while his own orchestra has recorded parts of the score, is such a terrific success in Germany, the country of its origin, that it is now released all over Europe.

Reaching forward into 1956, Mantovani is negotiating for further Continental tours and also for trips to Australia, and New Zealand, in addition to further trans-Continental journeyings—plus a big concert programme at home.

SYD DEAN'S SCOTTISH TOUR

THE tour shortly being undertaken by Syd Dean and his Orchestra, from the Regent, Brighton, will take them to Scotland for three weeks as from February 28.

The tour consists of two weeks at Gresh's Playhouse, followed by a week of Scottish one-night stands.

The venture is being undertaken with the full collaboration of the Regent management, but the name of the band that will deputise for Syd at Brighton during his absence has not yet been announced.

BRAGG FOR U.S.

PIANIST-ACCOMPANIST Ernie Bragg visits the States shortly. He sails on February 10 aboard the S.S. "United States," and will be over there for an indefinite spell.

Ernie has been booked to accompany U.S. star Jane Morgan, whom he accompanied at the London Palladium and also in Paris and Monte Carlo.

U.S. songwriter Stuart Hamblen has given Britain's Billie Anthony the exclusive, world-wide recording rights to two of his new songs, and has even re-written one lyric specially to suit her. This follows Billie's great success with Stuart's "This Ole House."

GLAMOROUS singer Jill Day returns to the cast of "Talk of The Town" at London's Adelphi Theatre for two weeks commencing February 8.

JACK HYLTON'S BAND TO BROADCAST AGAIN

MORE than thirty years after the band's initial appearance, Britain's Daddy of dance music, Jack Hylton, is to be heard on the air with a specially prepared replica of his famous barnstorming stage orchestra of 1924.

This fabulous project will be heard in the BBC "Scrapbook" programme on February 23.

Man behind the nostalgic scheme to resuscitate this wonderful old band is ex-Hyltonian, famous present-day leader, and multi-instrumentalist Billy Tennent. Billy explained his plans for the presentation to the NME on Wednesday. "Only one man," he said, "is still a working musician out of the great 1924 Orchestra. I refer to saxist E. O. Pogson, one of the earliest Hyltonians. However, we shall build a band exactly like the old one, and it will play arrangements in the 1924 style."

EARLY DAYS

Jack Hylton himself will talk about the early days of dance music on the programme, and his voice will also be heard singing in a vocal trio with Billy Tennent and Sam Browne. Although both joined the famous band later than 1924, Billy and Sam spent many years with Jack.

The personnel selected to represent the Hylton band circa 1924 is far from complete, but Lou Stevenson (ex-Mrs. Hylton drummer and current member of Santiago's LA group) will be playing, as will George Swift (trumpet), Cecil Norman (piano), Fred Balloccini (saxes and violin) and Woolf Phillips (trombone).

In the early 'twenties, variety-goers who flocked to see Hylton also enjoyed the famous musical act of Norah Blaney and Gwen Farrar. Norah will talk and sing on the February 23 programme.

Sunday concerts for Don Cornell

THE forthcoming British variety tour by "Hold My Hand" singing star, Don Cornell will include five Sunday concert dates under the auspices of impresario, Harold Fielding.

Another American singing star visiting Britain for a tour in April, Billy Eckstine, has been signed for three Sunday concert bookings by Ed. W. Jones. It is possible that Billy Eckstine will commence his British dates a week earlier than anticipated.

Hampton's return

LIONEL HAMPTON—who is currently completing his present International tour with a three weeks' engagement in Israel—is to return for a similar tour next year.

He will again appear at the Olympia Theatre, Paris, where he was a sensational success at the end of last year.

BANDLEADER Joe Daniels is no longer connected in any way with the management of Slough Palais, and is concentrating entirely on one-night stands until he resumes at Butlin's on May 28.

"WONDERFUL TOWN," the new Jack Hylton musical starring Pat Kirkwood and Shani Wallis, comes to the Princes Theatre, London, on February 23, after a successful out-of-town run in Oxford and Manchester.

XYLOPHONIST and former sextet-leader Jack Simpson, who emigrated to the States from London late last year, has settled in Hollywood.

American singer, Freddy Stewart, makes his British variety debut at Hackney Empire next Monday (February 7). He co-stars on a strong bill with the American-Irish Capitol recording artist, Betty Reilly; Australian pianist, Dolores Ventura and comedian, Jon Pertwee.

Drummer Jack Peach, who is currently with Lew Stone, is joining Harry Roy's Café de Paris group on February 21. He takes the place of Bill Eyden.

PALAIS de DANSE, SLOUGH

Having disposed of my interests at the Palais de Danse, Slough, I cease therewith to have any further connections with it.

(Signed) JOE DANIELS

STANLEY BLACK COLLAPSES WHILE RECORDING

A SEVERE bout of influenza has kept maestro Stanley Black off the stand and in his bedroom this week. Stanley's troubles started last Friday, when he was taken ill during a Decca recording session, and was forced to hand the baton to arranger Roland Shaw, who finished the last three numbers of an LP.

That same night, Stanley travelled to Shrewsbury, and insisted on appearing at the band's first session. He was too ill to go on a second time, and singer Martin Moreno-fronted the band.

Still not beaten, Stanley travelled to Bristol with the band the following day, but was too sick to make an appearance. He was forced to spend the evening stretched out in the bedroom, while Martin Moreno again took his place. Stanley then struggled home, sent for the doctor, and was ordered several days in bed.

FILM COMMITMENTS

The enforced rest this week has given Stanley the opportunity to work out some of the musical ideas for the two major film commitments on which he is starting immediately. One opus is for producer Mario Zampi (who was responsible for "Laughter In Paradise," "Top Secret" and "Happy Ever After"). It is provisionally entitled "First Love," and its stars include Janette Scott.

Stanley's second motion picture assignment will be on the production of "A Yank In Ermine," from a story by John Paddy Carstairs. On both films Stanley will compose, arrange and conduct the music, and generally act as MD throughout.

Stanley will also contribute specially composed music for the new Eric Barker TV series "Look At It This Way," which starts on February 16, and in which the resident orchestra will be conducted by Eric Robinson.

Owing to the imminent departure of tenorist Johnny Evans, Stanley is on the look-out for a good tenor who plays convincing jazz and is also capable on clarinet.

No Lita, Dickie or David for BBC concerts

COUNTLESS fans will be disappointed that, owing to prior variety commitments, Dickie Valentine and David Whitfield will not be able to take part in the forthcoming BBC "Festival of Dance Music" concerts.

This also applies to Lita Roza. However the BBC has announced a great capture in the person of singer-comedian Max Bygraves, who will appear on the March 28 show. Further confirmed bookings include the Ray Ellington Quartet (March 14) and trumpeter Freddy Randall (February 28).

JIMMY YOUNG BACK IN VARIETY

SINGER Jimmy Young—who has been resting for several weeks on instructions from his doctor—returns to Variety next Monday (7th), when he opens at the Empire, Middlesbrough, with a lengthy tour to follow.

Jimmy's latest Decca waxing is "Don't Go To Strangers."

TROMBONIST-SINGER Rusty Hurrin, currently with Vic Lewis, is leaving shortly to join the new Frank Weir Orchestra. Trumpet Gardi Sardelli will shortly be joining Lewis to take the place of Trevor Lannigan.

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SPOTLIGHT ON OUR POLL-WINNERS

ERIC DELANEY
MUSICIAN OF THE YEAR
Concluding the potted biographies of the stars who will be appearing at our Poll-Winners' Concerts on February 13

ERIC DELANEY, our newly elected Musician of the Year, can hardly have realised a few months ago that such an honour would be coming his way so soon. Then, he was just a drummer—though a highly respected one—with the Geraldo Orchestra.

Now he leads a great band of his own—one which has established itself as a nationally top-ranking attraction in the space of four months.

Eric is 30 years old, a native of Acton, West London, and a Louie Bellson disciple. Like Louie, he makes use of a "Siamese-twin" drum kit, with two of almost everything—including bass drums.

Unlike Bellson, however, he makes considerable use of tympani at all his presentations, both in ballrooms and concert halls.

His band records for Mercury, and so far four titles are on sale: "Oranges And Lemons," "Delaney's Delight," "Truckin'" and "Sweet Georgia Brown."

JOHNNY DANKWORTH
TOP ALTO-SAX
A FEW personalities in the world of popular music have a more solid background, a wider vista of experience than Johnny Dankworth.

Altoist, clarinetist, arranger, composer, bandleader, he is all these things—and if you're looking for someone who can play a club session on piano or bass, sing in a vocal group, or write special lyrics for

CHARLIE PARKER—LOST AND FOUND!
THE seeming disappearance of alto star Charlie Parker, who had not been seen around New York for some weeks, caused a certain amount of anxious speculation (cables Nat Hentoff).

Parker's health is still far from good, following his mental breakdown last autumn, and rumours to the effect that he had been taken seriously ill began to spread.

into the RAF, where he played with Buddy Featherstonhaugh's Service band. On demob he joined Tommy Sampson's band—a fine group which never quite made the commercial grade—and later bookings found him with the Ronnie Pleydell and Tito Burns personels.

Like so many other musicians, however, Johnny had to join Ted Heath before poll-winning status came his way. Then his spotlight numbers (such as "Pick Yourself Up") and zany sense of comedy made him a favourite with the fans.

Apart from his recordings with Ted, Johnny has taken part in several all-star jazz sessions, including Vogue's "Music In The Making" LP, and the "Aces Anonymous" set recently released by Lou Preager's "Record of the Month Club."

DON LUSHER
TOP TROMBONIST
DON LUSHER, who was born in Peterborough 31 years ago, spent some years in the army, before making his presence felt in the sphere of dance music.

He got his first big chance to shine with Lou Preager at Hammersmith Palais. Then came some time profitably spent with the Squadronaires and Geraldo before Don joined Ted Heath in 1953.

His solo features with the Heath band ("Lush Slide," "Bone Idle") have brought his formidable technique and uninhibited style into focus to such an extent that Don emerged an easy poll-winner on his instrument in 1953, and again in 1954.

Record collectors will already be familiar with Don's Decca discs with Heath, of which "The Champ" is an especially popular example. He has not yet waxed any sessions as combo-leader in his own right, however.

JOHNNY HAWKSWORTH
TOP BASSIST
JOHNNY HAWKSWORTH calls Sheffield his home town, though he was born in London 30 years ago. He insists upon making it clear, however, that he is not related to Derek Hawkworth of Sheffield United!

After leaving school Johnny went

quartet-leader at the still-remembered Club 11. The same year he became lead altoist with Ambrose at the Nightingale (in Berkeley Square).

He became a poll-winner twelve months later, and has been one ever since. The rest of his story need not be told here, for every NME reader must already know about the peerless Johnny Dankworth Seven (1950-53) and the fine big band that Johnny now leads.

He studied clarinet and harmony at the Royal Academy, moving right to the other end of the musical scale when he made his semi-pro debut as a member of Freddy Mirfield's Garbage Men.

Dankworth recorded with Mirfield, too, making a Decca coupling of "Good Ole Wagon Blues" and "Miss Anabelle Lee" which everyone concerned will probably hate us for mentioning to-day! But the year 1946 marked a turning point in Johnny's career.

That was when he heard his first Charlie Parker record. Almost overnight his approach to music changed. From being a semi-Dixieland clarinetist, he became a strictly *avant garde* altoist.

A short spell in the army was followed by a season with the original Tito Burns Sextet, a spell "on the boats" when he was able to see and hear Parker several times in New York, broadcasts and an MGM record date with Paul Fenoulhet (Johnny is prominently featured in the first chorus of "Reflections On The Water").

In 1948 Dankworth cemented his jazz reputation by becoming a

Then the "mystery" was solved. Charlie turned up in Baltimore, and told a reporter: "I'm on my way to the West Coast."

Instead of making the trip direct, however, he had decided to "work his way" across the Continent, playing with local supporting groups in the towns he visited.

Non-metropolitan fans are, therefore, having an unusual chance of hearing this great jazzman.

After leaving school Johnny went



Last Monday in the BBC's "British Jazz" programme, the Johnny Dankworth Seven was recreated for one broadcast. Of the original Seven, five were available: Don Rendell (tenor), Bill Le Sage (piano), Joe Muddel (bass), Tony Kinsey (drums) and Johnny himself on alto. Eddie Blair (trumpet) joined the Seven later; of those seen in our picture, taken at the broadcast, only Maurice Pratt (trombone) was never a member of the group.

ROUND AND ABOUT

Hull
HULL saxist Albert Linsley, had his alto stolen recently.

He was travelling home after playing at a local hotel with the Joseph Blake outfit. While unloading drummer Albert Sherwood's kit someone drove off in the waiting car.

The car was later found abandoned with the group's arrangements and stands intact, but the alto was missing. It was a Selmer, silver with gold key work, serial number 14618. Anyone offered this instrument should immediately report the fact to the police.

Isle of Man
THE emphasis will be on dancing this summer at the Villa Marina. Ivy Benson and her All-Girls Band, will open in the Gardens on June 12 for a season of afternoon open-air concerts.

On wet days, however, the girls will play for dancing in the ball-

room instead of giving the usual concert. They will also play for morning Coffee Dances throughout the season.

Joe Loss and his Orchestra return to the Villa on June 11, for what will be their tenth successive season there. The Loss Orchestra will be supported in the ballroom by Ivy Benson and her Band.

Ivy Benson will also play for the regular Sunday night concerts, for which entertainments manager Sydney Perry has engaged some famous stars of the film, theatre, radio, and TV world.

Dundee
WEST Indian vocalist, Neville Taylor, is currently on the Scots variety circuit.

This week he was a top-of-the-bill turn at Dundee's Palace Theatre. Almost exactly a year ago, Neville was enthralled Dundee audiences in the same theatre when an all-coloured cast staged "New York to New Orleans."

Neville has only recently returned from the Continent.

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STRAIGHT ACTOR JOHNNIE RAY LAUNCHES NEW DISC ON T.V.

NME American correspondent, NAT HENTOFF, cables the latest musical news from the U.S.

... and scores a big hit in his latest film ...



L. to r.: Johnnie Ray, Mitzi Gaynor, Dan Dailey, Ethel Merman, Donald O'Connor and Marilyn Monroe, in the finale of "There's No Business Like Show Business," which is reviewed on this page.

ALL-GIRLS' LATIN-AMERICAN BAND IN VARIETY

MAKING their bow in variety at the top of the East Ham Granada bill this week are Elizabeth Lipton and her All-Girls Latin-American Orchestra, a recently-formed nine-piece outfit. With a line-up of piano, bass, accordion, flute and clarinet, plus various permutations of maracas, bongos, conga drum, claves, cabaca, tambourine, etc., the band produces what is at present a pleasant if unspectacular sound in a pleasant if unspectacular act.

Midge Martin and Shirley Marron, and a piano feature. Rather surprisingly, she hides her own light under a bushel. Audiences like to know who the leader is, and instead of tucking herself away on bongos, she should give some clearer indication of who is running things. In a bill that is rather top heavy with dancers and acrobats comedian Jimmy Paige—who claims to have known Frankie Laine when he was only a passage—does an impression of Frank Sinatra by hanging his hat on the microphone!

PETER VINCE.

ELLA AND OSCAR ON THE AIR

TRANSATLANTIC stars Ella Fitzgerald and Oscar Peterson, due in Britain soon for a concert tour, will probably be interviewed in the BBC's "World Of Jazz" programme on March 12.

On February 11, Steve Race introduces records by Ella and Oscar in a Harold Fielding-sponsored Radio Luxembourg programme at 10.45 p.m. This will be followed on February 19 by a recital of Peterson records, presented by Denis Preston in "World Of Jazz."

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JOHNNIE RAY is the most recent singer to tie in the release of a new record with the enormous exploitation possibilities of American television.

By introducing a brand new release on a national TV programme alone can set off the chain reaction that creates a "hit"—provided, of course, the song itself has that indefinable quality that can hypnotize the teenagers. Here's how Johnnie did it.

On Sunday, January 30, he made his debut in a TV drama on CBS-TV's General Electric Theatre. In the course of the play, Johnnie introduced his newest composition, "Paths Of Paradise," recorded for Columbia on January 23. It was scheduled to be available in music stores on January 31, the day after the TV presentation.

This TV premiere of "Paths Of Paradise" is an attempt to duplicate 1954's most phenomenal record success story. Two months ago, a new record of "Let Me Go, Lover" was used as background for a TV dramatic programme on "Studio One."

On the record was a totally unknown vocalist named Joan Weber who had been chosen to record the song by Columbia's Mitch Miller. As a result of the television debut of the record, Joan's "Lover" has sold over a million copies, and she herself is a rising star.

I thought you might be interested in the plot of Johnnie Ray's first rôle as a TV actor since many of you might have seen Johnnie's vocal dramatics in England. In the play, Johnnie took the part of Johnny Pulaski, a small town singer who comes to New York to audition for a radio programme. After passing the test, he is told he must change his style of singing and he must also change his name. Johnny agrees to change his style, but refuses to alter his name. On the night of his big radio chance, he is introduced to the audience as Johnny Harvard against his wishes. Refusing to take the "double cross" quietly, Johnny reveals his real name and proves he was right all along in his determination to retain the name he was born with.

After his debut on TV and after his acting performance in the film "There's No Business Like Show Business," it seems clear that Johnnie's career from now on will include an increasing number of performances as actor as well as singer. The man has real ability to move an audience in both mediums. . . .

Frankie Laine meanwhile is planning to tie in the release of one of his new records with a motion picture, another successful new way to exploit a forthcoming record release. Don Cornell did it via his recording of "Hold My Hand" which was used in the film "Susan Slept Here."

Now Frankie will sing the title song of "Strange Lady In Town," a CinemaScope-WarnerColor film starring Greer Garson and Dana Andrews.

Frankie will sing the song behind the main title credits, accompanied by Mitch Miller and an orchestra. The song itself was written by Dmitri Tiomkin and Ned Washington who created "The High And The Mighty" title tune which was widely popular here for many weeks.

Kay Starr's first record for Victor has been released and it's starting off well. The song is an emotional off-beat monologue, called "If Anyone Finds This, I Love You." According to Victor, the song is based on fact.

A little girl in an orphan home had the habit of writing little notes with the same message on each one: "If anyone finds this, I love you." She'd hopefully stick the note on trees around the orphan asylum. And naturally, in addition to Kay, there's a little girl singing the refrain on the record. The other side is "Turn Right".

JAZZ EXCLUSIVES: Barry Ulanov is leaving his post as co-editor of "Metronome." Ulanov, internationally one of the best known critics of jazz will devote more time to teaching. (He's currently teaching English and allied arts at Barnard College in New York).

Senior Editor George Simon will remain, and he will split the jazz reviews and interviews with Bill Coss, who has been with the magazine for several years. Bill, who used to be American correspondent for the NME, is a capable critic and one consistently interested in finding and giving needed publicity to new talent.

Stan Getz will tour with the Birdland show during February and into early March, and the experience, he said recently, will be one of the greatest kicks he's ever had because his part of the show is to solo with the Count Basie band. Bob Brookmeyer and Johnny Mandel have written arrangements for Stan to utilize in his appearances with the Count, and Getz is understandably enthusiastic about this fulfilment of a long-term ambition. . . .

Norman Granz, incidentally, will release Stan's first jazz concert album in March. Recorded at the Shrine in Los Angeles on the last date of the recent Ellington - Brubeck - Mulligan - Getz tour, the set, as of present plans, will contain two 12 inch LP's. Included are Bob Brookmeyer, pianist Johnny Williams, bassist Bill Anthony and drummer Art Mardigan. Since then, Tony Fuscella (trumpet) has replaced trombonist Brookmeyer in the Getz unit, and Frank Isola is on drums, Fuscella, Isola and Anthony are all alumni of Gerry Mulligan's quartets.

The new (and second) Modern Jazz Quartet album will be released



IN reviewing 20th Century-Fox's "There's No Business Like Show Business" (now showing at the Odeon, Marble Arch, London) in our issue of December 17, our Hollywood correspondent, Vonne Godfrey, described it as "Without reservation, by far the best musical to come out of Hollywood in a long time . . ."

With memories of "Seven Brides For Seven Brothers" and the soon-to-be-seen "A Star Is Born" planted firmly in our minds, we can't help feeling inclined to disagree a little with Miss Godfrey. But the fact remains that "Show Business" is an excellent film.

Johnnie Ray gives a performance which will ensure him a permanent place in the hearts of movie-goers who like popular music. His singing of "Alexander's Ragtime Band," and a new Irving Berlin song, "If You Believe," accompanied by those gestures and facial expressions so familiar to those who saw him on his visits to Britain, made this reviewer look forward all the more to his impending return here.

First-rate Acting

His acting, too, is first rate, though if he is to appear before the film cameras frequently in straight roles particular care will have to be taken to make sure that parts are tailored for him. He isn't a great enough actor to overcome any miscasting. There are enough musical sequences in this film to please the most greedy of us. Marilyn Monroe sings; so

do Ethel Merman, Dan Dailey, Donald O'Connor and Mitzi Gaynor. The full "Alexander's Ragtime Band" sequence is superb, and makes one realise that at last there is another film company, other than MGM and occasionally Warners, who can turn out a musical worthy of the name.

Musical supervision and direction are by Alfred and Lionel Newman; Ken Darby and Hal Schaefer did the vocal arrangements, while among the four arrangers who worked on the score are Earle Hagen and Herbert Spencer. All the lyrics and music are by Irving Berlin—and for our money there are more good songs in this movie than in the whole of "White Christmas."

PIP WEDGE.

Promoter Lewis Buckley has arranged a series of concerts at Manchester Hippodrome, and the new Teddy Foster Orchestra is the attraction on Sunday week (13th). Other bookings are Eric Delaney (27th), Jack Parnell (March 13) and Johnny Dankworth (April 3).

Pianist Johnny Weed, until recently with the Denny Wright Trio at the Don Juan, has just left the group temporarily to complete two weeks reserve training with the Army. His temporary replacement is Frank Parkes.

Michael Black is presenting his first name band concert on Sunday (6th) at the Ritz, Doncaster. Featured will be Carl Barriteau and his Music, Ray Burns and Julie Dawn.

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FOCUS ON

Major recording sensation will rock the music-business U.S. RECORD COMPANY OPENING HERE WITH CUT-PRICE HIT DISCS

The NME scooped the world last week with its news-story disclosing a major sensation in the gramophone record industry. We revealed that Manuel Kopelman, an American executive, is in this country to form a company that will sell records of hit-songs at prices considerably below those of the major labels. What has been the reaction of the record business to this important and controversial project? This week, we turn the spotlight on personalities from every branch of the recording and music spheres, and we publish their comments on this page. Readers, what do YOU think?

MUSIC-PUBLISHER

MR. LESLIE ABBOTT, Managing Director of Southern Music Publishing Co., gave the point of view of a music publisher, and made this statement:

"The introduction of any new record label into the business must be good for the music industry generally. It stimulates competition and gives a greater chance for authors, composers and publishers to exploit their creations."

"Lowering the price of records must increase the potential record buying public and stimulate further interest in music."

"However, rather than see the record companies enter into a price war, I hope that the Chancellor of the Exchequer will lower or abolish the purchase tax on records in the next Budget, and so enable all record companies to reduce their prices."

RECORDING ARTIST

A VOCAL star who is not at present contracted to any one record company, singer **Harry Dawson**, gave us an artist's point of view:

"I am all in favour of the new

companies," he declared. "They will give recording breaks to many deserving singers and musicians, which is an important factor in this competitive business."

"The major companies seem to concentrate on building their own 'overnight stars' at present. Well, the small labels may well do the same—and also give established artists, who are not at present recording, the chance to re-establish themselves on wax."

RECORDING MANAGER

A RECORDING manager with almost half a century's experience behind him, **Mr. Oscar Preuss**, of EMI, is not at all worried by the competition of cheap discs.

He says: "We have had it all before. During the 'thirties, Woolworth's sold records at 6d. each, and our own Regal-Zonophone line used to retail at 1s."

"Nowadays, however, it is impossible to market a quality product at less than the current standard prices. Charge less, and your standards must immediately be lowered."

"No doubt the new cheap labels will pick up a certain amount of trade—but we confidently expect to hold our regular customers."



Oscar Preuss, famous Parlophone recording manager (third from left), whose comments are reported on this page, is seen in this NME photo with (l. to r.) EMI directors L. J. Brown and B. M. Mittell; and sales executive C. H. Thomas.

RECORD STORE

MR. JONES, publicist at Imhof's (one of London's largest record dealers) was asked to comment on the situation. He did, but stressed he was speaking as a private individual, a layman, and was not making a statement on behalf of the firm.

He stated: "Obviously, there will be some kind of widespread reaction to the cheaper records."

"I think that, in the long run, it may well be a good thing for the established dealers and record labels."

A whole lot of people who do not purchase records at present will start buying them casually in chain stores—and thus become regular collectors."

DISC-JOCKEY

DISC-JOCKEY Geoffrey Everitt makes it clear that he is in no way prejudiced against the new, cheaper discs:

"If a record is good," he maintains, "I will play it on the air, whether it costs 1s. or 10s. to buy. "But I am against any poor quality product, and feel that the

BETTY REILLY TRIUMPHS

BETTY REILLY, American cabaret star and Capitol recording artist, brought a breath of fresh air to the British music-hall when she made her variety debut at Chiswick Empire on Monday.

So many of Britain's singers—girls in particular—seem lifeless. They should make a point of seeing Betty Reilly's personable contribution to stage stardom. Her offering relies very little on today's hit parade.

But her vitality and personality sells her material. Her opening

number—"Granada" in Spanish—is not the usual thing to come across, and yet it was enthusiastically acclaimed by a poor house.

The zest applied to everything she does is not the Betty Hutton variety.

She plays the guitar, she sings—and her talents are magnified by personality-plus. Her attack is terrific; her audience-impact is great.

Her act is not perfect, but the potentialities of it are enormous. Understandably, she found a great difference in British and American tastes, and between houses she rearranged her numbers.

Surely accompanists (American pianist Betty Brenton and drummer Ken Groden from El Tomasso's group at the Siork Room) should know when she would need her props. It would probably be better also if she dropped a point number on the progeny of certain Biblical characters for her variety dates here.

These are minor points. What is more important is that Miss Reilly and singers of her ilk have the sort of stage presence that, if built up by the right sort of publicity and backed by record exploitation, could fill our theatres.

Though really a straightforward variety bill, the Chiswick show goes under the name of "Record Rendezvous" all four top of the bill artists being associated with records.

COSTA SINGS

Sam Costa, who acts as compère is the sort of engaging comedian who manages without good material yet still scores heavily. Best known today as a disc-jockey he went back to his days as a band singer and pianist (with Maurice Winnick) for one well-sung number.

Representing British singing is Kirk Stevens, a young Scots tenor, who has been badly neglected in the past. He has a confident and charming stage presence and sings in stronger voice, without straining, than many of his higher paid contemporaries. With him is pianist Frank Porter whose pleasant appearance is an asset to the singer.

Dolores Ventura completed the quartet of record names. Her stage entrance was ravishing, but when she settled down at the piano, nothing seemed to happen. Her Parlophone records had led one to expect better things, and that wonderful "Jazzabelle" gimmick seemed to have been left in the parlour at home.



Betty Reilly

DON WEDGE

new concerns will have a hard task trying to match the standards of the established labels. Almost every important artist is, naturally enough, exclusively contracted to an established company. The technical value of a disc must also suffer if it is cheaply produced.

"I must say, however, that if the competition of cheaper lines forces the major labels to lower their present prices to even a small extent, I, for one, will be glad!"

RECORD-DEALER

RETAIL disc-dealer **Colin Pomroy**, who operates The Record Shop in London's Charing Cross Road, had this to say: "Cheap records served a useful purpose pre-war, and they will undoubtedly do so again. They are quite adequate for the casual listener—as background music at a party, for instance."

"But those who sit and really listen to their records will always buy a special version of a tune, even if it costs rather more than competitive waxes."

"It is worth noting that the EMI group (HMV, Columbia and Parlophone) still issue a number of new records at 4s., only 3d. more than the Woolworth's price. Yet most dealers find that the more expensive lines are easier to sell."

SPECIALIST RECORD CO.

REPRESENTING the point of view of a specialist company, catering mainly to the jazz public, **Vogue Records** executive **David Murray Sparks** told the NME: "I feel that Mr. Kopelman's venture will have little or no effect on Vogue's sales."

"The jazz collector knows what he wants and will consider no substitutes. He buys an artist rather than a song—and whether his taste is for Sidney Bechet, Lee Konitz or Earl Bostic (to name three extreme examples), he'd rather pay the standard price for the genuine article than accept a cheap, unreasonable facsimile."

RECORD EXECUTIVE

WE also asked an executive of Philips Records, **Mr. Jack Phillips**, for his comments, and he said:

"Quite frankly, we are not particularly worried about the new, cheap record projects. We feel that the public will continue to demand high-quality versions of their favourite songs by star artists."

"Several similar moves to cheapen the market have been made in the past, but we doubt whether they will be any more successful now than they were then."

JAZZMAN

MR. KOPELMAN'S further project to record British jazz for release in America, drew this comment from ace tenorist **Don Rendell**:

"It's a fine thing that American collectors should have further opportunities of hearing British jazzmen. But only if the records are representative of the best we can produce."

"Too many British jazz discs have been made by hastily assembled 'pick-up' groups. It would be a far better idea to concentrate on the recording of regularly formed units—or alternatively, to hand-pick groups of musicians who like playing together, and have had sufficient time to rehearse properly."

MAN-IN-THE-STREET

TO get the reactions of members of the public, we stopped a young man in Denmark Street, and asked his opinion. His name is **Peter Bowyer**, of Victoria Park Road, Hackney, London, E9, and he told us:

"The fact that the records are cheap wouldn't make me buy them on that account alone. I would always wish to buy the best recordings of my favourite numbers by the most celebrated artists, irrespective of price."

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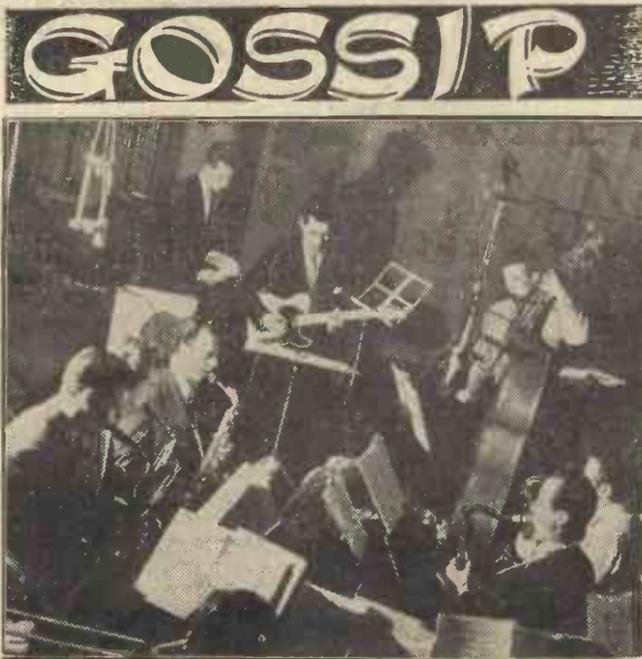
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The New Malcolm Mitchell Orchestra does not make its public debut until February 25, but already the band has cut four sides for Decca. Our photograph was taken in the recording studios; guitarist-leader Malcolm can be seen in the centre.

CONGRATULATIONS, CYRIL!—When Cyril Stapleton raised his baton to conduct the Show Band in their first number at rehearsal last Monday, imagine his surprise when on giving the down-beat into what he thought would be the introduction to "Count Your Blessings," the entire orchestra struck up instead "Happy Birthday To You."

It was, indeed, Cyril's birthday, and I am sure one of the nicest presents he has ever had was the "Daily Mail" Silver Microphone, which he received the night before at the National Radio Award broadcast. Once again, congratulations!

In 50 while Ronnie (handicap eight) took 41.

Gerry is an accomplished golfer and next September takes part in the Canadian Blind Golfers International Tournament.

RAY'S LIFE WITH THE LYONS—NME Editor Ray Sonin this week became landlord to two well-known screen and radio celebrities, Richard and Barbara Lyon, who on Tuesday moved into the upper flat of Ray's delightful Kensington house.

And, according to Ray, all this talk in the national press of having to have his part of the house sound-proofed is not so far from the truth! Ray is an old friend of the Lyons' family for, during the war, he wrote the famous "Hi, Gang!" radio series with Bebe Daniels.

BILLIE MEETS STUART—When "This Ole House" writer Stuart Hamblen hit London last week-end, the first person he wanted to meet was Billie Anthony, whose recording of his song has already topped the 200,000 mark.

When he heard that Billie was appearing in variety in Bolton, he was even prepared to hop on a train right away; Billie's manager Don Agness managed to dissuade him by pointing out that Billie would be in London over the week-end, en route for Southampton.

The meeting finally took place at the Savoy Hotel on Monday, as our picture elsewhere in this issue shows.

WHO FIXED 'EM?—The big Wolves-Arsenal Cup-tie clash on Saturday caused a major exodus of show business personalities from London to Wolverhampton.

Among those who made the trip to Molyneux were comedian Ted Ray and his film star son Andrew; NME record critic and Radio Luxembourg producer Geoffrey Everitt, singers Teddy Johnson and Pearl Carr, and publishers Sid (Edwin Morris) Green and Jimmy (Chappell's) Henney.

Just before the match, two records were played over the loudspeakers which brought beaming smiles to the Green-Henney faces—52,000 people roared out their respective publications "Mr. Sandman" and "My Friend." What plugs!

SCOTCH AND CODA—A very nice gesture, much appreciated by the boys, took place at Eddie Calvert's latest Columbia recording session on Tuesday night. Realising that the boys had already done a heavy day's work, Eddie generously supplied two bottles of Scotch for their use. The session was a great success, and Eddie once again played some terrific stuff.

Orchestral line-up for this session, which was conducted by Norrie



"Daily Mail" readers voted Cyril Stapleton the "Most Outstanding Musical Entertainer" of 1954. Here he is seen with his Silver Microphone award.

GERRY ON THE GREEN—Blind radio and TV singer Gerry Breerton took time off to relax during his week's stay at West Bromwich where he appeared in variety at the Plaza Theatre. He relaxed by matching up with West Bromwich Albion and England centre-forward Ronnie Allen for a round of golf.

Gerry (handicap 23) went round

Paramor, contained a galaxy of stars and reads as follows: Tommy McQuater, Stan Roderick, Harry Latham and Derek Abbott (trumpets); Laddie Bushy, Jackie Armstrong, Don Lusher, Jack Bain (trombones); Ted Thorne, Jack Goddard, Dave Stephenson, Keith Bird and Bill Griffiths (reeds); Frank Clarke on bass; Jock Cummings (drums), and Bert Weedon (guitar). There was no piano.

MORE RITA—Vocal star Rita Williams, told me that the Radio Luxembourg show in which she sings with Prima Scala is now broadcast twice weekly instead of once, and is aired on Sunday and Monday of each week.

Rita, incidentally, is a member of the vocal group Beaux and Belles, which will be appearing in the Ted Ray concert at Liverpool next Sunday, February 6.

Other members of the group are Joyce Berry, Sylvia Morraine, Johnny Pearson and George Harper.

REG AROUND—It has been nice to see Reg Owen up and around again this week, and considering the miraculous escape Reg had in his recent car crash, I thought he was looking extremely well.

Reg told me that he is back in harness again, and has already done some scores for the Show Band, which I am looking forward to hearing.

CITROENS FOR TWO—Manager and assistant manager of the Grand Casino, Birmingham, James Cameron and Albert Archer, respectively, recently each bought a car.

Nothing very special about that? No. But there is in the story of the purchase. For each knew nothing about the other's intentions.

One Monday afternoon James Cameron arrived at the hall in a shiny 1947 Citroen. Albert wasn't there. No one knew where he was. But at 7 o'clock that evening Albert arrived in a shiny 1947 Citroen.

Said Albert: "Identical but for

the number plates."

And that, we think, is the most harmonious duet in musical management.

MONTE REY BACK—Making a musical come-back this week on TV's "Quite Contrary" programme last Monday was singer Monte Rey. Monte, who in recent years has been devoting himself to his farm and who, for a long time was one of our top-line variety and broadcasting singing stars, should find no difficulty in re-establishing himself in the top flight once again, and I am sure his many fans will welcome his return.

SINATRA IN AUSTRALIA—In a letter to the NME this week, singer David Hughes writes to tell us of the rather unfavourable reception Frank Sinatra has had from the Sydney critics.

Cuttings which David enclosed with his letter bear out his comments. "Frank Sinatra seemed to have something on his mind tonight," reported Tom Farrell of the Sydney "Daily Telegraph." "Before he went on stage for the first show, Sinatra was just as 'touchy' as when he arrived from Melbourne earlier in the day. He refused interviews and walked into the Stadium with head down and shoulders bowed."

David also tells us that he was unable to get to see Sinatra after the show; of the show itself David says "I feel he is worried over something... he hardly smiled throughout the whole show."

But later in the Sydney paper quoted above, an Australian fan was reported as saying: "Frankie was super!"

CARMEN TO THE TRADE SHOW?—There's a certain world-famous British theatrical impresario who'd probably be most surprised to hear that, this week, an understudies' rehearsal of his newest musical was cancelled at two minutes notice, so that the entire cast could go to see a special showing of "Carmen Jones."

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MARTINO MAIL—Writing to the NME recently, Capitol recording star Al Martino told us that he had just reached California for a recording date, and anticipated remaining on the West Coast for a short while.

"Guy Mitchell and I had a great time on the plane coming back to the States," he told us. "We both sat with the pilots for much of the way."

"We—my fiancée Joan and I—are sure looking forward to coming to Britain again real soon—we often wish we were back in London with all our friends."

Celebrating their wedding anniversaries that night were three well-known couples from the music business: Columbia A and R man Ray Martin and his wife Muriel, who have been married for thirteen years, trombonist Bill Geldard and his bandleader-wife Gracie Cole (four years married), and NMB Managing Director Maurice Kinn and his wife Berenice, who can also boast four years of wedded bliss.

Judging by the atmosphere of high spirits which prevailed, it seems as though everyone had something to celebrate!

ANNIVERSARY WALTZ—It was anniversary time last Tuesday, February 1, at Wimbledon Palais, where the benefit night organised by the Tanner Sisters in aid of the Royal Society for the Blind Children's Home and Battersea Boys' Town, was a great success.

ALMA WITH SHOW BAND—Vocalist Alma Cogan who sings with the Show Band in tonight's (Friday) broadcast has been contracted to appear in one of Blackpool's big shows this summer, and what with her recent TV and recording successes, Alma is certainly going places.



As reported in last week's NME, bandleader Frank Weir has signed three unknown singers for his new large orchestra. They are Rio Richards, Lisa Ashworth and Jean Hudson, seen here with Frank himself (right).

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CORONETS' VARIETY DEBUT

EVERY journalist who visits the Hackney Empire these days is pressed by the management to announce that, contrary to certain reports in the lay press, this historic theatre is *not* closing down, but is carrying on with its usual programme of full-blooded variety.

The NME is pleased to give prominence to this good news, but we feel that the theatre's future existence would be more assured if its weekly variety bills were chosen with a little more care.

Of the current programme the three major supports—Anne Shelton, the Coronets and Russell and Wright—are, of course, all singers; but, as if this were not enough, every other artist is also, in some way, a singer of popular material. Even that grand old-timer Scott Saunders comes on, and gets off, with a song.

SCINTILLATING

The great musical interest of the bill, of course, is the Variety debut of the Coronets, the scintillating vocal group whose work on radio—currently the "Archie's the Boy" Sunday show—has skyrocketed them to nationwide fame and recently won them second place in the great NME nationwide poll.

Musically and artistically the Coronets are supreme. The criticism therefore, that must be levelled at their offering—since it is being seen in a music-hall—is that it is not by any means a music-hall act. The conditions which contribute to the group's great successes on radio are entirely absent in the music-halls.

Instead of the silence and atmosphere of concentration in the studio—with its super, well-rehearsed radio orchestra—the act now copes with the fidgety, musically unenlightened and gimmick-hungry music-hall audience, and the lusty unsubtle blare of a typical pit orchestra.

These various factors fuse into one notable and obvious result—the Coronets stage offering lacks some of the subtlety and astonishingly high standard of their radio work.

However, their entirely unaccompanied arrangement of "Green-sleeves" remains for this critic (and surely for all musicians) one of the most delightful and musically offerings ever heard on the music-hall stage.

And now, what can one say of Anne Shelton? She demonstrated years ago that she is the perfect singer of popular songs. Add to this such factors as good programme selection and the artistic accompaniment of Johnny Franz, and you have summed up yet another Shelton success.

Very early on the bill, and deserving of a much better spot are songsters Russell and Wright—one of the most improved stage duos of recent times.

JACK MARSHALL.

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