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LITA ROZA, EDDIE FISHER—Exclusive articles inside

HIGHLIGHTS OF THE NME POLL-WINNERS' CONCERTS



1

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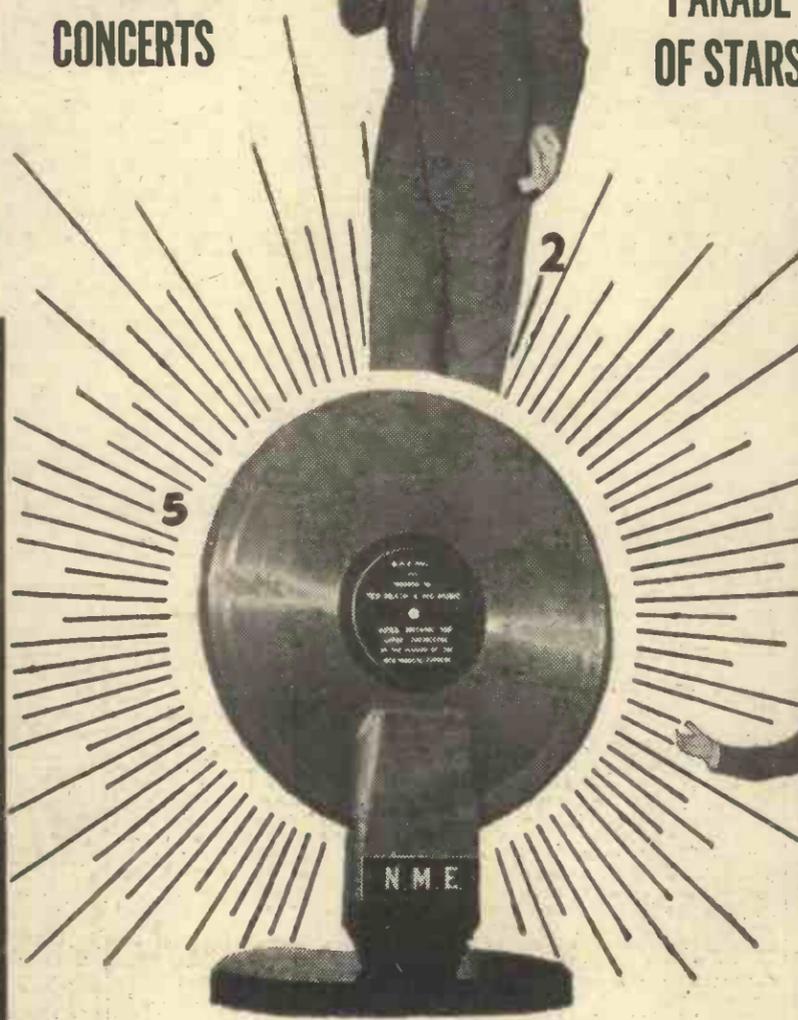
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The excitement and atmosphere of the two epoch-making NME Poll-Winners' Concerts at the Royal Albert Hall, London, last Sunday (14th) are recaptured in these pictures taken by our own photographer, Harry Hammond. (1) Ted Heath receives his Gold Record award from film-star Terence Morgan as leader of the winning Large Band. (2) Top male vocalist Dickie Valentine delighting the audience with his roof-raising act. (3) A kiss for Top Female Vocalist Lita Roza from film-star Nigel Patrick. (4) The sensational conclusion of the Eric Delaney Band contribution shows Eric (voted Musician of the Year) leaping on his specially-reinforced tymp. (5) A close-up of the Gold Record Award presented to Ted Heath and Ronnie Scott. (6) The Stargazers (Top Vocal Group) in action. (7) The Poll-Winning Instrumentalists combine in an all-star band offering that sent the audience wild. (8) Ronnie Scott is obviously impressed as he receives his Gold Record from Terence Morgan, as leader of the Top Small Band.
 [Full report on page 10 inside.]

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BARRANS CAUGHT

MR. CECIL BARRANS, of London, who wrote to us last week to suggest that many British singers copy American artists, has this week caught the full blast of a tirade of abuse from hundreds of supporters of the British artists he attacked.

Singer Lita Roza was so annoyed that she asked us if she could reply in person, and her comments appear on page 8.

Here are points raised by some of Mr Barrans' many adversaries:

"If Mr. Barrans bought Alma Cogan's records," writes J. Stuart, of Manchester, "he would realise that he is talking through his hat."

"Comparing Alma's with Doris Day's singing is like comparing a peach to a prune."

Says Stephen Henry, of Littleheath Road, Selsdon, Surrey:

"I would like to express my horror at Mr. Barrans' analysis of David Whitfield. I fail to see why, just because a man with a powerful voice chooses to let himself go in the popular music field, he should be compared with a man who sings a totally different type of song"



TALKING POINTS
A weekly analysis of readers' letters by PIP WEDGE

"If Mr. Barrans names Dickie Valentine among his ideal singers who do not pinch other singers' styles," writes Anne Schofield, of Redthorn Grove, Stechford Birmingham, "how does he account for Dickie's fame?—for without the Ray, Daniels, Laine and Cole gimmicks, Dickie would be a flop."

From Eileen Saunders, of Rosebery Avenue, High Wycombe, Bucks: "I am getting rather tired of people accusing Joan Regan of copying American singers. It is not Joan they should blame, but the person who arranges the song, as it is up to him to steer clear of other arrangements."

(Note: It isn't always up to him, Eileen. The recording company may have other ideas.—P.W.)

Peter Haines, of Saint Judes Street, Dalston, London, supplies a careful dissection of each of Mr. Barrans' points, and includes in his letter the amusing comment: "If David Whitfield copies Mario Lanza, then Billy Cotton had better watch out—he is liable to be accused of being a carbon copy of Stan Kenton!"

A sentiment entirely shared by Colin Higson, jr., of Cobden Street, Farnworth, Lancs.

Frankie Vaughan is stoutly defended by the President of his Fan

WHO IS HE? (2)

Here is a youthful photo of a British musical celebrity. Study the clues to his identity, and try to answer the question in the heading—"Who is he?" The answer will be found on page 12 of this issue.

HE had this picture taken when he was three years old.

HE is a Londoner, now aged twenty-six.

HE has dark brown hair and dark brown eyes.

HE played "bit parts" in films as a small boy.

HE later became a night club singer.

HE began broadcasting in 1949.

HE waxed his first solo record in 1952.

HE is married to a former show-girl.

HE likes Italian food, especially spaghetti.

HE owns a tape recorder, and regards experimenting with it as his most important hobby.

HE has travelled—and sung—abroad.

HE likes to swim, especially in the sea.

Club, Mrs. Patricia Cotton, of Rose Cottage, Spring Lane, Heatley Lymm, Warrington ("Far from copying American stars, Frankie is upholding the British music-hall tradition, and doing it superbly, too!") and Lita Roza by her fan club president, Margaret Schofield ("Lita has style of her own—which is much better than Patti Page's").

On the other hand, Messrs. J. Clark and J. Statham, writing from Botha Road, Plaistow, London, E.13, say how wholeheartedly they agree with Mr. Barrans.

"For a long time we have thought the same," they say. "What a shame that such singers as Rose Brennan and Howard Jones—whose style is unique—have not gained the stardom that Roza and Whitfield have. Why is it that singers such as these never make headlines?"

And Mr. M. J. Hughes, of Warren Road, Banstead, Surrey, also lines himself up with the pro-Barrans minority.

DOWN GRADING

John Down, of 41, Clifford Avenue, Beeston, Birmingham, has written us a long letter this week. We can't print it all, but there are one or two extracts which might prove controversial.

"I'll wager a gold tie-pin to a nutmeg," says the doughty John, "that David Whitfield and Jimmy Young will be 'has-beens' in two years time."

"Ted Heath is grossly over-rated... he had a much better band four years ago."

"On the Eric Delaney recording of 'Oranges And Lemons,' after the first couple of bars, the record falls flat, and the outfit sounds like the kind of band one would hear in a third-rate dance hall—Eric on drums excepted."

Wonder if Mr. Down heard the Delaney band at last Sunday's Poll-Winners' Concerts?

CONCERT(ED) THANKS

Hundreds of readers have written thanking us for the Poll-Winners' Concerts which we ran last Sunday at the Royal Albert Hall, and we are most grateful for their letters. Among them is Mr. D. Liddle, of Oakfield Park Road, Dartford, Kent, who makes one additional point:

"The concert was excellent from the point of view of the modernists, but what about us traditional fans? I think we should be represented at these concerts with a 'top traditional band'."

We'll bear this in mind, Mr. Liddle.

FAIR PLAY FOR MALE FANS

"Why can't we male fans be given a fair deal regarding singers?" asks Jim Carbery, of Pennard Avenue, Huyton, near Liverpool.

"My friend and I recently travelled several miles to see one of our favourite singers at a dance... but despite being members of the singer's fan club, we couldn't persuade difficult attendants to let us talk to him before the dance."

"Later we saw some girls talking to the same attendants, who took them, as we later found out, to see



When ex-film publicist John Rowe (second from right) opened his new record shop, "John's Attie," in London last week, the NME photographer was there to take this picture, which also includes (l to r) Dill Jones, John's daughter Lee, TV starlet Jean Aubrey and Dave Murray Sparks of Vogue Records.

and talk to the singer. The attendants were easy victims of their charms, while we have nothing to help us overcome difficult attendants, and never will have."

There seems no way out of your problem, Mr. Carbery—unless you can find a dance hall with female attendants?

PRaise FROM DAR ES-SALAAM

Our mail each week comes from many parts of the world, but this is probably the first time we have had a letter from British East Africa.

Mr. Amorita Noronha, of P.O. Box 1500, Dar Es-Salaam, Tanganyika, writes: "One cannot thank you enough for your wonderful HIT PARADE and NEW MUSICAL EXPRESS. They're really terrific."

"Miss Margaret Downey's letter in the NME of 17/12/54 was most interesting, and I suggest on behalf of my pals over here and myself, that we have a further larger article in the NME on this much-talked-of gal.

"By the way—I like Johnnie Ray too, Margaret—I think he's the greatest."

THANKS, TV!

Mr. A. K. Ware, of Alexandra Road, Newport, Mon., wrote to us recently about a jazz programme on TV. Now, after seeing "Is Jazz Music?" the other day, he has written to us again.

"It was without a doubt the best Jazz production seen on Television to date in this country," he says. "The high standard—musically, intellectually and morally—convinced some of the more severe critics of jazz, I hope, that it is not just a 'sound' played in dance halls and 'low dives' for a lounging lot of Teddy Boys."

NOT IN THE MOOD FOR MAMBO

Jean Courtney, of Sunday Avenue, Herne Hill, London, S.E.24, is annoyed with Ted Heath.

"I was disgusted when Ted Heath played 'In The Mood' as a mambo recently," she complains. "The only suggestion I have to Ted Heath is that he takes a few lessons from the great Glenn Miller, and hears this music as it was intended to be played."

"He's even taken the good old tune 'Peg O' My Heart' and made it into a mambo. What's he trying to do? Strip this world of all decent music?"

"It now appears likely that Columbia Records have forgotten him, for his name does not appear on the February lists... I should be interested to learn if any other readers feel the same on this point." We had a word with Columbia about this, Mr. Archer. They told us that although no Teddy Johnson record was issued in February, and none is scheduled for March, there is no question of his being dropped. He can still be heard, of course, introducing EMI's "Tune In To Teddy" programme each week on Radio Luxembourg.

BAND CALL

Week Commencing February 18

SID PHILLIPS BAND: Tonight (Friday): Grafton Rooms, Liverpool; Saturday: Imperial Ballroom, Nelson; Sunday: New Theatre, Cambridge; Tuesday: Pavilion, Bournemouth.

TONY CROMBIE ORCHESTRA: Tonight (Friday): Plaza, Derby; Saturday: Ritz, Swindon; Sunday: Hippodrome, Dudley; Monday: Empress Ballroom, Dundee; Tuesday: Cragsburn Pavilion, Gourock; Wednesday: Beach Ballroom, Aberdeen; Thursday: Astoria Ballroom, Glasgow.

ERIC DELANEY ORCHESTRA: Tonight (Friday): City Hall, Newcastle; Saturday: Arden Ballroom, Bodworth; Sunday: Hippodrome, Coventry; Monday: Palais de Danse, Hammersmith.

SQUADRONAIRES: Saturday: Marine Spa, Torquay; Sunday: Odeon, Plymouth; Thursday: Town Hall, Watford.

NAT TEMPLE ORCHESTRA: Tonight (Friday): Halifax; Saturday: Town Hall, Hove; Sunday: Criterion, London, W.

DAVE SHAND ORCHESTRA: Tonight (Friday): Minehead; Saturday: Officers' Club, Brize Norton; Thursday: Woodbridge.

JOE DANIELS BAND: Tonight (Friday): Oxford; Saturday: St. George's Hall, Hincley; Sunday: Southampton.

KEN MOULE SEVEN: Tonight (Friday): Winsford; Saturday: High Street Baths, Manchester; Sunday: Dudley; Thursday: Warrington.

FRANKIE VAUGHAN: Sunday: Coliseum, London; Monday: Week, Opera House, Belfast.

THE KIRCHEN BAND: Tonight (Friday): Brighton; Saturday: Carlton Rooms, Maida Vale; Sunday: Hippodrome, Manchester; Tuesday: Baths Hall, Leyton.

JOHNNIE GRAY BAND: Tonight (Friday): Savoy, Southsea; Saturday: USAF Camp, Ruislip; Sunday: De Montfort Hall, Leicester.

GRACIE COLE ORCHESTRA: Tonight (Friday): Music Hall, Shrewsbury; Saturday: Festival Hall, East Kirkby; Sunday: USAF Camp, Greenham Common.

VIC LEWIS ORCHESTRA: Tonight (Friday): Winter Gardens, Eastbourne; Saturday: Royal Star Hotel, Maidstone; Sunday: Colston Hall, Bristol; Thursday: Samson and Hercules Ballroom, Norwich.

RONNIE SCOTT ORCHESTRA: Tonight (Friday): Astoria Ballroom, Nottingham; Saturday: Carlton Rooms, Maida Vale; Sunday: Palace Theatre, Reading; Tuesday: Guildhall, Southampton.

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AFN HIGHLIGHTS

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SUNDAY A.M. 7 Sunday Circus; 9.05 Front And Centre; 9.30 Symphonette; 10.30 Sunday Syncoption. P.M. 12.30 Hawaii Calls; 2.05 Highway of Melody; 3.30 Serenade in Blue; 4.00 Frank Sinatra; 4.30 Request Parade; 5.05 Charlie McCarthy; 5.30 My Friend Irma; 6 Hall of Fame; 6.30 All-star Parade of Bands; 7.05 Ozzie And Harriet; 7.30 Inheritance; 8 Music By Mantovani; 11.05 Melody Go Round. MONDAY A.M. 5.05 Hillbilly Gasthaus; 6.15 Today's The Day; 6.30 Tips And Tunes; 7.05 Forward March; 7.15 Curt Massey; 8 Charley McCarthy; 8.25 Ebony And Ivory; 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 Stickbuddy 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 Blues For Monday; 10.05 Noro Morales; 10.30 Late Request Show; 11.05 Late Request Show. TUESDAY A.M. As for Monday, except 8 Bing Crosby. P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Metropolitan Auditions; 4 Requests; 5 Perry Como; 6 Music In The Air; 7.05 Jack Carson; 8.30 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 stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Hollywood Music Hall; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7.05 The Great 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; 3 Treasury Bandstand; 4 Requests; 5 Perry Como; 6 Music In The Air; 7.05 Two For The Money; 7.30 Dragnet; 9 The Chase; 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—Bremerhaven; 9 The Big Story; 10.15 Guy Lombardo; 11.05 Late Request Show. SATURDAY A.M. 5.05 Hillbilly Gasthaus; 6.30 Morning Request Show; 7.05 Music With The Girls; 9.05 Merely Music; 10.30 Noon Request 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 Record Show.

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EDDIE FISHER TALKS TO THE NME

EDDIE FISHER, who already has enjoyed more international success at 26 than most entertainers are able to accumulate in nine lifetimes, will soon experience the most exciting rôle of his career.

This June 17, on the first anniversary of their first date, Eddie will marry MGM film actress Debbie Reynolds (as announced in the NME last week). The marriage will take place in Southern California, and after the ceremony, Eddie and Debbie will honeymoon in Europe for two months.

Recently, during a brief rest period at the NBC-TV studios where Eddie was rehearsing for his twice-weekly television series, Eddie spoke about another forthcoming event, he was looking forward to with great eagerness—his return to England and the Palladium.

Though the excitement in his voice was certainly of a different kind from that connected with his imminent marriage, Eddie's feelings about his chance to play the Palladium again were obviously strong and enthusiastic. He soon explained the reason why.

"I'm like every other American artist when it comes to playing the Palladium," said Eddie. "There's no longer any theatre anywhere else in the world like the Palladium, and that's why we all look forward so much to appearing there."

Regular trip

"The Palace Theatre in New York used to be like the Palladium, and in the days of vaudeville, the dream of every American entertainer was to play the Palace. Nowadays, they look to the Palladium for that kind of excitement that can only be provided by a huge house and a live audience."

"I would like," Eddie continued animatedly, "for a trip to England to become a regular thing for me each year. I'd like to play Scotland and all the other places as well as Australia. What makes it difficult is that I have to be on TV here twice a week."

"But when the process of filming TV programmes gets better—and that ought to happen soon—then I expect to be able to make more trips to places like England. Some people say you lose something when you don't do a TV show 'live,' and that's true, but you gain more than you lose."

"If it's on film, you don't have any mistakes showing, and that's good for me, because I flub a lot. It's the same as when you make records. You can do a side 16 or 20 times until you have exactly what you want. So I'm anticipating the day when it'll all be on film, and I can get around the country and the world more."

In an exclusive interview with **NAT HENTOFF**, he reveals that he's a fan of three British singers



An actual photograph taken during an Eddie Fisher TV show, about which he talks at length in the accompanying article.

"I surely have enjoyed the four previous times I've been in England," Eddie reminisced warmly. "The first time was in December, 1951. I had first gone to sing for the troops in Korea, and then I travelled to Europe to sing for the armed forces there."

'Reserve'

"The second time was my first date at the Palladium—in May, 1953—one of the greatest thrills of my life. I had just come out of the Services and gone into the Paramount Theatre in New York. The Palladium was next, and it was a marvellous experience."

"The third time was the Christmas before last when I entertained the troops again for ten days. And this past August, I was in England travelling through for a few days. To be able to make my fifth trip (the Palladium date starting March 28), I'll have to film four of my Coca-Cola TV shows."

"Usually the sponsor isn't too happy about filmed shows, but they're happy about my going to England, too, so they've raised no objections about these four."

"One of the many things about England I'll be glad to see again are the English audiences which are just wonderful. I've heard people speak about 'English reserve,' but I think the English audiences are as enthusiastic—or even more so—than the American ones."

"You never see in America how the English kids not only wait backstage but all day and all night at the Palladium. They miss buses and trains to catch more shows, and some finish up having to walk miles and miles home. Some of the kids save up all year to make one trip to the Palladium, and they come there from Scotland and all over the country."

"Another thing I like about

English audiences is that once they do like you in England, they'll never forget you. And it's the other way around too. If they don't like you, they let you know it."

Eddie was asked which English artists he was especially fond of. "I haven't heard them all, of course," Eddie pointed out, "but of those I have, I certainly like David Whitefield. And Dickie Valentine. I know Dickie well, and Vera Lynn is a very dear friend of mine. Both were on my show when they were in the United States."

An experience Eddie vividly recalls

from a previous trip to England was a conversation with Princess Margaret at the Red, White and Blue Ball. "We talked for a while," Eddie said, "and she certainly had a good knowledge of American music. And I remember the song she wanted to hear was 'Outside Of Heaven.'"

Before returning to the television stage for more hours of rehearsal, Eddie answered a question he's been asked many times—his favourite record among all those he has recorded.

"Well, I know 'Oh My Papa'

appears to some people to be a corny song, but I like it best of any record I've ever made. I like so-called corn. I guess you could call me sentimental. Anyway, that's why I like 'Oh My Papa' and songs like that."

And the quality that Eddie calls "sentimentality" is the personal warmth that has made him so widely and well loved by teen-age fans all over the world.

"Do you know" said a close associate of Eddie as we were leaving NBC, "that Eddie is one star who always reads all his mail? He's interested in every phase of the

activities surrounding him, especially in what his fans think and want." As a result, Eddie has over 2,300 fan clubs all over the world from Malaya to Scotland and from Mexico to England.

"Eddie," said his long-time friend, "really loves people. He wants to get out on the road and into every country possible, but his travelling time is limited because of all his commitments. But when he does get a chance to travel, he loves it, because he loves meeting new people."

Eddie will meet a lot more come March 28—including, I imagine, you.

And GUY MITCHELL writes to the NME

The following personal letter from American singing-star Guy Mitchell was sent to the NME this week. Dated February 8, here it is:—

Greetings! How's the weather? Better than it was during my 7½-month tour last year, I hope. Though, I gotta admit I didn't really mind it. In fact, after some of the weather I experienced cowboying in Texas, English weather seemed pretty good.

Ever since I returned to the United States shortly before Christmas, I've been on a merry-go-round—personal appearance, television and night club work—so this is the first chance I've had to sit still for a minute. My reason for writing is that I want to thank you all for the wonderful, wonderful way you treated me. I'm looking forward more than I can say to my next tour of your country, which I often think about and miss. I'd honestly like the tour to happen real soon, but I'm afraid it won't much before the end of July.

You see, I'll most likely be doing a tour of Australia, Honolulu and maybe Japan between now and June. Then "Covered Wagon" is scheduled to go into production at Paramount and that'll probably keep me busy for about six weeks. Until then, though, my warmest regards and God Bless!

Thanks again,



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P.S.—Don't forget London debut, Royal Albert Hall, Sunday, March 20

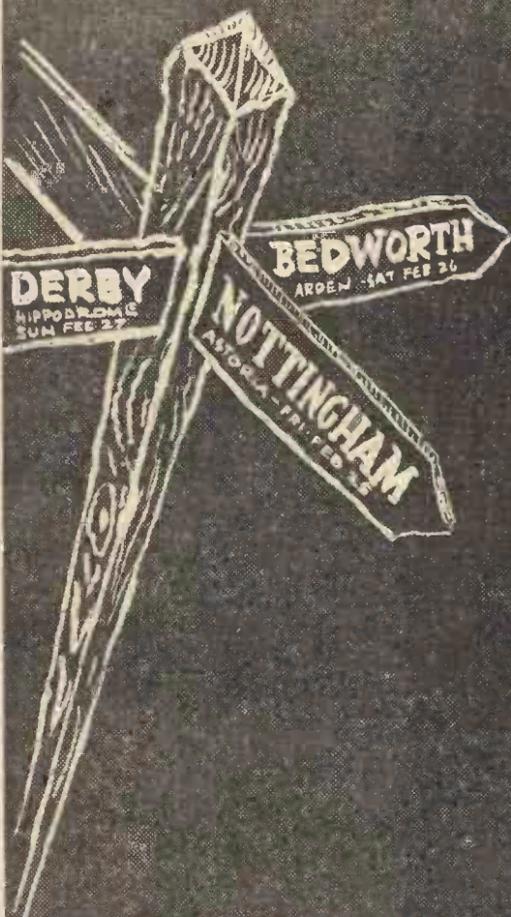
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*'Debut weekend' commences FRIDAY FEB 25—only 7 days off!

DAVID HUGHES MARRIED IN MELBOURNE

HUGE crowds gathered outside St. Paul's Cathedral, Melbourne, on Monday (14th), when singing star David Hughes married former dancer Ann Sullivan.

The vast cathedral was full of guests and the enormous overflow of people outside stopped traffic. Extra police had to be called in to sort out the confusion.

The whole of the cast of the Tivoli Theatre, Melbourne, where David is topping the bill, were invited. As their match with Victoria had been rained off, half the MCC team turned up.

REFUSAL

Winifred Atwell had offered to fly from Sydney—500 miles away—to play the organ during the ceremony. The cathedral organist, however, refused to let her do so. He was quoted as saying "I don't want a boogie pianist playing it".

The marriage has made worldwide headlines ever since David phoned his fiancée from Sydney a month ago. He proposed to her then while she was appearing at the Pigalle Restaurant, and she flew out last week, arriving on Friday, for the Valentine's Day wedding.

The couple will remain in Australia for several months before returning to this country via the Pacific, calling at Hollywood and New York. David resumes in variety here in the summer.

BENSON BAND FOR ROTTERDAM

ALL-GIRLS' Bandleader Ivy Benson is to take her complete orchestra plus two or three other British girl artists to Rotterdam on June 7 and 8 for two concerts and a TV date over the local network.

Ivy's visit—it will be her first appearance before the Dutch public—will take place as she returns to this country from her month's engagement at the Tabaris Night Club in Dusseldorf, where the band is booked for the whole of May. Arrangements for these dates have been made by Dutch agent Lou van Rees.

During the first six days of June, Ivy and her girls will be playing to British troops in Germany.

They return to this country on June 9 and commence their summer season at the Villa Marina Ballroom, Isle of Man, three days later.

Shand's new vocalist

SAXIST-LEADER Dave Shand has signed Annette Scott as vocalist with his band. Since early 1953, Annette has been featured with Ambrose. She joins Dave on Monday (21st) and replaces Valerie Ware.

Dennis Wilson is musical director for "Television Ice Time," on March 2. Line-up includes organist-arranger Jackie Brown, piano, bass, drums and guitar.

SILVESTER BAND IN CRASH

VICTOR SILVESTER and his Band had an alarming crash in the small hours of last Saturday morning, although, fortunately, neither Victor nor any of his boys was more than bruised in the accident.

The band was returning from the Warwickshire annual Police Ball when their coach skidded on the icy road and crashed into the front of "Mary's Cafe," in Bicester.

Although it was 4 a.m., the owners of the cafe, Mary Lyon and Mrs. A. Goble, provided coffee and tea for the bandmen and made them comfortable until another coach arrived to take them on to London.

Leslie Douglas on the air

LESLIE DOUGLAS and his Orchestra, from the Astoria Ballroom, Nottingham, broadcast next Monday (21st), via the BBC's Northern Regional in "Band Show." (6.35—7 p.m.).

Script will be by Leslie Douglas himself, and arrangements by Geoff Graddon. The production is in the hands of the BBC's Alan Waterman.

In addition to being heard on Monday, the Douglas band's singers have "solo" broadcasts within the next few weeks. Jimmy Day will be heard on March 7, guesting in "Sound Ideas"; and Nan Shaw on March 27 in "Let's Settle Till Seven."

Trombonist Kevin Neill leaves Leslie Douglas to join Vic Lewis on March 5. His successor had not been named at the time of writing.

RENDELL FOR TEMPO

LATEST capture for the recently reactivated Tempo label (a Vogue subsidiary), is the Don Rendell Sextet, previously with Decca.

Next Tuesday Don and his boys wax their first four Tempo titles, which will probably be three originals and a modernised version of "Muskra! Ramble."

PHILIPS FOR IRELAND

FOLLOWING the recent announcement that a major recording company would soon be setting up facilities in Ireland, it can now be revealed that the firm in question is Philips.

The resident studio orchestra will be directed by Johnny Devlin, and a number of leading Irish vocalists are already listed for auditions.

Vocalist Larry Hayward makes his TV debut in "Showcase" on Monday (21st).



ABOUT 'SHAVERS'

Jazz records reviewed by HUMPHREY LYTTTELTON

THERE is a type of record which I call a "shaver." It's the sort of nondescript disc which has no historical importance and nothing outstanding in the way of music, but which is most enjoyable to play at those odd relaxed moments when one is shaving, dressing or stopping up mouse-holes in the wainscoting with little blobs of cement. Reviewers often treat the "shaver" shabbily, either ignoring it altogether or writing it off with that most irritating of critical clichés, "it doesn't amount to much."

I have a large and cherished collection of "shavers" piled up in a handy place near the gramophone, and I must confess that I probably play them more often than the meatier classics—and for obvious reasons, because they are easier to take in without effort.

A superlative "shaver" has just come my way. It's a collection of unpretentious boogie woogie pieces by Albert Ammons with a little group consisting of son Gene on tenor, Marvin Randolph, trumpet, Ike Perkins or Barry Galbraith, guitar, Israel Crosby, bass, and A. Burrows, drums. Its number is Mercury (Long Player) MG 25012.

The session was recorded in 1947, and produced some well-varied titles—"Swanee River Boogie," "Boogie Woogie At The Civic Opera," "SP Blues," "The Sheik Of Araby," "The St. Louis Blues," "You Are My Sunshine," "Shufflin' The Boogie" and "Twelfth Street Boogie."

UNPRETENTIOUS

"St. Louis" is a good one to start with at the lathering stage. After the tango introduction, which Ammons plays in a stride fashion with florid decoration in the right hand, the rhythm section joins in with a loose loping beat and the music starts swinging powerfully.

In more reflective moments I might object to the constant intrusion from the electrified guitarists, but when the mind is occupied in steering the blade around the sharper angularities of the chin, they don't offend. Gene Ammons boots it out effectively with a nice big tone, and the trumpet player puts in a restrained chorus here and there.

It's difficult to know how to recommend this LP. There is obviously more important stuff to be got, and yet it would be a pity if swifty, unpretentious music like this were to fall on stony ground just because it fits into none of the current "best-seller" categories.

The same applies really to the Vocalion recording by the Six Jolly Jesters, reputed to be an amalgamation of the 1929 Ellington band and the Washboard Srenaders with Teddy Bunn. (Vocalion [Seventy-Eight] V. 1041).

"Oklahoma Stomp" is the more "musical" side, with solos by Hodges, Tricky Sam and Cootie—the latter a fine, ferocious muted chorus. "Goin' Nuts" has the emphasis more on the Washboard boys, with kazoo-blowing and washboard-beating adding to the fun.

Coming to more serious matters, there is No. 2 in the series "Pioneers Of Boogie Woogie" on London (LP) AL 3537. Like the first in the series, this is a set of recordings by some of the early Chicago Blues pianists.

Henry Brown plays "Eastern Chimes Blues" and Deep Morgan Blues," Charlie Spand plays and sings "Mississippi Blues," Charlie "Cow Cow" Davenport plays "Chimes Blues" (no relation to the Oliver tune) and "Atlanta Rag," Charles Avery plays "Dearborn Street Breakdown" and Jabo Williams plays "Polack Blues" and "Fat Mama Blues," contributing blues vocal as well.

Civic send-off for Syd Dean tour

SYD DEAN and his Band will be given an official send-off by the Mayor of Brighton next Friday (25th), when they start on their trip to Scotland.

As already reported in the NME, they will spend two weeks at Green's Playhouse Ballroom, followed by one week of Scottish one-night stands.

Syd and his musicians will be received in the Mayor's Parlour and will receive the official blessing of that dignitary before starting for Scotland.

The Brighton celebrations will conclude with the Mayor conducting the band in "Sussex By The Sea." The coach in which the band will be travelling will have banners front and rear publicising Brighton.

Northern News

By Ron Drake

TRUMPETER Ken Turner has signed contracts for a twelve-week resident summer season at Felixstowe.

Commencing his duties in time for the Whitsuntide holiday, Ken is to front a band comprising five saxes, three brass, three rhythm and a vocalist. Ken's group will play for dancing at the Spa and Pier Ballrooms.

Ken Turner is currently with well-known leader Jimmy Leach, and is gathering personnel for his new band, which — it is announced by New Oxford Presentations of Manchester, who have negotiated the contract—is to introduce band shows into its programmes in addition to playing for dancing.

CONTINUING a policy of bringing vocal stars to Yorkshire's industrial area, Halifax's Palace Theatre will have Lee Lawrence topping a Variety bill next week.

Manager Jack Frettingham points out that he has received a number of phone calls regarding a supposed booking of Scots singer Kirk Stevens and states that although this booking has been discussed, no definite date has been set for Kirk's appearance at the theatre.

A VEIL of secrecy still surrounds arrangements for the re-opening of the Majestic Ballroom, Leeds, but following a visit of the chiefs of the CMA circuit to this area last week, speculation is again rife in local musical circles.

An unconfirmed report says that the hall will be open in September if current plans go through.

In the neighbouring city of Bradford, there is also speculation. This time it is on the future of the former Empire Cinema which has been disused for some time.

The premises, which are housed in the same building as the Alexandra Hotel, and are now under the same ownership, have recently undergone structural alterations.

Part of the premises now form an annexe to the hotel and a dance floor has been installed. Although dinner dances have been held at the hotel, and it is believed that plans for the construction of a large ballroom may yet be placed in operation, the management deny that a permanent MD has been appointed, thus refuting the current rumours that well-known guitarist Eric Kershaw has secured the position.

TRUMPET-LEADER Jack Thorpe, resident at the White Cross Ballroom, Guiseley, Yorks, has added altoist Johnny Watmough to his nine-piece band. Johnny thus renews associations with Jack Thorpe after three years' Army service. However, he will shortly be moving south to take up residency in Bournemouth.

RETURNING to Leeds on February 28 for a three weeks' season at the Scala Ballroom is showman trumpet-star Freddy Tomasso.

He is to lead his own nine-piece outfit at the hall while the resident Peter Fielding Orchestra take over the stand at the Regent Ballroom, Brighton, in place of the Syd Dean band which, as reported elsewhere, is to undertake a tour of Scotland.

For this special engagement his alto-playing brother Ernie will be taking three weeks off from the Freddy Randall band to play with brother Fred, after which he will rejoin Randall.

Freddy Tomasso is a member of the recently formed Dixieland Jazzmen now operating in London. His personnel for the Leeds venture will include himself leading on trumpet; Ernie Tomasso (1st alto); Billy White (2nd alto); Ted Lancaster (tenor); Harry Brown (trombone); Bob Smith (drums) and Harold Hyman (piano).

NOW in his third year at the Cuban Ballroom, Barnsley, ex-Dick Denny trumpeter, Jimmy Russell is currently leading; Jerry Thompson (alto); Charlie Swift (tenor); Derek Wilson (trombone); Phil Askham (drums); Alf Merton (bass) and Malcolm Crow (piano).

At Barnsley's forthcoming Cinema Ball, which is to be held at the Arcadian Hall, it is announced that the bands of Eric Delaney and Harry Gold are to be the main attractions.

THERE will be a change in personnel in the Rainy City Jazz Band when they appear at their second Stamford Hall concert at Altrincham this Sunday. Clarinetist John Gould will be taking over from Eric Welch.

The Rainy City group are to open their own club in the Altrincham/Urmston area. Date of opening has not yet been announced.

GEORGE GUNN'S five-piece Modernairs have been engaged to play each Wednesday evening at the King's Hall, Herne Bay, as relief outfit, while Manchester leader Jack Stone and his Orchestra appear at the Pier Pavilion. At the end of their Pavilion sessions Jack and his boys will take over from George on the King's Hall stand.

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"Melody Of Love"
"I'm Gonna Live Till I Die"
(Capitol CL.14238)

IT will take a couple of atom bombs to prevent "Melody Of Love" from becoming a hit, and no singer will make a better record than this version by Frank Sinatra and Ray Anthony.

The orchestra give a tasteful backing, with Ray playing some really beautiful trumpet, and the matchless voice of Frank Sinatra gets around this lyric with ease and perfection. Frankie must make lyric writers think they are the most important people in the world, for he has the ability to make even the poorest lyric sound interesting.

"I'm Gonna Live Till I Die" has been around for some time but this version shows how a really great singer can handle all kinds of lyrics and tempos.

It's often said that singers of romantic songs are lost on beat numbers, but Sinatra makes easy work of both, and when he gets wonderful backings like the one provided by Ray Anthony, he's just out of this world.

★ ★ ★
FRANKIE LAINE
"Old Shoes"
"In The Beginning"
(Phillips P.B.404)

"OLD Shoes" is one of the cleverest lyrics I've heard for a long time, and this is a love song with a difference. This is no "Moon In June" effort, and both Frankie and the Paul Weston Orchestra turn in first class performances. The melody is strong and has a pleasant swing to it.

"In The Beginning" is on the semi-religious kick which, personally, I think can sometimes be in bad taste, but my duty is to review the record and not to question whether the song is good pop material. In

farness to the singer I must say that he gives a stirring performance, and at no time does he try any tricks.

The Norman Luboff Choir and the Paul Weston Orchestra give excellent support, and as a production the record is first class. The melody is not far away from a few other songs we've heard before, but that applies to at least 90 per cent. of all present day popular songs.

It's slow without being dreary, and if it gets enough broadcasts I predict it will become a hit.

There was the usual packed attendance for the Trade Music Guild's Annual Hit Parade Ball at the Empire Rooms, Tottenham Court Road, London, last Friday. Pictured here (L. to r.) at Lawrence Wright's table are Ted Ellis; Stan Kitchen; Guild Chairman Syd Richardson; Percy Hiron; (Feldman's); Peter Noble; Bill Phillips (Mac melodies); Mrs. Noble; Jackie Brown; Lawrence Wright; Roy Berry (Berry Music); Frankie Vaughan; Leslie Abbott (Southern) and Miss Jackson.

Many other musical personalities were present including Geoffrey Everitt, the Tanner Sisters, Les Perrin, Frank Weir, Annette Scott, Stargazers' Cliff Adams and Bob Brown, and, of course, the Guild's President, George Curzon, with committeemen Percy Hughes, Bert Bechstron, Harry Wise, Pete McLaws, Stan Dale, George Seymour, Harry Northcote and Bert Jones.



MARIE BENSON

"Mobile"
"Mambo Italiano"
(Decca F.10452)

I'M told that these two titles were intended as "Cover Jobs" only, and that means that the record company concerned was anxious to have the two titles available if requested by dealers.

Somebody has really slipped up, for Marie Benson has more ability than a good many established recording artists and her version of

"Mobile" will measure up to any competition.

The backing is also worthy of a mention and Cliff Adams seems to know exactly what is wanted. It sounds to me as if Marie had a slight cold when she recorded these sides, but I've heard enough to feel certain that, given the right material, she will hit the jack-pot.

She sings with a beat and phrases well, and like all good singers, she appears to have plenty of time in which to do her work.

"Mambo Italiano" is not quite as good, and the backing could have been a little more exciting. The recording engineers could have got a little more presence on Marie's voice and the singers in the background are not very clear.

★ ★ ★
THE COWBOY CHURCH
SUNDAY SCHOOL
"The Lord Is Counting On You"
"Open Up Your Heart"
(Brunswick 05371)

HOW refreshing it is to hear children's voices, and when Stuart Hamblen wrote "Open Up Your Heart," he wrote one of the sincerest lyrics of the century—one that's full of truth and commonsense.

Stuart wrote this at the request of a little girl at church, and I've never heard a record with so much simplicity and warmth. It will have a wide appeal, especially with young children and parents.

Perhaps you'll understand the music best if I quote from a letter written by the composer to the recording company — "I hope my music will be a blessing to the world, as that is my very basic desire and aim in writing it."

Well, I think you'll agree that he need have no worries for his music is tuneful and sincere, and I'm extremely serious when I say that the melody of "The Lord Is Counting On You" is a beauty, and it can leave many of the present-day pops standing.

★ ★ ★
JILL DAY
"Ding Dong"
"Hold Me In Your Arms"
(Parlophone R.3987)

I NOTE a slight change in the singing style of Jill Day, and while her voice is well able to cope with the sentimental "Hold Me In

POPULAR RECORDS

REVIEWED BY
GEOFFREY
EVERITT

The Radio Luxembourg
Disc-jockey

Your Arms" I think she slightly overdoes the swooning business.

Naturally, this song has to be sung with a lot of warmth and feeling, but these qualities must be part of the singer's natural voice and not hired for the occasion. I thought her breathing a little below par, but her phrasing is better than I have previously heard it.

The musical backing by Ron Goodwin and his Orchestra is absolutely superb.

"Ding Dong" is the real Jill Day, and the better of the two. Her voice sounds happy and I noted her excellent diction. This is a song with a wonderful lilting melody and it goes with a nice easy swing. Once again Ron Goodwin pulls out all the stops and the result is another wonderful backing.

You'll be Glad to Know
THE LADY
FROM
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My sincere thanks to everyone for helping to make my Columbia recording of "Softly, Softly" top of the NME best-selling records chart for Great Britain

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RUBY MURRAY

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NME MUSIC CHARTS

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Last This Week	Record	Label
2	1 SOFTLY, SOFTLY	Ruby Murray (Columbia)
1	2 MAMBO ITALIANO	Rosemary Clooney (Phillips)
4	3 GIVE ME YOUR WORD	Tennessee Ernie (Capitol)
3	4 FINGER OF SUSPICION	Dickie Valentine (Decca)
5	6 HEARTBEAT	Ruby Murray (Columbia)
7	8 NAUGHTY LADY OF SHADY LANE	Deana Martin (Capitol)
10	7 SHAKE, RATTLE AND ROLL	Bill Haley Comets (Brunswick)
6	8 NAUGHTY LADY OF SHADY LANE	Ames Brothers (HMV)
11	9 LET ME GO LOVER	Teresa Brewer (Vogue/Coral)
8	10 NO ONE BUT YOU	Billy Eckstine (MGM)
14	11 HAPPY DAYS AND LONELY NIGHTS	Ruby Murray (Columbia)
13	12 BEYOND THE STARS	David Whitfield/Mantovani (Decca)
9	13 MR. SANDMAN	Dickie Valentine (Decca)
15	14 MOBILE	Ray Barnes (Columbia)
—	15 A BLOSSOM FELL	Dickie Valentine (Decca)
—	16 LET ME GO LOVER	Joan Weber (Phillips)
—	17 MAJORCA	Petula Clarke (Polygon)
—	18 I'LL WALK WITH GOD	Mario Lanza (HMV)
12	19 I STILL BELIEVE	Ronnie Hilton (HMV)
16	20 LONELY BALLERINA	Mantovani (Decca)

BEST SELLING SHEET MUSIC (BRITAIN)

Last This Week	Record	Label
1	1 MAMBO ITALIANO	(C & C)
1	2 MR. SANDMAN	(Morris)
3	3 THE FINGER OF SUSPICION	(Pickwick) 2s.
6	4 SOFTLY, SOFTLY	(Cavendish) 2s.
5	5 NAUGHTY LADY OF SHADY LANE	(Stirling) 2s.
4	6 HAPPY DAYS AND LONELY NIGHTS	(L. Wright)
8	7 NO ONE BUT YOU	(Robbins) 2s.
11	8 MAJORCA	(Mills Music) 2s.
7	9 I CAN'T TELL A WALTZ FROM A TANGO	(M. Reine) 2s.
16	10 A BLOSSOM FELL	(John Fields) 2s.
15	10 LET ME GO LOVER	(Aberbach) 2s.
17	12 HEARTBEAT	(Kassner) 2s.
14	13 I STILL BELIEVE	(Macmelodies) 2s.
18	14 SOMEBODY	(Bourne Music) 2s.
12	15 THIS OLE HOUSE	(Duchess) 2s.
9	16 HOLD MY HAND	(Bradbury Wood)
10	17 COUNT YOUR BLESSINGS	(Berlin) 2s.
21	18 MOBILE	(Leeds) 2s.
—	19 TOMORROW	(Cavendish) 2s.
13	20 IF I GIVE MY HEART TO YOU	(Robbins) 2s.
19	21 HAPPY WANDERER	(Bosworth)
—	22 GIVE ME YOUR WORD	(C & C) 2s.
22	23 SHAKE, RATTLE AND ROLL	(C & C)
20	24 VENI, VIDI, VICI	(Dash)

BEST SELLING POP RECORDS IN THE U.S.

2	1 Sincerely	McGuire Sisters	8	8 Earth Angel	Penguins
1	2 Hearts Of Stone	Fontane Sisters	11	9 Ko Ko Mo	Perry Como
3	3 Let Me Go Lover	Joan Weber	12	10 Make Yourself Comfortable	Comfortable
4	4 Mr. Sandman	Chordettes	—	11 Melody Of Love	Sarah Vaughan
6	5 Melody Of Love	Billy Vaughn	—	12 Tweedle Dee	Four Aces
7	6 That's All I Want From You	Jaye P. Morgan	15	13 Melody Of Love	Georgia Gibbs
5	7 Naughty Lady Of Shady Lane	Ames Brothers	—	14 Earth Angel	David Carroll
—	—	—	—	15 Ko Ko Mo	Crew-Cuts

BEST SELLING SHEET MUSIC (U.S.)

Last This Week	Record	Label	
1	1 Melody Of Love	11	8 Open Up Your Heart
2	2 Mr. Sandman	10	9 Count Your Blessings
3	3 Let Me Go, Lover	9	11 Teach Me Tonight
4	4 Naughty Lady Of Shady Lane	14	12 Earth Angel
5	5 Hearts Of Stone	12	13 Ko Ko Mo
8	6 That's All I Want From You	13	14 This Ole House
—	—	—	15 No More

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



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Editorial & Advertisement Offices:

5 DENMARK STREET, LONDON, W.C.2

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NORMAN GRANZ VETOES KINSEY FOUR BACKING ELLA-OSCAR CONCERT

A GREAT disappointment has hit the Tony Kinsey Quartet this week, in the cancellation of plans which had fixed the group as an added attraction on all the forthcoming British concerts starring Canadian pianist Oscar Peterson and U.S. singer Ella Fitzgerald.

In addition, it was arranged that Tony and Sammy Stokes would accompany Peterson, on drums and bass respectively.

Upon hearing of these plans, however, American impresario Norman Granz (who represents Peterson and Miss Fitzgerald) told Harold Fielding, the London promoter of the concerts, that he did not want a British group to appear on the bill, "because no American musicians are being featured." Granz added: "This is not to be construed as being detrimental to the Tony Kinsey group. Rather do I feel that the concerts should remain recitals by my two artists, as originally arranged."

In view of this, Fielding has had to cancel the Kinsey Quartet out of all the shows, though Kinsey and Stokes will still play with Peterson.

A further blow to the Kinsey Quartet is that the group had to cancel a recording session with Lita Roza for Decca, due to take place within the next few days, in order to travel with Oscar and Ella.

The record was a special LP project.

Tickets going fast for Malcolm Mitchell Band's London Debut

OUR announcement last week that the NME has secured the London premiere of the Malcolm Mitchell Orchestra for the Royal Albert Hall concert on Sunday afternoon, March 20, has been greeted with enthusiasm by dance music followers throughout Britain.

Already orders have been pouring in for tickets, and the high standard of entertainment attained at NME-sponsored events will be fully maintained at this concert. Fans are assured of a tip-top presentation for, in addition to the long-awaited London debut of the much-heralded Malcolm Mitchell band, jazz lovers will at the same time be able to witness the farewell major London concert by NME "Small Band" Poll-Winners—the Ronnie Scott Orchestra.

The bill will be completed by the Tony Kinsey Trio, with Joe Harriott, and two further poll winners—tenor star Tommy Whittle with his Quintet, featuring No. 1 baritone-saxist Harry Klein and Dill Jones.

Price of tickets range from 2s. 6d. to 7s. 6d. For full details of how they can be obtained, turn to the display advertisement at the bottom of columns five and six on page nine of this issue.

ALL ABOARD FOR S. AFRICA!

FINAL details of the ambitious South African tour to be carried out by singing star Eve Boswell and the complete Jack Parnell Orchestra at the end of next month, were completed in London this week. The complete package of 40 people including Nat Jackley and Company, and American dancer Nancy Crompton, fly to Johannesburg by a specially chartered BOAC flight on March 22.

After a two-day flight, they rehearse and open at His Majesty's Theatre on March 25. The exact duration of the show is not yet determined, but it is likely to go on to Durban and possibly Cape Town. IVTA, the agents, informed the NME that the tour will last from six to ten weeks.

The Parnell Band will not be able to stay for more than eight weeks, however, as they are to commence their summer Mecca tour on May 30.

The band will accompany the whole show from the stage as well as being featured in their own spots. Jack will compe.

This week, Jack Parnell recorded a series of interviews for broadcasting over the South African radio network, and Parlophone have issued two sides by Eve Boswell accompanied by the Parnell band.

STOP PRESS

A midnight cable from Hollywood on Wednesday reads: "Frank Sinatra is expecting imminent news concerning the date of hearing for his libel action against three parties in London. Providing satisfactory arrangements can be made, he has instructed his London manager to negotiate two concert dates."

In a press-time cable, Nat Hentoff reports from New York that as soon as his current contract commitments are completed, Gerry Mulligan will almost certainly begin recording for Columbia. He also reports that drummer Kenny Clarke has left the Modern Jazz Quartet and has been replaced by Connie Kay, who was formerly with the Lester Young outfit.

BILLY TERNENT TAKING FULL BAND INTO HYLTON SHOW

NEXT Autumn, Billy Ternent is to take his complete orchestra into a London theatre for a new show which Jack Hylton is to present in October. Billy Ternent will be musical director for the show, whose title is not yet available, though the NME understands that the American hit "Pajama Game" is due for London production at about this time.

"I have finished on the road," Billy told the NME, "and after my summer season at Yarmouth, my whole future musical career will be devoted to London."

As already reported in the NME, Billy Ternent and his Orchestra will be spending the summer season at the new Plaza Ballroom at Great Yarmouth. They were originally due to open there on May 27, but owing to delays in the completion of the building, the date has been deferred to either June 9 or 16.

BROADCASTS

Billy expects to continue broadcasting through the summer, sometimes returning to London to do so, and sometimes doing outside broadcasts from the ballroom. Similarly, he will continue to broadcast and do Sunday concerts during his season in the pit.

He has been associated with Jack Hylton ever since, many years ago, he was one of the original members of Hylton's legendary orchestra; now he returns to work for his old "boss," for whose other shows he will also continue to do arrangements.



BILLY TERNENT

U.S. STARS TO AIR WITH SHOW BAND?

SEVERAL famous American recording stars due to visit Britain in the near future are likely to broadcast as guests with Cyril Stapleton and the BBC Show Band, providing certain problems can be satisfactorily solved.

Dates for broadcasts have been discussed for Johnnie Ray, Don Cornell, Billy Eckstine and the Four Aces, but it is understood that before arrangements can definitely be made, permission must be secured from Moss Empires' head Val Parnell.

Mr. Parnell's company have these artists under contract for the major part of their British tours.

Ted Heath offers Dennis Lotis' brother the job

DESPITE a report printed in the national press to the effect that Ted Heath had actually placed South African singer Peter Lotis (Dennis Lotis' brother) under contract, Ted informs the NME that this is not yet the case. "I have written to Peter, and offered him the job," Ted told the NME on Wednesday—"but he has not yet replied."

Ted would like Peter to make his first appearance with the Heath band on April 25, if the contract goes through satisfactorily. On this date, the outfit back from Australia, will be at Hammersmith Palais. The following day the band is scheduled to resume its BBC Tuesday night "Swing Session" series.

With the great trip "Down Under" finally signed and sealed, Ted and the boys leave London Airport at 7 p.m. on March 6, and open at Sydney Stadium on March 11.

The Heath band is recording the complete Kenny Graham "Australian Suite" for Decca before making their trip, and two of the movements—"King's Cross Climax," and "When A Bodgie Meets A Widge," are already on wax.

Bassist leaves Ros after eight years

AN association of over eight years ended last week-end when bassist Jackie Davies finished his lengthy run with the Edmundo Ros LA Orchestra.

Reggie Beard, who has played with Stanley Black and many other West End Orchestras, has stepped into the breach.

Another Ros newcomer is drummer Eric McDermott, who joined Ed last Monday in place of Ronnie Lord, who is now with Lew Stone. Eric McDermott led the relief group at Wembleton Palais.

BALLROOM CHANGES HANDS

THE lease of Chingford's Royal Forest Hotel Ballroom has changed hands.

New controller is Mr. Sid Harding, who was previously joint lessee for five years before leaving to take over management of the Vic Lewis Orchestra. More recently he has been operating his own club.

The ballroom has been closed for the past fortnight and re-opens next Saturday (26th) after re-decoration.

DAVID WHITFIELD TO STATES FOR EASTER TV

DAVID WHITFIELD, top-selling British recording singer, is to fly to America in April to televise on the great American TV programme "Toast of the Town," the Ed Sullivan show with which David scored such a fantastic success last December.

He will appear on Easter Sunday, April 10, and again in the April 17 programme.

This news was received in a press-day cable from the NME's New York correspondent Nat Hentoff, who also revealed that Sullivan is hoping to secure British comedian-singer Max Bygraves for the same two shows.

U.S. FAVOURITE

Whitfield's previous sensational "Toast of the Town" appearance resulted in his receiving fabulous offers of screen engagements, Broadway shows, television series and cabaret appearances, and with his records selling in greater and greater quantities in the States, there is no doubt that his stock is exceedingly high on that side of the Atlantic as well as in Britain.

The news of David's forthcoming trip was received too late for us to ascertain what, if any, other U.S. engagements he will be undertaking. The Whitfield engagement has been negotiated in this country by his agents, Lew and Leslie Grade.

NAT COLE—PROBABLE JULY TOUR

IN interviews with NME correspondents during recent months, Nat "King" Cole indicated that he is unlikely to visit Britain again until 1956.

But we are advised by his London agents, Lew and Leslie Grade, that in view of the tremendous interest in the Nat "King" Cole Trio in Britain, they are endeavouring to arrange a short tour commencing in July.

It is possible that if Nat "King" Cole is agreeable to returning to Britain, he will appear for two weeks at the London Palladium. This would be followed by three or four weeks at leading provincial variety dates, including specially chosen Sunday concert dates.

Dickie Valentine books Hammersmith Palais to meet 3,000 fans

THE fans love Dickie Valentine and Dickie certainly loves his fans! On Sunday, April 10, he will spend more than £250 in entertaining the members of his fan club for the annual "get-together" at one of Britain's largest ballrooms—Hammersmith Palais, London.

More than 3,000 members of the club and their friends will meet at Hammersmith that afternoon. They will be entertained by guest artists, new protégés of Dickie's singing teacher, Madame Corran, whilst Dickie, of course, will perform his full variety act. His pianist, Don Phillips, with a quintet, will provide the music.

The entire audience who receive invitations will be admitted free of charge. Last year a similar event was held at the Café Anglais, London, when more than 800 Valentine fans attended—but the tremendous growth of the fan club has necessitated hiring a venue as large as Hammersmith Palais.

Coachloads of followers will be travelling to London for the event from all parts of the provinces, including a large contingent from Glasgow.

VARIETY DATES

Dickie is currently appearing in variety at Nottingham Empire this week. Before he commenced last Monday, all available seats for every performance throughout this week were completely sold out!

Dickie's future variety dates commencing February 21, include weekly engagements at Norwich, Belfast, Dublin, Chesterfield, Peterborough and Derby. In addition, there will be two concerts at De Montfort Hall, Leicester, on Sunday, March 28.

Today (Friday), Dickie travels from Nottingham to London to pre-record a broadcast in "Henry Hall's Guest Night."

The Squadronaires are planning to add another male vocalist to their existing singing team, though no names have been announced.

TED HEATH with DENNIS LOTIS

Chain reaction; Go go go F 10471

OTTILIE PATTERSON with Chris Barber's Jazz Band

I hate a man like you; Reckless blues F 10472

JOAN AND RUSTY REGAN

Open up your heart and let the sunshine in;

JOAN REGAN

If you learn to love each other F 10474

FRANK WEIR

Hold me in your arms; Too many dreams F 10473

LORRAE DESMOND

Why—Oh why?; A boy on a Saturday night F 10461

SUZI MILLER and THE JOHNSTON BROTHERS

Tweedle-dee; That's all I want from you F 10475

CYRIL STAPLETON

Time after time; Fanfare boogie F 10470

MALCOLM MITCHELL

Début; I can't believe that you're in love with me F 10465

DECCA



NME's MAURICE KINN OFF TO AMERICA

ON Monday evening (21st), NME Managing Director Maurice Kinn leaves London Airport in the BOAC Monarch for a very important business trip to the United States.

He will be accompanied by his wife, Mrs. Berenice Kinn, and expects to be away about a month, during which time he will visit New York, Hollywood, Miami and Las Vegas.

It was originally intended that Mr. and Mrs. Kinn should visit Australia and arrangements for this trip were well in hand, when we were able to publish the sensational news that the NME, by selling over 100,000 copies every week, was the largest entertainment weekly newspaper of its kind anywhere in the world.

This tremendous achievement within three years of the NME's inception, has created enormous interest—particularly in the United States, where there are no weekly papers catering for the popular music public as we do.

The only entertainment papers over

there are strictly professional in appeal and the reaction to our success has been a flood of cables and telephoned approaches from large publishing syndicates in the States.

NME U.S. EDITION

As a result of these, Maurice Kinn has cancelled his Australian plans and is going to America instead.

—AND WE CAN REVEAL THE EXCITING NEWS THAT THE OBJECT OF HIS VISIT IS TO NEGOTIATE THE SETTING-UP OF AN AMERICAN EDITION OF THE "NEW MUSICAL EXPRESS"—YET ANOTHER FEATHER IN THE CAP OF THE WORLD'S LARGEST SELLING ENTERTAINMENT WEEKLY.

During his trip, Maurice Kinn will, of course, furnish us with on-the-spot news, photos and personal interviews with the stars. Watch out for his contributions!

DENNIS LOTIS WILL STAR IN LAVISH SHOW

WHEN Ted Heath star singer,

Dennis Lotis, leaves the orchestra to appear in variety as a solo artist, he will not appear as a usual straightforward vocal music-hall act, but instead, ambitious plans are envisaged for him to be the leading personality of a lavishly produced presentation.

The act will not only feature the vocals of Dennis Lotis, but in addition, his talents as a dancer, with the support of a feminine dance chorus.

Furthermore, as a part of the production, plans are proceeding for an instrumental group to accompany Dennis on the stage throughout his music hall tour. Although negotiations have not been finalised, it is expected that the Australian vocal-instrumental group, the Horrie Dargie Quintet, will be selected.

As exclusively revealed in the NME last week, the Dennis Lotis variety tour will commence on Easter Monday, April 11.

Dennis, of course, will be making the trip to Australia with the Ted Heath Orchestra, but will return by air to Britain immediately at the conclusion of the tour. He then commences extensive rehearsals immediately for his variety début.

BOB CROSBY ILL

FAMOUS American bandleader

Bob Crosby, is reported from Hollywood to be in a serious condition following an attack of lobar pneumonia last week.

He is in St. Vincent's Hospital, Los Angeles, and his daily CBS television show has been taken over by Jack Smith.

Owing to an eye operation on his four-month-old son, which necessitates continued medical treatment in London, pianist Joe Saye has had to postpone his scheduled trip to the States.

FIVE SONGS FOR FRANKIE LAINE IN NEW FILM

PLANS have been made for recording star Frankie Laine to sing no fewer than five solo numbers in his forthcoming film "Bring Your Smile Along."

He will also duet with co-star Keefe Brasselle in "Side By Side," and be featured in the musical's big production sequence, Keefe Brasselle also has a solo number and newcomer Connie Towers has three numbers.

Present plans are to include seven original songs and three standards in the production.

TUBBY HAYES SIGNS DRUMMER

FURTHER news concerning the intriguing band which youthful tenorist Tubby Hayes will soon be leading, is that the drummer has now been revealed as Lennie Breslow, who comes to Tubby from the Ken Moule Seven.

Next week, Tubby starts an extensive search to find the right girl singer, and in this connection will hold an audition next Wednesday at Richardson's Rehearsal Rooms, 44, Gerrard Street (3 p.m.).

Any girl singer who feels she may fill the bill is invited to attend.

The Hayes band is the first enterprise of London's newest band agent, ex-saxet-leader Tito Burns.

Eric Delaney flew to Basle, Switzerland, on Wednesday morning to renew acquaintance with drummer Louie Bellson, over there with the JATP unit. Eric was due to return yesterday (Thursday) in time for his band's appearance at Winchester

THIS WEEK'S RELEASES OF DECCA-GROUP 45 AND 78 R.P.M.

LES PAUL AND MARY FORD

Song in blue;

LES PAUL

Someday sweetheart CL 14233

THE NUGGETS

Quirl up in my arms;

So help me, I love you CL 14216

BAS SHEVA

Flame of love;

I just wanna be your loving baby CL 14218

DOLORES GRAY

After you get what you want,

you don't want it; Heat wave 05382 Indian m

SAMMY DAVIS Jnr.

Six bridges to cross;

Glad to be unhappy 05389 When Nobody

VIC SCHCEN

I cover the waterfront;

La vie en rose 05391 "Clim

All these records are available in either



Brunswick

THE DECCA RECORD COMPANY LIMITED, 1-3 BRITTON ROAD,

U.S. STAR-STUDDED VARIETY 'INVASION' IS ON ITS WAY!

Danny Kaye's Palladium return fixed: Rosemary Clooney, Ames Bros., Jeff Chandler are among latest names in line for British visits

TRANSATLANTIC NEGOTIATIONS ARE RAPIDLY PROGRESSING CONCERNING FUTURE APPEARANCES BY U.S. RECORDING AND SCREEN STARS FOR ENGAGEMENTS IN BRITAIN.

Last November, the NME was the first publication to disclose that fabulous Hollywood personality, Danny Kaye would be returning to the Palladium this season. Although it was originally intended that he would open at this venue on May 9, it has now been necessary to postpone his visit by two weeks, owing to his screen commitments. Therefore, it has now been officially confirmed that he commences at the London Palladium on May 23 for a minimum period of six weeks.

the star attraction for weeks commencing April 14 and 18—but it is strongly rumoured, that a leading British singing star might be one of the headline attractions.

Meanwhile the NME learns from Music Corporation of America that discussions are taking place with Mr. Val Parnell concerning Rosemary Clooney for two weeks during July at the London Palladium; also the possibility of the sensational vocal group, the Ames Brothers, to follow Johnnie Ray for the weeks commencing May 9 and 16.

Mr. Norman Payne—one of the

London chiefs of MCA—is at present in New York discussing visits to Britain by several other famous American stars including a projected twelve weeks' tour by Dorothy Dandridge, who scored such a tremendous hit in the leading rôle of the film "Carmen Jones."

Early in 1952, Dorothy Dandridge—then far less known in this country—appeared in cabaret together with Phil Moore at the Café de Paris, London.

It is understood that Norman Payne is also continuing negotiations already commenced for British engagements by Capitol recording star, Gordon MacRae in addition to comedian Jack Benny, together with

Rochester, bandleader Bob Crosby and singer Gisele MacKenzie.

Regarding some of the other U.S. stars which the NME revealed are scheduled for forthcoming visits to Britain, London agents, Lew and Leslie Grade, inform us that discussions are still continuing regarding screen singing star, Jeff Chandler; a return visit by Dorothy Lamour; a variety tour during the summer for ace guitarist Les Paul and singer Mary Ford, as well as a further return visit by "Wheel of Fortune" girl, Kay Starr.

As details have already been given for British engagements by Eddie Fisher, Johnnie Ray, Billy Eckstine, Don Cornell and the Four Aces, etc., British fans can certainly look forward to an invasion of star-studded U.S. talent during 1955.



Popular TV musical director Eric Robinson went along to Hatchards of Piccadilly, London, last Tuesday, to autograph copies of his new Argo LP "Music For You" recording, which has just been released. Our picture shows him holding a small Neumann microphone, no bigger than a shotgun cartridge, which can be used on its own to record a full thirty-piece orchestra.

DEFINITE DATES FOR JOHNNIE RAY

AS prophesied in the NME last week, the Empire Theatre, Glasgow, will be the venue for the opening date of the forthcoming British variety tour by "Cry Guy" Johnnie Ray, week commencing Monday, April 4.

Following this engagement, Johnnie Ray—together with Vic Lewis and his Orchestra—will appear for two evening concerts at the Opera House Theatre, Blackpool, on Sunday, April 10.

As previously stated, Johnnie Ray appears at the Empire Theatre, Liverpool, week commencing April 11 and at the London Palladium from April 25 for two weeks.

Plans are reported to be afoot for Johnnie to play the part of Hoagy Carmichael in a film based on the life story of this great American songwriter. NME New York correspondent, Nat Hentoff describes the offer as "in the talking stage."

£10,000 CONTRACT FOR GYPSY SINGER

GYPSY singer Danny Purches signed a £10,000 contract on Monday with Foster's Agency.

Less than two years ago, 21-year-old Danny was a semi-professional singer in Hampshire during his National Service with the RAF.

After demobilisation, he began street singing in London, being spotted by Stanley Black's vocalist Alma Warren. He joined the Black Orchestra for a spell but more recently has been featured with the Eric Delaney Band on most of its concert dates.

He will continue to appear with Eric on Sunday concerts at least until June.

The contract—for five years—starts on March 1, and Danny's first date will be to top the bill at the Empire, Middlesbrough, for the week commencing March 7. The following week he appears at the Palace Theatre, Grimsby.

He will sing with Eric Delaney at the City Hall, Newcastle, tonight (Friday) and at the Hippodrome, Coventry, on Sunday (20th).

SUNDAY evening traditional jazz sessions will be resumed at Cook's Ferry Inn on February 27

DANDRIDGE, TOO

It is also possible that Kaye will remain for a further two weeks, but this is optional, subject to definite news for the starting date of a new Hollywood film scheduled for June of this year. His engagement at the London Palladium was negotiated by Foster's Agency.

Following the opening bill of the new variety season, headed by Eddie Fisher at the London Palladium for two weeks on March 28, arrangements have still to be finalised for

Australian offer to Joe Daniels

JOE DANIELS and his Band have received a very tempting offer to visit Australia, and Joe will almost certainly accept.

In fact, although no actual contract is signed at the moment, all arrangements are verbally made for a four weeks' season to open next November, a few weeks after Joe finishes his usual summer stint for Butlins.

The Australian dates will take the form of flying visits to the principal towns and cities, and many hundreds of miles will be covered on the tour.

Joe's current outfit, is an eight-piece—the size specified by the bookers in Australia, so that no change in instrumentation will be necessary for the trip. Currently on one-night dates, Joe opens again at Butlins on May 28.

A recent change in the Daniels vocal department has brought in Bobby Blane—late of the Harry Bence Orchestra—who takes the place of Leon Reilly.

Tony Mansell, popular singer with the Johnny Dankworth Orchestra, has collapsed with nervous exhaustion following a severe attack of influenza. He has, naturally, had to cancel all immediate engagements, and his place has been temporarily taken over by Bob Dale, who opened with Johnny at Malvern yesterday (Thursday).

Hero of Cafe de Paris bombing dies

THE NME announces with deep regret the death of Tommy Wilson, coloured drummer of the late Ken Johnson's Orchestra, and since then a member of several well-known bands, both in and out of London.

Tommy died in hospital at Yarmouth last week. He had been in poor health for some time, although he continued to play with some of the local orchestras around Yarmouth and Lowestoft—and also to teach—until the onset of his last illness.

Tommy was in the Café de Paris bomb disaster in the early days of the

London blitz, when Ken Johnson and tenor saxist Dave Williams were killed.

It was Tommy Wilson who, in spite of injuries and shock, heroically dragged several of the injured musicians—including Joe Deniz and the late Tommy Bromley—from the ruined and falling interior of the Café.

The events of that terrible night left their mark on him, and not long afterwards he departed from London to take up an engagement of many years' duration at the Samson and Hercules Ballroom in Norwich.

Tommy leaves a widow and three daughters, to whom we extend our deepest sympathy.

Newcastle 'No' to Foster Sunday Concert

NEWCASTLE magistrates have refused to grant a licence for a Sunday concert, due to have been played by Teddy Foster and his Orchestra at the Empire, Newcastle-on-Tyne, on March 6.

The decision has caused much surprise and concern among band fans in the district, as Sunday band concerts have often taken place at the Essoldo Cinema, Newcastle.

BRITISH singer, Georgia Brown who recently returned to Britain after a long engagement on the Continent with Bernard Hilda and his Orchestra, has been signed by Decca Records under an exclusive contract for the next two years.

American Embassy here planning British concert by U.S. band

THERE is every hope that an all-star American band will be playing in Britain shortly! The band will be led by ex-Paul Whiteman clarinetist Owen Engel, and will include such "greats" as former Woody Herman tenorist Al Cohn, trumpeter Art Farmer, bassist Milton Hinton (late of Cab Calloway's line-up) and drummer Osie Johnson (recently in Europe with Illinois Jacquet).

The Engel band will, in any case, start a continental tour in April, endorsed by the United States State Department. But in a letter to the NME, Owen explains that the American Embassy in London plans to present the entire group at a free concert, with British musicians added for a jam session finale.

A further sensational plan of Engel's is to fly an all-star international band back to the States with him after his tour, comprising poll-winners from various European countries, including Britain. The U.S. State Department has already been consulted about this, and talks are proceeding.

DANKWORTH SCORE

Full details of the Engel tour so far available are these: The band will play for American Air Force personnel throughout Europe, but will also give one free concert to a civilian audience in each country, each concert to be organised by the American Embassy in the country concerned.

Original compositions by European jazzmen will be featured on the tour, including scores by Johnny Dankworth (Britain), Gösta Theselius (Sweden), Henri Renaud (France), Bobby Jasper or Francy Boland (Belgium), Roberto Nicolosi (Italy) and either Erich Becht, Klaus Ogermann, Roland Kovac or Werner Drexler (Germany).

BBC unlucky in quest for American guest

ATTEMPTS by the BBC to secure a world-famous guest personality for one of their forthcoming Festival of Dance Music concerts at the Royal Albert Hall, would appear to have failed.

The NME last week revealed that London agent Harold Davison was in communication with his American associates in the hope of securing either Stan Kenton or Lionel Hampton for one of the concerts.

It is now learned that heavy commitments in Hollywood make it impossible for Stan Kenton to consider the 12,000-mile return journey to London.

Regarding Hampton, Davison's American associates have been unable to contact him in Israel, where he is now on tour.

As no other leading American personality is likely to be in Europe in the near future, it would seem that the BBC's ambitious plans are unlikely to materialise.

SID PHILLIPS WINS COURT CASE

AN action in the High Court, brought by bandleader Sid Phillips against Irish promoter James P. Carr, has been settled in Sid's favour.

Phillips claimed a payment of £198, in respect of overtime fees due to the band accruing from a number of dates played in Ireland.

Originally the contracts had stipulated that the band would only be required to play until midnight at each of the venues. The actual working hours extended beyond this deadline, however.

The Musicians' Union solicitors, Messrs. Hall, Bryden, Egerton and Nicholas, fought the case on Sid's behalf.

The court ruled that Sid Phillips should be paid the full sum in question by Carr, plus seventy-five per cent. of the expenses.

Eartha Kitt collapses

SULTRY Eartha Kitt, one of America's brightest show business stars, is in a New York hospital suffering from a kidney infection. Eartha collapsed in her dressing room during a performance of "Mrs. Patterson," the Broadway play in which she has been appearing.

Now under strict medical supervision, she hopes to be well enough to join the show's U.S. nation-wide tour in March.

RONNIE HUGHES LEAVING PARNELL FOR GERALDO

TRUMPET celebrity Ronnie Hughes is leaving Jack Parnell in two weeks' time to join Geraldo's Orchestra.

He will take the place of Ronnie Heasman, who, as already reported in the NME, goes over to Malcolm Mitchell. No news is yet to hand of Hughes' replacement in the Parnell brass ranks.

In the Geraldo orchestra, trombonist Tommy Cook is now a member of the brass team, but there is as yet no news of a permanent replacement for trombonist Jimmy Wilson, who also leaves to join Malcolm Mitchell.

Lee Lawrence signs for Columbia

SINGER Lee Lawrence—a Decca recording artist from the start of his professional career—has signed for Columbia.

He has already recorded two sides for his new label, titles being "Beyond The Stars" and "Give Me Your Word."

Accompaniment was by Norrie Paramor and his Orchestra, and the titles are scheduled for immediate release.

Congratulations to Dickie Hawdon, flugel horn player with the Don Rendell group. Dickie's wife Barbara last Saturday produced a 7lb. 4oz. baby daughter, who is to be called Katharine Margaret.

She's Sensational!
THE LADY FROM LUXEMBOURG

TED HEATH'S RECORDING ARRANGEMENT
by John Keating of
PEG O' MY HEART MAMBO
As recorded on Decca F10447
Price 4/- per set
NOW READY - THE WALTZ HIT
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BOB SHARPLES & HIS DANCE MUSIC
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HL 8121

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LONDON
LONDON, S.W.9

LITA ROZA hits out at her critics — 'I DO NOT COPY PATTI PAGE!'



IT'S happened again and I'm furious. In last week's NME, a reader wrote that I "can't resist copying Patti Page." It's something that's always being said about me, and I've got to the stage now when I must say something about it, or burst.

I don't copy Patti Page, or anyone else. I don't even listen to her recordings, certainly not of songs that I'm recording myself—not, at any rate, until after I've made my own version.

I'd like to remind you of something, if I may. In 1951, I made a recording of a song called "Allentown Jail." Remember it? I remember it very well—it was my first hit record, and the song became associated with me.

That was in 1951. At that time, I had never even heard of Patti Page—and, if my guess is correct, neither had many other people in Britain. I know Patti has been a successful singer in the States for some time—but she was still unknown when I left the States some five years ago. And she didn't record "Allentown Jail."

Numbers

I did, and it soon rocketed to the top of the best-sellers. It was one of the few occasions when I've had a really strong piece of material to record first.

The word "first" needs emphasizing, for around it revolves all this business of "copying" accusations.

When Decca give me a song to record, it has usually been decided upon by a very simple process. A study of "Billboard" to see what new songs are on the way up in the American sellers list; a quick run-through the list of Decca artists, with a "who-would-this-one-suit-best?" attitude. And then a phone call to dear Lita to tell her that—once again—they've found a terrific number for me to record. It is quite possible, though, that—once again—it has already been covered by Patti Page.

It's nobody's fault. There isn't that much good material around, and when any recording company knows that a publisher will soon be working on a certain song, they've just got to cover it. If my own recording company feels that Patti Page material suits me, I must leave it to their judgment.

But I still don't copy Patti Page. Don't forget, by the way, that if a musical director is asked to provide an arrangement for a recording session, and is told to follow an American arrangement, that's not the artist's fault. The very form of that arrangement may force the singer to phrase the number in a way which makes it sound like a carbon copy of the original—no, not the original, the first—version recorded.

Getting in first on a new song is always difficult, and consequently all the more desirable. I got in first with "Allentown Jail," and did very well with it.

Not Guilty!

On the other hand, some years ago I recorded a song by Ted Heath, called "Legend Of The Well." It didn't do a thing. But, a year later, it was recorded in America by Mary Small; and when I listen to her record, it sounds to me almost like my own recording issued under another name.

There are, of course, flagrant cases of copying, but I can enter a firm plea of Not Guilty, with a completely clear conscience.

Americans as well as ourselves have been guilty, though. When Eddie Calvert made a hit recording of "O Mein Papa," Harry James made a version which was so similar that it is very difficult to spot the difference. Vera Lynn's "Auf Wiederseh'n" was echoed in the Dinah Shore version. And there have been many other instances.

The eternal search for originality is the eternal worry of recording

executives and the artists whom they record. As I said just now, there just isn't enough good material about.

Take a recent recording session of mine. I covered four songs for Decca: "Leave Me Alone," "Heartbeat," "Make Yourself Comfortable," and "Let Me Go Lover." Of those, only "Leave Me Alone" was a first recording. The others had all been covered elsewhere, and several versions were already on sale in the shops.

Your correspondent in the NME last week, Mr. Cecil Barrans, "proved his point" about my copying Patti by pointing out that I had recorded most of the songs she had covered. So may I point out something to Mr. Barrans?

Entertainment

When I recorded "Heartbeat," Ruby Murray's version was already selling well here. So am I supposed to be copying Ruby? But then, Karen Chandler in the States also recorded "Heartbeat" before Ruby did—so is Ruby copying Karen? Or am I, perhaps?

"Make Yourself Comfortable" is a hit in America; the top-selling record is Sarah Vaughan's. Am I copying Sarah in this one, Mr. Barrans? And which of the many versions of "Let Me Go, Lover" have I been listening to? There must be one which sounds similar to mine.

And what about "Leave Me Alone," the only one of the four songs on which I got in first? It's a vocal version of the theme from the French film, "Touchez Pas Au Grisbi," and a beautiful song. But I don't think it will sell—it's not what they call "commercial" enough. By that, I mean it isn't the type of song I can do on my current variety tour—it wouldn't mean a thing to the cash customers.

No, I don't copy Patti Page. I'm going to keep on saying it until you believe me.

I don't copy anyone. Some time ago, I was asked to record a song called "Ricochet"; I was expected

to cover the Teresa Brewer version. I didn't record "Ricochet."

As many of you will know, I'm currently on a lengthy British variety tour, travelling the length and breadth of Britain, entertaining the Mums and Dads who go to the local Empire each week. Their tastes vary, but remain basically the same.

They want Entertainment. I've never seen Patti Page work, Mr. Barrans. I've no idea what her stage act is like, so I've no chance of copying it. In variety, it's no good trying to copy anybody (unless you're an impressionist!). You've just got to be yourself. And yourself has got to be good.

In variety, you haven't got a full, lush string orchestra to accompany you. You've got a different orchestra each week—different instrumentation, different musical director... and, as a result, different ideas about the tempo at which a song should be played.

So it's you, and you alone, that the audience concentrates on. You stand or fall by your own efforts, nobody else's.

That's true of records, too. If you like to spend a week listening to somebody else's records, till you know them off by heart, backwards and sideways, it won't do you a scrap of good unless you've got a voice, and can sing in tune, with feeling, and with a sense of rhythm.

Ted Heath felt I had these things when he first signed me to sing with his band. The Will Collins Agency felt I had these things when they signed me for a forty-week variety tour. Decca must have thought so, too, or I wouldn't be recording for them.

And it seems the public thinks so, too. They are the final judges. They voted me the country's top girl singer in the NME's nation-wide poll: it is their hard-earned cash which is paid over at the box offices and the record counters. This is their testimonial to my ability as a singer.

On this I rest my case. I don't copy Patti Page.

HARRY ROY FOR LYCEUM

HARRY ROY, who has led his small group very successfully at the Cafe de Paris for some months, will augment to nineteen and take over the bandstand at London's Lyceum Ballroom during the holidays of Oscar Rabin and his Band, commencing the third week in August.

Harry will be at the Lyceum for three weeks. This arrangement is made possible because the Cafe de Paris is likely to close for redecorating, etc., for a few weeks at the end of the summer.

Before going to the Lyceum, Harry Roy will take his small group to the Streatham Stork Club for two weeks.

He will return to the Cafe de Paris at the end of his Lyceum engagement as the Rabin band returns after its vacation. Harry shares the honours at the Cafe with Sydney Simone and his Band.

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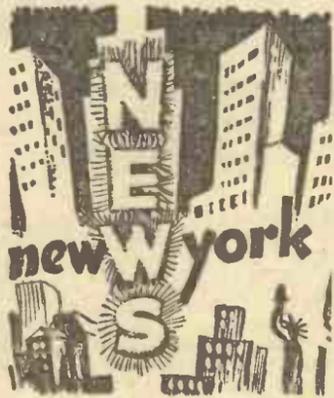
NAT HENTOFF'S American Air Mail

GISELE MacKENZIE FOR LONDON

CROSS-COUNTRY NEWS: Betty Hutton is no longer in retirement. "Restless and bored" at being a home maker, she's already told her agent to get her some movie rôles. Betty and Alan Livingstone, Capitol Record's vice-president, plan to marry in the next three weeks. . . . Joel Grey will make his first appearance at the London Palladium, on April 11. Young Grey is a versatile entertainer who has been seen frequently on American TV as a comedian and vocalist. Joel begins a new situation comedy series on CBS-TV this summer. He is the son of Mickey Katz, the trumpeter-comic who specialises in records that satirise present-day hits.

Another American entertainer you'll be seeing at the Palladium this summer is Canadian-born Gisele MacKenzie. She'll be part of Jack Benny's troupe. Gisele for some time has been a regular on the weekly "Hit Parade" television show, and her recent appearance as a guest on Jack Benny's TV programme has led to a number of offers for a screen test. . . .

Doris Day has reportedly asked Frank Sinatra to co-star with her in her film biography "Rhythm and Blues" . . . Mario Lanza will star in a musical version of "Marco Polo." . . . Ray Anthony is engaged to sultry film actress Mamie Van Doren. He recently divorced former band vocalist Dee Keating. . . . Danny Kaye received the "Humanitarian of the Year" award, presented to him by Eleanor Roosevelt. . . .



distanced last year's winner, Tony Bennett, and the Crew Cuts won a particularly impressive victory since they hadn't even been organised at the time of last year's poll.

As for trends, one thing indicated was that despite Ray Anthony's retention of the lead in the orchestra division, the appearance of such string-built ensembles as Hugo Winterhalter, Archie Bleyer and Mitch Miller (in the top ten) indicates that a large segment of the American listening public likes its music in the lush, relaxed Mantovani style. . . .

SINATRA LOOKS AHEAD AND BACK: Frank Sinatra is in line to play in the film version of "Pal Joey," and he may also have the lead in the Eddie Duchin film biography. Also in the works is a musical remake of "Seventh Heaven" and a co-starring rôle with Ava Gardner in "St. Louis Woman."

Frank, in a recent conversation, was talking of his musical memories from his trip to England two years ago. He remembered especially the Show Band that accompanied him on his BBC broadcasts and Billy Ternent, with whom he toured. Frank would like to return to England as soon as possible, but his long-range film commitments make it appear unlikely that he'll be able to come within the near future. . . .

Duke Ellington and his Orchestra will be co-featured in a Carnegie Hall concert, March 16, with the Sym-

phony of the Air, the highly regarded orchestra composed of former members of Toscanini's NBC Symphony. Tentative plans have Duke's part of the programme including his long work, "New World A-Coming," and two other extended compositions on which Duke is working now. Soloist with the Ellington orchestra at the concert—by Duke's request—will be a young pianist, Donald Shirley.

Reports reaching here from Israel indicate that Lionel Hampton's tour of that country is of record-breaking proportions. The 20 nights scheduled have been completely sold out, even onto a brisk black market in tickets.

Hampton's journey through Israel is for charity. All proceeds are going towards a medical centre in Jaffa that may be named the Lionel Hampton Free Hospital and Medical Clinic. Because of the enthusiastic response of the Israeli populace, Hampton will stay in that country longer than he expected. After Israel, he and the band return to France for two weeks of bookings, and then they'll sail back to the United States, probably around March 15. . . .

George Shearing recently completed his first Florida engagement—at the Monte Cristo hotel in Palm Beach. The week was a large success, and he'll return for another engagement as soon as his bookings will permit. . . . The Count Basie Band has been signed for this year's Newport Jazz Festival and will

appear there July 17. The presence of the Basic band will rectify the only major omission at last year's initial star-filled festival—the absence of any big band at all. Now they have the best.

And in addition, Newport audiences will be hearing one of the best and most vigorous blues singers to have appeared with a large band for many years when they listen to Joe Williams, who has been newly added to the Basic band. . . .

The music world was shocked and saddened at the sudden death of Kai Winding's wife, Marie, from a kidney ailment. There are three children. Kai, born in Denmark, is one of the most brilliant of the modern trombonists. . . .

I've postponed commenting further on the Dave Brubeck controversy now agitating the jazz world because I'll be seeing Dave at his Columbia record session Monday and hope to get some comments directly from him. . . .

Junior Raglin has replaced Wendell Marshall as bassist with Duke Ellington. Junior was with the band some years ago. . . . Pee Wee Russell is back at Eddie Condon's, while Ed Hall is on the road with Ralph Sutton's trio including Buzzie Drootin on drums. . . .

Having been duly impressed with the luxuriousness of Capitol's 4-12-in. LB boxed tribute to Stan Kenton, I cannot help wondering why Count Basie and Duke Ellington have not received similarly lavish treatment.

MODERN MOOD

by MIKE BUTCHER

THE printers' gremlins got to work on last week's column, altering a word here, a sentence there, to an extent which caused several of my more astute readers to wonder whether I'd taken leave of my senses. Thanks for your letters, fellahs!

To sort things out as briefly as possible, though, please note that: (a) My opinion of Billie Holiday's current work is that it epitomises, rather than lacks, sophistication. . . . (b) The comment about "an ambitious, worthwhile (though not completely successful) opus" should apply to Kenny Graham's "Caribbean Suite," not the Stan Getz EP. OK?

"NEW DIRECTIONS" (LP)
"Metalizing" / "Decibels" / "Mobiles" / "Antipony" (Atlantic ATL-LP. 3)

I HONESTLY don't know how to deal with this LP in just a few lines. It comprises four experimental compositions ("Metalizing" by Teddy Charles, the other three by Hall Overton) played by a trio consisting of Charles (vibes, marimba, xylophone and glockenspiel), Overton (piano) and Eddie Shaughnessy (drums). In structure, metre, phrasing and overall effect the music has almost no connection with jazz. Its brittle, dissonant percussiveness meant nothing to me at first hearing, but registered after a while.

Therefore I can report that it makes formal sense—something more convincingly than Ira Gitler's pretentious sleeve notes explain. It is emphatically not a meaningless jumble of notes, though that's how it will sound to many listeners. But theoretical aptness is just a technical consideration in music, and I am by no means convinced that "New Directions" will lead to a fruitful expressive field. In short, do these compositions say anything? I'm not prepared to provide an answer right now.

JIMMY GIUFFRÉ GROUP (LP)
"Four Brothers" / "Sultana" / "Natty Pine" / "Wrought Of Iron" / "Do It" / "All For You" / "I Only Have Eyes For You." (Capitol LC. 6699)

JIMMY writes well, thoughtfully, provocatively. The trouble with the first side, however, is that it's so sleepy! Things brighten up somewhat when a smaller combo takes over for the last three titles.

Those responsible are Giuffrè (tenor, baritone, clarinet), Bud Shank (alto), Jack Sheldon (trumpet), Shorty Rogers (flugel horn), Bob Enevoldsea (valve trombone), Ralph Pena (bass) and Shelly Manne (drums) on the first four tracks; Giuffrè, Sheldon, Russ Freeman (piano), Curtis Counce (bass) and Manne on the rest.

ART TATUM TRIO (LP)
"I Got Rhythm" / "Anything For You" / "Honeysuckle Rose" / "Moonglow" / "I Ain't Got Nobody" / "Cocktails For Two" / "After You've Gone" / "Deep Purple." (Vogue-Coral LRA. 10011)

THE greatest pianist in jazz plays a familiar programme here.

helped by Slam Stewart (bass) and Tiny Grimes (the only guitarist ever to partner Art successfully). If you're not sure what the word "virtuoso" means, listen to Tatum and find out!

TONY KINSEY QUARTET (EP)
"Chirracahana" / "Teddi" (Esquire EP. 36)

MUCH, much better than any of Tony's other Esquire releases. Adequate recording allows us really to hear the Quartet for the first time on wax, and Sammy Stokes' bass lines repay special investigation. So, for that matter, does the leader's drumming.

Vibesman Bill Le Sage wrote both themes—good ones, too!—and he vies for solo honours with altoist Joe Harriott, the most improved British jazzman of the year.

STAN KENTON AND HIS ORCHESTRA (LP)
"You And The Night And The Music" / "Under A Blanket Of Blue" / "I've Got You Under My Skin" / "Autumn In New York" / "April In Paris" / "How High The Moon" / "Crazy Rhythm" / "I Got It Bad." (Capitol LC. 6697)

BILLED as "Portraits on Standards," this is typical Kenton dance-hall stuff. Occasional solo flashes by Lee Konitz (alto), Zoot Sims (tenor), Conte Candoli (trumpet) et al relieve the somewhat shallow (but perfectly played) arrangements.

RED NORVO TRIO (LP)
"Can't We Be Friends" / "Blues For Tiny" / "Somebody Loves Me" / "Deed I Do" / "Love Is Here To Stay" / "Signal" / "You Are Too Beautiful" / "Best Thing For You." (Vogue LDE.115)

A CHARMING set, just as agreeable to the average listener as Red's first Trio LP (Vogue LDE. 061) and more interesting to the specialist. Congratulations to all concerned on the choice of material, sympathetic treatments, and moments of solo and background brilliance. The group comprises Norvo (vibes), Jimmy Raney (guitar) and Red Mitchell (bass). Let's hope for more of the same in the near future!

Buddy Featherstonhaugh at two Edinburgh venues

BARITONIST Buddy Featherstonhaugh, currently leading a band at the Locarno, Edinburgh, will, in future, also be playing every Sunday evening at Pete Chilver's West End Café, with a combo comprising Dicky McPherson (trumpet), Dave Simpson (piano), Vic James (bass) and Ian Donaldson (drums).

Buddy's Locarno line-up now comprises McPherson; Jimmie Lonie and Freddie Pompa (altos); Jimmy Taylor (tenor); Simpson; James; and Harry McKeen (drums). Vocals are taken care of by Vic James and Brenda Tosh.

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Poll-winning instrumentalists receive their awards from film-star Nigel Patrick. (l. to r.): Johnny Dankworth (alto-sax); Victor Feldman (vibes); Don Lusher (trombone); Vic Ash (clarinet); Kenny Baker (trumpet); Tommy Whittle (tenor-sax); Ronnie Verrell (drums); Johnny Hawksworth (bass); Harry Klein (baritone-sax) and Bert Weedon (guitar).

13,000 FANS ACCLAIM BEST-EVER POLL-WINNERS' CONCERTS

They queued at 9 a.m. for the first show—and packed the Albert Hall twice in one day!

THIS year's NME Poll-Winners' Concert, the third in the series, was, of course, a double event. The afternoon show sold out so fast that we were obliged—and delighted!—to hold another complete performance in the morning.

Show business history was made—for never before, to our knowledge, had an all-star bill been presented to a wildly enthusiastic crowd at 10.30 a.m. Nearly 6,000 people attended the morning show, and over 7,000 packed the afternoon concert. Both were agreed by all present to be "the best ever"!

The dynamic Ronnie Scott Orchestra set the ball rolling in fine style, introducing two new Jimmie Deuchar arrangements ("Parisian Thoroughfare" and "Quick Silver," both of which suggested that Jimmie has been listening to some Clifford Brown LP's lately), easing the tempo for a tenor solo version by Ronnie himself of "Don't Worry 'Bout Me," and using the familiar drum-duel "Lester Leaps In" as an apt closer.

The Scotts looked good, sounded good. Trumpeter Hank Shaw blew confidently through a couple of solo bits; altoist Derek Humble made the most of his opportunities in "Quick Silver"; Victor Feldman's vibes impressed me behind Ronnie in "Nearness."

Next into the spotlight stepped Lita Roza, provocatively gowned in red velvet. In my opinion, Lita did not reach the peak of her vocal form on Sunday, but it was still easy to understand why she continues to win poll after poll.

Her expressive ease before the



Film-star Terence Morgan is mobbed by fans as he arrives at the Royal Albert Hall to play his part in the presentation of awards.

microphone, her careful, well-contrasted choice of songs ("Embraceable You," "Papa Loves Mambo," "All Of Me"), her confidence and competence keep her in the vanguard of Britain's popular entertainers.

Audience reaction had been extremely warm from the start of the show, and Lita received her fair share of applause, whistles and cheers. But it was Dickie Valentine, next on the bill, who got the afternoon's first overwhelming ovation.

Working with a hand-mike, Dickie reprised three of his current record hits—"Mister Sandman," "A Blossom Fell" and inevitably, "Finger Of Suspicion." He registered decisively with all sections of the crowd right from the start, yet left me wondering at first whether his stage presence isn't still rather unpolished, even a little clumsy.

Then followed the standard Valentine impressions of Billy Daniels ("Bye Bye Blackbird") and Johnnie Ray ("Broken Hearted") and all doubts vanished. He was sensational!

Now came the time for our first batch of award presentations. NME Editor Ray Sonin made an opening announcement—and excitement boiled right up to the Albert Hall roof when he introduced stage and screen star Nigel Patrick to "do the honours."

Nigel, whom many readers will have seen in such cinematic successes as "Noose," "Who Goes There" and "The Sea Shall Not Have Them," bubbled over with suave charm as he handed each victor his certificate, wittily ad libbing and making the whole ceremony all the more enjoyable by treating it as something important, but not stuffily formal.

The All-Star Band of Poll-Winning Instrumentalists sounded off into a long version of Shorty Rogers' "Short Stop," each musician taking a forty-eight-bar solo.

The line-up comprised Kenny Baker (trumpet); Don Lusher (trombone); Vic Ash (clarinet); Tommy Whittle (particularly impressive on tenor); Johnny Dankworth (alto); Harry Klein (baritone); Bill McGuffie (piano); Bert Weedon (guitar); Johnny Hawksworth (bass) and Ronnie Verrell (drums), directed by Eric Delaney (Musician of the Year).

The programme by this time was running so smoothly, so effectively, that something special had to be pulled out of the bag to cap the first half. Needless to say, this materialised, for Ted Heath and his Music took the stand, bit deeply into a fine Johnny Keating arrangement of "The Man I Love" (with some

typically fluent trumpet sounds from Eddie Blair), followed on with Kenny Graham's atmospheric "Haitian Ritual" and later played "King's Cross Climax" from Kenny's "Australian Suite" (specially written for Ted's forthcoming tour "down under").

Graham remains one of our most accomplished and individual composers in the jazz idiom, and I am more than pleased to find Ted making use of his work. Poll-Winners Johnny Hawksworth, Don Lusher, and Ronnie Verrell had further opportunities to display their talents with Ted, and they all did a slick job.

Kathy Lloyd, in a bright emerald green gown, disappointed with "Teach Me Tonight," however, and Dennis Lotis's "Honey Love" was of more visual than vocal interest.

Interval time allowed us all to quench our thirst and stretch our legs, so it was a refreshed audience that greeted the Johnny Dankworth Orchestra's set with great approval. Johnny's boys, like Ted's, have new uniforms, theirs in varying and beautifully blended shades of blue.

They still please the eye more than any other British band, and are equally satisfying to hear. I loved J.D.'s arrangement of "Singing In The Rain," a smart redressing of a faded theme, and the closing routine, "Schooldays" had that characteristic Dankworth touch of presentation.

The gimmick that Johnny never fails to think up for these great occasions was not lacking. The instrumentalists all bore cards that spelt out "Thanks a Million."

Tony Mansell sang "It Might As Well Be Spring" sympathetically, Frank Holder was his usual, personable self in a medley made up of "You Do Something To Me" and "You Do."

But best of all among the singers, Cleo Laine, looking most cuddlesome in white, convinced me beyond question that her "Nearness Of You" outclassed anything else sung by anyone on Sunday. She isn't just a vocalist—she's a musician!

The Dankworth stint came off almost perfectly. I'm sure that even Johnny himself must have been pleased with it. "Something attempted, something done" was, in fact, a key-phrase that could be applied to most of the concert, for the Stargazers (next in line) also clicked convincingly.

As fine entertainment for the masses, faultlessly done, their act really left nothing to be desired. Everything they did gave evidence of

painstaking rehearsal, and I can well understand the success of their occasional variety ventures.

A further announcement from Ray Sonin brought on our second special guest, film actor Terence Morgan, of "Mandy" and "Svengali" fame, who presented the remaining poll winners' awards: handsome gold records for the top big and small band leaders, Ted Heath and Ronnie Scott.

Like Nigel Patrick before him, Terence soon quipped his way into the hearts of the crowd. We were indeed fortunate to have two such eloquent, as well as distinguished, visitors from movieland with us on our great day.

Finally, in a programme which had run right to time, despite the number of attractions involved, the Eric Delaney Orchestra made its Poll-Winners' Concert debut—and to say that Eric and his boys justified their presence in such exalted company would be a gross understatement!

They opened with "Say Si Si," an ear-catching score with 12-bar blues interludes and a dissonant trumpet team effect similar to that on Stan Kenton's "Peanut Vendor" record.

I still think Eric would be well advised to add a trombone team. But the precise trumpets and much-improved reeds make a good sound, separately and together—and Eric's second item, "Perdido," un-

leashed several authoritative soloists: Bert Courtney (trumpet); Jimmy Skidmore and Alan Nesbit (tenors).

More good section work highlighted "Oranges And Lemons" (which sounded better to me on Sunday than in Eric's hit recording version) . . . and lastly, "The Champ" found the drummer-leader downstage with tymph and cymbal, firing an explosion of solo licks and band riffs which rose to a Lionel Hampton-like climax.

The grey-suited sidemen let forth a brilliant blaze of tone and colour. Suddenly it finished. Eric jumped right on to his kettle-drum to take a bow. The enthusiasm that ensued from thousands of cheering, foot-stamping, applauding, whistling fans beggars description in cold print!

The band that didn't even exist seven months ago had walked away with top honours.

A happy ending to a thrill-packed show!

MIKE BUTCHER.



Compère Michael Black struck an amusing note at the 10.30 a.m. Poll-Winners' Concert by appearing on the stage for his first announcement in a dressing-gown and pyjamas! But the audience was quite wide-awake, as was apparent from their frenzied reception of the Scott Band's opening number, and the rest of the Concert. In this Jack Marshall photo, Michael Black (left) is seen in the dressing-room with Musician of the Year Eric Delaney. An idea of the fan's excitement at the innovation of a morning concert can be gathered from the fact that they were queuing for tickets as early as 9 a.m.!

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EDITOR'S NOTE: We asked Benny Green, baritone-saxist with the Ronnie Scott Band, to write his back-stage impressions of Sunday's two concerts and, true to his usual form, he delivered a witty and brilliantly-written article. But, alas, we are so overcrowded this week that we just have no space to include it. However, we propose to print it next week as we feel sure our readers will forgive the lack of topicality in the enjoyment they will derive from reading a penetrating piece from the pen of the profession's foremost humorist.

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Guest singer on one of Frank Chacksfield's future Tuesday night "For You, Madame" programmes on Radio Luxembourg will be Gerry Brereton, who can be seen in this new NME picture (second from left) taken at the recording of the programme. Frank himself is on the extreme right; producer Neil Tuson is seated at the back and announcer Peter West is at the microphone with Gerry.

POLL CONCERT PARS—Your gossip columnist had a field-day at last Sunday's NME Poll-Winners' Concerts at the Royal Albert Hall, and picked up several amusing stories. Like, for instance:

TOMMY'S DAD—NME Advertisement Department secretary Jean Woodward, sitting in the stalls, clapped after a Tommy Whittle tenor solo. A gentleman sitting next to her promptly offered her a sweet from a large bag—and continued to keep her supplied for the rest of the afternoon.

As the concert drew to a close, he said to Jean: "I gather you like tenor saxophones: who's your favourite soloist?"

"Tommy Whittle," replied Jean. "He's my favourite, too," said the man, "but then I'm prejudiced."

He was Tommy's father.

WHERE'S SIR MALCOLM?—She sailed into a box at the afternoon concert. There was much fuss as she got herself settled down, disturbing several other people in the process.

The concert began. Ronnie Scott and his Orchestra blew lustily.

On the lady's face a frown appeared, grew and flourished in the darkness. At last, she could stand it no longer.

Turning to her neighbour, she asked snappily:

"Is this Modern?"

"Yes."

"Is it going to go on like this?"

"Yes—and it's going to get much worse." (Her neighbour had a sense of humour).

"Well, when's Sir Malcolm Sargent coming on?"

"He isn't."

"Then I'm leaving. I paid 10/6 for this seat, but I'll waste the money rather than sit here a moment longer listening to this rubbish."

And she left.

NO FERDIES ADMITTED—Stargazer Marie Benson looked disgruntled when we saw her in the refreshment bar at 9.45 a.m. last Sunday—but it wasn't the early hour that worried her.

"They wouldn't let me bring Ferdy in," she fumed. "Have you ever heard of anything so silly?"

Remembering that Ferdy, Marie's pet toy Pomeranian, is only about fifteen inches long, and as few tall, we can't help thinking that this was carrying officialdom a little bit far.

DICKIE'S ANNIVERSARY—Dickie Valentine mentioned to us on Sunday that it was exactly six years ago to the day that he first appeared with Ted Heath at a London Palladium concert, when he sang "It's Magic."

As NME Editor Ray Sonin was quick to point out, "It's been 'Magic' ever since for Dickie."

1-2-3-4 JUMP—After standing backstage watching various band-leaders and singers running, leaping and bounding on to the stage as their names were announced, Ted Heath prepared to make his entrance.

As the great moment approached, he was heard to mutter to himself: "Wonder what I should do—jump over the piano, perhaps?"

SONG SCOOP—We learn that in the face of fierce competition, Bill Cotton, Jr., and Johnny Johnston have secured the sensational American hit, "If Anyone Finds This, I Love You," for their Michael Reine firm.

The song was the first title made by Kay Starr for RCA-Victor since she changed over from Capitol.

Having heard it, we hereby prophesy that both the record and the number are guaranteed to reach the dizzy heights of stardom in all directions. It's a tear-jerking "natural."

COAT IN THE LOCAL—There was near panic in the Stargazers vocal group following their late night broadcast last Friday night. The group were due to appear in cabaret at the Grosvenor Hotel at 1 a.m. that night when Cliff Adams went to get his coat, in which were the keys of his car.

Imagine the shock he received when he realised that he had left his coat in the nearby local, which, of course, was now closed. To make matters worse, all the group's dress clothes and music were in Cliff's car.

Fortunately, the proprietor of the local lived on the premises, and after a hectic half hour's banging and noise making outside, the group managed to wake him up, get the coat, jump into the car and rush to the hotel, where they just had time to change and go straight on with their act, with only seconds to spare!

SYMPATHY—May we, on behalf of his many friends in the profession, tender our deepest sympathy and condolences to ace arranger Reg Owen on the tragic loss of his mother last Saturday. It was for this reason that Reg was unable to be present at the Royal Albert Hall last Sunday to receive his award as the Top Arranger in the NME poll.

WONDERFUL WINNIE—Australians found something to talk about in addition to cricket, when the fabulous Winifred Atwell arrived "Down Under." Winnie scored her greatest stage triumph to date when she opened as star of the new Tivoli Theatre show in Sydney a couple of weeks back.

So far, the Atwell Australian visit is a triumphant procession. She is feted wherever she goes; the Australians, at first incredulous, are now wildly enthusiastic about her "Other Piano"; and she is appearing in eight new stage gowns, whose total cost was in the region of £2,000—a mere week's salary, by the way.

DRUM DILEMMA—The Johnny Dankworth Orchestra were setting up for a concert at Bournemouth Winter Gardens last Wednesday. Twenty minutes before the curtain was due to rise one of those things that happens—but shouldn't—happened.

Drummer Allan Ganley found that he had left his cymbal stands, sticks and anchors at a BBC studio—in London.

With band-manager Don Read, Allan immediately set out in his shooting brake on a tour of Bournemouth, to try to borrow the missing essentials. After trying two hotels and a ballroom without success, they finally noticed a slim gleam

RADIO LUXEMBOURG — 208 Metres

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

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

TUESDAY
6 p.m. Tuesday's Requests; 7.15 Dan Dare; 7.30 Penguin Parade; 7.45 Your Favourites and Mine; 8 Double Your Money; 8.30 Frank Chacksfield; 9 Lita Roza; 9.15 Tony, Martin; 9.30 Perry Mason; 9.45 Friends And Neighbours; 10 Picture Post Programme; 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 Discovers; 9 Doris Day; 9.15 The Four Ramblers; 9.30 Perry Mason; 9.45 Curt Massey and Martha Tilton; 10 Dreamtime; 10.15 Showtime; 10.30 Portrait Of A Star—Eddie Calvert; 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;

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of light from instrument dealer Syd Fay's shop.

Syd was just closing to go on to the concert, but realising their predicament, he instantly co-operated, and all three arrived at the Winter Gardens just as the curtain rose, complete with the necessary equipment.

This reference to happenings of thirty years ago related to Jack Hylton's visit to Berlin in the late 'twenties. So wildly enthusiastic was the German capital over the first visit of the fabulous Hylton orchestra that three concerts—including a performance beginning at 11 a.m.—had to be given every day.

Chappie D'Amato was one of the original Hyltonians, and was in the band even before the fabulous "Pogie" Pogson joined. Chappie was saxist, guitarist, one of the band's singers and its deputy leader in 1924. This should have automatically brought him into the resuscitated Hylton band of 1924, which listeners will be hearing via the BBC's "Scrapbook" programme next Tuesday (22nd).

But Chappie is not in the band. We asked him why. His answer was very simple

"I wasn't asked," he said.

INJUSTICES—In writing about Ruby Murray's three records in our best-sellers last week, we suggested that this was (a) a record for any British artist, and (b) an international record for any girl. We have been speedily reminded that we were wrong; on both counts.

Tony Brent in January, 1953, had three records in the top twelve—"Make It Soon," "Walkin' To Missouri" and "Got You On My Mind"—while in October, 1954, **Doris Day** had three discs in the top twenty—"Secret Love," "Black Hills Of Dakota" and "If I Give My Heart To You."

Which, at any rate, leaves Ruby as the only British female singer ever to have three records in the top twenty!

WHERE'S CHAPPIE?—"It takes me back thirty years."

With these words, bandleader multi-instrumentalist and old Hyltonian Chappie D'Amato spoke nostalgically of some long-ago experiences, after the NME's 10.30 a.m. Poll-Winners' Concert at the Albert Hall last Sunday.

WHO IS HE? — See P. 2
DICKIE VALENTINE

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