

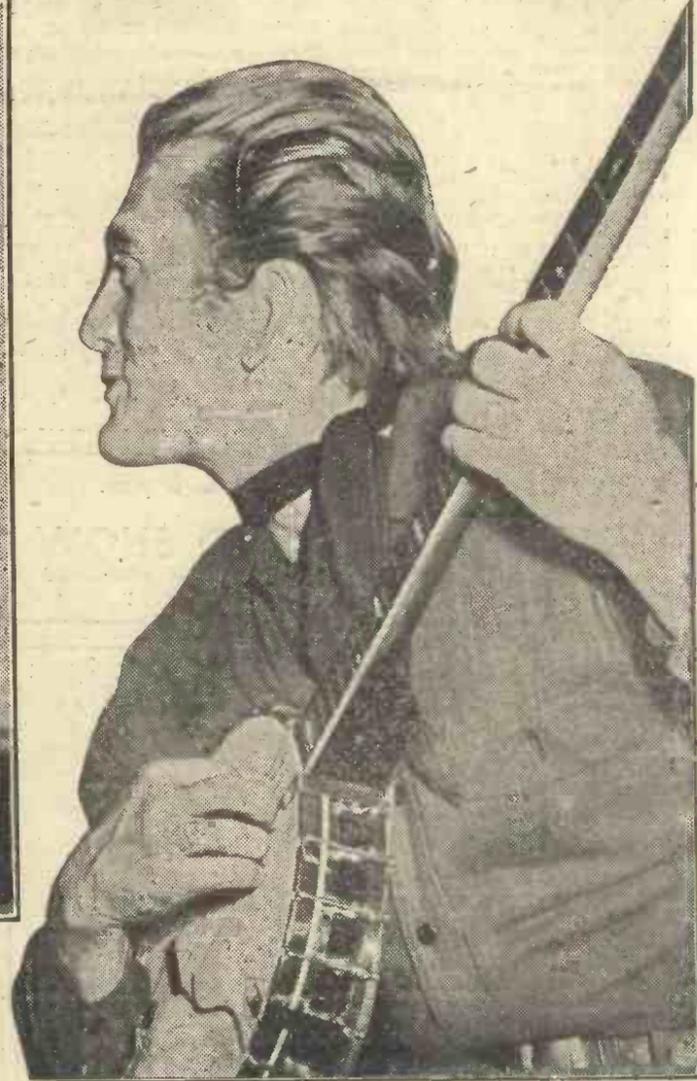
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Backstage with **FRANKIE LAINE, NAT "KING" COLE, etc.** Special article



ABOVE: Doris Day and Frank Sinatra as they appear in Warner Bros. new musical, "Young At Heart." RIGHT: Kirk Douglas is the latest film-star to turn singer. In Universal-International's "Man Without A Star," he sings "And The Moon Grew Brighter And Brighter" to his own banjo accompaniment. Title song of the picture is sung by Frankie Laine, who is heard but not seen. BELOW RIGHT: Vocalist Tony Brent with his new super 100 mph green-and-cream Chevrolet. BELOW LEFT: Ella Fitzgerald and Oscar Peterson, whose London and Paris concerts are reviewed in this issue.



FROM THE WARNER BROS. FILM "YOUNG AT HEART"
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WE presume it must have been the weather that made everyone stay in and write to us over last week-end. Either that, or last week's "Talking Points" contained more controversial letters than any for the past few months. But whatever the reason, our mail this week has rocketed sky-high, with the result that we're bound to have to disappoint many readers by not being able to print their letters.

MORE BARRANS

Pride of place this week must once again go to Mr. Cecil Barrans. Following his recent letter suggesting that certain artists copied the Americans, British singer Lita Roza hit back with a pungent article in last week's NME.

Which has brought forth the following from Mr. Barrans: "Dear Miss Roza, After reading your article repudiating the accusation often made against you, and by me in particular, I am convinced of your sincerity.

"I feel I must, therefore, tender my profound apologies for having misjudged you.

"I was wrong to have accused you of plagiarism, and trust your article will clear you in the eyes of other critics also. Your fury is understandable and perfectly justified, and I hope your policy of not copying anyone will never waver, not even under pressure from your recording studio.

"I still maintain, however, that your voice and style are similar to those of Patti Page, but in view of the facts stated by you, this must be written off as a very remarkable coincidence.

"I should also like to express my appreciation of your enlightening article, a very noble gesture on your part, and I must add that I am



Currently appearing at London's Windmill Theatre is famous Maltese accordionist Camilleri, whose picture appears above.

happy now to be able to respect you instead of criticising you.

"I therefore pronounce you NOT GUILTY of copying ANYONE."

Unfortunately, we cannot publish the rest of Mr. Barrans' letter—we can simply tell readers that on his other points, Mr. Barrans remains adamant.

LITA LETTERS

Meanwhile, Lita's article has resulted in our receiving many letters congratulating her on stating her case so clearly.

TALKING POINTS

A weekly analysis of readers' letters

by

PIP WEDGE

"Hearty congratulations to Lita for hitting back at Mr. Barrans," says June Alliston, of Suttons Avenue, Hornchurch, Essex. "My sincerest good wishes to Lita... she has a style completely of her own."

"Mr. Barrans was talking through his hat," declares Beryl Todel, of Dollond Street, Blackley, Manchester 10... "and I'd also like to tell Anne Schofield (who wrote last week that Dickie Valentine was a copyist, too) to go and take a running jump into the nearest river (!). The song which made Dickie was 'All The Time And Everywhere,' and not his impressions."

From Miss W. Cliff, of Hardy Street, Tunstall, Staffs, comes: "The fact that such artists as Lita have sung their way into the hearts of so many people, makes Mr. Barrans' criticism seem somewhat futile. These singers are free to sing as they please; leave them alone."

G. C. Drabble, of Woodbourne Road, Brooklands, Sale, Cheshire, put it all into a poem too long to print, but from which these four lines are worthy of inclusion:

"You'd do better, Cecil, if you shouted aloud

The praises of Britons of whom others are proud.

Of Litas and Almas, of Dickies and Daves,

And legions of others who earn equal raves..."

And finally, "Thanks for letting Lita hit back," writes Margaret Thornton, of Rudyard Avenue, Stockton-on-Tees.

ANTI-ANNE

That letter of Anne Schofield's which we mentioned just now has cropped up in more of this week's mail.

"How dare Miss Schofield suggest," writes Eleanor Dale, of Bonnyrigg Drive, Glasgow, "that Dickie Valentine would be a flop if it wasn't for his impressions?"

"I am one of the 3,000 members of Dickie's fan club, and if I and the other 2,999 were only interested in Dickie because of his gimmicks, we'd never have bothered to join his club, but would be in those of the other gentlemen whom he mimics."

Asks Sally Greenfield, of Glossop Road, Sheffield:

"How could Dickie be a flop when his record sales are tremendous? To my knowledge he hasn't recorded any impersonations at all, yet his records still sell..."

Marion and Janet, of Framfield Road, Hanwell, London, add their comments: "Dickie not only has his own style, but also the great talent of mimicry, which is rarely found in top singers; we can assure you that it is Dickie's own voice and not his impersonations which captures his fans."

WRITING AGAIN ON JONES AND BRENNAN

...which doesn't rhyme, but who's counting?

Messrs. J. Clark and J. Statham wrote last week complaining that Howard Jones and Rose Brennan get far less praise and support from the fans than they deserve. Others, it is obvious, agree with them.

Irene Brown, of Broome Street, Oldham, Lancs, certainly does.

"Maybe the fact that Rose and Howard don't revert to the usual gimmicks that so many top-liners rely on, is the main reason why they don't rise to full stardom. Long may they continue to entertain the public with their own individual styles..."

So does Betty Gibson, of Linton Road, Castle Gresley, Burton-on-Trent, Staffs:

"I would like to give a brief

answer to the question—disc-jockeys. For over six months, every week I have sent a post-card to three different disc-jockeys requesting Rose Brennan and Joe Loss records, but while I hear other artists' records two or three times a week, I never hear Rose's lovely voice."

DOWN UNDER

John Down's complaints of last week are being speedily answered.

"If Ted Heath had a much better band four years ago," asks Hazel Jay, of South-East London, "would he stand at the top of the NME Poll today?"

"With a wonderful voice like he has, David Whitfield won't even be a 'has been' in twenty-two years," declares Valerie Yates, of Deerswood Road, West Green, Crawley, Sussex.

"Eric Delancy's 'Oranges And Lemons' a 'flat' recording? Yes—flat as a fully blown-up car tyre!"

say Messrs. J. Redfern and J. Brookes, of Main Street, Linton, Stoke-on-Trent.

"I feel confident that I shall be hearing David Whitfield's name mentioned as a favourite even when I am a grandmother" says Janet Veall, of Cavendish Avenue, West Ealing, London.

"I hastily add that I am still in my teens."

PERSONAL NOTE

Before we end this week's column, may we ask a favour? So that things aren't left until the last minute, we try to get "Talking Points" written on Mondays.

This means that any mail arriving on Tuesdays or Wednesdays stands far less chance of inclusion that week, and usually has to be held over. So letters for inclusion in this column should be in by Monday mornings, please.

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Photograph by Universal Photos, Hull.

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WHO IS HE? (3)

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 3 of this issue.

HE was born in London forty-one years ago. HE has black hair and brown eyes. HE posed for this picture at the age of one year and nine months. HE is an arranger of many years' experience, reach-back as far as Cochran's "1930 Revue." HE used to play piano with Harry Roy. HE formerly worked as a BBC staffman, he records for Decca, and he was recently appointed as a commercial TV musical director. HE is married to a former band singer, and has two children. HE supports the Spurs. HE reads modern American authors, and nineteenth century French literature. HE wrote a chapter on dance music for the Caxton Press encyclopaedia, "The New Musical Educator."

BAND CALL Week beginning February 25

- DAVE SHAND ORCHESTRA**
Tonight (Friday): Chelmsford; Saturday: NCO's Club, Brize Norton; Tuesday: BBC; Wednesday: Warrington.
- FRANK WEIR ORCHESTRA**
Saturday: Cwmbran; Sunday: Leicester; Tuesday: Purley.
- SID PHILLIPS BAND**
Saturday: East India Hall, Poplar; Sunday: Regent Dance Hall, Brighton.
- SQUADRONAIRES**
Saturday: Windmill Club, Rushden; Monday: Festival Of Dance Music, Royal Albert Hall.
- NAT TEMPLE ORCHESTRA**
Tonight (Friday): Park Lane Hotel, London; Saturday: Leicester; Sunday: Greenham Common; Monday: Empire Rooms, London; Tuesday: Hutchinson House, London; Thursday: Cafe Anglals, London.
- KEN MOULE SEVEN**
Tonight (Friday): Derby; Saturday: Peterborough.
- TONY CROMBIE ORCHESTRA**
Tonight (Friday): Falkirk; Saturday: Kirkcaldy; Sunday: Aberdeen; Monday: Liverpool; Wednesday: Chester.
- VIC LEWIS ORCHESTRA**
Tonight (Friday): Embassy Ballroom, Wheatley Hill; Saturday: Baths Hall, Darlington; Sunday: St. George's Hall, Bradford; Thursday: Garrison Theatre, Tidworth.
- RONNIE SCOTT ORCHESTRA**
Tonight (Friday): Queen's Hall, Kelghley; Saturday: Town Hall, Morley; Sunday: Hippodrome, Dudley.
- JOHNNIE GRAY BAND**
Tonight (Friday): 400 Ballroom, Torquay; Saturday: Colston Hall, Bristol; Sunday: Grand Theatre, Southampton; Monday: Guildhall, Southampton.
- GRACIE COLE ORCHESTRA**
Tonight (Friday): Savoy Ballroom, Southsea; Saturday and Sunday: USAF Camp, Burtonwood; Thursday: Regal, Beverley.
- KIRCHIN BAND**
Tonight (Friday): Music Hall, Shrewsbury; Saturday: Pavilion Gardens, Euxton; Sunday: Theatre Royal, Bolton; Thursday: Queens Hall, Barnstaple.
- MALCOLM MITCHELL ORCHESTRA**
Tonight (Friday): Astoria, Nottingham; Saturday: Arden Ballroom, Bedworth; Sunday: Hippodrome, Derby.
- ERIC DELANEY ORCHESTRA**
Tonight (Friday): Queens Hall, Burnley; Saturday: Burnley; Sunday: Hippodrome, Manchester; Wednesday: Corn Exchange, Bedford.
- NAT GONELLA**
Monday: Week, Empire Theatre, Sheffield.

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★ BACKSTAGE

Bandleader VIC LEWIS lets you into the secrets of

accompanying the great American recording stars

JUST before Christmas, 1951, I was asked to call at a recording studio. It wasn't one of the big firms, just one of those small places that specialise in odd jobs. It meant little to me at the time; in fact, I don't remember now exactly where the studio was.

There, I was asked to record my own versions of some discs that had just come over from America. I was backed by a small group and we got to work on "Anytime" (Eddie Fisher's record) and the Four Aces' "Tell Me Why."

Neither of these records was known over here at the time nor was a third. I doubt even if the song or the singer had ever been heard of in his own country. It was called "The Little White Cloud That Cried," written and sung by a young unknown named

Johnnie Ray

Well, you all know what happened to this "unknown"! That same record of his soon sold over a million copies in America and started him off on a truly sensational career. Now here's the coincidence. In April he comes to this country for the third time and my Orchestra has been chosen to accompany him on all engagements (except at the London Palladium).

So the pendulum swings, and the singer I had never heard of is now the singer I am very honoured to accompany. I have never actually met Johnnie Ray, but one of the first things I shall do when I see him is to tell him that story.

The band and myself are certainly looking forward to working with him. I have already seen his fine performance in "There's No Business Like Show Business," and heard all of his records. There is no doubt about it, he is a wonderful artist.

Some of my happiest memories are of previous tours with the big American stars. I first met Frankie Laine in 1953. We had been booked to accompany him for a concert at the Colston Hall, Bristol, on a Thursday. The previous evening we

had been at the U.S. base at Burtonwood with my great friend, Stan Kenton. The parties there had gone on well into the night, then we set out for Bristol and rehearsed with Frank.

Frankie Laine

There wasn't much time for social talk then, but for his tour last year Frankie insisted that we be booked to play for every date. We were with him in Variety and concerts, and, of course, backed him on the two broadcasts which we pre-recorded for transmission at Christmas time. I think it fairly sums his greatness and encouragement to the people he works with, when I tell you that he personally asked the BBC if my band could be featured in two numbers in each broadcast.

During the tour I spent many off-stage hours with Frankie and his pianist, Al Lerner. Whenever we



VIC LEWIS

could, we found a nearby golf course. Frank has only been playing golf for two or three years, and I have been playing all my life, yet he was able to teach me a lot.

He is that sort of man. Once he gets interested in a thing, he will work hard at it and make every effort to get to the top. The same drive that he brings to his singing is a feature of everything he does.

Visiting the Midlands, we spent a day at Stratford-upon-Avon and like every American he was immensely interested to see the cottage where Shakespeare was born, the Memorial Theatre and all the other places of historic interest. Towards the end of the day, we went to a small café and I introduced him to a typical British savoury that he liked immensely—Welsh Rarebit.

Frank is very fond of good food, and he is also a great connoisseur of wines, probably because of his Italian descent.

One of the most wonderful days of my life was our free day in Paris last October. We had gone over with Frank to do a concert; there he also met his wife, Nan, who had just flown in from America.

We all went out in the morning, walking along the Boulevards, then cocktails in our hotel, followed by a big dinner in a small and intimate café and a visit to the Lido.

Throughout the British part of the tour, Al Lerner and his wife, Ruth, travelled with my wife, Jill, and myself in my car. We became great friends.

One night they came back to our flat and Ruth and Jill together cooked a Chicken paprika with Barbecue sauce and dill pickles. Ruth and Al gave us the recipe and we've tried to repeat it many times but never completely succeeded without Ruth's help.

Frankie Laine is one of the friendliest guys I know. For instance, by the end of the first week on tour he knew the name of every man in the band. He encouraged everyone to be friendly.

I look upon him as one of my friends. In the six weeks I was with



WITH THE STARS ★

him last year I felt that to go out with him was just like going out with one of my best pals. It is a great honour to be so regarded by one of the greatest American recording stars.

It was very pleasing to have a letter from Frankie Laine this week. He wrote from Australia where he was having an immensely successful tour, singing to between six and eight thousand people at a concert.

Frank is always worried about any harm that might come to the fans who wish to see him informally. That is why he is reluctant to sign autographs actually at the stage door. Like most American stars, he prefers to have autograph books brought into his dressing room and I can personally vouch for the fact that he signs each one himself.

Nat 'King' Cole

Over-keen fans often cause these stars considerable worry. For instance, during last year's tour that

the band and I had the pleasure of undertaking with the great Nat "King" Cole, a huge crowd gathered outside a theatre we were playing. I had promised to take Nat to our hotel in my car.

The crowd spotted us and rushed over. One girl put her arm through an open window, autograph book in hand. The crowd behind pushed at her and we were afraid that her arm might be broken. Nat was upset for the remainder of the night, for he knew how near that girl had been to serious injury.

Recording

Nat Cole is very critical in his work. He never lets up in his endeavours to get his accompaniment absolutely perfect. He is a real perfectionist but off-stage, he has simple tastes, and is content to take life as he finds it.

It has been a big privilege to be asked to back these top line American stars. It has given me the

opportunity to put my orchestra before a wider number of people. I realise that I have to give the public what they want rather than what I would like them to hear.

We are recording commercial music for Philips and I hope that we get a chance to accompany Johnnie Ray and Frankie Laine on records whilst they are over here.

In fact, it was Frank who introduced me to the head of British Philips Records, Jack Phillips. That was very generous of him and another thing that he did—smaller, but appreciated none the less—was to give us his own orchestration of "I Believe," which my singer Dean Raymond now uses with the band. Yes, these stars may be big—but they're big-hearted, too.

Hackney Week for Stargazers

NOT surprisingly, variety offers continue to pour in for the Stargazers.

This famous vocal group could commence a nation-wide theatre tour at any time—but, of course, their commitments with the BBC Show Band will not permit this.

London will be pleased to note, however, that the Stargazers have been able to fit in a week at Hackney Empire, commencing March 21, and may soon be seen and heard in other variety dates around town.

Judy/Jan joins Rabin

THE name of Jan Fraser, Oscar Rabin's new singer who joined the band this week, may be unfamiliar to you—but you'll recognise her voice.

As Judy Allen, she has sung with Harry Roy and various other London outfits.

Jan takes the place of Jacqueline Jennings with Oscar. Jacqueline, former Vic Lewis singer, has been forced to quit the profession temporarily owing to a severe attack of pneumonia.

MORE STARS FOR BBC FESTIVAL CONCERTS

FURTHER to the listing of attractions for the BBC's "Festival of Dance Music" concerts (see NME dated January 21), it has now been confirmed that Geraldo will be conducting his full Tip Top Tunes Orchestra on the first show next Monday (28th) and that trumpeter Freddy Randall will be appearing as a further guest artist.

The second concert (March 14) will now feature Joan Regan and the Ray Ellington Quartet as added stars, the former in place of Dickie Valentine who cannot, after all, be present at the show.

February 28 will be a particularly auspicious evening for jazz and dance music-conscious BBC listeners—for in addition to the "Festival" broadcast, the BBC Show Band will play its usual mid-evening spot, and the Harry Klein Group with singer Cynthia Lanagan will be heard for half-an-hour in "British Jazz."

WHO IS HE? — See P. 2
STANLEY BLACK

'Evergreen' to be filmed

CONTINUING the current cycle of exciting British musical film projects, producer Maurice Cowan is to make a new version of "Evergreen," one of the most memorable pre-war musical comedies, later this year.

Cowan, who produced the Norman Wisdom movie successes, "Trouble in Store" and "One Good Turn," told the NME this week:

"It will definitely be in colour, and the original Rodgers and Hart score will be used."

"Evergreen" was a 1930 stage success for Jessie Matthews in London. The first film version, also starring Jessie, reached the cinemas a few years later.

Of the many fine Rodgers and Hart songs in the show, "Dancing On The Ceiling" will be best remembered.

Next Monday's "Quite Contrary" TV programme will be the last in the present series. Norrie Paramor makes his debut with his own Orchestra, while singers Ronnie Hilton and Ruby Murray will also be featured.



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with

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THIS WEEKEND:

Tonight: Friday, February 25, Astoria, Nottingham
Tomorrow: Saturday, February 26, Arden Ballroom, Bedworth
Sunday: February 27, Concert debut, Hippodrome, Derby

LONDON DEBUT:

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ON RECORD:

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BATHS HALL

6 BRADFORD
ST. GEORGE'S HALL

10 DONCASTER
BATHS HALL

11 SCUNTHORPE
BATHS HALL

12 LOWESTOFT
PALAIS

13 LEICESTER
De MONTFORT HALL

★

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

★ ★ ★ ★ ★ ★ ★ ★



L. to r.: Denny Piercy, Doreen Lundy, Reg. Wale and Les Sands, who are currently touring France and the American Zone of Germany.

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 For Pete's Sake; 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 Sam Costa; 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—The Beverly Sisters; 10.45 Eddie Fisher and Xavier Cugat & Orch.; 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 Details to be Announced; 9 Harold Smart Quartet; 9.15 Dickie Valentine; 9.30 Perry Mason; 9.45 Friends and Neighbours; 10 Teddy Johnson; 10.30 Evening Star; 10.45 Mario Lanza Sings; 11 Old-Fashioned Revival Hour. Midnight: Close down.

FRIDAY
6 p.m. Friday's Requests; 7 Butlin's Beaver Club; 7.15 Dan Dare; 7.30 Ken Mackintosh Show; 7.45 Jean Campbell and Ray Burns; 8 Shilling A Second; 8.30 Sportsman's Choice; 9 Scrapbook Of Song; 9.15 Frank Weir and Denny Dennis; 9.30 Perry Mason; 9.45 Curt Massey & Martha Tilton; 10 Dreamtime; 10.45 Petula Clark; 10.30 Old Acquaintance; 10.45 Harry Gold and Ella Fitzgerald; 11 The Voice Of Prophecy; 11.30 Moments Of Faith; 11.45 Music At Bedtime. Midnight: Close down.

SATURDAY
6 p.m. Saturday Requests; 7 Amateur Football; 7.15 Bill McGuffie and His Trio; 7.30 Billy Cotton & His Band; Requests; 8.30 What's My Line; 9 Songs From The Screen; 9.15 Scottish With Phillips; 10.30 Those Were The Days; 10.45 Italian Music And Song; 11 Bringing Christ To The Nations; 11.30 Jack Jackson. 12.30 a.m.: Close down.

American Air-mail PLEASANT SURPRISE IS WAITING FOR TED HEATH WHEN HE VISITS U.S. by NAT HENTOFF

LATE NEWS SURVEY: Ted Heath is expected in New York around April 17 for about four days on his way back from Australia. London Records are planning a number of disc-jockey interviews for England's famous bandleader, and I think Heath will be pleasantly surprised at the extent of his following in this country. . . . Les Paul and Mary Ford have begun a twice-weekly radio series on the Mutual network. They'll make their second variety tour of Britain in July and August. Expectations are that the tour will last six weeks. . . . Actor James Mason has joined jazz promoter Norman Granz (who owns the Clef and Norgran record companies) in a new record company that will feature readings by renowned stage and screen stars. The readings will be issued in LP form only. . . .

The wages scales for entertainers at the Las Vegas night-clubs are approaching the daydream stage. Mario Lanza has been signed to make his first appearance in that gambling city for a fee of \$100,000 (£33,000) for two weeks' work!

Nat "King" Cole will sing on the title sound track and in two sequences of a new film called "Kiss Me Deadly." Frank DeVol wrote a tune especially for Nat to sing in the film. Called "I'd Rather Have The Blues," it'll also be released by Capitol. . . .

Jack Webb's jazz film, "Pete Kelly's Blues," is about to go into production. Co-starring will be Janet Leigh, Edmund O'Brien and Peggy Lee. . . . Frank Sinatra's ten days in Sydney and Melbourne grossed \$25,000 (£8,000) for him. . . . "Shake, Rattle and Roll," the hit disc by Bill Haley and his Comets, has now passed the million mark in sales. Haley and the Comets have a new side out, "Mambo Rock," with an unusually large advance sale of 300,000. . . . Jose Ferrer and Rosemary Clooney have decided to name their son Miguel Jose. The new heir was born February 7 in Santa Monica, California. Appropriately, Rosemary's new Columbia record couples "Where Will The Dimple Be?" with Brahms' "Lullaby." The "Lullaby" is subtitled "Close Your Eyes" and has a new set of lyrics by Bill Engvick who wrote the words for "The Song From Moulin Rouge."

News from London Records: Mantovani has a big hit building on the London label. "Lazy Gondolier," which has been out only about a week and a half as of this writing, is getting an unusually potent amount of airplay, and sales are climbing in all sections of the country. It may be his most important record here yet. Also making an impact on the American market is Dickie Valentine with "Finger Of Suspicion." Opening reaction to the record is encouraging. . . . Ted Heath's recording of the Palladium concert on February 23 may be ready in time for its release to coincide with his visit here. . . .

Ray McKinley, familiar, no doubt, to NME readers as drummer with Major Glenn Miller's American Band of the AEF in 1944, returns to the bandleading field shortly fronting a 12-man group which will include pianist Mel Powell (also ex-Miller), trumpeters Bobby Hackett and Billy Butterfield, and trombonist Vernon Brown. Another bandleader, MGM's Leroy Holmes, is to play dance dates on the road; hitherto he has confined his activities to studio work backing MGM's vocal talent. Stan Kenton has signed a new vocalist as has Harry James. The new James singer is Patti Powers, a 22-year-old co-ed at the University of California at Los Angeles. Kenton's new find is a 19-year-old from San Francisco, Ann Richards, who formerly sang with Ray Anthony for a brief period. Kenton cut three commercial sides last week, one featuring the new singer. Titles are "Ting-a-Ling," "Malaguena" and "Dark Eyes."

THE JAZZ SCENE: Abbie Brunies, Jr., drummer with the Sharkey Bonano Dixieland Band for some 17 years, died suddenly of a heart attack just before the band took the stand at Childs Paramount in New York Saturday night, February 12. The 42-year-old Brunies was the nephew of trombone veteran George Brunies and the son of New Orleans jazzman Abbie Brunies. He had just recently become the father of a little girl. The Basin Street Club has opened its doors once again; featured initially will be a new Benny Goodman Sextet, to reform which BG has returned to the jazz scene. Drummer

MODERN MOOD

CRITICS, like women, are apt to change their minds very often—and there's no earthly reason why they shouldn't. I therefore have no compunction in saying that Stan Kenton's "Portraits On Standards" LP (Capitol LC.6697), which I reviewed somewhat lukewarmly last week, has really grown on me after a couple of further hearings. The arrangements have subtleties which I did not notice at first, and I expect to find myself spinning several of the tracks (especially "You And The Night And The Music") quite a lot from now on.

DAVE BRUBECK QUARTET (LPs)
"I'll Never Smile Again" / "Laura" / "Lullaby In Rhythm" / "For All We Know" / "All The Things You Are" (Vogue LDE.114)
"On The Alamo" / "Don't Worry 'Bout Me" / "Here Lies Love" / "Gone With The Wind" / "When You're Smiling" / "Back Bay Blues" (Philips BBL.7018)

HERE'S our best chance so far to hear pianist Brubeck, altoist Paul Desmond and their friends at length. They made the Vogue set at a college concert, the Philips in a Boston club, and no time limit restricts any of the performances. A lot of people will doubtless enjoy Dave's emphatic fingering and Paul's consummate control. To me, however, their undoubted capabilities are outweighed by the precious, fussy triviality of much that they do. They lack swing, moreover, though the noisy, beatless rhythm section must be partly blamed for this.

MARY LOU WILLIAMS TRIO (LP)
"Devil And The Deep Blue Sea" / "There's A Small Hotel" / "En ce Temps-là" / "Lover" / "Carioca" / "Nicole" / "Tire, Tire l'Aiguille" / "As-tu le Cafard" (Felsted EDL.97012)
DON BYAS
MARY LOU WILLIAMS QUARTET (EP)
"O.W." / "Mary's Waltz" / "Moon-glow" / "New Musical Express" (Vogue EPV.1042)

BOTH these sets were waxed in France, and they find Mary in pretty good pianistic form most of the way. Her quietly emphatic style registers more effectively in person than on disc, but the Felsted titles nevertheless make up an enjoyable, well-balanced programme. I'm quite happy about the rhythm section (Buddy Banks, bass; Jean-Louis Viale, drums) here, and Buddy also comes through well enough on the Vogue EP (which has Kansas Fields on drums).

But Byas no longer thrills me, accomplished as he is. Maybe an over-indulgence in Stan Getz has spoiled this listener for overripe tenor sounds and massive vibratos.

Plans for the Fartha Kitt Broadway starrer, "Mrs. Patterson," to tour have fallen through with La Kitt's continued illness which has necessitated complete rest between shows. "Mrs. Patterson" folds on February 26, when the star will vacation for some weeks.

CHET BAKER QUARTET (EP)
"All The Things You Are" / "The Thrill Is Gone" / "Long Ago" / "Bea's Flat" (Vogue EPV.1032)

CHET blows well-controlled, sensitive, but rather uninventive trumpet on a four tracks, helped considerably by Russ Freeman's crisp, pert piano and a decent rhythm section (Carson Smith, bass; Larry Bunker, drums).

I can appreciate the appeal of music like this—but those who prefer it to, say, the Miles Davis Quartet (Esquire EP.12) are missing the basic depth of contemporary jazz.

ONE of the biggest kicks I had in Paris last week was in hearing a tape recording recently made at the Club St. Germain. It features the club's regular week-end group, led by tenorist Bobby Jaspar—and even I, who know how well these musicians can play, was amazed at the results. A couple of titles I particularly remember were "Blossom" (a Jaspard original), and "The Best Thing For You." I could hardly realise I was listening to a European group!

Apart from Bobby—a superb tenor man!—the band's personnel comprises Sacha Distel (guitar); René Urteger (piano), Jean-Marie Ingrand (bass) and Mac Kac (drums). The boys are scoring a remarkable success at the club, and they start a variety booking at the Olympia next month. Sacha probably rates as the most improved musician in France right now. He has so much more authority than when I first heard him a year ago. René continues to merit all the warm raves I have written about him in the past—and Jean-Marie just gets better and better all the time. He's definitely my favourite European bassist.

With Mac Kac setting up a real beat when the day is right, the quintet must be considered outstanding by any standards. Vogue has purchased the tape I heard for general distribution. Let's hope that its British release date will be set very soon.

Not surprisingly, with the Ringside closed, the JATP unit made the club St. Germain their after-the-show headquarters, while in Paris, Dizzy, Roy Eldridge, Herb Ellis and Ray Brown all "sat in" with members of the resident band. I suppose the day must eventually come when such things will also happen in England.

MIKE BUTCHER



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OSCAR PETERSON SINGS

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ETHEL MERMAN, DONALD O'CONNOR, DAN DAILEY, JOHNNIE RAY, MITZI GAYNOR and DOLORES GRAY
 "There's No Business Like Show Business"
 Parts 1 & 2
 (Brunswick LAT 8059)
 (Long Playing)

The music of Irving Berlin is in itself a product of the very highest quality, and rarely can it have been better interpreted than in the film "There's No Business Like Show Business," in which so many great stars were seen and heard.

This Long Playing Record offers you the best part of 45 minutes of this great musical production, and without hesitation, I rate it as an excellent disc. It goes without saying that this record has a wonderful Show Business flavour, and most of the songs have stood the test of time.

Ethel Merman gives one of her best performances, but it would be unfair to single out any one member of this terrific cast. Of the musical items, "Alexander's Ragtime Band" stands out, for it is turned into a complete production number taking you in turn to Germany, Scotland, France and then back to the United States. This trip lasts for just over eight minutes.

POPULAR RECORDS
 REVIEWED BY
GEOFFREY EVERITT
The Radio Luxembourg
 Disc-jockey

If you like the old songs such as "When The Midnight Choo-Choo Leaves For Alabama" and "Heat Wave," then this is right up your street, and if you like Irving Berlin, it's a must.

★ ★ ★
DORIS DAY & FRANK SINATRA
 "Young At Heart"
 Parts 1 & 2
 (Philips BBR 8040)
 (Long Playing)

THIS Long Playing record features two of the world's greatest singers of pop songs accompanied by some of the world's finest musical combinations. There are five songs from Doris Day and three from Frank Sinatra, although only one of Frankie's titles was actually featured in the film.

For your information, Miss Day sings "Till My Love Comes Along," "Ready, Willing And Able," "Hold Me In Your Arms," "There's A Rising Moon" and "You, My Love." Frank's film title is "One For My Baby," and his additional items "You Can Take My Word For It Baby" and "I'm Glad There Is You."

Doris Day simply bubbles over with personality, and if I can single out any one title then it must be "Ready, Willing And Able," with musical accompaniment supplied by Buddy Cole and his Orchestra; it's one of the most novel and effective backings I've ever heard.

I can say little that has not already been said about Frank Sinatra, and if I merely tell you that he's in great form, with "One For My Baby" the outstanding title, I feel I shall have done my duty.

It's a pity there are no duets, for I would have loved to have heard these two supreme stylists perform together.

★ ★ ★
THE SAUTER-FINEGAN ORCHESTRA
 "Inside Sauter-Finegan"
 (HMV CLP 1027)
 (Long Playing)

THIS is a remarkable record by an orchestra that has still to be generally accepted in this country but it is perhaps arrangers who will get the most enjoyment from it, for some of the scores are unusual and brilliant, but always musical, and this is the keynote of the success which has come the way of the Sauter-Finegan Orchestra.

I agree that it is modern, and perhaps Kenton might claim he was first in this field, but when you listen to Andy Roberts singing "Old Folks" on this disc, you will quickly realise that the musical backing is extremely tasteful, and, what is more, strongly commercial.

If you like unusual music, then "10,000 B.C." is your cup of tea, and although it showcases Sally Sweetland and trumpeter Al Majorca, it also allows you to hear some of the most weird instruments.

Trombone players will never tire of hearing Sonny Russo's brilliant playing in "Pennies From Heaven,"

and I have seldom heard such a lovely tone.

I am sure I would appreciate this record even more were I an arranger and a musician, but already it has given me more than a little pleasure. It is different and it is good.

★ ★ ★
RAY ANTHONY AND HIS ORCHESTRA
 "Heat Wave"
 "Juke Box Special"
 (Capitol CL 14243)

THE Ray Anthony Orchestra are in fine form when they tackle Irving Berlin's famous "Heat Wave." The arrangement is brilliant, and it gives full scope to the various sections of the orchestra, with the rhythm section and the drummer in particular, having a real day out.

The "Juke Box Special" is, in fact, rather ordinary from an entertainment point of view, and as a big band instrumental, it lacks any real melody. This is the sort of number which the boys in the band love playing, but of which the general public take little (if any) notice.

I've no fault to find from a performance angle and there are some fairly good solos.

★ ★ ★
EVE BOSWELL
 "Pam-Poo-Dey"
 "Ready, Willing And Able"
 (Parlophone R.3994)

ON these two sides Eve Boswell is supported by Jack Parnell and his Orchestra, and I must place on record that Jack has provided two first-class backings.

"Ready, Willing And Able" is a cracking good side and there will be few better records of the song than this one. The orchestra play with plenty of bite and precision, and I notice that for once we are getting near to a really good beat, but the rhythm section could have made this an outstanding disc, if they had played with just a little more drive and purpose.

Eve is in good voice, and once again shows that she is a most versatile performer. "Pam-Poo-Dey" is good, but just lacks that little something that hits must have.

Maybe the man who picks Eve's titles is too fond of good songs.



Charming Decca songstress Joan Regan and HMV bandleader George Melachrino were featured in the 45-minute stage show which preceded last week's world premiere of the new film "Prize Of Gold," in which Joan can be heard singing the title song.

★ ★ ★
HARRY JAMES AND HIS ORCHESTRA
 "Trumpet Time"
 Parts 1 & 2
 (Columbia 33.S.1052)
 (Long Playing)

ALTHOUGH these are all old titles, I found this record extremely interesting, for it features such vocal stars as Dick Haymes and Kitty Kallen, and these sides were cut when these singers were not as well known as they are today. The trumpet of Harry James naturally attracts great attention, and it is heard in a variety of moods.

Of the vocals, Dick Haymes sings "I'll Get By" and "My Silent Love"; the latter also features some really wonderful sweet trumpet. The arrangements naturally sound a little dated, but they are always pleasing, and there is a tremendous amount of real melody.

It's the muted trumpet that attracts attention on "Ain't Misbehavin'," but it sounds just as great when Harry plays it open.

Kitty Kallen sings "I'm Beginning To See The Light," but don't expect her to sound anything like she does on "Little Things Mean A Lot," for Kitty was on a jazz kick in these early days, and I might say I prefer her this way. Unfortunately, the title is mainly instrumental, and she is not heard a great deal.

Harry James has been able to maintain his popularity over the last 15 or more years, and the answer is mainly the simple word "melody."

★ ★ ★
RICHARD HAYMAN
 His Harmonica and His Orchestra
 "Winter Wonderland"
 "Vera Cruz"
 (Mercury MB 3197)

I'VE long been a fan of Richard Hayman, and this his latest issue is really first class.

Generally speaking, I'm not a lover of the harmonica unless it is played by an expert such as Larry Adler, but when I first heard "Winter Wonderland," I realised that Mr. Hayman has found an extremely good gimmick, and the recording engineers have done such a magnificent job of work, that this disc is almost technically perfect. The strings are given a wonderful brilliance, and the harmonica is very well recorded.

"Vera Cruz" is also a good side, and I sincerely hope this disc achieves the success it deserves, for I vote it one of the best of its type that I've heard for a very long time.

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| 2 2 Hearts Of Stone Fontane Sisters | 4 9 Mr. Sandman David Carroll | 4 9 Mr. Sandman David Carroll | 4 9 Mr. Sandman David Carroll |
| 5 3 Melody Of Love Billy Vaughn | 13 10 Melody Of Love Crew-Cuts | 13 10 Melody Of Love Crew-Cuts | 13 10 Melody Of Love Crew-Cuts |
| 9 4 Ko Ko Mo Perry Como | 15 10 Ko Ko Mo Crew-Cuts | 15 10 Ko Ko Mo Crew-Cuts | 15 10 Ko Ko Mo Crew-Cuts |
| 6 5 That's All I Want From You Jaye E. Morgan | — 10 Crazy Otto Medley Johnny Maddox | — 10 Crazy Otto Medley Johnny Maddox | — 10 Crazy Otto Medley Johnny Maddox |
| 3 6 Let Me Go, Lover Joan Weber | 7 13 Naughty Lady Of Shady Lane Ames Brothers | 7 13 Naughty Lady Of Shady Lane Ames Brothers | 7 13 Naughty Lady Of Shady Lane Ames Brothers |
| 12 7 Tweedle Dee Georgia Gibbs | 14 14 Earth Angel Crew-Cuts | 14 14 Earth Angel Crew-Cuts | 14 14 Earth Angel Crew-Cuts |
| | 10 15 Make Yourself Comfortable Sarah Vaughan | 10 15 Make Yourself Comfortable Sarah Vaughan | 10 15 Make Yourself Comfortable Sarah Vaughan |

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| Last This Week | This Week | Last This Week | This Week |
|------------------------|--------------------------------|--------------------------------|--------------------------------|
| 1 1 Melody Of Love | 4 7 Naughty Lady Of Shady Lane | 4 7 Naughty Lady Of Shady Lane | 4 7 Naughty Lady Of Shady Lane |
| 2 2 Mr. Sandman | 6 8 That's All I Want From You | 6 8 That's All I Want From You | 6 8 That's All I Want From You |
| 3 3 Let Me Go, Lover | 12 9 Earth Angel | 12 9 Earth Angel | 12 9 Earth Angel |
| 5 4 Hearts Of Stone | 7 10 Make Yourself Comfortable | 7 10 Make Yourself Comfortable | 7 10 Make Yourself Comfortable |
| 8 5 Open Up Your Heart | 11 11 Teach Me Tonight | 11 11 Teach Me Tonight | 11 11 Teach Me Tonight |
| 8 6 Sincerely | 12 12 Ko Ko Mo | 12 12 Ko Ko Mo | 12 12 Ko Ko Mo |
| | — 13 Tweedle Dee | — 13 Tweedle Dee | — 13 Tweedle Dee |
| | 15 14 No More | 15 14 No More | 15 14 No More |
| | — 15 How Important Can It Be? | — 15 How Important Can It Be? | — 15 How Important Can It Be? |

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

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Assistant Editor: PIP WEDGE

News Editor: JACK MARSHALL

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GREAT NME FAN CLUB CONVENTION PLANNED

ALWAYS abreast of the trends of popular music and its followers, the NME takes pleasure in announcing something new for the benefit of its readers. Over the 35 months in which we have been in existence, we have never failed to study the outlook of our rank-and-file readers—that is why we have been able proudly to announce that our net sales of over 100,000 copies weekly are a record for any musical paper in Britain, America, or anywhere in the world.

Lately, there has been an ever-growing interest in fan clubs, and the page which we devote every month to these organisations in our companion magazine HIT PARADE, gets a wonderful reaction. Typical of the enthusiasm is the fact that, when we told readers that a fan club had been started for Eddie Calvert and gave the address, the organisers were snowed under by over 5,000 letters from readers wishing to join.

In fact, all over the country, fan clubs have sprung up to enable people to express their interest in and appreciation of vocal stars, and the NME feels that the time has now come for us to bring all these fans together in one great and exciting convention. Our idea, therefore, is to stage a huge gathering of fan club members brought from all over Britain to one central meeting-place in London.

LET'S HEAR FROM YOU

This Fan Club Festival or Convention will enable fans to meet each other in happy surroundings—and also to meet in person the stars whom they support. You can trust the NME to put on a really great show, because haven't we proved by our Poll-Winners' Concerts and other promotions that we know just the kind of entertainment the fans enjoy?

That's the idea, then, and to start it off, we want every Fan Club Secretary in the country to write to us immediately, giving us full particulars of their membership and telling us whether they would support a Fan Club Convention such as we visualise. And, if they have any ideas how we could make the project even more useful and entertaining, don't hesitate to tell us. We want to know your views.

Once we have heard from the Fan Clubs, we shall be announcing further details. Watch out for them! Once again, the NME is in the forefront of bright ideas for the benefit of its readers, and this nationwide get-together will really be something worth waiting for!

Norman Granz talks to the NME

"I DON'T think that the ban on American musicians playing in Britain will ever be lifted." This was the view of American JATP impresario and U.S. record chief Norman Granz, expressed to an NME staffman at a press reception at the Savoy Hotel, London, on Monday.

Granz placed the blame on Hardie Ratcliffe and the British Musicians' Union. "After all," he said, "Petrillo offered a trial period of a year with no restrictions just to see how things went. So the blame must rest on this side of the Atlantic."

"If the ban was removed, I can't see it doing any harm. There are big economic barriers to be overcome in bringing an American band to Europe. The fares alone are enormous and only few such ventures could possibly be profitable," he continued.

Granz went on to discuss his efforts to arrange the distribution of his Clef and Norgran record labels in this country. "I have been trying to arrange for a British company to handle my Clef catalogue for the past four years," he complained. "But every time I try there is some difficulty. If it isn't the record company, then it's the Bank of England—or something!"

"Nothing is settled yet. I did arrange with Columbia to distribute some sides by Oscar Peterson and Ella Fitzgerald, but this arrangement is only for the duration of their tour here. There are no contracts signed—it's merely a gentleman's agreement arranged by cable."

An MU spokesman informed the NME on Wednesday that contrary to reports in a national newspaper, no application had been made to them for permission to allow the full JATP unit to play at the Royal Albert Hall on the night of the Ella Fitzgerald-Oscar Peterson concert—and no application had been made to the Ministry of Labour, either.

As many readers will realise, Oscar Peterson as a Canadian, is automatically allowed to perform here, while Ella Fitzgerald appears as a concert artist. Ella's pianist Don Abney has been given special permission to appear.

Sensational Herman-Heath baton exchange scheme

A SENSATIONAL proposition has been made by U.S. bandleader Woody Herman for a bandleading exchange between him and Ted Heath. He proposes that he should come over to Britain in the autumn to conduct Ted Heath's Orchestra for two months, while Ted does the same thing in front of Woody Herman's Orchestra in the States.

The scheme further proposes that the band-

leaders bring their respective vocalists and arranging library with them.

Discussing the proposition in New York on Wednesday with NME Managing Director Maurice Kinn, Woody Herman said: "I feel certain that such a reciprocal exchange scheme of bandleaders would not prove unacceptable to the American Federation of Musicians, and I see no reason why the British Musicians' Union shouldn't treat it favourably, too. Anyway, I hope so."

"When I was in London not long ago," he

continued "I heard the Heath band play two concerts at the Hackney Empire, and nothing would give me greater pleasure than to conduct that fine orchestra in Britain."

Herman is very keen on the scheme and, in fact, had intended to send his manager over to Britain specially to discuss details. However, he has since learned that Ted will be visiting the United States in April on his way back from Australia, and they will then discuss the project in greater detail and, Herman hopes, finalise it.

FROM CALL-BOY TO TOP OF THE BILL!



Dickie Valentine to star at London Palladium

BRITAIN'S OWN DICKIE VALENTINE, POLL-WINNING VOCAL "GREAT" AND INTERNATIONAL RECORDING ATTRACTION, TOPS THE BILL AT THE LONDON PALLADIUM FOR TWO WEEKS COMMENCING APRIL 11!

This sensational announcement follows our prediction last week that "a leading British singing star" would be headlining at the Palladium during this period.

The last time a British male singer in the popular idiom topped the bill at this fabulous showplace was in 1950, when Donald Peers appeared there.

And what makes Dickie's signing all the more important is, of course, the fact that he left the Ted Heath band less than a year ago to launch his solo career.

No NME reader will need to be reminded of the fantastic success he has had since then. In May, 1954, he flew to New York for a TV date on the coast-to-coast Ed Sullivan show. The following November he took part in the Royal Variety Performance.

EDDIE—DICKIE—JOHNNIE

He has had BBC and Luxembourg radio series. His Decca waxing of "Finger Of Suspicion" reached the top of the "Best Sellers" charts a few weeks ago.

Dickie's London Palladium fortnight comes between the appearances of two major American stars, Eddie Fisher and Johnnie Ray. It is indeed an honour, reflecting favourably upon the entire British entertainment profession, that a London-born singing celebrity should now find himself in such exalted company.

Only ten years ago, Dickie was a call-boy at the London Palladium—and now he returns as a top-liner.

ORNADEL TO CONDUCT 'KISMET'

"KISMET," the new American musical starring Alfred Drake and Doretta Morrow, opens at the New Theatre, Oxford, on March 29 for a 3-week run.

The show, with a strong musical score based entirely on themes by the Russian composer Borodin, and with musical adaptations and lyrics by Robert Wright and George Forrest, will be brought to London's Stoll Theatre for a mid-April opening, though the actual date is not yet set.

Jack Hylton is presenting the show, which will be conducted by Cyril Ornael. Cyril, at present conducting Hylton's "Wonderful Town," which opened at the Princes Theatre, London, last Wednesday (23rd), leaves this Saturday to start work on "Kismet" rehearsals.

Philip Martell, recently-musical director for such shows as "Love From Judy," "After The Ball" and "Happy Holiday," is to take over the "Wonderful Town" baton.

MALCOLM'S MORNING MUSIC

ARRANGER and musical director Malcolm Lockyer starts a series of four "Morning Music" BBC broadcasts on March 8.

The remaining programmes will be transmitted at three-weekly intervals.

Malcolm also commences a number of "In The Still Of The Night" airings on March 17.

STANLEY DALE PRESENTATIONS

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

NEW MUSIC CO. OPENS WITH KETTLE IN CHARGE

THE Frank Music Company, a new Chappells' subsidiary, will open next Monday, February 28, at 13, St. George Street, Hanover Square, London, W.1 (MAYfair 7600).

This concern will be responsible for handling material published in America by the Frank Music Corporation, which is owned by Frank Loesser, the well-known songwriter.

In charge of professional activities will be Leslie Kettle, who was with Chappells from 1936 to 1946, and who recently rejoined them to prepare for the opening of the new publishing company. Assisting Leslie will be Robin Gerber, who moves over to Frank Music from Victoria Music.

First plug on the list will be a new Loesser song, "Old Shoes," of which a Frankie Lane recording is already selling well. From March 27, Leslie and Robin will be working on the score of the new American musical, "Kismet," which—as reported elsewhere—opens in Oxford on March 29.

'Ideal Home' Lipton

THE Syd Lipton Office will provide two orchestras for the "Daily Mail" "Ideal Home Exhibition" at Olympia.

The exhibition runs for a month, commencing March 1.

Al Berlin, formerly with Lew and Leslie Grade, has left to take over management of the Lipton office.

POPLAR NAME BANDS

THE first opportunity that Poplar fans have had of dancing to name bands comes this Saturday (26th), when Sid Phillips and his Band, with Betty Miller, are appearing at the East India Hall, East India Road, London.

On Saturday, March 19, Ronnie Scott and his Orchestra will be occupying the rostrum, and these promotions by Manny Helman are designed to bring a name band policy into this part of London. If they are successful, he proposes to book name bands every week from the autumn onwards.

Sunday Jazz Concerts

A SERIES of Sunday jazz concerts are being presented by Metro Entertainments at the Streatham Baths Hall, London, commencing this Sunday, February 27.

Some of the stars booked to appear include: Bill McGuffie, Tubby Hayes, Jimmie Deuchar, Tony Crombie, Tony Kinsey, Ken Moule, Don Rendell, Ronnie Scott, etc.

The London debut of Cab Kaye and his new coloured Orchestra will also take place at this venue.

Singer and Decca recording artist Jimmy Young tops the bill at the Hippodrome, Dudley, for the week commencing March 7.

Dickie Valentine's concert date at the De Montfort Hall, Leicester, will be on Sunday, April 3, not on March 28 as stated last week.

Six months in Europe for Billy Eckstine

U.S. singing star Billy Eckstine, due to arrive here in April for a nine-week concert and variety tour (early details of which have already been announced in the NME) may remain in Europe for as long as six months.

This would, of course, enable him to visit many further British towns, as well as playing dates on the Continent.

Following the success of his "No One But You" waxing on MGM, Billy's new version of "Mood Indigo" for the same label is already beginning to sell well.

ANNE SHELTON: AUSTRALIAN VISIT LIKELY

FINAL stages in the negotiations for singing personality Anne Shelton to visit Australia are now under way.

On Wednesday (23rd), a cable was sent to the Australian sponsors of her tour which is likely to clinch the whole project.

If terms are agreed, Anne will be making the trip in May—but it must be emphasised that the actual signing stage is not yet reached.

Meanwhile, Anne has two exciting assignments. Today (Friday) she flies to Cologne as the guest of BFN, to broadcast during the celebrations in connection with the installation of a new and more powerful transmitter which will greatly increase the range of this radio station.

On March 11, Anne (with piano star Johnny Franz to support her, flies to Holland for a four-day visit to undertake a number of broadcasts from station AVRO.

AMERICAN composer Leonard Bernstein has been in Britain this week, for the London opening on Wednesday of his show "Wonderful Town," at the Princes Theatre. He left for Italy yesterday (Thursday).

Jack Hylton will guest in the Frankie Howard Show on March 8 (Light Programme).

FRANKIE VAUGHAN MOVES FROM HMV TO PHILIPS

JOHNNY FRANZ, artists-and-repertoire chief of Philips Records, has made a notable capture by signing singing sensation Frankie Vaughan, formerly on HMV.

Frankie's first titles for the new label are "Tweedle Dee" and the oldie "Give Me The Moonlight, Give Me The Girl." In both of these he is backed by Wally Stott's orchestra and singers.

A further exciting Philips undertaking was the waxing last Saturday of a modernistic LP featuring Bill McGuffie, and intriguingly entitled "Jazz With McGuffie."

On this disc, Bill is supported by a rhythm section with Jack Collier (bass), Jock Cummings (drums) and Alan Metcalf (guitar).

TED TAYLOR IN AS DEREK NEW LEAVES CELEBRITE

PIANIST-LEADER Derek New breaks an association of more than four years' duration when he leaves London's Celebrite Restaurant on March 20.

Derek has been leader for three of his four years at the Celebrite. He first went there as pianist with Wally Rockett. Currently with his group are singer Eva Beynon, Harry Smith (trumpet); Dennis Ackerman, Gene Cotterell and Freddy Courtenay (reeds); Joe Pawsey (drums) and Ronnie Darbyshire (bass).

Successor to Derek New will be Mecca Quartet leader, Ted Taylor. Ted is currently at the Lyceum, London, and has been on the Mecca circuit for about two years.

He will be featuring vocalist Eileen Taylor and she will also take part in the restaurant's cabaret. Eileen is not related to Ted, and is at present with Leon Cochrane at the Victoria Hotel, Torquay.

Ted's current group consists of himself leading on piano, Peter McGurk (bass); Johnny Wickham (drums) and Bob Rogers (guitar). He will augment with three saxes and trumpet, the last-named being Bob Chinn, who is currently with Frank Abbott at Scunthorpe.

Ray Burns in Variety

SINGER Ray Burns is in variety next week (commencing Monday 28th) at Hackney Empire.

At present he has to confine his stage engagements to the London area owing to his regular airings with the BPC Show Band.

THE LATEST RELEASES

WINIFRED ATWELL
Winnie's waltzing rag;
Big Ben boogie F 10476

TED HEATH & HIS MUSIC
Haitian ritual; Late night final
F 10477

DENNIS LOTIS
Face of an angel, heart of a devil;
The golden ring F 10469

THE KEN MOULE SEVEN
Hallelujah!; I'm beginning to see
the light F 10478



NAT 'KING'
The sand and the sea
Je vous aime beaucoup
(available Mar

DEAN MAR
Belle from Barcelona
CL 14253

JANE FROM
I wonder; I'll never
CL 14254

THE CHEE
Bernie's tune; Whadaya



PYE-POLYGON RECORD MERGER—Official

THE Pye-Polygon record tie-up is official! Not only are the details of this much-discussed merger—first revealed in the NME last autumn—now made public, but the NME can also reveal the news that British trumpet ace Kenny Baker figures high on the list of the company's exciting new plans.

The trumpet star now heads an impressive coterie of Polygon artists which includes Eric Winstone and his Orchestra, Hammond organ star Robin Richmond, the Radio Revellers, film star Anthony Steel, singers Petula Clark, Dorothy Squires, Johnny Brandon, Johnny O'Connor and Billy McCormack, and Bernard Monshia's Concert Tango Orchestra.

Musical director for all vocal accompaniments featured on the label is modernist-arranger Laurie Johnson, whose notable backings to Pet Clark's recent "Majorca" and "Fascinating Rhythm" caused much favourable comment.

Next week, Laurie will be supporting Kenny Baker in the waxing of several solo "commercials," which will be issued shortly. It is widely believed, however, that

the fabulous Kenny Baker Dozen will be featured on wax for the first time as a unit at a future Pye-Polygon session, though no official confirmation of this exciting project can yet be secured.

It is almost definite, nevertheless, that the waxing of the "Dozen" is imminent, and that it will be carried out under the technical advice of well-known discophile and broadcaster Dennis Preston.

Meanwhile, here is the official statement issued by Messrs. Pye this week: "Messrs. Pye Ltd. announce that they have formed an association

with the Polygon Record Company. "With effect from the middle of February, Mr. Alan Freeman will be conducting the business of the Polygon Record Company (1954) Ltd., from 66, Haymarket, London, S.W.1. This is also the address of the Nixa Record Co., Ltd.

"Rumours have recently been circulating in the record trade to the effect that a Pye label is shortly to be marketed. These rumours are, however, premature; and in the event of such a step being taken, ample warning will be given to both the music trade and the press."

BIG INDIA OFFER FOR TONY BRENT

TONY BRENT, the Bombay-born singer who left India ten years ago as an unknown, has had a big offer to return there—as a star.

Negotiations have been opened with Foster's Agency to book Tony for top-line concerts and night club engagements in Calcutta, Delhi, Bombay and Ceylon around the end of this year, and the offer is the direct outcome of the big success of Tony's Columbia records in India—notably, "Make It Soon" and "Got You On My Mind."

Heavily booked in variety, Tony is at Chiswick Empire this week, following with the Theatre Royal, Huddersfield, next week (commencing Monday, 28th), and the Empire, West Hartlepool, on March 7.

On the Sunday previous to his West Hartlepool engagement, Tony broadcasts over the North of England Home Service in Dave Morris's "Club Night" programme.

Fosters are also negotiating some offers from the United States that have come in for Tony.

HARRY ROY AIRING

HARRY ROY and his Band are to return to the airwaves on March 8. (12.15—12.45 p.m. Light).

Harry (clarinet and vocals) will be heard leading his own regulars, Tommy Watt (piano), Teddy Broughton (bass), Jack Peach (drums) and Terry Brown (guitar), plus such sessioners as Tommy McQuater (trumpet), Geo. Chisholm (trombone), Ronnie Martin (accordion) and Derek Collins (reeds). Singer on the session will be Mary Naylor.

HAYES SIGNS HAWDON

COMPLETING the instrumental personnel of tenorist Tubby Hayes's forthcoming band, Dickie Hawdon (trumpet and flugelhorn) has been signed this week.

Tubby auditioned a number of girl singers on Wednesday, but had made no choice at presstime.

Arrangements for the band are being written by Harry South, Les Condon and Mike Sonn (Tubby's pianist, trumpeter and altoist respectively). Extra scores have already been written by Victor Feldman and Jimmie Deuchar.

WINNIE WEEK

THE record-selling branches of British Home Stores are launching a nation-wide "Winnifred Atwell Week" next Monday.

Signed photographs of Winnie will be given free to all purchasers of her records and sheet music at the stores.

Three new Atwell records are currently in the shops: "Song Of The Sea," "Winnie's Waltzing Rag" (both Decca) and "Highland Boogie" (the last Philips' title).

Stapleton-Cooper, Ltd. have moved from 2 Denmark Place to 107-111, New Oxford Street, W.1.

MITCHELL SIGNS U.S. ARRANGER FOR HIS BAND

ON the eve of his new band's debut at the Astoria, Nottingham, today (25th), Malcolm Mitchell has made a sensational capture by signing U.S. arranger-composer Rene Touzet to write some original compositions and arrangements for him.

As the composer of "Mambo In The Moonlight" Touzet will need no further introduction. The arrival of his first scores for the Mitchell crew is imminent.

DANNY PURCHES IN LONDON VARIETY

GIPSY singer Danny Purches, whose signing to a lucrative contract with Foster's Agency was announced last week, makes his London variety debut at the Hackney Empire (April 11 and week).

Danny recently scored at a Hackney concert with the Eric Delaney Orchestra.

Although no definite news of Danny's recording prospects can yet be announced, it is known that at least three companies have expressed interest in waxing him, so that his appearance on records would seem to be imminent.

IAN STEWART TAKING OVER FROM JIMMY MILLER AT SAVOY

A CHANGE of musical directorship is pending at London's Savoy Hotel. In approximately eight weeks' time, Berkeley Hotel band-leader and ex-Savoyard Ian Stewart, will be taking over the Savoy Hotel bandstand with a completely new combination, to take the place of the present dance orchestra fronted by Jimmy Miller.

This latter is basically the outfit which was led by the late Carroll Gibbons until his untimely death last year, and which was then taken over by deputy-leader Miller.

Although it is widely understood in musical circles, and among the Savoy bandsmen themselves, that these new arrangements are cut and

dried, no official statement could be secured from the Savoy Hotel on press-day.

However, the hotel's press office told the NME guardedly: "There are going to be some rearrangements, and a further statement will be made later." On the same day, Ian Stewart was contacted by our reporter. He said: "Thank you for your interest, but I am not prepared to say anything at the moment."

20 YEARS

Jimmy Miller also informed us that he had nothing to say, either about leaving the Savoy or about any future engagement in which he may be interested.

Ian Stewart will have been with the Savoy firm exactly twenty years next month. Originally on piano with Carroll Gibbons, he returned to this position after distinguished Army service in the war, but in 1946 was promoted to leadership at the Berkeley Hotel, under the same management.

Ian records for Parlophone, both solo and with his quintet, and is also a prolific broadcaster.

SAXIST-LEADER Bernie Stanton, who took over the Don Juan dance orchestra when Jill Allan left, is urgently seeking a girl vocalist, who must be "tall, sophisticated, a phenomenal looker, and full of personality."

Peter Lotis to succeed brother Dennis with Ted Heath

IT is now confirmed that South African singer Peter Lotis—Dennis's brother—will shortly be coming to Britain to join the Ted Heath Band, following the latter's Australian tour.

Ted tells the NME that he received an acceptance from Peter on Wednesday, after having made him a firm offer of employment (as previously reported).

Peter will, of course, be replacing Dennis Lotis in the band. An especially interesting feature of Ted's BBC broadcast tomorrow (Saturday) will be a complete performance of the "Australian Suite," which Kenny Graham wrote specially for the outfit.

Further Ted Heath news is that the gap left by arranger Reg Owen's resignation is to be permanently filled by Johnny Keating, who—already responsible for many of Heath's scores—will be writing exclusively for the band in future.

Johnny has recently been a member of Geraldo's trombone team, but has now decided to put down his instrument for good, and to concentrate solely on arranging.

BIG CAPITOL EXECUTIVE CHANGES LIKELY

Maurice Kinn, NME Managing Director, who flew to the States on Monday, rushed us this news-cable from New York at midnight on Wednesday:

THERE is great speculation here regarding executive changes in the Capitol Records set-up since the announcement that EMI was taking over the company.

Glen Wallichs, Capitol chief, is now in London discussing his position under the new regime, while vice-president Alan Livingstone is arriving this Saturday (26th) to discuss terms with EMI for remaining with the label.

Livingstone, incidentally, is marrying Betty Hutton in California on his return.

Hal Cook, national sales manager for Capitol, is leaving to become director of sales for Columbia Records on March 1, while several other top-line names have been mentioned in connection with big changes that are contemplated.

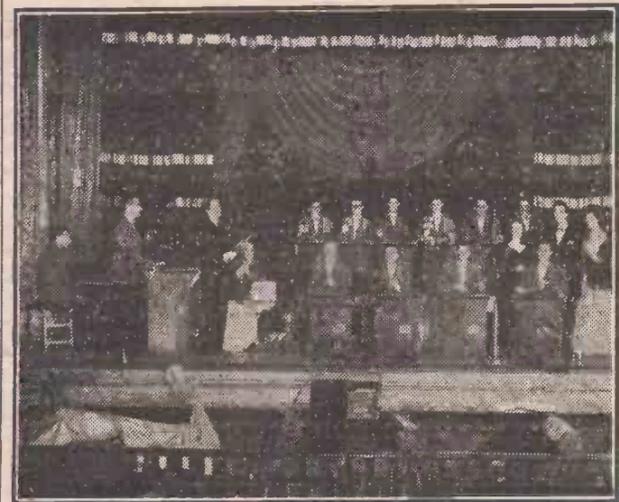
In Brief: Cole Porter is now in Europe on a visit until June. Songwriter Bob Merrill is now handling personal management of artists. His first clients are the Burton Sisters.

Grasso leaving Hungaria

OSCAR GRASSO, famous violinist-leader at London's Hungaria Restaurant, and also an important member of Victor Silvester's broadcasting-recording group, is to give up his long association with the Hungaria at the end of next month.

The reason is believed to be because Oscar is likely to be so pre-occupied with his Silvester commitments, following the signing of Victor's new BBC contract, that he feels he will not be able to do justice to a resident engagement as well.

It was rumoured around town this week that a well-known violinist-leader from an exclusive London club had been approached to take over at the Hungaria, but the leader in question assured the NME at press-time that no decisions at all had so far been taken in the matter.



Frank Weir took the Metropolitan Theatre, Edgware Road, London, on Wednesday, and gave a "trade show" of his new, big band to bookers and other interested guests. Tomorrow (Saturday), the band is launched at Cwmbran and follows with a Sunday concert at Leicester. It recorded a number of programmes for Radio Luxembourg earlier this week, and those who have heard it say the new Frank Weir big band is really terrific!

ELLA-OSCAR CONCERTS CANCELLATION SURPRISE

THE jazz-minded section of the profession has been shocked by news of the sudden cancellation of several provincial concerts which were to have featured transatlantic JATP stars Oscar Peterson and Ella Fitzgerald.

The concerts in question are those which were scheduled for last Wednesday (23rd) at Cardiff, Dundee—on March 2, and Leicester on March 7.

According to the Harold Fielding office, promoters of the concerts, the Cardiff event was cancelled "because of unforeseen circumstances," the Dundee performance through "lack of support, probably due to adverse weather conditions," and the Leicester concert "because it has been discovered that there is an option on Ella Fitzgerald's services to appear in a Hollywood film, and she must fly from Prestwick after an Edinburgh concert on March 3."

These concerts, like last Tuesday's event at London's Royal Albert Hall, were to be confined to singer Ella Fitzgerald, pianist Oscar Peterson, and accompanists Don Abney (piano), Sammy Stokes (bass) and Tony Kinsey (drums).

PRESS COMMENT

The prices for seats at the provincial concerts were advertised as 21s., 15s., 10s. 6d., 7s. 6d. and 5s.

Concerts planned for Bristol (Birmingham, Manchester, Sheffield, Newcastle and Edinburgh are not affected).

Commenting on Wednesday's Cardiff cancellation the "South Wales Echo" (22nd) states: "An ironic comment is contained in the advance publicity matter for the concert. Originally, Mr. Fielding had not booked the artists to appear in Cardiff, but an 'avalanche of letters from disappointed jazz fans in Wales changed his mind.'"

Earlier, this same press report quotes Cardiff City Councillor Laurence Doyle as saying: "Only 300 seats were sold, and we presume that is why the show has been cancelled."

These words appear on page 10 of the "South Wales Echo." On page nine an advertisement appears under the heading "Sophia Gardens Pavilion" (the venue of the proposed Peterson-Fitzgerald concert) to the effect that all tickets for a Ted Heath appearance two days later, on Thursday (24th), had been sold.

FRANK DENIZ GROUP BACK TO DON JUAN

GUITARIST Frank Deniz with his LA outfit, the noted Hermanos Deniz group, returned to the Don Juan restaurant—where he had a long run in the past—on Wednesday.

Frank's group comprises himself and his brother, Laurie Deniz, on guitars; Jules Rubin (piano); Sid Rich (bongoes); and Jackie Davies (who recently finished an eight-year engagement with Edmundo Ros) on bass. Estoban is the featured singer with Frank in the new set-up.

These fresh arrangements at the Don Juan bring to a rather premature end the featuring there of LA singer Martin Moreno, who had been booked to appear at the Don Juan and its associate resort, the Casanova Club on the same premises.

The Denny Wright Trio, who backed Martin Moreno, remain at the Casanova.

SINGER Margaret Bond will be leaving the Squadronaires on March 12 and they are now auditioning several vocalists to fill the vacancy.

Arthur Frewin, once a member of the EMI record sales staff and more recently with the Pye-Polygon organisation in a similar capacity, has now resigned from the latter concern, and will shortly be opening his own publicity offices in London.

Bassist Jimmy Luke joined saxist-leader Johnnie Gray last week replacing Tom Pinguay Johnnie is currently auditioning trumpeters to replace Colin Wright, who has joined Frank Weir. Meanwhile, Pete Pitterson is deputising.

SEAS OF DECCA-GROUP

78 & 45 R.P.M. RECORDS

| | |
|---|---|
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50 YEARS OF SONG

FIFTY years ago this year Lawrence Wright founded the music publishing business which has made him world famous, and on Sunday (27th), the BBC is giving him the well-deserved honour of a "Close-Up" broadcast.

It was in 1904 that the fifteen year-old boy set himself up in business with a music stall in Leicester Market Place, and a capital of seventeen shillings, selling sheet music, second-hand musical instruments and giving piano and violin lessons on the side!

Today the genial publisher and composer owns the Denmark Street building in which the Lawrence Wright Music Company is situated. He lives in a suite at the Park Lane Hotel and has earned more thousands of pounds in royalties than he cares to remember. Using the slogan "You Can't Go Wrong With A Wright Song" he has built up a world-wide business, selling British songs to the U.S.A. and American songs to the British with equal success.

But not only is Lawrence Wright a publisher of other people's songs. Under the world-famous pseudonym of "Horatio Nicholls" he has composed some of the greatest hits of the present century—songs as varied as "Among My Souvenirs," "When The Guards Are On Parade," "That Old Fashioned Mother Of Mine" and "Old Father Thames."

Song-hits

From his fluent pen have come songs which have been sung over the years, have echoed and re-echoed through two world wars and still go on earning him a tidy sum in royalties, years after they were composed.

Today Wright is too busy to do much composing himself. He is content to give ideas to younger men, in the way that he gave the idea of "Get Well Soon" to composer Donald Phillips and lyric-writer Tom Harrison.

A few years ago, Lawrence suffered a stroke from which he nearly died. Even today his right hand is almost useless, and he has learned to write with his left hand and tap out tunes on the piano

with five fingers instead of ten. Having spent many months in various hospitals and convalescent homes, he realised how important the radio and popular songs were to invalids far from home. So he decided to write a song dedicated to sick people everywhere.

He called it "Get Well Soon," gave it to Phillips and Harrison to work on—and the result you know. Then it was Lawrie who revived "Happy Days And Lonely Nights"—a 1920 hit which is now a 1955 ditto.

The creating of hit songs has been Lawrence Wright's business ever since he published his first hit, "Don't Go Down The Mine, Daddy," fifty years ago. That was sung and whistled for years in the good old days of British music hall.

Today he 65-year-old "Daddy of Tin Pan Alley" still has an uncanny knack for spotting a hit song or a star personality. He still has that golden streak of success in him which has kept his firm way up there on top.

It was in 1911 that Wright, on a visit to London to collect some money from Walsh Holmes, the wholesale music dealer, saw a little shop for rent in Denmark Street. At that time, the big music-publishers like Chappell's were in the



The Story of LAWRENCE WRIGHT

Bond Street area, but Wright took a chance and, with £50 capital, he opened a London office, just off Charing Cross Road. (He was the founder of Denmark Street as the centre of British music publishing).

Fortune

He cleaned the shop, wrapped the parcels, delivered them, wrote orchestral parts all night, composed the songs, sold them, persuaded music hall stars to sing them, built shelves and furniture with his own hands, slept in the basement on a folding couch and breakfasted every morning in a taxi drivers' cafe across the road. Today he owns the entire building.

Wright managed to run his growing business from the Royal Naval Air Service, in which he served during the war, and throughout the 1920's he continued to zoom ahead. He invented "Horatio Nicholls" so that he could announce him as

"The World's Greatest Songwriter" on the song-sheets published by Wright's company.

"Nicholls" turned out hit after hit—"Delilah," "Heart of a Rose," "That Old Fashioned Mother Of Mine" and "Wyoming." Lawrence Wright opened music shops in all the seaside towns and started the rage for Community Singing up and down the country, selling many thousands of copies of sheet music at the same time.

Between them, Lawrence and "Horatio" made a fortune and the identity of "Nicholls" became one of the best-kept secrets of show business for many years.

Blackpool

Blackpool has always attracted the Leicester-born publisher and his "Song-Shops" had always done well on the North Pier. Finally he decided to take over the pier completely. He started his own musical

On Sunday next (27th), the BBC devotes its 'Close-up' broadcast to the Grand Old Man of Tin Pan Alley whose great career is the subject of this exclusive article by the scriptwriter of that programme — famous journalist and TV personality, PETER NOBLE

revue "On With The Show" and has continued to present it every year for thirty years!

Like all successful men, Wright, has had his setbacks. He has published many songs which flopped. Once he bought the Princes Theatre for £75,000 to present a West End edition of "On With The Show." It was hooted off and the music publisher lost more than £30,000 on this one venture!

But the man who drew 16 thousand dollars as his first U.S. royalties cheque for his big hit "Among My Souvenirs" has made and lost several fortunes. The "Edgar Wallace of Songwriters" has had his ups and downs and made his mistakes.

He once turned down "Show Me The Way To Go Home." It went on to make £100,000 for Campbell and Connelly!

The first great "ballyhoo King" in music publishing, Lawrence once offered £1,000 to anyone who could find him a straight banana—to publicise "I've Never Seen A Straight Banana." He flew Jack Hylton's Orchestra over Blackpool in a plane, throwing down thousands of copies of "Me And Jane In A Plane" on to the crowds on the beaches below until Jack was violently airsick!

He rode round London on a camel to popularise "Sahara," mounted an elephant in the Strand and rode it down Fleet Street to exploit "Bag-

dad," and had a couple of his song-pluggers dressed as Guards, complete with bearskins, marching up and down Charing Cross Road to publicise "When The Guards Are On Parade."

"Those were," he affirms, "in the good old days."

Taking life a little easier today, Wright still starts his day at 8 in the morning, signing on in the book with all his employees.

He talks with songwriters, chats with stars of radio and stage, works out exploitation policies on a score of numbers and still finds time to compose some new "Horatio Nicholls" songs.

Busy, always approachable, good-humoured Lawrence Wright with his bald head, horn-rimmed spectacles, plump girth and boundless energy, bears some resemblance to Sir Winston Churchill.

His office is always full of visitors—bandleaders, stage and film producers, top-ranking artists, BBC producers and scriptwriters, old friends and new friends. Lawrence has time to see everyone, time to listen to everybody's ideas. Believing in encouraging youth, he remains ever-youthful himself.

On his half-century of making the people sing, we would like to congratulate Lawrence Wright, publisher, composer, impresario and showman, veteran of a thousand song hits and the acknowledged "Grand Old Man of Tin Pan Alley!"

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Northern News

By Ron Drake

THE recently formed Johnny Arnold Orchestra is to be renamed the Yorkshire Variety Orchestra and will make its debut at a concert starring Hull-born vocal star Ronnie Hilton at the City Hall, Hull, on March 27.

The complete personnel is not yet to hand, but already signed for the venture are: trumpeter Mark Class—now with the Cameo Club Orchestra, Bradford; tenorist Johnny Shackleton—currently with Billy Bagshaw at the Leeds Astoria—and several members of Jack Tumelty's Saxette at the Kiosco, Castleford.

These comprise trumpeter Arnold Kerch; arranger and altoist Phil Morgan; saxist Ken Edwards; bassist Jack Smith; drummer Phil Langton and vocalist Ronnie Wayne—formerly known as Ron Waite.

Former Charles Amer trombonist Alan Hemsworth, together with Reub Vincent are named as regulars for the trombone chairs. Trumpeter Bill Sowerby—who recently re-joined his former leader Ken Mackintosh for a short spell in Glasgow—is now back in Harrogate and will front the orchestra.

The co-founders of the orchestra—Kerch, Shackleton and Sowerby—announce that strings will be added when required and that they are also in need of a girl vocalist.

Seeking a change from regular palais work, bassist/vocalist Johnny Moran has now left Phil Moss at the Ritz, Manchester. Phil has secured Peter Cunningham as a replacement.

THE Theatre Royal, Huddersfield—which recently inaugurated a season of Variety and planned to present a number of our vocal stars as top of the bill attractions—may, after all, close down after its present commitments.

The management told the NME that owing to the indifferent support which has attended this attempt to bring the stars to Huddersfield, it is unlikely that the theatre can pursue its present policy.

Tony Brent heads the bill next week (commencing Monday 28) and it is understood that artists scheduled for appearances include Frankie Vaughan and the Hedley Ward Trio.

If the Theatre Royal's closure takes place, Huddersfield will again be a town without Variety, but it is known that plans for the re-opening

of the Palace Theatre—which closed last June—are now under consideration.

★ ★ ★
DRUMMER Doug Martin, who recently returned to the Manchester area, has joined the Eric Batty Jazz Aces, and replaces Nev Taylor.

This week the Jazz Aces have been taking part in the Manchester University Students' Rag celebrations, which included the Rag Ball last Monday and the Students' procession last Tuesday.

★ ★ ★
A TWENTY years association with bandleader Aub Hurst ended last week for trumpeter Harry Mercer. Harry, who has been with the band since its inception, has now been replaced by Donald Woodhead. Donald joined the line-up last Saturday, at Aub's resident venue—the Victoria Hall, Halifax. Congratulations are in order for Aub's drummer Derek Walton, who is to marry Miss Betty Mitchell on March 19.

★ ★ ★
A HAPPY state of affairs will exist for three members of the Four Jones Boys vocal group next week. John Padley, Johnny Harrison and Ron Robson, who hail from Doncaster, will be "at home" for a week when the group share the bill with Lita Roza and the Ray Ellington Quartet at the Gaumont Palace, Doncaster.

The twice nightly Variety season is a continuation of the cinema's policy, which presents Variety one week in six. Also on the bill is Spike Mulligan.

★ ★ ★
A SERIES of Monday night "Swing Sessions" presented by Frank Chadwick has now been inaugurated at the Star and Garter Hotel, Kirkstall, Leeds.

The Harry Donaghue Orchestra is the resident outfit. Led by pianist Harry Donaghue the personnel comprises: Eddie Chadwick, Bernard Collier, Eric Craven and Jack Duffield (saxes); Brian Bosomworth (trumpet); Pete Verity (bass) and Gordon Riley (drums).

★ ★ ★
Ken Hewitt and his Orchestra broadcast from the Empress Ballroom, Wigan, on the Northern Home Service next Thursday (March 3), and George Evans and his Orchestra, from Newcastle, are featured the following day.



WHY HAUL BRUNIES OUT OF THE HAT?

Jazz records reviewed
by
HUMPHREY LYTTELTON

I DON'T know why the New Orleans Rhythm Kings LP on London AL 3536 should have been called "George Brunies With The New Orleans Rhythm Kings." Why Brunies, particularly? Is he more interesting than Mares or Rappolo?

The Rhythm Kings were an integrated group without star names. It seems silly to haul one out of the hat at this stage.

TWO BANDS.

Never mind. The selection here is played by two separate bands. The first is an eight-piece, consisting of Paul Mares (cornet); Leon Rappolo (clarinet); George Brunies (trombone); Jack Patis (sax); Elmer Schoebel (piano); Lew Black (banjo); Arnold Loyacano (bass) and Frank Snyder (drums). They play "Tiger Rag," "Bugle Call Blues," "Panama," "Farewell Blues" and "Discontented Blues" (recorded in 1922).

The second group is a quintet, with Mares, Rappolo, Brunies, Mel Stitzel (piano) and Ben Pollack or Frank Snyder (drums). The titles are "That's A-plenty," "Tin Roof Blues" and "Maple Leaf Rag" (recorded in 1923).

The New Orleans Rhythm Kings were a second-line group. The three key men—Mares, Rappolo and Brunies—came from New Orleans, where they had been brought up in the midst of the jazz hey-day. The bands heard here were recruited in Chicago, but the music is predominantly New Orleans in character, and patently modelled on the Oliver Creole Band.

Indeed, by comparison with the other important white group from New Orleans, the Original Dixieland Band, the NORK are strikingly lacking in any original slant. If they inherited any stylistic idiosyncracies from the Papa Laine school of white New Orleans Dixieland, they were soon swamped by the Oliverisms.

The band owes its place in jazz history—as the first inspiration of the young Chicagoans—less to any trail-blazing originality than to the mere accident that they beat Joe Oliver to the recording studios.

It's difficult for someone steeped

in the music of King Oliver to listen objectively to these records. Comparisons assail one from every quarter—the absence of sound, propelling swing in the rhythm, the weakness of Rappolo in tone, ensemble ideas and relaxation, the lack of real inspiration in the Mares cornet. On the other hand, this was an early white group which got nearer than any other to the Negro hot style.

And for this reason, its music is easier to listen to than that of "deviationists" like the Wolverines and the early Chicagoans. There are real echoes of Oliver in the blue cornet lead in "Tin Roof" and the fierce muted work at the end of "Farewell Blues." And Rappolo's solo in "Tiger" strikes a happy pattern of four-bar phrases, each one

About the legendary Rappolo blues-playing, I am less happy. Delicate and sensitive it may be. But too often, the phrasing is maudlin rather than blues, and the tone is marred by serious flatness in pitch. "Tin Roof" has a sad example of this. But for all the shortcomings, it's good to have a set of the NORK at their best.

DUTCH SWING

From Philips comes a Long Player by the Dutch Swing College Orchestra (BBR 8018). This group was one of the founder members of the European revival. It has been playing, with a scarcely altered personnel, ever since the war—and its nucleus existed before then even, as part of the jazz "resistance" during the occupation.

I have no doubt that this keen, lively group feel nothing but embarrassment at their work being labelled "Gems Of Jazz." These records are, in fact, good examples of the band's carefully rehearsed, musicianly jazz.

I find it a little "mechanised"—rather too much as if running on castors—for my taste, but the new trumpeter has given it more beat than it had before, and it all romps along merrily.

One interesting point emerges. In the early revival days, it was the pride of the Dutch critics and commentators that this group, unlike the French and British bands, had

ploughed a new furrow by adapting the New Orleans style to its own temperament rather than simply copying.

Oddly enough, it is now one of the few European groups—certainly the only group of its vintage—that still sound "revivalist." Apart from a tonal improvement and the new trumpet sound, it still plays exactly as it did five or six years ago. And why not, you say?

A 78-speed record by Bruce Turner, his Soprano "Saxophone" and Orchestra, directed by Mike McKenzie, has come my way. Normally, sax-speciality versions of "Moonlight In Vermont" and "My Old Flame" would not concern me. But I was intrigued by the strange alliance between Bruce Turner, a jazzman who is, at heart, more purist than the most rigid revivalist, and all the high-falutin' clobber on the label.

Bruce Turner is a jazz musician of rare talent.

Why then do we find him featured on record disguised as a dance band? He plays these numbers with a quite obvious lack of enthusiasm. His stock lamentation—"I wish I was dead"—is written into every bar.

The whole affair, from the weary orchestral backing right down to the mis-spelling of Saxophone on the label, is half-hearted and tame. With luck, the discs might find a place, between Victor Silvester and the Hammond Organ, in the ice-cream interval repertoire at your local cinema. But commercial to-day? Not on your life.

Now, Bruce Turner, his Soprano Saxophone and the Luton Girls Choir—that would be something! Better still—Bruce Turner with a good rhythm section playing like Bruce Turner.

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY

A.M. 7 Sunday Circus; 9.06 Front And Centre; 9.30 Symphonette; 10.30 Sunday Syncopation.

P.M. 12.30 Hawaii Calls; 2.05 Highway of Melody; 3.30 Serenade in Blue; 4.00 Frank Sinatra; 4.30 Request Parade; 5.05 Charlie McCarthy; 5.30 My Friend Irma; 6.00 Ball of Fame; 6.30 All-star Parade Of Bands; 7.05 Ozzie And Harriet; 7.30 Inheritance; 8.00 Music By Mantovani; 11.05 Melody Go Round.

MONDAY

A.M. 5.05 Hillbilly Gasthaus; 6.15 Today's The Day; 6.30 Tips And Tunes; 7.05 Forward March; 7.15 Curt Massey; 8.00 Charlie McCarthy; 8.25 Ebony And Ivory; 8.45 7th Army Presents; 9.05 Merely Music; 10.00 Meet Mille; 10.30 Noon Request Show; 11.55 Les Paul.

P.M. 12.30 Martin Block; 12.30 Strictly From Dixie; 1.00 Post Concert; 2.05 Sticksbuddy Jamboree; 2.30 Bud's Bandwagon; 3.00 Enchanted Hour; 4.00 Requests; 5.00 Bob Crosby; 6.00 Music In The Air; 7.00 News World; 7.30 Arthur Godfrey; 8.30 Bing Crosby; 9.00 The Whistler; 9.45 Blues For Monday; 10.05 Niguellito Valdez; 10.30 Late Request Show; 11.05 Late Request Show.

TUESDAY

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

P.M. 12.30 Martin Block; 12.30 Little Matinee; 1.00 Post Concert; 2.05 Sticksbuddy Jamboree; 2.30 Bud's Bandwagon; 3.00 Metropolitan Auditions; 4.00 Requests; 5.00 Perry Como; 6.00 Music In The Air; 7.05 Jack Carson; 8.30 Howard Barlow Presents; 10.15 Guy Lombardo; 10.30 Late Request Show; 11.05 Late Request Show.

WEDNESDAY

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

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

THURSDAY

A.M. As for Monday, except 8 Groucho Marx.

P.M. 12.30 Martin Block; 3.00 Treasury Bandstand; 4.00 Requests; 5.00 Perry Como; 6.00 Music In The Air; 7.05 Two For The Money; 7.30 Dragmet; 9.00 The Chase; 10.05 Skinny Ennis; 10.30 Late Request Show; 11.05 Late Request Show.

FRIDAY

A.M. As for Monday.

P.M. 12.30 Martin Block; 4.00 Music From America; 4.00 Requests; 5.00 Bob Crosby; 6.00 Music In The Air; 7.05 Paul White-man Varieties; 8.30 Onstage—Munich; 9.00 The Big Story; 10.15 Lennie Herman; 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. 12.30 Hillbilly Gasthaus; 1.00 Saturday Salute In Music; 4.00 Requests; 6.00 Music In The Air; 7.05 Grand Ole Opry; 7.30 Record Parade Of Hits; 8.15 USAREUR Sports Page; 10.30 Late Request Show; 11.05 Late Request Show.

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ELLA & OSCAR COME TO TOWN

Tuesday's Royal Albert Hall Concert reviewed by **MIKE BUTCHER**



At the welcoming reception for Ella and Oscar on their arrival in London, the NME photographed this happy group. The picture shows (l. to r.) Tony Kinsey, Oscar Peterson, Mrs. Peterson, Ella Fitzgerald, Norman Granz, Don Abney and impresario Harold Fielding.

THE show opened quietly, without even a metaphorical fanfare of trumpets. Sammy Stokes strolled on-stage and tuned his bass. Tony Kinsey gave his side-drum a tentative tap.

Then Oscar Peterson entered, unannounced—a gigantic, smiling man in a dark suit which registered no positive colour in the amber spotlight.

The platform still in half-darkness, he sat down at the piano. He seemed uncertain what to play for a moment, but soon his fingers eased into the familiar figures of "I Got A Kick Out Of You."

His supremely sensitive touch, the greatest virtue of his playing, immediately made most British jazz pianists seem like ham-fisted amateurs in comparison.

Great Oscar

The next few numbers—all left to the crowd's recognition, for Oscar Peterson seldom spoke into the adjacent microphone—brought more of his qualities into focus. "Just One Of Those Things," "Cotton Tail," a fast blues and "The Man I Love" all went with a compelling swing, especially the last-named.

"Laura," though somewhat drawn out, evoked a warm ballad mood. "Almost Like Being In Love" and "I Hear Music" surprised many people by revealing Peterson as a neat, Nat Cole-style vocalist.

The inevitable "Tenderly" and a dazzling "Tea For Two" brought the set, and the first half of the concert, to a close. It had been a fifty-minute set, but to me, at least, it seemed over in a flash.

I still insist that Oscar Peterson without his regular Trio is like spaghetti without garlic. He lacks Art Tatum's genius as a lone soloist, and the Stokes-Kinsey duo accompanied him almost too discretely.

His style strikes me as being eclectic rather than exploratory. In other words, he has contributed to music very little that's original. A more personal criticism that I have to make is that his work hardly moves me at all. I sit and breathlessly admire his brilliance, but am not "carried away."

Yet when all's said and done, what a marvellous pianist the man is! His fantastic technical equip-

ment, his good usual taste, the rightness of his phrasing, his great dynamic range, sense of structure and climax—and his unflinching, well-placed confidence—these things add up to make him one of the most accomplished artists that jazz has produced.

Great Ella

The entrance of Ella Fitzgerald, gowned in black velvet, brought forth a prolonged cheer from the crowd—and Ella hit her stride right away with a rocking "Black Magic."

She followed on with the current "Teach Me Tonight" and a batch of well-tried standards: "Body And Soul," "Foggy Day," "Someone To Watch Over Me," "Cheek To Cheek," "When Your Lover Has Gone" and so on.

The warmth of her personality is such that she can make the Albert Hall seem intimate. Her musicianship, perfect intonation, charming melodic variations, lovely voice and disarmingly casual presence give her a place of unreserved honour all to herself in popular entertainment.

I could have done with maybe a couple less of her uninhibited scat specialities (she did four of them) on Tuesday, and a couple more of her glorious ballads—but let's not split hairs.

Ella could teach all the variety, jazz and band-singers in this country a thousand-and-one things about

their craft, and I can but hope that many of them were there to learn the lesson.

She broke things up completely with her Rose Murphy and Louis Armstrong impressions in "I Can't Give You Anything But Love," made her old "A-Tisket A-Tasket" seem as fresh as ever, and finally brought Oscar Peterson back (the rest of the time she had been excellently accompanied at the piano by Don Abney) for an informal "Perdido."

The audience reacted to everything with increasing enthusiasm as the evening progressed, and it was convincingly proved that two jazz performers can make up a complete programme of concentrated entertainment.

The concert was quite well attended, the gallery in particular being more completely packed out than I have ever seen it before. But at this closing point something serious needs to be said.

I am convinced that every seat, even in the vast Albert Hall, would have been sold long in advance—if the admission charges had been less high. The top price was £2.

In Paris, a more generally expensive city than London, one could see the entire JATP show, from a good seat, for about half the cost of a comparable place in the Albert Hall.

Oscar and Ella are worth paying a lot to see. A £2 arena seat is, nevertheless, more than most fans can afford.

And here's a review of the show London missed THE JATP IN PARIS

DIZZY GILLESPIE and ROY ELDRIDGE (trumpets); BILL HARRIS (trombone); FLIP PHILLIPS (tenor); BUDDY DE FRANCO (clarinet); OSCAR PETERSON (piano); HERB ELLIS (guitar); RAY BROWN (bass); LOUIE BELLSON (drums)—and, of course, the great ELLA FITZGERALD.

THIS was the "Jazz at the Philharmonic" line-up which played four Paris concerts last week-end (at the Théâtre des Champs-Élysées) after dates in other continental countries. If it weren't for the MU Britain would have seen it, too. But, quite frankly, I can think of many American jazz groups which I'd rather welcome here (writes Mike Butcher).

Highlights of the two, long opening numbers—a blues and a riff thing on the chords of "I Got Rhythm"—were Oscar's slick solos, Gillespie (in uninventive but entertaining form) and above all, Brown's great work, alone and in the rhythm section.

Eldridge still gets a fine, bright sound, but his ideas said almost nothing. Harris remains unchanged since his Herman days, and I no longer enjoy his short, abrupt phrases. Phillips played straight at the gallery (as usual) and De Franco did not play at all. His entrance was delayed until later in the programme.

The ballad medley began with a pleasant "Willow Weep For Me" by Roy, then came "I'll Never Be The Same" (Flip), "Imagination" (Bill) and "Stardust," the latter spotlighting Diz in his best form of the evening. He still clowns engagingly, still blows that unconventional horn with its bell pointing upwards at forty-five degrees, and still ranks among the truly great trumpet men in jazz.

In place of the expected "Skin Deep," Bellson went into his drum feature after a chorus or two of Dizzie's "Ow." I don't suppose anyone concerned will mind if I describe Louie as a kind of rich man's Eric Delaney. He swings

more than Eric, but beats out somewhat similar figures, has a similarly fabulous technique, and uses a similar "Siamese-twin" style kit.

The second half began with the Oscar Peterson Trio—and from the start of "I Won't Dance," through "The Continental" to the final "Swinging Till The Girls Come Home" I realised that we wouldn't be hearing the REAL Oscar in England, without Ellis and Brown.

Herb plays guitar just as Oscar plays piano. He has tremendous facility, a quick mind, a beat, but little emotional depth. Ray must be the finest jazz bassist in the world these days.

The Trio obviously works out its routines most carefully, using fairly detailed arrangements which all three men interpret with overwhelming competence. Their music evokes the mood of a plush Broadway bar rather than a Harlem barrelhouse, but I have no complaints on that score.

The crowd seemed to appreciate Peterson as much as I did.

When Buddy De Franco's turn came, however, a rowdy clique in the house started to behave abominably. I understand this applied at all four concerts, and at one of them, in fact, Norman Granz temporarily stopped the show as a result.

Anyway, Buddy ignored the mob as he worked his way through "Fascinating Rhythm," "Porgy" and "Now's The Time," not playing especially well—but under the circumstances, who could have done?

A short but superb stint by Ella ("Foggy Day" and "When Your Lover Has Gone" were outstanding), a noisy "Perdido" by the whole unit, and JATP came to an end.

I had liked parts of it very much, disliked other moments with equal intensity—and I came away resolved to take another trip to Paris for next year's Jazz at the Philharmonic's appearance. If only to hear Ray Brown again!

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LUCKY JOE AND JOCK—Bassist Joe Muddel had a miraculous escape from serious injury the other night, when his car skidded on the icy road and smashed into a concrete fence. The car was very badly smashed up indeed, but Joe luckily escaped with nothing more than a severe shaking.

To add to Joe's misfortune, his bass, which was in the car at the time, was also damaged. Another victim of the wintry conditions was drummer Jock Cummings, whose car was also involved in a smash, but fortunately Jock also escaped injury.

DAWN FLIGHT—Vocalist Julie Dawn flew over to Holland last Thursday where she stayed for three days, making appearances and broadcasting from Radio Vara, Hilversum, with the famous Dutchman Dolf Van Der Linden and his Orchestra.

The broadcasts were so well received that Julie has now been asked to return shortly for some TV appearances.

Julie will be broadcasting with Ralph Ellman and his Orchestra on March 17, and on this programme she will be given the opportunity of proving what an expert linguist she is, as she will be singing songs in at least four different languages.

I'LL TAKE THE 10,000!—A couple of weeks ago the NME carried an advertisement offering 10,000 free photographs of the Four Aces, and asked readers to write for them.

No sooner was the NME on the streets, than in poured the letters by the thousand—including one from a

girl reader who said: "With reference to your advertisement, would you please send me the 10,000 photographs offered!"

Closing note: If you haven't already written, don't write to us, but to Ferrin Publicity Ltd., 8, Denmark Street, London, W.C.2.

FREE COFFEE—The NME's weekly Radio Luxembourg programmes bring in a whole pile of mail each week, many from surprisingly distant parts of Europe.

This week we had one from a Swedish listener who, misunderstanding the announcer's offer of a free copy of the NME, wrote to say she had heard the programme, and thought she had heard something about "free coffee". Though, she added, she realised she might be wrong.

BILLIE'S BLUES—"This Ole House" girl Billie Anthony, although only recently introduced to the joys of car ownership via her new Austin saloon is, nevertheless, finding her motoring career packed with incidents.

Within a week of purchase the car was involved in a minor accident, and shortly after, while Billie was playing Variety at Birmingham, the car suffered damage to its bodywork.

Then the weather added insult to injury by providing a blizzard for her journey from London to Halifax last week. Pianist Michael Austin and Billie commenced their journey from town at four a.m., expecting to run into adverse weather.

But they were not prepared for the blizzard which caught them on



When Arthurs, the well-known electrical dealers of Charing Cross Road, London, last Monday commenced a series of demonstrations of High Fidelity Sound reproduction equipment, the scheme was given a good send-off by "I Still Believe" songwriter Billy Reid, who is here seen demonstrating some of the machines on display.

the road over the Pennines after they left Sheffield!

Blinded by a snowstorm, Billie and Michael found themselves driving around byroads—they hadn't a clue as to where they were, and it was after 5 p.m. when Halifax was sighted.

By the way, if anyone is passing rude remarks about lady drivers, we had better make it clear that Billie is not yet driving her car herself.

RE-UNION—Due in Britain next week from South Africa are the Peterson Brothers, a drummer and a bassist who are to have a re-union with elder brother Wally—well known guitarist husband of Betty Driver.

It has long been an idea in the minds of Betty and Wally to try out a guitar, piano, drums and bass backing to Betty's vocals.

MISS MARGARET DOWNEY, Britain's number one Johnnie Ray fan, is planning to organise a coach party of fans to travel from London to Glasgow to see Johnnie's performance there on Easter Saturday (Apr. 9). Any readers interested in joining the party, should contact Margaret at 9, Roman Way, Holloway, London, N.7, for further details.

DELANEY'S DRUM—Talking point with readers of the NME for some days has been the sensational finale to bandleader-drummer Eric Delaney's stage show, particularly at the NME's Poll-Winners' Concerts a couple of weeks ago.

Eric concludes the final number by leaping on to the top of his tympan, and many people were wondering why he didn't fall through.

Explains Eric: "The skin is a special hick one which I had fitted

for the purpose—I'd certainly fall through an ordinary one if I tried jumping on it."

URGENT SOS—Well-known freelance drummer and bandleader George Fierstone has been greatly inconvenienced by having a brief case stolen from his car. In it were all his TV orchestral arrangements, band photographs and business papers.

Most important of all, George has lost his book containing all the names, addresses and phone numbers of his friends and business associates—with the result that he just doesn't know anyone's phone number any more!

George's own number is ENTERPRISE 5406, and he would be most grateful if everyone who is currently working for him or who has worked for him in the past, will contact him right away.

PRESS HAVE A BALL—Guardian Newspapers, who print the NME, had their annual Press Ball at the Walthamstow Assembly Hall last Friday night. Representing the NME were Editor Ray Sonin and Mrs. Sonin, Assistant Editor Pip Wedge and Circulation Manager Malcolm Collier.

Also in the NME party were glamorous Alma Cogan and Bill Cotton, jr., of Michael Reine Music; other celebrities at the Ball were Columbia recording sensation Ruby Murray and TV personalities Patrick Barr, Peter Cushing, Avis Scott and Peter Noble. Orchestras officiating were those of Sydney Lipton and Fred Anderson.

WHO IS HE?—Our page two "Who is He?" feature seems to have caught the interest of our readers—and of the profession, too, for several prominent personalities have asked to be included.

'HIT PARADE'—ON SALE TUESDAY!

WITH dual appeal for both film and record fans, the March issue of our companion monthly magazine "HIT PARADE," on sale on Tuesday, offers a superb cover photograph of Tony Curtis, the good-looking young film star who, in his recent film, "So This is Paris," showed that he also has a fine singing voice.

There's an article about Tony in this exciting 32-page publication which, as always, is full of interesting stories and articles about the stars. Packed with pictures, it costs only 2s., and by completing the coupon at the foot of this page you can obtain your copy direct, post free, for 2s. 3d.

What else has the March HIT PARADE to offer? Plenty!

Frankie Laine writes to tell his fans that Show Business isn't all glamour, and points out some of the drawbacks about being a top-line recording artist; Jo Stafford says "thank you" to all the British fans who have written to her with suggestions for her future recordings, and tells readers about her life in America.

David Whitfield throws the spotlight on some of his more enthusiastic fans, to illustrate the lengths to which they will go to see their favourites, while a newcomer to the realms of stardom, Ronnie Hilton, talks about 1955 as his "Year of Opportunity."

There are revealing features on Mario Lanza, Lita Roza and Don Cornell, and Dickie Valentine's life-story in strip cartoon reaches its conclusion. Penpointing another six popular musical personalities are Box Biographies of Bing Crosby, Eddie Fisher, Kay Starr, Ruby Murray, Duke Ellington and Billie Holiday.

Onstage for a detailed examination are Eric Delaney and his Orchestra in our "Band Parade" feature.

All the usual records are included; popular record reviews are supplied by the newest addition to the HIT PARADE writing team, Radio Luxembourg disc-jockey Peter Madren, while Mike Butcher again contributes his jazz record reviews.

Tony Hall writes about the World of Jazz, Lita Roza gives her monthly page of glamour hints, Tony Bromley leads the Personality Parade and also conducts the Fan Club Page once more.

Our American writers Dane Marlowe and Lance Fielding contribute their respective columns from "Behind the Screens," and "Off the Record," while another Luxembourg stalwart, Geoffrey Everitt, tells you about the "Latest from Luxembourg."

There are the usual Prize Crossword and Quiz features to test your brains—and, of course, there are the full Radio Luxembourg programmes for the month of March.

To get this jam-packed two-bobs-worth of news and pictures of all your favourite recording stars, complete the coupon below and mail it to us right away. Or, of course, you can place a regular order with your local newsagent or bookstall.

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The wife of one eminent member of the profession (we won't tell you who, as we may use his picture at some future date), sent us a batch of photographs for us to select a suitable one—and included in the batch was one of said person, taken at the age of about three months, with him lying on a rug wearing a large smile and very little else!

Don't worry, old man—we shan't use that one!

TO PLUG OR NOT TO PLUG?—Spot of unscripted dialogue in last Sunday's "Mr. Roe and Mr. Ray" programme. Said Edmundo: "Tell me, Mr. Ray, who's that sitting in the front row?"

Replied Ray Ellington: "Why, that's Sid Green, the music publisher. He's come to ask me to sing his songs."

Immediately came back the reply: "After hearing you sing that number just now I should think he's come to ask you not to sing his songs!"

And for the rest of the day, Sid's phone at home didn't stop ringing, as all his friends rang up to tell him they'd heard the broadcast.

WRONG ADVICE?—Johnny Franz, famous accompanist and Tin Pan Alley personality, and nowadays energetic A and R man at Philips Records, is looking back a trifle wistfully to the days when a fascinating young Irish girl used to visit his Denmark Street offices (he was then Professional Manager at Feldman's) to have coaching and tuition.

That girl is now vocal star Ruby Murray, who came to London to seek her fortune after being noticed, and enthused over by Belfast record-dealer Phil Solomon. That was less than a year ago—but now Ruby has three records in the best-sellers' list, is a TV, radio and music-hall success and has a complete variety tour in prospect.

The strangest thing of all, muses

Johnny, is that when his advice was asked about placing Ruby on wax, he unhesitatingly sent her to Columbia; yet only a few weeks later he was destined to step into his present position with Phillips.

Yes, Johnny is kicking himself, just a little bit; but the blow is softened by the success of another protégée and pupil of his — also an Irish girl.

This is Carmel Quinn, a singer originally discovered by Dublin promoter Bill Fuller. After singing here with Ambrose and Nat Temple, Carmel went to the States with no definite plans in mind. Now she is the singing star of the Arthur Godfrey TV show, and has just had an LP issued on the U.S. Columbia label.

WHAT A NIGHT FOR DAY!—Returning from an appearance at a U.S. Air Force base at Brize Norton, Oxon, last Sunday night, singer Jill Day's car went off the road in a blinding snowstorm, and she and her pianist found themselves unable to shift it out of a rather deep ditch.

They waited in vain for a car to stop, but every other car on the road seemed to take no notice. At last one stopped, and through the gloom a voice asked if any help was needed: it was Jon Pertwee!

Jon did his best to tow Jill's car out of the ditch with his own, but couldn't move it. When they were despairing of doing anything without the aid of a breakdown crane, another car slowed down, and another voice in the gloom—female this time—said "Can I help?"

It was strong-woman Joan Rhodes, whose recent bar-bending efforts at Maidstone Jail gained her national publicity.

The obvious ending to this story should, of course, be that Joan pulled Jill's car out of the ditch with her bare hands... and that's exactly what happened!

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