

PETER MAURICE  
**THE WALTZ OF LOVE**  
 Recorded on Decca F10366 by CYRIL STAPLETON & HIS ORCH.  
 A GREAT NEW HOT FAVOURITE EVERYONE IS REQUESTING  
**CAT FROM GOOS BAY**  
 MACMELODIES F.O.'s 4/- each  
**I STILL BELIEVE**  
**PAPA LOVES MAMBO**  
 21 DENMARK STREET, LONDON, W.C.2

*new*  
**MUSICAL EXPRESS**  
 WORLD RECORD — Guaranteed Audited Weekly Sales Exceed 100,000 Copies

listen to  
**HITS OF TOMORROW**  
 presented by  
**Jack Jackson**  
 EVERY MONDAY NIGHT 10.0 to 10.30  
**RADIO LUXEMBOURG**  
 208 METRES

**WINIFRED ATWELL, TENNESSEE ERNIE** Special articles inside  
 inside



ABOVE: This photo, rushed to us from Australia, shows British song-star David Hughes (left) and his wife with visiting celebrity Frankie Laine, who has just concluded a sensational tour there. David Hughes is doing wonderful business at the Tivoli, Melbourne, and has made a big hit with the Australians. ABOVE RIGHT: "A Star Is Born" and a star is reborn. Judy Garland, whose new Warner film, "A Star Is Born," had its premiere in London last night (Thursday), rockets back to stardom with a terrific performance. The film is reviewed in this issue.



BELOW: At the BBC's Festival of Dance Music at the Royal Albert Hall on Monday (28th), the NME photographer took the two pictures seen here. (Extreme left) The glamour contingent—Alma Cogan, Gracie Cole and Kathy Lloyd. (Extreme right) l. to r.: Producer John Hooper, Ronnie Scott, Ronnie Aldrich, compere Paul Carpenter, Light Programme chief Kenneth Adam, Geraldo, Ted Heath and producer Mark White. There is a full review of the concert on page 9 inside. BELOW CENTRE: Frank Weir (centre) with two of the guests on his new series of Radio Luxembourg programmes—singers Ronnie Hilton (left) and Ronnie Harris.



Coming Your Way!  
 "THE SOUND"  
**JACK NEWMAN**  
 AND HIS ORCHESTRA

NO SOLE REPRESENTATION, ALL ENQUIRIES TO:  
 KENNETH BOURKE, PUBLIC RELATIONS AND PUBLICITY  
 104 HIGH STREET, HARLESDEN, N.W.10 ELGAR 5266

DID YOU HEAR RUBY MURRAY in T.V.'s "QUITE CONTRARY" sing—  
**IF ANYONE FINDS THIS**

★ I LOVE YOU ★  
 A GREAT SONG — Recorded by  
 • BEVERLEY SISTERS (Philips) • RUBY MURRAY (Columbia)  
 • JIMMY YOUNG (Decca) • KAY STARR (H.M.V.)

MICHAEL REINE MUSIC CO. LTD., 22 Denmark St., W.C.2 TEMple Bar 1456 & 3081/2

# TALKING POINTS

## A weekly analysis of readers' letters by PIP WEDGE

BEFORE kicking off this week's column, just a word to one or two of our more unpleasant correspondents.

We're talking about the writers of the anonymous letters we've been getting recently.

We'd just like them to know that they'll never have the pleasure of (a) seeing their letters in print, or (b) knowing that the artist about whom they've been writing has read their vindictive comments.

Understood? Good.

### MORE ABOUT MAMBO

Miss Jean Courtney, of Herne Hill, London, told us recently that she didn't go much on Ted Heath's mambo-ised versions of "In The Mood" and "Peg O' My Heart."

Now several readers have let us know in no uncertain terms that they don't go much on Miss Courtney.

Richard Hooker, of The Drive, Fetcham, Surrey, calls her a "poor mixed-up kid," and goes on to say: "I have in my collection three recordings of 'In The Mood': Glenn Miller's, Ray Anthony's and Ted Heath's and for pure brilliance and originality Ted Heath's beats the lot. Surely a band should be allowed to try a new arrangement of a tune rather than copy a fifteen-year-old one?"

"So Jean Courtney is annoyed with Heath," writes A. J. Browne, of Lingfield Grove, Liverpool, 14. "Not half as annoyed as I am over her remarks re Glenn Miller."

"I liked Glenn Miller's music, and still do, but why is one man conveniently forgotten whenever Miller is mentioned? I mean Jerry Gray — he was Miller's arranger and wrote 'String of Pearls' (as mentioned in the 'Glenn Miller Story') and 'Pennsylvania 65000' (not mentioned in the film).

"To get back to Ted Heath and 'Peg O' My Heart,' Ted's version cannot ever be as dated as Glenn Miller's on Brunswick, backed by 'Moonlight Bay'—no 'new sound' about that!"

Says Maureen M. Pavis, of North Allington, Bridport, Dorset: "Surely Glenn Miller himself was no standardised conventional performer? It was, after all, his novel arrangements and 'new sound' that earned him his greatness."

And from Robert Brindle, of Crofton Street, South Shields, comes:

"I could not help feeling that Jean Courtney... was being too puritanical and prejudiced... Undoubtedly Major Miller was a great man, but so is Ted Heath. The latter's 'In The Mood Mambo' easily comes up to the standard of the original by Glenn Miller, or anybody else's version."

### CAPITOL SHOW?

The "Hollywood Entertainment" programme each Friday evening on the BBC Light Programme has been the subject of quite a few letters recently.

Malcolm Ross, of South Park Road, Wimbledon, London, S.W.19, speaks for all those who have written, when he says:



Celebrities visiting the Tin Pan Alley Club in Denmark Street, London, recently, have found themselves eating hot potatoes supplied by the management as a stunt to publicise the new Mello Music number "Hot Potato Mambo." L. to r: Laurie Gold, Elton Box, Jack Jordan, Harry Gold, Al Seaton, Ben Nesbitt, Harry Leon and Bob Brown.

"I must come right out with this one. Is the 'Hollywood Entertainment' programme put out each Friday evening, the very same 'Capitol Show' as previously transmitted by Radio Luxembourg?"

"I notice all the artists taking part are Capitol recording artists."

Why not ask the BBC, Mr. Ross—or maybe the BBC would like to tell us, one way or the other? We'll be pleased to print their comments.

### FROM THE HORSE'S MOUTH

"As a cinema projectionist," writes J. Desmond, of Fernwood Crescent, Whetstone, N.20, "I am deeply puzzled as to why successful actors like Antony Steel and Tony Curtis try their abilities as singers."

"Anthony Steel's recording of 'The Flame' must surely convince Mr. Steel that his voice is without personality."

"If they were not film stars, I am sure these two singers would never get their voices on wax. As a semi-professional singer, I'm sure I could do better."

### DERRICK TO HUMPH

"Humphrey Lyttelton in his record review asks why I gave no recording dates on the sleeve note to the Bechet EP with Luter on Vogue," writes well-known critic-discographer Derrick Stewart-Baxter, whose home at Withdean, Brighton, is much envied for its location by less-fortunate city-bound jazz enthusiasts.

"I did not do so as I am not an expert at getting a quart into a pint pot. The space on these EP's is strictly limited, and I considered—I hope rightly—that I should confine myself to writing about the music and Bechet's career. "After all, the dates of most of the titles are well-known, having been published at the time of their issue at 78 rpm on Esquire. The year was 1949, the month was October, and the day the 14th. "I trust this clears up the never very obscure situation."

### REFRIGERATION DEPARTMENT

Square off your berets, adjust your dark glasses, and lend an ear to this, all you modernists!

"We're the cool types of the college, and we're proud of it," begins a letter originating in Ellesmere College, Ellesmere, Salop. "We've all had the cool fringe haircut," it goes on.

"When we hear the Sauter-Finegan Orchestra playing 'Eddie

and the Witch Doctor,' we"—wait for it!—"wear cushions on our heads, and with trousers worn the wrong way round" (huh?) "and rolled up over the knees, proceed to go into a trance."

"If any other NME readers are also 'sent' in this way by Sauter-Finegan or any other cool group, we would be very pleased to hear from them, and thus attempt to

### NME FAN CLUBS CONVENTION

OUR plans for a great NME Fan Clubs Convention, announced last week, have met with instant approval from the hundreds of fan club presidents and secretaries all over Britain.

Already, enthusiastic letters have begun arriving in scores, promising full co-operation; every mail brings a fresh batch, many suggesting useful ideas which we intend to incorporate. Here are extracts from some of the letters which we have received:

"I think your idea is an excellent one, and am offering my full support. Anything I can do to help you? Please let me know."

Johnnie Young; Suzi Miller, Johnnie Francis and Lorrae Desmond Fan Clubs, London, W.1.

"I have read about the magnificent idea of a Fan Club Festival, and because I think it is such a good idea I am writing to you quickly. Only the NME could have thought of it!"

Janet Veall; David Whitfield Fan Club, London Branch.

"I think it's a great idea to get the fans together in this way, and I'll certainly do my best to support it."

Rita V. Wallace; "Great Guy Fan Club," Patricroft, Manchester, Lancs.

"I think it is a wonderful idea, and will give all the support possible."

Barbara Henderson; Laine Rhythm Fan Club, Wavertree, Liverpool.

"We wholeheartedly support the plan, and wish you every success with it."

William T. Allen; Rosemary Clooney Fan Club, Isleworth, Middlesex.

Watch the NME for more news of our plans for the great Fan Clubs Convention.

### 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.

THURSDAY 6 p.m. Thursday's Requests; 7 Billy's Banjo Band; 7.15 Dan Dare; 7.30 Spring Serenade; 7.45 Edmundo Ros; 8 Beat The Band; 8.30 Family Magazine; 9 Harold Smart Quartet; 9.15 Dickie Valentine; 9.30 Perry Mason; 9.45 Friends and Neighbours; 10 Teddy Johnson; 10.30 Evening Star—Glenn Miller; 10.45 Songs by Gigli; 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 Ronnie Hilton; 9.30 Perry Mason; 9.45 Curt Massey & Martha Tilton; 10 Dreamtime; 10.15 Petula Clark; 10.30 Old Acquaintance; 10.45 Harry Gold and His Pieces of Eight; 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; 7.45 Hello Young Lovers; 8.00 Irish Requests; 8.30 What's My Line; 9 Songs From The Screen; 9.15 Scottish Requests; 9.45 Country Fair; 10 Listen With Phillips; 10.30 Those Were The Hits; 10.45 Italian Music and Song; 11 Bringing Christ To The Nations; 11.30 Jack Jackson, 12.30 a.m.: Close down.

WEDNESDAY 6 p.m. Wednesday's Requests; 7 Accordion Time; 7.15 Dan Dare; 7.30 Family Album; 7.45 Soccer Survive; 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

form a 'Coolies Club' with members from all over England."

The letter is signed: "Rikki Bade (Chief of the cool types), Skin Boing Pierre, Bongoes Ash, Looshoes Luke, Be-Creeps and Be-Bop Hugh, not forgetting the coolies."

If any other readers are also "sent" in this way, we shall not only be interested to hear from them ourselves, but shall also be not a little amazed. In fact, if Ellesmere were nearer London, we'd probably send a photographer to get proof of the incredible rites described in this letter!

### GEOFFREY, RIGHT OR WRONG?

"Like Geoffrey Everitt, your very admirable record reviewer, I feel like expressing my opinion of the LP record set, 'Bing'," writes Ted Laker, of Marmion Road, Southsea, Hants.

"Each time I play it I am struck with the genuine modesty of this

wonderful entertainer... here surely is a man worthy of the title which has been his for so long, 'King of the Crooners'."

But a 47-year-old reader from Birmingham, whose name and address we have, but are withholding at his request, feels that the records—or at any rate the first thirty minutes—are disappointing.

"These new recordings of old numbers may appeal to the record buying public of today," he says, "but frankly I found them boring in the extreme, and would have much preferred the originals."

"They may sound 'corny' today, but there would not be that monotonous sameness about them that one gets here from both Crosby and the accompanying group."

"As for the quality of the old recordings — well, a number of the lesser-known ones have been reissued, and I for one can find no fault with the reproduction."

## BAND CALL

Week beginning March 4

- SID PHILLIPS BAND**  
Tonight (Friday): Winter Gardens, Malvern; Saturday: Brkdale Palace Hotel, Southport; Sunday: Picton Hall, Liverpool.
- SQUADRONAIRES**  
Tonight (Friday) Pavilion, Bath; Saturday: Palais de Danse, Lowestoft; Sunday: Hippodrome, Dudley; Thursday: Malvern.
- MALCOLM MITCHELL ORCHESTRA**  
Tonight (Friday): Public Hall, Preston; Saturday: Baths Hall, Darlington; Sunday: St. George's Hall, Bradford; Thursday: Baths Hall, Doncaster.
- VIO LEWIS ORCHESTRA**  
Saturday: USAF Camp, Greenham Common, and BBC; Sunday: Pavilion Theatre, Reading; Thursday: Garden Ballroom, Trentham.
- RONNIE SCOTT ORCHESTRA**  
Tonight (Friday) Plaza Ballroom, Derby; Saturday: Festival Hall, East Kirby; Sunday: Theatre Royal, Bolton; Monday: Manor House Jazz Club.
- JOHNNIE GRAY BAND**  
Tonight (Friday) Burdon Hall, Weymouth; Saturday: Empire Hall, Taunton.
- GRACIE COLE ORCHESTRA**  
Tonight (Friday) Queen's Hall, Kew; Saturday: Baths Hall, Cheam; Sunday: Hippodrome, Coventry.
- THE KIRCHIN BAND**  
Tonight (Friday) Chester; Saturday: USAF Camp, Burtonwood; Sunday: Hippodrome, Coventry; Monday: Palais de Danse, Hammermith; Worcester.
- Thursday: Corn Exchange, Chelmsford.
- NAT TEMPLE ORCHESTRA**  
Tonight (Friday), Seymour Hall, London; Saturday: Arden Ballroom, Bedford; Sunday: Brixton; Thursday: Lido Ballroom, Winchester.
- ERIO DELANEY ORCHESTRA**  
Tonight (Friday) Queen's Ballroom, Pontypool; Saturday: Assembly Theatre, Tunbridge Wells; Sunday: Odeon, Plymouth; Tuesday: Floral Hall, Southport; Wednesday: City Hall, Sheffield; Thursday: Borough Hall, Stafford.
- DAVE SHAND ORCHESTRA**  
Tonight (Friday) Nottingham; Saturday: Fairford; Wednesday: Baths Hall, Leyton.
- FRANK WEIR ORCHESTRA**  
Tonight (Friday) Gainsborough, Saturday: Guildford; Sunday: Eastbourne.
- ALEX WELSH ORCHESTRA**  
Saturday: Newcastle; Sunday: Manchester; Wednesday: Barnet; Thursday: Battersea.
- JOE DANIELS BAND**  
Saturday: NCO Camp, Ruship; Sunday: NCO Camp, Greenham Common; Monday: Belle Vue, Manchester.
- DANNY PURCHES**  
Monday: Week; Empire Theatre, Middlesbrough.
- FRANKIE VAUGHAN**  
Monday: Week; Gaumont Theatre, Worcester.
- NAT GONELLA**  
Monday: Week; Gaumont Theatre, Worcester.

## WHO IS SHE? (4)



Here is a youthful photo of a British musical celebrity. Study the clues to her identity, and try to answer the question in the heading—"Who Is She?" The answer will be found on page 3 of this issue.

SHE was born in Liverpool 29 years ago.

SHE was five years old when this picture was taken.

SHE was trained as a dancer and started her career in a Norwich pantomime.

SHE sustained a leg injury in the blitz, which ended her ambitions as a dancer.

SHE is single.

SHE once sang with Harry Roy and Edmundo Ros.

SHE has made many recordings, including "Did You Ever See A Dream Walking?" "When The World Was Young," "Half As Much," etc.

SHE used to be a band singer, but she is now a variety star.

### THE No. 1 MAMBO ORCHESTRATIONS 3/6

# MAMBO ITALIANO

Recorded by ROSEMARY CLOONEY (Philips) DEAN MARTIN (Capitol), RAY ELLINGTON (Columbia) MARIE BENSON (Decca), ALMA COGAN (H.M.V.)

TWO MORE SMASH HITS. ORCHESTRATIONS 3/6 EACH

## GIVE ME YOUR WORD

Recorded by TENNESSEE ERNIE on (Capitol) LEE LAWRENCE (Columbia), JIMMY YOUNG (Decca) AND

No. 1 SONG IN AMERICA—THE WALTZ OF THE CENTURY

# MELODY OF LOVE

12 RECORDINGS

Campbell Connelly & CO. LTD. 10, DENMARK STREET, LONDON, W.C.2. TEL. BAR 1653

## IVY BENSON

is proud to add to her trumpet section

ELLA GODWIN • ELAINE HARRIS • MARILYN CARTER

### ROBEY BUCKLEY

Australia's Brilliant 20-year-old soloist

MAR. 6 SCULTHORPE      APR. 3 WIMBLEDON  
MAR. 20 SOUTHAMPTON      APR. 10 HASTINGS  
MAR. 27 MANCHESTER      APR. 17 NORTHAMPTON

Resident: MAISON LYONS, MARBLE ARCH, LONDON, W.1

## VOCAL DIRECTORY

- THE KEYNOTES**
- THE STARGAZERS**
- FRANKIE VAUGHAN**  
c/o NME, 5 Denmark St., W.C.2
- DAVID WHITFIELD**  
c/o LEW & LESLIE GRADE, Tel.: REG 5821
- ALMA COGAN**  
c/o SIDNEY GRACE, REG 5821, 235, Regent Street, W.1
- RONNIE HARRIS**  
104, Norfolk Ave., Palmers Green, N.13. Tel.: Bowes Park 5525
- TONY BRENT**  
c/o FOSTERS AGENCY, REG 5367
- THE CORONETS**  
c/o HAROLD FIELDING
- BILLIE ANTHONY**  
STANLEY DALE, BAYSWATER 7808
- MARGARET KERR**  
GRO 5681
- ROBERT EARL**
- TONY RUSSELL**  
21, CAMBRIDGE SQUARE, W.2. AMB 8817/3576
- PENNY NICHOLLS**  
c/o TED HEATH AGENCY, 23, Albemarle Street, W.1.
- LEE YOUNG**  
Recording for "MELODISC" c/o STANLEY DALE BAY 7808
- BOB DALE**  
TOT 9496-8135
- SHIRLEY SOMERS**  
RUISLIP 4234 RUISLIP 3421
- DON PETERS**  
c/o LEW & LESLIE GRADE Tel.: REG 5821
- DAVID FRANCIS**  
BAYSWATER 1829
- PEARL CARR**
- MIKE STEVANS**  
Sole Rep.: A. JAMES. BIS 3085

# WINIFRED ATWELL

IT seems no time at all since I waved goodbye to my friends and fans at Tilbury, that grey day at the end of December. In fact, since my opening here at the Tivoli, I have hardly had a moment to call my own—and I still haven't managed to see much of Australia yet. However, that will come, of course—for the present I am more than occupied with "The Winifred Atwell Show," and loving every moment of it.

What a wonderful trip it was out here! Even those who make the run regularly told me how specially enjoyable it was this time—so I can only conclude it must have been the cumulative good wishes of my fans that helped to make it so.

## Journey

My first real look at Australia was when we called fleetingly at Perth. I was photographed by the press with my koala bear mascot—given to me by my British fans before I left London—and I certainly hope to play some engagements in Perth before I return to England. The people I met were very nice to me, and everyone seemed to know all about my records. It was an encouraging start!

Just prior to the "Stratheden" docking at Perth, I was sea-sick for the first time in my life. The ship was rolling in all directions, and my only consolation was that I was by no means the only one affected. After Perth we ran into more heavy seas—worse than before, in fact, but by this time I had found my sea legs and was hardly aware of the rolling. I quite enjoyed it, in a superior sort of way!

Freemantle is not far from Perth, and here again reporters came on board to see me and as a result my picture was on the front page of the

Perth "Daily News." I had arrived—and to prove it, there I was!

Next port of call was Melbourne, where I held a press conference on board—and first met up with the Tivoli publicity people. I also met for the first time, my Australian fan club secretary—Mrs. Pat Collette.

She brought one of her children along, and we had a most enjoyable meeting. When I play the Tivoli, Melbourne, I hope to see lots more of Mrs. Collette and her family. Her husband, who is a keen photographer, took snaps of us together on board.

The reporters all asked about my Other Piano, which was safely crated away in the hold of the ship. I couldn't play that for them, but I did give them a tune on the deck piano, which was, however, too well tuned to do full justice to my Rags!

They also showed great interest in my two special mascots—"Dusky" and "Lilywhite," my two little celluloid dolls. "Dusky" is white, and "Lilywhite" is the black one! I have had these dolls ever since my luck first began to change, so naturally, they had to come to Australia with me. And if you think I'm superstitious—you're right!

I love parties, as you well know, so I was highly excited to be invited to one given in my honour by Mr. and Mrs. Nat Rothfield in their Toorak home at Melbourne. Tivoli managing director, David Martin and

has written this article exclusively for the NME to tell you all about her

## AUSTRALIAN ADVENTURES

British singer David Hughes were present and we had a great time.

I was extremely intrigued with the staircase in the Rothfield's house—it has a remarkable balustrade designed like a musical scale.

As our party piece, David Hughes played the piano while I sang! Later, we performed more properly in our respective rôles.

It was pouring with rain as the "Stratheden" drew into Sydney harbour, and that made me happy! It always rains prior to big occasions in my life so I accepted it as a good omen for my Australian tour.

## Reception

Australians seemed surprised when I told them it rains in Trinidad, too—and it has just struck me that maybe this is one reason why I always feel so much at home in England!

As soon as I stepped off the ship, a wonderful reception awaited me. This included the press, various representatives from recording companies and music firms, to say nothing of large numbers of my Australian fans.

I was quite eager to reach the Tivoli Theatre where my eight new stage gowns were awaiting me, and as I hadn't seen any of them in their finished state, you can maybe imagine the time I had trying them all on and deciding which one to wear for my opening performance.

We finally settled in at the Australia Hotel, which is a nice place and will suit us until I have time to look around for a house to rent.



Winifred Atwell, in Australia, is photographed with a Maori idol. You can read on this page her own account of her tour "down under."

night club where we were brought together by the proprietor Joe Taylor. One of the reporters mentioned Woolloomooloo to me, and I was immediately intrigued by its possibilities as a title for a tune. I have offered to compose some music around the name if someone in Australia can write a suitable lyric.

## Opening Night

My opening night at the Tivoli went like a dream from the moment I battled my way through the crowds outside the stage door to when I kissed my two mascot dolls for luck in the dressing room, and then walked on stage to face my first Australian audience.

I was cold with nerves—as I always am on a first night, yet I was oddly excited and filled with an urge to give them everything I had! That wonderful audience sent their welcome right across the footlights at me as soon as I appeared, and when they caught their first glimpse of my Other Piano, they roared with delight.

My act ended amid (and I quote from one newspaper) "uninhibited hand and hoof applause from a wildly enthusiastic audience." The atmosphere was electric and as the audience cheered, whistled and stamped, I just stood there almost afraid to move lest I break the spell of that out-of-this-world reception! It was certainly something I shall remember all my life.

Laden with bouquets, I was finally allowed to leave the theatre after I had signed autographs until my signature had become a mere scrawl. There was a little private party, and we eventually got to bed... only to rise almost as soon as it was light to await the morning papers carrying the critics' reports of the show.

Low brought them to me, and I read them feverishly. Then I relaxed back on the pillows. They liked me! After that I think I took my first really deep breath for days.

WHO IS SHE? — See p. 2  
VZOH VLIH

show's opening on February 5 were so hectic I seemed to be carried along on the tide of it all. I told a Sydney newspaper reporter that a Liverpool fan—17-year-old Ken Rogers—had written asking me to contact his sister Mrs. Hampton, who had emigrated four years ago.

The paper found her for me—in a migrant hostel at Burwood, Sydney, where she was ill in bed with pleurisy and pneumonia. I went along to see her to deliver her brother's message, and found her awaiting an ambulance to take her to hospital. My visit seemed to cheer her up a bit—especially when I talked to her about England, and I promised she should have a night out at the show as soon as she was well again. I hope Ken Rogers reads this, because I mislaid his address.

I was introduced to an old-timer Frank Bridgewater, who had made the 1,500-mile-round journey alone and unaided from Broken Hill just to see my opening show. All the more remarkable because he's blind! I was immensely moved by our meeting in a York Street (Sydney)

All day I was being interviewed and I was really impressed at the attention I was getting. Lots of material had already appeared in the Australian press before I had arrived, but nevertheless, they wanted to know still more about me, and Lew (my husband) and I were kept busy answering their questions.

At the theatre, my Other Piano had been uncrated and to the consternation of all present; no key could be found; in fact, they were trying to open it with odd keys and pen knives when I arrived. I just told them to remove the entire front, and there was the key hanging INSIDE on its own little hook!

## Hectic!

After that I had to play it for them—and to satisfy myself that it had withstood the journey with no ill-effects. It was in great form, and right away I had a rehearsal of my new "Party" selection arranged specially for Australia, and ending with my own arrangement of "Waltzing Matilda." This I planned to end my act with.

The couple of days prior to the

## ★ REVIEWS ★

VARIETY: Ray Burns, Hackney Empire

NEARLY ten years ago Issy Bonn employed a young man trying to get a break in show business as his dresser. Issy insisted that the dresser should stand in the wings at every performance to watch, listen and learn.

On Monday the same young man made his solo debut in variety and the first man to congratulate him after the first show was Issy Bonn. Issy had taken the trouble to go along to Hackney Empire unheralded to see his protégé.

The protégé was Ray Burns, now regularly featured with the Show Band, and on Columbia records.

We did not see Ray's act until Tuesday. If there had been any debut nerves they had disappeared. Confidently opening with a snatch of his current record success "Mobile," he went straight into a personable "When You Spread A Little Happiness" that captured the attention of the audience—by no means a fan one—straight away.

He never let them go. His only gimmick was a Jolson medley. The rest was straight singing, but what great singing! The whole act was well paced and entirely convincing. Ray afterwards generously insisted that the credit for the staging should go to the Stargazers' Cliff Adams, who had produced him.

But it was Ray Burns who was on stage and he made a most impressive start to a solo variety career that before the year is through ought to see him packing theatres throughout the country.

Ray was competently backed on stage by Jerry Allen and his Trio. Earlier they had been seen and heard in their own spot. They justified their first half placing in the bill, but they were not at their best and have been seen to score far more heavily.

On the same bill, Suzi Miller was making her London variety debut also, but she had broken in her act at Belfast the previous week. Apart from her opening—a snatch from "I Feel A Song Coming On"—the offering was right out of the hit parade.

Although pleasant enough, her act lacked warmth, but experience in

variety alone can put this right.

Bonar Colleano was also featured on the bill. He contributed two fine comedy spots (for the second he wore a black tie "as a token of mourning for the reception of the first act") and the whole supporting bill was particularly strong. The poor first house on Tuesday was unworthy of the artists taking part.

DON WEDGE.

FILMS: Judy Garland in "A Star Is Born."

AT any minute now, we shall be hearing from America the names of the 1955 Academy Award Winners. On her showing in the film "A Star Is Born" (Warner, now), Judy Garland should win the female actress section hands down.

With this film, Judy makes as emphatic a comeback as anyone could have wished. To watch her act, to hear her sing, to see her dance her way through this delightful remake of the famous Fredric March-Janet Gaynor movie of many years ago, is to see a performance of unmistakable brilliance.

Judy singing "The Man That Got Away" is one of the most moving film sequences I have seen in many years' filmgoing; her acting throughout what seems a very short two and a half hours of film will be talked of with admiration for years to come.

Ray Heindorf—who was responsible for the musical direction of "Calamity Jane," among other movies—directed the music for "A Star Is Born," and in doing so produced by far his best work to date. To help him, he has some fine Skip Martin arrangements.

But neither Heindorf nor Martin could have achieved anything had not the material been out of the top drawer. Harold Arlen and Ira Gershwin were responsible for the music and lyrics respectively. Leonard Gershe wrote the unusual and ingenious "Born In A Trunk" sequence.

Basically, "A Star Is Born" is not a great film. But it has greatness—the Greatness of Garland.

Which is more than enough.  
PIP WEDGE.

superbly styled in the science of sound

"Elizabethan" THE CONTEMPORARY TAPE RECORDER

In a tape recorder, circuits count. It's the electronic equipment under the tape deck that makes a fine machine. But there's more to it than that! People today are keenly conscious of design, they demand good looks as well as superlative performance. And for these enthusiasts of sight and sound, there is no better tape recorder than the "Elizabethan".

CONTEMPORARY CIRCUITS... CONTEMPORARY STYLING... THAT'S THE "ELIZABETHAN" FOR YOU!

Ask your dealer to arrange a demonstration or write for full information to:

EAP (Tape Recorders) LTD. 546 Kingsland Road, London, E.8 Tel: CLissold 7586



48 gns. complete with mike & tape

Technical features include: two speeds; mixing facilities for mike and gram inputs; easy drop-in tape loading

Good Fare for the Fans ORCHESTRATIONS 3/6

## FANFARE BOOGIE

Recorded by Cyril Stapleton (Decca) Jack Parnell (Parlophone) Frank Cordell (HMV) Eric Winstone (Polygram)

THE BIG BALLAD FOXTROT

## UNSUSPECTING HEART

Recorded by Frankie Vaughan (HMV) Anita Ellis (Philips) Georgie Shaw (Brunswick) Billy McCormack (Polygram) Kathy Lloyd (Decca) Fay Brown (Columbia) Terri Stevens (Parlophone)

DORIS DAY'S HIT FROM THE FILM "YOUNG AT HEART"

(ORCHESTRATIONS 3/6)

## READY, WILLING AND ABLE

Records: Doris Day (Philips) Eve Boswell (Parlophone) Coronets (Columbia) Billy Cotton (Decca)

BERRY MUSIC 10 DENMARK STREET, W.C.2 CO. LTD. TEMple Bar 1653

# The two lives of RONNIE HILTON

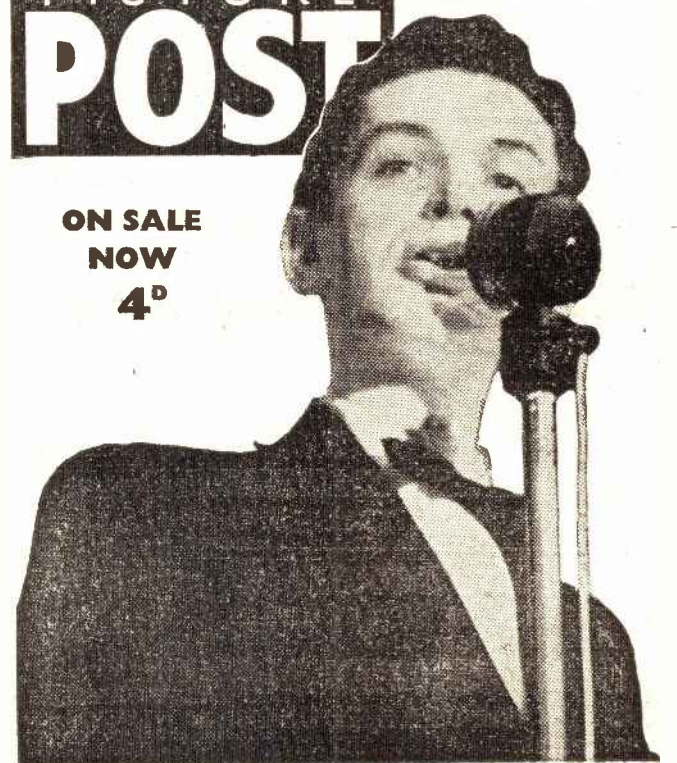
Fame has come to Ronnie Hilton. His voice has made him a top record seller and a variety "draw" throughout the country. Thousands write to him, clamour for his autograph or simply gaze at him with rapt adoration. But comparatively few know the other Ronnie Hilton. His real name is Adrian Hill. He lives with his wife and five-year-old daughter in a semi-detached house on the outskirts of Leeds. And Adrian Hill, alias Ronnie

Hilton, had sold two hundred thousand records before he could persuade himself to give up his job as a fitter in a Leeds engineering works.

There lies the drama—told and photographed this week in Picture Post—of Adrian Hill, the Yorkshire fitter, who likes his Saturday football match and his night out with his wife at the pictures and has now become Ronnie Hilton, professional singer and idol of millions.

More to SEE... more to READ... more to

PICTURE TALK ABOUT...



ON SALE NOW 4<sup>p</sup>

# American Air-mail

by NAT HENTOFF

**THE Cafe Circuit:** Now it's Jeff Chandler who will double from the films into one of the Las Vegas night club gold mines. Jeff is currently building a cafe act. The man of many parts, Orson Welles, is also scheduled to play Las Vegas at the Riviera in May. His fee is also \$25,000.

**Betty Hutton's** brief but publicity-wise retirement ends St. Patrick's Day when she opens at the Beachcomber in Miami. **Dorothy Dandridge**, who starred in "Carmen Jones," is currently in Las Vegas after having broken in her new act in Denver. Dorothy, one of the most beautiful women on or off the night club stage, has won an important booking at New York's Waldorf Astoria beginning April 11.

**HOLLYWOOD Klieg Lights:** Doris Day's next film will be in a co-starring role with Jimmy Stewart in "The Man Who Knew Too Much." It's a mystery thriller to be directed by Alfred Hitchcock. Shooting begins in May in French Morocco and London. **Marlon Brando** is taking singing lessons for his role as Sky Masterson in "Guys and Dolls."

Debbie Reynolds will do one more film before her marriage to Eddie Fisher. It's "Jumbo," an MGM musical. **Percy Faith** has returned to New York after three weeks in Hollywood where he worked as musical director for "Love Me Or Leave Me," the story of Ruth Etting with Doris Day starred.

**The Record World:** Eddie Fisher's newest recording is "Wedding Bells." The lyrics are by Bobby Melin who has an unusual way of finding new ideas for songs. His story, as told by Eddie Gallaher, disc-jockey at WTOP in Washington, is this: "Whenever he gets the urge to pen a lyric, usually about two or three times a year, Bobby goes to Europe. Travelling through France, Italy,

Belgium, Switzerland, Spain and Western Germany, having himself a ball, he keeps an ear cocked for a strain of music he thinks will appeal to the folks back home.

"Strangely enough, of all the countries he's visited, only one nation has been the source of one of his hits. That nation is Germany. From that country came the melodies for 'You, You, You' and 'The Man With The Banjo,' both with American lyrics written by Bobby Melin. And both... became hits as a result of Stateside records by the Ames Brothers."

"Wedding Bells" is the latest melody Melin found in Germany during his travels through Hamburg, Munich and Berlin.

**The Jazz Scene:** Stan Kenton will be the subject of a one-hour tribute on the entire NBC network Sunday evening, March 13. Stan

recently presided at a New York luncheon designed to promote his new Capitol album, the four-12 in LP set, "The Kenton Era."

**Marian McPartland** begins her first extensive tour outside of New York in some time with three weeks at the Keyboard in Detroit starting March 15. These will be followed by engagements in London, Ontario; Toronto; Columbus; Cleveland; and Chicago. Marian's husband, Jimmy, will travel with her, and in some cities will also perform.

As I told you last week, **Benny Goodman** has formed a small unit to play week-ends at Basin Street, the New York jazz club. Benny opened February 25, and I'll have a review of the group for you next week. The combo is set to include **Ruby Braff** (trumpet); **Urbie Green** (trombone); **Paul Quinichette** (tenor); **Perry Lopez** (guitar); **Bobby Donaldson** (drums); **Milt Hinton** (bass), and Benny's distinguished former associate, pianist **Teddy Wilson**.

## MODERN MOOD

**MALCOLM MITCHELL AND HIS ORCHESTRA**

"Debut" / "I Can't Believe That You're In Love With Me" (Decca F.10465)

**VIC LEWIS AND HIS ORCHESTRA**

"Barwick Green" / "Don't Say Goodbye" (Philips PB.411)

**THE KIRCHIN BAND**

"Lester Leaps The Mambo" / "Lanigiro" (Parlophone R.3985)

FIRST on the list are the big bands. The Mitchell crew impresses on

its first release, the brass sounding cleaner than it does so far in person, the guitar contributions (by Malcolm himself, of course) giving both performances a cachet that even the most tin-eared listener must dig. Jimmy Watson composed "Debut," but the thoroughly agreeable "Can't Believe" score is Alan Roper's.

Vic Lewis's transfer to the Philips label gives his outfit the benefit of superior recording, which proves what good-sounding brass and reed sections Vic actually has. What a pity, therefore, that "Barwick" is a tired reworking of the radio "Archers" theme tune, and that "Goodbye" unhappily resurrects Kenton's let's-all-sing-together formula!

The previously reviewed Lewis recordings of "Begin The Beguine," "The Opener," "Short Stop" and "Aural" have been regrouped on EP, incidentally (Esquire EP.33) — and they sound all the better for the transfer.

Finally we come to the Kirchins, still cutting through fiercely (but with less presence than on their Decca EP) and justifying their reputation as Britain's most dynamic band.

**VICTOR FELDMAN MODERN JAZZ QUARTET (EP)**

"Monsoon" / "What Goes" (Esquire EP.35)

**JOE HARRIOTT QUARTET**

"April In Paris" / "Summertime" (Melodisc 1317)

**VIC ASH ALL STARS**

"Lullaby Of The Leaves" / "Ain't Misbehavin'" (Melodisc 1315)

**KENNY GRAHAM'S AFRO-CUBISTS**

"Sunday, Monday Or Always" / "Jeepers Creepers" (Esquire 10-427)

**MUSIC IN THE MAKING (EP)**

"Coraline" / "I'm Beginning To See The Light" (Vogue EPV.1034)

**TONY CROMBIE AND HIS ORCHESTRA**

"Love You Madly" / "Perdido" (Decca F.10454)

**THE Feldman EP** has sent several knowing friends of mine into boundless ecstasies. Maybe that's why I find it somewhat disappointing. "Monsoon" (a sort of minor-key "Get Happy" sequence) has lots of Victor's excellent vibes and a good Tommy Pollard piano solo. The rhythm section comes on too heavily, however, though it does set up quite a swing.

"What Goes" (so called, presumably, because of its melodic resemblance to "What Goes Up Must Come Down") hits an easier pace and, to me, the better side. Note Lennie Bush's solid bass here. And how nice it is to welcome Pollard back to these columns after such a long absence!

Harriott made his Melodisc coup-ling last year, with Dill Jones (piano), Jack Fallon (bass) and Phil Seaman (drums) in support. I like the harmonisation of "Summertime"—and Joe blows fair enough alto on both sides, without reaching his present-day standards.

I'd rather forget the Ash sides. They're just plain dull. But Graham's titles rate as by far his best efforts in recent months. The rhythm section helps very little, but Kenny's tenor, Dave Goldberg's guitar and the attractive routines keep me reasonably happy.

"Music In The Making" spotlights **Don Rendell's** tenor. **Jimmie Deuchar's** trumpet, a fine **Francis Boland** line and an unsettled rhythm section ("Coraline"); Rendell again, trombonist **Keith Christie** and a badly-chosen tempo ("Light")

The Crombie band continues to miss on record, though "Love You Madly" is its best effort to date — largely because **Annie Ross** proves once again that she knows what jazz is all about, despite her intonation troubles.



# EAST AND WEST JAZZ

Jazz records reviewed by HUMPHREY LYTTELTON

**JAM Session Coast To Coast**, a 12 inch Philips LP (BBL 7013) is a two band affair linking the East and West Coast of America. In New York, **George Avakian**, critic and recording executive, gathered together the Condon group from Eddie Condon's Club—**Wild Bill Davison**, **Ed Hall**, **Cutty Cutshall**, **Gene Schroeder**, **Walter Page** and **Cliff Leeman**—plus guest musicians **Lou McGarity**, **George Wettling**, **Peanuts Hucko** and **Dick Carey**.

In Hollywood, **Paul Weston** collected a group of studio Dixielanders—**Eddie Miller** (tenor), **Clvde Hurley** (trumpet), **Mattv Matlock** (clarinet), **Abe Lincoln** (trombone), **Stan Wrihtsman** (piano), **Phil Stephens** (bass), **George Van Fns** (guitar), **Nick Fatool** (drums). One side of the LP is devoted to each group.

The Hollywood band (The Ram-nart Street Praders) produces Dixie-land-cum-sentiment without surprises—rather an undisturbed set. "Black And Blue" features a lot of the Clyde Hurley trumpet in the Berian tradition, but with a dance band tone and an irritating forced vibrato.

### HACK-WORK

**Eddie Miller** is a disappointment—years of hack-work in the studios have taken a lot of the resilience out of the famous Eddie Miller bounce. "Jelly Roll" is dead-end Dixieland—old-de-sac music at its coldest. Stan Wrihtsman plays some idly barrel-house piano, but I can almost see his left foot itching for the jangle-redal.

"JaDa," in slow and fast tempo reverts to more sentimental chord-progressing by Hurley and Miller, and features some pleasant un-amplified guitar work by Van Fns, a one-time Frank Trumbauer and Penny Goodman sideman. **Abe Lincoln** plays trombone in a way which had me worried about my speed-control—I thought I was running at 45-speed.

It turns out that he specialises in over-chorded Teardropisms in the upper register. He is featured in the opening choruses of "The Sheik" which therefore degenerates into a shambling, with everyone hogging the clarinet line, and **Mattv Matlock** protesting feebly right up in the roof-ton. Two witty drum choruses make good listening, but the rest is drab.

With "Squeeze Me," we're back to slop. There's nothing like a sheltered, secure life in a comfortable Hollywood studio for turning a jazzman soft. "Ram-nart Street Parade" fails to shake off the lethargy and results in a march suitable only for a squad of State midwives.

The reverse is another matter. Whatever accusations can be levelled at the Condon gang, effeminacy or fastidiousness is not one of them. Anyone familiar with modern

but recalling the concert in question, I know that many jazz fans were there and are interested in American folk-song and ballads outside the realms of jazz. The Concert is presented in practically uninterrupted form and offers 14 songs — and a wealth of delightful talk by Burl in the introductions.

Considering all things—the audience responses, the happy atmosphere and Burl's obvious enjoyment of the whole affair—this is, without doubt, the best Ives recording to date.

### BERYL FOR GERMANY

**BLUES** singer **Beryl Bryden** left London for Dusseldorf on Wednesday for a month's engagement at the New Orleans Original Jazz Bier-Bar.

She will sing with the **Fatty George** group, the German band with which she scored such a hit at the same venue last year.

The booking was negotiated by impresario **Lou van Rees**, and Beryl tells us that it will probably be followed by appearances in Holland. Beryl broadcast in the BBC's "Overseas Jazz Club" on Tuesday.

Condon music will know exactly what to expect, although the medley of pops—"Emaline," "Don't Worry 'bout Me" and "I Can't Give You Anything But Love," played almost straight by Cutshall, Ed. Hall and Wild Bill respectively, might seem a little out of place. An unusual aspect of the recording is that all the various snatches of conversation captured on tape have been left in.

### CONVERSATION

We have Condon's briefing of the band, unintelligible to a non-musician but full of laconic humour, and the engineer's voice (or is it **George Avakian**?) intoning the matrix details. This adds little snatches of "atmosphere" which are entirely in keeping with the music, and actually dispose one to take more kindly to some of the wild noises which emerge.

The Condon group takes the burden of most of the music, except in the free-for-all final track—a blues merging into "Ole Miss" in which everyone has a bash in rotation.

For devotees of Condon music, this 12 inch side provides a good follow-up to last year's "Collier's Magazine" LP on Columbia.

Another 12 inch LP comes from Brunswick. "Coronation Concert By Burl Ives" (LAT 8048) is not strictly the concern of this column.

Your Pleasure — at Leisure

**ORDER YOUR LP RECORDS BY POST**

We will send you any L.P. post - haste, Post Free! ... and 78's? Certainly. Just add 2/6 extra. These orders, 40/- and over also Post Free. Try us, send an order NO-DAY, together with cash to

**FAR-REC**

23 CRESSLEY PARK, LONDON, S.E.5

We are only as far as your NEAREST Letter Box!

## DOUBLE TOP!

IT'S  
No. 1 BRITISH SHEET MUSIC  
No. 1 BRITISH RECORD CHART

THE No. 1 BRITISH HIT!

# SOFTLY SOFTLY

And climbing the Hit Parade—another British Hit

## TOMORROW

Orchestrations now ready

Published by CAVENDISH MUSIC CO.

Sole selling agents: BOOSEY & HAWKES LTD.  
295 REGENT STREET, LONDON, W.1 LANGham 2060

## ALL THE LATEST RECORDS

The month's newest releases — Jazz, Classics, Light Music — everything! All speeds; discs and tapes. All cross-indexed in a monthly catalogue every collector should have. SEND NOW for the next issue of



### 'THE NEW RECORDS'

to **HARTLEYS 23 GARRICK STREET LONDON W.C.2**. Please forward "THE NEW RECORDS" each month for the next 12 months. I enclose Postal Order/Cheque for 6/-. POST FREE.

NAME M \_\_\_\_\_  
ADDRESS \_\_\_\_\_

ME (Please use BLOCK CAPITALS)

### STILL CLIMBING—

NOW NUMBER 4

THE WRIGHT HIT

# HAPPY DAYS AND LONELY NIGHTS

DANCE ORCHESTRATION 3/6

LAWRENCE WRIGHT 19 DENMARK ST., LONDON, W.C.2  
Phone—TELE Bar 2141

## The Greatest Jazz Catalogue in the World

Result of America's Top Jazz monthly, "METRONOME" Musicians' Poll, shows the best Jazz Instrumentalists in each category are brought to you by VOGUE—GOODTIME JAZZ—SEECO —TEMPO RECORDS

TRUMPET	TENOR SAX	BARITONE SAX	ALTO SAX
1. CHET BAKER	1. STAN GETTZ	1. GERRY MULLIGAN	1. PAUL DESMOND
2. DIZZY GILLESPIE	2. FLIP PHILLIPS	4. BOB GORDON	2. LEE KONITZ
			3. CHARLIE PARKER
TROMBONE	PIANO	GUITAR	CLARINET
1. BILL HARRIS	1. DAVE BRUBECK	1. JOHNNY SMITH	1. BUDDY DE FRANCO
2. BOB BROOKMEYER	3. BUD POWELL	2. TAL FARLOW	
3. FRANK ROSOLINO		3. BARNEY KESSEL	
BASS	DRUMS	VIBES	
1. RAY BROWN	1. SHELLY MANNE	1. TERRY GIBBS	
2. CHARLIE MINGUS	2. MAX ROACH	2. MILT JACKSON	
3. EDDIE SAFRANSKI	3. BUDDY RICH	3. LIONEL HAMPTON	

**VOGUE RECORDS LTD.**  
113/115 FULHAM ROAD, LONDON, S.W.3  
Tel: KNightsbridge 4256/7/8

# THE VOICE OF STEVE CONWAY

STEVE CONWAY  
"My Foolish Heart" / "Daddy's Little Girl"  
"Autumn Leaves" / "Good Luck, Good Health, God Bless You"  
(Columbia SEG.7573)  
(Extended Play)

THIS is something that really has been worth waiting for, and let me at once admit that I've always been an ardent Steve Conway fan.

Naturally, all these titles have previously been issued on normal speed records, and, therefore, I will not attempt to review them as I would a new issue. May I just say that Steve Conway was as charming and sincere as he sounds, and his voice contained a number of qualities that so many modern singers lack.

Steve had great warmth, sincerity, and feeling, and he sang with a wonderfully natural ease. Had fate not played such a cruel hand, Steve would have become one of our biggest record sellers ever, and if there can be any consolation it must be that, thanks to this and many other gramophone records, his voice will live on for many years to come.

I, for one, will gain endless pleasure from this record, and I sincerely hope you will join me.

★ ★ ★  
ROSE BRENNAN  
"Sincerely"  
"Ding Dong"  
(HMV B.10846)

I'VE tried hard to discover just why Rose Brennan fails to get into the best seller lists, and although I think she has not always been given the most commercial titles, I fully realise that there must be other

## Popular Records Reviewed by GEOFFREY EVERITT

reasons, and "Sincerely" brings out one of them.

In my opinion, Rose must relax more and not try to shout the roof off. A relaxed voice usually has plenty of warmth and this is just what is missing at the moment. But make no mistake about it, this girl is a fine singer and one of these days she will really hit the jack-pot.

I've never heard the Joe Loss Orchestra perform better than on these two sides, but I'm sorry to say that the actual songs do not impress me. I may be wrong, but I can't see them as hits, and until Rose gets on to hit songs, she will find the going hard.

By the way, a word of praise to the arranger, who never forgets the basic melody and yet manages to make his work sound interesting.

★ ★ ★  
MARILYN MONROE  
"Heat Wave"

"After You Get What You Want"  
(HMV B.10847)

MISS MONROE does not impress me as a singer, but obviously she has had so much publicity in so many ways that most people will want to hear what she sounds like on records.

I'm sure that she would have had difficulty in getting a recording contract had she been an absolute unknown instead of a fabulous personality.

"After You Get" is only fair, and the singer does not get the most out of a clever lyric. This is a song where one can really use the skill of phrasing, and although I must admit Marilyn has a first-class at-

tempt at making it sound interesting, it nevertheless falls just that bit short of being a good record.

"Heat Wave" another good old Irving Berlin favourite, is given the full works with a grand orchestra and chorus, and at times Marilyn plays only a very minor rôle. I'm sorry, but this record label should certainly read "Twentieth Century Fox Orchestra with Marilyn Monroe."

No, Miss Monroe, this is not good enough to earn my applause.

★ ★ ★  
LITA ROZA  
"Tomorrow"  
"Foolishly"  
(Decca F.10479)

"TOMORROW" is the best side that Lita has made for some time, and it pleases my ear because it is catchy, melodic and easy to listen to.

Johnny Douglas and his Orchestra provide the kind of backing which, in my opinion, is ideal for this type of song. It's simple but most effective and no effort has been made to be too clever.

For "Foolishly," Lita reverts to the style we know so very well, and I have an idea that she is now sounding even more relaxed than previously. This is just another love song and I doubt if it is good enough to become a big hit, but no fault can be found with Lita's excellent performance.

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

JUDGING by the number of singers who have recorded "Tweedle Dee," it is obviously considered to be a hit of tomorrow, and if it does turn out that way, Georgia Gibbs will be one of the big sellers. This is a disc that has all the

necessary essentials, including an excellent beat and some really effective work by the vocal group.

The brass play with plenty of bite, and it is one of the best recording jobs that I've heard for ages. Few companies make better records technically than Mercury and this one is of the highest order.

"You're Wrong, All Wrong" is a most melodic song, and this is certainly not a one-sided record. Georgia Gibbs is a fine stylist and she now seems to be right at the top of her form.

★ ★ ★  
JANE FROMAN  
"I Wonder"

"I'll Never Be The Same"  
(Capitol CL 14254)

THE beautiful voice of Jane Froman is so full of warmth and sincerity that it demands immediate attention from both young and old. We all have great admiration for this fine artist, and I'm sure you will be thrilled by her touching rendition of a beautiful ballad called "I Wonder."

If its theme is slightly religious, then who better to sing it than Jane Froman?

This song could well be another "I Believe," and I'll eat my hat if it's not a hit.

The other side is also a beauty, and every composer must wish for a Jane Froman record on his love songs, especially if the lyric is good without being over-sentimental.

This is a voice of rich quality, clarity, charm, warmth and sincerity, and most of all it sounds only like Jane Froman.

A great record by any standards.

★ ★ ★  
LEE LAWRENCE  
"Beyond The Stars"  
"Give Me Your Word"  
(Columbia DB 3593)

AFTER a long spell on the Decca label, Lee Lawrence has now moved over to the Columbia stable, and we are pleased to be able to review this, his first issue, with his new company. The accompaniments are by Ray Martin and his Orchestra, and both titles give Lee a chance to show us what he is capable of.

Personally, I like "Give Me Your Word" best, and Lee gets the most

## AMBROSE SIGNS

This NME photo, taken in the Green Room at the HMV head offices in Oxford Street, London, shows band-leader Ambrose signing the contract for his new recordings for the MGM label. The contract provides for American and international distribution of at least 24 titles a year, by Ambrose and his hand-picked Orchestra of star musicians.



out of this excellent lyric. The arrangement features the piano, a little more than usual, and I think it comes off well.

I'm not so happy with "Beyond The Stars," for I think the recording engineers could have done a little better job of work, by giving us more presence on both the orchestra and the singer. I've no other fault to find with what is really a first-class side, except just that little something is missing.

★ ★ ★  
DE JOHN SINGERS  
"Theresa"  
"No More"  
(Philips P.B.399)

IT'S taken me a couple of weeks to get around to this disc and I must apologise for the delay, for I can assure you that this version of "No More" is one of the best that I've heard.

The orchestra play some great music with a real dixieland beat and the De John Singers are just about the happiest crowd I've come across in recent months. They all help to create a wonderfully bright atmosphere, and I'm certain this will be a hit record, if only it gets the plugs.

The group use a couple of interesting gimmicks and they sound as if they enjoy every second of it, and so will you.

Unfortunately, I cannot say much in praise of "Theresa" for it is dull

and extremely uninteresting after listening to "No More." Judged on its own, though, it still does not measure up to the required standard. It is slightly too slow and I hate to suggest that the De John Singers just can't handle this type of song.

Perhaps, like myself, you'll settle for one good side, and try to forget the rather poor effort called "Theresa."

★ ★ ★  
THE COMMANDERS  
"The Elephants' Tango"  
"Commanders Overture"  
(Brunswick 05366)

AMATEUR and professional drummers will want to hear Eddie Grady performing with the sticks in "Commanders Overture," and I must admit that to a record fan like myself his work sounds excellent and, at times, beautifully restrained.

The orchestra plays only a minor rôle and Mr. Grady is the real star. I know this type of side appeals only to a limited number of people, but they must always be catered for.

"The Elephants' Tango" interests me a great deal, and the imaginative scoring is a real treat. The arranger must take a good deal of credit and I can see most of our major band-leaders playing this title before many weeks are past.

To sum up, this is an interesting record with two contrasting sides.

**THANK YOU** **LOU VAN REES**  
for offering  
the engagements in  
**ROTTERDAM & ISTANBUL**  
TO  
**DINAH DEE & HER GIRLS' ORCHESTRA**  
who regrets that she was unable to accept them owing to prior commitments but is looking forward to being able to see you all at a later date

Sole Agents: ALFRED PREAGER ORGANISATION  
97/9 CHARING CROSS RD., W.C.2 GERRARD 7091/2/3/4

THE  
**ALFRED PREAGER ORGANISATION**  
are proud to announce  
they have been appointed  
**PERSONAL MANAGERS**  
to  
**EUROPE'S FIRST LADY OF MUSIC**  
**IVY BENSON**  
AND HER ALL LADIES' ORCHESTRA  
Resident: MAISON LYONS, MARBLE ARCH, W.1  
All enquiries:  
97/9 CHARING CROSS RD., W.C.2 GERRARD 7091/2/3/4

### Record Dealers' Directory

**NELSON'S**  
THEATRE & TRAVEL AGENCY  
Booking Agents for Theatres and Sporting Events,  
Land, Sea and Air Tickets  
**GRAMOPHONE RECORDS and SHEET MUSIC**  
Prompt attention Mail Orders  
(Dept. M.E.), Over £2 post free  
12 Frognal Parade, Finchley Rd.  
Phones: HAM 3655 & 8663, N.W.3

**BOW RECORD CENTRE**  
529, Roman Rd., Bow, London, E.3  
LARGE STOCK OF ALL RECORDS  
Popular, Classical, Jazz  
L.P.'s sent Post Free.

**LES ALDRICH**  
14, Parade, Muswell Hill, N.10  
(opp. Athenaeum), TUD 5631  
Popular and Jazz Labels Stocked

**ROLO for Records**  
368, LEA BRIDGE ROAD,  
LEYTON, E.10. LEY 4067  
London's Largest Record Stockists

**THE RECORD CENTRE**  
**Reliance Piano Co.**  
28, BRIXTON ROAD (N. Oval),  
S.W.9. RELIANCE 2874  
ALL THE LATEST RECORDS

★ **THE MUSIC BOX** ★  
37, GRANVILLE ARCADE, S.W.9  
(BRI 7928). RECORDS, L.P.'s  
SHEET MUSIC

## NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN		BEST SELLING SHEET MUSIC (BRITAIN)	
Last This Week	1 1 SOFTLY, SOFTLY (Ruby Murray) (Columbia)	Last This Week	3 1 SOFTLY, SOFTLY (Cavendish) 2s.
2 2 GIVE ME YOUR WORD (Tennessee Ernie) (Capitol)	2 2 MAMBO ITALIANO (C & C)	1 2 MAMBO ITALIANO (C & C)	2 3 MR. SANDMAN (Morris)
3 3 MAMBO ITALIANO (Rosemary Clooney) (Philips)	6 4 HAPPY DAYS AND LONELY NIGHTS (L. Wright)	6 4 HAPPY DAYS AND LONELY NIGHTS (L. Wright)	5 6 FINGER OF SUSPICION (Pickwick) 2s.
4 4 HEARTBEAT (Ruby Murray) (Columbia)	5 6 FINGER OF SUSPICION (Pickwick) 2s.	2 6 NAUGHTY LADY OF SHADY LANE (Sistring) 2s.	8 7 LET ME GO, LOVER (Aberbach) 2s.
5 5 FINGER OF SUSPICION (Ruby Murray) (Columbia)	7 8 MAJORCA (Mills Music) 2s.	7 8 MAJORCA (Mills Music) 2s.	11 9 MOBILE (Leeds) 2s.
6 6 NAUGHTY LADY OF SHADY LANE (Dean Martin) (Capitol)	10 10 A BLOSSOM FELL (John Fields) 2s.	10 10 A BLOSSOM FELL (John Fields) 2s.	9 11 NO ONE BUT YOU (Robbins) 2s.
7 7 HAPPY DAYS AND LONELY NIGHTS (Ruby Murray) (Columbia)	12 12 GIVE ME YOUR WORD (C & C) 2s.	12 12 GIVE ME YOUR WORD (C & C) 2s.	13 13 HEARTBEAT (Kassner) 2s.
8 8 BEYOND THE STARS (David Whitfield) (Decca)	14 14 IF I GIVE MY HEART TO YOU (Robbins) 2s.	14 14 IF I GIVE MY HEART TO YOU (Robbins) 2s.	15 15 SOMEBODY (Bourne Music) 2s.
9 9 LET ME GO, LOVER (Teresa Brewer) (Vogue/Coral)	15 15 SOMEBODY (Bourne Music) 2s.	15 15 SOMEBODY (Bourne Music) 2s.	16 16 I CAN'T TELL A WALTZ FROM A TANGO (M. Reine) 2s.
10 10 LET ME GO, LOVER (Dean Martin) (Capitol)	16 16 I CAN'T TELL A WALTZ FROM A TANGO (M. Reine) 2s.	16 16 I CAN'T TELL A WALTZ FROM A TANGO (M. Reine) 2s.	17 17 COUNT YOUR BLESSINGS (Berlin) 2s.
11 11 NAUGHTY LADY OF SHADY LANE (Ames Bros.) (HMV)	17 17 COUNT YOUR BLESSINGS (Berlin) 2s.	17 17 COUNT YOUR BLESSINGS (Berlin) 2s.	18 18 PRIZE OF GOLD (Victoria)
12 12 MAJORCA (Petala Clark) (Polygram)	18 18 PRIZE OF GOLD (Victoria)	18 18 PRIZE OF GOLD (Victoria)	19 19 I STILL BELIEVE (Macmelodies) 2s.
13 13 A BLOSSOM FELL (Nat "King" Cole) (Capitol)	19 19 I STILL BELIEVE (Macmelodies) 2s.	19 19 I STILL BELIEVE (Macmelodies) 2s.	20 20 TOMORROW (Cavendish) 2s.
14 14 LET ME GO, LOVER (Ruby Murray) (Columbia)	20 20 TOMORROW (Cavendish) 2s.	20 20 TOMORROW (Cavendish) 2s.	21 21 GIVE ME THE RIGHT (Keith Prowse) 2s.
15 15 A BLOSSOM FELL (Nat "King" Cole) (Capitol)	21 21 GIVE ME THE RIGHT (Keith Prowse) 2s.	21 21 GIVE ME THE RIGHT (Keith Prowse) 2s.	18 22 HOLD MY HAND (Bradbury Wood)
16 16 SHAKE, RATTLE AND ROLL (Bill Haley's Comets) (Brunswick)	22 22 HOLD MY HAND (Bradbury Wood)	22 22 HOLD MY HAND (Bradbury Wood)	21 23 THIS OLE HOUSE (Duchess) 2s.
17 17 A BLOSSOM FELL (Dickie Valentine) (Decca)	23 23 THIS OLE HOUSE (Duchess) 2s.	23 23 THIS OLE HOUSE (Duchess) 2s.	20 24 HAPPY WANDERER (Bosworth)
18 18 NO ONE BUT YOU (Billy Eckstine) (MGM)	24 24 HAPPY WANDERER (Bosworth)	24 24 HAPPY WANDERER (Bosworth)	
19 19 MR. SANDMAN (Dickie Valentine) (Decca)			
20 20 SOMEBODY (Stargazers) (Decca)			

BEST SELLING POP RECORDS IN THE U.S.	
Last This Week	5 7 That's All I Want From You (Jaye P. Morgan)
1 1 Sincerely (McGuire Sisters)	14 8 Earth Angel (Crew Cuts)
2 2 Hearts Of Stone (Fontane Sisters)	8 9 Earth Angel (Penguins)
3 3 Melody Of Love (Billy Vaughn)	10 10 Ko Ko Mo (Crew Cuts)
4 4 Ko Ko Mo (Perry Como)	10 11 Melody Of Love (David Carroll)
7 5 Tweedle Dee (Georgia Gibbs)	6 12 Let Me Go, Lover (Joan Weber)
10 6 Crazy Otto Medley (Johnny Maddox)	12 Melody Of Love (Four Aces)
	9 14 Mr. Sandman (Chordettes)
	15 Open Up Your Heart (Cowboy Church Sunday School)

BEST SELLING SHEET MUSIC (U.S.)	
Last This Week	9 7 Earth Angel
1 1 Melody Of Love	13 8 Tweedle Dee
6 2 Sincerely	8 9 That's All I Want From You
2 3 Mr. Sandman	7 10 Naughty Lady Of Shady Lane
3 4 Let Me Go, Lover	10 11 Make Yourself Comfortable
6 5 Open Up Your Heart	12 12 Ko Ko Mo
4 6 Hearts Of Stone	16 13 How Important Can It Be
	14 14 No More
	11 15 Teach Me Tonight

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

The first H.M.V. record  
by America's famous  
singing star  
**KAY STARR**

If anyone finds this,  
I love you  
Turn right  
B10837 (78); 7M300 (45)

**"HIS MASTER'S VOICE" RECORDS**

THE GRAMOPHONE CO. LTD. (RECORD DIVISION) · 8-11 GT. CASTLE ST · LONDON W.1

# new MUSICAL EXPRESS

Proprietors: NEW MUSICAL EXPRESS, LTD.  
Managing Director: MAURICE KINN

Editorial & Advertisement Offices:  
5 DENMARK STREET, LONDON, W.C.2  
Phone: COVENT GARDEN 2266 (5 lines)  
EDITOR: RAY SONIN  
Assistant Editor: PIP WEDGE  
News Editor: JACK MARSHALL  
Advertisement Manager:  
PERCY C. DICKINS

## EXCITEMENT GROWS FOR GREAT MALCOLM MITCHELL CONCERT

TICKETS are going fast for the London debut of the Malcolm Mitchell Orchestra at the Royal Albert Hall on March 20. As already announced in the NME, we are presenting this great event by arrangement with impresario Harold Davison, and can confidently predict that it will once again maintain the extremely high standard already set by previous NME-sponsored shows.

In addition to the great new Malcolm Mitchell group—whose excellent debut last Friday at the Nottingham Astoria is reported on page 10—this star-studded event will also feature the last major London concert date by the Ronnie Scott Orchestra, twice winners of the NME small band section in our annual poll.

### TICKETS

Two other famous jazz groups will also be appearing at the concert; the sensational Tony Kinsey Quartet, which, of course, features alto stylist Joe Harriott, as well as NME Poll-winning tenor saxist Tommy Whittle and his Quintet, starring pianist Dill Jones and yet another NME Poll-winner, baritone-sax genius Harry Klein.

There are still some seats available at all prices, but immediate application is strongly advised.

Tickets are priced at 7s. 6d., 6s., 5s., 3s. 6d., and Gallery (unreserved) 2s. 6d. They are available from the Royal Albert Hall (KEN 8212), from all leading theatre ticket agencies, or by postal application, enclosing remittance and stamped addressed envelope, to NME Concert, 5, Denmark Street, London, W.C.2.

Don't delay—complete the application form on page nine and send it to us right away! Only by doing so can you be certain of getting the best possible seats.

March 20 will be a day to remember—make sure YOU are one of the lucky ones who will remember it!

In London for important consultations with EMI Executives, U.S. Capitol Records Vice President Alan Livingston is seen here (left) relaxing in his West End hotel suite with Glenn Wallichs (President of Capitol Records) while John Culshaw (Capitol's European A and R man for classical releases) pours out the tea. The EMI-Capitol conference took place on Monday, following the former firm's much-publicised purchase of a controlling interest in Capitol. Capitol European chief Bob Weiss also took part in the talks, but reached London too late for inclusion in our picture.



## IRISH MUSICIANS' BID FOR RECORD BROADCAST ROYALTIES

IRISH Federation of Musicians funds may soon benefit from the broadcasting in Eire of gramophone recordings by overseas artists, if current negotiations come to a satisfactory end.

Discussions along these lines have already taken place between the interested parties: the IFM and Phonographic Performance Ltd.

A spokesman for the Federation states that "plans are yet in the embryo stage," but the NME understands that any concrete move would entail the ploughing back of a percentage of broadcast recording royalty payments into an IFM account.

This would apply to all recordings broadcast, by Irish or international performers.

A Phonographic Performance representative told the NME: "Discussions have taken place. That's all I can say at the moment." The British Musicians' Union, when asked for a statement, could add nothing to this.

It is more than probable, however, that the ruling, if carried through, could apply to BBC broadcasts as well as Eirean transmissions.

The Beverley Sisters will be featured as joint top of the bill with comedian Charlie Chester for the resident summer show at the Royal Aquarium Theatre, Great Yarmouth. The show will run for about twelve weeks from mid-June.

Former Ronnie Scott vocalist Art Baxter returned to the band last week. He joins Bobby King as featured singer with the group. This combination is now likely to remain intact until the Scott group disbands next month.

# U.S. STAR INVASION: MORE BIG NAMES

## Rose Brennan must not sing for a month!

JOE LOSS singer Rose Brennan has been ordered by her doctor not to use her voice for the next month.

She is suffering from a throat infection and this is the only remedy to improve the condition. She commences the period of silence tomorrow (Saturday) and will have to miss the Loss Orchestra's regular late night broadcast. On Sunday she flies to Majorca for a short holiday.

On Wednesday she recorded "Pledging My Love," which is to be the backing of "When I See A Ship." The latter number had been waxed previously and the coupling will be issued next month.

The NME was informed on press day that Joe Loss would not be making a decision about a temporary replacement for Rose until Saturday.

## MECCA BAND VACANCIES

THE Mecca firm announce that Sammy Mitchell and his Quartet will be leaving the Plaza, Belfast, in the near future.

No successors to this outfit have as yet been named and applications will be considered.

Mecca have not yet finalised their plans to replace the Ted Taylor Quartet at the Lyceum, London. As reported in the NME last week, Ted is enlarging his group to go into the Celebrité on March 21.



## THE 'DICKIE VALENTINE' OF THE 1920'S IS DEAD

A LINK with the past has been broken with the death of Fred "Buck" Douglas, father of bandleader Leslie Douglas, who, the NME regrets to report, passed away last Monday evening.

For many years "Buck" toured and broadcast with the late Big Bill Campbell's show. But his professional fame and experience extended back far beyond that period.

### RECORDINGS

In the years immediately following World War I he was one of our most prolific recording artists—one might call him a Dickie Valentine of the 1920's—whose records, mostly for the old Regal-Zonophone label, under his own name and various pseudonyms, ran into countless numbers.

Fred Douglas was not only known as a solo attraction. With Leslie Rome, he formed part of two double acts: the Two Gilberts, and the

FURTHER news of this summer's British invasion by U.S. popular music stars is to hand. Music Corporation of America executive Jock Jacobsen tells the NME that the American "greats" with whom negotiations are proceeding include Rosemary Clooney, Dorothy Dandridge, Tony Martin, Jack Benny and Gisele Mackenzie—and a number of other top-liners.

## DOUGLAS LAWRENCE FOR BBC GRAMOPHONE DEPT.

THE BBC's Gramophone Department, under the control of Anna Instone, now has a new Assistant Head. He is Douglas Lawrence, who joined the Corporation in 1936 and was in charge of dance music broadcasts during the war.

Many musicians will remember Dougie's sterling work during this difficult period, and the morale-building qualities of the countless programmes he supervised.

In 1945 he was made Light Music Organiser, a position he has held until taking up his new post on March 2. Dougie's vast knowledge of records and those who make them suits him ideally to the job he has now been assigned.

SINGER Margaret Bond will shortly be leaving the Squadronaires to embark on a solo career.

To take her place, leader Ronnie Aldrich has discovered an Irish girl to whom he says the overworked word "sensational" may safely be applied. She is Jackie Lee, who has sung on Radio Eireann and also with Irish leaders Billy Smith and Billy Watson.

## RENDELL AND CROMBIE IN MODERNIST BAND MERGER

WHAT virtually amounts to a merger of two top modernist groups is announced this week, in the sensational news that the Don Rendell Sextet will be disbanded later this month, and that tenorist Don, with at least two of his sidemen—pianist Damian Robinson and baritonist Ronnie Ross—will be joining the Tony Crombie Orchestra!

It can further be revealed that Rendell's bassist, Pete Elderfield, will in all probability also be joining Crombie—and that for his part, Tony has dismissed three of his men, and agreed to part on amicable terms with a further three!

### CHANGES

The musicians put under notice by Crombie are tenorists Joe Temperley and Sammy Walker, and trumpeter Dizzy Reece. Those who have elected to leave are pianist Harry South and trumpeter Les Condon (both of whom are joining the forthcoming Tubby Hayes band) and bassist Hughie Currie (who is taking up residency at London's Flamingo Club).

The Crombie band's present baritonist, Al Cornish, will move over to the second tenor chair. Trum-

### DATES

Where this problem can be overcome, the bookings will probably take place. The most suitable dates for a visit from Jack Benny and Gisele Mackenzie for example, would be the weeks of May 9 and May 16; and it is to be hoped that the London Palladium may see them.

The best two weeks for Rosemary Clooney to come would be the last fortnight in July. The booking of Dorothy Dandridge (if it materialises) will be for a cabaret season at the Café de Paris. Tony Martin may be visiting Britain for a period of four weeks later this year.

MCA tells the NME that other famous artists whose presence has been requested in London during the next few months include Phil Harris, Mario Lanza, Gordon MacRae, Martin and Lewis, Doris Day and Judy Garland. An enquiry for the services of the singing Crew-Cuts has been received for a booking in June.

Meanwhile, the Four Aces arrive on March 23, and open their variety tour in Glasgow on March 28. This tour may bring them to the London Palladium for the two weeks commencing May 9.

peters to replace Condon and Reece have not yet been named.

The Rendell reinforcements start work with Crombie immediately, but Don's own group will honour its outstanding commitments until March 20. Then it will break up.

### DISCS

On Tuesday of last week, the Rendell band made its first—and possibly last—records for the Tempo label, as a unit. Four band sides were cut (including "Dance Of The Ooblies," "Thames Walk" and "Muskrat Ramble"), together with four tenor solos by Don with rhythm.

In addition, the band accompanied singer Joan Brook on two test sides, and pianist Damian Robinson waxed a solo version (with rhythm) of "Sinbad The Tailor."

Tony's new personnel is set to record a series of rhythm-and-blues style titles for Decca—featuring song star Annie Ross—as soon as arrangements can be made.

HENRY HALL celebrates twenty-one years of his "Guest Night" programmes with a gala show to be broadcast on March 18 (Home).

The Hettley Ward Trio are in the new "Calling Miss Courneidge" series, which starts on March 16.

### LITA ROZA

Tomorrow; Foolishly F 10480

### EDMUNDO ROS

Cherry pink and apple blossom  
Olé mambo F 10480

### CHARLIE KUNZ

Piano Medley No.116 F 10480

### THE REGENT BALLROOM ORCHESTRA

A blossom fell—F.T.;  
Finger of suspicion—F.T.; F 10480

### DICKIE VALENTINE

Ma chère amie; Lucky waltz

### LEE LAWRENCE

Will you be mine alone?  
Wedding bells and silver hors  
F 10485

# DECCA

## STANLEY DALE PRESENTATIONS

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

THE Presidents of the Johnnie Ray fan clubs in Britain met last week-end in Birmingham.

They came to the somewhat amazing decision that Johnnie Ray wasn't sufficiently known in this country and plan to organise a rota of club members who will write to the BBC and newspapers each week.

# BILL COTTON Jr. LEADS BAND AS FATHER HAS FURTHER BREAKDOWN

BILL COTTON, junior, has again stepped in during an emergency to front his father's band. Bill dashed down to Portsmouth's Empire Theatre to take the baton last Saturday and this week is leading the band at the Embassy Theatre, Peterborough.



He will be with the band for another three weeks—at Belfast, Dublin and Cambridge. He has asked us to mention that, contrary to certain reports in the National press he has not given up his music publishing work.

Bill Cotton, senior, in spite of a Continental holiday, has found himself still too unwell to face the rigours of touring during the present inclement weather and he suffered another minor breakdown last week. On his doctor's advice, he is taking a further holiday in the south of France, from which he hopes to return completely restored to health.

Bill Cotton, junior, is managing to snatch the necessary time from his publishing interests with Michael Reine Music Co., but this week is returning to the office from Peterborough every morning.

A further casualty in the Cotton camp is singer Doreen Stephens, who has been off work through an injury to her vocal chords. Kay Elvin is deputising.

## 'STAR BILL' RETURNING

THE BBC's "Star Bill" returns to the air next Sunday (6th) starting its eighth series. Once again Gerald and his Concert Orchestra and the George Mitchell Glee Club will be featured.

Nicholas Parsons will compare the series. Amongst the guest-artists this Sunday will be Petula Clark, Kenny Baker and Tony Payne and David Evans. The Beverly Sisters are guests on March 13.

## Ted Heath regrets, but he cannot accept the Woody Herman baton-exchange proposition!

BRITAIN'S number one bandleader, Ted Heath, has rejected American leader Woody Herman's offer of a "baton exchange" scheme for the autumn of this year.

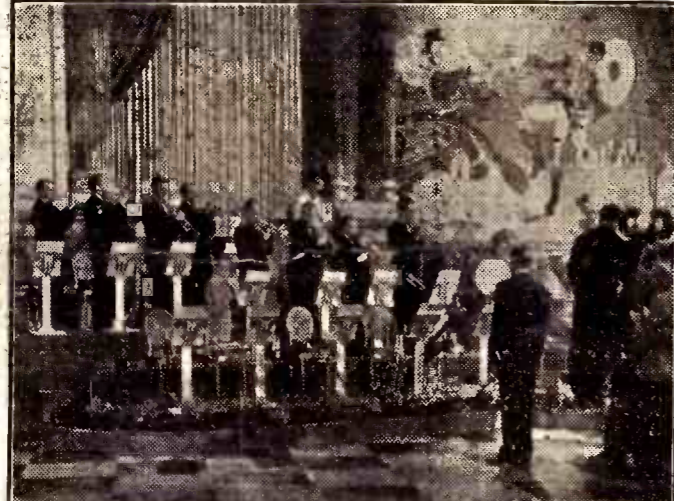
"I feel that for us simply to exchange bands and arrangements would be unfair to both sides," Ted told the NME.

Woody Herman's scheme, as exclusively reported in last week's NME, was for him to come to Britain for two months in the autumn, to front the Ted Heath Orchestra, which would play the Herman book and would feature his vocalists. Meanwhile, Ted would be fronting the Herman band in the States, using his own

arrangements and his British team of singers. Explaining his reasons for turning down the suggestion, Ted told us: "All our arrangements are specially written with certain soloists in mind—like our features for Johnny Hawksworth, Don Lusher and Ronnie Verrell, for example. "Suddenly to place strange arrangements before them, and expect them to perform them and still retain the character of the Ted Heath Orchestra, would be asking too much. And after all, the fans have voted us top in your Poll, quite consistently, for playing in a certain style, and naturally, when they come to see us, it is that style which they expect to hear reproduced.



"Our shows are complete presentations in themselves, and I'm not at all keen to interfere with the pattern which we have established." Ted further told us that he is looking forward to meeting Woody Herman again in New York, which he intends to visit on his way back from Australia. He hopes then to be able to explain, in a friendly chat with the American leader, his point of view regarding the difficulties which the proposition would raise. Our picture, rushed to us from New York, was taken at the famous Statler Hotel, when Woody Herman (left) and NME Managing Director Maurice Kinn were first discussing the sensational scheme which resulted in Woody's proposition to Heath.



On Tuesday, Cyril Stapleton and his Orchestra started shooting the CinemaScope musical film they are making, and here is the scene in the studio.

## SINATRA TO PLAY LONDON CONCERTS THIS SUMMER

THE date when Frank Sinatra's pending action against Daily Express Newspapers Ltd., will be heard still has not been finally set. But a further application for a hearing will be made to the courts, by the London solicitors representing Sinatra, immediately after Easter.

It is almost certain that a definite date will then be fixed, and that Frank will be in Britain for the hearing some time this summer.

While over here, plans are already afoot for Sinatra to make two big charity concert appearances, at the Royal Albert Hall, the Empress Hall or some similar venue.

One of these shows will be in aid of the funds for blind children, and the proceeds of the other will be donated to the National Playing Fields Association.

The latter charity has interested Frank for some years, and in 1950 he turned over all the royalties from one of his records ("If Only She'd Looked My Way"/"London By Night") to the Association.

## ECKSTINE MAKING LABEL CHANGE

BILLY ECKSTINE, with the MGM record label since 1947, has announced his definite intention of transferring to RCA Victor (HMV here) in September.

Billy is particularly anxious to wax again with Hugo Winterhalter, the famous RCA Victor musical director. It was Hugo who accompanied the song star on many of his early disc hits.

Vocalist Alan Gibbs, late of the Harry Bence Orchestra, has signed a contract with the Rabin office to sing with Eric Lawe's Band at the Wimbledon Palais. He replaces Eddie Parker, now a solo recording artist with Columbia.

Les Henry of the Three Monarchs, is in the London Clinic recovering from an operation.

# ICE-SHOW STAR BREAK FOR FRANKIE VAUGHAN

## South African enthusiasm mounts for Jack Parnell

TOMORROW evening—a few minutes before he goes on the stand to entertain the gathered Saturday night fans at the Pier Pavilion, Felixstowe—drummer-leader Jack Parnell will take part in a live inter-continental radio interview with South African disc-jockey Bill Prince.

This ambitious scheme is part of the extensive preparations being made prior to the Parnell band's visit to South Africa at the end of the month. In Johannesburg, d-j Prince has been playing at least one Parnell record on each of his programmes. Saturday's show is a big audience participation programme and Jack has been asked to stand by between 7.15 and 7.45, so that the five-minute conversation can take place some time during this period.

There has been a successful reaction to the records made by the show's star Eve Boswell, backed up by the Parnell band. A third coupling is being made this week-end for issue during their South African stay.

Morton Fraser's Harmonica Gang is an additional star act to take part in the Parnell-South African tour. The Essex Branch of the Semi-professional Musicians' Fellowship is holding its annual social at the Royal Oak, Green Lanes, Dagenham, on Monday, March 14. The Mayor of Dagenham has promised to attend, and music personalities invited include bandleaders Vic Lewis, Geoff Love and Steve Race.

SINGING star Frankie Vaughan will undertake the most sensational contract of his whole career next June, when he becomes the romantic lead in Claude Langdon's Empress Hall ice-show tentatively titled "Gipsy Melody," and which will also star Richard Hearne and a host of famous artists.

Frankie, who is currently scoring very heavily in variety—and who was one of the biggest successes of last Monday's Albert Hall BBC Dance Music Festival—seems an ideal choice, with his well-known penchant for showmanship and his ability to work comfortably with the very largest type of audiences.

Also—Frankie can skate! An all-round athlete, he was a skilful skating exponent in his youth, so that comparatively little "polishing-up" should be required for him to go straight into this new and unusual role.

"Gipsy Melody" starts on June 16. The current Empress Hall ice show "Cinderella On Ice," with Tommy Trinder, closes on March 19. The booking of Frankie Vaughan into the new medium has been undertaken by Harry Low in conjunction with Bernard Delfont.

## JACK NEWMAN BAND'S BIG SUMMER BREAK

BANDLEADER Jack Newman has had a big break by securing the engagement for the holiday periods this summer at London's Astoria Dance Salon and also at the other dance halls on the CMA circuit at Brighton, Liverpool and Birmingham.

Jack, who has often deputised at the Astoria in the past, takes his band in for two weeks on July 4, during the time that both Harry Leader and Jack White with their bands will be on holiday. It is planned for Jack Newman to provide all the music with his main dance orchestra and with a separate five-piece rumba group.

Jack Newman is currently engaged on one-night dates all over the country. His band has been very largely re-organised recently, and by the time it reaches the Astoria will be a fourteen-piece plus Jack himself.

Musicians who will be joining him for the Astoria date include trumpeter-arranger Pete Pitterson, and saxists Johnny Rogers, Len Conway and Leon Campbell.

A new singer currently being featured with Jack Newman is Kathy Knight.

## TEDDY FOSTER'S NEW BASSIST

CONTINUING his efforts to strengthen the line-up of his new big band, Teddy Foster has signed bassist Dave Willis. Dave also doubles on sousaphone and tuba and replaces Monty Montgomery.

Bill Fanning will be leaving the band soon for personal reasons and Teddy is looking for an experienced alto player as replacement. The Foster band appears at the New Theatre, Northampton, on Sunday.

## Val Parnell flies to U.S. for TV discussions

FAMOUS London impresario Val Parnell flew to New York last Friday for discussions with top American TV producers.

Both Val and theatrical producer Prince Littler are linking up with Norman Collins—head of the Associated Broadcasting Development Company and former BBC television controller.

Collins has been seeking backers for the £3,000,000 capital necessary for the launching of a commercial TV station. A merger between his company and Littler's may be announced within the next few days.

Pye and EMI are two of the major concerns already associated with Norman Collins's activities.

The NME understands that film star Debbie Reynolds, Eddie Fisher's fiancée, will be accompanying him to London for Eddie's Palladium fortnight (commencing March 28).

## JOHNNIE RAY ROUND THE WORLD PRIOR TO BRITISH TOUR

U.S. singing personality Johnnie Ray left the States on February 25 on the first lap of his world tour. He opened with a package show, also including vocalist Helen O'Connell, comedian Danny Crystal, a dance team and three musicians—at the Civic Auditorium, Honolulu, on Wednesday.

Today (Friday), Johnnie travels to Australia for a seventeen-day stint, commencing March 8. Then, after a holiday in Italy and France, he comes to Britain (with his manager, Bernie Lang) for the series of appearances here which have already been detailed in the NME.

A Latin Quarter (New York) booking will take Johnnie back to America early in June.

## PETERSON DISCS HELD UP

TWO sensational discs by Canadian pianist Oscar Peterson, scheduled for release by Columbia last week and advertised in the NME, are not yet on sale.

An EMI spokesman informs us that this is entirely due to technical difficulties with the manufacture of the records. These setbacks have now been overcome, and the discs are being pressed as we write. They are expected in the shops by this week-end.

A further three records—this time LPs—will be released by Columbia later in March.

All these records were made in America under the auspices of jazz impresario Norman Granz, and issued in the States on his own Clef label. Much speculation is now rife in recording circles concerning the possibility of further Granz sides being handled here by EMI.

The NME can positively state that Granz was in conference with EMI officials on Wednesday afternoon; however, a spokesman for the company, contacted later the same day, said that no statement could be made at present.

## Lucky Monday for Patti

PATTI LEWIS'S surprise guest appearance in Monday's BBC Dance Music Festival broadcast from the Royal Albert Hall, was a direct result of her successful appearance on Henry Hall's Guest Night last Friday.

BBC dance music chief, Jim Davidson, heard the recording of the broadcast and immediately asked Patti to appear in Monday's broadcast. On Monday also, she signed a long-term contract with Philips Records following the success of her earlier release on the label, "I Love Paris" and "I Can't Tell A Waltz From A Tango."

To complete the day, she opened for a third week at Edmundo Ros' New Coconut Grove night-spot.

## MOULE DRUM CHANGE

SEPTET-LEADER and pianist Ken Moule has signed Derek Hogg to replace Lennie Breslow as drummer with his group. Derek, who was previously with Don Rendell and Nat Temple, will probably start with Ken in a fortnight's time. Lennie Breslow has, of course, been set to join the new Tubby Hayes Band.

On Monday, the Ken Moule Seven recorded six further titles for Decca.

# Illness hits Heath Band on eve of Australian flight

ON the eve of Ted Heath's departure for Australia, trombonist Jimmy Coombes—one of the "originals" of the band—has been taken ill. Immediately after last Monday's BBC Festival of Dance Music concert, Jimmy was seized with a severe attack of influenza with several complications.

At presstime, doctors are fighting hard to restore Jimmy's health sufficiently for him to be able to leave for Australia with the band on Sunday—but Jimmy has been so seriously ill that it will be touch and go.

If Jimmy cannot make the journey, it would be a disaster—because not only is he familiar with all the band's routines; like everyone else in the outfit he has also undergone all the necessary inoculations, etc., and could not possibly be replaced at this late stage.

To maintain their spirits and interest on the four-day flight from England to Australia, the Heath musicians are hoping to take an instrument each in the plane, to get in a little playing en route.

## ITINERARY

Here is the band's final Australian itinerary: Open Friday, 11th, with two concerts at the Town Hall, Sydney. These will be followed by one-day each at Brisbane and Melbourne (for the Moomba Festival); two days in Adelaide; four days at Melbourne on a return visit, and a final five-day return to Sydney and its environs.

On the last date in Sydney (Saturday, March 26), the band will

## SINGERS ON TV

Singing acts who will be appearing on TV in the near future include The Waldron Sisters ("Variety Parade," to-morrow, Saturday), Eve Boswell (Henry Hall's "Face the Music," March 9), Alma Cogan and the Four-in-a-Chord ("The Benny Hill Show," March 12), Ruby Murray ("Centre Show," March 17), and U.S. cabaret singer Eugenie Baird ("It's a Great Life," March 19).

play for dancing. This is in response to innumerable requests from immigrants who have danced to the Heath outfit in Britain, and have a nostalgic desire to do so again.

After Sydney, the band goes to New Zealand for concerts in Auckland, Hamilton, Wellington and Christchurch before setting off home via the United States.

**THE LATEST DECCA-GROUP**

**78 & 45 R.P.M. RECORDS**

All these records are available in 78 or 45 r.p.m. form

<p><b>LES BAXTER</b> Blue mirage; I ain't mad at you CL 14249</p> <p><b>THE HUTTON SISTERS</b> Ko ko mo; Heart throb CL 14250</p> <p><b>BOBBY MILANO</b> A king or a slave; If you cared CL 14252</p> <p><b>BOB MANNING</b> Majorca; It's my life CL 14256</p>	<p><b>JIMMY DURANTE</b> Pupalina; Little people 05395</p> <p><b>THE APPLEJACKS</b> Smarter; My heart will wait for you 05396</p> <p><b>CONNIE BOSWELL</b> How important can it be; Fill my heart with happiness 05397</p>	<p><b>SLIM WHITMAN</b> When I grow too old to dream; Cattle call HL 8125</p> <p><b>THE FONTANE SISTERS</b> Rock love; Your're mine HL 8126</p> <p><b>AL LOMBARDY</b> In a little Spanish town; Flying home HL 8127</p>
--	---	--

Capitol Records

Brunswick

LONDON

THE DECCA RECORD COMPANY LIMITED, 1-3 BRIXTON ROAD, LONDON, S.W.9

THIS IS IT! The Original American Hit Parade Record

**\*TWEEDLE-DEE**

By "Her Nibs" **GEORGIA GIBBS**

on MERCURY MB.3196

Thanks . . .

**FRANKIE VAUGHAN**

for your wonderful broadcasts

of

**GIVE ME THE MOONLIGHT, GIVE ME THE GIRL**

and for your terrific recording

on PHILIPS PB423

★

SONG COPIES 1/- each ORCHESTRATIONS IN THE PRESS

**FRANCIS, DAY & HUNTER, LTD.**

138-140, Charing Cross Road, London, W.C.2 TEL: 9351-5

# ★ TENNESSEE ERNIE RIDES AGAIN!

And he's come through with another winner

by **REX MORTON**

**E**VEN the Capitol people were surprised when "Give Me Your Word" caught on. It had been waxed by Tennessee Ernie strictly as a "B" side, the throwaway coupling to "River Of No Return."

The first copies reached the shops in September—and nothing happened. Then an AFN disc-jockey decided to programme it as a novelty. The angle of a cowboy singer coming to grips with a plushy ballad gave him something to talk about.

By the next post, a whole sackful of approving letters reached the AFN offices. "Give Me Your Word" was played again. And again.

Radio Luxembourg got in on the act. So, belatedly, did the BBC. For the first time in many months, a Tennessee Ernie disc began to figure in Britain's Best-Selling Records listings.

Right now it has gone almost as high as any record can go. Demand outstrips supply. They're even talking of bringing Ernie back to Britain, to reap the personal rewards of his shellac success.

**No stranger**  
I write the words "back to Britain" because, of course, Tennessee Ernie is no stranger over here. He starred at the London Palladium for two weeks in April, 1953, and was then already a star on the strength of such Capitol sides as "Cry Of The Wild Goose," "Shot Gun Boogie," "Kissing Bug Boogie" and "Kentucky Waltz."

Born Ernest J. Ford on February 13, 1919, he had been an unknown staff announcer in Pasadena, California, only four years before his Palladium stint. But don't run away with the idea that he zoomed to the top from nowhere, an overnight sensation!

Ernie has half a lifetime in show business behind him. At the age of eighteen, he hung around the local

radio studio in Bristol, Tennessee, until being taken on, in an announcing capacity, at a salary equal to £3 5s. a week.

He took private singing lessons while still in his 'teens, and later studied at the Cincinnati Conservatory of Music. From 1939 to 1941, he announced for stations in Atlanta and Knoxville, as well as singing with the Happy Valley Boys on their Saturday night "Jamboree" programme.

But his career was interrupted the following year when he enlisted in the U.S. Air Force, flew heavy bombers as a navigator and, while stationed in California, met and married his wife, Betty.

An introduction soon after his demobilisation to Cliffie Stone, a veteran country-and-western artist, led to Ernie's signing by Capitol.

The rest of his story you probably know, but I may as well add that, apart from records, he has his own radio and TV series in America, that his personal appearance itinerary has reached from Hawaii to England and that, contrary to general belief, he does not play guitar. The trio of guitarists heard on most of his platters probably gave rise to this misconception.

## Balladry

Ernie has two sons (Jeffrey Buckner, aged five, and Brion Leonard, aged two). His hobbies are riding, deer-hunting and fishing.

There has lately been a tendency on the part of several singers to get maximum returns from numbers outside their usual style. Sarah Vaughan's "Make Yourself Com-

fortable" was one example. Tennessee Ernie's "Give Me Your Word" is another.

The latter tune, which almost everyone must have heard by now, is the kind of sentimental opus normally associated with Nat Cole or Frank Sinatra. Billy May's opulent orchestral accompaniment adds to this impression.

But Ernie is not a complete newcomer to straightforward balladry. At the London Palladium two years ago he featured Gershwin's "Summertime" in his act, and Ray Sonin wrote (NME: 10/3/53) "He has an extremely good voice, which he uses well."

Not all of us might say the same about his interpretation of "Give Me Your Word." But the public has already given its word—an unreservedly favourable one.



This picture, taken during a recording session in the Capitol studios in Hollywood, gives a good idea of Tennessee Ernie's relaxed and easy personality. 36-year-old Ernie has another hit record to his credit, as this article tells you.

## Lina is film 'ghost' for Anouk

EMI recording singer and international favourite Lina Petrou will be heard—but not seen—in the forthcoming film, "Contraband Spain."

Lina "ghosts" the singing voice of Anouk, who co-stars in the movie

with Richard Green and Michael Denison.

Previously on the Columbia label, Lina's latest recordings are handled by MGM. They include "Maria Dolores" and "I Give My Word" (both from "Contraband Spain"), "Majorca" and "Give My Love."

## ERIC WINSTONE OVER THE BORDER

**T**O-MORROW, Saturday (March 5), the Eric Winstone Orchestra start their annual Scottish visit at the Eldorado Ballroom, Leith, following with personal appearances at the Beach Ballroom, Aberdeen; the City Hall, Perth; Cragburn Pavilion, Gourrock; the Empress Ballroom, Dundee, and the Ice Rinks at Falkirk and Kirkcaldy.

Following this, Eric goes to Green's Ballroom in Glasgow for two weeks commencing Monday, March 14, before returning to London to commence work on his CinemaScope film for Exclusive Pictures.

Negotiations have already been opened with the Winstone office for the orchestra to tour in Germany but, as they start their tenth season at Butlin's on May 14, any overseas plans have had to be kept back until next October.

**THE** NME regrets to report the death of Don Phillips, 28-year-old Cornish dance band leader and drummer, who passed away in the Royal Cornwall Infirmary, Truro, on February 23. Don led the popular Regent Ballroom Dance Orchestra, which he founded.

## STOCKTON NAME BANDS

**F**OLLOWING Ken Mackintosh and his Orchestra—who had the "house full" notices up last Friday (25th)—the management of Stockton Palais feature the Ken Moule Seven to-night (Friday), followed by the Don Rendell group (March 18), and the new Malcolm Mitchell Orchestra (March 25).

Recent changes in the resident orchestra at the Palais, which is led by former "Blue Rockets" pianist Bob Potter, have brought in Joe Dowel and Johnny Gaskin on tenors, in place of George Robinson and Bill Denis.

Colin O'Brien joins on bass in place of Malcolm Steel. Bob Potter has just signed for another year's residency.

## Agency changes

**SEVERAL** staff changes have taken place at Foster's Agency. Norman Murray, who recently amicably terminated his association with Richards and Marks, Ltd., has now joined Foster's.

Eric Wright has also joined to take over the accommodation and transportation department formerly run by John Clapson. John has been transferred to the TV and Radio department.

## STARGAZERS' ALBUM

**H**ERE'S a "must" for all the legion of fans of that NME Poll-winning vocal group, the Stargazers! This week, Francis Day and Hunter have brought out a souvenir Album devoted to eight of the Stargazers' songs, plus some excellent photographs.

The actual recording vocal arrangement of "I See The Moon" is given in full, as is also the arrangement that they use for "Shine On, Harvest Moon." The other songs include "Eh, Cumpari," "Tennessee Wig-Walk" (with instructions how to do the special dance), "West Of Zanzibar," etc.

The photographs range from those showing the members of the group as children, to action photos taken during their stage and Show Band performances, as well as the historic picture of them being presented to Her Majesty The Queen.

The Stargazers' Souvenir Album is excellent value for 2s. 6d.

The Tanner Sisters pay a return visit to Holland on March 31, for three days of broadcasting via Radio Hilversum. Prior to this, they continue to be heard in Variety, and are broadcasting in the Frankie Howard Show for the remainder of the series.

### GAUMONT, IPSWICH

SUNDAY, MARCH 20th, at 5.30 & 8 p.m.

ARTHUR HOWES presents

### JOHNNY DANKWORTH & HIS ORCH.

CLEO LAINE • FRANK HOLDER • TONY MANSELL  
3/-, 4/-, 5/-, 6/- IPSWICH 364111

### ODEON, WATFORD

SUNDAY, MARCH 20th, at 5.30 & 8 p.m.

ARTHUR HOWES presents

### JACK PARNELL & HIS ORCHESTRA

DENNIS HALE • IRENE MILLER • THE HEDLEY WARD TRIO  
NOW BOOKING 3/-, 4/-, 5/-, 6/- Tel 2450

### ODEON, GUILDFORD

THIS SUNDAY, MARCH 6th, at 5.30 & 8 p.m.

ARTHUR HOWES presents the

### JACK PARNELL BAND SHOW

DENNIS HALE IRENE MILLER  
4/-, 5/-, 6/- Tel 4990

### STANLEY BLACK ORCHESTRAS LTD.

Telephone Laugham House, Museum, 308, Regent Street, London, W.1 1402 and 8298

### LOU PREAGER'S AMBASSADORS BAND

Specialty Chosen Combination One-Night Stands Anywhere  
LOU PREAGER'S Presentations, 69, GLENWOOD GDNS., ILFORD Valentine 4043

### GRACIE "QUEEN" COLE

Representation HAROLD DAVISON Ltd. 116 SHAFTSBURY AVENUE, LONDON, W.1 GERrard 7467

### MICKY KENNEDY AND HIS DIXIELANDERS

Sole Representation: SYD NORRIS ENTERTAINMENTS LTD. 101 Boxhill Way, Betchworth, Surrey. Ring BETCHWORTH 2303

### ROY KENTON AND HIS ORCHESTRA

"GOOD BYE—DON'T FORGET IT" All Enquiries to: STAPLETON-COOPER AGENCY CDV 2011

### TEDDY FOSTER

Personal Representative: ALFRED PREAGER 97-99 CHARING CROSS RD., LONDON, W.C.2 GER 7092/3/4 CUN 5412

### RAY ELLINGTON QUARTET

with MARION RYAN  
Sole Representation: LEWIS BUCKLEY ENTERTAINMENTS, LTD., 28 CARR LANE, BIRKDALE, SOUTHPORT Phone: Southport 77141-2

### JOE DANIELS ALL STAR BAND

PLAYING THE DANCIEST MUSIC—PLUS ENTERTAINMENT!  
22 LEDWAY DRIVE, WEMBLEY PARK, MIDDX. ARNOLD 4643

### HARRY PARRY AND HIS ORCHESTRA

HARRY PARRY ENTERPRISES (HARRY PARRY and ALAN BENNETT) Callard House, 74a, Regent St., W.1. BEGent 6260

### TOMMY de ROSA AND HIS ORCHESTRA

246, NORTH CIRCULAR ROAD, PALMERS GREEN, N.13 Palmers Green 6003

### BILLY TERNENT AND HIS ORCHESTRA

All enquiries: 97/99, CHARING CROSS RD., WC2 Tel.: GER 7092

### DAVE SHAND

BBC Top Alto Saxophonist AND HIS MODERN MUSIC All Enquiries: 107-111, NEW OXFORD ST., W.C.2. COVent Garden 2011

### HARRY HAYES ALL STAR SEPTET

Engagements accepted within 100 mile radius of London. 20, ROMILLY STREET LONDON, W.1. GERrard 1285

### GEOFF SOWDEN ORCHESTRAS

Lou Gulsin, 21, Wembley Park Drive, Wembley, Middx. WEM 0423

### BRITAIN'S BRIGHTEST BAND BARRITEAU & HIS MUSIC

SOLE AGENTS: ALFRED PREAGER ORGANISATION 97/9 CHARING X ROAD, W.C.2 GERrard 7091/2/3/4

### THE GLAMOROUS DINAH DEE AND HER ALL GIRLS BAND

SOLE AGENTS: ALFRED PREAGER ORGANISATION 97/9 CHARING X ROAD, W.C.2 GERrard 7091/2/3/4

### THE WONDERFUL SINGING OF REGGIE GOFF WITH HIS SEXTET

SOLE AGENTS: ALFRED PREAGER ORGANISATION 97/9 CHARING X ROAD, W.C.2 GERrard 7091/2/3/4

### BRITAIN'S GREATEST JAZZ TRUMPET PLAYER FREDDY RANDALL AND HIS BAND

SOLE AGENTS: ALFRED PREAGER ORGANISATION 97/9 CHARING X ROAD, W.C.2 GERrard 7091/2/3/4

### TED HEATH

23 Albemarle Street, London, W.1 (HYDe Park 0512)

### KEN MACKINTOSH HIS SAXOPHONE & ORCHESTRA

Sole Representation: RABIN AGENCY 30 GLOUCESTER MANSIONS, CAMBRIDGE CIRCUS, LONDON, W.C.2 TEM 2816

### HOWARD BAKER AND HIS BAND

Available for one night stands, especially Fridays. Cabaret also supplied. 69, GLENWOOD GARDENS, ILFORD, ESSEX. Valentine 4043

### BRITAIN'S No. 1 Modern Clarinetist VIC ASH QUARTET & SEXTET

4, Froste Mansions, Brick Lane, London, E.1. BIS 4194

### THE DENNY BOYCE ORCHESTRA

1 TALBOT GARDENS, ILFORD, ESSEX Seven Kings 0237

### JOE LOSS

ENTERTAINMENTS LTD. LAngham MORLEY HOUSE 1212/3 REGENT STREET 2323/4 LONDON - W.1

### THE WALDRON SISTERS

Personal Manager: Evelyn Taylor WILL COLLINS AGENCY 45 Chandos Place, W.C.2. TEM 7255

### JACK LAWTON AND HIS STUDENTS OF MUSIC

featuring JACK and his HAMMOND ORGAN Resident Season: Available for One Nighters Cleethorpes

### AVAILABLE FOR TRANSPORTING BANDS, PARTIES, etc. COUNTY COACHES

Phone: 13, Finsbury Road Bowes Park 4351 Wood Green, N.22



# BBC TRIBUTE TO DANCE MUSIC

## And a good time is had by 6,000

ON Monday night (28th), we saw history made at the Royal Albert Hall when the BBC acknowledged what we have known for years—that dance music is an eminently saleable proposition and is no longer the Cinderella of all broadcasting entertainment.

Over 6,000 rabid fans crowded the vast hall for the first of the BBC's series of three concerts in their Festival Of Dance Music, and they enjoyed two and a half hours of uninhibited rhythm purveyed by the orchestras of Ted Heath, Geraldo, Ronnie Scott and the Squadronaires, plus guest-artists Alma Cogan, Frankie Vaughan, Freddy Randall, Patti Lewis and Gracie Cole.

### 4 BANDS

Ninety minutes of the proceedings were broadcast—which, we hope, is the shape of things to come as far as future broadcasting schedules are concerned. Dance music, in fact, arrived in a big way and, even if the BBC have come round to our way of thinking rather belatedly, the happy fact emerges that they at last are prepared to sponsor and foster the rhythmic delight of their listeners.

The complete Albert Hall stage was given over to some 75 musicians of the four orchestras, who sat in full view throughout—listening to (and in several cases applauding) the playing of their opposite numbers. The music-stands bore gold banners with BBC emblazoned on them and behind the bands, huge flashing signs announced "Stand By" (in green) and "On The Air" (in red). It was all very exciting.

Smoothly compered by Paul Carpenter, the concert was slickly if straightforwardly presented, and the quality of the music showed off various facets of dance music rather than made any attempt to introduce anything new.

Ted Heath, on the eve of his departure to Australia, touched his usual heights of precision and musicianship, particularly scoring with "Haitian Ritual." Of his vocalists Dennis Lotis was hampered by bad amplification; Bobby Britton sang well but is stiff in his manner, and Kathy Lloyd took the honours with her smoochy version of "Make Yourself Comfortable."

Geraldo was responsible for the concert type of dance music, with lots of strings and some arrange-

ments that were more pretentious than gripping. His "Blaydon Races" was full of humour and good playing, but his "British Grenadiers" owes more than something in inception to the Sauter-Fingean "Doodletown Fifers."

I didn't care for "The Continental," and his version of "Oranges And Lemons" suffered by comparison with the famous recording of his ex-drummer, Eric Delaney. Best of all his offerings, I thought, was "Bess, You Is My Woman Now," with some sensitive alto-sax playing by Dougie Robinson.

Ronnie Scott's group sent the crowd wild with their modern and virile programme, in which the Phil Seaman-Victor Feldman drum duet, "I'll See You In My Drums," nearly

raised the dome off the Albert Hall. I particularly liked their "Parisian Thoroughfare" and, of course, Ronnie's own consistently moving tenor-sax version of the perennial "Tenderly." This, incidentally, was only the Scott Band's second Light Programme broadcast in two years!

The Squadronaires concentrated more on the swing idiom, and I would have liked to hear some of the ensemble saxophone work which won so many plaudits at the last Jazz Jamboree. Ronnie Aldrich (whose face is now creased in a permanent grin to such an extent that I've forgotten what he looks like when he's serious!) tinkled pleasantly enough at the piano. My favourite in their programme was "Harlem Nocturne," with some nice alto in the Hodges tradition from Cliff Townsend, and a few bars of supple soprano from Monty Levy.

Of the guest-artists, trumpeter Freddy Randall completely stopped the show when he rocked the hall with "At The Jazz Band Ball," accompanied by the Squads. Although handicapped by a bad cold (he could not take one chorus through a fit of coughing), he sent

the crowd wild, and we could have done with more of him. The BBC moguls present no doubt noted the sensational audience reaction to two-beat music.

### GUEST ARTISTS

Gracie Cole played a rather brass-bandish version of "Lover" and I have heard her in better form but, as she has been ill, we'll excuse her and look forward to hearing her again.

Accompanied by the Ronnie Scott group, Patti Lewis sang "I Want To Sing Like An Angel," and didn't. The number didn't suit her, and she would have been better advised to stick to the type of out-and-out jazz number that she sings so well.

Vocal highlights of the evening were provided by Alma Cogan and Frankie Vaughan who, separately and together, were in cracking form. Alma has a sensational stage personality, full of vitality, completely relaxed, confident yet not casual.

Add to this a voice that gets better and better every time she sings, and a dress sense that makes her look a million dollars—and no wonder that girl's right at the top! She deserves to be.



Robin Scott, who gave a broadcast commentary of the concert, pictured here with his sister Avis Scott, of TV fame.

She introduced a new number, "Tweedle-Dee," which could be a hit, and also sang "Mambo Italiano," as well as combining with Frankie Vaughan in their recording of "Do-Do-Do It Again."

Highspot of the evening was when Ron Goodwin took the baton to conduct all four bands in his own arrangement of "Woodchopper's Ball." These ensemble orgies very seldom come off, but this one seemed to.

All in all, a very pleasant evening on which the BBC deserves congratulation. I'll certainly be there again at the next two concerts on March 14 and 28. RAY SONIN.

### BUT THE BROADCAST WASN'T SO HOT!

THE sound balance on the broadcast of last Monday's concert was appalling. If the BBC can't do better than this with their live concert promotions, they should stick to studio broadcasts.

The first Ted Heath number was a band feature, but which just as well have been described as a Johnny Hawksworth solo with instrumental accompaniment. Likewise, Geraldo's "Blaydon Races" were won comfortably by guitarist Roy Pummer, with the rest of the orchestra a poor last.

And no-one would blame singer Dennis Lotis for seeing the balance engineers for losing practically the whole of his first chorus of "Face Of An Angel."

The audience weren't blameless either. The hideous exhibitionist whistling which accompanied every act—and which completely ruined the Phil Seaman-Victor Feldman drum duet—must have driven the listening millions to distraction.

For every person in the Albert Hall last Monday, there were thousands listening at their radio sets. The Albert Hall customers sounded as though they were satisfied — I'll bet few of the listeners were.

PIP WEDGE.

## Northern News

By Ron Drake

FORMER Dankworth stalwart George Boocock has — with the exception of a girl vocalist — completed his signings for his own band.

George—now settled in the Dewsbury district—will lead a four sax, one trumpet, one trombone, three rhythm and girl vocalist outfit which is to be billed as George Boocock, his Trumpet and his Music Personnel, which has been drawn from several West Riding (Yorks.) bands, cannot yet be revealed.

George's ex-colleague Bill Geldard has offered to help out with the scores, and contributions from the famed Dankworth Seven library and from Basil Kirchin are also on offer.

SCARBOROUGH pianist and leader Geoff Laycock is to commence, on March 19, a programme of Saturday dances at the Spa Ballroom Scarborough, which will

take him through to April 23 — practically to the name band season, which is due to commence the following week.

Although Geoff has not yet signed for the summer season it is expected that he will take over the stand at one of the resort's leading hotels, and will take in a group formed from the personnel of his present band.

This comprises Ted Akers and Ray Bang (trumpets); Alan Smith (trombone); Jimmy Goodman, Alan Walker, Jimmy Simpson and Ray West (saxes); Ken Leach (drums); Ken Richards (guitar) and Dick Blaney (bass).

Former Laycock saxist, Malcolm Pickup, has now completed his National Service and is to return to the profession.

Ceres Harper trumpeter Albert Hodgson augments the brass section for special dates.

A further two months' season of private engagements at the Spa comes into operation for Geoff and his boys in September.

FOLLOWING our intimation that the Palace Theatre, Huddersfield, may reopen, it is now revealed that the theatre's opening date is scheduled for Easter Monday, April 11.

Singing star Lee Lawrence will top the Variety bill.

CHANGES taking place in Les Garratt's resident band at the Textile Hall, Bradford, bring former Bert Noble saxist Maurice Wray and young trumpeter Eric Holroyd into the line-up.

Maurice replaces well-known saxist Alf Carritt who left the profession recently and is now in commerce. Eric is currently filling in the trumpet vacancy left by Larry Jones.

The rest of the Textile personnel is as follows: Harry Howson and John Cowper (trumpets); Jim Smith (trombone); Brian Soothill, Johnny Beaumont, Barney Gomersal and Derek Crawford (reeds); Robert Hartley (piano); Billy Hill (drums); Stephen Wadelewski (bass), and a vocal team comprising: Margaret Rose, Johnny Hird and Peter Woods. Les Garratt's former pianist Bob Addis is to leave the district to take up a post in Eastbourne.

THE Gaiety Ballroom, Bradford, which has been used as a private dance club since the war, has been granted an occasional licence for public dancing on six days per week.

A further application for the granting of a permanent licence is to be made.

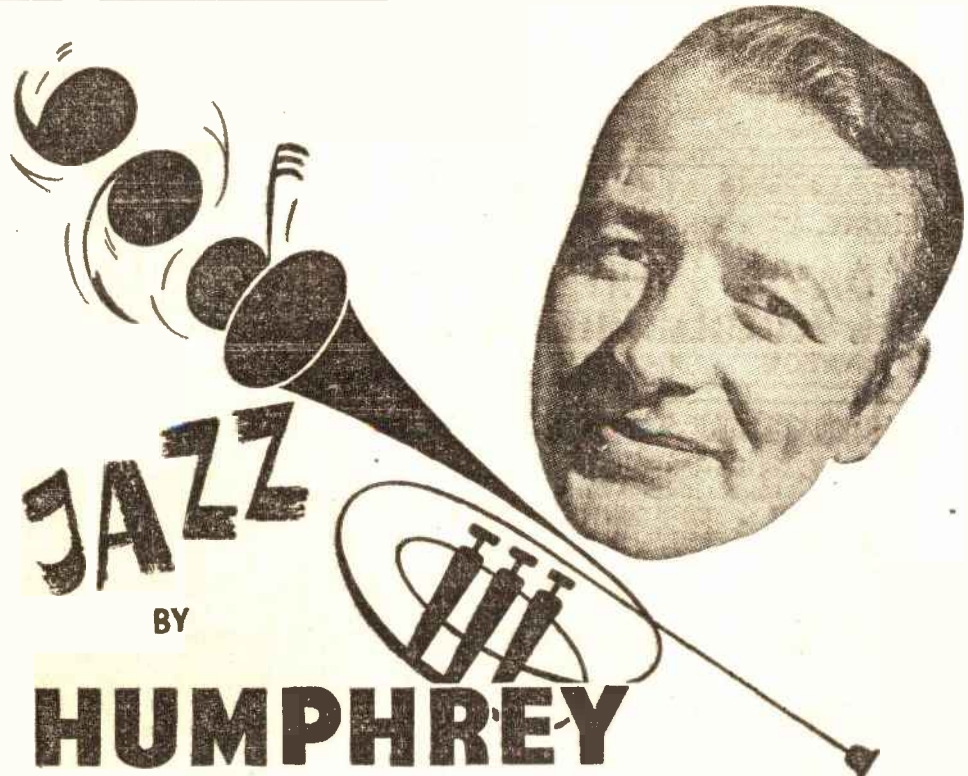
This recent development immediately affects the band arrangements at the Gaiety. The present nine-piece outfit — led by saxist Johnny Ackroyd — is to augment to eleven, commencing to-morrow (Saturday, 5th).

New signings are trumpeters Larry Jones—formerly with leader Les Garratt—and Peter Wardle, who has been playing with Alan Bowling's Top Ten.

NORTHERN music trade personality, Ronnie Cooper, of Kitchen's, Leeds, had a rude awakening in the small hours of one morning last week.

A police message dragged him from his bed to inspect the firm's premises after a large display window had been smashed and a 12s guinea accordion had been stolen.

A spokesman for the firm states that the instrument has since been recovered.



## HUMPHREY LYTTTELTON

Humphrey Lyttelton! The great British trumpetman, acclaimed one of the all-time Kings of Jazz in New Orleans, where jazz was born... whose records are classics to a million fans... starts his own provocative column JAZZ in Reynolds News next Sunday. So keep in rhythm with the fabulous world of jazz and place a regular order with your agent or vendor for

# REYNOLDS NEWS

## "Meet Mr. Ray"

RAY ELLINGTON QUARTET with MARION RYAN

AUDREY JEANS \* DAVE KING \* SYD & PAUL KAYE

QUAINO \* DICK KATZ Piano \* PAT ROSA \* BOB DUFFY Bass \* DON FRAZER Guitar \* 10 MARIE DE VERE DANCERS

IAN STUART Produced by MARK PRIOR

HACKNEY 7th \* CHISWICK 14th EMPIRE MARCH \* EMPIRE MARCH

## ROYAL ALBERT HALL SUNDAY, MARCH 20

ONE PERFORMANCE at 2 p.m.

"NEW MUSICAL EXPRESS" (by arrangement with Harold Davison) present:

LONDON PREMIERE of the SENSATIONAL

## MALCOLM MITCHELL ORCHESTRA

FAREWELL MAJOR LONDON CONCERT by the

## RONNIE SCOTT ORCHESTRA

'STARS FROM JAZZ at the FLAMINGO' THE TONY KINSEY QUARTET

THE TOMMY WHITTLE QUINTET with HARRY KLEIN & DILL JONES

TICKETS: 7/6, 6/6, 5/6, 3/6. (Gallery unreserved 2/6). Obtainable from Royal Albert Hall (KENSINGTON 8212); all leading Theatre Ticket Agencies; or by completing the coupon below. POST NOW!

TO: NME CONCERT, 5, Denmark Street, London, W.C.2.

Please send me..... tickets at..... for the March 20 Concert. I enclose herewith remittance payable to "New Musical Express" and stamped addressed envelope

Name .....  
Address .....  
(Capital letters)

# Mitchell Band's great send-off

THE Astoria, Nottingham, is a good place for a new band to make its debut. The hall always gets comfortably crowded on Friday night, which is another way of saying name-band night. The atmosphere seems encouraging, rather than forbidding.

Nevertheless, and without a doubt, Malcolm Mitchell and his Orchestra scored such a definite hit when they made their public bow at the Astoria last Friday, that their continued success can virtually be regarded as a foregone conclusion.

Playing two long sets, totalling nearly three hours on the stand, the band really impressed all of us who heard it. It has a virile, identifiable style (largely fashioned by arranger Jimmy Watson), an already good and potentially excellent repertoire and a smart appearance.

Section-wise, the saxes are outstanding. George Hunter (the former Heath baritone man) has emerged as a superb lead altoist, and his

team-mates combine to make an expressive, perfectly balanced, beautifully in-tune quintet.

The trumpets have some fantastically difficult stuff to blow—typical Jimmy Watson scoring, in fact—and in a way, Jimmy is hoist with his own petard. His lip does not yet seem to have regained its pristine strength, after Watson's long absence from active musicianship, and he "goofed" quite a few times on Friday.

At other moments, however, the brass sounded splendid, surprisingly full for so small a section (three trumpets, two trombones) and forcefully relaxed. Full marks, in particular, to Jimmy Wilson's rock-solid trombone work.

The rhythm rests securely on Bill Eyden's drumming. This boy has no previous big-band experience (though he worked for a long time at London's Studio '51) but he well deserves the break that Malcolm has given him. He is well partnered by ex-Kenny Baker pianist Stan Tracey and that fine, underrated bassist, Ken Napper.

In the vocal department, Malcolm himself carries most of the load. His warm, friendly singing must be well known to every NME reader, so detailed comment would seem superfluous.

Carole Newton, a stunning looker, will doubtless turn out to be a decided commercial asset to the band. She "sells" convincingly, but the Astoria amplification equipment made it hard for me to judge the quality of her voice.

So much for generalisations. Now let's take a closer look at some facets of the Mitchell band.

## DISCRETION

Malcolm features his own guitar-playing with discretion. It breaks through for an occasional solo, joining forces with the horns in scored passages at other times. This latter idea is an admirable one, but acoustically hard to manage. In person, it registers less effectively so far than on the Mitchell waxing of "I Can't Believe..." (reviewed in this week's "Modern Mood").

The most distinctive "noise" so far produced by the outfit is a trombone-lead brass voicing, heard to swell advantage in "Jeepers Creepers" and "Sometimes I'm Happy." Malcolm would be well advised to develop this as a regular trade-mark, for it's both original and musically sound.

The band featured a large percentage of standard material on Friday, including (apart from titles already mentioned) "Birth Of The Blues" (for Carole), "Over The Rainbow" (sung by Malcolm) and a charming Jimmy Watson waltz arrangement of Kreisler's "Caprice Viennois."

## SOLOS

Extracts from the current Top Twenty were there, too, but treated desultorily for the most part. This I can understand—and I suppose, on reflection, that nothing more interesting could have been done with "Softly, Softly," etc.

Instrumental solos mostly fell into the capable hands of Watson, Ronnie Heasman and Murray Campbell (trumpets), Wilson (trombone) and Duncan Lamont (tenor). They

reached the standards you'd expect from such an experienced crew.

Finally, I'd like to emphasise that slickness of presentation is a vastly important point in the Mitchell band's favour. The boys look good (blue suits, red waistcoats), pace their programme well, and radiate obvious enthusiasm.

Malcolm himself, experienced showman that he is, makes a personable leader. His ready smile, to-the-point announcements and polished good manners will keep any audience happy, and help put his orchestra's superior music firmly across.

The band comes to the Royal Albert Hall on Sunday, March 20, for its London concert debut, of course—and you can bet that I, for one, am keenly looking forward to this occasion.

On their very first performance, Malcolm and his men established themselves in the vanguard of Britain's bands. An outstanding achievement!

MIKE BUTCHER



Malcolm Mitchell conducts his new orchestra on its debut before an enthusiastic crowd at the Astoria Ballroom, Nottingham. Mike Butcher on this page reviews the band's performance, and says they "scored a definite hit."—NME photo.

## WEIR BIG BAND'S LONDON DEBUT

AT the end of last year (NME: 17/12/54) I wrote that all the new British bands were jazz-inspired bands; that the time was surely ripe for another Cyril Stapleton, a new Joe Loss to come into focus and restore the balance (writes Mike Butcher).

I had no idea then who that someone might be—but now, after hearing Frank Weir's new crew at the Orchid Ballroom, Purley, on Tuesday, I think Frank may well fill the bill.

The Weir band frankly doesn't try to set the world on fire. Its job is to play good, musically dance music—and already, after just a few days on the road, it does just that.

The book mainly comprises well-tried standards ("Lester Leaps In," "Skin Deep," etc.) and the current pops. Some nice arranging ideas never go to such extremes as to obscure the basic patterns required by strict-tempo addicts.

### 'NEW SOUND'

Naturally enough, Frank features his soprano sax quite extensively. He has even evolved a "new sound" by teaming his own soprano with two others, in a reed team filled out by two altos. The close, Miller-ish voicings thus take on a different timbre.

Inter and intra-sectional blends are good enough to give evidence of much careful rehearsal, and some

useful soloists make their presence felt every so often: Don Savage (alto), and Bill Burton (trumpet) for instance, both of whom registered effectively on Tuesday.

I wasn't very impressed with any of three Frank's singers, though Jean Hudson shows promise. So, maybe, will Lisa Ashwood and Ric Richards when their phrasing and intonation are under better control.

Neatly jacketed in red corduroy, the boys make a bright, pleasant sight on the stand. Frank himself

has, of course, long been one of our most debonair leaders.

The crowd at Purley was disappointingly thin—a pity after sensationally big crowds at Cwmbran and Leicester over the week-end. I'm sure, however, that Frank will be "packing 'em in" all over the country when the word gets round.

Modernist fans won't be particularly interested—but the general dancing public will. And it's these people who keep the walls of Britain's ballrooms bulging!

## Suzi Miller off to Germany

DECCA recording singer Suzi Miller has been signed for four more films to be made in Germany.

She expects to start work on the first in the late spring. The contract covers a period of eighteen months. This follows her appearance in "Musik, Musik und nur Musik" ("Music, Music and only Music"), which had its German premiere two weeks ago.

Lionel Hampton and his Orchestra are featured in the film also and Suzi sings one song with them. She also sings three other numbers, one being "Canoodling Rag," a British success of last year, in English and German.

### ODEON, BARKING

SUNDAY, 6th MARCH, 5.30 & 8 p.m.

ED. W. JONES presents

#### THE KEN MACKINTOSH BAND SHOW

with MAX WALL • FOUR JONES BOYS • DICKIE DAWSON  
3/- to 6/- RIP 2900

### ODEON, CHELMSFORD

SUNDAY, 6th MARCH, 5.30 & 8 p.m.

ED. W. JONES presents

#### THE JOE LOSS BAND SHOW

with WALLY DUNN • DILL JONES  
3/- to 5/- CHELMSFORD 3677

### GAUMONT STATE, KILBURN

SUNDAY, 13th MARCH, 6 & 8.30 p.m.

ED. W. JONES presents

#### FRANKIE VAUGHAN • RUBY MURRAY

STAN STENNETT • AUDREY JEANS

#### THE 'SQUADRONAIRES'

3/- to 6/- MAI 8081

### GAUMONT, LEWISHAM

SUNDAY, 13th MARCH, 6 & 8.30 p.m.

ED. W. JONES presents

#### THE KEN MACKINTOSH BAND SHOW

with DEREK ROY • FOUR JONES BOYS • JOHNNY LOCKWOOD  
3/- to 6/- LEE 1331

### ODEON, ROMFORD

SUNDAY, 13th MARCH, 5.30 & 8 p.m.

ED. W. JONES presents

#### TEDDY FOSTER ORCH.

STARGAZERS • EDDIE ARNOLD

REG VARNEY 3/- to 6/- ROM 300

### GAUMONT, SALISBURY

SUNDAY, 13th MARCH, 5.30 & 8 p.m.

ED. W. JONES presents

#### THE JOE LOSS BAND SHOW

with DICKIE DAWSON • BILL MAYNARD

3/- to 6/- SALISBURY 2080

## HULL HOMECOMING FOR WHITFIELD, HILTON

TOP singers David Whitfield and Ronnie Hilton are going home. This doesn't mean they've finished with show business; on the contrary, they'll be back in Hull as the toast of the town.

Capacity crowds are assured when David returns for a week's variety engagement at the Regal Theatre. Already the second house performances are virtually booked up and "locals" — many of them pals of David's in his cement-mixing days — are now clamouring for seats.

Ronnie Hilton's "home" appearance is confined to one performance. He is scheduled to appear with the newly formed Yorkshire Variety Orchestra when it makes its debut at the Hull City Hall on March 27. The City Hall—establishing a name as a name-band domain—features the new Malcolm Mitchell Orchestra on March 10.

Dean Martin is featured in "Hollywood Entertainment" next Friday (11th) on the Light Programme.

### TROCADERO, ELEPHANT & CASTLE

SUNDAY, 27th MARCH, 6 & 8.30 p.m.

ED. W. JONES presents

#### DAVID WHITFIELD

#### The New MALCOLM MITCHELL ORCH.

DICKIE DAWSON 3/- to 6/- HOP 1344

### GAUMONT STATE, KILBURN

SUNDAY, 3rd APRIL, 6 & 8.30 p.m.

ED. W. JONES presents

#### DAVID WHITFIELD • ERIC WINSTONE ORCHESTRA

DICKIE DAWSON • THREE DEUCES • BARRY TOOK  
3/- to 6/- MAI 8081

### DAVIS THEATRE, CROYDON

SUNDAY, 24th APRIL, 6 & 8.30 p.m.

ED. W. JONES presents

#### BILLY ECKSTINE

#### The New MALCOLM MITCHELL ORCH.

WALLY DUNN 3/- to 6/- CRO 8311

### STREATHAM BATHS HALL STREATHAM HIGH ROAD (Adjacent Ice Rink)

SUNDAY, MARCH 6th, 6 & 8.30 p.m.

METRO ENTERTAINMENTS presents

#### THE TONY CROMBIE BAND SHOW

ANNIE ROSS VIC ASH BOBBY BREEN  
2/6 - 7/6 Frames Tours Ltd., 13 Leigham Hall Parade, Streatham, S.W.16 STR 4136

### DE MONTFORT HALL, LEICESTER

SUNDAY, MAR. 13th, 6.30 p.m. ARTHUR KIMBRELL presents

BRITAIN'S NEW WONDER BAND. MERELY SENSATIONAL

#### MALCOLM MITCHELL AND HIS ORCHESTRA

SUNDAY, MAR. 27th, 6.30 THE NEW 1955

#### ERIC DELANEY BAND SHOW

Tickets for both Concerts, 6/-, 5/6, 5/-, 4/6, 4/-, 3/6, 3/- from Arthur Kimbrell, 38 Rugby Road, Hinckley, Leicestershire (Tel. Hinckley 563) Postal applications, enclose remittance and S.A.F.

## Dallas

TESTED & PROVED THE BEST



ALWAYS USED BY LOUIS ARMSTRONG ACE OF TRUMPETERS

The original and genuine cushion rim mouthpiece—giving notes far above the normal range. Modern stylings. Heavily silver-plated. Each in leather vest pocket case.

CORNET . . . . . 33/6  
TRUMPET . . . . . 33/6  
TROMBONE . . . . . 42/-

## TRIUMPH MUTES

SWEET-TONE  
Trumpet 11/6  
Trombone 17/3

WHISPER  
Trumpet 17/9  
Trombone 23/-

STRAIGHT  
Trumpet 10/-  
Trombone 16/-

HUSH - HUSH  
Trumpet 20/-  
Trombone 26/-

## PRESIDENT

A new lubricant FOR VALVES AND SLIDES. Recommended by George Eskdale. Blended to a scientific formula. Non-corrosive, anti-septic, mixes with saliva. Clean and economical. 1-oz. bottle with brush. Each 3/6



## CLEANERS

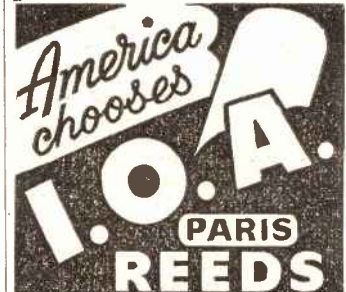
For Trumpet, Spiral wire with bound-in bristles. Each 3/-  
• Your local dealer supplies and recommends these lines

## Dallas

DALLAS BUILDING CLIFTON STREET LONDON, E.C.2

## Dallas

TESTED & PROVED THE BEST



Expertly made to satisfy

SOFT - MEDIUM - HARD  
In hygienic, auto-open boxes of one dozen.  
CLARINET doz. 12/8  
ALTO SAX doz. 15/4  
TENOR SAX doz. 22/-

## VANDOREN

"PERFECTA" DIAMOND EBONITE



Latest American Facings

## MOUTHPIECES

Bring out the best in any Sax or Clarinet  
V1—Slightly open tip, med. spring  
V2—Med. open tip, long spring  
V3—Med. open tip, long spring  
V4—Slightly open, long spring  
V5—Open tip, medium spring  
ALTO SAX V1 or V2 £5.16.9  
TENOR SAX V1 or V2 £7.16.9  
BARITONE SAX £7.16.9  
CLARINET £3.16.9

4V, 5V for Dance Band  
Also available — Soprano, Soprano and Bass Saxes

• Your local dealer supplies and recommends these lines

## Dallas

DALLAS BUILDING CLIFTON STREET LONDON, E.C.2



OUR FIRST HIT OF 1955

# SOMEBODY

Recorded by  
**THE STARGAZERS** Decca F10437  
**PETULA CLARK** Polygon P1128

**BOURNE MUSIC LTD.** 21 DENMARK STREET, LONDON, W.C.2



Sydney Lipton has provided the two orchestras for the "Daily Mail" Ideal Home Exhibition at Olympia. On the opening day on Monday (28th), the NME photographer caught him as he looked in to wish good luck to the bands and their two leaders—Michael Somers and Norman Lederman.

**JOHNNY'S SISTER**—Last Sunday at Highams Park, a new Dankworth composition was performed—a string quartet.

No jazz influence was in evidence though, for this work was not written by our own Johnny Dankworth, but by his 30-year-old sister Avril, now teaching music at the University of London. She composed the work in preparation for her Bachelor of Music degree.

Talented family, these Dankworths!

**★ ★ ★**

**THAT GUY'S COME BACK**—Bert Ambrose's first two sides for the MGM label have now been released on the Overseas list, and are available to order. NME reviewer Geoffrey Everitt will be writing about them soon.

In the meantime, we can tell you that arranger Laurie Johnson has done a great job in recapturing the old Ambrose atmosphere in Fats Waller's "Chelsea," and has produced a pleasantly modern sound for "My Guy's Come Back," which is the coupling.

As reported in the NME news pages, Bert is to make 24 sides this year.

**★ ★ ★**

**CAPITAL CAPITOL SHOW**—Livewire Bob Weiss, Capitol Records' European representative, breezed into town this week with important news for the many NME readers who listen to AFN.

Commencing on Saturday, March 12, for 26 weeks, from 9 to 9.30 p.m. (our time), a new programme is being transmitted over all AFN stations under the title of "Music Views From Hollywood."

Introduced by famous Capitol recording artists (including Margaret Whiting, Stan Freberg, Jackie Gleason, etc.), the programmes will comprise new Capitol discs by stars of that label, including Frank Sinatra, Duke Ellington, Woody Herman, Ray Anthony, Dean Martin, Stan Kenton and many more.

Sounds like a great show, and I know one person who'll be listening... me!

**★ ★ ★**

**COACHING**—Brighton fans proposing to attend the Dickie Valentine

Fan Club's get-together at Hammer-smith Palais on April 10, should contact Miss Morva Cale, of 44, Capel Avenue, Peacehaven, who is planning to organise a coach party for the event.

**★ ★ ★**

**PETER REGAN WANTED**—Music publisher Sid Green, of Edwin Morris, prides himself on his vocal discoveries; one of his greatest was Dickie Valentine, whom he heard singing in a London club and introduced to Ted Heath.

Now Sid is raving about another "find"—a young singer named Peter Regan, who made a TV appearance on "Telclub" the other night. He says this boy has looks, personality and a great voice—but the only snag is that nobody knows anything about him.

So, if Peter Regan reads this, and will contact the NME, we'll put him in touch with Sid, who is confident he can get him some recordings and launch him on a star career.

**★ ★ ★**

**OVER THE SEA TO EIRE**—Singer Ruby Murray this week took advantage of a few days' break to hop across the Irish Sea to see her family—whom she hasn't seen since she came over some months ago to take the country by storm with her recordings of "Heartbeat," "Softly, Softly" and "Happy Days."

Her latest, "If Anyone Finds This, I Love You," got a good send-off on Monday when she sang it on "Quite Contrary"—though little Ann Warren almost ruined it by relaxing before the camera had cut away from her.

**★ ★ ★**

**DEEP AND CRISP AND WEEDON!**—When NME Poll-winning guitarist Bert Weedon was driving his car last Thursday on the way to Cheltenham, where he was due to take part in a "Workers' Playtime" broadcast, he found that driving conditions were really grim.

When he reached the outskirts of Oxford he was confronted by a traffic jam of about 12 heavy lorries, all of them ice-bound and unable to move.

Bert, who was rather worried by now about getting to his engagement on time, explained his predicament to one of the lorry drivers. The

driver called upon the rest of the lorry-drivers and between them they manhandled Bert's car through the traffic jam, sometimes via the pavement, until Bert was able to proceed on his way again.

**★ ★ ★**

**ICE-BOUND HUDSON**—Victim of an accident last Friday night was Skyrockets saxist Bill Hudson. Bill fell rather heavily on the icy pavement and sustained a painful injury to his back.

A last-minute deputy had to be found to fulfil Bill's place at the London Palladium and into the breach stepped well-known freelance sax and flautist Les Perry.

**★ ★ ★**

**SCREEN KENNY**—To be heard in a new British film titled "Touch And Go" will be a small jazz group led by ace trumpeter Kenny Baker. The others are Dill Jones (piano), Joe Muddel (bass), Eddie Taylor (drums), Ken Sykora (guitar) and Harry Klein (baritone sax).

Kenny tells me that for his twenty weeks' engagement with the Morecambe and Wise Show, which opens on Central Pier, Blackpool, on May 27 and in which Kenny will appear as a solo artist, he has fixed Johnny Flanagan (drums), Weed Macdonald (bass) and Dave Milne (piano) to accompany him in his act.

All of them played with Kenny when he recorded for Parlophone.

**★ ★ ★**

**SCREEN BURNS**—The voice of Ray Burns will be heard in the new

Michael Redgrave film which is due for release soon. Ray sings a number called "Everything In A Dream-Was Lovely" and the song is part of the film plot.

**★ ★ ★**

**TALENTED TWOSOME**—Attractive actress and singing star, Virginia Summers, wife of ace arranger Reg Owen, flew to Rome on Tuesday to fulfil two weeks' engagement at the exclusive night club, the Open Gate.

At the end of the fortnight, Virginia will join Reg in Paris where they will spend a week's holiday. Following upon this, Virginia will fly to Hamburg to appear in television and Reg will go to Hilversum where he will supervise the broadcasts of two of his original compositions played by the famous Dolf Van Der Linden Orchestra.

**★ ★ ★**

**JOE IN THE SNOW**—Doubtless bandleader Joe Loss has often suffered the attentions of one, or even two, police officers, after parking his car, but even in his wildest dreams he could never have anticipated the vast turn-out of Somersetshire police which took place on his account last week.

It was the night of the Wells Police Ball. With Joe and his boys safely ensconced in a hotel in the city, all the instruments were still in their coach—deeply buried in snow-drifts up in the Mendip hills.

Being a police ball, the police just had to do something about it.

## AFN HIGHLIGHTS

344, 271, 547 METRES

**SUNDAY**  
 A.M. 7 Sunday Circus; 9.05 Symphonette; 9.30 Front And Centre; 10.30 Sunday Syncope; 11.05 Music In The Air; 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 Hall 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.

**NATURDAY**  
 A.M. 5.05 Hillbilly Gastaus; 5.30 Morning Request Show; 7.05 Eddie Cantor; 9.05 Merely Music; 10.30 Noon Request Show.  
 P.M. 12.30 Cobhall Concert; 1.30 Saturday Salute In Music; 2.30 6 Music In The Air; 7.05 Grand Old Opry; 7.30 Record Parade Of Hits; 8.15 USAREUR Sports Page; 10.30 Late Request Show; 11.05 Late Record Show.

**MONDAY**  
 A.M. 5.05 Hillbilly Gastaus; 6.15 Today's The Day; 6.30 Tips And Tunes; 7.05 Forward March; 7.15 Curt Massey; 8.00 Junior Miss; 8.25 Woman's World; 8.45 7th Army Presents; 9.05 Merely Music; 10.00 Meet Millie; 10.30 Noon Request Show; 11.55 Les Paul.  
 P.M. 12.30 Martin Block; 12.30 Strictly From Dixie; 1.00 Outpost Concert; 2.05 Stickbuddy 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 Quiz of Two Cities; 9.00 The Whistler; 9.30 Blues For Monday; 10.05 Niguelito Valdez; 10.30 Late Request Show; 11.05 Late Request Show.

**TUESDAY**  
 A.M. As for Monday, except 8 Junior Miss.  
 P.M. 12.30 Martin Block; 12.30 Little Matinee; 1.00 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3.00 Holland Music Festival; 4.00 Requests; 5.00 Perry Como; 6.00 Music In The Air; 7.05 Jack Carson; 8.30 Howard Barlow Presents; 10.15 Bob Snyder and Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

**WEDNESDAY**  
 A.M. As for Monday, except 8 Junior Miss.  
 P.M. 12.30 Martin Block; 12.30 Strictly From Dixie; 1.00 Operas Of The World; 2.05 Stickbuddy 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 Gilder-sleeve; 7.30 Groucho Marx; 9.45 Mood For Moderns; 10.30 Late Request Show; 11.05 Late Request Show.

**THURSDAY**  
 A.M. As for Monday, except 8 Junior Miss.  
 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 Dragnet; 9.00 The Chase; 10.05 Sauter-Finegan and Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

**FRIDAY**  
 A.M. As for Monday.  
 P.M. 12.30 Martin Block; 3.00 Music From America; 4.00 Requests; 5.00 Bob Crosby; 6.00 Music In The Air; 7.05 Paul Whiteman Varieties; 8.30 Onstage—Nuremberg; 9.00 The Big Story; 10.15 Lennie Herman; 11.05 Late Request Show.

THE INTERNATIONAL HIT — now available here

# UNDER THE BRIDGES OF PARIS

(SOUS LES PONTS DE PARIS)  
 Recorded by **EARTHA KITT** on H.M.V., **DEAN MARTIN** on Capitol  
**PERCY FAITH** on Philips

**SOUTHERN MUSIC PUBLISHING CO. LTD.**  
 8 Denmark Street, London, W.C.2 TEM 4524

Every available car was despatched to the scene, and the instruments were unloaded after two hours of pulling and digging. But even after all this effort, the "rescue" of the instruments entailed such herculean labours that the boys took the stand half an hour late.

The remainder of the week's itinerary for the Joe Loss Band was completed by train.

**★ ★ ★**

**BROWN STUDY**—Boasting the crewcut of the crew cuts to be seen around Archer Street these days is trumpeter Terry Brown, who is featured regularly at Studio 51. But Terry is no follower of fashion—the change was forced on him.

Being the handy type, he was spraying his brother's van with a spray-gun when the gun lost all sense of direction, backfired and squirted green paint all over his face and hair. Terry wiped it off his face all right but had to dash to the barber for attention to his hair.

By the time he got there some of the paint had solidified and had to be cut off, hair and all. Rather than

go around with chunks of hair missing, Terry decided to have it all cut back level.

**★ ★ ★**

**SONYA SCORES**—Attractive, dark-haired songstress Sonya Cordeau, who as Sonya Raven did cabaret at London's Copacabana two years ago, and who has just returned to Britain after eighteen months as Sonya Corbeaa (French for "raven," see?) in the Folies Bergere in Australia, opened this week in the New Watergate Theatre Club's latest production "Love Is News."

Lebanon-born Sonya shared the show's top honours with Graham Payn and Patricia Cree.

**★ ★ ★**

**TV NORRIE**—Congratulations to Norrie Paramor on his successful debut as conductor of the orchestra in last Monday's "Quite Contrary" television programme. Norrie seemed perfectly at ease before the camera and was seen introducing and playing at the piano his own composition "Paramambo." He also featured the Big Ben Banjo Band in a medley of oldies.

THE

# GOLDEN RING

Recorded by DENNIS LOTIS on Decca

# SONG IN BLUE

Recorded by LES PAUL & MARY FORD on Capitol

COPIES NOW READY

WE ARE PROUD TO ANNOUNCE THE VOCAL VERSION OF THE

# LULLABY OF BIRDLAND

Featured with enormous success by the incomparable ELLA FITZGERALD and recorded by her on Brunswick

COPIES NOW READY 2/- each

GOOD MUSIC, LTD., 41 New Bond Street, W.1 HYD 1251

Sole Selling Agents: **CAMPBELL CONNELLY & CO. LTD., 10 Denmark St., W.C.2**

**BRON'S** P.O. BOX 46  
 29-31 OXFORD STREET, LONDON, W.1  
 nearest station—Tottenham Court Road

**CURRENT "POP" ORCHESTRATIONS S.O.**

SINGLE Nos. 3/- EACH Paper Kisses (Q.S.) 3/6 Mobile Hold Me In Yr. Arms 3/6 Give Me Your Word 3/6 Any Old Rag (Q.S.) Time Rembrd (Wz.) 3/6 Waltz Of Love (Wz.) Memory 3/6 Bridges of Paris (Wz) 3/6 Monte Carlo (Tango) One Last Waltz (Wz.) Pam Poo Dey (Q.S.) That's All I Want Let Me Go Lover (W.) 3/6	Melody Of Love (Wz.) 3/6 Softly Softly (Wz.) Lonely Nightingale Prize Of Gold Give Me The Right (Wz.) Shake Rattle & Roll (3/6) Don't Go To Strangers A Blossom Fell (3/6) Majorca Somebody (Q.S.) Mambo Italiano (3/6) Man That Got Away Finger Of Suspicion Tomorrow There Goes My Heart	No One But You (Wz.) It's A Woman's World Mr. Sandman (Q.S.) Tell Waltz From Tango P'ments of Paris (Wz.) Veni Vidi Vici (3/6) Things I Didn't Do S'day Night Function I S.H. Believe Papa Loves Mambo Must Be A Reason Doing The Mambo This Ole House (Q.S.) If I Give My Heart To You Smile
--	--	---

**DOUBLE Nos. 4/8 EACH**

Ko Ko Me Alone Too Long No More (Q.S.) Butterscotch Mop It's Love Ohio If You Believe You Get What You Wt. Sobbin' Women (Q.S.) When You're In Love S'posin' Downbeat Heartbeat Captano Lady Of Shady Lane Open Your Heart	The Things We'll Share I'm Blessed Bare Foot Contessa Song Of The Sea Teach Me Tonight La Torrentada Au Revolv Lisa When (Wz.) Mama Don't Cry (Wz.) Delaney's Delight Oranges & Lemons Happy Days, I'ly Nghts Pantomime (Q.S.) Peace Opportunity Write A Love Song	Mambo In The M'night Mambo No. 8 Count Your Blessings White Xmas Best Things Happen Love Didn't Do Right C'est Magnifique I Love Paris For You My Love Messenger Boy (Q.S.) Hold My Hand Never Like This (Wz.) Try Again (Wz.) Skin Deep Little Shoemaker (Q.S.) The Bandit (Samba)
---	---	--

**OLD TIME DANCES**

Barn Dance ... 3/6 Blue Danube ... 3/6 Boston ... 3/6 Caledonians ... 3/6 Carnival Sq. Dance ... 3/6 Chadwick ... 3/6 Choristers (Wz.) ... 3/6 Chrysanth. W. ... 3/6 Coronation Polka ... 3/6 Dash Wh. Sgt. ... 3/6 Destiny Waltz ... 3/6 Devonia ... 3/6 Dinkie One Stop ... 3/6 Donella Tango ... 3/6 Doris Waltz ... 3/6 Dutch Foursome ... 3/6 Eightsome Rl. ... 3/6 Emp. Tango ... 3/6 Eugene Tango ... 3/6 Eva 3-Step ... 3/6 Florentine W. ... 3/6 Foursome Reel ... 3/6 Fylike (Wz.) ... 3/6	Gainsboro' Gilde ... 3/6 Gay Gordons ... 3/6 Gavotte ... 3/6 Glen Mona ... 3/6 Imperial Waltz ... 3/6 Jazz Twinkle ... 3/6 La Czarine ... 3/6 Ladbroke ... 3/6 La Mascot ... 3/6 La Militaire ... 3/6 La Nationale ... 3/6 Lancers ... 3/6 Lingering Blues ... 3/6 La Rinka ... 3/6 Latchford Sch. ... 3/6 Lola Tango ... 3/6 Maxina ... 3/6 Mazurka ... 3/6 Mississippi Dip ... 3/6 Naval 3-Step ... 3/6 On Leave F.T. ... 3/6 Old Time Med. ... 3/6 O.T. Dance Med. ... 3/6	O.T. Paul Jones ... 3/6 Over The Top ... 3/6 Polka ... 3/6 Pride Of Erin ... 3/6 Quadrilles ... 3/6 Rosetta T.S. ... 3/6 Royal Minuet ... 3/6 Sauter ... 3/6 Schottische ... 3/6 Skaters Waltz ... 3/6 Square Tango ... 3/6 St. Bernard Waltz ... 3/6 Strauss Wz. Med. ... 3/6 Thom. Barn D. No. 3 ... 3/6 Thom. Mch. Med. ... 3/6 Three Step ... 3/6 Two Step ... 3/6 Valse Cot'n ... 3/6 Valse Superb ... 3/6 Veleta ... 3/6 V. Hesitation ... 3/6 White Rose Tango ... 3/6
--	---	--

All Publishers Orchestrations Supplied DIRECT FROM STOCK. All post orders despatched by return. Also Music Desks and Music Covers. Complete Catalogue on Request. Orders for 5/- or over C.O.D. if required GER 3995.

(I'M ALWAYS HEARING)

# WEDDING BELLS

EDDIE FISHER MAKES THEM RING IN HIS LATEST RECORDING ON H.M.V. B10839

A GREAT SONG — RELEASED NOW

**ROBERT MELLIN, LTD.** 6 DENMARK PLACE, LONDON, W.C.2 TEM 5146

NOW YOU CAN SEE IT AS WELL AS HEAR IT!

MGM's record-breaking Musical

# "7 BRIDES FOR 7 BROTHERS"

WILL BE AT YOUR LOCAL CINEMA SOON

Watch out for:

- \* WHEN YOU'RE IN LOVE
- \* SOBBIN' WOMEN
- SPRING, SPRING, SPRING

Records by JANE POWELL & HOWARD KEEL MGM 788  
 JOAN REGAN Decca F.10432  
 RON GOODWIN Parlo R.3982  
 LES BAXTER Cap. CL.14217

Howard Keel MGM 787  
 The Textor Singers Cap. CL.14211

Soundtrack MGM 788  
 Diana Decker, Ruby Murray, Ray Burns, Ronnie Harris, Ray Martin Col. DB.3567

**B. FELDMAN & CO. LTD., 23 Denmark Street, W.C.2** COVent Garden 2091

**BANDLEADERS—**  
 Be sure to get the double orchestration  
 \*SOBBIN' WOMEN  
 \*WHEN YOU'RE IN LOVE  
 3/6 per set