

PIETER MAURICE
THE WALTZ OF LOVE
 Recorded on Decca F10366 by CYRIL STAPLETON & HIS ORCH.
 A GREAT NEW HOT FAVOURITE EVERYONE IS REQUESTING
CAT FROM COOS BAY
 F.O.'s 4/- each
 MACMELODIES
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
RECORD ROUND-UP
 EVERY SATURDAY NIGHT 11.30 TO 12.30
RADIO LUXEMBOURG
 208 metres
Jack Jackson
 introduces hits on
DECCA-GROUP RECORDS



Don't miss it!
MALCOLM MITCHELL'S
NEW ORCHESTRA
 —LONDON CONCERT DEBUT
ROYAL ALBERT HALL
Sunday, March 20



ABOVE: This sultry songstress is glamorous Carole Newton, vocalist with the new and sensational Malcolm Mitchell Orchestra. She is another very good reason why you should not miss the London concert debut of this great band at the Royal Albert Hall on Sunday week, March 20. BELOW: Jean Carson and Jerry Wayne try out a number for the Rank film, "As Long As They're Happy" in which they star. The movie is reviewed in this issue.

ABOVE: Sunday night (6th) saw the departure of Ted Heath and his Orchestra for their Australian tour, and the NME photographer was present at London Airport to record the scene. Here you see Ted himself and his Australian singer Kathy Lloyd about to board the aircraft and (LEFT) the picture shows the whole party on the steps of the 'plane. As reported in our news pages inside, they have already run into some adventures.



★
 RIGHT: On March 22, another British entertainment aggregation will fly from London Airport—this time for South Africa. Among the stars on that tour will be Jack Parnell and his Orchestra, and singer Eve Boswell. In this photo, taken in London this week, Eve is seen recording an interview for the South African network, which will be broadcast before her arrival.
 ★



If there's anyone in doubt,
 And they'd like to try me out,
GIVE ME THE MOONLIGHT,
GIVE ME THE GIRL
 And leave the rest to
FRANKIE VAUGHAN (Philips PB423)
 FRANCIS, DAY & HUNTER LTD., 138-140 Charing Cross Rd., London, W.C.2

(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



After a successful 12-week season at the New Churchills Club, the talented musical Waldron Sisters are now appearing in cabaret at the Embassy Club. They will shortly be embarking on a variety tour, and appeared very successfully last Saturday on television.

ONCE again we must ask our correspondents to let us have their letters not later than Monday mornings, if they hope for them to be included in the current issue of the NME. Many letters arriving on Tuesdays and Wednesdays are too late for inclusion in the column, and are often out-of-date for the following week's issue.

CONCERT STUDY

Much of our mailbag recently has been taken up with comments on the first of the BBC's Festival of Dance Music Concerts, held on February 28 at the Royal Albert Hall and broadcast in part in the Light Programme.

All those who wrote agreed with what we had to say about the broadcast part of the concert, namely that the combination of bad balance and hysterical audience reaction ruined the broadcast.

"The remarks that you made about the audience were nothing to the remarks I made," writes Duncan Laine, of Bollo Lane, Acton, London W.3. "I sincerely hope it will be a long time before such an idiotic display is equalled."

"Couldn't you ask your readers, especially the girls—who are the worst offenders—to sober down a little? They are helping to give modern dance music and jazz a

really bad name."

"Can any NME readers explain," asks Brian Gladwell, of — need we say it? — London Road, Staines, "the reaction of the audience, at that mockery of good dance music and jazz... to Frankie Vaughan?"

"Perhaps some of the female squawkers of the Albert Hall can themselves answer this question—if they dare own up in print to such ridiculous behaviour."

Another regular correspondent, H. W. Swaffer, of Harcourt Road, Uckfield, Sussex, has written to have his say on the subject:

"The concert was a great comedown after the NME Pollwinners' Concert, and was spoiled for me by two big faults; manner of presentation and technical errors."

"The concert had the appearance of a glorious multi-band 'BBC

TALKING POINTS

Readers' letters analysed by PIP WEDGE

Ballroom,' suitable for background music on say, Boxing Day evening...

"The bad positioning of microphones was particularly evident in the massed band number... Ronnie Scott could scarcely be heard... the Gerald Orchestra, when I could hear them from afar, were very good."

And: "Never before has dance music been so wrongly and crudely interpreted by the blaring of Heath, the lack of depth by Gerald, and the usual 'spotlight on me' by Ronnie Aldrich," says W. Urquhart, of Viewfield Place, Dechmont, West Lothian.

"I'm grateful for the initiative of Ronnie Scott, the music of Freddie Randall, and to complete it all that terrific duet by Seaman and Feldman."

"Unfortunately we finished up with a combined effort which no more resembled 'Woodchoppers' than 'Come Into The Garden, Maid.'"

Writes Mrs. D. Hall, of Dale Street, Burton-on-Trent:

"How right you were about the BBC Concert at the Royal Albert Hall. It was absolutely spoilt for listeners at home by the audience."

"I think myself that the artists themselves, especially Frankie Vaughan, are to blame. To sing a couple of words—and then wait for the shrieks—may be in the best American style, but it does not bring an artist the audiences he really needs—the Mum and Dads."

"I was looking forward to seeing and hearing Frankie when he came to this part of the country, but must confess that after hearing him (and the audience) on the radio, I feel that the nearer I am to the on/off

switch, the better I shall like Frankie."

Finally a few words from a confirmed traditionalist, Keith Rodgers, of Bridge Lane, Bramhall, Cheshire.

"Ray Sonin says that traditionalist Freddy Randall stopped the show," he writes—"what we heard of him! The Squads drowned him! But he got as much applause as, if not more than, that horrible Ronnie Scott drum solo, 'I'll See You In My Drums.' Oh well—74 modernists, and one Trad who stole the show!"

"Now, after a ghastly modern concert, how about the Trads?"

CONCERNING CLAPPING

Following on our Albert Hall concert theme, we switch now to the recent Ella-Fitzgerald-Oscar Peterson concert at that venue.

"I would like to know other readers' opinions," says Barry Conley, of Duke Street, Grosvenor Square, London, W.1, "on the reason for the various shouts and hand clappings that have accompanied concerts by Billie Holiday, Sarah Vaughan, and again this week Ella Fitzgerald."

"Do these people get carried away on the spur of the moment, or, as I believe, are they just plain exhibitionists?"

"A similar case occurred at the premiere of 'There's No Business Like Show Business,' when every appearance by Johnnie Ray was greeted by applause and screams from a large group of girls in the audience."

Well, Barry, we can probably help you a little. From what we have observed, the hand-clapping at the Albert Hall concerts you mention has usually been started by the coloured section of the audience

They seem to feel compelled to partake in the performance by adding their own shouts and off-beat accentuations, and it is this excess of rhythmic emotion that makes coloured people generally such fine musicians.

We weren't at the "Show Business" premiere. Margaret Downey was, though, and we've a feeling we will be hearing from her on the subject. Keep it short, Margaret!

COOLIES CORNER

"No music has quite the same effect on me as the Sauter-Finegan group has on the crazy lot at Ellesmere College (NME last week)," writes J. M. Kennedy, of Hendon, London, N.W.4, "but I can appreciate their sentiments, as I am also 'sent' by that band to some extent."

"However, it isn't 'Eddie and the Witchdoctor' that 'sends' me so much as the other side 'Midnight Sleighride,' along with 'Doodletown Fifers' and 'Yankee Doodle-town' and their version of Pee Wee Hunt's 'Oh'—by the way, any chance of the latter being issued over here in the near future? I've only heard it on AFN, but boy, what a record."

HANK WILLIAMS

"Would any reader who happens to have any photos, cuttings, etc., regarding the late great Hank Williams be kind enough to pass on any unwanted material to me," asks Alice Hall, of Prospect Hotel, Harrogate, Yorks.

Any reader able to help, please?

UNUSUAL COMPARISON

"I should like to see the monkey that can beat Eric Delaney's Band for swinging," writes Mr. M. Cushing, of Front Street, Newcastle. So would we, Mr. Cushing!

DISAPPOINTED

"After reading in the NME that Eric Delaney had been voted Musician of the Year," writes Dorothy Moodie, of Fourth Street, Gateshead, C. Durham, "I was thrilled to learn that he was coming to the City Hall in Newcastle."

"But when I saw him I was very disappointed... he seemed to make nine out of 10 tunes, drum solos. He has a very fine trumpeter in Bert Courtley, and a saxist in Jimmy Skidmore, but could we hear them? No!"

"If Delaney kept just a little more

into the background of the music while his soloists were playing, it would sound much better.

"And I wish that something could be done about the audiences at the City Hall, as the yells, cat-calls, wolf whistles and laughing took one's mind off the music."

Over to you, Newcastle fans!

CHILDISH?

"When reading the NME each week," writes Jacqueline Rothwell, of Victoria Avenue, Bredbury, Stockport, Cheshire, "I naturally read articles about singers whom I do not like."

"I also read about my own particular favourites, and I am satisfied. I therefore think that if a lot more people followed my example, there would be no necessity for these silly, childish and spiteful letters which are being sent to you."

"Surely fans can admire a singer and leave others to admire their own favourites. The NME covers the whole entertainment world, and everyone can find something to interest them."

SKYROCKETS BROADCASTS?

"Recently I went to St. Pancras Town Hall," writes Mr. J. Vardon, of Cliftonville Avenue, Margate, "to hear a recording of Dickie Valentine with the Skyrockets Orchestra."

"Before the show, the band played one or two numbers so well, that I think they are one of the greatest bands in England. Why are they not heard on the air?"

Well—why aren't they? Why not write and ask the BBC, Mr. Vardon?

COUNTRY AND WESTERN

Bryn (Hank) Ward, of 1, Council Street, Kibworth, near Leicester, has a suggestion to make.

"Why not have a little bit in the NME each week on Western singing, by artists like Hank Snow, Slim Whitman, Hank Williams, etc.?"

Any other readers sufficiently interested in country and western music?

NME FAN CLUBS CONVENTION

Our thanks to all those fan club presidents and secretaries who have written to us about our proposed convention.

Watch for exciting news of this project in future issues of the NME.



WHO IS SHE? (5)

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 North Queensland, Australia, 26 years ago.

SHE was six years old when this picture was taken.

SHE is the daughter of a gold-miner. SHE plays violin and piano.

SHE became first violinist in the Sydney Symphony Orchestra, and subsequently joined the BBC Symphony Orchestra.

SHE has played violin under Barbirolli, Sargent, Boult, etc.

SHE became interested in Latin-American music when she was on a visit to Portuguese East Africa.

SHE has now forsaken classical music for a more popular type of entertainment.

SHE is featured in a weekly radio show.

SHE is married to a well-known musician and lives in Kensington.

SHE records regularly and tours in variety.

SHE plays an instrument 'with bells on'—a modification that she invented herself.

SHE is known as "The Blonde Bombshell of Boogie."

RADIO LUXEMBOURG
FULL PROGRAMMES — 208 METRES

SUNDAY
6 p.m. Geraldo'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 Snow; 8 Vera Lynn; 8.30 Take Your Pick; 9 Melody Caravan; 9.15 Curt Massey and Martha Tilton; 9.30 Ted Heath; 10 Time For A Song; 10.30 Bing Sings; 10.45 The Eddie Calvert Show; 11 Top Twenty. Midnight: Close down.

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

TUESDAY
6 p.m. Tuesday's Requests; 7.15 Dan Dare; 7.30 Personal Programme; 7.45 Your Favourites and Mine; 8 Double Your Money; 8.30 Frank Chacksfield; 9 Lita Roza; 9.15 Tony Martin; 9.30 Perry Mason; 9.45 Friends And Neighbours; 10 Spotlight on Billie Anthony; 10.15 Joe Loss; 10.30 For Pete's Sake; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY
6 p.m. Wednesday's Requests; 7 Accordion Time; 7.15 Dan Dare; 7.30 Family Album; 7.45 Soccer Survey; 8.00 People Are Funny; 8.30 Sam Costa; 9 Doris Day; 9.15 Music For Miliady; 9.30 Perry Mason;

9.45 Curt Massey and Martha Tilton; 10 Dreamtime; 10.15 Harold Smart Quartet; 10.30 Portrait Of A Star—Vera Lynn; 10.45 Words and Music; 11 Back To The Bible; 11.30 Swing Session. Midnight: Close down.

THURSDAY
6 p.m. Thursday's Requests; 7.15 Dan Dare; 7.30 Wedding Bells; 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 Mario Lanza Sings; 11 Old-Fashioned Revival Hour. Midnight: Close down.

FRIDAY
6 p.m. Friday's Requests; 7 Butlin's Beaver Club; 7.15 Dan Dare; 7.30 Ken Mackintosh Show; 7.45 Jean Campbell and Ray Burns; 8 Shilling A Second; 8.30 Sportsman's Choice; 9 Scrapbook of Song; 9.15 Frank Weir and Ronnie Harris; 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; 7.45 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.

PEG O' MY HEART—MAMBO
as arranged by JOHN KEATING
for TED HEATH'S RECORD
Decca F10447
Orchestrations ready—4/- per set
Ascherberg's, 16, Mortimer Street,
London, W.1.

HUMPHREY LYTTTELTON
★ CLUB ★
MACK'S, 100, Oxford Street, W.1
Every Sat., Sun., Mon. and Wed.
Full particulars from:
H.L., 8 Gt. Chapel St., London, W.1
GER 7494

"Wedding Bells sing their lovely song
Telling of dreams come true—"
Songs may come and go, but there will always be:-
The Melody to last a Lifetime—
HONEYMOON WALTZ
(Ask the Honeymoon couples—they know)
Orchs. (Include part for Elec. keyboard) 3/- each
from the Trade or (by post only) from
THE WARDNEY MUSIC CO. LTD., Cliffords' Inn, Fleet St., E.C.4

THREE SMASH HITS—ORCHESTRATIONS 3/6 Each
THE No. 1 RECORD SELLER!
GIVE ME YOUR WORD
Recorded by TENNESSEE ERNIE (Capitol)
LEE LAWRENCE (Columbia), JIMMY YOUNG (Decca)
No. 1 SONG IN AMERICA—THE WALTZ OF THE CENTURY
MELODY OF LOVE
15 RECORDINGS
MAMBO ITALIANO
THE No. 1 MAMBO
Campbell Connelly & CO. LTD.
10, DENMARK STREET, LONDON, W.C.2. TEL. BAR 1653

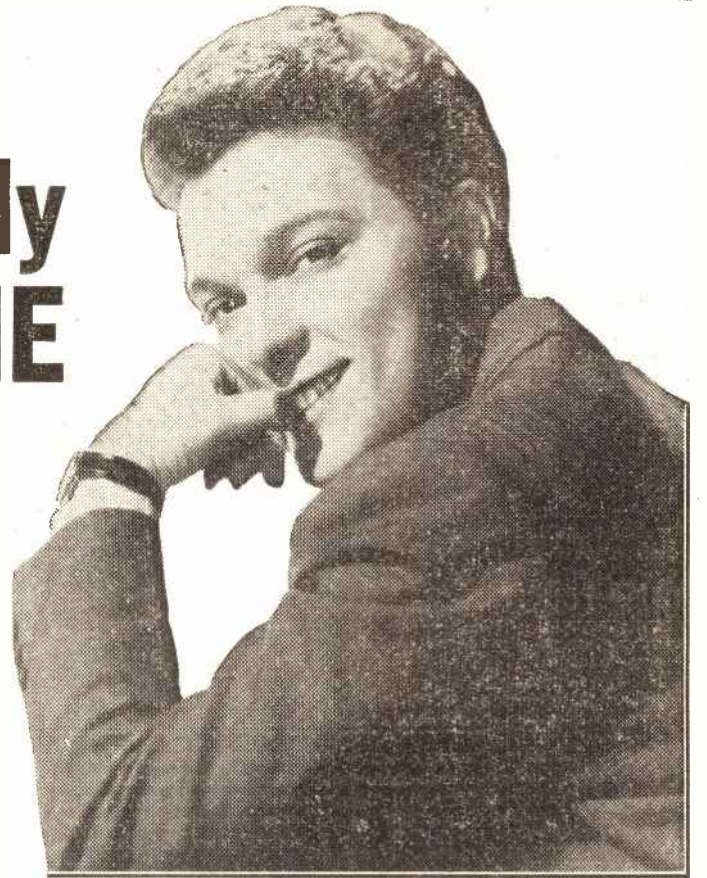
Now Ready...
DANCE DATE
A new Dance Band series suitable for any combination from Trio to Full Dance Band, arranged by BERT BARNES
FIRST TITLES
HEAR MY SONG, VIOLETTA (Tango)
DON'T TELL A SOUL (F.T.)
CARRY ME BACK TO GREEN PASTURES (F.T.)
PRICE 3/6 per set
DIX LIMITED, 8 New Compton Street, W.C.2

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
★ BILLIE ★ ANTHONY STANLEY DALE, BAYswater 7908	THE CORONETS c/o HAROLD FIELDING
ROBERT EARL	MARGARET KERR C/O 5681
PENNY NICHOLLS c/o TED HEATH AGENCY 23, Albemarle Street, W.1.	TONY RUSSELL 21, CAMBRIDGE SQUARE, W.2. AMB 8817/3576
BOB DALE TOT 9496-8135	LEE YOUNG c/o STANLEY DALE BAY 7908
DON PETERS c/o LEW & LESLIE GRADE Tel.: REG 5821	SHIRLEY SOMERS RUISLIP 4234 RUISLIP 3421
PEARL CARR	DAVID FRANCIS BAYswater 1829
	★ MIKE ★ STEVANS Sole Rep.: A. JAMES. BIS 3085

QUESTION-TIME WITH THE STARS

Readers' own queries personally answered by DICKIE VALENTINE



YOU asked for it—and we're delighted to oblige! Many readers' letters have requested the return of "Question Time" as a regular NME feature. In fact, it seems to have been the most popular of all our past series.

So here it is again. And to set the ball rolling, we have asked no less a star than Dickie Valentine to answer some questions addressed to him by our readers.

The replies are Dickie's own, 'phoned to us from Dublin (where he is currently appearing at the Theatre Royal) on Tuesday afternoon.

Our next "Question Time" subject will be Don Cornell, so if there is anything that you would like us to ask Don on your behalf, write without delay to "Question Time" (Don Cornell), NEW MUSICAL EXPRESS, 5, Denmark Street, London, W.C.2, enclosing a stamped, addressed envelope for any replies that we cannot print for lack of space.

Q. Will you please ask Dickie Valentine whether he collects records—and if so, what are a few of his favourite discs? (Jean Welch, Birmingham).

A. Why yes! I have been an avid record collector for the past four or five years. I mostly buy LP's nowadays, and my favourites include several band sets that I brought home

with me from America last year. Stan Kenton, Woody Herman and Les Brown are among the orchestras in question.

I also like Frank Sinatra's records very much, especially his "Songs For Young Lovers" and "Swing Easy" LP's on Capitol. And still in the vocal field, several RCA Victor LP's by Perry Como, none of which seem to be released here at present, knock me right out.

Finally, I'd like to name a couple of light orchestral items among my favourites. They are Gershwin's "American In Paris," played by the New York Symphony Orchestra under Rodzinski, and Richard Rodgers' music to the TV serial "Victory At Sea," released by HMV in LP form.

Q. I'm afraid I take a somewhat impertinent interest in the private lives of my favourite stars. Can you therefore tell me something about Dickie Valentine's flat—how it is furnished, etc.? (Barbara Wells, Eastbourne, Sussex).

A. At the moment, my wife, Betty, and I, haven't got a flat. We did have one when we were first married, but now the lady who owns it has returned from the Continent, and we have had to move out.

We are living with my parents at present—though in practice, this only means that we call to see them for a few hours every Sunday afternoon, between variety dates, which keep us permanently out of town.

Later this year, however, we hope to have a house of our own, and

we have already made some plans as to how it will be laid out. The furniture will be modern in style, though not too Bohemian. One room will be set aside as a kind of miniature cinema, in which I shall be able to use my film projector without inconvenience to other people!

Somehow we'll have to find room for the private bar which we were given as a wedding present. But apart from that, almost anything can happen! We haven't even decided on a colour scheme—though Betty insists that the kitchen shall be in cream and white.

Q. Would you please ask Dickie Valentine which are his all-time favourite songs? (Arthur Bryant, Glasgow).

A. Just to pick a few at random, I'll name Jerome Kern's "Dearly Beloved" and "They Didn't Believe Me," Irving Berlin's "How Deep Is The Ocean" and Harold Arlen's "Over The Rainbow."

My preference is for slow ballads—with not too many low notes. Songs that you can really get your teeth into, I like quite a few current successes, but the numbers I have named never become out of date. You can sing them anywhere, to any audience.

Q. Can you tell me which is Dickie Valentine's own favourite, of all the records he has made? (Dorothy Barton, Cardiff).

A. The truth is, I don't like any of them very much. But if you twist my arm, I'll admit that I've got rather a soft spot for "Don't Leave Me Now."

I made this one about a couple of years ago, with Stanley Black directing the accompaniment. It never made the grade commercially—but it's still my favourite.

Q. I have often wondered how a touring artist like Dickie Valentine rehearses his act when he arrives at a new theatre each week. Can you tell me, please? (B. Ingram, Sheffield).

A. Here's more or less what happens. We arrive at the theatre, get set up in the dressing room—and then get together with the resident musical director.

Don Phillips, my accompanist, has a chat with him first, to give him an outline of our routine. Then the band parts are distributed and we try each of the numbers through. Don and I set the tempos, which the conductor follows.

We always wait for the other acts on the bill to rehearse before we do. This we have to do, because the orchestrations for a vocal act always take more time for the band to lick into shape than, say, those of a comedian.

I'd like at this point to say something in defence of the pit orchestras in variety theatres up and down the country. When I was with Ted Heath, I used to hear people grumbling about "those dreadful pit bands"—and I agreed with them. Now, how-

ever, I know better. A pit orchestra has to rehearse a completely new show every week, often in the space of two hours on a Monday afternoon. The musicians have to cope with all kinds of music, with frequent tempo changes for dance and balancing acts, with band parts that are virtually unreadable.

Maybe the results aren't always great. But my firm opinion now is that the theatre orchestras do an almost impossible job quite remarkably well. Musicians who sneer at them should have a go themselves, and see how they make out!

Q. Is Dickie Valentine taking a holiday this year? If so, where does he intend to go? (Janet W.14).

A. Betty and I hope to hire a yacht, and spend about ten days on the Norfolk Broads with two friends. We haven't yet fixed a definite date, but those are our plans.

Q. Does Dickie Valentine read all his fan mail? (Brenda Watson, Leicester).

A. I read every letter addressed to me at the theatre. Those sent to me through the fan club are sometimes dealt with by a secretary, to save time. But anything marked "personal" is sent on to me.

I sometimes read on the NME letter page that various artists ignore requests for autographs, photographs, etc. This I'll never do. I can't always sign autograph books at the stage door of a theatre. The confusion is too great. But anyone who asks can have a personally autographed photograph. If you doubt this, try it and see.

Q. How does Dickie Valentine choose the songs he records, and features in his stage act and on broadcasts? (Don Ross, Edinburgh).

A. Dick Rowe and Frank Lee of Decca, send me a stack of new songs from time to time. I try them through, and those that I like best, I record.

For broadcasts, I feature the songs I have already recorded, and in my stage act I use the more popular of these, plus the most popular tunes of the day, plus a medley of old favourites which are mainly for the "mums and dads"—though I try to pick numbers which the boys and girls will also enjoy.

Q. Has Dickie Valentine any plans to re-visit America in the near future, after his great success there last year? (J. Silver, Catford, London, S.E.6).

A. Nothing definite at present. I'd certainly like to make another trip to the States, however, if it can be fitted into my other commitments.

I wouldn't stay there long. Just a week or two, like I did before. But Ed Sullivan has asked me to play a return date on his TV show, and that's something that I'll be happy to

do any time it can be arranged. For one thing, Betty has never visited America, and it would be quite a thrill to show her around New York!

Q. Will you ask Dickie Valentine for me which of the various mediums he has appeared in—variety, band work, radio, records, TV, etc.—he likes best? (Dennis Allen, Plymouth).

A. Definitely variety. I like to meet live people face to face when I sing. You might be surprised how much personal contact with an audience means to a performer.

I'm very glad that I had the invaluable experience of singing with

a band—especially one as great as Ted's. I'd also recommend this kind of work, preferably with a small local group, to anyone who is starting to make his career as a professional vocalist. It teaches you so much!

But in time I found that having to sing at dance tempo in ballrooms is very restricting. In variety, I can choose the numbers I like, and interpret them just as I wish.

I like making records, of course, also broadcasting. Next to variety, however, I am happiest when working in a cabaret—something I haven't done since I left Ted, but hope to try again before long.

☆ SHIRT STYLE FAVOURED BY STARS ☆

"THE CAPRI" SHIRT
London tailored by Monseigneur

The latest cutaway collar attached. French cuffs. Full length. Coat style. Guaranteed Egyptian Poplin.

WHITE, CREAM or BLUE
27/6 POST FREE

State size required S.M. 14, 14½; M. 15, 15½; O.S. 16, 16½

Obtainable from the Modern Man's Outfitters

IRISH MANUFACTURING COMPANY
Dept. M., 12a HUMBERSTONE GATE, LEICESTER

Branches:
4 SILVER STREET, LEICESTER and CHURCHGATE, 'LOUGHBORO'

Established 40 years

The "SOUND" you have been waiting to hear!

JACK NEWMAN
AND HIS ORCHESTRA

Featuring KATHY KNIGHT, PETE PETERSON and JOHNNIE ROGERS

A TREAT FOR DANCING AND LISTENING

March 12 - REX BALLROOM, BOGNOR
LONDON DEBUT at—
March 15 - ORCHID BALLROOM, PURLEY

No Sole Representation. All enquiries to:
KENNETH BOURKE, PUBLIC RELATIONS & PUBLICITY
104 High Street, Harlesden, N.W.10 ELG 5266

'MEET Mr. RAY' is an invitation well worth accepting!

LONDON audiences are this week invited to "Meet Mr. Ray" at Hackney Empire. "Mr. Ray" being, of course, the one and only Ray Ellington.

Closing the bill with an act aimed straight at the variety-going public, the Quartet almost becomes an accompanying unit for vocals from Ray and Marion Ryan.

However, the whole thing is put over at a great pace, with plenty of the Ellington brand of attack, showmanship and fine humour.

The only instrumental feature was for pianist Dick Katz in "Fanfare Boogie," a driving solo played with consummate skill and artistry.

Ray joined in on bongos for this number, but this was the only reminder in the show of the old drummer Ellington. Marion Ryan was featured in "Let Me Go Lover." She has a warm voice and stage personality and is surely one of the best-looking of today's singers. She also duetted with Ray Ellington in "M'Lady Montmorency."

Vivacious Audrey Jeans also scores heavily in the show. Tackling the

difficult role of being a feminine humorist, she succeeds best in her point numbers.

The whole show is first-class entertainment. Comedian Dave King is excellent throughout and neatly coordinates what might otherwise be a straight variety bill into a bright package.

The show in fact is an experiment by Harry Harbor of Stoll Theatres to bring brightness and originality to the normal variety show.

Production numbers by Ian Stuart and the Marie de Vere Dancers open both halves, and the dancers also join Audrey Jeans in a second half production number.

Dave King is joined by the other comedians of the show, Sid and Paul Kaye, for a sketch. Road-shows as such are nothing new in variety, but this one is well above the average. "Meet Mr. Ray" will now tour the Stoll circuit, and it deserves a great success.

DON WEDGE.

WHO IS SHE? — See p. 2
DOLORES VENTURA

Monday, April 11 at the Palladium will be

VALENTINE'S NIGHT

the most important night in Dickie Valentine's career

In a revealing article specially written for the EMPIRE NEWS, Dickie, for the first time talks frankly about his big chance. "Why stick my neck out?" he asks. And he answers the question in his own words.

THIS WEEK-END IN THE

SUNDAY EMPIRE NEWS

The paper with the best Sunday Show Column

American Air-mail

JAZZ-IN-HOLLYWOOD: Chet Baker becomes the first modern jazzman to be signed for a starring role as actor-musician in a full-scale movie. The picture, "Hell's Horizon," is a Jack Broder production in which Chet will play a pilot who blows trumpet for kicks. Shooting will already have begun by the time you read this . . . As soon as Ella Fitzgerald left England, she planned to Hollywood for a featured singing role in Jack Webb's film, "Pete Kelly's Blues." Ella will also be seen in a full-length CinemaScope jazz film produced by Norman Granz, and she has already finished the sound track (on which Frank Sinatra is also heard) for the animated cartoon film of "Finian's Rainbow" . . .

Marlon Brando, a top contender for this year's Academy Award, is an enthusiastic jazz fan, and he himself is acknowledged a better-than-average wailer on the bongos, an instrument he likes to play at parties . . .

Frank Sinatra, according to Sheila Graham, presented his parents with a Cadillac on their 42nd wedding anniversary . . . Debbie Reynolds has a new record on MGM: "Carolina In The Morning" and "Never Mind The Noise In The Market." Eddie Fisher reportedly held her choice the latter tune . . .

There's talk that Judy Garland may play the life story of Sophie Tucker in the film . . . Les Elgart, the first large dance band to cause much excitement on records in some time, has had a successful opening at the Palladium in Los Angeles where he went on to percentage the first week . . . Bill Haley's Comets move into Las Vegas March 10, following which engagement they're set for a Universal movie short in Hollywood . . .

Johnnie Ray's second tour of Australia (beginning March 8) marks the first return engagement on that continent by a "name" American star. Seems only fitting since Johnnie was the first pop vocalist of stature to open that territory for American artists . . .

THE RECORD WORLD: Singer Johnny Desmond, who is familiar to many of you from his war-time singing with the Glenn Miller AEF Band, is beginning to break big on radio and TV. On Sunday March 6, he joined the ranks of pop singers who are turning actors on television by appearing in "Play Me Hearts And Flowers." The title song, written by Sandy Green, has also been recorded by Johnny for Coral. In addition, Johnny is in charge of a weekly disc jockey show heard over 565 stations of the Mutual Network . . .

A new singer to watch for in the popular field is Teddi King. Teddi has already attained a considerable reputation as a jazz vocalist, most notably for her two recent albums on George Wein's Storyville label. She also toured with George Shearing for some months a couple of years ago, the only vocalist George has ever used with his quintet.

Now Teddi is eyeing wider and more lucrative fields and her first pop record on Coral is out—"In The Year You've Been Gone" and "The Dragon." If she makes it, Teddi will certainly be the most musically singer in the pop field. She has had considerable classical training, and her ear is equal to that of the better jazz instrumentalists . . .

Frankie Laine has a new 12-inch Columbia LP called "Command Performance" in honour of Frankie's 1954 appearance before Queen Elizabeth. The collection includes twelve Frankie Laine hits including "Jezebel" and "Gandy Dancer's Ball."

According to RCA-Victor, the production of gold records has been stepped up this past year. Perry Como is reaching for a possible all-time high of three gold records in one year (three sides that sold over a million copies). He's already hit two with "Wanted" and "Papa Loves Mambo" and may hit the third with "Ko Ko Mo" . . . The Ames Brothers are shooting for a gold disc—their second in a row since joining Victor—with "The Naughty Lady Of Shady Lane" which has already sold over 900,000 . . . Eddie Fisher has had two golden Victors—for "Oh! My Papa" and "I Need You Now" . . .

David Whitfield has a new release here on London with "Beyond The Stars" and "Open Your Heart" and Vera Lynn's newest is "Adio Amore" (with the Johnston Brothers) and "I Do" . . .

by NAT HENTOFF

THE JAZZ SCENE: Changes in the Stan Getz unit are continuing with Lou Levy hired on piano in addition to trumpeter Phil Sunkel and trombonist Bob Brookmeyer. Norman Granz has meanwhile issued Stan's first concert album, a boxed set of two 12-inch LPs with a folio of photographs of Stan. It was recorded at the Shrine in Los Angeles and the personnel includes Brookmeyer, pianist Johnny Williams, drummer Art Mardigan and bassist Bill Anthony . . .

The Modern Jazz Quartet's second album has finally been released on Prestige. Included are two new John Lewis originals, "Django" and "Milano" . . . Clarinetist Tony Scott has opened at Minton's in Harlem for what I hope will be a long stay. With him are drummer Osie Johnson, former Ellington bassist Wendell Marshall and guitarist Dick Garcia, who used to be with George Shearing . . .

Bud Powell has recorded several additional sides for Norman Granz's Clef. He did four (including two originals) last December with Percy Heath and Max Roach. Later, in a three-day session held in January, Bud cut 14 more, including five originals. His associates the first two days were Art Blakey and Lloyd Trotman while Kenny Clarke and Percy Heath were on the third.

As of writing this, Bud is trying a night club comeback with a week-end at Birdland in a band co-featuring Charlie Parker and Charlie Mingus, if the trial run works and Bud indicates he is well enough to tour, bookings will be arranged for him in the United States and Canada—and possibly Europe . . .

Benny Goodman is attracting large and highly enthusiastic audiences to his series of Friday and Saturday night sessions at Basin Street. The band is the best small combo he's fronted in some time. The rhythm section is looser and more relaxed than the sometimes stiff rhythm foundation he's often used in the past.

It comprises Milt Hinton, Teddy Wilson, drummer Bobby Donaldson, and the very gifted young guitarist, Perry Lopez. In the front line, former Basie tenor Paul Quinichette

DANNY PURCHES SCORES IN VARIETY

DANNY PURCHES who, until two months ago, was singing in the streets of London, made a big splash in the variety act, without the trimmings associated with the majority of our top line singers, and what a voice it is!

Here at last is a singer with no gimmick. Danny relies purely on his voice in his variety act, without the trimmings associated with the majority of our top line singers, and what a voice it is!

He received a terrific reception from both houses on Monday night (7th). Although a trifle nervous and ill-at-ease, handsome Danny, clad in a white open-necked shirt, and black trousers with a red bandana round his waist, made his entrance to the strains of "Play, Gypsy, Play."

He featured a medley of popular songs including "Mr. Sandman" and "Hold My Hand" and then after a brief announcement sang with sincerity the theme from the film "The Barefoot Contessa," "My Gypsy Heart."

He followed with two current pops "Smile" and "Count Your Blessings," the latter being greeted with loud screams from a gallery audience unusually large for a Monday night. This fan enthusiasm did not un-

settling him, and he did not reward their endeavours by playing to them, but seemed as if he was singing more for his own pleasure than to entertain the people who had paid to see him. These sentiments were conveyed to nearly everyone in the audience and consequently the atmosphere seemed tense because of the feeling in his voice.

It is some time since a Middlesbrough audience has been so attentive and appreciative. Following resounding applause for this last number Danny sang for his finale "I Still Believe" which received tremendous applause.

ENCORE. It appears that his advisers had not expected such a response, so unfortunately Danny was unable to sing an encore on the first house, because he had not provided the house orchestra with parts for another number.

However, this did not daunt him second house, for at this performance Danny sang with the barest piano accompaniment another very apt number for his act, "Golden Earrings." This oldie was given new treatment with admirable results.

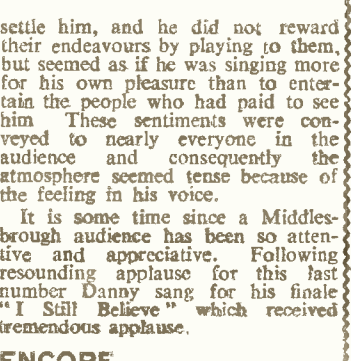
With time and experience to rest his nervousness, Danny Purches should certainly stay top of the bill in variety for some time to come.

Outstanding in an excellent supporting bill were Canadian com-père/comedian Dickie Dawson, who impressed with his easy style, and Roy Stevens, billed in the programme as the "Whispering Piano."

A word of praise must fall also to a capable house orchestra under the leadership of W. H. Horne for their interpretation of the arrangements for Danny's numbers scored by Albert Hall, well-known trumpet player with Eric Delaney's Orchestra.

Chet Baker has recorded a 12-inch LP for Pacific Jazz. It was made before a "live" audience at the Tiffany Club in Hollywood. His second album of vocals will be out in April. The same label has a new 12-inch Gerry Mulligan set recorded during two concert appearances. On half the sides, trumpeter Jon Eardley, bassist Red Mitchell and drummer Chico Hamilton are heard with Gerry, and on the others Bobby Brookmeyer and Zoot Sims are added. It's all called "Jazz Goes To High School" . . .

Norman Granz has released his first album starring Harry Carney. The Ellington baritone is excellent as usual, but he's weighted down by a totally unnecessary and unswinging string section in the background. The set is called "Harry Carney With Strings."



A new Variety show, "Meet Mr. Ray," opened this week at the Hackney Empire. The show is reviewed on page 3 and our cameraman took this picture backstage of leader Ray Ellington (in the bowler) diverting Audrey Jems' finger of suspicion from himself onto the rest of the quartet—(l. to r.): Don Fraser, Dick Katz, singer Marion Ryan, and Bob Duffy.

THE BESSIE SMITH STORY

Jazz records reviewed
by
HUMPHREY LYTELTON

IN its final stage, the "Bessie Smith Story," a Philips production, will occupy four 12-inch Long Players. The first volume is just out (Philips BBL 7019).

I must warn my readers in advance that, as each successive Volume emerges, I will repeat, in a series of elegant variations, the same old reviewers' cliché—to the effect that it is "essential in any serious collection."

I'm sorry, but there it is—there's no getting away from it. In her comparatively short recording career—it spanned the ten years between '23 and '33—Bessie made 160 records. None was unworthy of her great talent.

TWELVE TRACKS

If each volume of the Bessie Smith Story carries twelve tracks—as does Vol. 1—it means that over a hundred of her recordings will have to be edited out. Since the whole production is supervised by the American critic and discographer, George Avakian, we may be sure that the complete selection will maintain the highest level. And only the most frivolous collector—if such a contradictory being exists—will wish to exclude the best of Bessie.

Here are the details of Volume One.

February 17, 1923. Down Hearted Blues acc. by Clarence Williams, piano.

September 21, 1923. Jailhouse Blues acc. by Irving Johns, piano.

April 7, 1923. Ticket Agent, Ease Your Window Down, acc. by Irving Johns (piano), Robert Robbins (violin).

January 24, 1925. St. Louis Blues; Rockless Blues; You've Been A Good Ole Wagon; Sobbin' Hearted Blues; Cold In Hand Blues; acc. by Fred Longshaw, piano (and harmonium on first two), Louis Armstrong (cornet).

May 26, 1925. Careless Love; Nashville Woman Blues, acc. by Louis Armstrong, Longshaw and Charlie Green (trombone).

May 27, 1925. I Ain't Gonna Play No Second Fiddle; J.C. Holmes Blues; acc. as on previous day.

It's hard to know in which category to put Bessie Smith. When she first came to New York to make records for Frank Walker on American Columbia, Walker installed her in Harlem for three or four months in order to acclimatise her.

"She was so gosh-darned country—real southern" he recalls. (I take this story from Avakian's fine sleeve-note, rich in informative field work). And yet Bessie was not a "country" blues singer in the accepted sense.

"COMPOSED" BLUES

Few of her songs were drawn from the common pool of traditional southern blues. They were in the main "composed" blues, fully equipped with introductory verses and all the symmetry and polish of popular songs.

Read off the composers' credits—W. C. Handy, Bradford-Layer-Davis, Perry Bradford, Clarence Williams, Spencer Williams, Hunter-Austin—the list contrasts strongly with the traditional "country" conception of blues as personal property, the direct expression of personal experience.

When Bessie sings "Careless Love," she uses not the folk-song version sung by Big Bill Broonzy, for example, but the re-hashed, re-harmonised Handy variation complete with "additional words by Martha E. Koenig and Spencer Williams (cf. "A Treasure Of The Blues" by W. C. Handy and Abbe Niles).

The original told a simple, direct story, but in the Williams-Koenig lyrics, it's still the old, old story but heavily camouflaged in sophisticated "poetic" language. True, not all of Bessie's songs display this artificiality.

"Reckless Blues" and "Cold In Hand Blues," both produced by a collaboration of Longshaw and Gee, strike a simpler note, and have the stamp of authentic personal blues.

The Gee concerned was Bessie's policeman and handler of her affairs during the period of her decline in

fortune (1927 onwards). He seems an unlikely candidate for composers' credit, and I am more inclined to guess that these simple Blues were knocked up by Bessie herself, with Longshaw's assistance.

But the quality of Bessie's songs is not to be measured by the strength or weakness of the lyrics. For the fact is that, in contrast to the primitive school of country singers, with Bessie the words are of secondary importance.

It is possible to get intense enjoyment out of a number like "J.C. Holmes Blues" before you even reach the stage of deciphering the difficult words. For Bessie's voice is itself a perfect musical instrument, capable of expressing meaning without the aid of, and often in spite of, words.

Then she weighs in to the "St. Louis Blues" after the simple cornet and harmonium chord introduction, we don't really care whether she hates to see the evenin' sun go down or not. It's immaterial.

Likewise, we are undaunted when, in "Good Ole Wagon" we find her dismissing an unsatisfactory lover with the phrase "I've stood your foolishness long enough."

Sociologists may carp at the dubious authenticity of some of her blues. But Bessie was no folk singer. She was a jazz singer, with an instinctive artistry and feeling for dramatic effect rivalled only by that of Louis Armstrong.

Since this is about the most important historic collection since the "Louis Armstrong with King Oliver" issue on London, I propose to discuss it in more detail next week, with particular reference to the accompaniments. By that time, I hope that many of you will have it in your possession.

ROBBERY AT PREMIER DRUM FACTORY

A SERIOUS robbery took place last week at the factory of Premier Drums, at South Wigston, near Leicester.

A good many drummers are likely to be waiting a little longer for their new Super Zyn cymbals as a result, for most of the material stolen—value of which runs well into four figures—was either the metal waiting to be prepared for making these cymbals or, worse still, a large number of the cymbals which were just waiting for their final finishing.

It is not known whether the thieves took all this material simply for the value of the metal, or whether they would have realised the rarity of the cymbals.

As a precaution, drummers are urgently asked to communicate immediately with the Premier Drum Co. if they should be offered a cymbal or cymbals which appear to be in an unfinished condition.

VOGUE-CORAL

AMERICA'S LEADING RECORDING STARS

MARCH, 1955 RELEASES

- | | |
|---|--|
| <p>TERESA BREWER
Q 72065 How Important Can It Be;
What More Is There To Say</p> <p>EILEEN BARTON and LAWRENCE WELK with His Champagne Music
Q 72060 The Year We Fell In Love;
I Don't Want To Mambo Polka</p> <p>THE LANCERS
Q 72062 Timberjack (From the Film);
Crazy Music</p> <p>JIMMIE KOMACK
Q 72061 Wabash 4-7473; An Old Beer Bottle</p> <p>GEORGE WILLIAMS AND HIS ORCHESTRA
Q 72063 Tiger Rag Mambo;
Song From "Desiree"</p> <p>PAUL WHITEMAN AND HIS ORCHESTRA with the "New" Rhythm Boys
Q 72064 Mississippi Mud; Then And Now</p> | <p>TOP SELLING RECORDS</p> <p>TERESA BREWER
Q 72043 Let Me Go Lover; Baby, Baby, Baby</p> <p>DON CORNELL
Q 72058 No Man Is An Island; All At Once</p> <p>McGUIRE SISTERS
Q 72050 Sincerely; No More</p> <p>EYDIE GORME
Q 2014 Frenesi; Climb Up The Wall</p> <p>THE MODERNAIRES
Q 2035 New Juke Box Saturday Night;
Bugle Call Rag</p> <p>THE GOOFERS
Q 72051 Hearts Of Stone; You're The One</p> |
|---|--|

VOGUE RECORDS LTD.

113/115 FULHAM ROAD, LONDON, S.W.3

Tel: KNightsbridge 4256/7/8

Why not ask your Newsagent to reserve a copy of the NME each week? In the event of any difficulty, complete the subscription form below and send it to us with your remittance. YOU CAN MAKE SURE OF YOUR COPY EACH FRIDAY MORNING BY POST.

Please enter my name as a subscriber, commencing with your next issue:—

NAME _____

ADDRESS _____
(BLOCK CAPITALS)

Tick period required: 12 months (30/-) 6 months (15/-)

Post to "New Musical Express," 9 Deamark Street, W.C.2

MEET A NEW SINGING STAR



BOBBY MILANO
"A King Or A Slave"
"If You Cared"
(Capitol CL.14252)

THIS is the first Bobby Milano record that it has been my pleasure to review, and although I'm not mad about these two sides, I'm prepared to say that Mr. Milano has the type of voice that will soon establish itself, and a couple of good songs could put him on the road to success.

"A King Or A Slave" is the better side, and Les Baxter and his orchestra give excellent assistance.

My main criticism of the singer is that at times he sounds as if he is trying to sing like Al Martino and the next moment like Johnnie Ray. It's strange how even in an ordinary performance one can often hear a star of tomorrow.

and I've a feeling we shall hear more of Bobby Milano (whose photo is on the left).

At present his voice lacks warmth and at times it has a rather harsh quality, but these are faults which should soon be overcome.

★ ★ ★
DOROTHY SQUIRES AND THE RADIO REVELLERS
"White Wings"
"With All My Heart"
(Polygram P.149)

"WHITE WINGS" is a first-class side and Dorothy Squires once again proves that she is still a very fine artist and knows every trick of her trade.

The Radio Revellers play a most important role, and their vocal backing is in good taste and extremely well done. I like the lyric and the melody is most pleasing.

The other side deserves a special mention, for although I have heard Dorothy Squires sing hundreds of times during the past 15 years or so, I have never heard her in better form than on this side. She really sells this song and her voice contains warmth and sentiment.

Geoff Love and his orchestra provide pleasant backing to both sides, and this really is a cracking good record.

★ ★ ★
JIMMY DURANTE
"Little People"
"Pupalina"
(Brunswick 05395)

THIS is not the Jimmy Durante we usually hear on records, and when "Little People" opened with a lovely chorus effect I knew we were in for a surprise.

This is a wonderful song, and the lyric is a clever idea, yet so very simple.

Jimmy pays credit to the little people who are so very important in every part of the world; it is really a serious song, and it catches our beloved Jimmy in a most serious mood.

"Pupalina" takes us almost back to normal, and this is a good commercial song, which surprisingly seems to have passed by unnoticed. We so rarely get new Durante issues

POPULAR RECORDS

REVIEWED BY
GEOFFREY EVERITT

The Radio Luxembourg
★ Disc-jockey ★

that I'm more than pleased that this disc has turned out to be a good one. Different I agree, but still enjoyable.

★ ★ ★
BILLY ECKSTINE
"Prelude To A Kiss"
"What More Is There To Say"
(MGM 809)

"PRELUDE TO A KISS" is most certainly a singer's song and Billy Eckstine takes it in his stride with the ease and brilliance of a master. I don't for one moment expect you to hear a great deal of this song, for so few singers will have the courage to attempt it.

But the deep and rich voice of Mr. B. performs excellently, and his wonderful phrasing and voice control are just delightful.

The other side is slightly more commercial and apart from another fine job of work from Billy we also have a beautiful backing supplied by Lou Bring and his orchestra. This is a great record for the many Eckstine fans, who will certainly get good value for their money.

★ ★ ★
GEORGIA BROWN
"Before We Know It"
"Crazy Mixed Up Heart"
(Decca F.10489)

MAYBE I'm getting a little bit too fussy, but to me Georgia Brown's version of "Before We Know It" is most uninspiring and this young lady still has a great deal

to learn before she can tackle songs as good as this.

Roland Shaw comes to the rescue with one of the cutest backings I've heard for a long time, but oh! how dreary Miss Brown sounds. I trust record companies will not start making records to drive us to sleep.

"Crazy Mixed Up Heart" also comes under the hammer, but Georgia does at least perform a little better on this bright and fast-moving melody.

I don't altogether blame the singer for records such as this; it's up to the company to find material to which the artist can do justice.

★ ★ ★
EARTHA KITT
"That Bad Eartha"
Parts 1 & 2
(HMV DLP.1067)
(Long Playing)

THIS is a wonderful mixture of great performances and some not so great, but all of them have the stamp that clearly spells Eartha Kitt.

Perhaps the best performed titles are "Under The Bridges Of Paris" sung in both French and English, and "Monotonous," but if you're an Eartha Kitt fan then I'm sure every single title will be a favourite.

Certainly no singer could ask for better accompaniments than those provided by Henri René and his orchestra, and personally I rate René's work as being of a very high standard indeed.

He has done some great scores for this record, and I shall not quickly forget the orchestra's brilliant interpretation of the old Ellington favourite, "The Blues."

Other works by great composers which are honoured by Miss Kitt are Jerome Kern's "Smoke Gets In Your Eyes," and Cole Porter's "Let's Do It Again."

"That Bad Eartha" turns out to be very good.

★ ★ ★
THE NORMAN LUBOFF CHOIR
"Easy To Remember"
Parts 1 & 2
(Philips BBR.8033)
(Long Playing)

I WONDERED how long it would be before I would hear a Long Playing record by the Norman



NME Poll-winning trumpeter Kenny Baker recently made his first recordings for Polygon, with whom he has just signed a contract. Kenny played flugelhorn for his first session with the new firm. With him in our picture is Polygon chief Alan Freeman (centre) and musical director Laurie Johnson.

Luboff Choir, and believe me it's been well worth waiting for.

I sincerely say that I've never heard such an excellent choral record, and this happens to be a disc that has everything.

Take for instance the choice of items, the beautiful arrangements, and the excellent backings.

This is musical perfection and like me you'll be thrilled as the choir sing "Love Is Here To Stay," "Tenderly," "You Go To My Head," "The Way You Look Tonight," "Laura," "September In The Rain," "Deep Purple" and "Soon."

This all makes wonderful late-night listening, and I'm going to wear out my disc in a matter of weeks.

I can promise you I'm going to listen to it again and again. It's a gem and well worth double its price.

★ ★ ★
BILLIE ANTHONY
"Tweedle Dee"
"Shake The Hand Of A Stranger"
(Columbia DB.3592)

I'M sorry, Billie, but this record does not impress me, and your version of "Tweedle Dee" leaves a lot to be desired. Your voice lacks personality and only a wonderful backing by Eric Jupp and his orchestra made me listen a second time.

This is a wonderfully bright and happy song, yet you fail completely to create a really gay atmosphere, and on this side you have a strange nasal quality which I find rather annoying.

"Shake The Hand Of A Stranger" is just a shade better, but perhaps

you had a rather bad cold when you recorded these titles, for your voice does not ring out crystal clear as it should on this type of song.

I shall look forward with interest to your next issue, for I'm sure you can do better than this.

★ ★ ★
ROSALIND RUSSELL, GEORGE GAYNES, EDITH ADAMS, DORT CLARK, JORDON BENTLEY, CRIS ALEXANDER & WARREN GALJOUR
"Wonderful Town"
Parts 1 & 2
(Brunswick LAT.8058)
(Long Playing)

THIS Long Playing record is by the American cast of "Wonderful Town" and right from the first note it has a true ring of show business about it.

As is so often the case, many of the songs mean little on record, for they are written around the Show and without it they tend to be uninteresting to the lover of popular music.

But the score is obviously a brilliant one and although it is doubtful if any of the numbers will reach the Top Twenty, this record will give countless pleasure once you have seen the Show. Many of the orchestrations are excellent and so is the quality of the recording.

Singer Kirk Stevens has laryngitis and has been unable to fulfil an engagement this week at the Plaza Theatre, West Bromwich. His place was taken at the last moment by Marcia Owen, who is just back from an overseas tour.

AT LAST! — A GOOD BRITISH MUSICAL FILM

WE'RE willing to bet that "As Long As They're Happy," now showing at London's Odeon Theatre, Leicester Square, will prove one of Britain's big box-office films.

It's about an American popular singer who comes to Britain to sing at the "London Hippodrome" (for which read "Palladium") — even Val Parnell's name is on the showbills in the film, and who gets involved with a typical suburban family.

The singer, "Bobby Denver," is styled loosely on Johnnie Ray — he's known as the "Crying Crooner" — and is subjected to the usual fan adulation which NME readers will know to be no exaggeration, but which will probably come as a surprise to the lay public.

The girls wear sweaters with the singer's name woven across the front: they scream when he appears on stage, they faint on seeing him at the stage door.

RAY-ISMS

The part is played in excellent style by Jerry Wayne, the American singer who came to Britain to play "Sky Masterson" in "Guys And Dolls," and who has stayed with us ever since. Jerry's only concessions to Ray-isms are the distortion of the word "cry" to "cu-ry" and the use of an occasional tear — which, late in the film, we are informed, is induced by the judicial use of an onion!

Jerry looks good, sings well, and will make many people wonder why he hasn't been more successful here hitherto. He has no need to worry now, anyway. His future should be safe enough.

The film is also a great boost for

Jean Carson, one of the brightest prospects in British show business today. Playing the part of an "unwilling Existentialist," Jean sings two songs — one, "Crazy Little Mixed-Up Heart," the best song in the film — and is featured in a cute little dream dance sequence with Paddy Stone and Irving Davies.

Other stars of the film are Jack Buchanan (highly amusing), Janette Scott (brilliant as a bobbysox teenager), Brenda de Banzie (disappointing), Susan Stephen and Diana Dors (both wasted).

Musical director and composer Stanley Black comes out with slightly more credit than lyric-writer Sam Coslow, though in addition to "Crazy Little Mixed-Up Heart" there are one or two other pleasant numbers, including "Liza's Eyes," "Be My Guest" and "You Started Something When You Said Good-bye."

"As Long As They're Happy" is something of an achievement. It's a British musical, and a good British musical at that.

Why does it succeed so well? Simply because it never tries to beat the Americans at their own game, never attempts to embark on lavish production sequences, but keeps everything simple, straightforward and within the capabilities of the artists.

Don't leave before the end, by the way. There's an amusing "tag" which is worth missing a couple of trains for.

PIP WEDGE

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

Last This Week	Title	Artist
2	1 GIVE ME YOUR WORD	Tennessee Ernie (Capitol)
1	2 SOFTLY, SOFTLY	Ruby Murray (Columbia)
3	3 MAMBO ITALIANO	Rosemary Clooney (Philips)
5	4 FINGER OF SUSPICION	Dickie Valentine (Decca)
10	5 LET ME GO LOVER	Dean Martin (Capitol)
4	6 HEARTBEAT	Ruby Murray (Columbia)
15	7 A BLOSSOM FELL	Nat King Cole (Capitol)
7	8 HAPPY DAYS AND LONELY NIGHTS	Ruby Murray (Columbia)
12	9 MOBILE	Ray Burns (Columbia)
8	9 BEYOND THE STARS	David Whitfield (Decca)
6	11 NAUGHTY LADY OF SHADY LANE	Dean Martin (Capitol)
14	12 LET ME GO LOVER	Ruby Murray (Columbia)
9	13 LET ME GO LOVER	Teresa Brewer (Vogue/Coral)
12	14 MAJORCA	Petula Clark (Polygram)
16	15 SHAKE RATTLE AND ROLL	Bill Haley's Comets (Brunswick)
—	16 A BLOSSOM FELL	Ronnie Hilton (HMV)
11	17 NAUGHTY LADY OF SHADY LANE	Ames Bros (HMV)
17	17 A BLOSSOM FELL	Dickie Valentine (Decca)
—	19 TOMORROW	Johnny Brandon (Polygram)
—	20 IN THE BEGINNING	Frankie Laine (Philips)

BEST SELLING SHEET MUSIC IN BRITAIN

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

BEST SELLING POP RECORDS IN THE U.S.

Last This Week	Title	Artist
1	1 Sincerely	McGuire Sisters
3	2 Melody Of Love	Billy Vaughn
6	3 Crazy Otto Medley	Johnnie Maddox
2	4 Hearts Of Stone	Fontane Sisters
4	5 Ko Ko Mo	Perry Como
5	6 Tweedle Dee	Georgia Gibbs
7	7 That's All I Want From You	Jaye P. Morgan
8	8 Earth Angel	Crew Cuts
—	9 Ballad Of Davy Crockett	B. Hayes
9	10 Earth Angel	Penguins
10	11 Ko Ko Mo	Crew Cuts
11	12 Melody Of Love	David Carroll
—	13 How Important Can It Be	Jon! James
12	14 Melody Of Love	Four Aces
13	15 Open Up Your Heart	Cowboy Church Sunday School

BEST SELLING SHEET MUSIC (U.S.)

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

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

A new record by

MAX BYGRAVES

destined to be a "Classic"



with scintillating music by **SID PHILLIPS** and his band

coupled with **TO-MORROW**

with FRANK CORDELL and his Orchestra

B 10842

"HIS MASTER'S VOICE" 78 r.p.m. RECORDS

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

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 Frogna Parade, Finchley Rd.
Phones: HAM 3855 & 8663. N.W.3

ROLO for Records
368, LEA BRIDGE ROAD, LEYTON, E.10, LEY 4087
London's Largest Record Stockists

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

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

★ **THE MUSIC BOX** ★
37, GRANVILLE ARCADE, S.W.9 (BRI 2828). RECORDS. L.P.'s SHEET MUSIC

LES ALDRICH
14, Parade, Muswell Hill, N.10 (opp. Athenaeum). TUD 5431
Popular and Jazz Labels Stocked

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

Stan Kenton wants to play in Britain: makes plans for reciprocal exchange

HARD on the heels of Woody Herman's sensational baton-exchange offer to Ted Heath (exclusively reported in the NME) comes further news from the States of another bandleader who is ready, willing and eager to appear in Britain—none other than Stan Kenton.

Interviewed at the Hollywood Palladium Ballroom by NME Managing Director Maurice Kinn on Wednesday of this week, Kenton said he intended to make every possible effort to visit Britain.

"I am willing," he said, "to do a straight swap with Ted Heath on a strictly reciprocal basis. This means that we would cross the Atlantic with our orchestras and play the same number of dates with the same number of musicians."

Should this straightforward scheme not meet with the approval of the British or American Musicians' Unions, Kenton has an alternative proposition.

"I am prepared, in that event," he said, "to come over to Britain by myself and conduct Vic Lewis's Orchestra on a concert tour. The band would play my arrangements (which it well knows how to do), and I am quite certain it would make a great job of my kind of music."

"I feel," he went on, "that our unions should give full blessing to this proposition, because there is a precedent for it. The American Federation of Musicians allowed Mantovani to conduct in Canada last October, and is also permitting him to conduct American orchestras later this year."

Stan Kenton is hoping to discuss the projects in person with Ted Heath in America next month, when Heath is on his way back to Britain from Australia.

MARCH 20 IS THE GREAT DAY!

ONLY nine days to go—to the long-awaited London debut of the sensational new Malcolm Mitchell Orchestra, already the favourite British band of thousands of provincial fans who have seen, heard and danced to this great outfit.

On Sunday, March 20, the NME has the honour to be staging this event, which is undoubtedly one of the major concert dates of 1955, and one which will long be remembered by those fortunate enough to be present. Tickets are going faster and faster every day, and only by completing at once the application form on page ten can readers be sure of their seats for the big occasion.

On page eight you can read about the other groups appearing on the bill—the great Ronnie Scott Orchestra, making its final major London concert appearance, the popular Quintet led by NME Pollwinning tenor-saxist Tommy Whittle, and Tony Kinsey's modernistic Quartet, which features altoist Joe Harriott.

The musicians themselves have every intention of making this concert an epic event: in fact, the finest concert of its kind ever to be held in Britain. We, for our part, can promise that the usual high standard set by previous NME-sponsored shows will be fully maintained. We'll see you there!

£50,000 Film Contract for singing star

AS a direct result of her fine performance in her new film "As Long As They're Happy" (reviewed on page five), red-headed singing star Jean Carson has been signed by the J. Arthur Rank Organisation for five films, to be made over the next five years.

For this, Jean will be paid over £50,000.

The contract leaves her free to do stage work here, and to make films in America. In the autumn she goes to America for nine months' television work with the National Broadcasting Corporation, but before then will do another film for Raymond Stross, "An Alligator Named Daisy."

It was Stross who produced "As Long As They're Happy"; Jean is to appear in a third film for him on her return from America next year.

PAT DODD, noted accompanist and pianist with the Skyrockets at the London Palladium, has been specially booked to play for Marlene Dietrich during her next visit to London.

Marlene will commence in cabaret in London's Café de Paris for an eight weeks' season on June 6.

DORIS DAY IS MAKING HER FIRST-EVER VISIT TO BRITAIN IN APRIL



Summer bands for Butlin's

ALL the bands are now fixed for the forthcoming summer at Butlin's holiday camps throughout the country, from Ayr in Scotland down to Clacton in Essex.

There is one notable addition to the Butlin's "line-up" this year—the inclusion, for the first time, of Harry Parry and his Orchestra. Harry will be going to Filey, fronting his band on clarinet, and opens on May 28. He will be sharing the Filey honours with Charles Amer's dance band and Wilf Green's "olde-tyme" combination.

Another newcomer to the Butlins set-up will be Norman Burns, who is taking his seven-piece to Butlin's Ocean Hotel at Saltuean, near Brighton. Norman opens on May 14.

This is also the date for the opening of the Clacton camp, where Eric Winstone and his Orchestra return again this season for the third time—although it will mark Eric's tenth consecutive season to Butlin's. Len Rooker is the other bandleader at Clacton. There is also a small "olde-tyme" outfit.

Joe Daniels will be at Skegness this year. He will be sharing the honours with Cecil Back—who returns for the umpteenth time—and also with straight orchestra leader George Freeman, and a six-piece all-purposes "relief" group. Skegness also opens on May 28.

Leslie Douglas and Val Merra are both returning to Pwllheli (May 28). Butlin's long-service stalwart Al Freed will also be there, and there will be a small olde-tyme group. Dick Denny is at Ayr, sharing the honours with Scottish MD Harry Carmichael. This camp also opens on May 28.

DORIS DAY, one of the few American singing stars who have never yet visited Britain, is making two visits to London. For the first, she is to arrive here on April 12. She will stay for a week, and a special press and disc-jockey cocktail party will be thrown in her honour.

Though Doris's reluctance to appear before a live audience makes it unlikely that she will be seen in public, she will possibly broadcast and record while she is here.

The big story behind Doris Day's visit to Europe, however, lies in her film commitments. She is set to make a dramatic movie, directed by Alfred Hitchcock, and entitled "The Man Who Knew Too Much." James Stewart will co-star, and her first-ever trips to London are tied up with the picture.

LONDON RETURN

Much of the production will be filmed outside America, and after her week in London, Doris will fly to Paris, where she faces the cameras for further sequences. Shooting is scheduled to continue in Cannes and North Africa.

Then Doris returns to London, with the entire company, for further work on the film. She will be here for a fortnight then, commencing May 20.

It is understood that during this period, Danny Kaye may introduce

her to the audience at the London Palladium, where he will then be starring.

"The Man Who Knew Too Much" is not, of course, Doris's first dramatic picture. Several years ago she scored a major success with Ginger Rogers in "Storm Warning," a movie dealing with the Ku Klux Klan menace.

DENIS LOTIS SOLO DATES FIXED

THE first variety dates which will be played by Dennis Lotis when he leaves the Ted Heath Orchestra to become a solo music hall star are now to hand.

Dennis, as already announced, leaves the band immediately upon his return from Australia, and his first appearance in a solo role will be at the Palace, Blackpool, on Easter Sunday.

This will be followed by a number of top line variety dates which are officially released by the Ted Heath office this week. These include the Hippodrome, Manchester (week commencing April 11), to be followed consecutively by the Empire, Edinburgh, the Empire, Glasgow, and the Empire, Newcastle.

Booked as personal accompanist to Dennis Lotis is Norman Murrells. The show with which he will tour will also include the instrumental Dargie Quintet, who will also accompany Dennis in some of his numbers.

TUBBY HAYES BAND WAXES

THE new Tubby Hayes Orchestra had its first recording session at the Decca Studios yesterday (Thursday, 10th).

Titles to be waxed were not available at press time, but it is believed the two sides recorded would be drawn from original material by Jimmie Deuchar, Harry South and Victor Feldman.

No trumpeter has yet been fixed to take the place of Les Condon who, although announced as joining the Hayes group, has now decided to remain with Tony Crombie. Jimmie Deuchar played on yesterday's recording date.

Squadronaires

THE Squadronaires, one of Britain's longest-established name bands, is to be completely reconstituted as from the beginning of next month.

The driving force responsible for changing the band's policy and stylistic trends is the tremendous furor for rhythm-and-blues music which is sweeping America.

The new Squadronaires intend to jump on the r-and-b band-wagon

Musicians in blizzard crashes

DON SMITH BACK TO WIMBLEDON

DON SMITH and his Orchestra, currently at the Orchid Ballroom, Purley, return to Wimbledon Palais on Easter Monday.

They take over the bandstand from Eric Lawe, who will be finishing his six months' contract at Wimbledon. The NME understands that Eric will be going to Margate for the summer season.

Don Smith will be returning to an environment in which he is already very popular, following his previous run at Wimbledon. Featured with his outfit of five reeds, four trumpets, and three rhythm will be his up-and-coming singer Shirley Wilson.

The management of the Orchid Ballroom, Purley, have not yet fixed a replacement for Don Smith.

Don Smith is under the aegis of the Ted Heath organisation, and a picture of Ted signing the contract for Don to appear at Wimbledon is on page 12.

JILL WITH JOE

WITH singer Rose Brennan resting her voice on doctor's orders, Joe Loss has booked Jill Kinley—late of Wimbledon Palais, and now featured vocalist on all Sydney Lipton airings.

Jill will be heard with the Loss orchestra this Saturday in the BBC's "Club Piccadilly" broadcast. Last Saturday, Jean Campbell deputised for Rose in the same programme.

JOINING BARRITEAU

TRUMPETER Harry Smith of Derek New's Orchestra at the Celebrité is joining Carl Barriteau. Harry replaces Gordon Sardella who has joined Vic Lewis. Carl Barriteau is also looking for an outstanding tenor stylist to replace Art Ellefson, who, as reported in another column, is also joining Vic Lewis.

For the Barriteau band's airing next Wednesday (16th), both Kerri Sims and the Canadian vocal group, the Three Deuces will be making their first broadcast.

Suzi Miller broadcasts in the Northern Home Service in "Club Night" next Monday (14th).

STANLEY DALE
★ PRESENTATIONS ★
12 HOLLAND VILLAS RD.,
KENSINGTON, W.14
BAYswater 7808

A NUMBER of leading bands and musicians have been involved in a serious car crashes during the past week's treacherous weather. The victims include Norman Burns and his Band, the Ronnie Scott Orchestra, drummer Bobby Kevin, and trumpeter Benny Perrin.

Ivy Benson and her Girls, although not injured, were among the many who suffered frustrating delays and difficulties on the snow-bound roads.

Most serious of the crashes was that sustained by Norman Burns. Returning with his boys from Bristol in the early hours of Sunday morning, Norman's brake skidded on the icy road near Maidenhead Bridge, ran into a fence and overturned.

Police were quickly on the scene, when it was found that whilst the Burns car was wrecked, none of the boys was really seriously injured. All were taken to hospital for a check-up.

Billie Anthony for BBC Festival

VIVACIOUS Billie Anthony, one of Columbia's brightest recording singers, is a last-minute addition to the next BBC "Festival of Dance Music" broadcast-concert, to be held at the Royal Albert Hall on Monday (March 14).

Billie's future variety dates include weeks at the Finsbury Park Empire (commencing March 21) and the Empire, Liverpool (April 4). She televises in "Variety Parade" on April 2.

WINNIE HELPS

OVER £8,000 has been raised for victims of the New South Wales flood disasters by the "Lord Mayor's Tivoli Command Show" in which Britain's piano celebrity, Winifred Atwell, was the star.

Not only that—but Winnie suggested the concert. The theatre, the Tivoli, Sydney, was loaned for the occasion by Managing Director David N. Martin, and all seats were sold out within 24 hours of the concert being announced.

As a further contribution to the fund, Winnie will also appear in a classical concert on Sunday, March 20, in the Sydney Town Hall. She will perform the Grieg Piano Concerto in A Minor, accompanied by the famous Sydney Symphony Orchestra.

The modernistic Tony Kinsey Quartet makes its first commercial broadcast this Saturday in "Club Piccadilly." Previously, the group had been featured only in all-jazz airings.

The proposed visit of U.S. showman-pianist Liberace to Britain this summer has been cancelled. The star allegedly feels that he should further consolidate his British reputation via records before making a personal trip.

It was, however, discovered that Norman himself had broken a rib, bassist Ronnie Stone had a badly cut head and severe bruising, and pianist John Smith had deep and severe cuts to his right hand.

Later in the week, after a check-up with his doctor, John Smith also found he had sustained severe facial bruising.

The boys were later conveyed to town in hired cars, and all are out and about this week—Norman with his ribs strapped up, and still looking pale and shaken.

COACH SKIDS

The Ronnie Scott coach skidded on ice and crashed into a deep ditch while returning from Bolton last Sunday. The whole band was involved, except tenorist Pete King, trombonist Ken Wray and pianist-vibesman Victor Feldman who, by chance, were not in the coach.

The vehicle was badly damaged, but fortunately, the boys' injuries were slight.

Drummer Bobby Kevin, of the Oscar Rabin Band, had a car crash when driving home from work a few nights ago. His car skidded violently on an icy road, and only an unusually high kerbstone prevented it from crashing through a glass window.

Benny Perrin, West End free-lance trumpeter, damaged his car in a 4 a.m. crash in the Edgware Road last week-end.

Ivy Benson and her Girls were snowbound—and at one time immovable for more than an hour—when returning from a U.S. camp show at Sculthorpe on Sunday night. They reached town frozen, dispirited, but more or less unharmed, at 5 a.m.

- JIMMY YOUNG**
If anyone finds this, I love you;
The sand and the sea F 10483
- THE MAE JONES ENSEMBLE**
I walked into the garden;
Tenderly he watches F 10486
- THE REGENT BALLROOM ORCHESTRA**
Softly, softly—W.;
Let me go, lover!—W.; F 10487
- CYRIL STAPLETON**
Elephant tango; Gabrielle F 10488
- GEORGIA BROWN**
My crazy li'l mixed up heart;
Before we know it F 10489
- THE JOHNSTON BROTHERS**
The right to be wrong;
Hot potato mambo F 10490
- BILLY COTTON**
Ready, willing and able; Bambino
F 10491



THIS WEEK

- DEAN MA**
Under the bridge
What could be more beautiful
- STAN KENTON**
A-ting-a-ling; Malaguena
- DUKE ELLINGTON**
Echo tango; All day long
- NELSON RIFE**
The pendulum song; Brot...



STARS FOR ROYALTY



Joan Regan



Gerald



Eddie Fisher



Alma Cogan

POPULAR music is to have several representatives in the first-ever out-of-London Royal Variety Show, which is to take place at the Opera House, Blackpool, on Wednesday, April 13.

American singing star Eddie Fisher is among the artists who will appear before the Queen and the Duke of Edinburgh on this great occasion, and British recording and variety singers are worthily represented by Alma Cogan and Joan Regan.

Gerald and his Orchestra are to appear, as well as Ronnie Munro and the Victoria Palace Orchestra, while Billy Ternent is also in the star-studded cast in a solo capacity.

The performance has been arranged by Jack Hylton and, in addition to the stars of popular music, includes such favourites as Arthur Askey, Gracie Fields, the Crazy Gang, George Formby, Jewel and Warriss, Wilfred Pickles, Al Read, the Five Smith Brothers, Regina Dixon, Albert Modley, etc.

SHEARING COMING HOME!

Visit to Britain planned for next month

AT last, after many months of rumour and disappointment, it is definitely announced that British-born pianist George Shearing will be returning to this country next month on a short visit.

George arrives on the "Queen Elizabeth," on April 26. The length of his stay is not yet known, but it will almost certainly last for at least three weeks.

Although he is not likely to undertake any professional engagements while in Britain—the fact that he is now an American citizen makes this virtually impossible—George will be in close contact with his British publishers, Robbins Music.

IVY BENSON FOR AUTUMN VARIETY

IVY BENSON and her Girls' Orchestra will be making a big return to the variety stage this autumn.

Following her summer season at the Villa Marina, Douglas, I.O.M., Ivy will be spending several weeks on the Stoll circuit, prior to returning next autumn for a further spell at Lyons' "Quebec Cafe" (in the Marble Arch Corner House).

The stage dates which Ivy will be playing are the Hippodrome, Manchester (September 26) and then in consecutive weeks, the Hippodrome, Bristol; the New Theatre, Cardiff; and the Palace Theatre, Hull. Many other variety dates have been offered, but cannot be accepted because of Ivy's Lyons' contract.

Ivy will not now be visiting the German Trade Fair at Hanover. This is because it has been impossible to come to any arrangement which Ivy considers reasonable regarding working hours. "We should be expected to work from 8 p.m. until 4 a.m.," she told the NME, "and this is far too much for anybody—so I have cancelled the date."

Ivy is frantically worried at press time by the disappearance of one of her girls, eighteen-year-old trumpet player Joyce Alder. Joyce has not been heard of for several weeks, and the police have been informed.

Singing star Betty Hutton was married in Las Vegas on Tuesday; to Alan Livingston, the Vice-President of Capitol Records. Mr. Livingston was in London last week for conferences with officials of EMI about the latter's proposed purchase of Capitol.

STAN GETZ FAMILY IN CAR CRASH

BEVERLY GETZ, wife of U.S. poll-winning tenorist Stan Getz, and one of their three children, were seriously injured in a car crash last week (writes Nat Hentoff).

The accident occurred in Oklahoma, and the driver of the car—a family friend—died in the collision.

Mrs. Getz sustained a broken back, which will keep her on the sick list for at least a year. The injured child has a fractured skull, but a brain surgeon saved the youngster's life after almost all hope had been abandoned.

When he received news of this terrible accident, Stan was touring with the Birdland Show, an all-star package which also includes Sarah Vaughan, Lester Young and the Count Basie Orchestra.

He left the tour immediately to fly to St. John's Hospital, Tulsa, Oklahoma, where his wife and children are detained. After a few days, however, he was advised that the patients were out of immediate danger, and last Saturday he rejoined the show.

The other two Getz children were not seriously hurt, though they, too, were in the car at the time of the accident.

JOHNNIE RAY MOBBED

JOHNNIE RAY'S current Australian trip is proving even more successful than had been anticipated (cables Maurice Kinn).

Upon his arrival "Down Under" last Sunday a seething mass of fans ripped Johnnie's suit and severely bruised him.

After a seventeen-day tour, Johnnie leaves Australia for a holiday in Italy and France. Then he comes to Britain for a long series of appearances, as already announced.

Archie Craig and Monty Levy. This hierarchy will continue, with the exception of Monty Levy.

Feeling himself out of sympathy with the new policy, Monty has announced his intention of retiring from the band, but will remain until a suitable replacement is found.

SID PHILLIPS and his Band are to go to the 400 Ballroom, Torquay, for a short summer season commencing August 8.

HEATH PLANE DELAYED

Dramatic attempt to reach Australia in time for first Concert

ILL-FORTUNE has dogged the Ted Heath entourage on their trans-world flight to Australia! The band left London Airport last Sunday night—according to plan—but they have since sustained delays which may well jeopardise their opening date at Sydney, through mechanical troubles which grounded the plane on Monday and Tuesday at Karachi.

The position is in a state of flux as we close for press. Already Ted Heath has notified the promoters in far-off Sydney that he and his musicians are many hours behind schedule in their 10,000-mile flight.

But in Sydney, the promoters have accepted the challenge inherent in Ted's plight.

Full details have, naturally, not come to hand yet of the exact causes of the band's long delay en route.

It is already known, however, that mechanical trouble was experienced at Karachi, that the plane finally took off from the Karachi airfield, returned with further mechanical trouble, took off a second time, and returned yet again for final adjustments before the continuation of the flight to its next refuelling station at Bombay.

RELIEF CREW

Arrangements now being rushed through at the Australian end will ensure that when the aircraft touches down at Darwin—its first port of call on Australian soil—a fresh plane, fully manned by a relief crew, will be ready to take off immediately in a final desperate effort to get the entire Heath company to Sydney for their much-heralded opening night (Friday).

At the time of writing, however, it is touch and go—with the fervent hope of all this great band's fans that the intrepid travellers make it on time!

BON VOYAGE!

Reverting to the band's start from England last Sunday night, the NME found the departure lounge at London Airport packed almost to capacity when we went to bid the boys "bon voyage."

Besides relatives, friends, business acquaintances and music publishers, a large contingent of faithful fans turned up to wish the musical ambassadors from Britain a good journey to their exciting commitments on the other side of the world.

VIC LEWIS MAKES IMPORTANT SIGNINGS

BANDLEADER Vic Lewis announced the signing this week of two important captures for his orchestra. They are Canadian tenor-sax stylist Art Ellefson and well-known modern altoist Roy East.

Ruby Murray, Ronnie Hilton with Show Band

RUBY MURRAY, who has made such a meteoric rise to the top flight of vocal stardom in such a short time, will make her first appearance with the BBC Show Band tonight (Friday) in the Band's late night dance music broadcasts.

Another up-and-coming vocal star with a bright future—Ronnie Hilton—will be making his debut with the Show Band on Friday next, March 18. Jean Campbell is the Show Band's vocal guest the following Friday (25th).

GEORGE SMITH BAND BACK TO CAFE DE PARIS

AFTER an absence of five months, bandleader George Smith is to return to the Cafe de Paris, London, on March 21, taking the place of Simone and his Orchestra.

During the run of Noel Coward's cabaret season at the Cafe last October, George and his Orchestra, after a residency of over two years, were suddenly given notice, a fortnight's salary being provided and the band told to finish immediately.

Before he had time to make alternative plans, George Smith was ill for five weeks with a painful attack of shingles. Since then he has been playing a number of private society engagements, and has done his best to keep the band intact.

When he returns, tenorist George will be leading George Worthington (piano); John Flanagan (drums); Ronnie Black (bass/vocals); Colin Nichols, Stan Flaum (aktos); Micky Seidman (tenor) and a trumpet who has not yet been fixed. All the reeds double violins.

Of this line-up, only Seidman and the trumpeter were not with the band at the Cafe last October.

Contacted by the NME on press-day, Simone told us that he had not yet fixed any fresh engagement, but was working on several plans.

YOUR CHANCE TO MEET THE 4 AGES!

SPECIAL coach parties are being organised to travel to London Airport to meet the Four Aces when they arrive at 4 p.m. on Wednesday, March 23.

The coaches will depart from Marble Arch, London at 3 p.m.; fans wishing to join the party should send remittance for 5s., with a stamped addressed envelope, to Four Aces (Coach), 8, Denmark Street, London, W.C.2.

All those travelling to the airport will receive a photograph of the Four Aces, plus a free bottle of Pepsi-Cola presented by the manufacturers.

The Aces commence their British tour at Glasgow Empire on March 28, and are likely to be included in the Gracie Fields bill at the London Palladium for the two weeks commencing May 9.

On completion of their tour, they return to America to appear in a Hollywood film, "Week-end in Las Vegas."



Famous American music-publisher Lou Levy, head of Pickwick, Duchess and Leeds music companies, arrived in London on Wednesday for one of his periodical business-trips. In this NME photo, he is seen (right) with Cyril Simons, chief of the three companies in Britain.

More dates for Purses

SINGER Danny Purses, whose opening at the Empire, Middlesbrough, is reviewed on page 4 of this issue, now has a further string of stage dates booked.

But first, Danny makes his Columbia recording debut this Sunday.

For the next two weeks, Danny has not accepted stage dates because of other commitments, but for the week of April 4 he is at the Empire, Liverpool, followed by Hackney Empire (his first London variety booking); the Palace, Hull; the Empire, Sunderland; and the Grand Theatre, Bolton; and the Hippodrome, Bristol.

TEMPLE FOR TV

NAT TEMPLE and his Orchestra are to be featured in the new Bernard Braden TV programme which starts on June 3.

Singers Pearl Carr and Benny Lee will also be seen in the series, which is to run each Friday for six weeks.

Pearl, Benny and Nat have, of course, been associated with Bernard Braden's radio programme since it started and appeared with him when it was previously televised in July, 1953.

Nat Temple is frequently appearing on TV Children's Hour with his "Jack In The Box" comedy-music show. On March 31, however, he will be responsible for the music of a more serious programme called "Dance Music Through The Ages"

LESLIE DOUGLAS and his Orchestra broadcast again on April 1 in "Teatime Cabaret" on the Midland Home Service (4.30—5 p.m.).

Various personnel changes in the Douglas group have brought in Harry Brown (trombone and guitar), who comes from the Tomasso Band at the Scala; Leeds, replacing Kevin Neal. Trumpet Don Leather—who was with the Douglas band last year—has returned.

MODERN STARS JOIN CROMBIE

FOLLOWING last week's sensational news concerning the Tony Crombie Orchestra, and the addition of tenorist Don Rendell to the personnel, together with several other star musicians, it can now be announced that three further instrumental "greats" have been signed to join the band.

They are trumpeter Jimmie Deuchar, altoist Derek Humble, and trombonist Ken Wray. Jimmie, who was recently been free-lancing around town, started with Tony last Sunday.

Derek and Ken will join the Crombie ranks when Ronnie Scott's band (with which they are now featured) breaks up next month.

Trumpeter Les Condon has now elected to stay with Tony, instead of going with the forthcoming Tubby Hayes group, as previously announced.

LINE-UP

The full line-up of the new stellar Crombie aggregation, therefore, now reads as follows: Jimmie Deuchar and Les Condon (trumpets); Ken Wray (trombone); Don Rendell and Al Cornish (tenors); Ronnie Ross (baritone); Damian Robinson (piano); Pete Elderfield (bass); Annie Ross, Bobbie Breen and Flash Winston (vocals). Tony Crombie, needless to add, leads from the drummer's stool.

Two bands-within-the-band will be featured—the Don Rendell Sextet (Rendell, Condon, Ross and the rhythm section) and the Jimmie Deuchar group (Deuchar, Humble, Wray and rhythm).

The complete outfit has its first broadcast in "British Jazz" on March 28, this being the last programme of the present series. Other dates lined up include Winsford (tonight, Friday), Stanford (March 12), Hanley (March 13), Darlington (March 18), and Keighley (March 19).

Two famous American stars have been bereaved this week. The mother of Nat "King" Cole died in Chicago, and Harry James' father died in Hollywood.

Perry Como and Dinah Shore have been voted America's top TV singers in the National Award results just published.

Parnell bass ill: May miss Africa trip

JACK PARNELL bassist Charlie Short has been ill this week and it is now doubtful if he will be able to make the trip to South Africa with the band.

As previously announced in the NME, the whole party is due to fly to Johannesburg from London Airport on March 23.

Jack's phone conversation last Saturday with South African disc-jockey Bill Prince was a complete success.

Prince, in Johannesburg put through an Inter-Continental call at 7.30 p.m., our time, and Jack spoke to him from the manager's office of the Pavilion Ballroom, Ipswich, for about five minutes.

Afterwards, Jack said: "I heard the whole of the call quite clearly."

LATE U.S. NEWS

SINGING celebrity Nat "King" Cole will star in a Technicolor CinemaScope featurette, made by Universal-International, in which his life-story and rise to world fame will be depicted.

According to the film company, shooting was due to start this week.

YOUTHFUL vocalist Jimmy ("Tell Me A Story") Boyd has been added to the cast of "The Second Greatest Sex," the Universal-International film starring Kitty Kallen.

Kitty has been signed to a long contract by UI, and it seems that her projected British tour is now indefinitely postponed.

FILM star Pier Angeli suffered internal injuries (including a number of broken bones) when she recently slipped and fell in an aircraft.

Doctors anticipate that the life of her unborn baby has not been affected by the accident, however. Pier is, of course, married to singer Vic Damone.

Records changing policy, name, control

and have already taken their first steps into the new idiom by their recent Decca waxings of "Ko-Ko-Mo" and "Rock Love." Their first appearance in their reconstituted form will be at Folkestone on April 9.

A startling new set-up for the Squads finds not only new music and even new music stands—but also a new constitution within the band itself. No longer will the anonymity of the name Squadronaires be used

in billing the band. It is now felt that the public demands a specific name and an individual personality to head every popular outfit. So, in future the billing will be Ronnie Aldrich and the Squads.

For some time past the fortunes of the Squadronaires (who have now been in existence for fifteen years) have been directed by a syndicate of its members, i.e., Ronnie Aldrich, Cliff Townshend, Arthur Maden,

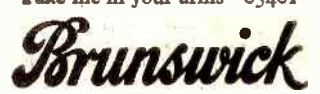
RECORDS RELEASES OF

MECCA-GROUP 78 & 45 R.P.M. RECORDS

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

- THE MILLS BROTHERS Paper-Valentine; The Urge 05390
- MARIAN CARUSO The dove; Before we know it 05398
- LOUIS ARMSTRONG & GARY CROSBY Ko-ko-mo; Struttin' with some Barbecue 05400
- THE FOUR ACES There goes my heart; Take me in your arms 05401

- THE DOOLEY SISTERS Ko ko mo; Heart throb HL 8128
- THE HAL HOPPERS Mother of pearl; Baby I've had it HL 8129
- OSCAR McLOLLIE Take your shoes off pop; Love me tonight HL 8130



Meet the stars at the great NME Concert on March 20!

ALBERT HALL FAREWELL TO RONNIE SCOTT

OUR concert on March 20 will be a happy occasion for fans of the Ronnie Scott Orchestra—but it will also have its undercurrent of sadness. For this is the last time that Ronnie's present group will ever play at the Royal Albert Hall.

The band, which was formed only two years ago, breaks up next month. Then Ronnie will set about signing members for his new, bigger aggregation, which makes its bow later in the year.

His current crew, though its story is brief, will undoubtedly retain a permanent place in British jazz history, however. Seldom has a band so modernistic made such an impact on the public-at-large. Never, to our knowledge, has any combo more completely captured the imagination of this country's younger jazz fans.

It was in Manchester that the Ronnie Scott Orchestra made its bow in March, 1953. The personnel then comprised Jimmy Deuchar (trumpet); Ken Wray (trombone); Derek Humble (alto); Scott and Pete King (tenors); Benny Green (baritone); Norman Stenfalt (piano); Lennie Bush (bass), and Tony Crombie (drums).

Apart from Deuchar, Stenfalt and Crombie, who have been replaced by Hank Shaw, Victor Feldman and Phil Seaman respectively, that's how the line-up stands today.

EXCITEMENT

The band had a positive policy right from the start. It meant to sell excitement.

Drum features, brass screams, reed riffs, showcases for all the star soloists—these were the foundations on which Ronnie built his musical structure. Surely you'll remember the frantic "Lover Come Back To Me," Derek's "Humble Pie," Jimmie's "Dear Old Southland," "Stringing The Jug" and, of course, "Seven Eleven"?

Bookings didn't exactly come rolling in at first. Ballroom managers and concert promoters frankly expressed bafflement.

But they were wrong. Within a few months Ronnie had established himself as a leader. The kids ate up everything he provided for them. Even the dance-hall tycoons had to admit that these musicians had something, for they could play strict-tempo stuff with the best of them when required.

The 1953 NME poll found Ronnie Scott's Orchestra right at the top of the "Small Band" division, by a wide margin. The same thing happened again in 1954.

Visiting American instrumentalists from the Stan Kenton and Woody Herman outfits heard Ronnie and his men at USAF camps—and went home raving about them. Esquire brought out a series of Scott record-

ings which now runs to four twelve-inch LP's (taken from broadcasts) and countless 78's.

Only the BBC remained indifferent. Apart from specialised jazz airings, the band has been given only two broadcasts throughout its existence. This, however, served to make the fans attend every possible public appearance by Ronnie, in order to hear his music as often as they could.

It only seems like yesterday that nine enthusiastic, blue-suited jazzmen made their first appearance at the Royal Albert Hall under Scott's direction. On March 20, they will play together at this venue for the last time.

No admirer of the Ronnie Scott Orchestra—and they must run into hundreds of thousands—will want to miss this important event.

TOMMY WHITTLE

TOMMY WHITTLE, Britain's top tenorist according to the latest NME poll, hails from Grangemouth, Stirlingshire.

His early professional experience was with the Claude Giddings band, a locally well-known Kentish outfit, and the leaders for whom he subsequently worked included Johnny Claes, Lew Stone and Carl Barrieteau.

Then Tommy joined the Harry Hayes line-up at Churchills Club, and in 1946 he made his first records with Harry (HMV). The following year found him with Ted Heath—an association which lasted until 1952, when Whittle decided to settle in town.

He joined the Tony Kinsey Trio at Studio '51, took over his present chair with the BBC Show Band, and started recording for Esquire.

Last May, the Tommy Whittle Quintet was launched at Studio '51 (where it is still resident) with a personnel comprising Poll-Winner Harry Klein (baritone); Dill Jones (piano); Joe Muddel (bass), and Eddie Taylor (drums).

The group has broadcast in "British Jazz," made several concert appearances, and it continues to record regularly for Esquire.

The inspired and very moving style of sensitive playing in which Tommy and his brethren specialise has proved tremendously popular wherever they have appeared, and Albert Hall audiences on March 20 are in for a real musical treat when they hear the Tommy Whittle Quintet.

TONY KINSEY

BIRMINGHAM-BORN Tony Kinsey came to London with his friend, Ronnie Ball, six years ago. Their careers took separate directions then—for drummer Tony joined the Johnny Dankworth Seven, while pianist Ronnie worked "on the boats" for several months.

Then, however, their paths crossed again. Ronnie was asked to lead a resident trio at London's Studio '51, and Tony became his drummer.

A few months later, Ronnie emigrated to America. Tony took over the leadership of the group—and the Tony Kinsey Trio came into being.

Until last May, the Kinsey Trio comprised Dill Jones (piano), a succession of bassists, and "permanent guest" tenorist Tommy Whittle. When Tommy left to form his own

group, Dill went with him, and Tony's line-up was amended to read as follows: Bill Le Sage (vibes and piano), Sammy Stokes (bass) and Joe Harriott (alto).

Heard at least twice a week at Jeff Kruger's Flamingo club, the Quartet now records for Decca, and broadcasts frequently—both in jazz and commercial airings.

Each of the boys in the group is a brilliant musician, combining drive with imagination, and at concerts they never fail to bring the house down—as they will assuredly do in the exciting atmosphere of the Royal Albert Hall.

THESE THREE BANDS WILL BE FEATURED AT OUR GREAT CONCERT. NEXT WEEK, WE SHALL PRINT A SPECIAL ARTICLE ON THE CONCERT'S TOP-OF-THE-BILL—THE GREAT NEW MALCOLM MITCHELL ORCHESTRA.



On Monday evening (7th), the Ronnie Scott Band celebrated its second birthday with an evening's jazz and revelry at the Manor House Jazz Club, London. Here, Ronnie blows out the candles on the birthday cake baked for the occasion by Norah Bristow, wife of the band's road-manager.

NORTHERN NEWS by RON DRAKE

JACK MANN and his Band will be resident for Saturday dances at the Capitol Ballroom, Leeds, throughout the absence of Gordon Homer's resident outfit.

Gordon will be joining the summer line-up of bands in the Isle of Man, where he opens in May.

To fulfil his Capitol contract, Jack Mann ends his six years' run at the ROF ballroom on April 23. Mid-week dates at the venue are, it is understood, to be shared between the Jack Mann and Bert Noble Bands.

The news of bassist Norman Griffiths leaving the Mann personnel will mark the first change in a band which has hitherto been unaltered for over three years. Auditions for a replacement are now taking place.

With pianist leader Jack are Ron Barber, Bill Marsden, Jack Barnsdale, Derek Hall, Jack Crooks (reeds); Jimmie Miller (trumpet) and Lew Barnfather (drums).

WELL-KNOWN Yorkshire trumpeter Arnold Kersh has now opened the Kersh Band and Variety Agency in Leeds.

The firm is responsible for the bookings for the new Yorkshire Variety Orchestra—also for a new jazz group which is to be formed by Dixieland stylist Freddy Tomasso, under the title of the Freddy Tomasso Jazz Group.

Arnold Kersh is also gathering personnel for a seven-piece jazz out-

fit which will take the name formerly used by the YVO—the Johnny Arnold Band.

SAXIST Alf Carritt—formerly with leader Les Garratt—who left the profession for a post with a commercial firm only last month, has returned to music and has joined Jack Tumelty's group at the Kiosk Ballroom, Castleford.

Jack Tumelty has dispensed with trumpet and reverted to a five-sax front line.

TOMORROW (Saturday) will see the curtain ring down on the ill-supported Variety season at the Theatre Royal, Huddersfield.

MD Paul Burnett, who has been in charge of the pit band since Christmas, is to join Frances Day's touring show on Monday.

Currently with the show—as personal MD to Frances—is Tommy Sampson.

LANCASHIRE jazz enthusiasts can now add two more venues to their visiting list. Opened this week at the Wheatheaf Hotel, Manchester, the "Club 43" boasts an impressive resident line-up of Northern musicians who feature an unusual array of instruments in their offerings.

Three NVO men, Roger Fleetwood (alto-sax and clarinet), Geoff Alderson (tenor-sax) and trombonist Gib Wallace head a list of instrumentalists which is completed by ex-Teddy Foster trombonist Percy

Carter, ex-Kathy Stobart drummer Ralph Green, former Charlie Short pianist Brian Fitzgerald and bassist Les Clark.

Sessions are to be held weekly on Tuesdays.

The second new club holds meetings at the Verona School of Dancing, Blackpool, and is organised by Blackpool bandleader Tony Carr.

Featuring a resident five-piece group comprising Barry Ogden (trumpet); Barbara Tyler (tenor); John Bennett (bass); Pete Benn (piano) and Barry McCullough (drums), the object of the club is to impart knowledge—musical and historical—to jazz initiates.

It is proposed to feature a number of "name" musicians in the future.

ONE of the best known floors in the North of England, the dance floor of the Spa Royal Hall, Bridlington (Yorks), which was laid down when the hall was built in 1932, is to be replaced at a cost of £2,300.

The floor has been danced on year after year, conferences have been held on it, RAF men have done PT on it, Rotherham United Football team have trained on it for a cup tie and it has been flooded.

Mr. Neil Munro, Entertainments Manager, said that in places the floor was worn paper thin. "It has done well but it was time for it to be replaced. It will take a fortnight and will be the first break in Saturday night dances for many months."

BARITONE-SAXIST Alan Green-Baulgh is due to leave pianist leader George Roberts at the Carlton Ballroom, Rochdale, next week to join Phil Foster's Band at Bolton Palais. George has yet to sign a replacement.

Ken Hart is now permanent bassist at the Carlton.

NME congratulations go to trombonist Frank Brierly and his wife Audrey on the birth of a daughter, Karen. Frank and Audrey were at one time both members of the Rabin band, Audrey being the vocalist.

CHARLES DE GROOT and his Orchestra commence their second summer season at Filey on May 28. They will be resident for fifteen weeks and will play for dancing at the Southdene Pavilion and—in addition—Charles will handle the concerts at the Crescent Gardens. He will be leading a seven-piece group for this contract.

George William Mather, who taught Kenny Baker to play trumpet, has died at his home in Hull at the age of 52. He had been playing with the Tivoli Theatre Orchestra in Hull.

For the sixth successive time, the Fred Rawson Band which plays at the East Park Ballroom, Hull, has signed the contract to play there for the next 12 months. The band is led by Fred Rawson (alto-sax).

STANLEY BLACK ORCHESTRAS LTD.
Telephone: Langham House, Museum, 1402 and 8298. 308, Regent Street, London, W.1

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

GRACIE "QUEEN" COLE
Representation HAROLD DAVISON Ltd. 116 SHAFTESBURY AVENUE, LONDON, W.1 GERrard 7467

MICKY KENNEDY AND HIS DIXIELANDERS
Sole Representation: SYD NORRIS ENTERTAINMENTS LTD. 101 Boxhill Way, Betchworth, Surrey. Ring BETCHWORTH 2309

ROY KENTON AND HIS ORCHESTRA
"GOOD BYE—DON'T FORGET IT"
All Enquiries: STAPLETON-COOPER AGENCY COV 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, MIDD. ARNOLD 4643

HARRY PARRY AND HIS ORCHESTRA
HARRY PARRY ENTERPRISES (HARRY PARRY and ALAN BENNETT) Callard House, 74a, Regent St., W.1. REGent 6280

HARRY HAYES ALL STAR SEPTET
Engagements accepted within 100 mile radius of London. 20, ROMILLY STREET LONDON, W.1. GERrard 1285

TOMMY de ROSA AND HIS ORCHESTRA
246, NORTH CIRCULAR ROAD, FALMERS GREEN, N.13 Falmers 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

WELL-KNOWN Yorkshire trumpeter Arnold Kersh has now opened the Kersh Band and Variety Agency in Leeds.

GEOFF SOWDEN ★ ★
Lou Gilsen, 21, Wembley Park Drive, Wembley, Middx. WEM 0423

BRITAIN'S BRIGHTEST BAND
CARL 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

THE WONDROUS 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

THE WONDROUS 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

THE WONDROUS 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

THE WONDROUS 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

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

THE WONDROUS 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

THE WONDROUS 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

THE WONDROUS 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

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

THE WONDROUS 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

THE WONDROUS 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

THE WONDROUS 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

THE WONDROUS 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

THE WONDROUS 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

AVAILABLE FOR TRANSPORTING BANDS, PARTIES, etc.
COUNTY COACHES
Phone: 13, Finsbury Road Bowes Park 4351 Wood Green, N.22



British singing star Vera Lynn went backstage after the recent Royal Albert Hall concert by Ella Fitzgerald and Oscar Peterson, and she is here seen talking to these two great American stars.

George Crow back to Scarborough

WHEN George Crow returns to the Spa Ballroom at Scarborough (Yorks) for his sixth season this year he will bring with him what is virtually a new band, with the exception of saxophonist Alan Clarke and vocalist Terry da Costa.

George tells the NME that as he will not be giving morning concerts as last year, he will concentrate more on dance music.

Alan Clarke was no newcomer to Scarborough, even when he first came here with the Blue Mariners, for he was stationed here during the war at the Royal Naval School of Music. Terry da Costa made her first appearance in Scarborough with the band last year.

The Sunday night shows will be continued this year.

INTER-VARSITY JAZZ BAND CONTEST

THE first Inter-Varsity Jazz Band Concert ever held in this country took place at Liverpool University last Wednesday (2nd).

Winners were the local University's own group, who were awarded a cup presented by Northern promoter Paddy McKiernan. The Devon Ramblers from Leeds, and the Mermaid Jazz Band, of Birmingham, were runners-up.

Alan Dandy, pianist with his own Quartet from Birmingham, won the trophy for the best musician of the evening. The contest was judged by Paddy McKiernan and Bob Barclay.

Altogether, nine bands competed, drawn from Bangor, Birmingham, Leeds, Leicester, Liverpool, Manchester and Newcastle Universities.

Over 500 students attended the contest.

MODERN MOOD

UNTIL Norman Granz gets his records released in Britain, most of us can never hear the great new Count Basie band on wax. Meanwhile, however, many of the Count's earlier sides remain available—and a couple of recently listed LP's shouldn't be overlooked. They are:

★ **"THE OLD COUNT AND THE NEW COUNT" (LP)**
★ "The World Is Mad"/"Miss Thing"/"Nails"/"I'll Remember April"/"Howzit"/"Little White Lies"
(Philips BBR.8036)

★ **COUNT BASIE AND LESTER YOUNG GROUPS (LP)**
★ "Lester Leaps Again"/"After Theatre Jump"/"Destination KC"/"I Never Knew"/"Just You Just Me"/"Afternoon Of A Basie-ite"/"Sometimes I'm Happy"
(Mercury MG.25015)

THE Philips set features Count's 1939/40 band ("Mad" and "Thing"), his 1950 Octet ("April" and "Lies") and his short-lived, sixteen-piece outfit of 1951 ("Nails" and "Howzit").

Both the earliest titles were originally made as two-part ten-inch 78's, and their transfer to LP hasn't been managed with complete success. A couple of awkward "joins" give the game away.

But I can still listen to the solos (especially Lester Young's tenor) and the simple, direct ensemble figures (no other group could ever make so much of a primitive riff) with real pleasure.

The octet tracks achieve a warm ballad mood, largely set by the arranger (Neal Hefti) but maintained throughout the solo spells of Wardell Gray (tenor), Clark Terry (trumpet), Buddy De Franco (clarinet) and Count himself (piano).

Wardell also blows well enough on "Nails" (a blues) and a full measure of typically economical Basie piano helps "Howzit" (another blues). On the whole, however, I'd say that the 1951 band, for all its competence and star sidemen, wasn't a patch on Count's current crew.

We return to 1944 for both sides of the Mercury, the first three titles of which were made by a seven-piece contingent from the full Basie band. You may find this music sloppy and uninspired at first—but keep listening!

The apparent casualness comes from complete relaxation, and those close to the heart of jazz will soon "get with" the feeling of Count and his men: Lester Young (tenor), Buck Clayton (trumpet), Dickie Wells (trombone), Freddie Green (guitar), Rodney Richardson (bass) and Jo Jones (drums).

Finally, the last four tunes listed find Lester at the height of his powers, with a supporting trio that

has nothing to do with Basie but is nevertheless wholly sympathetic. It comprises Johnny Guarieri (successfully emulating Count at the piano), Slam Stewart (bass) and Sid Catlett (drums).

If you're not yet a Lester worshipper, this record should convert you!

★ **BUD POWELL TRIO (EP)**
★ "Bags' Groove"/"Stella By Starlight"/"Burt Covers Bud"/"My Devotion"
(Vogue EPV.1036)

POWELL devotees will automatically want this—and they'll like it when they've got it. Others should get the previously released EP from the same session first (Vogue EPV.1030). It's that much better.

Few other jazz pianists, however, could rival the swing and inventiveness of "Burt" (a "Lover Come Back To Me" variation, previously recorded by Coleman Hawkins as "Bean And The Boys") and "Bags," the emphatically personal ballad statement of "Devotion," or the expressiveness of "Stella" (despite a doubtful chord change in the thirteenth bar).

Bassist George Duvivier and drummer Arthur Taylor complete the trio—except for "Stella," which is an unaccompanied piano solo.

★ **DAVE PELL OCTET (LP)**
★ "Why Do You Suppose"/"You Are Too Beautiful"/"Mountain Greenery"/"Ship Without A Sail"/"Sing For Your Supper"/"It Never Entered My Mind"/"Lady Is A Tramp"/"Ten Cents A Dance"
(London H-APB.1034)

TENORIST Pell, leading a group of Les Brown sidemen, made an enjoyable "Irving Berlin Gallery" LP which London released last year (H-APB.1020). I therefore looked forward to hearing this follow-up "Rogers and Hart Gallery." But it has turned out to be a definite disappointment.

The tunes are fine, the playing immaculate. Yet the whole thing leaves me thoroughly bored. Maybe that's what happens when eight accomplished musicians make ruthless, heartless efficiency an end in itself.

★ **STAN GETZ QUARTET**
★ "The Song Is You"/"It Might As Well Be Spring"
(Vogue V.2292)

A GOOD mid-period (1950/1) Getz coupling, in which Stan's persuasively cool tenor is backed up by Jimmy Raney (guitar), Horace Silver (piano), Leonard Gaskin (bass) and Roy Haynes (drums) on the first side; Silver (piano), Joe Calloway (bass) and Walter Bolden (drums) on the second.

Ignore Vogue's label information, which lists the latter group for "Song" as well as "Spring."

NEW IVOR MAIRANTS GUITAR ALBUM

Reviewed by BBC Show Band Guitarist and NME Poll-winner, Bert Weedon →

"Guitar Album Of Latin-American Evergreens"
Arranged by Ivor Mairants
(published by Latin-American Music Co., 4s.)

HERE is a novel idea for those among us who have a liking for Latin-American music. Ivor Mairants has taken half-a-dozen of the most popular Latin-American pieces and arranged them so that the purchaser of this book has the vocal line together with the lyrics, and a guitar accompaniment given in the ukulele style of "window-pane" chord shapes, so that the merest beginner can pick out the right chords immediately.

There is also a solo guitar arrangement of each number all correctly fingered, and, for good measure, a second guitar counter-melody and rhythm part. So one can have three guitars and voice or any combination of these—each part having its own line throughout the book.

There has obviously been a lot

of hard work behind this book and it should prove a good buy at 4s.

I can foresee lots of "Hermanos Deniz" types of combinations springing up all over the place, and even more strolling vocalists serenading the world with guitars. The tunes selected are "Granada," "Sway," "Taboo," "Frenesi," "Tico Tico" and "Anna."

A word of warning to the beginner—on page two, the first chord shown in the ukulele-style chord-shapes is wrong, but don't worry about it. The correct chord is immediately next to it and is the one that should be played through the first five bars of "Granada" where the chord shapes start.

Apart from this trifling error (which I have mentioned only because it is the very first chord-shape given in the book, and may have given some worry to readers) the book reflects great credit on both the publishers and arranger Ivor for his hard and detailed work. Take a bow, gentlemen!



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

Yet another provincial top-liner plays—

GRAFTON ALTO-SAX



SONNY ROSE

Playing with his own orchestra at the West End Ballroom, Birmingham, writes:

"Immediately I handled the Grafton I realised that here, indeed, was the result of a wonderful imaginative approach to the production of a modern sax. I felt the beautiful light action, heard its perfect intonation and the fine, full rich tone—and as you know, it is going along very well indeed. I have had many glowing comments on it from patrons."



Ivory and Gold 51 GNS.

Silver and Ivory 56 GNS.

H.P. FACILITIES AVAILABLE

Dallas
DALLAS BUILDING, CLIFTON ST. LONDON, E.C.C.

FREE! Art Brochure of the Grafton Saxophone.

Name.....

Address.....

ME 12355

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 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, 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

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

REGAL, EDMONTON
SUNDAY, 27th MARCH, 6 & 8.40 p.m.
ED. W. JONES presents
THE KEN MACKINTOSH BAND SHOW
with RUBY MURRAY, RONNIE HARRIS,
EDDIE ARNOLD, NORMAN VAUGHAN
3/- to 6/- EDM 5223

KINGSTON EMPIRE
THIS SUNDAY, MARCH 13th at 8 p.m.
ARTHUR HOWES presents
THE RONNIE SCOTT ORCH.
Featuring THE VICTOR FELDMAN TRIO
3/-, 4/-, 5/- KINGSTON 3131

ODEON, WATFORD
SUNDAY, MARCH 20th, 5.30 & 8 p.m.
ARTHUR HOWES presents
JACK PARNELL & HIS ORCH.
THE HEDLEY WARD TRIO • DENNIS HALE • IRENE MILLER
3/-, 4/-, 5/-, 6/- Tel: 2450

GAUMONT, IPSWICH
SUNDAY, MARCH 20th, 5.30 & 8 p.m.
ARTHUR HOWES presents
JOHNNY DANKWORTH & HIS ORCH.
CLEO LAINE • FRANK HOLDER • TONY MANSELL
3/-, 4/-, 5/-, 6/- Tel: 364111

ODEON, CHELMSFORD
SUNDAY, MARCH 27th, 5.30 & 8 p.m.
ARTHUR HOWES presents
JOHNNY DANKWORTH & HIS ORCH.
CLEO LAINE • FRANK HOLDER • TONY MANSELL
3/-, 4/-, 5/- Tel: 3677

STREATHAM BATHS HALL STREATHAM HIGH ROAD (Adjacent: Ice Rink)
THIS SUNDAY, MARCH 13th, 6 & 8.30 p.m.
METRO ENTERTAINMENTS present
THE TONY KINSEY QUARTET
London debut of the Minister of Swing
CAB KAYE AND HIS SENSATIONAL NEW COLOURED ORCHESTRA
2/6-7/6 Frames Tours Ltd., 13 Leigham Hall Parade, Streatham, S.W.16 STR 4136

DE MONTFORT HALL, LEICESTER
ARTHUR KIMBRELL presents ALL STAR CONCERT MONTH
SUNDAY, APRIL 3rd, 5.45 and 8 p.m.
DICKIE VALENTINE STANLEY BLACK and ORCHESTRA
TICKETS 6/6, 5/6, 5/-, 4/6, 4/-, 3/6

SUNDAY, APRIL 10th, 5.45 and 8 p.m.
THE FOUR ACES "SQUADRONAIRES" ORCHESTRA
TICKETS 7/6, 6/6, 6/-, 5/-, 4/-

SUNDAY, APRIL 17th, 5.45 and 8 p.m.
BILLY ECKSTINE TEDDY FOSTER & HIS NEW MUSIC
TICKETS 8/6, 7/6, 7/-, 6/-, 5/6, 5/-, 4/-

SUNDAY, APRIL 24th, 5.45 and 8 p.m.
DON CORNELL BILLY TERNENT & HIS ORCHESTRA
TICKETS 8/6, 7/6, 7/-, 6/-, 5/6, 5/-, 4/-

Tickets for above Concerts from Arthur Kimbrell, 38 Rugby Road, Hinckley, Leics. (Tel: Hinckley 563) Enclose remittance and S.A.E. and state for which performance

The NME Managing Director, now in the U.S.A., sends us his show business impressions and starts off from Florida with **MIAMI MERRY-GO-ROUND**

by **MAURICE KINN**

FOUR and a half thousand miles from Miami to London is a long way—but I am prepared to stick out my neck that far, and voice the opinion that in Dickie Valentine, Britain has a superb artist comparable with any other of the world's greatest stars!

Even this vast distance from Britain, I seem to hear the cries "anti-American," "prejudice" and the obvious disgruntled retorts from followers of other artists; but whatever anybody else's feelings are, I stick to my guns.

Valentine

Having visited America three times since the War, it has been my good fortune to have seen in action just about every "big name" in show business; add to these the U.S. stars who have visited the London Palladium for the past seven years, and I feel justified in voicing an opinion, having seen all the great stars "in the flesh."

I have searched my memory from every angle, and have now reached a final verdict. **DICKIE VALENTINE—AS A VOCAL PERFORMER—IS EQUAL TO, IF NOT BETTER THAN, ANY OTHER STAR IN THE WORLD!**

All the evidence for and against has been examined. No, I have not forgotten anybody. Before arriving at my decision, I gave full consideration to Frankie Laine, Johnnie Ray, Nat Cole, Sinatra, Fisher, Tony Martin and Billy Daniels—even Sammy Davis, Jr., a name not yet famous in Britain but a superb artist, who is one of America's biggest and highest-paid stars.

It is always difficult to define on what grounds a particular artist is selected from a glittering array of names and labelled by somebody "one of the world's best"—but just as if you were voting for a singer in a popularity poll, it boils down to personal choice, plus the courage to support your own conviction.

On records, to my mind Dickie has yet to attain the same class as Frank Sinatra: as a visual performer, the suave perfection of Tony Martin comes only with years of experience; as an impressionist, I consider Dickie superior to Sammy Davis, Jr. (acknowledged as the best in America); but taking everything into consideration, as an all-round performer—embracing radio, records, TV., variety, cabaret—and modesty, I plump for Dickie Valentine.

Here is a young man blessed with every natural attribute. Now that he has joined the ranks of hit record-makers, all he needs is a success in the U.S. on a big-selling disc, and I guarantee that Dickie could appear with auspicious success at any venue in America.

Well, you might consider these fighting words; it can be rightly argued that talk is cheap—but time, and only time can tell. My prophecy is that Dickie is recognised within two years as a vocal performer, equal to, if not greater, than any other star in the world!

Seeing Stars

Having got that off my chest, perhaps you will be interested in my views on some of the artists I have encountered during the last ten days in America. Before visiting Miami a three-day stay in New York included an evening at the Statler Hotel, and the pleasure of a personal meeting with Woody Herman.

No doubt you read in the NME on February 25 of Woody's ambitious project to exchange batons with Ted Heath; he is genuinely sincere in his desire to complete this unique "hands across the ocean" reciprocal scheme, and is anxiously awaiting the arrival of Ted Heath in New York next month, to discuss the plan personally with him.

As for the Herman "Third Herd," this is a slick aggregation, and under Woody's shrewd guidance, they provide the right type of music for the occasion. Obviously the volume is modified, and certain orchestrations are resting in the band room whilst the "Herd" play the ballroom of a smart New York hotel for a dinner-dance clientele, but you can jump for safety when this crew jumps on a one-nighter.

On TV, I was highly impressed by the 15-minute presentations by versatile Jo Stafford from Hollywood, and the usual weekly Perry Como Show from New York. As usual, Perry is the relaxed, good-natured type we have grown to expect from his recordings—if it is possible, Perry often appears too relaxed and an unaccustomed overseas visitor could easily think that his over-casualness approaches the borders of an "I-can't-care-less" attitude. Thursday, February 24, marked the date of two great opening nights

in New York—the new Cole Porter musical-comedy "Silk Stockings" which unearthed a new Broadway star in Hollywood screen personality, Don Ameche, and a superb musical score.

I guarantee the errand boys will be whistling many of the lilted Porter melodies from this show. The opening was a smash-hit, and the critics are agreed that "Silk Stockings" will be sold on Broadway for many months ahead.

At the Copacabana Restaurant later the same evening, "Black Magic" personality, Billy Daniels, was in his element, headlining a dazzling floor show in cabaret. With Benny Payne adding the ingredients, Billy had the audience cheering for nearly an hour; it helped him to take his leave at the end by creating embarrassment—to me—when he introduced "My very good friend from London's 'Musical Express,' Maurice Kinn" . . . otherwise an enjoyable evening!

Sunshine

The following morning, New York streets were covered in snow—but in 3½ hours, I had landed at Miami Airport, in glorious sunshine and a sweltering heat. Will it ever be possible to forget this first visit to Florida's glorious Miami Beach?

The weather is too good; each hotel is more fabulous than the next. It would take hours to describe the seemingly endless breathtaking scene—and from an entertainment viewpoint, here are just some of the names now appearing at Miami—Nat Cole, Sophie Tucker, Tony Martin, Xavier Cugat and his Orchestra with Abbe Lane, Ed Sullivan, Billy Eckstine, the Sauter-Finegan Orchestra, Sammy Davis, Jr., Frances Langford, the Dorsey Brothers' Orchestra, Milt Herth Trio, Jane Powell, Susan Hayward, Lecuona Cuban Boys, Helen Traubel, the Treniers, and several top American TV stars, not generally known to the British public.

Every one of the fifty major hotels

has musical entertainment in the main bar—usually a comedian, two or three vocalists, and a musical trio.

The standard of these musical offerings can be judged on the fact that the Milt Herth Trio are appearing as a resident attraction in the Bamboo Room of the Roney Plaza Hotel. They provide the music in the bar—not in one of the leading shows.

To-night I witnessed the opening of both Tony Martin and Sophie Tucker headlining on the same show at the Beachcomber—and on good authority I understand that between them Tony and Sophie will receive nearly £12,000 pounds—for one week!

Artists

Here are two supreme artists in their own sphere; Sophie Tucker still sings those witty, "near the knuckle" ditties, and although she is nearly seventy years of age, she personifies a real trouper, looks regal, and can make an audience laugh or cry as she wishes.

Tony Martin has already enlisted a keen fan in yours truly with his three visits to the London Palladium; to-night the tonsils showed signs of the times, but for sheer artistry, personality and charm, Tony proves that stagecraft became second nature to him—long before hit-selling records.

A quick survey of stars I have witnessed performing here, reveals that Billy Eckstine has improved his act considerably; he now closes by playing trumpet with a vocal-horn impersonation of Louis Armstrong, whilst other take-offs include Vaughn Monroe, Perry Como and Eddie Fisher.

Xavier Cugat and his Orchestra create mambo mania at the Saxe Hotel, with Mrs. C.—Abbe Lane—just about the shapeliest pebble on the beach. This ensemble reigns way above other Latin bands.

At Copacabana, the chief attraction is the Will Mastin Trio. Never heard of them? Possibly not, but you will be hearing a great deal more about

the young man who is featured in this act—and occupies ninety per cent. of the presentation in a personal capacity—**Sammy Davis, Jr.**

NME readers will remember that Sammy sustained the loss of an eye in a recent automobile accident, but this tragedy has not impaired his insuperable energy.

For more than an hour—twice nightly—Sammy explodes with his vocals, impressions, a sensational dance routine, and in particular, a version of "Birth Of The Blues," which is absolutely great.

Remember this name. I can visualise for the future—Dickie Valentine versus Sammy Davis, Jr.—a World Championship contest, to be judged by the public to select the No. 1 vocal performer.

Unknown to me before visiting Miami, but now my favourite vocal-entertainment group—the **Vagabonds**. This four-handed partnership own the restaurant in which they appear; it is packed twice nightly, and the antics both vocally and visually of the Vagabonds are breathtaking.

In the near future, it is my hope to describe to NME readers comments on my forthcoming visits to Las Vegas, Hollywood, Chicago and a return to New York. Meanwhile, please excuse me; the time is 6.30 a.m., I have not been able to sleep all night—and I have a plane to catch at 10 o'clock . . . if I ever make it!

KEYNOTE TO WED

The NME extends heartiest congratulations to Keynotes' cornerman Eddie Lester on his engagement to Miss Maureen Clayton, of Hayes, Middlesex.

Maureen is a dancer at London's Windmill Theatre.

The wedding will take place in June and a honeymoon in Spain is in prospect.

The first sides cut by the Johnny Dankworth Orchestra under its new Capitol contract are due for release both in America and in this country next month.

Titles are "Singin' In The Rain" and a Dankworth original, "Non-Stop London."



Bing Crosby sings several songs in his new and highly-praised film, "The Country Girl." In our picture taken at the Paramount studios during a break in the shooting of the film, Crosby (centre) and his co-star, lovely Grace Kelly, are seen talking over one of the songs with arranger Norman Luboff.

BING STAKES HIS CLAIM FOR AN 'OSCAR'

LAST week, in reviewing "A Star Is Born," we said we felt confident that the star of that film, Judy Garland, would win the Academy Award this year for the Best Actress.

This week, after seeing Paramount's "The Country Girl" (Plaza, London, now), we feel pretty certain that in Bing Crosby we have seen the man who will receive the award for the Best Actor.

Bing may not be quite as convincing a winner as Judy. Competition will run him close. But we feel he will succeed in carrying off the coveted Oscar on March 30 for one reason above all others.

He achieves a magnificent performance in the type of role which had never previously been associated with him.

The singer-actor whose charm and personality have always been bound up in his relaxed, casual style of working, portrays in "The Country Girl" a weak, shambling

character no whit less believable because the credits tell us Bing Crosby is playing the role.

As the fallen-from-grace drunkard, ex-singing star Frank Elgin, Bing gives the performance of his career, and will surely get the reward that such a performance deserves.

In his triumph he is almost—but not quite—bested by another performance which has also earned an Academy Award nomination, that of Grace Kelly. As his wife she is brilliant.

Easing the tension now and again are four songs from Ira Gershwin and Harold Arlen. "You've Got What It Takes" should sell a few thousand, but we doubt if much more will be heard of "It's Mine—It's Yours," "The Land Around Us" or "Love And Learn."

Musical direction—which involves the provision of a haunting theme and some sinister stabbing chords at dramatic moments—is, in the practised and capable hands of Victor Young. **PIP WEDGE.**

Tennessee Ernie Ford is featured in "Hollywood Entertainment" on March 25 (Light). Gordon MacRae is in the same series next Friday (18th).

Shani Wallis, who is scoring a terrific success in "Wonderful Town," is in the BBC's "Star Bill" on Sunday (13th).

FLAT WANTED. Does anyone know of a modern unfurnished flat, Central London, at a reasonable rent?—Details, please, to Johnnie Stewart, Box F.1., c/o NME 5, Denmark Street, W.C.2.

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

Comping: MICHAEL BLACK

TICKETS: 7/6, 6/-, 5/-, 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)



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 . . . writes his own provocative column JAZZ in Reynolds News every Sunday. So keep in rhythm with the fabulous world of jazz and place a regular order with your agent or vendor for

REYNOLDS NEWS

THE 'HANDY' RECORD CABINETS
3/6 WEEKLY
 In Oak, Walnut or Mahogany—figured veneers. Can be paid monthly. Write for list of Cabinets from £5.10.0
 17" wide, 27/6 deposit—3/6 for 39 wks.
 24" wide, 33/- deposit—5/2 for 39 wks.
 Cash price 17" £7.15.0—24" £10.19.6
 Carriage 12/6 Cash or Terms
 Money Refund Guarantee
A. L. STAMFORD (Dept. 15),
 80, College Parade, Salisbury Road,
 London, N.W.6.

FIGURE-STUDIES PIN-UPS
 of London's most beautiful and glamorous models and show girls—sparkling glossy photographs that are a delight to possess.
 10" x 8" sample 5/- post free
 S.A.E. FOR FULL DETAILS OF OUR SERVICE TO
BCM/NUS, LONDON, W.C.1

"Booking The Best—With The Best"
HAROLD DAVISON
 Limited
BAND, VARIETY & GENERAL THEATRICAL AGENCY
 Suite 3, Egmont House,
 116, Shaftesbury Ave., London, W.1
 Telephone: GERARD 7467-8-9
 Members of the Agents' Assoc. Ltd.

RABIN AGENCY
 "Britain's Leading Dance Band Providers"
30, GLOUCESTER MANSIONS CAMBRIDGE CIRCUS LONDON, W.C.2
TEmple Bar 2816-7-8

Solely Booking for
HELANA PRESENTATIONS
 Why not for You?
GERALD COHEN
 Telephone: EBOR AGENCY
 Temple Bar 33, Cranbourn St., London, W.C.2
 0823/4

AN OUTSTANDING SERVICE FOR
NORTHERN ORGANISERS
VIN SUMNER ENTERTAINMENTS
 7, Park Terrace, Garstang Road, Fulwood, Preston, Lancashire
 Preston 79019

TED HEATH AGENCY
 23 Albemarle Street, London, W.1 (HyDe Park 0512)

KRUGER ENTERPRISES (LONDON) LIMITED
 Gloucester Mans., 140a, Shaftesbury Ave., Cambridge Cir., W.C.2.
 COV 2745 (Agent): PINNER 4832

S & D PRESENTATIONS
 (SOLE BOOKERS TO)
J. J. MURRAY PRESENTATIONS
 BANDS - VARIETY - CABARET
 7, BIRKENHEAD ST., TER 9089
 LONDON, W.C.1 (Night-Ext.)
 Callers by appointment only

EUROPE'S BIGGEST BAND BOOKER
ED. W. JONES
 THEATRICAL, VARIETY & CONCERT DIRECTION
 (Member of the Agents' Association)
20 REYNOLDS ROAD, NEW MALDEN, SURREY
 Phone: Derwent 2442 (three lines)
 Telegrams & Cables: "JAZZ" Phone, London.

CLUBS—MODERN
A.B.C. GO! MAN! GO!
 The "JUNGLE" presents 11 on Tuesday, '55 Poll Winners Harry KLEIN and Jackie SHARPE. Also, Star supporting group, "Greyhound," 41/41 Road, Chadwell Heath.
AT THE ROBIN'S NEST, Royal Oak, Dagenham, This Tuesday: Usual resident groups, plus guests.
HAMMERSMITH RHYTHM/BLUES CLUB No. 1, Constitutional Hall, nr. Kings Theatre, Thursdays 7.30—2/6d.
HIGH WYCOMBE, Cadena Hall, Frogmore, EVERY SUNDAY AFTER-NOON, 3-6 p.m.

MUSICAL SERVICES
MUSIC TO LYRICS, etc., 368, Sudbury Avenue, Wembley, WEM 3488.
MUSIC TO LYRICS! Revolutionary Fees! 1/10d. per bar! Box No. 438.
INSTRUMENT REPAIRS
HARRY HAYES Repair Service is universally accepted as the best and most economical in Great Britain: 'acquiring a speciality.—20, Romilly Street (Cambridge Circus), W.1. Gerrard 1285
HÖHNER—complete repair service for Accordions and Chromatic Harmonicas. Expert craftsmen.—Höhner (NME), 9, Farringdon Road, E.C.1 HOL 8650/2253.

BANDS
ACCOMPLISHED BANDS, PRO 4542.
ACE VIBRAPHONIST Bunn Courtneay's Quintet. This interesting Group invites enquiries.—ARC 5731.
AT. BAND RIV 5158
BERTIE MASON TRIO; CAN 2005.
MELONOTES, 3-8 piece—GRA 8249.

INCOME TAX
INCOME TAX, The Musicians Home Tax Advisory Service, 348, Abbey House, Victoria Street, Westminster, S.W.1. ABB 5807.

PERSONAL
BRITISH FRIENDSHIP SOCIETY, 231, Baker Street, London, N.W.1. Founded 1940. Members everywhere.—Write for particulars.
CLUB ANGLA-FRANCAIS, French Pen-friends. Films, Music, Magazine Exchanges, Philately. Details s.a.e. Dept. NME, 2, Aglionby Street, Canalea.
FREE! FREE! FREE! Magazine Photos have pleasure in announcing the presentation of a glossy art photograph of PAMELA the leading world pin-up. This free post-card size photograph will be given with each copy of "BEAUTY PARADE" our new pictorial brochure. This brochure, price 1s., contains pictures from which photographs of popular pin-ups, cover girls and models may be selected. Send 1s. and stamped addressed envelope for "BEAUTY PARADE" and free photograph to Magazine Photos, 10, New Street Square, London, E.C.4
FRIENDSHIPS, Pen and Personal. Introductions. All districts. All ages. Photos. Send 5d. stamps for fascinating details and free photo-book: Edna Hanson, Denton, Manchester.
INTRODUCTIONS, Friendship or marriage; home or overseas. V.C.C., 34, Honeyswell, London, S.W.11.
INTRODUCTIONS, Phyllis Bamarre's Bureau (established 17 years), 4, Denmark Street, London, W.C.2 (Box 98). Exceptional opportunities everywhere, confidential; part-timers 2/6.
MARRIAGE THRO' SOCIAL INTRODUCTIONS, The personal service approved by Clergy and Press. Completely confidential. Free brochure, The Bournemouth Bureau, 176, Old Christchurch Road, Bournemouth.
"M.F.C." Pen-friends, all ages everywhere. Membership 3/6d.: 30, York Street, Southampton.
SOCIAL INTRODUCTIONS everywhere. Recommended since 1943—Friendly Folk Association, Upnorth Street, Brighton.

INSURANCE
ALL MOTOR INSURANCE Lowest rates, best terms, NO RESTRICTIONS ON OCCUPATION. **W. C. COLLINS & CO.** (Insurance Brokers), 14/18, Queen Victoria Street, E.C.4. CITY 8875. Our Musical Instrument Insurance Scheme already widely known. Rates £1 per £100 and pro rata; also Life, Endowment, House Purchase.
MOTOR INSURANCE M.I.M.A. MIN 9008. PREMIUMS BY INSTALMENTS IF DESIRED.

RECORDS WANTED
JAZZ RECORDS and Musical Instruments Bought, Moxson, 206, Forest Road, London, E.17. (LAR 1880).
5,000 POPULAR—JAZZ—SWING WANTED! Top prices, any quantity. Cash waiting. **MORRIS**, 89, Tottenham Court Road, W.1. MUSEum 4910.

GUITARS
FLAT TOP, Round Sound Hole £4 15 0
FINGER STYLE, £6 0 0
FLAT TOP, Round Sound Hole £7 0 0
SPAGNOLA, Finger Style, £7 19 0
FRANCESCL, Finger Style, £9 10 0
BROADWAY, Plectrum Style, Sunburst Finish £16 16 0
ZENITH, Plectrum Style, Sunburst Finish £18 17 9
LEVIN, Finger Style £26 0 0
CORONET, Plectrum Style, Sunburst Finish £31 0 0
BURLINGTON, Plectrum Style, Sunburst Finish £40 0 0
 COVERS from 28/-. CASES from 2/.

FRANCIS, DAY & HUNTER, LTD.
 138-140, CHARING CROSS ROAD W.C.2 TEMple Bar 9351

INSTRUMENTS WANTED!
HIGHEST CASH PRICES PAID FOR CLARINETS - SAXOPHONES - TRUMPETS - TROMBONES
 Write, bring or send your instruments to:
MODERN MUSIC (LONDON) LTD., 22 HOWLAND ST., LONDON, W.1
 MUSEum 3181 After 6 p.m. MAI 4035

SPECIAL NOTICES
ESSENTIAL TO ALL BUDDING MUSICIANS, Eric Gilder's Personal Postal Course on the "THEORY OF MUSIC," Edited by Ivor Mairants—Particulars, C.S.D.M. (E), 15, West Street, London, W.C.2.

PRINTING
DANCE POSTERS, attractive designs, reasonable prices.—**ARTHURS PRESS LTD.**, Woodchester, Stroud, Glos.

INSTRUMENTS FOR SALE
BUY THAT SAXOPHONE or Clarinet from Harry Hayes, the saxophone specialist. Easy hire purchase terms. Three free lessons. Beginners discreetly advised. 20, Romilly Street, Cambridge Circus, W.1. Gerrard 1285.

TUITION
ARCHIE SLAVIN for Guitar lessons. Classical or Dance. Beginners welcomed. PAD 6970.
CENTRAL SCHOOL OF DANCE MUSIC offers individual tuition under Britain's Leading Musicians. Harmony and Ear Training a speciality. Pupils under personal supervision of Principal **IVOR MAIRANTS**. CONSULT OUR FREE INSTRUMENTAL ADVICE BUREAU AND SAVE MONEY. Nearest to personal tuition is the Ivor Mairants' Guitar Postal Course. Apply C.S.D.M., 15, West Street, Cambridge Circus. TEM 3373/4.
DEFENSIS WALTON, Alto-Clarinet Tuition. SHE 3761.
DRUM TUITION, beginners or advanced. **MAURICE PLAQUET**, SHE 5485
FRANKIE KING, Drum Lessons.—BAY 4508.
FREDDIE CLAYTON—Trumpet tuition MAI 9220.
FREDDY STAFF (Woolf Phillips Orchestra), Trumpet Tuition. GLA 7516.
HARRY HAYES for the finest saxophone and clarinet tuition. Beginners to advanced settings coached. Success guaranteed. 20, Romilly Street, W.1. GER 1285.
JACK DAWKES (ex-Squadronaires) Saxophone/Clarinet, Student Orchestra. Advice on Purchase. HAR 4475.
JOHNNY SHAKESPEARE, trumpet tuition adv./beg. 51, West Kensington Mansions, W.14. FUL 9839, enquiries 5.30—8 p.m.
JULES RUBEN (Hermanos Deniz) for Personal and Postal Tuition in solo rhythmic piano playing: MAI 3164; 5a, Woodchurch Road, West Hampstead, London, N.W.6.
LOU NUSSBAUM (Woolf Phillips Orchestra) Double Bass Tuition—SPE 8371.
POPULAR VOCALISTS: ARNOLD ROSE specialises in training singers for **RAND, RADIO AND STAGE** careers. Record of successes with all pupils fully trained is guarantee of your success. Recording equipment. Beginners given every encouragement. Tel PARK 5199 for audition.
SINGING TUITION, recording, Leslie Wingate, 35, Ebury Street, S.W.1.

CONCERTS
STOLL THEATRE, Kingsway (Holborn Underground), Sunday, March 27th, 3 p.m. **HUMPHREY LYTELTON**, **CHRIS BARBER**, **OTTILIE PATTERSON**. Tickets 2/6 to 10/6 from Box Office (HOL 3703), H.L.C. (GER 7494). Record Shop (TEM 8619).
JAZZ for Moderns—27 March LEEDS Town Hall, Tony KINSEY 4, Ken MOULE 7. Booking Barkers.

RECORDS FOR SALE
JOHN'S ATTIC for Jazz Records, New and Secondhand. All labels. All speeds; EP's/LP's post free. Open Tuesdays and Fridays till 6 p.m. Mondays, Wednesdays and Saturdays until 10 p.m. Half day Thursdays. Johnny Rowe, 84, Newman Street (off Oxford Street), London W.1. MUS 0262.

JAZZ RECORDS
JAZZ RECORDS and books bought and sold—best prices from the best shop.—**THE INTERNATIONAL BOOK-SHOP**, 52, Charing Cross Road, W.C.2. Phone TEM 2315.

FAN CLUBS
EDDIE FISHER, s.a.e. Kathy Mason, 160, Shrewsbury Road, Forest Gate, London, E.7.
JOHNNIE RAY Fan Club. Send s.a.e. to Norman Kearney, 171, Bowring Park Avenue, Liverpool 16, Lancs.
THE RUBY MURRAY Fan Club. For full details please write enclosing a s.a.e. to Maurice R. Smith, Secretary, 30, Central Road, Kells, Whitehaven, Cumberland.

INTERNATIONAL WINIFRED ATWELL CLUB, 129 Leighton Rd., London, N.W.5
 Send 1/- Plus name and address for enrolment.

STOP FALLING HAIR DANDRUFF, etc.
 Revitalise your starved scalp with **CRILLEN'S HAIR PREPARATION**, the latest scientific discovery, containing all valuable bio-chemical substances essential to healthy hair growth. Stage and Television Stars use **CRILLEN** successfully.
 Mr. T. M., of Huddersfield writes:—"After trying different treatments during the past ten years, I am very pleased to say your Crillene has done wonders."
WRITE FOR FREE LEAFLET AND ADVICE TODAY.
C. SHELLEY & Co., Ltd. (Dept. ME1) 33, Mill Lane, London, N.W.6.

MAIN STOCKISTS OF THE FAMOUS GALANTI & GAUDINI ACCORDIONS
YARDLEY'S SNOW HILL, BIRMINGHAM
BROWN'S BRISTOL
J. P. CORNELL HULL
J. T. FORBES DUNDEE
MCCORMACK'S GLASGOW
GORDON SIMPSON EDINBURGH
WINDO-MARTIN BRIGHTON
J. WOODROFFE BIRMINGHAM
McDEVITT'S DUBLIN
COURTNEY PORTSMOUTH
WESTCLIFF BAND SHOP WESTCLIFF-ON-SEA
R. S. KITCHEN LEEDS
ACCORDION EXCHANGE HOVE
MANSELL'S BIRMINGHAM
MANSELL'S CHELTENHAM
MUSIC CENTRE MANCHESTER

ASK your local dealer or send for free catalogue
 Call and see us, we have a large range of accordions and will be happy to advise you on any model. We are open all day Saturday.
GAUDINI (ACCORDION SPECIALISTS) LTD.
 30 Frith St., Shaftesbury Ave., London, W.1 (GER 9595/6)
LIVERPOOL BRANCH: LUCAN HOUSE, 22 ISLINGTON, LIVERPOOL

CLUBS—TRADITIONAL
A FLEET STREET SCOOP! The **ALEX WELSH** Dixielanders; The **PRESS GANG**; **MATT ROSS** and other famous guests. All at our "SPRING PROM" THIS MONDAY, March 14th. Admission, Members 3/6d. (Membership 1/-). Royal Scottish Corporation, Fetter Lane, Fleet Street. Snack Bar open 6 p.m. Jazz 6.30—10 p.m.
A TUXEDO SESSION, is real Jazz entertainment at the "Welcome Inn," Well Hall Road, Eltham; 8.00 p.m. Wednesdays.
AND NOW!! CY LAURIE JAZZ CLUB, Mares, Gt. Windmill Street, W.1 (opp. Windmill Theatre) is open every SATURDAY and SUNDAY 7.30—11.
DELIGHTFUL DELANEY comes to Fleet Street March 18th. The unique Friday LUNCHTIME session at the Royal Scottish Corporation, Fetter Lane, E.C.4. 12.45—1.45 p.m.
ERIO SILK'S Southern Jazzband, Southern Jazz Club, 640, High Road, Leytonstone Fridays: VAL 7266.
HOT CLUB OF LONDON Sunday 7 p.m. **CHRIS BARBER'S JAZZMEN**, Shakespeare Hotel, Powls Street, Woolwich.
HUMPHREY LYTELTON CLUB meets every Monday, Wednesday, Saturday and Sunday, 100, Oxford Street.—Details of club from 8, Gt. Chapel Street, W.1. GER 7494.
SOUTH ESSEX RHYTHM CLUB, "Greyhound," Chadwell Heath. Monday 7.45 p.m. **KENNY BAIL CHICAGOANS**.
WOOD GREEN Saturday: **ERIC SILKS SOUTHERN JAZZBAND!!** Sunday: **THE MIGHTY ATOM ALEX WELSH** and his **ATOMIC DIXIELANDERS PLUS!! NEVA RAPHAELLO!!** Tuesday **IAN BELL'S JAZZMEN**. (Fishmonger's Arms, nr. Underground).

NOTIFICATION OF VACANCIES ORDER, 1952
 Engagement of persons answering these advertisements must be made through the local office of the Ministry of Labour or Scheduled Employment Agency if the applicant is a man 18-64 inclusive, or a woman aged 18-59 inclusive, unless otherwise excepted from the provisions of the Notification of Vacancies Order 1952.

ENGAGEMENTS WANTED
ACCORDIONIST/PIANIST, PRO 4542, **ALTO/TENOR**, GRA 8249, **CHARLIE WINTERS**, Bass, 8/D, available. REL 2132 after 6 p.m.
DRUMMER, car. CAN 2005.
DRUMMER, ACCOMPLISHED, RIV 5158.
PIANIST, read/busk, modern, gigs/perm. WEM 7106.
PIANIST, HENDON 9128.

MUSICIANS WANTED
ALL MUSICIANS: Three nights a week. **FRED EVANS**, New Savoy Ballroom, Catford.
HARMONICA PLAYERS, Good. Required to form group. Enthusiasm main asset. MAYfair 0902.
SOUTH COAST Holiday Camp requires Male Pianist for licensed club. Season May to September. 20 hours per week, live in. Apply stating age, experience, salary, required, together with photograph if available, to Coronation Holiday Village, Hayling Island.
THE CAMERONIANS (SCOTTISH RIFLES) Band has vacancies for Flute, Clar./Sax. and Brass Players; also Boys 15-17. Apply: Bandmaster, The Cameroniens (Scottish Rifles), B.A.O.R. 3
VERSATILE PIANIST required Saturday and Sunday nights. — Phone CLE 1882.

VOCALISTS
SINGERS WANTED—All Voices for large Vocal Group. Beginners considered. Write: Box No. 433.
TENORS — BARITONES — Basses Wanted for Choirs and Vocal Groups. Write: Box No. 437.

SITUATIONS VACANT
EXPERIENCED KEEN SALES MANAGER required for expanding Gramophone Record business. Attractive position for the right person. Remuneration according to capabilities. Please write, in confidence, giving full particulars of positions held and relevant details. Reply Box No. 439.
MARINE MOUNTINGS LTD., North Wroughton, Wilts., have vacancies in their Military Band for Bb Clarinet, Cornet and Trombone Players. Excellent conditions, good bonus earnings possible, together with Band retaining fee. Good prospects for men anxious to make progress in engineering.

VACANCIES IN R.A.F. BANDS
 For further details of the following vacancies apply to: Organising Director of Music, R.A.F. Uxbridge, Middlesex.
R.A.F. CENTRAL AND REGIONAL MILITARY BANDS require skilled musicians. Preference will be given to volunteers for five years regular service and to double-handed instrumentalists. Good prospects of promotion and pensionable career. Age limits 17 to 32.
W.A.F. CENTRAL BAND has vacancies for performers on brass instruments and saxophone. Pianists and string players willing to learn wind or percussion instruments may also be accepted. Initial engagement is for four years. Good prospects of promotion and pensionable career. Age limits 18 to 36 (or 17½ with parents' consent).
ROYAL AIR FORCE SCHOOL OF MUSIC offers vacancies for pupils (men and women) at the Royal Air Force School of Music. Candidates must be able to read music and have made sufficient practical progress on wind or percussion instruments to qualify with a maximum of 12 months training. Initial engagement is for five years. Age limits 17 to 21.
WANTED—Experienced Secretary, Short-hand-Typist for Professional Dept. of leading Music Publishers. Good salary. 5-day week. Write Box No. 435.
WANTED—**NORTHERN IRELAND MUSICIAN** to form Quartet for Resident Position in:
PLAZA, BELFAST
PIANO, BASS, DRUMS, GUITAR
 Applicant must be normally domiciled in Northern Ireland. Apply: Mecca Agency, 76, Southwark Street, S.E.1. Phone: Miss Gibbons, WAT 4525.

RECORDING
QUEENSWAY PRIVATE RECORDING STUDIOS. Large studios mobile tape to disc/tape etc.—123, Queensway, W.2. BAY 4992.
REGENT SOUND STUDIOS, **RALPH ELMAN** directing the finest studio up West—for quick and satisfying service tape to disc—disc to tape. For professional and private recording. Pianist or group can be supplied. 4, Denmark Street, W.C.2. TEM 8789/6560.

TOP OF THE POLL!
 FOLLOW HIS LEAD WITH THE *Lenny Baker* AUTOGRAPHED
TRUMPET MOUTHPIECE 36/5 (plus 4d. postage)
Besson
 15 WEST ST., LONDON, W.C.2. Tem. 9018

CANADA'S INTERNATIONAL COMEDIAN & COMPERE
DANNY ARNOLD
 56, GORDON SQUARE, LONDON, W.C.1. TER 0594.

EXTRA! EXTRA!
 The modern combination. Blended
NYLON Acetate SHIRTS
 ONLY 26/9
 Double weight. The perfect blend of yarns—NYLON for strength and hard wear; Acetate for warmth and comfort. Collar attached. Cream or White. Needs no ironing overnight. Sizes: 14 to 17½ in. Branded Make. **CORDUROY TROUSERS 39/6**
 London Tailored by craftsmen. 2 front pleats, side & hip pockets. All seams reinforced. Made from finest quality British Corduroy. Colours: Grey, Nigger, Fawn. Sizes: 30-42 in. waist; 28-34 in. inside leg. Add 1/6 post/pkg. per order. C.O.D. service. Full cash refund guaranteed. **CAMDEN SUPPLY CO. (M.E.)**, 143, Albany Street, London, N.W.1.

BE TALLER
 ADHITE elevated shoes for men increase height 2in. over ordinary shoes, yet are really undetectable. Low Prices. Choice of either insole. Immediate Delivery in all styles under money back guarantee. Illustrated brochure free from sole suppliers: **CITY SHOE CO.**, Specialists (Room 134), 147, Holborn, London, E.C.1. Welcome

CLASSICAL PHOTOGRAPHS
FEMALE figure—Poses, Classics. Pin-ups, and every type of glamour photograph supplied to bona-fide collectors, artists and sculptors.
 Prices from 2s. 6d. to £10.
 s.a.e. for fuller details stating age to
BCM NUS, London, W.C.1

DRUMS
 Doc. Hunt says: "Back in a flash with a Crash! (On a Zyn, of course!) Dig that crazy sound!!"
 8 a.m.—6 p.m. 8 a.m.—3 p.m. Sats.

JET SERVICE ON THE WORLD'S BEST DRUMS
THE DOC'S OWN H.P.
 ★ GOOD S/H GEAR
 ★ L.W.H. HEADS
 ★ GOOD REPAIRS
 ★ REDUCING
 ★ RESPRAYING
L. W. HUNT DRUM CO., LTD.
 The Drummers' Headquarters
 10/11 Archer St., Shaftesbury Ave., (Behind Apollo Theatre) London, W.1. GERARD 8911

CASH MONEY WAITING for the gear you do not need. Top prices paid by the Doc.
 ★ PART EXCHANGE with a difference—IT'S PERSONAL!
THE DOC'S OWN H.P.
 ★ GOOD S/H GEAR
 ★ L.W.H. HEADS
 ★ GOOD REPAIRS
 ★ REDUCING
 ★ RESPRAYING
L. W. HUNT DRUM CO., LTD.
 The Drummers' Headquarters
 10/11 Archer St., Shaftesbury Ave., (Behind Apollo Theatre) London, W.1. GERARD 8911

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

BIRTHDAY—Three years ago this week, the "New Musical Express" was born. In its short history, it has made its mark on the musical profession and has had an enormous influence on the business, as well as creating a world's record with a guaranteed sale of over 100,000 copies weekly.

VALENTINE COACHES—More games and addresses of girls organising coaches to London for Dickie Valentine's Fan Clubs Convention at Hammersmith Palais on April 10:
Glasgow: Miss Lillias Wilson, 24, Motherwell Road, Billshill, Lanarkshire.
Manchester: Miss Pat Dines, 62, Darnley Street, Old Trafford, Manchester 16.
Leeds: Miss Maureen Ford, 25, High Street, Farsley, nr. Leeds. Anyone living in these areas who wishes to attend the convention, should contact the young lady concerned right away.

PURCHES CLICKS—Ex-street singer Danny Purches made a big hit on his TV appearance in last Saturday's "In Town Tonight" programme. Danny sang "Golden Earrings" and if we are to judge him on this appearance, then he assuredly will score a hit with audiences throughout the country during his present provincial variety tour which began at Middlesbrough this week.

LINCS LYRIC—An open competition for a lyric to publicise Cleopatra (Lincs) has been announced. "Catchy words" are wanted, and the music will be added afterwards. At the meeting of the Hotel and

Boarding House Association at which the idea was discussed and approved, a spokesman said: "We want something like 'Sussex By The Sea.'"

Quite a tall order, but do you know what they are prepared to pay for their winning lyric? Don't all rush, but the handsome cash prize is one guinea!

DAWN CHORUS—Vocalist Julie Dawn, who has been broadcasting a lot from the Continent lately, will be singing with Alya Ainsworth and his Orchestra when they broadcast in the "Spotlight" programme from Manchester on March 22.

BENNETT STAYS—Drummer George Fierstone tells me that despite persistent rumours and the fact that one musical paper (not the NME) has already stated that bassist Arthur Bennett is leaving George, such is not the case. Arthur is definitely staying with George and will continue to play and appear with his band on all its future TV and radio dates.



Bandleader Jack Newman is caught by the NME as he rehearses his reorganised orchestra. At present busy on one-night stands, Jack gets a big break this summer as relief band on the CMA dance hall circuit, including the Astoria, London.

WHITTLE AT BRISTOL—NME Poll-Winner top tenor-man Tommy Whittle and his Quartet will be making one of their rare out-of-town appearances when they play at a dance to be held in the South Baths Hall, Bristol, tomorrow (Saturday). Tommy's many fans have been looking forward to this date for some time, as is proved by the fact that all tickets have been sold out well in advance.

SONGS UP THE WALL!—An essential part of a bandleader's life is to be inundated with trade copies of publishers' latest efforts. While

her husband was in the provinces on Sunday, Mary Aldrich, wife of the Squadronaires' leader, decided that clearing out must be done. The bathroom of their flat badly needed decorating, so she combined both jobs and papered the walls—with song copies! Now there is plenty of inspiration for singing in the bath in the Aldrich home. And just in case anyone is thinking of taking a bath with too much warm water, "Journey Into Space" is over the hot tap.

MUSIC IN THE RANKS—The new J. Arthur Rank musical "As Long As They're Happy," reviewed in this issue, includes several new songs by American writer Sam Coslow.

One in particular, "Crazy Little Mixed-Up Heart," is receiving attention from several recording companies; Jean Carson, who sings it in the film, is, we hear, to wax it for one of the EMI group (not for Philips, to whom she was at one time under contract). Georgia Brown has made it as one of her first recordings under the two-year contract she's just signed with Decca, and Joe Nichols has covered it for Polyphone.

It's a catchy little piece, and might easily take the public's fancy.

GRANT IN PARADISE—Bristol-born singer Peter Grant, who married lovely actress Berta St. John a couple of years ago after playing opposite her in "South Pacific," is feeling mighty pleased with himself. Reason? He's just landed the plum role of the Prince in Jack Hylton's production of "Kismet," which opens in Oxford on March 29. And as the Prince has the pleasant task of singing "Stranger In Paradise," the song which topped the American Hit Parade for several months and is confidently expected to repeat the process here, Peter must be congratulated most heartily on successfully overcoming keen competition.

HOW BLUE THE JAZZMAN—Under the heading "When a Jazzman's Blue," a certain national soap advertiser has recently been applying his strip cartoon technique to the horrors of being—of all things—a trumpeter player with B.O.!

We wouldn't have minded if the whole thing had been the least bit plausible, but—well, how's this for dialogue?

Bandleader: "Sorry, Jim, the band can't use you any more..."
Trumpeter (to friend, later): "Well, Ted, looks like we've played together for the last time. I just don't get it."
Friend: "Oh, everybody thinks you're a terrific trumpeter, Jim..."
Our Hero: "You're holding out on me—what is it?"
What, indeed? There follows a detailed description of what can happen if a trumpeter doesn't "really get rid of stale perspiration..."
Until (Later, of course...):
Trumpeter (in bath): "Boy, this lather certainly sends me..."

5 GREAT ROCKIN' RECORDS ON ROCK LOVE

By RONNIE ALDRICH, TERESA BREWER,
FONTAINE SISTERS, BILL FARRELL, ELAINE GAY

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

And (later still); back with the band:
Girl vocalist: "Just listen! Jim's giving it real hot tonight!"
Trumpeter (blowing furiously at what appears to be a BBC microphone, and with one of those delightfully fluffy "thinks" balloons above his head): "I'm back in the groove now I'm using..."
Another bedtime story next week, cats and gates!

LAURIE'S "PET" RECORD—A record which is rising rapidly in the popularity list is one which Jack Payne has featured more than once on his Sunday disc programmes. This is the record of "Fascinating Rhythm" sung by Petula Clark with excellent orchestral backing by Laurie Johnson and his Orchestra. Laurie told me that the musical backing played by such a large orchestra as this one, was in fact of an experimental nature, but such favourable reports have been received about this record, that Laurie said he hopes to make some more of these attractive discs in the near future.

OUR FRIEND WALLY—Well-known stage star Wally Peterson is to produce the Songwriters' Guild annual show "Our Friends the Stars" at the Victoria Palace on March 20. It will be his first stage production in this country, although he has had a wide production experience in America and Australia.

Among artists that will be appearing are Bill McGuffie, Harry Dawson, Anona Winn, Yana, Neil Arden, the Jerry Allen Trio, the Coronets and Cyril Stapleton, Harold Berens, Camilleri, Gate Eastly, Doreen Harris, the Lewis Sisters, Monty Norman, Tommy Trinder, Jeff Warren, Jimmy Wheeler and Charles Shadwell and his Orchestra.

Tickets for the show are nearly all sold—except a number of "standing" tickets at 3s. and 5s.

FAN-TASTIC—Twenty-nine-year-old John Goff of New Cross, London, must surely be Winifred Atwell's most ardent fan. John has gone further than the usual fan—he collects every picture he can buy, every newspaper mention he sees, and lets everyone know about his interest in his favourite artist.

prominent; he wears matching cuff-links, similarly inscribed, and he buys specially made cigarettes also dedicated to Winnie.
We wish we had a "W.A." tie-clip to offer John; then his collection of jewellery would be complete. But at least here is another cutting for his collection!

WHEN A 'JAZZ KING' ABDICATES

"JAZZ King Abdicates," screamed the news-vendors' hoardings on Wednesday of last week.

A wave of speculation swept the jazz world: had Geraldine gone into retirement? Was Mantovani giving up the only music he really loved? Did Victor Silvester feel it was time he went back to being a ball-room dancer?

Rumour had it that Humphrey Lyttelton phoned his agent to ask who had issued such a ridiculous statement, that Jack Newman had an anxious call from the Astoria, and that Ted Heath fished out his plane ticket for a reassuring glance.

Musicians everywhere rushed to buy papers. To read: "King Norodom Sihanouk, the 33-year-old jazz-loving monarch of Cambodia, abdicated today in favour of his father..."

AMBITION REALISED—Nearly every singing star can look back to the days when his experience consisted of occasional outbursts in the bath and some day-dreaming when at a more menial occupation. Hair-dressing, in the case of Monty Norman.

Before starting on a singing career, he worked in a saloon opposite the stage-door of the Victoria Palace Theatre, London. He constantly glanced across the road at the theatre hoping to sing on the stage there some day.

The ambition comes true a week on Sunday. Then, he will be featured in this year's "Our Friends the Stars" concert, organised by the Songwriters' Guild.



At London Airport, just before he and his band flew off to Australia last Sunday (6th), Ted Heath signed the contract whereby bandleader Don Smith (left) is returning to Wimbledon Palais at Easter (see news-story on centre pages). Impresario Bernard Rabin witnesses the transaction.

AT LAST !! The OFFICIAL RONNIE HILTON Fan Club

News, Magazines, Pictures, etc.
Don't delay, write TODAY!

Send s.a.e. to JOY TAYLOR,
292 Trinity Road, London, S.W.18

VENI, VIDI, VICI!

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY
A.M. 7 Sunday Circus; 9.05 Front A.A. Centre; 9.30 Symphonette; 10.30 Sunday Syncopeation.
P.M. 12.30 Hawaii Calls; 2.05 Highway of Melody; 3.30 Serenade in Blue; 4.00 Frank Sinatra; 4.30 Request Parade; 5.05 Charlie McCarthy; 5.30 My Friend Irma; 6 Hall of Fame; 6.30 All-star Parade of Bands; 7.05 Ozzie and Harriett; 7.30 Inheritance; 8 Music By Mantovani; 11.05 Melody Go Round.
MONDAY
A.M. 5.05 Hillbilly Gasthaus; 6.15

Today's The Day; 6.30 Tips And Tunes; 7.05 Forward March; 7.15 Curt Massey; 8 Junior Miss; 8.25 Woman's World; 8.30 7th Army Presents; 9.05 Merely Music; 10 Meet Millie; 10.30 Noon Request Show; 11.55 Les Paul.
P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Enchanted Hour; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7 News World; 7.30 Arthur Godfrey; 8.30 Quiz Of Two Cities; 9 The Whistler; 9.45 Blues For Monday; 10.05 Xavier Cugat; 10.30 Late Request Show; 11.05 Late Request Show.

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

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

THURSDAY
A.M. As for Monday, except 8 Junior Miss.
P.M. 12 Martin Block; 12.30 Strictly Bandstand; 4 Requests; 5 Perry Como; 6 Music In The Air; 7.05 Two For The Money; 7.30 Dragnet; 9 The Chase; 10.05 Sauter-Finegan and Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

FRIDAY
A.M. As for Monday.
P.M. 12 Martin Block; 3 Music From American; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7.05 Paul Whiteman Varieties; 8.30 Onstage—Kaiserslautern; 9 The Big Story; 10.15 Lennie Herman; 11.05 Late Request Show.

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

BAND CALL

Week beginning
March 11

- SID PHILLIPS BAND**
Tonight (Friday): Royal Festival Hall, London; Saturday: De Montfort Hall, Leicester; Sunday: New Theatre, Northampton; Thursday: Kursaal Ballroom, Southend.
- FRANK WEIR ORCHESTRA**
Tonight (Friday): Derby; Saturday: Peterborough; Sunday: Chatham; Monday: Swansea; Wednesday: Porthcawl.
- DAVE SHAND ORCHESTRA**
Tonight (Friday): Southend; Saturday: Ramsgate; Sunday: Southampton.
- NAT TEMPLE ORCHESTRA**
Tonight (Friday): Chippenham; Saturday: Chiswick; Sunday: Empire Rooms, London; Thursday: Festival Hall, London.
- VIC LEWIS ORCHESTRA**
Tonight (Friday): Hill Stores, Oldham; Saturday: Winter Gardens, Morecambe; Sunday: Theatre Royal, Bolton.
- RONNIE SCOTT ORCHESTRA**
Tonight (Friday): Drill Hall, Camberley; Saturday: Town Hall, Torquay; Sunday: Empire, Kingstone; Wednesday: USAF, Southorpe; Thursday: Town Hall, Wimbledon.
- JOHNNIE GRAY BAND**
Tonight (Friday): St. George's Hall, Hincley; Saturday: Pavilion, West Runtun; Sunday: New Theatre, Cambridge; Monday: Midland Hotel, Manchester; Thursday: Casino, Warrington.
- GRACIE COLE ORCHESTRA**
Monday: Town Hall, Cheltenham; Thursday: New Theatre Ballroom, Amesbury.
- THE KIRCHIN BAND**
Saturday: Seymour Hall, London; Sunday: USAF Camp, Greenham Common.

★ JOHN BRETTON ★

has left Press Representative Torrington Douglas to set up his own
PRESS AND PUBLICITY ORGANISATION
at 299 GRAY'S INN ROAD, W.C.1 TER 0152

Aims: To Publicise West End Shows, Tours, One-night Stands and Personal Artists

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 Go Go Go (Q.S.) Old Shakes Man Chases A Girl B'dy Willing & Able (Q.S.) You My Love Paper Kisses (Q.S.) 3/6 Mobbie Hold Me In Yr. Arms 3/6 Give Me Your Word 3/6 Any Old Rag (Q.S.) Time Remembr'd (Wz.) 3/6 Waltz Of Love (Wz.) Memory 3/6 Brides of Paris (Wz) 3/6	Monte Carlo (Tango) One Last Waltz (Wz.) Pam Foo Dey (Q.S.) That's All I Want Let Me Go Lover (Wz.) 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) 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 Piments of Paris (Wz.) Veni Vidi Vici (3/6) I Still Believe Papa Loves Mambo Must Be A Reason This Ole House (Q.S.) If I Give My Heart To You
---	--	--

DIXIELAND ORCHESTRATIONS 3/- EACH

After You've Gone Alagazam Alice In Dixieland American Patrol At The Jazz Band Ball Black And White Rag Black Bottom Stomp Blues My Sweetie Bonnie Is Over The Ocean Buccaneer Boogie Rush House Blues Canal St. Blues Clarinet Marmalade Come Home Bill Bailey Corrine Corrina Darktown Strutters Ball Deep Henderson Dixie Band Stomp Dixie Flyer Georgia Camp Meeting Georgia Swing Good Man Hide And Seek	High Society Honey-suckle Rose Hors D'oeuvres I Ain't Got Nobody Jazz Me Blues Jelly Roll Blues Johnny Get Your Drum Johnson Rag Lazy Piano Man Little Rock Get Away Livery Stable Blues Long John Stomp Maple Leaf Rag Maryland Memphis Blues Milenberg Joys Mocking Bird Rag New Orleans National Emblem New Dixieland Parade Of Man Mose Panama Parade Of The Pieces	Paradise Royal Garden Blues Russian Rag Saints Go Marchin' In Satanic Blues Shimme Sha Wabble Since My Best Girl South Rampart Street Strut Miss Lizzie Stumbling Sugar Foot Stomp Sweet Georgia Brown Sweet Sue The Dixieland Band Tiger Rag Tin Roof Blues Twelfth Street Rag Wahash Blues Washington And Lee Swing Weary Blues Wolverine Blues Yankyanas
---	---	---

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.