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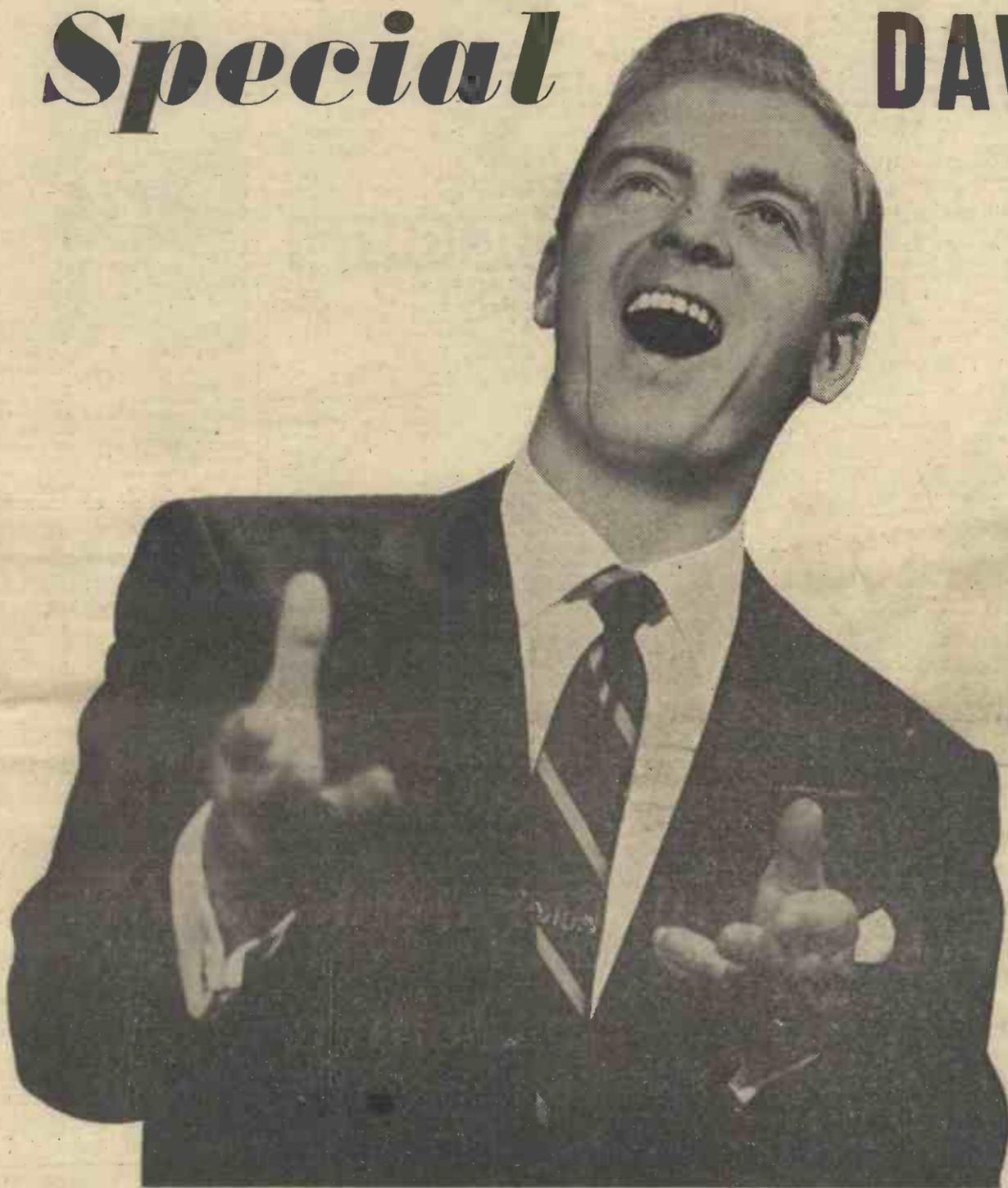
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TALKING POINTS

ARE we getting tired of the many singers in show business? Are instrumental records becoming more popular? And are American vocal records superior because the singers use their voices like an instrument, while many British artists just sing the lyric? These are some of the questions asked this week by PETER HILL, of Mapleton Grove, Preston Road, Hull, who writes:

Slim Whitman "bends" his voice like a guitar on "Rose Marie," Frankie Laine pounds the lyric like a brass section on "Cool Water." Al Hibler appears to imitate a saxophone on "Unchained Melody." The McGuire Sisters are like a lead section of a band. The Crew Cuts are a complete orchestra in themselves.

Some of the more popular singers in Britain use their voices as instruments. Both Ruby Murray and David

Whitfield have a slight tremolo in their voices. Ruby's is somewhere between a saxophone and strings. David's is between a saxophone and trumpet.

Dickie Valentine is lucky. His voice blends easily with a band, as does Frank Sinatra's. Is this the reason why good British singers like Lee Lawrence and Rose Brennan rarely make hit records?

Is the voice becoming an instrument, and the lyric just an excuse to introduce a "new sound"?

Dixie dancing

COLIN FISHER, of Bottesford Road, Scunthorpe, writes:

I should like to support Brian Taylor, who wrote about the popularity of dixieland music. I think dixieland has a special something—that little extra beat, coupled with an easy flowing arrangement—that makes you want to dance to every number.

At a local dance hall here the usual crowds come along every week. But when Sid Phillips came with his wonderful band, it was "House Full" soon after the start.

And just to show how popular dixieland is, even the big swing bands have to oblige the requests for "When The Saints Go Marching In," "At The Jazz Band Ball," etc. I wonder just how many people do prefer dixieland?

NVO: no plugs

MIKE JOHNSON, of Strathbrook Road, Streatham, S.W.16, writes: I feel I must hand the BBC a

Conducted by CHARLES GOVEY

large bouquet for one fine radio institution—namely, the Northern Variety Orchestra.

What is its recipe for success? Simply that it is solely a broadcasting orchestra and as such does not make records. Consequently, they have no latest recordings to plug, and so give us, every Friday evening, a fine programme of tasteful music with first-class arrangements.

Such is the rather pitiable influence of gramophone records: in most of their broadcasts bandleaders are playing their "latest sides" over and over again. This is natural enough, but give me the NVO and Independence every time.

Sarah the artist

PETE JARVIS writes from King Richard Street, Stoke, Coventry:

Surely the answer to Lewis Escadale's query concerning the appeal of Sarah Vaughan (last week's Talking Points) is simply that Sarah is an artist in the true sense of the word. I am not a fan of Sarah's personally, but I am a rabid advocate of Peggy Lee, who likewise sells few records here. Few are gifted with both pop and artistic appeal. Frank Sinatra is a notable exception; here is an artist who has the commercial world at his feet.

Generally, however, true artistry lies deep and, though it is more satisfying when you find it, the commercial singer with his more obvious style and material will always attract the masses.

Great Doris

Coals of fire continue to pour down on my head for what I wrote about Doris Day's new film musical. Here is a blast from JOHN BROAD, of Ditchling Road, Brighton 6:

I read your review of "Love Me

Congratulations Corner...

To FRANKIE VAUGHAN for a sizzling performance in "Swing Session" (August 23).

It was well worth the row I got into for creeping downstairs and switching on the radio. (Patricia Robertson, Eskdale Avenue, Carlisle).

To DICK HAYMES, who has signed a contract with Capitol (Nat Hentoff's column). I would like to welcome him back to the pop recording field, of which he was at the top some years ago. (Martyn Lewis, Davies Street, Porth, Glam.)

To JANIE MARDEN on her success in the "Show Band Show." (John Phillips, Lancaster Road, Enfield, Middlesex).

To BILL MCGUFFIE for his frank letter to the NME which many musicians could never have written. But does Bill know that Benny Green also gave a Tony Crombie record the same rating as Charlie Parker's "All The Things You Are"? (A. E. Knight, Choda Farm, Crawley, Sussex).

RADIO LUXEMBOURG FULL PROGRAMMES - 208 Metres

SUNDAY
7 Empire Show; 7.30 Dick James; 7.45 Winifred Atwell Show; 8 Vera Lynn; 8.30 Michael Miles; 9 Melody Caravan; 9.15 Curt Massey and Martha Tilton; 9.30 Get Wise; 10 Time For A Song; 10.30 Bing Sings; 10.45 Charlie Kunz; 11 Top Twenty. Midnight: Close down.

MONDAY
7 Spread Your Wings; 7.15 Dan Dare; 7.30 Musical Menu; 8 Strike It Rich; 8.30 Monday's Requests; 9.15 Dance Date; 9.45 Scrapbook Of Song; 10 Jack Jackson; 10.30 Around The Old Piano; 10.45 The Other Side Of The Record; 11 Talking Points; 11.05 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow. Midnight: Close down.

TUESDAY
7 Penguin Parade; 7.15 Dan Dare; 7.30 Bob & Dennis; 7.45 Steve Larrabee; 8 Tuesday's Requests; 8.30 Frank Chacksfield; 9 Lita Roza; 9.15 Your Song Parade; 9.30 Preview; 9.45 Friends and Neighbours; 10 Donald Peers; 10.30 Two's Company; 10.45 Old Wine In New Bottles; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY
7 Accordion Time; 7.15 Dan Dare; 7.30 Sentimental Journey; 7.45 Home On The Range; 8 People Are Funny; 8.30 Wednesday's Requests; 9 Bill McGuire Trio; 9.15 Handful Of Stars; 9.45 Curt Massey and Martha Tilton;

Or Leave Me" in the NME. Up till now I never really bothered much about Doris Day. I used to like Judy Garland, but after seeing "Love Me Or Leave Me," I can say Doris Day outshines her by miles.

She's proved a wonderful actress and singer, and from now on I remain on ardent fan of Doris Day. What's her next film, please?

Doris's next scheduled film is called "The Man Who Knew Too Much," part of which was shot in London on her last visit here.

Bright Backings

LYDIA MACFARLANE writes from Alma Road, Kingswood, Bristol:

I wonder if anyone besides myself has noticed the marked improvement lately of backings for British vocalists.

When I buy a record, the orchestration means just as much as the

singer or the song. Invariably the backings on American recordings are first rate. But I'm afraid I didn't think the same of the British—until recently.

First there was Dickie Valentine's "No Such Luck," faintly reminiscent of Sinatra's "Learnin' The Blues," perhaps, but slightly terrific none the less. Then there were Alma Cogan's "I've Been Thinking" and Max Bygraves's "Anyone Can Be A Millionaire."

To my mind, none of these are striking numbers, but the band arrangements give them just that little extra. I sincerely hope this is a taste of things to come.

Hard on Billie

RICHARD SWAINSON, of Westella, Yelverton, South Devon, writes:

Would you please ask your disc reviewer who it is that Billie Anthony

keeps reminding him of? I have never known him give her a good review as yet.

His review of "This Ol' House" was pretty awful, yet it turned out to be her best seller to date. When he reviewed her record of "Tweedlee Dee" coupled with "Shake The Hand Of A Stranger," he hardly mentioned the latter, which I consider to be one of her best.

Last week his review of "Ten Little Kisses" coupled with "The Banjo's Back In Town" was very discouraging, yet I consider these both to be Hit Parade stuff. What doesn't he like about her?

NEW 208 D-J



Here is Dave Gell, 26-year-old Canadian-born radio announcer, who replaces Dick Norton on Radio Luxembourg. Dave will also be taking over the Sunday night "Top 20" record programme when Pete Murray leaves Luxembourg for a commercial TV post early this month.

WHERE'S MY GUY?

Here is an extract from a poem dedicated to Guy Mitchell from JANET McVICAR, of Thornton Street, Maryhill, Glasgow:

Dear Guy, a week or two ago, You came to Glasgow town; And hoping I would see you, I hurriedly went down.

At your hotel each night I stood,

For you to pass me by, But you slipped in the back way.

How could you be so shy?

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AFN HIGHLIGHTS

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SUNDAY
A.M. 8 Sunday Circus; 10.05 Symphonette; 10.30 Negro College Choir.
P.M. 1.30 Matinee from Berchtesgaden; 3.05 Highway of Melody; 4.30 Serenade in Blue; 5.0 Frank Sinatra; 5.30 Request Parade; 6.05 Jack Benny; 6.30 Our Miss Brooks; 7 Inheritance; 7.30 Treasury Bandstand; 8.05 People Are Funny; 8.30 Twenty Questions; 9 Rudy Vallee; 12.05 Melody Go Round.

MONDAY
A.M. 6.05 Hillbilly Gasthaus; 7.15 Today's The Day; 7.30 Tins and Tunes; 8.05 Forward March; 8.15 Behind The Story; 9 Don McNeil; 9.25 Woman's World; 9.30 Tennessee Ernie; 10.05 Merely Music; 11 My Son Jeep; 11.30 Noon Request Show.

P.M. 12.55 Les Paul; 1 Martin Block; 1.30 Strictly From Dixie; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Bavarian Holiday; 5 Requests; 6 Bob Crosby; 7 Music In The Air; 8 News World; 8.05 My Little Margie; 8.30 Arthur Godfrey; 9.30 Singing Soldiers; 10 The Whistler; 10.45 Blues For Monday; 11.05 Miguelito Valdez; 11.30 Late Request Show; 12.05 Late Request Show.

TUESDAY
A.M. As for Monday, except 9 Don McNeil.
P.M. 1 Martin Block; 1.30 Little Matinee; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Military Minstrel; 5 Requests; 6 Perry Como; 7 Music In The Air; 8.05 Dennis Day; 9.30 Music From America; 11.05 Tex Beneke; 12.05 Late Request Show.

WEDNESDAY
A.M. As for Monday, except 9 Don McNeil.
P.M. 1 Martin Block; 1.30 Strictly From Dixie; 2 Operas of the World; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Military Minstrel; 5 Requests; 6 Perry Como; 7 Music In The Air; 8.05 Bob Hope; 8.30 Groucho Marx; 10.45 Mood for Moderns; 11.30 Late Request Show; 12.05 Late Request Show.

THURSDAY
A.M. As for Monday except 9 Don McNeil.
P.M. 1 Martin Block; 1.30 Little Matinee; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Military Minstrel; 5 Requests; 6 Perry Como; 7 Music In The Air; 8.05 Two For The Money; 8.30 Dagnet; 10 The Chase; 11.05 Bobby Swain & Orch.; 11.30 Late Request Show; 12.05 Late Request Show.

FRIDAY
A.M. As for Monday, except 9 Don McNeil.
P.M. 1 Martin Block; 1.30 Strictly from Dixie; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Bavarian Holiday; 5 Requests; 6 Bob Crosby;

10 On The Brighter Side; 10.15 Eric Jupp and his Players; 10.30 Spin With The Stars; 10.45 Lucky Dip; 11 Back To The Bible; 11.30 The Hour Of Decision. Midnight: Close down.

THURSDAY
7 Billy's Banjo Band; 7.15 Dan Dare; 7.30 September Song; 7.45 Edmundo Ros; 8 Smash Hits; 8.30 Tommy Trinder; 9 Stargazers; 9.15 Your Song Parade; 9.30 Looking Ahead; 9.45 Friends and Neighbours; 10 Tune In to Teddy; 10.30 Evening Star; 10.45 Mario Lanza Sings; 11 Old-Fashioned Revival Hour. Midnight: Close down.

FRIDAY
7 Up With the Curtains; 7.15 Dan Dare; 7.30 Band Parade; 7.45 The Two Of Us; 8 Shilling A Second; 8.30 Friday's Requests; 9.15 Old Acquaintance; 9.30 Frankie Vaughan; 9.45 Curt Massey and Martha Tilton; 10 Dream-time; 10.15 Smart Mood; 10.30 The Best of the Best; 11 The Voice of Prophecy; 11.30 Music at Bedtime. Midnight: Close down.

SATURDAY
7 Penguin Parade; 7.15 Piano Playtime; 7.30 The Cheese Club; 7.45 In The Mood; 8 Richard Attenborough; 8.30 Irish Requests; 9 Jimmy Shand; 9.15 Meet The Coronets; 9.30 Amateur Football; 9.45 Musical Alphabet; 10.15 Scottish Requests; 10.45 Portraits in Music; 11 Bringing Christ to the Nations; 11.30 Jack Jackson. 12.30 a.m.: Close down.

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MOVIES and MUSIC

IT had to happen sooner or later. At last some of the subjects of those screen biographies are kicking. Case in hand is that of Ruth Etting and Joe Snyder, who are none too happy about the way they're portrayed in "Love Me Or Leave Me."

Their complaints raise quite a question in the musical world. For years Hollywood has been using the life-line of musical personalities as a ready-made background on which to hang a variety of tales. Sure, the details haven't been quite correct

"So what?" say the companies—if the public like the film that's all that matters. Well, is it? Let's take a look.



JILL DAY

When the craze for filmic life-stories began is lost in the history of the cinema. By the time "Rhapsody In Blue" had netted a fortune, the movie boys realised they were on to a good thing. The tale of Gershwin's life was quickly followed by more.

Recently, you'll remember Jane Froman's story told in "With A Song In My Heart," Sigmund Romberg's in "Deep In My Heart," Glenn Miller, Eddie Cantor, Rodgers and Hart, and so on.

One thing is quite certain about these musical biographies. A lot of new interest is created in the artist, often among a generation who had only heard of him by hearsay.

People on the receiving end of the cash are the film-makers and, of course, the record companies, who have a fine chance to re-issue old recordings. On the whole, no one bothers too much about the biographical side of things; it's the music that counts.

Biggest among the coming life-stories is undoubtedly Universal-International's "The Benny Goodman Story." The part of Goodman will be played by American television comedian Steve Allen. Donna Reed will be Mrs. G. Benny himself will re-record twenty-eight of his old numbers for the film.

Star musicians

The Goodman orchestra has been faithfully re-assembled for the picture. Many of the musicians will have speaking parts. Featured are Gene Krupa, Teddy Wilson, Lionel Hampton, Harry James, Ziggy Elman, Babe Rusin, George Duviol, Allan Reuss, Hymie Schertzer, Stan Getz, Buck Clayton, Chris Griffen, Irving Goodman, Conrad Gozzo, Urbie Green and Murray McEachern.

Martha Tilton, ex-Goodman vocalist, will also appear as herself. The musical line-up puts the film way to the front for music fans. The studio hope it will also have the popular appeal of their "Glenn Miller Story."

In the meantime, Paramount plan to film the life of Red Nichols. Danny Kaye will star as the great jazzman, and Pat Duggan will produce. Title will be "Intermission." Among other artists who have been mentioned in connection with film biographies are Louis Armstrong, Fred Astaire and our own Eddie Calvert.

Attaching a tune

Current trend is also for film-makers to have a tune attached to a film—even if the picture isn't basically a musical. The film then helps the song, and vice-versa.

Remember "The River of No Return," sung by Tennessee Ernie?

Life stories brighten the box-office—but many top singers are wasted

says

MICHAEL WINNER

Then there was Frankie Laine backing "Strange Lady In Town," and the oft repeated "Prize Of Gold," which kept on popping up in the Richard Widmark thriller.

Even Britain has jumped on to the bandwagon with Eddie Calvert's backing to "John and Julie," which should sell enough records and cinema tickets to please anyone.

Oddly enough, it is not Hollywood which provides film-dom's most interesting current musical news. For years, since the failure of "London Town," England has fought shy of the musical approach to the screen.

Now, at last, it appears that British studios are thawing out. Slowly at first, but still thawing.

Spritley number

"Doctor At Sea," the comedy sequel to "Doctor In The House," is graced with a spritley number, sung by French star Brigitte Bardot. Composer is actor Hubert Gregg, who has penned out more than 100 songs including "Maybe It's Because I'm A Londoner."

He's also composed one of the numbers for the forthcoming comedy "All For Mary," which stars ex-Geraldo vocalist Jill Day. Bob Farnon is the musical director.

Another example of Britain's new "bring-on-the-music" policy will soon be at your local cinemas. Title is "Value For Money," a new Rank comedy, starring John Gregson and Diana Dors. Backing the hilarity is harmonica player Ronald Chesney, and a special song and dance sequence is composed by the "Intimacy At 8.30" team of John Pritchett, Peter Myers and Alec Graham.

Jan Carson's latest "An Alligator Named Daisy" has her singing three songs specially composed by Sam

Costlow. The film, incidentally, also features Ken Mackintosh with his Orchestra, and singer Don Cameron. Norman Wisdom has already recorded "Dream For Sale," and "Beware," on Columbia.

Both come from his new film "Man Of The Moment." The title song was recorded for the soundtrack last week by the Beverley Sisters. Will they make a record of it? No one knows yet.

Singing lesson

But although British films are using more songs, they still seem a bit shy of starring established singers. Instead, the vogue is to train their current top-liners to sing. Diane Cilento, for example, gives full-throated treatment to the new Jack Fishman number "A Fool And His Heart," in "The Woman For Joe."

Anyway, most recent would-be vocalist is youngster David Knight who is busy taking lessons. He'd like to do a full-scale musical. "But not until I'm really trained," he adds.

'Guys and Dolls'

It therefore still remains to Hollywood to present the undiluted musicals with the top singing stars. Outstanding among coming offerings is Samuel Goldwyn's five and a half million dollar production of "Guys And Dolls," marked for autumn release. Frank Loesser's score will be sung by Frank Sinatra, Marlon Brando, Jean Simmons, Vivian Blaine and Stubby Kaye. Kitty Kallen, recently seen at the London Palladium, stars in "The Second Greatest Sex."

Nat "King" Cole will sing "Never Let Me Go" in Paramount's "Too Late My Love." The song, specially written for the film by Academy Award winners Jay Livingston and Ray Evans will be heard many times during the film. Nat himself will sing it in a night club scene. He will also record the number.



Jane Russell and Rudy Vallee, who co-star in the new film musical, "Gentlemen Marry Brunettes." "The producers have packed the film with old song favourites," says Michael Winner in this article.

Livingston and Evans have also written three songs which Doris Day will sing in Alfred Hitchcock's "The Man Who Knew Too Much." The film, a thriller, co-stars Doris with James Stewart. Incidentally, it also includes a portrayal of Palladium boss Val Parnell by actor Alan Mowbray.

Frank Sinatra, still going for films where his performance is strictly dramatic, will nevertheless, sing a duet with Debbie Reynolds in MGM's comedy "The Tender Trap."

Peggy Lee sings two songs in her new film with Jack Webb, the famous "Sergeant Friday," of the "Dragnet" series. The film is "Pete Kelly's Blues," the songs, "He Needs Me" and "Sing A Rainbow," were specially composed by Arthur Hamilton.

Lanza again

Mario Lanza looks as if he will at last go through with another screen appearance in "Serenade" for Warners. Much publicised pianist Liberace, soon to be seen here on commercial TV, is the star of a new film titled "Sincerely Yours."

And finally, among the pick of the musicals soon to come your way, is "Gentlemen Marry Brunettes." The film, a sequel to "Gentlemen Prefer Blondes," stars Jane Russell and Rudy Vallee. Following the break-up of song-writing team Sammy Cahn and Jules Styne, who produced such tip-top music for "Gentlemen Prefer Blondes," the producers of the new film have packed the score with old favourites. Among the songs to be heard again are Rodgers and Hart's "My Funny Valentine," "I've Got Five Dollars," and "Have You Met Miss Jones." Rudy Valec will play the bazooka in addition to his starring acting rôle.

So the musicals stream out. And my only complaint is that the film boys still aren't making enough use of the top musical stars. Alter all, why waste someone like Frankie Laine in ludicrous pyjamas in films like "Bring Your Smile Along"? He deserves better, and so do all the other top singers. I, for one, look forward to the day when, instead of hearing their voices behind the credits, we can also see their faces after them

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And now for Noone

Jazz records reviewed by
HUMPHREY LYTTELTON

LAST week I reviewed the Dodds half of the Dodds-Noone "Battle of Jazz" issue on Vogue-Coral LRA.10018. The Noone contribution, as I pointed out, outweighs the Dodds by five to three, with "Sweet Lorraine" encroaching on Dodds's territory.

The other Noone titles are "Bump It" (otherwise "Apex Blues"), "Japansy," "Four Or Five Times" and "I Know That You Know."

This version of "Bump It" is not the same as the one we have had before. I fancy it must be an earlier master that someone has dug up.

Few Records

Anyone attempting an assessment of Jimmy Noone must approach the task with trepidation. The difficulty is that we have not many Noone records available, and of those we have, let's face it, a large number are quite awful.

In one of the 1947 editions of "Jazz Music," Iain Lang waded a tentative red rag by saying, in a review of Mezzrow's "Really The Blues":

"It is arguable that the Noone manner was not fully-developed jazz, and had not completely emerged from the concert style which Delta clarinetists inherited from the Creole symphony orchestras and salon bands. The first clarinetist who did fully emerge into jazz was Johnny Dodds."

But there's plenty of evidence to refute Iain Lang's contention—starting with the Oliver Creole Band sessions, the Ollie Powers "Play That Thing," some selected high-spots from the Apex Club records, this version of "Four Or Five Times," and, of course, the Orson Welles radio transcriptions with the Kid Ory Band.

On all of these, Noone pulls out

fine jazz performances. But Lang's judgment was carefully qualified—"not fully developed," "had not completely emerged..." And the evidence that Noone retained, until the end of his life, non-jazz affiliations is mountainous.

There are those rapid-tongued "clarinet speciality" runs, carefully contrived, absolutely set and played against stop chords. "I Know That You Know" has one of these, and it's not until the last chorus that the number ever really develops into a hot jazz performance.

And then, what about those sentimental tunes, played straighter and with more sickening gush than one would expect from a strict-tempo hack? "Japansy" is just about the most unpleasant sound I have ever heard in the name of music, without bringing jazz into it at all.

We know that the best jazzmen have their moments of aberration. But how a fully-fledged jazz musician could fall back into this slough of banality is hard to imagine. And

"Sweet Lorraine" is very little better.

But, as Lang suggested, Noone did belong partly to the pre-jazz Creole school of clarinet-craftsmen whose pride was that they could play anything and everything.

Odd Trio

For this reason, it is necessary to tread carefully in any review of Noone's work. For the newcomer to Noone it must be stressed that neither "Japansy" nor "Sweet Lorraine" have anything to do with his reputation as a jazzman.

"Bump It" and "I Know That You Know" have flashes of top-quality Noone (although the earlier "Bump It" was better) and "Four Or Five Times" is by far the pick of the bunch.

There's a tendency nowadays for us to be wise after the event and sneer at these sort of pre-Revival recordings with their oddly-assorted personnel. But in fact the odd trio of Charlie Shavers, Pete Brown, and Jimmy Noone produces some remarkably effective small-band jazz.

Teddy Bunn is always acceptable (except in the tear-away "I Know That You Know," which he should have turned down) and the rhythm swings in a pleasantly relaxed way.

IN MODERN MOOD

by MIKE BUTCHER

SO far as Britain is concerned, this looks like being Thelonious Monk's first year of fame.

He had almost no records issued here until a few months ago. Then Vogue brought out an EP of his early work (EPV.1048)—and now we are offered two further, newer Monk releases by Esquire.

They rank among his best efforts. But be prepared to find them incomprehensible at first, because Thelonious takes quite a bit of getting used to!

His hard, harsh harmonies, percussive touch and angular themes project a beauty all their own. To look for conventional "prettiness" in them, however, is to find nothing at all.

Monk as I've written before, must be the most un pianistic pianist in the world. Under his emphatic handling, the piano might be a new unexplored instrument—not a soft, gentle instrument, certainly, but one of mordant, dramatic and affecting power.

Yet one also finds a strangely poignant lyricism in many of his solos... and humour, too, though usually with a sinister undercurrent.

THELONIOUS MONK TRIO (EP)
"Little Rootie Tootie" / "Sweet And Lovely" / "Bye-Ya" / "Monk's Dream"
(Esquire EP.75)

THELONIOUS MONK QUINTET (LP)
"Locomotive" / "Hakensack" / "We See" / "Smoke Gets In Your Eyes"
(Esquire 20-039)

THE trio set proves how well Thelonious can sustain interest when there are no horns around. Note the man's wonderful timing (exemplified by the coda of "Rootie"), the occasional impression he gives of an unromantic Duke Ellington ("Dream"), the strongly descending chordal substitutions he uses on "Lovely."

Art Blakey has always been the perfect drummer for Monk. His phenomenal swing and beautifully timed fill-ins here could profitably be studied by every percussionist in the world! And Brooklyn policeman Gary Mapp complements Art with his entirely fitting bass part.

To hear jazz bass playing at its absolute best, however, listen to Percy Heath on the quintet LP. Blakey trumpeter Ray Copeland (a vigorous, promising newcomer) and tenorist Frank Foster complete this group, the latter setting down his best work on wax to date.

I described the routines thoroughly enough in my sleeve notes for Esquire 20-039, so detailed descriptions here are unnecessary.

"HOW HI THE FI"—A BUCK CLAYTON JAM SESSION (LP)
"How Hi The Fi" / "Blue Moon" / "Sentimental Journey" / "Motel Swing"
(Philips BBL.7040)

BUCK'S jam sessions continue to provide relaxed, informal, en-

TO meet a well-known American musician is always interesting, but sometimes unproductive. Men who express their varied thoughts and emotions through a trumpet or saxophone cannot always wax equally eloquent in the words and sentences of a spirited conversation.

Bill Russo, however, can do just that. To speak with him is a challenge to one's own scholarship, clear-headedness—and determination. For Bill's personality has an impact which will crush the meek, the half-hearted, as a sledgehammer crushes a flea.

He dismisses many of one's musical idols in five seconds flat. "Horace Silver? Oh, he's just an A minor seventh, D seventh musician..." Art Tatum? Not really inventive.

There are only two guys in America teaching jazz, Lennie Tristano and me. We both think the other's wrong!

Yet Bill is not quite the egotist suggested by this last quotation. He "repudiates" most of his own work, even the much-praised manuscripts he wrote for the Kenton band. "You And The Night And The Music? Trash!"

The facts of his career to date are fairly few and simple. He led a band in Chicago some five years ago. And quite proudly he'll admit that it held the record for low attendances at some of the venues it visited!

Joining Stan Kenton in 1952 he played trombone in the section and, occasionally, as soloist. But his writing for

attention than his instrumental prowess. He fashioned feature numbers for Lee Konitz ("My Lady") and Frank Rosolino ("Frank Speaking")

with considerable skill and aptness, not forgetting the sound and temperament of the men in question.

His Capitol LP of original manuscripts (played by the Kenton orchestra) drew forth such conflicting comment as "Russo's compositions, though unequal, overflow with ideas" (Steve Race) and "Empty beneath their glossy exteriors" (your present writer).

Bill left the Kenton entourage last year, after visiting Europe with the band in 1953. A Chicago resident, he has his own quintet operating from that city—but in June he commenced a three-month visit to Europe.

He has written arrangements for British and Continental bands, rehearsed other groups, taken on an imposing list of pupils. Recording executives have not yet

joyous jazz of no particular denomination. Stuff like this should appeal to modernists and traditionalists alike, for it just keeps swinging, striving to reach no extreme.

Particularly to my taste are the three trumpeters (Buck, Joe Thomas, Joe Newman), the trombonist on "Journey" and "Swing" (Urbie Green, Benny Powell), the pianists (Jimmy Jones, Sir Charles Thompson), tenorist Al Cohn (on "Hi" and "Moon") and a superlative ex-Basic rhythm section comprising Freddy Green (guitar), Walter Page (bass) and Jo Jones (drums).

Len Davis (alto), Julian Dash (tenor), Trummy Young (trombone) and Woody Herman (clarinet) complete the composite personnel.

"THE BROTHERS" (Vol. 2)—Herbie Steward (EP)
"Medicine Man" / "Passport To Pimlico" / "My Last Affair" / "My Baby Just Cares For Me."

"THE BROTHERS" (Vol. 3)—Zoot Sims (EP)
"Night And Day" / "Don't Worry 'Bout Me" / "Tenorly" / "Slingin' Hash"

(Vogue EPV.1085)
"THE BROTHERS" (Vol. 3)—Zoot Sims (EP)
"Night And Day" / "Don't Worry 'Bout Me" / "Tenorly" / "Slingin' Hash"
(Vogue EPV. 1086)

THESE are companion volumes to Vogue's Stan Getz EP (EPV. 1084) reviewed two weeks ago. The first two Steward titles benefit from the themes themselves (by Al Cohn and Johnny Mandel respectively) and the excellent support of Jimmy Raney (guitar), Al Haig (piano), Curley Russell (bass) and Roy Haynes (drums).

"Affair" and "Baby" show Herbie to be an uninteresting tenorist, however, despite his lovely sound and executive ease.

The Sims set features Zoot in wondrously swinging mood, with Jerry Wiggins (a somewhat nebulous pianist) Pierre Michelot (impressive on bass) and Kenny Clarke (drumming tightly, but effectively) behind him.



Bill Russo playing a trumpet

realised Bill's potentialities, as a considerable force in the "progressive jazz" market, to any great extent. He made an LP for the Dee-See label in 1952, but would rather forget this.

It's mainly on his work during the Kenton period that we have to assess Bill—and, as mentioned above, he no longer regards this highly.

The present Russo quintet (Bill Trujillo, tenor; Eddie Baker, piano; Joe Kapley, bass; Mickey Simonetta, drums) may well form the nucleus of this group, for Bill has freely expressed his enthusiasm for them.

But one thing is certain. However Bill's music develops in the future, it will not be along the romantic lines of the French impressionists.

"Ravel?" he says, "If I don't write something better than his stuff during the next ten years, I'll go back to being a lawyer—like my dad."

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There I've said it again/Jaguar Makin' whoopee/The lady is a tramp

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TONY MARTIN

"Domani"
"What's The Time In Nicaragua"
(HMV B.10911)

JUST like the master craftsman that he is, Tony Martin takes everything in his stride and sails through these songs with the greatest of ease. Tony still has a fine voice and his voice control and phrasing are as good as ever.

"Domani" is an exciting song and suits the style of the singer. The Henri Rene orchestra supply the backing, and one cannot fault it in any way.

"What's The Time In Nicaragua" is a fascinating song that one would not normally expect Tony to sing, but I can assure you that he not only sings it well, but he has produced a record that could easily be a terrific hit.

But it would be unfair not to mention the unusual and beautiful backing and also the singing of the interludes. You must listen to this side and note how a great artist tackles a song of this type, and how he sounds so wonderfully relaxed. A real gem.

★ ★ ★
MANTOVANI AND HIS ORCHESTRA
"Brass Buttons"
"Take My Love"
(Decca F.10601)

I LIKE the rather lighthearted military approach to "Brass Buttons," but, please, don't imagine that this sounds like a rousing march with the drummer bashing the drums to pieces.

Popular Records reviewed by GEOFFREY EVERITT

No, this is a very wonderful Mantovani arrangement, in which he manages to feature the various sections of his orchestra very cleverly. When the muted brass is playing in the distance it still comes through crystal clear.

"Take My Love" is a romantic melody with a really beautiful theme and the recording engineers have done a grand job of work. But, once again, great praise to the maestro, Mantovani, for a fine arrangement.

Not many orchestra leaders feature the accordion, but Mantovani does, and he writes so well for it that it makes an outstanding contribution to the simplicity of the score. How wonderful to hear an arrangement full of melody with few tricks and gimmicks.

Thank you, Mantovani, for two sides of the highest possible standard.

★ ★ ★
THE CHEERS
"I Must Be Dreaming"
"Fancy Meeting You Here"
(Capitol CL.14337)

THE Cheers have a very modern approach to vocal group work, and although "Fancy Meeting You Here" is, in my opinion, an excellent side, it is just that shade uncommercial. I think this will result in

it having a somewhat limited appeal. I like the girl's solo voice, for her tasteful phrasing and tuneful singing. "I Must Be Dreaming" is another good side, and on this showing the Cheers are right in the top flight of vocal groups. I have heard none better for the past twelve months.

The backings are modern and musical, and the routines of the group have been extremely well rehearsed. This is, indeed, a fine disc and I hope you will spare a few moments of your time to listen to it.

★ ★ ★
THE COMMANDERS
"The Monster"
"Cornball No. 1"
(Brunswick 05467)

"THE MONSTER" could really have stayed at home so far as musical composition goes. I can never work up an interest in anything that lacks a basic melody, and I am afraid that I find this just a lot of noise.

Although certain musicians can claim to enjoy this sort of music, I, as a layman, cannot, and I must add that I do not understand it and, therefore, I will not attempt to review it.

"Cornball No. 1" is more interesting and does at least have a theme running through it, and the various sections are heard to good advantage, with the rhythm boys providing a rocking beat and the brass full of bite and precision.

I fancy any of our top six dance orchestras could have equalled this performance, and I can't say it is a disc of great entertainment value.

★ ★ ★
NAT "KING" COLE
"10th Anniversary" Part 3
Sides 1 and 2
(Capitol EAP.3-514)
(Extended Play)

IT is good to sit down and listen to this record if only for the reason that we hear two Nat "King" Coles and four titles that have not

been previously released. First let's listen to the King Cole Trio playing as they did when they first hit the jackpot way back in 1943 with "Straighten Up And Fly Right." On this disc the trio offer "The Love Nest" and "But All I've Got Is Me."

The style, both vocally and musically, is far more uncommercial than Nat's present day offerings, but he plays some fine piano and the bass and guitar are beautifully relaxed.

Then you can compare this style with the Cole you hear singing "Lovelight" with the Nelson Riddle Orchestra and "Where Were You" accompanied by Pete Rugolo and his orchestra. Yes, these styles span the years, and Nat must be congratulated on having enough sense to move with the times and yet still remain a fine performer.

Good as it may be, I don't think the King Cole Trio would have lifted Nat to his present position.

★ ★ ★
MICHAEL HOLLIDAY
"Stein Song"
"Yellow Rose Of Texas"
(Columbia D.B.3657)

MICHAEL HOLLIDAY has a somewhat unusual voice but, nevertheless, it is interesting and I think it will cause a good deal of comment both in Tin Pan Alley and with record buyers all over the country.

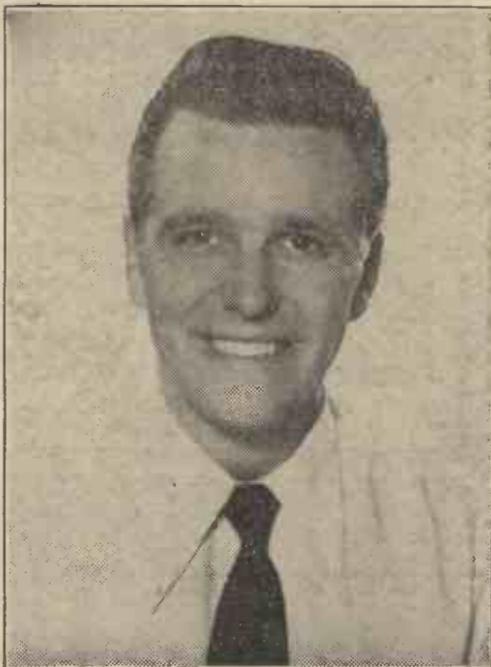
Let's take the "Stein Song" first. As a critic, it is my duty to endeavour to describe the voice of this new vocal star. Well, I at once started to compare Mr. Holliday with the great Danny Kaye, but only because at times he phrases and sounds very much like the fabulous American.

To make certain I was on the right track, I played this side to two of my colleagues, and they at once remarked "Sounds like Danny Kaye." Well, listen for yourself and then see what you think. But whatever you do you must listen, for I am convinced that we shall hear a lot more of this artist, especially if he sings as well as he does on "Yellow Rose Of Texas." He is certainly a terrific discovery.

Here is Dennis Hale. On Monday next (September 5) he makes his debut in variety as a solo singing star at Glasgow Empire.

Dennis left the Jack Parnell Band to venture into music hall engagements.

Although in 1946 Dennis was a featured vocalist with Teddy Foster's orchestra, he left to form his own band at the Savoy Ballroom, Southsea, and the Aquarium Ballroom in his home town - Brighton.



The backings are by Norrie Paramor and his orchestra, and are well up to his usual high standard.

★ ★ ★
FRED WARING AND HIS PENNSYLVANIANS
"For Listening Only"
Sides 1 and 2
(Brunswick LAT.8068)
(Long Playing)

FRED WARING and his Pennsylvanians have set such a high standard with their past records that one looks forward to every issue bearing their name. This disc is yet another gem to add to your collection, for as usual there is something for everyone, from Irving Berlin's "Say It With Music" to the "Hungarian Rhapsody" by Liszt.

The offerings are all tasteful and there are some wonderful vocal scores, and, great showman that he is, Fred Waring does not forget comedy. I like the clever routines in "Cecilia," and then a wonderful instrumental called "Red Wing" followed by the "Hungarian Rhapsody," beautifully played by Morley and Gearhart.

There are no fewer than 12 titles and they make up a wonderfully entertaining programme

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3	3 COOL WATER (Frankie Laine (Philips))	3	3 EV'RYWHERE (Bron)
4	4 EV'RYWHERE (Frankie Laine (Philips))	4	4 I WONDER (Macmelodies) 2s.
5	5 EVERY DAY OF MY LIFE (David Whitfield (Decca))	5	5 DREAMBOAT (Leeds) 2s.
6	6 JOHN AND JULIE (Eddie Calvert (Columbia))	6	6 LEARNIN' THE BLUES (C. & G.) 2s.
7	7 THE BREEZE AND I (Caterina Valente (Polydor))	7	7 EVERY DAY OF MY LIFE (Robbins) 2s.
8	8 INDIAN LOVE CALL (Slim Whitman (London))	8	8 STRANGER IN PARADISE (Frank)
9	9 EVERMORE (Ruby Murray (Columbia))	9	9 WHERE WILL THE DIMPLE BE (Cinephonic)
10	10 STRANGE LADY IN TOWN (Frankie Laine (Philips))	10	10 STOWAWAY (Morris)
11	11 SOMETHING'S GOTTA GIVE (Sammy Davis, Jr. (Brunswick))	11	11 CHERRY PINK (Maddox)
12	12 DREAMBOAT (Alma Cogan (HMV))	12	12 STARS SHINE IN YOUR EYES (Peter Maurice) 2s.
13	13 MAMA David Whitfield (Decca)	13	13 YOU, MY LOVE (Dash)
14	14 UNCHAINED MELODY (Jimmy Young (Decca))	14	14 JOHN AND JULIE (Toff)
15	15 I WONDER (Dickie Valentine (Decca))	15	15 SOFTLY, SOFTLY (Cavendish)
16	16 STARS SHINE IN YOUR EYES (Ronnie Hilton (HMV))	16	16 DON'T WORRY (L. Wright)
17	17 THAT'S HOW A LOVE SONG WAS BORN (Ray Burns (Columbia))	17	17 MAMA (Macmelodies)
18	18 NOT AS A STRANGER (Frank Sinatra (Capitol))	18	18 BLUE STAR (Chappells)
19	19 SING IT AGAIN WITH JOE (Joe Henderson (Polygram))	19	19 THAT'S HOW A LOVE SONG WAS BORN (Chappells)
20	20 UNCHAINED MELODY (Al Hibbler (Brunswick))	20	20 UNDER THE BRIDGES OF PARIS (Southern) 2s.
		21	21 CLOSE THE DOOR (Duchess) 2s.
		22	22 COOL WATER (Feldman) 2s.
		23	23 SINCERELY (Dash)
		24	24 EARL ANGEL (Chappells)

BEST SELLING POP RECORDS IN THE U.S.	
Last This Week	
1	1 Rock Around The Clock (Bill Haley)
2	2 Ain't That A Shame (Pat Boone)
3	3 Yellow Rose Of Texas (Mitch Miller)
4	4 Learnin' The Blues (Frank Sinatra)
5	5 Hard To Get (Giselle Mackenzie)
6	6 Bible Tells Me So (Johnny Desmond)
7	7 Seventeen (Boyd Bennett)
8	8 A Blossom Fell (Nat 'King' Cole)
9	9 House Of Blue Lights (Chuck Miller)
10	10 Maybelle (C. Berry)
11	11 It's A Sin To Tell A Lie (S. Smith & the Redheads)
12	12 Hummingbird (L. Paul & M. Ford)
13	13 Tina Marie (Perry Como)
14	14 Wake The Town And Tell The People (Les Baxter)
15	15 Seventeen (Fontaine Sisters)

BEST SELLING SHEET MUSIC (U.S.)	
Last This Week	
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4	4 Unchained Melody
5	5 Hard To Get
6	6 Bible Tells Me So
7	7 Seventeen
8	8 Hummingbird
9	9 It's A Sin To Tell A Lie
10	10 Wake The Town And Tell The People
11	11 Cherry Pink
12	12 Ain't That A Shame
13	13 A Blossom Fell
14	14 Man In The Raincoat
15	15 Learnin' The Blues

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Trombonist Ken Wray and his bride—the former Miss Peggy Robinson, a London model—get a lift from Hampstead Registry Office after their marriage on Wednesday afternoon. The man at the wheel gets into everything. It's Ken's bandleader. Guess who?

COMMERCIAL TV

FAMOUS NAMES CITED IN FUTURE PLANS

WITH news still awaited at press time of the finalising of the agreement between the Musicians' Union and commercial TV interests, some of the variety programmes using musicians and singers, scheduled to be tele-filmed this week, were postponed. Rumours suggesting that singing star David Hughes would be featured in a Hylton programme could not be confirmed with the Hylton office; the singer, when questioned, countered with a firm "No comment."

Cyril Orndel—one of the youngest musical directors in the West End—will act as a musical adviser for many of ABC's week-end presentations. Among the programmes he will be concerned with is "Saturday Showtime," a big variety programme to be transmitted from the former Wood Green Empire. MD for this show will be Dennis Ringrowe.

Steve Race will be MD for Chris Mercer's "Penny For a Song" programme which AR-TV will alternate with Tig Roe's "Down Beat" production on Tuesdays. Shirley Abicair and Dennis Quilley will be featured singers.

A group led by drummer Tommy Maxwell will be featured in "ABC Music Shop" on Saturday afternoons. Teddy Johnson and Pearl Carr, pianist Ian Stewart and organist Cherry Wainer have filmed quarter-hour programmes for ABC.

The ITA are at present appointing the programme contractor for Birmingham and Lancashire week-end operations. Among the reported applicants are Regent Films (of which the noted jazz authority Lord Donegal is a director), Associated British Cinemas, and an unnamed syndicate.

Many well-known names are rumoured to be associated in the latter body. Among them—Jack Payne, Henry Hall, Tom Arnold and Claud Langdon.

News Round-up . . .

CAPITOL bandleader Ray Anthony married screen actress Mamie Van Doren in Ohio this week . . . Jack Parnell trumpeter Terry Lewis rescued a four-year-old boy from drowning at Blackpool last week . . . Maria Pavlou is recovering from an abdominal operation in the London Clinic . . . Cy Laurie Band appears at the Savoy Ballroom, Southsea, this Monday . . . Humphrey Lyttelton and Sandy Brown Band will appear at "Pete Kelly's Blues" MSBC charity premiere on September 24 at the Warner Theatre . . . Lita Roza, Ray Ellington Quartet, and Les Howard broadcast in "Blackpool Night" next Wednesday . . . Trombonist Harry Buckles has left the Johnny Gray Band to join Malcolm Mitchell . . . Australian singer Margaret Kerr is in cabaret at the Albany Club.

WHITFIELD REFUSES BBC SERIES: ANOTHER U.S. VISIT IN OCTOBER

ON the eve of David Whitfield's honour in receiving the "Golden Record," the NME understands that he is booked to appear on two Ed. Sullivan TV shows from New York next month, as part of a six weeks' visit to America!

STAPLETON WAXES LP FOR MGM

SHOW BAND leader, Cyril Stapleton, until now an exclusive Decca artist, has recently waxed an independent LP for the American market (on the MGM label) with full permission of the Decca concern.

The origin of the MGM plan came from a brainwave of Cyril's which has developed into a romantic success story. He paid for the session himself and sent the resultant tape to the States. The result? MGM was pleased to bid for the tapes and "Paris After Dark," a twelve-track, twelve-inch LP of familiar French melodies, played by Cyril Stapleton and his Orchestra is now on sale throughout the U.S. under the MGM banner.

AGREEMENT IN BENCE—MU DISPUTE

SAXIST Harry Bence is back in Harry Leader's Orchestra. Satisfactory arrangements have now been made regarding the payment of the £100 "fine," which he is paying in order to be re-admitted to the MU.

Harry Leader's suggestion—that this sum should be deducted in weekly instalments from Bence's salary—has been accepted by the Union.

PARNELL BAND AT JAMBOREE

JACK PARNELL and his Orchestra have been announced as an added attraction for this year's Jazz Jamboree, at the Gaumont State, Kilburn, on Sunday, October 23.

This news marks a particularly worthy gesture on the part of Jack and his boys. To appear at the Jamboree, they will have to make an overnight journey to town from Burnley, then travel up to Scotland on the Sunday evening after the show.

TENORIST Bob Adams leaves the Geraldo Orchestra on September 9, after an eight-year stay. After completing the band's current Monte Carlo season, he will not move on to Blackpool with the band.

JIMMY YOUNG AND EVE BOSWELL BOOK XMAS SEASONS

VOCAL stars Eve Boswell and Jimmy Young have both been engaged to appear in important pantomime productions in the Midlands this Christmas.

IT'S HERE!—IT'S THE
3 DEUCES
 RECORD OF
SNUGGLE UP
 COLUMBIA DB 3642
 NOW RELEASED
 IT'S ASCHERBERG'S

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

October 24 has been stated as the likely date that David will depart for the States, where he expects to remain for six or seven weeks.

Speaking to Jack Marshall of the NME from Blackpool on Wednesday night, David said: "I have been told that Hollywood screen tests have been arranged for me during my visit to America."

It has been previously reported that several film companies—including MGM—were interested in David, following his TV appearances earlier this year on "Toast of the Town."

His Blackpool season terminates early next month. Prior to his departure for the U.S. several programmes for his new Radio Luxembourg series will have to be pre-recorded, to ensure continuity on the air each week during his absence.

THIRD TV SHOW

David had been scheduled to broadcast five nights in the BBC "The Song's the Thing" series in October, but John Hooper, producer of the shows said that in view of the American commitments, an alternative artist had been secured.

This will be David's third visit to the U.S. within a year—but on the last occasion, in April, he appeared twice on the Ed. Sullivan show.

Full details of his American plans were not available owing to the unavailability of his agent, Leslie Grade, who is on holiday, but full details of his exciting activities will be reported in the NME.

Singer Kirk Stevens was married at Tottenham, London, on Monday to Miss Ann Turner, who was with him in the same show three years ago. They are spending part of their honeymoon in Scotland.

PETER MADREN LEAVES 208

ANOTHER Luxembourg disc-jockey—Peter Madren—is leaving the station at the end of this month.

Peter, who has been with "208" for nearly five years, is to work as a TV producer for the J. Walter Thompson Agency, where he joins another former Luxembourg announcer, Dick Norton.

His last programme for Radio Luxembourg is "Music at Bed-time" on September 30.

As exclusively announced last month in the NME, Pete Murray is leaving "208" early this month for a London commercial TV appointment.



Stanley Black (right) resident musical director of the BBC's "Off the Record" TV series, is pictured at Tuesday's gala session with Jack Payne (left) and producer Frances Essex.

Stanley Black disbanding!

AFTER eleven years as one of the most famous leaders of British dance orchestras, Stanley Black is disbanding his dance band—at the end of this week! He made this sudden and startling decision owing to the enormous increase of his film, recording, radio and TV activities.

Stanley's many commitments force him to discontinue touring, in order to devote his time to London.

Although he will retain certain members of his orchestra for studio dates, Stanley's surprise announcement will cause the departure of featured vocal artists—Alma Warren, Martin Moreno and Wally Carr.

The instrumentalists chosen by Stanley Black to work under his new plan comprise the nucleus of his large augmented orchestra to be featured on TV's fortnightly "Off The Record" programme and the monthly "Hit Parade" series, which will commence on Oct. 17.

Among the many other tasks of the new orchestra will be film sessions. On September 14 and 15 they record the music for "An Alligator Named Daisy" at Pine-

wood, to be followed by three films for the Tempean organisation. The Black orchestra recently completed the background music for "Now And Forever."

Commencing November 27, Stanley Black and his orchestra will be broadcasting in four consecutive Sunday afternoon "Melody Hour" programmes for the BBC Light Programme. Stanley's contract with Decca provides that he will record a minimum of four LP's annually, in addition to 78 rpm discs.

In order that he can cope with his tremendous spate of London orchestral work, Stanley has been released from most of his outside one-night stand dates after this week-end.

He told the NME: "I am most grateful to the many agents, dance hall managements and promoters who have co-operated by permitting me to cancel dates."

As the Musical Director of TV Advertising, Ltd., Stanley has many responsibilities for this company, but cannot yet divulge important plans concerning negotiations for Commercial TV and film ventures in the future.

FAREWELL DATES

Stanley Black directed the resident BBC Dance Orchestra from 1946 until 1952. He resigned to form his own 19-piece group for a nationwide tour.

Now, after little more than 2½ years on the road, the disbandment takes effect with farewell dates tonight (Friday) at Southampton; tomorrow, Royal Star Hotel, Maidstone, and a concert on Sunday at White Rock Pavilion, Hastings.

After this week-end, only outside dates will be played at venues where Stanley Black has been unable to obtain release from contracts.

A brilliant composer, arranger, musical director and pianist, Stanley played an important part in pioneering the popularity of Latin-American music in this country. His orchestra has undertaken several Radio Luxembourg and BBC series (including "Top Score").

RED PRICE—possibly George Hunter—JOINING PARNELL

TENOR-SAX star Red Price is leaving Ronnie Aldrich and the Squadrinaires at the middle of the month. He is joining the Jack Parnell Orchestra.

Red has been with Ronnie for three years. No replacement will be made until the band returns to London after the conclusion of its season at the Palace Ballroom, Douglas, Isle of Man.

Former Ted Heath saxist George Hunter may also be joining the Parnell band. He is at present with Malcolm Mitchell.

Johnny Brandon visiting USA

RECORDING-STAR-SONGWRITER Johnny Brandon is to visit America on October 29. He expects to be away until at least January or February.

Before leaving, he has a string of radio and concert dates, in addition to another TV appearance next Monday, September 5.

Great Heath—Dankworth—Kirchin — Klein — Russo Concert this Sunday

THE great day is almost here for the British jazz and dance-music public to pay tribute to the great Ted Heath Orchestra at the special Tenth Anniversary Concert, at the Royal Albert Hall this Sunday (September 4, at 2 p.m.).

A maximum attendance is assured. Only a limited number of seats remain at 7s. 6d., 6s., and 3s. 6d., and can only be obtained by personal application from the NME offices (Covent Garden 2266) at 5 Denmark Street, Charing Cross Road, London, W.C.2, until 7 p.m. tonight (Friday) or 1 p.m. tomorrow (Saturday).

Alternatively, the only other source of supply is the Royal Albert Hall box-office, either prior to the concert, or at the doors before the commencement of the event.

Special arrangements have been made for a supply of tickets to be available to the public on Sunday at the Albert Hall, but you are requested to arrive there early to be certain of securing a seat.

Several hundred Gallery tickets will be available at 2s. 6d. each. As reported on these news pages, Ivor Kirchin will be out of action for two months owing to an eye operation, but his son Basil—and the Kirchins' Orchestra—will be appearing at this great concert—in addition to the Johnny Dankworth Orchestra, the Harry Klein Group and American bandleader, Bill Russo.

Tickets for the Ronnie Scott—Tommy Whittle Bands debut on October 16 will be available at the Albert Hall box-office this Sunday, either during the interval, or at the conclusion of the concert.

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EAMONN ANDREWS' D-J SERIES BACK

POPULAR radio and TV personality, Eamonn Andrews, returns to the air with his "Pied Piper" record programme on October 8.

It will be heard in the Light Programme in a new late-night spot—11 to 12 p.m.

New 'Hall'-star for Armstrong

CLARINETTIST Edmond Hall has been set to take Barney Bigard's place in the Louis Armstrong All Stars (cables Nat Hentoff). Edmond's starting date with Louis has not yet been announced. He definitely joins for the group's tour of Europe.

ON THE ROAD AGAIN IN OCTOBER
 AFTER ANOTHER TERRIFIC SEASON AT BUTLIN'S SKEGNESS
JOE DANIELS
 AND HIS
 ★ ALL STAR BAND ★
 INCORPORATING THE JAZZ GROUP ON PARLOPHONE RECORDS
 "PLAYING THE DANCIEST MUSIC"
 PLUS! ENTERTAINMENT
 Also featuring — MY TALKING DRUM —
 BOOKING INQUIRIES: JOE DANIELS, 22 LEDWAY DRIVE, WEMBLEY PARK, MIDDX. Phone ARNold 4643



Ronnie Scott put a section of his new big band through their paces. This NME picture was taken at the band's first rehearsal in London on Monday.

NEW, EXCITING BANDS AT SAME CONCERT!

RONNIE SCOTT, TOMMY WHITTLE IN DUAL NME LONDON DEBUT: Royal Albert Hall—Sunday, Oct. 16

THE NME proudly announces the concert scoop of the year! On Sunday afternoon, October 16 (commencing at 2 p.m.)—at the Royal Albert Hall—we will present the long-awaited London debut of two great new bands—RONNIE SCOTT AND HIS ORCHESTRA and the TOMMY WHITTLE ORCHESTRA.

Jazz and dance music enthusiasts will witness Britain's two greatest tenor sax stars battling for supremacy. And each leader will front a galaxy of star instrumentalists.

Further attractions will be added to this "double top" presentation—but meanwhile, both Ronnie Scott and Tommy Whittle are preparing a special offering for this unique event, which promises fans a thrill-packed afternoon.

EVERY HONOUR

When the original Ronnie Scott combination disbanded this year, they had achieved every honour possible in British dance music. Three successive years NME readers voted them No. 1 "Small Band" in all of our annual popularity polls; in 1953 and 1954, Ronnie Scott was voted "Musician of the Year" and Top Tenor Sax player.

But in January, 1955, Tommy Whittle dethroned Ronnie in the tenor sax poll—repeating his success in another nation-wide ballot a few weeks later.

The "battle of the tenors" and the famous names included in the respective orchestras guarantees fans excitement unlimited!

RONNIE SCOTT AND HIS ORCHESTRA—

Ronnie Scott (leader); Jimmy Watson, Stan Palmer, Henry Shaw, Dave Usden (trumpets); Ken Wray, Mac Minshall, Jack Botterell, Robin Kaye (trombones); Dougie Robinson, Joe Harriott, Pete King, Benny Green (saxes); Phil Seamen (drums); Norman Stenfalt (piano); Eric Peters (bass); Art Baxter, Linda Russell, Steve Curtis (vocalists).

Regarding the personnel of the Tommy Whittle 11-piece Orchestra, the line-up is not yet available. Tommy has secured several great jazz players—but owing to their commitments with other bands, he is not yet in a position to divulge details. But from advance information received, several of Britain's leading stars will have joined his orchestra for this concert.

Definite instrumentalists in the new band will include trombone star, Keith Christie and saxist Joe Temperley—featured on baritone.

Details will be announced shortly of the supporting bands also appearing at this concert, but in order to meet the obvious heavy demand for

PARRY SEXTET TV

Harry Parry has been signed for a new BBC children's TV show, "Crackerjack," which will be screened for the first time on September 14. He will lead a sextet.

Six programmes, on alternative Wednesdays are scheduled.

tickets, arrangements have been made for them to be on sale immediately.

TICKETS

Seats priced 7/6, 6/-, 5/-, 3/6 (Gallery standing), 2/6, are obtainable from the Royal Albert Hall box office (KENsington 8212); All leading theatre ticket agencies, or by personal application or post (enclosing remittance, details of ticket requirements and stamped addressed envelope) from "New Musical Express" (Concert), 5, Denmark Street, London, W.C.2.

Readers attending this Sunday's "Tenth Anniversary Tribute To Heath" concert at the Royal Albert Hall will be able to purchase tickets during the interval, or at the conclusion of the show, for the Scott-Whittle October 16 event.

Johnnie Ray booked for Manchester variety

WHEN announcing in last week's NME Johnnie Ray's opening variety dates for his forthcoming British visit next month, we stated that he was appearing—with Vic Lewis and his Orchestra—at a theatre in Lancashire, week commencing October 10.

If this announcement appeared strange to some of our readers, let us explain. We were fully aware that Johnnie Ray and the Lewis Orchestra had been booked for the Palace Theatre, Manchester, on October 16, but realised at a late hour that Vic Lewis and his Orchestra were appearing in Manchester—this week—at the Hippodrome Theatre.

We felt that by revealing an appearance by Johnnie Ray in Manchester during October would have caused an immediate rush for ticket reservations, and that some Vic Lewis fans might be tempted to wait to see him next month at the Palace, rather than witness his excellent band show at the Hippodrome.

Accordingly, we have waited until this week before confirming the venue of Johnnie Ray's visit, with the hope that the Vic Lewis Orchestra have enjoyed good results during their current visit to the Hippodrome.

BBC CAPTURE TOP VOCAL STARS FOR WEEKLY PROJECT

THE BBC announced last week—for the first time—that the new series "The Song's the Thing," was scheduled to feature Dickie Valentine (October 3—7) and Eve Boswell (October 10—14).

First news of this ambitious scheme was revealed exclusively in the August 12 NME.

Brilliant pianist-arranger, Malcolm Lockyer, has been signed as the resident, musical director of the series. He will direct a multi-purpose combination of ten instrumentalists for every programme.

Following the appearances by Dickie Valentine and Eve Boswell, "Unchained Melody" man, Jimmy Young, will be the featured singer for five nights, commencing October 17, to be followed by another Decca artist—Joan Regan, in residence from October 17.

Last singer of the month will be Frankie Vaughan whose week's stint opens on Monday, October 31.

Final arrangements regarding the November 7—11 period have yet to be completed—but negotiations with Canadian vocalist Patti Lewis are taking place.

TWO RONNIES

Strong attractions have been booked for the remainder of November. Former Show Band "resident" Ray Burns is featured from November 14, to be followed by new personality Ronnie Hilton on the 21st.

Ronnie Harris is scheduled to complete the month's bookings on November 28, but the following week, John Hooper has secured the ever-popular Vera Lynn, who will commence on December 5.

Discussing this ambitious series with the NME, John Hooper said: "Broadcasts will be each week night from 6 p.m. until 6.25, in the Light programme from Monday to Fridays. Each artist can introduce their own twenty-five minute offering."

IVOR KIRCHIN: MAJOR EYE OPERATION

BANDLEADER Ivor Kirchin entered University College Hospital on Monday for a major eye operation. He is expected to be away from the band for several weeks.

His son and co-leader, Basil Kirchin, will remain on drums during his absence, and the band will be temporarily fronted by trumpeter Norman Baron. The Kirchins, of course, will be one of the star bands at the NME's Royal Albert Hall concert this Sunday.

Next week the Kirchin Band will be recording two further titles for Parlophone—"The Great Lie" and "Gotta Be This Or That."

DEATH OF SONGWRITER

THE death has occurred of Ord Hamilton, well-known songwriter and pianist at his Chiswick (London) home, after a long illness.

In addition to his songwriting prowess—his most famous number here was "You're Blasé"—he also appeared in his piano act for music-halls and cabaret.

He led his own dance orchestra for a short time in town, and composed innumerable West End shows and several Hollywood talking pictures in the 'twenties.

THE Eric Delaney band appears at Hammersmith Palais next Monday (5th). This will be their first dance-hall date following a month in variety.

HEATH SIGNS DON SAVAGE

TO replace Roy Wilcox (who is leaving to join Geraldo), Ted Heath has secured the services of Don Savage, one of the most highly regarded stylists on his instrument.

Don, who was a member of the Tito Burns Sextet, is currently under contract to Frank Weir. But Frank has generously agreed to release him, in view of the brilliance of Ted's offer.

Although he has been listening to audition records sent to him by countless girl vocalists in recent weeks, Ted has not yet signed a female vocal replacement for Kathy Lloyd with the band.

He tells us, however, that the records are revealing some highly promising talent.

'PAJAMA GAME' SIGN HOCKRIDGE, JOY NICHOLS

WITH interest mounting daily in "Pajama Game," the Broadway musical play which opens at the London Coliseum on October 13, it is now announced that two of the leading rôles have been definitely cast.

Australia's Joy Nichols will play the female lead (originated in the States by Janis Paige), and comic Max Wall will recreate the comedy characterisation made famous by Eddie Foy in the original Broadway production. Whilst official confirmation is forthcoming the NME understands that Edmund Hockridge has been signed for a singing rôle.

Robert Lowe will be MD probably conducting the Skyrockets Orchestra.

Joan Regan will be starring in the last "Holiday Hotel," televised from Blackpool, next Sunday (11th).

THIS WEEK'S RELEASES of DECCA-GROUP 78 and 45 R.P.M. RECORDS

- | | | |
|---|---|---|
| JANIE MARDEN
I'll come when you call;
Thank you for the waltz F 10605*
*(Available from September 10) | DAKOTA STATON
I never dreamt; Abracadabra CL 14339 | PAT BOONE
Ain't that a shame;
Tennessee Saturday night HLD 8172 |
| THE TONY KINSEY QUARTET
Close your eyes; Pierrot F 10606 | RAY ANTHONY AND HIS ORCHESTRA
Pete Kelly's blues; DC 7 CL 14345 | FATS DOMINO
Ain't that a shame; La-la HLD 8173 |
| ALEX WELSH & HIS DIXIELAND BAND
As long as I live;
New Orleans stomp F 10607 | MARGARET WHITING
A man; Mama's pearls CL 14348 | MAC WISEMAN
The Kentuckian song;
Wabash cannonball HLD 8174 |
| LES BROWN AND HIS BAND OF RENOWN
He needs me; Simplicity CL 14350 | LES BAXTER
The Shrike; The toy tiger CL 14351 | DAVE BURGESS TRIO
I love Paris;
Five foot two, eyes of blue HLB 8175 |



TEST YOUR JAZZ KNOWLEDGE

with question-master **BENNY GREEN** who sets the first—and last—exam in popular music

In response to absolutely no requests, I have concentrated this week on the clearing up of a very touchy question. I refer, of course, not to Sabrina or Eddie Calvert, but to the problem of Jazz Knowledge as such, and the complete lack of an recognised method of gauging it.

In this day and age, when there are almost as many schools of criticism as there are bandleaders, what is needed is an official measuring rod, a scientific method of assessment of a man's knowledge of Jazz.

And here it is, so far as I know the first, and very possibly the last examination paper in the history of popular music.

Just a few words to those intrepid guitar-brains who are eager to try their knowledge. There are four marks for each question. A correct answer scores nothing, and only an utterly wrong one collects full points.

Those readers who have seen fit to read my column diligently each week will have no difficulty in making a complete mess of their paper. No candidate can possibly score more than a hundred per cent, unless he invents his own additional questions.

Fifty-seventy is a pass with honours, thirty-fifty a pass, fifteen-thirty is an honourable failure, seven-eleven is a twelve bar blues, and less than five per cent, denotes that you have been reading the wrong papers.

In order to calculate your score, add up the number of questions and subtract them from half your answers. Then multiply by the date at the top of the page, and divide by the number of the question that terrified you most.

The result will have not the remotest relationship to your score. On page 19 of this issue, you will have great difficulty in finding the answers. Here we go, and may the best man retain his sanity.

1. Answer the following questions—

AGENTS, PRODUCERS, Recording Companies, etc. Young man requires position with any of the above. Interested, hard and willing worker. Particulars to Box No. L.9 N.M.E., 5 Denmark St., W.C.2

- (a) Is it True What they Say About Dixie?
 - (b) What is this Thing Called Love?
 - (c) How am I to Know?
2. Trace the blood relationships between the following—
- (a) Tubby Hayes and Harry Hayes
 - (b) Leon Roy and Harry Roy
 - (c) Ken Wray and Johnnie Ray
 - (d) Betty Hutton and Len Hutton
 - (e) Johnnie Hawkesworth.

3. Discuss the significance of not more than six of the following famous blues singers—
- (a) Blind Lemon Curd
 - (b) Baked Jam Roll, and
 - (c) Custard (especially Custard).

4. Have you the faintest recollection of—
- (a) Jack Payne
 - (b) Teresa Brewer
 - (c) Lew Stone.

5. What HAVE you the faintest recollection of?

6. Give a brief account with dates of—
- (a) The Battle of Agents Cut
 - (b) The Massacre at Bookers Folly.

7. Your son says "Daddy, I want to be a musician." You—
- (a) Sell him to the gypsies
 - (b) Clip him one with an old sousaphone
 - (c) Charge him a guinea a lesson.

8. With which musicians are the following numbers associated?
- (a) Basic Boogie
 - (b) Lester Leaps In
 - (c) Scott's Expedition.

9. Fill in the following blanks—
- (a) —
 - (b) —
 - (c) Bill Russo.

10. Place the following in the correct order of royal succession—
- (a) Duke Ellington
 - (b) Count Basie
 - (c) Earl Hines.

11. Has it ever occurred to you that Lec Konitz plays backwards?

12. Who is the Champ?

13. Calculate the approximate ages of—
- (a) Ole Man River
 - (b) The Young in Heart.

14. When you first got into this racket, did you think Billie Holiday was a man?

15. Do you still think so? (Be honest.)

16. What is your favourite jazz record. Answer Yes or No.

17. Estimate the size of—
- (a) Big Bill Broonzy
 - (b) Small Hotel
 - (c) Tiny Winters.

18. Did the Charleston Chasers ever catch anybody?

19. Describe the complexion of—
- (a) Red Norvo
 - (b) Pinky Tomlin.

20. Have you any idea what you are supposed to be doing?

21. When Buddy Bolden played you could hear him at a range of—
- (a) Ten feet
 - (b) Ten yards
 - (c) Ten miles.

22. According to popular legend King Oliver in his later years had—
- (a) No hair
 - (b) No teeth
 - (c) No talent.

23. Identify the following—
- (a) The Blue-Eyed Butterfly
 - (b) The Little Giant
 - (c) The Big Noise From Winnetka.

24. Place the following in their correct order
- (a) One Bass Hit
 - (b) Two Bass Hit.

25. Discuss
- (a) The influence of the saxophone on the life of Johnny Hodges, and
 - (b) The influence of Earl Bostic on the life of the saxophone.

26. Describe the effect on your sanity if you were told that—
- (a) Ready, Willing and Able was a subsidiary of Francis, Day and Hunter.
 - (b) Borodin was a stranger in Paradise
 - (c) A cool cat was the opposite of a hot dog.

27. Aren't you sorry you got into all this?

28. Am I blue?

NORTHERN NEWS by Ron Drake

PETER FIELDING and his Orchestra are to leave the Scala Ballroom, Leeds, this weekend and, following an October commitment, he is not returning to ballroom work.

Discussing his future plans with the NME, Peter said: "I deplore the present trend in ballroom dancing." He went on to explain that in his opinion jive and bopping kept the orthodox dancers away from the ballrooms.

Peter leaves the country shortly to commence an engagement in Capri where he is to lead a small group. He is then to return to fulfil an engagement at Brighton which will keep his orchestra busy for a month and—following his Brighton stint—he will form an outfit to concentrate on touring, radio and commercial TV.

His composition "Un Poco De Amor" (Just A Little Love) which he recorded last year for the South American market on the Tropicoan label, has now reached the tropics and is shortly to be followed by a new Fielding composition.

Moving into the Scala, the Charlie Marcus band—which has been resident at the Starlight Roof, Leeds—will play modern sessions on Wednesdays and Saturdays. For Old Time dancing on Tuesdays and Thursdays Tommy Finch and his Band will officiate.

ROCHDALE leader George Pears—now in his second summer season at the Ship and Castle Hotel, St. Mawes, Cornwall—has with him Ken Smith (piano and accordion); Terry Rawe (guitar and vocals) and singer José Turner.

Bassist/vocalist George is to return to Rochdale to look after his winter gig connection when his summer contract ends.

PAT CARR, seventeen-year-old Blackpool singer, is now fit after an illness which kept her away from music for some months.

Pat has appeared in panto at Bolton and was in Albert Modley's "Merry Go Round" at the Central Pier, Blackpool, last summer.

THE Kirchins are to make their first appearance in South Yorkshire on November 4 at a Gala Dance organised by the Wombwell Cricket Lovers' Society.

The W.C.L.S. head their newspaper: "My song shall be cricket and cricket my theme."

The Kirchins will provide a rather different type of song and theme this particular Friday at Wombwell Baths Hall!

CURRENTLY managing the Embassy Ballroom, Wakefield, Frank Chadwick has resigned his post to take up a position as touring manager with Tommy Whittle's new outfit when it hits the road on September 29.

Frank joins Tommy's staff on September 19.

Disc-jockeys' all-star choice was disappointing

TUESDAY night's "gala edition of 'Off The Record'" promised such great things. On paper there was a list of all-star talent that crops up on BBC television, once in a blue moon.

But how disappointing it all turned out to be. Transmitted from the National Radio Show and extended to an hour, something went sadly wrong.

Jack Payne introduced a whole string of fellow disc-jockeys: Richard Attenborough, Eamon Andrews, Jean Metcalfe, Denis Scuse, Peter Brough, with Archie Andrews, Sam Costa and Wilfred Thomas. They each introduced an artist of their own choice.

Perhaps interviewing is not Jack Payne's true forte. The halting delivery so apparent on his Sunday radio programme returned. He was not the confident host that I noted in the first two of the "Off The Record" programmes.

Outstanding offerings came from Eve Boswell and Petula Clark. Eve was brilliant. Introduced by Wilfred Thomas she sang "No Such Luck." After a slow, wistful opening Eve moved up-tempo and her vivacious and tantalising manner of delivery provided the highspot of the evening's show.

Pet Clark brought out "Fascinating Rhythm." This was not the Petula Clark we usually see on TV. Gone was the little girl approach. She was singing with a beat, with taste, a modern approach, but, unfortunately, at time rather flat. She was helped by a dramatic setting which fitted the number and Pet's modern mood perfectly.

Vera Lynn sang a number from her new EP, designed for children, with material written by novelist Roberta Leigh. This was an unusual Vera and a little out of place in the programme.

Organist Harold Smart, backed by the Show Band rhythm section televised well and the other instrumental group, the NME's traditional record reviewer, Humphrey Lyttelton and his Band, was presented in a straightforward jam session sequence with "Fish Seller."



STANLEY BLACK

The numbers from the new Vivian Ellis-A. P. Herbert musical "Water Gypsies" which opened in London the following night, included Laurie Payne, Pamela Charles, Peter Graves and, in a comedy number, Dora Bryan. "Water Gypsies" looks like being a really successful British musical.

Max Bygraves, in top hat and tails, with his peculiar cross between Al Jolson and Jimmy Durante, sang "Anyone Can Be A Millionaire." It did not seem to be his sort of number at all. Bouncy and breezy as Max always is, somehow he could not get the best out of his latest recording material.

An unusual addition to the programme was a classical violinist, Alan Loveday—particularly as Richard Attenborough said he had not recorded the title he was playing.

Climaxing of the show was a rather messy arrangement. Jack Payne conducted Stanley Black's 50-piece orchestra and the George Mitchell Singers with solos by Laurie Payne and Stanley at the piano.

Tuesday's "Off The Record" was disappointing. Too much of a magazine-musical variety programme. It seemed only loosely "on the records." DON WEDGE.

BAND CALL Week beginning September 2nd

- MALCOLM MITCHELL**
Tonight (Friday): Plaza Ballroom, Derby; Saturday: Civic Hall, Nantwich; Thursday: City Hall, Hull.
- JOHNNIE GRAY**
Saturday: USAF Camp, Upper Heyford; Sunday: Ocean Theatre, Clacton.
- VIC LEWIS**
Tonight (Friday) and Saturday: Hippodrome Theatre, Manchester; Sunday: Palace Theatre, Blackpool; Thursday: Baths Hall, Huddersfield.
- KIRCHIN BAND**
Tonight (Friday): Astoria Ballroom, Nottingham; Saturday: Samson and Hercules Ballroom, Norwich; Sunday: Royal Albert Hall and Palace Theatre, Reading; Monday: Palais, Brighton.
- GRACIE COLE**
Tonight (Friday): Bincleaves Hall, Weymouth; Saturday: Rex Ballroom, Bognor; Sunday: Ocean Theatre, Clacton; Wednesday: Queen's Theatre, Rhyll; Thursday: Palais Barrow-in-Furness.
- OAB CALLOWAY & VIC ASH QUARTET**
Monday, Week: Empire, Newcastle.
- ERIC DELANEY**
Tonight (Friday) and Saturday: Gaumont, Cardiff; Sunday: Trowbridge; Monday: Hammersmith; Wednesday: Pawthcawl; Thursday: Swansea.
- TONY CROMBIE**
Saturday: Swindon.
- DANNY PURCHES**
Monday, Week: Theatre Royal, Hanley.
- RAY BURNS AND BILL MCGUFFIE**
Monday, Week: Hippodrome, Birmingham.
- RONNIE ALDRICH & THE SQUADS**
Tuesday: BBC; Wednesday: Folkestone.
- TUBBY HAYES**
Tonight (Friday): Bedford; Saturday and Sunday: Burtonwood.
- NAT GONELLA**
Monday, Week: Regal, Gt. Yarmouth.
- FRANK WEIR**
Tonight (Friday): Birmingham; Saturday: East Kirkby; Sunday: Margate; Wednesday: Sculthorpe.
- DAVE SHAND**
Tonight (Friday): BBC; Saturday: Lowestoft; Monday: Tunbridge Wells; Tuesday: BBC.
- BOBBY MICKLEBURGH**
Saturday: Brize Norton; Sunday: Cook's Ferry Inn, Edmonton.

BOB MILLER'S LINE-UP FOR STREATHAM

SAXIST-leader Bob Miller has made at least three notable captures for his new big band which he will front at Mecca's Streatham Locarno from September 19.

They are saxists Art Ellefsen and Terry Fahay, who both move from Frank Weir's band, and former Gerald trumpeter Pete Winslow, who is now a prolific West End sessioneer. Vocalist will be Joan Baxter who was formerly with the Blue Rockets.

The rest of Bob's line-up, which includes several members of his present group which disbands tomorrow (Saturday), is: Eddie Lawn, George Haley, Roy Smith (saxes); Dougie Arthur, Bobby Herriott (trumpets); Bobby Pratt, Terry Kelly (trombones); Frank Stephenson (piano); Eddie Tripp (bass), and Haydn Jackson (drums).

The new Miller Orchestra opens at the Leeds Locarno on Monday for two weeks, before returning to London.

Jimmy Young, the Stargazers and the orchestras of Vic Lewis and Gracie Cole are among the attractions at a concert at the Gaumont State, Kilburn, on September 18.

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American Airmail

FRANK SINATRA REJECTS FILM AND HUGE TV DEAL

FRANK SINATRA is back in the news on several fronts. He first of all walked out of the "Carousel" film before filming a single scene! Reason for his leaving the important part was a matter of time—a commodity Sinatra hasn't much of these days.

When he arrived on location, he discovered the picture was being shot in both Todd-Ao and CinemaScope, and that meant he'd have to do each scene twice. With a Las Vegas opening due September 9, Frank left the picture.

'TIME' STORY

He also has decided not to sign the long-term TV agreement with NBC. Again, it was a matter of no free time. With three films to complete before March, Sinatra would not have been able to make the seven TV appearances a year called for by his contract. Since he prefers movies to TV, he rejected what could have been a five-year, \$3,000,000 contract.

This week, *Time*, America's most influential news magazine, devoted its covers and an extensive feature story to Sinatra. As the article emphasized, Sinatra, four months this side of 40, is climbing a comeback that has made him the hottest property in all phases of show business. Among the more notable quotes from the candid article is this one: "Sinatra's courage, even his enemies agree, is the courage of burning convictions, however crudely it may be expressed. Many of his worst passages of public hooliganism have proceeded from instances of racial discrimination. He once slugged a waiter who refused to serve a Negro, another time went hay-wire at an anti-Semitic remark."

JATP IN TEXAS

Another courageously consistent foe of discrimination, incidentally, is Norman Granz. Granz has never allowed any of his Jazz at the Philharmonic shows to play before segregated audiences, and, as a result, has opened up several areas of the South to increased practice of democracy. A week ago, Granz made a special air trip to Houston, Texas, to make sure there'll be no seating discrimination when JATP plays Houston this year. He had the clause written into the contract. This, I believe, will mark the first non-segregated concert in recent Houston history.

MANTOVANI DISCS

The Entertainment Scene: Hollywood columnist Sheila Graham reports that Dick Haymes will play the London Palladium next year. No word from Haymes, however. Judy Garland's new contract for Capitol calls for albums only. Her first set, *Miss Show Business*, will contain ten songs long identified

by NAT HENTOFF

Co-starring will be Dave Brubeck's quartet with Paul Desmond, Gerry Mulligan's sextet with Zoot Sims and Bob Brookmeyer, the Australian Jazz Quartet, and singer Carmen McRae. Brubeck, incidentally, discussed "The Theology of Jazz" on a national TV programme this past Sunday morning. He explored the subject along with Reverend Lawrence McMaster, pastor of the Oxford, Pennsylvania Presbyterian Church. The discussion was part of a remarkable series of CBS-TV shows produced by the National Council of Churches of Christ in America. The series has certainly been of great aid to jazz.

PARKER ALBUM

Record collectors here who have seen the package are much impressed with Vogue's *Charlie Parker Memorial Album*. The various tributes to Bird on the envelope and Mike Butcher's detailed biography dovetail well with the eloquent records themselves. It looks more and more as if *Café Bohemia*, the new

with Judy... American bookers and agents are highly impressed by the fact that Mantovani won't have a single open date during his tour here from October 1 to November 6. London Records naturally are preparing special exploitation plans for Mantovani's records to coincide with the tour. London also will have two new Mantovani LPs ready by fall. One of them, *Musical Modes*, will contain previously issued singles, and the other set will include instrumental versions of well-known operatic arias.

ELLINGTON LINE-UP

Jazz News: Johnny Hodges will return to the Duke Ellington band and will receive featured billing. Duke also has a new drummer. Sam



American singer, *Beth Douglas* waxed her first recording titles in Britain last Monday for the *Pye-controlled Nixa* label. In this NME picture, *Beth* listens to the play back—and if the results are the same as her last TV "Off the Record" show, *Nixa* will have a big hit on their hands. Left to right: *Alan Freeman* and *Michael Barclay* of *Pye-Nixa*; *Beryl Scott*, who led an accompanying vocal group; *MD Frank Osborne* and *Beth Douglas*.

Woodyard, formerly with *Milt Buckner*, *Paul Gonsalves* and *Willie Cook*, whose lack of a New York 802 card prevented their working with Ellington this summer at the *Acquacade*, near New York, will also return to Duke in the fall. The University of South California is presenting a jazz course this fall with a distinguished faculty: *Shorty Rogers*, *Shelly Manne*, *Jimmy Giuffre* and musicologist-composer *Ellis Kohs*.

BRUBECK ON TV

Top booking agent *Joe Glaser* has set up an all-star jazz show to tour arenas and auditoriums in 41 American cities, starting November

jazz club in Greenwich Village, New York, could become one of the most important showcases for modern jazz units in recent years. Music director *George Wallington* has announced, for example, that the following unit leaders will bring their groups into the club for one week each, starting September 15: *Lucky Thompson*, the *Jazz Messengers* (*Horace Silver*, *Art Blakey*, *Kenny Dorham*, etc.); *vibist Joe Roland*; *altoist Lou Donaldson*; *Thelonious Monk*; *Art Farmer* and *Zoot Sims*. *Wallington's* quartet will continue as the alternate band, with drummer *Art Taylor*, *altoist Jackie McLean* (a *Miles Davis* protégé) and the excellent young bassist from Detroit, *Paul Chambers*.

So you want to buy a record player?



Disc-jockey *Richard Attenborough* is pictured here with his record-player. This article is a guide to some of the machines on the market today.

"CAN you recommend a good, cheap record player...?" Letters asking this question reach the NME offices every week. And the answer is—YES!

There are plenty of inexpensive, self-contained record playing machines on the market, and those made by reputable concerns will generally satisfy the average listener... I am not concerned here with hi-fi specialists and their requirements.

Good value

Your local dealer can probably help you make a suitable choice. But the following round-up of a few current, non-costly models can be taken as a representative price-and-quality guide.

I have personally tested all the machines that I mention (often at the suggestion of Messrs. Imhof's, one of the longest established and most reliable sales firms in London) and can guarantee that they represent excellent value for money.

Taking the list in easy stages, from the sixteen-guinea level upwards, let's start with:

Stage 1 (16 gns. to 19 gns. price range): These are all small portable models, perfectly adequate for the average collector of popular discs but necessarily restricted in cyclic range by the smallness of the speakers. The EAR "Bantam" (16 gns.) is cheap and serviceable, but the Philips "Disc Jockey" (18 gns.) and Decca "Deccamatic" (19 gns.) provide better all-round reproduction.

Stage 2 (20 gns. to 30 gns. price range): Often obtainable with or without an automatic record-changing mechanism, I recommend the former, especially to collectors who intend to build up a library of LP's. Comparative prices, EAR "P.750"—without auto-change—26 gns. EAR "A.750"—the same model with auto-change—30 gns. Both have separate bass and treble tone controls (the only comparably priced machines that I know of with this advantage) and give remarkably distortion-free reproduction over a wide frequency range for so small a machine.

'Black Box'

Also recommended: HMV "2001" (22 gns.); Trix "Trixette" (25 gns.).

Stage 3 (30 to 40 gns. price range): The *Pye "Black Box"* is the only really recommendable machine in this category that I have yet heard. It is a table model (but easily transportable from room to room) with reproductive fidelity equal to that of many more costly record players. Available without auto-change (37 gns.) or with (39 gns.).

Stage 4 (40 gns. to 50 gns. price range): Two good console models come into this category, the Decca "Panatrop" (45 gns.) and the PAM "Westcott" (45 gns.)... both entirely satisfactory—even for the fairly exacting requirements of a record critic!

To compare a Decca "Deccamatic" with a Decca "Panatrop" is, of course, ridiculous. The more you pay, the better results you will get. But within their necessary limitations, all the models cited do a fine job of work.

A couple of general pointers can be noted at this stage. The small speaker of a portable record player can give good response in the super sound registers (often up to about 12,000 cycles) but lower frequencies are bound to suffer.

Even the EAR "P.750" has an electronically boosted, rather than a natural, bass sound. A record played on any good, modern, cheap machine is therefore likely to have plenty of brilliance, but little real depth of tone.

Special tests

Several companies issue special frequency test recordings. Your dealer probably possesses one, and can use it to demonstrate any record player's reproductive potentialities.

One final word on a completely different topic—tape recorders. These are comparatively expensive, even the models intended purely for domestic use. But as rehearsal aids to singers, etc., they are invaluable. More expensive record playing equipment (including radiograms) would naturally need an article to itself for proper coverage. But it can be taken as a rule that a cheap radiogram is not a good buy.

Far better decide which you really want—a radio or a record player. And if it's a record player, the models cited in this article are worthy of your consideration.

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DENNIS LOTIS DESERVES

HIS SUCCESS

Ambitious Future Plans— revealed by PIP WEDGE



A new picture of Dennis Lotis taken by our chief cameraman, Harry Hammond, when Dennis televised with Phil Green's Orchestra last Friday.

Returning to London Variety— DAVID HUGHES STRUGGLES WITH PIT ORCHESTRA

SINGER David Hughes started his first London date at Finsbury Park Empire on Monday with a fight. A fight with the pit orchestra, which touring singers say is rather better than most they encounter. Pity the others.

A steady rhythm was almost non-existent; the brass constantly split notes, entries were mistimed, and the whole thing was sluggish.

Top-line British and American singers regularly lead music hall bills these days. But the British vocal stars, who generally lack the allure of hailing from another world, need every possible type of support to do justice to the paying customer.

Foremost in a musical act must come a good backing. The sort of backing that David Hughes, and his fellow artists had at Finsbury Park on Monday was unfortunate for the fans, average theatregoers and the artists.

David, tall, good-looking, with an assured, almost over confident stage manner, was visibly worried with the accompaniment, to the extent of it affecting his singing.

He has a neatly paced act. Although a ballad singer, David

realised that a long session of such numbers is not good variety.

Opening brightly with "Almost Like Being In Love" he includes "Just One Of Those Things" to keep the tempo lively. There are the big ballads, too. "Ev'rywhere," "Every Day Of My Life" (his best number), "Tenement Symphony" (Oh! Those changing rhythms!)

For novelty, there was a spirited workout on "Women," suitably changed since David's last British tour. But then, David's personal circumstances have changed, too.



DAVID HUGHES

Everyone waited for the controversial "There But For The Grace Of God Go I." This is the number that aroused Jack Payne to denounce it before David had even sung it on "Off The Record" at the end of July — and almost every critic has condemned it, too.

Few people have yet had the opportunity of hearing it — the Hughes version anyway. There was an audible murmur when he introduced it as his final number. David announced it simply and sang straightforwardly and sincerely. No flamboyant gestures; no false dramatics. Not until the curtain came down on its last note. What a dramatic conclusion!

With David, was his new accompanist, Ronnie Loughhead, who arrived from Australia last week. This young man has yet to acclimatise himself to British theatres (and pit bands!) but showed every sign of being a welcome and talented visitor.

DON WEDGE

BRITISH musical films, stage shows, and London productions of American musical comedies have for years lacked one important ingredient. Not for a long time has there been a first-class, good-looking British singer of popular songs, who could also ACT.

When planning London productions of American shows, producers have been more than willing to give opportunities to British singers. Many have been called, few have been chosen, but never has one been an outstanding success. Now, at last, there is hope.

Hope, in the shape of Dennis Lotis, the South African who came to Britain to join the Ted Heath band, and who stayed to top variety bills all over the country, to appear on television, to record—and now to play a leading rôle in a British film. He's good-looking. He can sing, very, very well. And, thank heavens, he can act.

More films

At least, those responsible for the film "The Extra Day," now in production at Shepperton studios, think so. They plan to use Dennis in more films to come; they plan to exploit his considerable talents to the fullest possible extent. If you know Dennis, you will agree that he deserves it.

Television, too, has suddenly realised that they have a star on their hands. After only four TV appearances in four years, Dennis's performance in "Off The Record" on August 5 has (as reported in last week's NME) earned him the resident male vocal spot in the TV series, "Hit Parade," revived after a lapse of some years, which recommences on October 17. The programme will be presented monthly, and Dennis has already been signed for the first four programmes.

"They wanted me to sign for six," he says, "but six months is a long way ahead to tie yourself down when so much is happening." As it is, Dennis will have to miss a week's variety for every TV appearance. Which, of course, means dropping a considerable sum of money each time, for BBC and variety rates of payment differ. More than somewhat!

TV prestige

"But it's well worth it for the prestige," explains Dennis. "Through television an artist gets nationwide coverage, and that is very important. Commercial television? Well, not for the present, though I have had offers from both the London programme contractors."

His "Hit Parade" contract does not tie him exclusively to the BBC. But, as Dennis puts it, "When someone's treating you well, there's no point in running the risk of antagonising them."

The BBC certainly seems to be looking with favour on the Lotis lad these days. And anyone who watched him singing with Philip Green's orchestra on last Friday's "Music For Romance" programme will realise why.

What of his work in variety? Will the fans in Liverpool, Manchester, Glasgow and Newcastle, have to be content with the picture rather than the person? Not a bit of it. We asked Dennis just that question and he replied: "I've still 21 weeks' variety to do under my present contract with Lew and Leslie Grade,

and with weeks out for filming and the television shows I've been talking about, that should take me well into next year."

He continued: "After that, I'd like to have another go. I like variety; I enjoy meeting people, rather than imagining their faces through the lens of a TV or film camera. I'm looking forward to making return visits to theatres played early in my tour. That will be the testing time—I'm regarding it as a kind of challenge to be met."

The current variety contract was the principal reason why Dennis had to say a firm "No" when he was asked to audition for one of the leads in "Pajama Game," which opens in London at the Coliseum on October 13. A pity, because there are many who feel pretty sure he'd have landed the part.

Dennis wants to play in stage musicals and would love to have had a crack at "Pajama Game." He is naturally disappointed at not being able to.

Home life

In the meantime, London's loss is the provinces' gain, and the groups of teenagers who gather round the stage doors of Britain's variety theatres after the show will still be able to see their favourite singer, in the flesh. All very satisfying — careerwise — but what happens to home life? What happens when you've an attractive wife and two young sons at home, whose lives are ruled by your engagement book?

"Of course, it's difficult, very difficult," confides Dennis. "I miss Rena and the kids, miss them terribly. But what can I do? I can only be thankful that Rena understands as well as she does, and makes it so easy for me to get on with the ticklish business of 'trying to do the right thing' in my show business career."

While, therefore, home hobbies are at present non-existent, and the palette and easel are temporarily laid aside (for when at home Dennis is a keen artist), Dennis finds other recreations on his journeyings around Britain. Fortunately, where there's a Number One variety theatre, there's usually a golf course not far away. So there's plenty of golf, out in the clean fresh air where the Lotis lungs usually get a daily airing.

Relaxation

Tennis has had to take a back seat for a time. He is still a keen pipe smoker, and the collection, which adorns the shelves of the Finchley Road flat, gets weird additions from time to time. For driving from town to town, he has now invested in a smart Ford Consul convertible.

In the dressing-room between shows, there is the gramophone. But not, as you might think, playing the latest American discs by top singers. Instead, Dennis finds great relaxation in listening to more serious music—Ravel, Delius, Debussy.

Now and again, though, the 78 rpm pick-up comes into its own, when a visitor to the dressing-room

asks to hear the latest Lotis recording. Dennis has just switched from Decca to the Nixa label. Under the watchful eye of Michael Barclay he has just cut his first two sides "They Say You're Laughing At Me" and "Domani."

We heard the test pressings last week, and feel that Dennis has made a wonderful disc. There's an "American" sound about the studio balance, and Dennis sings with a relaxation and style which

bear the stamp of experience. He has reason to feel a great deal of personal satisfaction at the results which have been achieved.

TV, Films, Records, Variety. Each an ingredient which has on its own been responsible for making stars overnight. Dennis Lotis has the advantage of all four. He has earned himself those advantages, and now they are going to earn him his just reward. Just you wait and see.

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MarTEAno with his Fans



Al Martino acted as host, at tea, to a group of his fans, who visited him at Brighton last week. Miss K. McKenzie, of the All-Star Fan Club, organised the trip from London.

Hazel started singing at the age of four, in Shirley Temple style. Then followed local cinema dates at Prudhoe, and other theatres in the North-East. Since she reached London, her progress up the ladder of success has been watched with great interest by the villagers at home.

HOWARD JONES AND REG ARNOLD

Former members of the Joe Loss Orchestra — vocalist Howard Jones and trumpet player Reg Arnold, make their London variety debut



Howard Reg

when they appear at the Empire, Finsbury Park, for a week commencing next Monday, September 5.

Negotiations are taking place for this double act to undertake a summer season at Blackpool next year. Reports from the provinces have indicated that this is a musical act quite unique and original in presentation.

SHOW BAND GUESTS

Soon to make his first ever appearance as guest vocalist with the Show Band, is popular singing star Teddy Johnson. Teddy will broadcast with the band in their late night session on Friday, September 16.

Other vocal stars who will be

singing with the Show Band in this series include David Hughes (September 9) and Lorraine Desmond (September 23).

"MY FUNNY VALENTINE"

Vocal star Dickie Valentine who dashed down to London from Blackpool last Sunday to record with Johnny Douglas and his Orchestra for Decca, told me about an incident which happened to him one night last week.

During his wonderful impression of Johnnie Ray, Dickie, as usual during the act, left the stage and, choosing one of the girls in the audience, gave her a sweeping kiss. But such was the reciprocation, that much to the delight of the audience, Dickie had to literally fight his way clear, and run back on to the stage to escape this rather over-ardent fan.

SHAND IN THE BACKGROUND

In three of the current films which have been generally released in London—"Deep Blue Sea," "Value For Money" and "Touch And Go," the background music in some of the scenes is supplied by alto saxist, Dave Shand who is featured both as a soloist and with his band.

Dave has just returned from a very successful tour of one night stands in his native Scotland. Appearing with him as a guest star was fellow Scot, pianist Bill McGuffie. Incidentally, Dave Shand and his band are broadcasting today (Friday) at 3 p.m. (Light Programme).

DISAPPOINTED DELANEY

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leader Eric Delaney on his current variety band show tour is by now well known. But can you imagine the disappointment and astonishment Eric experienced when he arrived at the Ritz Theatre, Cleethorpes, for his engagement there last week.

It was discovered that because a large CinemaScope screen had been erected at the back of the stage, it was impossible for Eric to utilise several of his specially designed props and, as the result, the superb presentation effects were modified. Those presenting Eric were disappointed with the takings at Cleethorpes, which might well prove just how important and essential it is for a complete production for variety dates.

PARSONS' PUNCH

Songwriter Geoffrey Parsons will be responsible for many of the lyrics in "The Punch Revue," which opens at Southsea next Monday, and comes to London's Duke of York Theatre on September 28.

MD of the revue will be pianist

Geoffrey Wright, who is being specially released from his present commitment at London's Royal Court Theatre to take over the new show.

SINATRA SUED

An aftermath to the story by our American correspondent, Nat Hentoff, on page 13 that Frank Sinatra is not continuing with his screen rôle in "Carousel" is contained in a report this week that 20th Century-Fox are suing him for one million dollars (£357,000) alleging breach of contract.

Reports from Hollywood this week reveal that singer Frances Langford and screen star Jon Hall have been divorced after 17 years of married life.

Another singer—Dick Haymes—is in the news again. Reports that Rita Hayworth was seeking a divorce are premature, but they have temporarily parted whilst Rita quietly considers the situation. Dick Haymes is her fourth husband. He will shortly record again for Capitol.

"WOMAN FOR JOE" — HIT FOR JACK?

It seems to be coming quite a thing for singing stars and orchestras to record theme music from various films.

The latest title in question "The Man From Laramie" has been waxed by Al Martino, Jimmy Young and Edmund Hockridge.

Last Thursday, in London, the film "Woman For Joe" was premiered and star of the movie, Diane Cilento has recorded the theme tune—written by journalist Jack Fishman—on the Polygon label. It has all the makings of a hit. The title of the song is "A Fool And His Heart."

RECORD BREAKING FANFARE

Congratulations to "Golden Trumpet" star Eddie Calvert who, in the past two months, has broken the box-office record at no fewer than six different variety theatres in various parts of Great Britain.

The interest in Calvert is phenomenal. After establishing himself firmly as a household name with "Oh Mein Papa," his recent successes with "Cherry Pink" and "John And Julie" have undoubtedly created an even greater public following—particularly children, who regularly fill hundreds of seats at first house performances.

Currently at the Gaumont, Worcester, the box-office record was

broken before Eddie even started! The advance bookings alone were higher than any previous attraction even after they had completed a week there!

Last week Giles, the famous "Daily Express" artist paid Eddie Calvert the compliment of a gag about him in his cartoon.

DROPS OF SCOTCH

Will "Can Can" be the Christmas musical at the King's Theatre, Glasgow? Cab Calloway could have done better business at the Empire, Glasgow, but has an act that is as entertaining as any of the younger set... Ella Logan's October 10 booking for Glasgow Empire means she'll be playing in opposition to her nephew, star comedian Jimmy Logan, now with the Howard and Wyndham show at the Alhambra Theatre—just a few yards away.

VILLAGE'S HAPPY DAY

There was excitement in the little village of Prudhoe-on-Tyne last week, when the singing Marilyn Sisters made their TV debut.

Prudhoe is the home of one of the sisters, 21-year-old Hazel Day. After the show she phoned to tell her mother that she and her partner, Tina Vaughan, have now been booked for "Off The Record."

The two girls sing every night with Lou Preager at Hammersmith Palais.

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This Is Our Secret	Marty (Wz.)	Mambo Rock
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Man From Laramie	Ever Been Lonely	My Beloved
Years Together	Engagement Waltz	Don't Worry
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French!	Jamboree (Samba) 4/-	Time After Time (Tgo)
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After You've Gone	High Society	Pasadena
Alagazam	Honeysuckle Rose	Royal Gardens Blues
Alice In Dixieland	Hors D'oeuvres	Russian Rag
American Patrol	I Ain't Got Nobody	Saints Go Marchin' In
At The Jazz Band Ball	Jazz Me Blues	Satanic Blues
Black And White Rag	Jelly Roll Blues	Shimme Sha Wabble
Black Bottom Stomp	Johnny Get Your Drum	Since My Best Girl
Blues My Sweetie	Lazzy Rag	South Rampart Street
Bonnie Is Over The Ocean	Lazy Piano Man	Strut Miss Lizzie
Buccaneer Boogie	Little Rock Get Away	Stumbling
Bush House Blues	Livery Stable Blues	Sugar Foot Stomp
Canal St. Blues	Long John Stomp	Sweet Georgia Brown
Clarinet Marmalade	Muple Leaf Rag	Sweet Sue
Come Home Bill Bailey	Maryland	The Dixieland Band
Corrine Corrina	Memphis Blues	Tiger Rag
Darktown Strutters Ball	Millenberg Jigs	Tin Roof Blues
Deep Henderson	Mocking Bird Rag	Twelfth Street Rag
Dixie Band Stomp	Muski-rat Rumble	Wabash Blues
Dixie Flyer	National Emblem	Washington And Lee
Georgia Camp Meeting	New Dixieland Parade	Windvostok
Georgie Swing	Old Man Moss	High Tension
Good Man	Panama	Worry Blues
Hide And Seek	Parade Of The Pieces	Wolverine Blues

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TAIL-PIECES BY THE ALLEY CAT

ONE man responsible for scores of disc hits by other artists has now secured one for himself — Mitch Miller with "The Yellow Rose Of Texas," heading for the top of U.S. best-sellers chart.

Remember the Alley Cat's tip last month that a Stargazers record to be issued within six weeks would be a big hit? Watch their "Close The Door" disc.

Has Guy Mitchell renewed friendship with Sabrina on his current visit to Britain? Should imagine that a great deal of credit is due to Norrie Paramor for the success of the Big Ben Banjo Band. Variety theatre bookers are warned not to allow Eric Delaney's music hall successes to go to the heads of leaders with inferior band shows.

Memo to Jim Davidson: If Show Band scripts do not improve, why not cut out the cackle completely between almost every number? The Kirchin Band will gain thousands of new admirers after their Albert Hall NME concert this Sunday.

Capitol's Tony Hall has been holidaymaking in Majorca. Columbia's Barbara Lyon has been holidaymaking in Majorca. Rumoured that Frankie Vaughan is lined up for Ed. Sullivan TV show in New York within next three months.

Enjoyed novel idea by Shani Wallis who played vocal records by famous actors John Mills and Michael Redgrave on recent BBC d-j programme. Petula Clark will undertake one of her rare variety engagements at Southport in near future. Imagine the elation of Joe Henderson hearing his record of "Sing It With Joe" played on a juke box whilst sunbathing at French holiday resort, Dinard. Publicist Ken Pitt will handle Press relationship for Crew Cuts' British variety tour, then

planes to U.S. for business trip, including two weeks with Billy Eckstine.

Absence of certain stars in TV's "Off The Record" is understandable because of summer season engagements, but has Francis Essex overlooked Lee Lawrence, Billie Anthony, Dick James, Julie Dawn, Robert Earl and Maria Pavlou, to name but a few? Ivy Benson's Orchestra has created a sensation at the Villa Marina, Isle of Man.

Jazz singer Billie Holiday has written her autobiography titled "Bitter Crop". Pianist Dick Twardzik will replace Russ Freeman with the Chet Baker Quartet for their forthcoming European tour. Singer Lorraine Desmond flies to Malta this Sunday for an engagement, followed by dates in Nairobi and Aden; Lorraine broadcasts on September 16.

Australian "Zither Girl" Shirley Abical commences cabaret season at the Savoy Hotel, London, next Monday.

Stork Room proprietors Al Burnett and Bill Offner have purchased Piggalle Restaurant in Piccadilly. Congratulations to Henry Hall's son Michael, on his engagement to Anne Rogers, now starring in "The Boy Friend". Ronnie Hilton, Bill McGuffie and Jerry Allen Trio broadcast "Variety Playhouse" on Sept. 10.

If only her father will relent, a famous British screen starlet could enjoy her romance with handsome member of a top new vocal group. HMV chartered special plane to transport Alma Cogan from Blackpool to London and return for recent recording session. Sally Rogers will take over from Irene Hilda in touring version of "Can Can". Strongly rumoured as interested TV programme contractors in Midlands — impresario Claude Langdon and Henry Hall.

JOHN AND JULIE

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