

The Teenage Rage!
'SEVENTEEN'
Six Sensational Records

THE PETER MAURICE MUSIC CO. LTD.,
21 Denmark Street, London, W.C.2

new
MUSICAL EXPRESS

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**SUDDENLY
THERE'S A VALLEY**

by JULIUS LaROSA
with Every time that I kiss Carrie HLA 8193
by GOGI GRANT with Love is HLB 8192



78 or
45 r.p.m.

LONDON RECORDS division of
THE DECCA RECORD COMPANY LTD., LONDON, S.W.9.



ABOVE: Eddie Calvert flies in by helicopter. The occasion was last Monday's opening of variety at the Regal, Kingston. ABOVE (CENTRE): Songstress Kitty Kallen as she appears in Universal-International's current film, "The Second Greatest Sex." ABOVE (RIGHT): It's congratulations to Dickie Valentine, who celebrates his first wedding anniversary this week. He is here seen in Johnnie Ray's dressing-room at the London Hippodrome, chatting with the "Cry Guy," who is the subject of Dickie's great stage impersonation. BELOW (LEFT): Man-of-the-moment Stan Kenton (left) is seen with fellow-bandleader Charlie Barnet in the Capitol recording studios. BELOW (CENTRE): Annie Ross, whose singing with the Tony Crombie Band was one of the big hits of last Sunday's Jazz Jamboree. BELOW (RIGHT): Stentorian-voiced comedian-singer Jerry Colonna, of film and record fame, opens his first British variety tour on November 14 at Glasgow.



★ Here are the six top record-sellers in Britain this week ★



JIMMY YOUNG



CYRIL STAPLETON



MITCH MILLER



JOHNNY JOHNSTON



SLIM WHITMAN



FRANKIE LAINE

TWENTY TINY FINGERS

FRANCIS, DAY & HUNTER, LTD. 138/140 Charing Cross Road, London, W.C.2

A GREAT SONG
SUDDENLY THERE'S A VALLEY

Recorded by
Petula Clark (Nixa), Lee Lawrence (Columbia), Kathie Kay (H.M.V.), Jo Stafford (Phillips)
Julius La Rosa (London), Gogi Grant (London), Patti Andrews, (Capitol), Kay Armen (M.G.M.)
The Mills Brothers (Brunswick) (Orchestrations ready soon)

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Today's youngsters are missing something!

AN interesting Talking Point away from the beaten track comes this week from **STAN WORTHINGTON**, of Werrington Crescent, Werrington, Staffs:

Though many modern music fans will not agree with me, I have just discovered that the young people of today (including myself) are missing something.

After listening regularly to Jack Payne's "British Bandbox," especially the spotlight on bands of years ago, I cannot help commenting on the smooth quality and style of the bands in the 1920's and 30's.

To mention just a few—Ambrose, Roy Fox, Teddy Joyce and, of course, Joe Loss, who after 25 years is still a star attraction.

On all the old dance records I have heard, I was most impressed by the well-cut and polished playing, also a very notable rhythm section, which always provided a crisp, ear-catching beat.

What is the reason? Surely, if the musicians of 20 and 30 years ago

could reach such perfection, the same could be done today.

Not a stunt

SYLVIA ENGLEFIELD, of Essex Road, Islington, N.1, writes:

You were wondering whether the Johnnie Ray fan who climbed on to the stage at the London Hippodrome was a stunt laid on by the management. I can enlighten you, because I was the fan.

Please believe me when I say I was not paid to do it, and I was not asked to do it. I had no idea that the National Anthem was going to be played at that moment—I thought Johnnie would take at least another curtain call.

I would be very much obliged if you would print this letter, so as to clear up any suspicion that Johnnie pays his fans to do this sort of thing.

Johnnie's publicity

As usually happens when the Cry Guy is in town, a large proportion of the week's postbag is devoted to him. Here are some brief points from

TALKING POINTS

Conducted by **CHARLES GOVEY**

the many letters received:

The NME is not, as your correspondent suggested, "a publicity journal for Johnnie Ray." It merely recognises the great singer that Johnnie is. (Alan Baker, Canterbury, Kent).

Mr. Madley says that only teenagers admire Johnnie's style. Well, I am 41, and his singing just gets me. I have many friends over 40 who buy his records. (Mrs. Edie Smith, Old Street, E.C.1).

I don't know if Johnnie's sincere—and I don't care. If he is sincere—fine. If he isn't and it's just a stunt—good luck to him for the best-performed stunt I've ever seen. (Avril Rustage, Manchester).

So Johnnie Ray only appeals to teenagers? My mother says she enjoyed the warmth in his singing, and since the days of the great Al Jolson no one has given such a memorable performance. (Pauline Kirke, Manchester).

I agree that Johnnie Ray gets too much publicity. He is good, but other stars like Dickie Valentine deserve just as much. (Miss P. Shaw, Nottingham).

I agree that Cry Baby is getting far more publicity than he deserves. I'm sick and tired of seeing his name splashed on nearly every page of the NME. (David McGrail, Islington, N.1).

MARION COURTNEY writes from Downs Road, Enfield, Middx.:

I thought readers might be interested to know of an amusing incident that occurred while the Crew Cuts were at Finsbury Park Empire.

During the interval, while the advertisements were shown, a large photo of Dickie Valentine appeared on the screen and started my friend and I arguing about the rights and wrongs of him, myself on his side.

Were our faces red when we later discovered that Dickie and his wife had been sitting right in front of us all the time!

Fickle public

MAUREN PAVIS, of North Allington, Bridport, Dorset, writes: Jimmy Young's two NME articles gave me the impression that his sensational comeback has left him overawed and not a little cynical of this fickle but nevertheless exciting music world.

The Jimmy Young story makes it only too clear that the musical Press and, to some extent, the public should continue to stand by a meritorious artist, even when the hits evade him.

Perhaps then the glowing triumph of a comeback will not take the artist too much by surprise.

He's a toff!

Songwriter CHARLES MEERS, of Gloucester Road, New Barnet, Herts: May I, through your page, express my warmest thanks to Jimmy Young for his noble gesture to help the unknown songwriter? It will, I hope, win him lots of new friends and admirers.

To me he is a toff, and it's a pity there aren't a few more like him to give our clan a lift up.



Noel Brown and his Cuban Caballeros pictured at London's Tabu Club, in Greek Street, where they provide music for everything from living contests to beauty competitions.

Congratulations Corner . . .

To **DICKIE VALENTINE** for his marvellous performance at the Granada, Woolwich, and especially for his rendering of "The Clown That Cried." (B. Cork, Bexleyheath, Kent).

To **JOHNNIE RAY** for a most spectacular first night at the London Hippodrome. (Judith Marks, Edgware, Middlesex; Valerie Riddle, Hackney, E.9; Irene Mayell, Brockley, S.E.4).

To **PAT BOONE** for his terrific recording of "Ain't That A Shame." It will be a shame if it doesn't reach the Top Ten. (Ian Watson, Newcastle-on-Tyne).

To the **HEDLEY WARD TRIO** for their great performance on BBC-TV last week. This underrated group has always been tops with me. (H. Miller, Grangetown, Cardiff).

To **ALMA COGAN** for making such a big success of all her TV appearances. Every performance is a sizzler. (P. Carroll, Wightwick, Wolverhampton).

To **ROSE BRENNAN** for her wonderful record of "Ten Little Kisses." (May Quinn, Carnwadir, Glasgow).

To **DAVID HUGHES** on his fine rendering of "Love Is A Many Splendoured Thing." (Miss E. James, Islington, N.1).

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I haven't got the needle, but . . .

A distinguished visitor to the Talking Points page this week is bandleader **BASIL KIRCHIN**, who writes:

I always read your letters page every week, as every other bandleader does who's got any sense, because that's where he finds out what people really think.

I know it's considered *infra dig* for artists to reply to criticism. But we always seem to be on the receiving end of the stick, and for once I can't resist joining in.

I haven't got the needle. I'd just like to point out a few facts to some of your readers who would be doing the business some good if they would only think before they started writing in.

The reader who complained last week about the same old numbers, for instance—does he really think that I and my boys (all of us jazzmen) enjoy playing them over and over again?

Doesn't he realise that I've played "Lester Leaps In" and

"Flying Hickory" so often, they're almost coming out of my ears? And I still get in bad with the fans if I leave out "Mambo Macoco," which we first played four-and-a-half years ago.

As for the "Entertain Yourself" spot, I know it's purely commercial, but it's the most popular thing we do.

People are funny. They buy records of the band because they like them, and then when they hear the band in the flesh they expect to hear the numbers we've recorded.

The result is we have to keep on playing the "same old numbers." Don't you think it's difficult for us, too—trying to play different solos all the time, and still generate the same excitement and swing?

Incidentally, I restrict these numbers to a reasonable time, so that at least 75 per cent. of the programme is completely fresh.

AFN HIGHLIGHTS

SUNDAY
A.M. 7 Sunday Circus; 9.05 Fine Arts String Quartet; 9.30 Negro College Choir.
P.M. 12.30 Matinee from Berchtesgaten; 2.05 Highway of Melody; 3.30 Football Scoreboard; 4 Frank Sinatra; 4.30 Request Parade; 5.05 Jack Benny; 5.30 Our Miss Brooks; 6 Invitation to Europe; 6.30 Treasury Bandstand; 7.05 People Are Funny; 7.30 Twenty Questions; 8 Rudy Vallee; 11.05 Melody Go Round.

MONDAY
A.M. 5.05 Hillbilly Gasthaus; 6.15 Today's the Day; 6.30 Tips and Tunes; 7.05 Forward March; 7.15 Behind the Story; 8 Don McNeil; 8.25 Woman's World; 8.30 Tennessee Ernie; 9.05 Merely Music; 10 My Son Jeep; 10.30 Noon Request Show; 11.55 Les Paul.
P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Bavarian Holiday; 4 Requests; 5 Bob Crosby; 6 Music in the Air; 7 News World; 7.05 My Little Margie; 7.30 Arthur Godfrey; 8.30 Eddie Fisher; 9 The Whistler; 9.45 Blues for Monday; 10.05 Carlos Molina; 10.30 Cool Castle; 11.05 Late Request Show.

TUESDAY
P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Military Minstrel; 4 Requests; 5 Perry Como; 6 Music in the Air; 7 News World; 7.05 House of Glass; 8.30 Music From America; 10.05 Jerry Fielding and Orch.; 11.05 Late Request Show.
WEDNESDAY
P.M. 12 Martin Block; 12.30 Strictly

from Dixie; 1 Operas of the World; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Bavarian Holiday; 4 Requests; 5 Bob Crosby; 6 Music in the Air; 7.05 Bob Hope; 7.30 Groucho Marx; 8.45 Dixieland; 10.30 Music Views from Hollywood; 11.05 Late Request Show.

THURSDAY
P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Military Minstrel; 4 Requests; 5 Perry Como; 6 Music in the Air; 7 News World; 7.05 Two For The Money; 7.30 Dragnet; 9 The Chase; 10.05 Chuck Foster and His Orch.; 10.30 Late Request Show; 11 News World; 11.05 Late Request Show.

FRIDAY
P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Rias Concert; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Bavarian Holiday; 4 Requests; 5 Bob Crosby; 7 Music in the Air; 7 News World; 7.05 \$64,000 Question; 8.30 Tony Martin; 9 Box 13; 10.05 Henry Jerome and Orch.; 10.30 Jazz International; 11 News World; 11.05 Late Request Show.

SATURDAY
A.M. 5 News World; 5.05 Hillbilly Hit Parade; 5.30 Morning Request Show; 7.05 Peter Lind Hayes; 9.05 Merely Music; 10.30 Noon Request Show.
P.M. 12 Cobhall Concert; 1 Football Game; 4 Requests; 6 Music in the Air; 7 News World; 7.05 Grand Ole Opry; 7.30 Record Parade of Hits; 8.15 Adventures in Research; 10.30 Casa Carnea; 11 News World; 11.05 Late Request Show.

RADIO LUXEMBOURG

FULL PROGRAMMES - - 208 Metres

SUNDAY
6 Glenn Miller Memories; 6.15 Ovalsine Concert Party; 6.30 Primo Scala; 6.45 Frankie Laine; 7 Empire Show; 7.30 Dick James; 7.45 Winifred Atwell Show; 8 Vera Lynn; 8.30 Take Your Pick; 9 Melody Caravan; 9.15 Movie Parade; 9.30 Get Wise; 10 Time For A Song; 10.30 Bing Sings; 10.45 Stanley Black; 11 Top Twenty. Midnight: Close down.
MONDAY
6 Monday Requests; 7 Spread Your Wings; 7.15 Dan Dare; 7.30 Music For Moderns; 8 Strike It Rich; 8.30 Ken Mackintosh; 9 Frankie Vaughan; 9.30 John Dark; 9.45 Scrapbook Of Song; 10 Jack Jackson; 10.30 Around The Old Piano; 10.45 Old Wine in New Bottles; 11 Talking Points; 11.05 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow. Midnight: Close down.
TUESDAY
6 Tuesday's Requests; 7 Penguin Parade; 7.15 Dan Dare; 7.30 Bob and Denis; 7.45 Steve Larrabee; 8 Double Your Money; 8.30 Frank Chacksfield; 9 Lita Roza; 8.15 Your Song Parade; 9.30 John Dark; 9.45 Friends and Neighbours; 10 Donald Peers; 10.30 Billy May and his Orch.; 10.45 Eddie Calvert; 11 Revival Time; 11.30 Orni Roberts. Midnight: Close down.
WEDNESDAY
6 Wednesday's Requests; 7 Accordion Time; 7.15 Dan Dare; 7.30 Sentimental Journey; 7.45 Parade Of Pops; 8 People Are Funny; 8.30 David Whitfield Show; 9 Stargazers; 9.15 Treasure Hunt; 9.30 John Dark; 9.45 Petula

Clark; 10 On The Brighter Side; 10.15 Eric Jupp and his Players; 10.30 Spin With The Stars; 10.45 Late Night Final; 11 Back To The Bible; 11.30 The Hour Of Decision. Midnight: Close down.
THURSDAY
6 Thursday's Requests; 7 Billy's Banjo Band; 7.15 Dan Dare; 7.30 Scrapbook of Song; 7.45 Edmundo Ros; 8 Smash Hits; 8.30 Tommy Trinder; 9 Deep River Boys; 9.15 Your Song Parade; 9.30 John Dark; 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
6 Friday's Requests; 7 Butlin's Beaver Club; 7.15 Dan Dare; 7.30 Ronald Chesney; 7.45 The Two Of Us; 8 Shilling A Second; 8.30 Ralph Reader Parade; 9 Dickie Valentine; 9.30 John Dark; 9.45 Movie Parade; 10 Dreamtime; 10.15 Smart Work; 10.30 Record Hop; 11 The Voice Of Prophecy; 11.30 The Twenty-One Record Show. Midnight: Close down.
SATURDAY
6 Saturday's Requests; 7 Penguin Parade; 7.15 Amateur Football; 7.30 The Other Side Of The Record; 7.45 In The Mood; 8 Richard Attenborough; 8.30 Follow Me Around; 9 Jimmy Shand; 9.15 Ray Ellington Quartet; 9.30 Irish Requests; 10 Wally Peterson; 10.15 Scottish Request; 10.45 Continental Cabaret; 11 Bringing Christ to the Nations; 11.30 Jack Jackson. 12.30 a.m.: Close down.

VOCAL DIRECTORY

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Every Sunday is Jazz Night for the
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OSCAR RABIN & HIS BAND
and weekly Guest Artistes
This Sunday, 30th October, the
Guest is famous Tenor Player
KEITH BIRD

The American Columbia disc-wizard who made these record stars is now a record star himself



When Mitch Miller was here last year he was photographed (left) with NME record reviewer Geoffrey Everitt.



JOHNNIE RAY



DORIS DAY



FRANKIE LAINE



ROSEMARY CLOONEY



TONY BENNETT



GUY MITCHELL

MITCH MILLER (whose 'Yellow Rose of Texas' is a hit) *writes—*
'I like recording for the British'

IF I was in the business of recording exclusively for the British record-buying public, in some ways, I'd be a happier guy than I am now. Maybe that sounds like a strange

statement from a fellow who spends most of his time looking for new ideas and songs to please Americans, but I mean it. I find that my taste in music and the taste of the British public seem to harmonise on most things. And there are reasons why I think this is true.

First of all, the British are not quite in so much of a hurry as we Americans are. They take time out to really listen. For them music isn't just a background for talk, or bowling, or dancing, or ice-cream sodas, the way it is in this country. Music, to the British, is something to be really listened to, to study, analyse.

Clever fans

I get letters from British fans with the most startling analyses of musical arrangements you ever saw. They really study it. Some of those letters show more real musical knowledge than lots of musicians have. It's remarkable—and very interesting.

I said before that the British aren't as hurried as Americans. They seem to take their time about things, and they make up their minds after careful consideration. In fact, I have a comforting slogan around my office at Columbia Records. It goes like

this, "Thank God for the British; you always get a second chance."

This business can be a very discouraging one. You put your heart and head into what you think is a good tune. You think, and work out just how you think it can best be presented. Then—flop! Nothing! Somehow in all the hullabaloo of the hundreds of records being issued all of the time, your tune escapes; no one notices it. It's at times like these that I sit back, fold my hands and say, "Thank God for the British."

It may take a month or a year, but almost surely they come through! Many of what I feel to be great records get lost here in America, but just give the British a little time and they'll come up with the good ones.

For example, Frankie Laine's "Cool Water" was a much greater hit in England than it was here; "Blowing Wild" and "Strange Lady In Town" and "Answer Me" were pretty much overlooked in the United States, but were big Laine hits over there.

Hits in Britain

It took the British five years to find out about Tony Bennett, but when they did—look at "A Stranger In Paradise"!

Did you know that in Britain, Frankie Laine's "I Believe" sold what would be the American equivalent of three million copies?

And Rosemary Clooney's "Where Will The Dimple Be" was a much bigger British hit than in the States.

Other big British hits? Johnnie Ray's "Such A Night"; Jo Stafford's "He Brought My Soul At Calvary"; and Guy Mitchell's "Christopher Columbus," all of them only moderate hits in the U.S., were big smashes across the pond.

It's a strange thing, and also a compliment to their discernment, that our top seven stars in Britain, were stars long before they ever made personal appearances there. They were made into stars by people who really listen, and who don't need a pretty face or "performance" to sell them a song.

All styles

Their names—Rosemary Clooney, Guy Mitchell, Frankie Laine, Johnnie Ray, Doris Day, Tony Bennett and Jo Stafford. And you'll notice that these stars have voice qualities that are distinguishing and personal—and they all sing in a variety of styles. Not one of them is "typed"; their appeal is universal.

Really great singers don't let themselves get in a rut; they vary their songs from jazz to novelty—from ballads to blues—all kinds of styles and lots of variations. That's why the good ones go to the top and stay there—on both sides of the Atlantic.

So that the day when the American public stops agreeing with my taste, maybe I'll take a little ocean trip. My statement stands—that I think I could have a happy life making records for the British. Their taste, and mine get along very well!

A singer who knows, enters our controversy and says

RELIGIOUS POPULAR SONGS SERVE A PURPOSE

by **ROBERT EARL**

IN the past few weeks, I have noticed that your record reviewer, Geoffrey Everitt, has been devoting a lot of his attention to religious discs.

He has criticised them as an "unfortunate trend" in popular music, and suggests that bright songs are more in keeping with what the public wants.

I have a great respect for Geoffrey, both as producer and critic (I have had the pleasure of working with him in the past). But on this point I disagree with him 100 per cent.

I see some of your readers tackled him about this, and I should like to back up their opinion from my own considerable experience of singing

religious songs—both on records and in the theatre.

I suppose I am something of a specialist in this kind of song. My very first record for Philips, "Crying In The Chapel," was a religious song. Since then, I've recorded a number of others in the same category, such as "The Book," "I Wonder," and—my very latest release—"He."

Songs of this type have also formed an important part of my variety act during the past few months. In many of the big towns I have played—Manchester, Hull,

Newcastle, Belfast, for instance—the local theatre chaplains have gone out of their way to tell me how much they appreciated these songs, and the message that they give people in a simple and palatable form.

As far as the general public is concerned, there is no doubt at all about the popularity of these songs.

Many recent big-selling records, both here and in the States, have been songs of the religious type. The latest one, "He," is already No. 6 in the American Hit Parade.

I don't agree that religious songs have only a limited appeal—to elderly folk, for instance. As you know, record sales are more or less controlled by young people today, and I don't think religious songs would have such big sales if they appealed to old people alone.

In my opinion, the only real opponents of religious discs are the "powers-that-be"—that is to say, certain critics, disc-jockeys, etc., who discourage them because a small section of the public find them distasteful.

CHURCH ATTITUDE

The attitude of most church leaders, on the other hand, seems to be to encourage songs that help to popularise religion, so long as they are written and performed with sincerity.

I believe the BBC have had letters of appreciation from churches of all denominations for their attitude to religious songs. As you probably know, the BBC allow certain religious songs to go over the air, but put restrictions on unsuitable performances by dance bands. This is an attitude I completely agree with.

The point about sincerity is very important. I am one of the first to complain if a song just seems to cash in on a popular trend, and I fully agree with the BBC in banning them right off the air.

But you can usually tell whether a song has been written with complete sincerity or not. This is what I always look for when I decide to accept a song for performance.

The same goes for the way an artist puts the song over. He must really believe what he is singing. And I think religious songs must be in straight ballad form, without close-harmony or swing treatment.

"He" is, I think, an ideal example of what a religious record should be. The lyric is very sincere and straightforward, and the arrangement is restrained—mainly strings, with just an occasional trombone passage.

I shall be featuring it in my broadcasts, and I am making it the finishing song in my "Melody Lane" radio series on Sunday next.

Why not listen in and judge for yourselves? I'd like to know what YOU think.

GINA FILMS

SINGER Gina Martin has been given a part in the Elstree production "Yield To The Night," which will star Diana Dors. Gina began filming last week, and is also busy singing and compering the show at the New Hollywood Club in the West End with Ken Penney's Quintet.



STARPIC

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BLACKPOOL

THIS WEEK'S THRILLING PICTURES



- 1 JEFF CHANDLER—New pose No. 150
 - 2 DICKIE VALENTINE—A Handsome Portrait
 - 3 DIANA DORS—Real Pin-up Glamour
- FOR THE JAZZ FANS !!
- 4 LES BAXTER—Sensational Action Pose
 - 5 DIZZY GILLESPIE—In Action
 - 6 TOMMY WHITTLE—The Great Tenor Sax

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ROBERT EARL

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GOT'N IDEA

(You don't love me any more)
QUICK STEP
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TED HEATH'S PEG O' MY HEART MAMBO

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FARON YOUNG



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Bogus distinctions

Jazz records reviewed by **HUMPHREY LYTTELTON**

AT the risk of treading heavily on the toes of colleague Mike Butcher, I'm going to take a trad's eye view of some modern records which have come my way. In doing so, I am anticipating the day when the bogus distinction between "traditional" and "modern" jazz has ceased to exist, and it is no longer assumed that a reviewer who confesses to liking King Oliver is disqualified from passing comment on Dizzy Gillespie.

Outside the inner conclave of purism, it's becoming more and more readily accepted that there is a mainstream of "hot" jazz which can fairly be called "traditional" because it dates back, via the Fletcher Henderson, Ellington and Luis Russell bands, to the early twenties—and via Louis Armstrong to New Orleans itself.

In years to come, when some bright young "modernist" with a bulging brow has discovered that the coolest jazz can be produced by withholding air from the instrument altogether, those who like their jazz hot will probably find themselves waxing nostalgic over Charlie Parker. If I'm still around, I'll probably be in there waxing, too, if a little half-heartedly.

CHARLIE PARKER

There's quite a solid helping of Parker on Columbia/Clef EP SEB10002. It's one of Norman Granz's productions—entitled "The Magnificent Charlie Parker"—in which Parker leads a quintet in "Si, Si," "Swedish Schnapps," "Back Home Blues" and "Lover Man."

Kenny Clarke is on drums, Red Rodney on trumpet, Ray Brown bass, and John Lewis piano.

To my ears, the accompaniment has all the unattractive aspects of bebop. The combination of bass and top-cymbal, which forms the basis of the rhythm, is too thin and watery for my palate. And Kenny Clarke's haphazard bomb-throwing builds up no powerful rhythmic impulse.

It has always been one of the claims of the boppers that they broke away from the monotonous *chum-chum-chum* of the old-time sections and introduced complex rhythms into jazz. Well, the complexity is certainly there, but rhythm—no.

There's more real rhythmic impulse on one side by the New Orleans Wanderers or Morton's Red Hot Peppers than in the whole of this Parker EP. For in rebelling against "monotony," the modern drummers deprived their complex rhythms of the essential quality of "momentum."

MONKEYING WITH JAZZ

Listen to any really swinging band, be it an African drum band or a Basie outfit—and hear how the momentum is built up by a combination of repetition and subtle variation.

You may despise this purely sensual process as barbaric; but if you feel that way you'd better stop monkeying with jazz. For it has been fundamental to all mainstream jazz from Mississippi blues to the present day.

Modern drumming, as demonstrated here by Kenny Clarke, doesn't get anywhere or do anything except fidget about in one spot. It's like trying to build a house by chucking away each brick as you use it.

The thematic material of these Parker selections fills me with the deepest depression. I know jazz is not what you play but the way that you play it—but is it necessary to start with such a heavy handicap?

Three of the tunes are typical bop numbers—gawky unison variations on a basically familiar chord sequence. The melody line, if you can call it that, dodges about like a madman with a butterfly net, trying to take in every bizarre interval.

Between the opening and closing choruses, the brightest moments are provided by John Lewis's piano and Parker himself.

The things I like about Parker's playing here and elsewhere are the innate feeling for the blues, which gives his improvisations a certain hotness despite the flat, vibrato-less tone; his swing, which is prodigious when he gives it a chance; and that personal kind of expressiveness which makes an original jazzman instantly recognisable.

AGGRESSIVE

The obstacle which stands between me and complete satisfaction when I listen to Parker is the aggressive modernity of his playing. It's in keeping with the rebellious, chip-on-the-shoulder bop era to which he belonged and which he was never given the chance to outgrow.

It's on the whole an unhappy, inhibited, moody sound, without any of the exhilarating abandon of a jazzman riding the crest of inspiration. Like the fidgety drumming, it doesn't build. If ever tension begins to mount, it seems to be deliberately broken down again—by a long pause, perhaps, or a sudden defiant rush of notes which have no bearing on what has gone before.

As a result of this, none of the tracks on this EP rate as an outstanding jazz performance. They're just fragments, the separate ingredients of a great jazz idea which never quite set.

And now I've left myself no time to talk about Artie Shaw—which can be chalked up by all concerned as an unmitigated blessing.

NORTHERN NEWS

BRADFORD leader Stanley North—now playing his twenty-first winter season at the Windsor Halls, Bradford—augmented his nine-piece by three men last Saturday.

Emerging from a spell of retirement, baritone saxist Les Welburn rejoined the North saxes to resume an association with tenorist Harold Hiley, who is now in his thirteenth year of service with Stanley.

Trombonist H. Hiley—son of Harold—and trumpeter Eric Ethel, complete the new signings.

Bolton is to have a new jazz club. First session, featuring the Eric Batty Jazz Aces, is scheduled for Tuesday, November 1, at the Spinners Hall, Bolton.

The Aces have a prior engagement when they appear at the Theatre Royal, Hyde, this Sunday on the same bill with song star Frankie Vaughan, who winds up his current tour of the Boys' Clubs at this venue.

Recently introduced to the north by Streatham leader Bob Miller, 16-year-old coloured singer Kenny Lynch secured a two-week booking at the Plaza, Manchester, commencing this Saturday.

Leeds vocalist Garry Dent is to make a return visit to this venue on November 12.

Also at the Plaza resident leader-pianist Dave Egerton has replaced bassist Alex Dwyer and drummer Bill Davidson. Dwyer is believed to be retiring from music while Davidson has returned to the Newcastle area to join noted local leader Jos. Q. Atkinson.

New men with Dave are Frank Joynton (drums) and Mick Mortimore (bass).

Mike Couplan—17-year-old drummer—joined Charles Basset's Manchester Ritz Quartet last Monday... his first taste of professional music. To complete his new personnel, Charles brought in bassist Les Clarke, who thus renews a recent association with guitarist Bill Proven.

RON DRAKE

IN MODERN MOOD

by MIKE BUTCHER

THE presence of Lars Gullin in Britain last weekend makes it particularly apt that Esquire should have released one of his new EP's this month.

Let's hope that "Salute To Britain" (a four-piece suite comprising "Manchester Fog," "Lars Meets Jeff," "A La Carte" and "Soho") will follow soon, together with "Late Summer" and "For F.J. Fans Only" ("F.J." stands for *Fick-Journalen*, a Swedish children's paper).

But the disc reviewed below will keep us going very nicely until the others come along!

LARS GULLIN QUARTET (EP) "Circus" / "Iglou" (Esquire EP.79)

BOTH tunes (Gullin originals) were featured by Lars on his British dates last year... and both are delightful melodies in their own right, quite apart from the intriguing patterns woven around them by Rolf Berg (guitar), George Riedel (bass) and, of course, the leader himself on baritone.

Robert Edman, a mediocre drummer, adds nothing to either side. But his contributions are negative rather than actively harmful, and I have no hesitation in recommending this delectable coupling to all who can distinguish coolness from coldness.

TED HEATH AND HIS MUSIC (LP)

"The Man I Love" / "Love Walked In" / "Nice Work" / "Love Is Here To Stay" / "Clap Your Hands" / "I Got Rhythm" / "But Not For Me" / "Someone To Watch Over Me" / "That Certain Feeling" / "Embraceable You" / "Changing My Tune" / "Soon" (Decca LK.4098)

TED'S "Gershwin For Moderns" album pleases me more than most of his recent records. The arrangements (Johnny Keating) come into a higher average category than most of the current Heath book, and the performances, though never really relaxed, are as clean as the proverbial whistle.

Typical solos by trumpeter Eddle Blair (excellent on "Nice Work" and several other tracks), trombonists Don Lusher ("Love Walked In") and Wally Smith ("Someone To Watch Over Me"), clarinetist Henry Mackenzie ("Changing My Tune"), bassist Johnny Hawksworth ("Clap Your Hands") et al will appeal to their respective admirers.

And, of course, the whole set has been superbly recorded by Decca's peerless engineering staff.

LIONEL HAMPTON QUARTET (LP)

"Air Mail Special" / "Soft Winds" / "S'Wonderful" / "Always" (Columbia 33CX.10006)

YOU may have gathered by now that I am not an inveterate Oscar Peterson fan. But some jazzmen go with him like mutton with mint sauce, and Hamp happens to be one of these.

With Ray Brown (bass) and Buddy Rich (drums) to help them along, therefore, Lionel's vibes and Oscar's piano keep right on swinging from the start of "Air Mail" to the end of "Always"—and enough fresh ideas crop up along the way to prove (as though proof were necessary!) that informality can be as productive as conscious experimentation.

MODERN JAZZ QUARTET (EP) "Vendome" / "Rose Of The Rio Grande" / "All The Things You Are" / "La Ronde" (Esquire EP.74)

A HAPPY transfer to EP of the MJQ's first, epoch-making session. I'm convinced that the Bach-inflected "Vendome," at least, will always be rated as a jazz masterpiece, and the remaining tracks reach a similarly stupendous standard. Strongly recommended!

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COTTON BRINGS A SMILE ALONG Chet is a singer to be reckoned with

TODAY let's start off on a bright note with a couple of sides by Billy Cotton and his Band on Decca F.10630. The titles are "Bring Your Smile Along" and "The Dam Busters March," and, naturally, we are treated to a rollicking version of the first mentioned, complete with banjoes and a wonderfully happy atmosphere.

The other side is more interesting than brilliant, and honestly I don't think it is really good Cotton. My record label indicates that there is a vocal on this side, but so far I have not discovered it, although Uncle and the Cotton Kids are heard on "Bring Your Smile Along."

Over now to Capitol CL.14365 to meet Red Nichols and "While You're Away," coupled with "The Viennese Lantern." These are two pleasant sides, that fall into the easy-on-the-ears category, without ever setting the turntable alight, but the latter is a cute instrumental number with a catchy lingering melody.

No, I can't see this becoming a big seller and I'm sorry to say that I'm not enthusiastic about the first record by a young lady named Shelley Moore. The details are Columbia DB.3665 and the songs "When You Lose The One You Love" and "In The Wee Small Hours Of The Morning."

Both are, in my honest opinion, not her type, and the record company concerned should not have rushed this singer into the studio, for I feel it is not fair on the artist to have to face keen competition without the aid of a good

Pop Records

By GEOFFREY EVERITT

record. The voice is, at times, phrased like Ruby Murray, but Miss Moore needs confidence and training to go far.

Now to Polydor BM.6003 for two sides featuring Crazy Otto, and you'll know both "Glad Rag Doll" and "Smile," although I doubt if you've heard them played like this before. Herr Otto bashes away at an out-of-tune upright, without creating a terrific atmosphere on either side.

His playing reminds me very much of that of Frankie Froeba of "Mistakes" fame, but I fail to see why this disc should attract a lot of attention, for I can think of a score of pianists who could have made this disc. Sorry, Otto, old boy, but do call again. And now a return visit from the Big Ben Banjo Band, and it's my guess that Ben is getting ready for the Christmas shopping rush with two discs numbered Columbia DB.3676 and DB.3677.

They offer some good rousing titles, such as "Four Leaf Clover," "By The Light Of The Silvery Moon," "Oh Susanna," "Baby Face," "I'm Sittin' On Top Of The World," and a dozen other old favourites. If you're planning a party don't miss these fine records.

On the same label we have "The Very First Christmas Of All" and

"Slowly With Feeling," sung by Ruby Murray. So when you go to your record store counter just ask for Columbia DB.3680. I think Ruby is on a big seller with the Christmas title written by British tunesmiths Peter Hart and Paddy Roberts, for the lyric is good and the melody simple and easy to remember, while Ray Martin and his Orchestra supply a most tasteful backing.

I'm not so keen on the other side, and it fails to register so far as I am concerned.

Back now across the Atlantic to meet The Commanders, a fine orchestra that plays with a real beat, and when you've listened to "Birmingham" and "I Want A Little Girl" on Brunswick 05491, I think you will agree that both sides are well above average.

There is a fine vocal group on "Birmingham," but the side to catch my ear is the flip-over, which is an instrumental, played commercially, with bags of good honest melody, and a solid beat. If possible, spend a few minutes with The Commanders.

It's some time since I reviewed a record by Jo Stafford, but I don't want to miss "Ain'tcha-Cha Comin' Out T-Tonight?" and "St.

Louis Blues" on Philips P.B.502. Husband Paul Weston accompanies on both sides, and the orchestra turn in a terrific performance on the wonderful old W. C. Handy favourite, while Jo phrases beautifully and seems more at home than on some of her more recent records.

The flip-over is more good Jo Stafford and is good enough to ensure that this disc receives the high rating it deserves. The catchy lyric and pleasant melody will be with us for some time to come.

Now for two songs featured in the film "Pete Kelly's Blues" and sung by Peggy Lee on Brunswick 05471. The titles are "Sugar" and "What Can I Say After I Say I'm Sorry." The orchestra is directed by Harold Mooney, and may I at once say how wonderful it is to be able to sit down and listen to this great American star being accompanied so very well, by one of the most relaxed groups I have ever heard.

Peggy is in superb voice, and confirms that her technique is still first-class. Although her present day following may not be as large as that of some of today's gimmick singers, she at least has the knowledge that she has stood the test of time, and emerged as a great artist. Don't miss this fine disc.

IT'S always pleasant when one can report that a concert came up to all expectations, and, in some ways, exceeded them... so I'm happy to say that last Sunday's "International Jazz Festival" at the Stoll Theatre was even more enjoyable than I'd hoped it would be—thanks both to the ambitious selection of artists (America's Chet Baker, Sweden's Lars Gullin, France's Raymond Fol, and the British Tony Kinsey and Tony Crombie groups), and to the intrinsic quality of much of the music featured.

The Tony Kinsey Quartet opened with a short-but-effective set, which warmed up the audience in five seconds flat! Each member of the group received well-merited applause.

Next on the programme, however, came the major thrill of the evening. And after hearing Lars Gullin's baritone performance on Sunday—in a generous, but certainly not over-length fifty-minute set—I feel more convinced than ever that there is no other modern baritone saxist in the world to compare with him!

The tonal climate was hotter than on most Gullin recordings, partly because Tony used sticks rather than brushes much of the time, but mostly because Lennie's bass, somewhat over-amplified (though this only annoyed me in "Danny's Dream"), kicked things along so mightily.

In any surroundings, however, Lars remains supreme... and I'm happy to say that the crowd gave him the ovation he deserved.

Interval time led into the Tony Crombie Orchestra, as uninhibited as ever and far from dull, thanks mostly to some fine lead and solo work by Derek Humble (alto) and Jimmie Deuchar (trumpet).

visual entertainer, scored with "I Want You To Be My Baby," "I Love To Love," and "C'est Si Bon" (I hear she did even better at the "Jazz Jamboree").

MEL TORME VOICE

Nevertheless, the moment which had been the concert's real *raison d'être* came only after most of the Crombie-ites had left the stand. Tony himself and Lennie stayed put, Raymond Fol took his place at the piano—and compère Tony Hall announced "the man you have all been waiting to hear, Chet Baker."

Briefly, but fittingly, announcing the death of Dick Twardzik, and introducing Fol (who did a notably sympathetic accompanying job), Baker began an unassuming set of three slow ballads: "This Is Always," "My Funny Valentine" and "Someone To Watch Over Me."

His voice has a Mel Tormé-like mistiness, often sounding more like a horn (perhaps his own trumpet) than a voice. His intonation, better than on wax, could still be improved. Yet Chet proved on Sunday that he can capture, and tighten his hold on, a London audience with his vocal capabilities alone.

Annie Ross, an ever-improving

MIKE BUTCHER.

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Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20																																																			
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BEST SELLING SHEET MUSIC (U.S.)

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15		
1	Wake The Town And Tell The People	People	2	Moments To Remember	Four Lads	3	Yellow Rose Of Texas	Mitch Miller	4	Autumn Leaves	R. Williams	5	Shifting, Whispering Sands	Billy Vaughan	6	Ain't That A Shame	Pat Boone

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POPULAR MUSIC STARS HONOURRED IN ROYAL VARIETY SHOW

Sudden Bak

ONCE again, a great honour has been bestowed upon popular music with the announcement this week of some of the stars selected to appear at the Royal Variety Performance—to be staged in the presence of H.M. The Queen, the Duke of Edinburgh and other members of the Royal Family, on November 7 at London's Victoria Palace (under the auspices of Jack Hylton and the Variety Artists' Benevolent Fund).

The names so far announced do not constitute a complete list of the artists due to appear; it is anticipated that even more stars from the popular music firmament will be honoured.

However, two American vocal personalities now scoring tremendous successes in Britain—Johnnie Ray and Lena Horne—have already been chosen. Johnnie will return by air to London from Paris for the great occasion, following his French two-day engagement at the Moulin Rouge.

A surprise announcement is that he will be accompanied at the Royal Command show by Vic Lewis and his Orchestra—a worthy honour for the band which has given him admirable support throughout his British tour.

As is the case with Lena Horne and Johnnie Ray, the British musical artists selected so far are appearing at this historic annual presentation for the first time.

SHOW BAND

Others include Cyril Stapleton with the entire BBC Show Band, plus radio's top vocal group, the Star-gazers, and the Show Band Singers.

Young Irish singer Ruby Murray, currently at the London Palladium, is another personality selected—not surprisingly in view of her amazing recording achievements.

Among the other artists who will appear on an occasion that sets the seal on their professional career are "Kismet" stars, Alfred Drake and Doretta Morrow, and musical comedy star Pat Kirkwood, while the accompanying pit orchestra will be conducted by Billy Ternent and Ronnie Munro.

TV comedian-singer Dave King, who recently signed his first recording contract with Parlophone and is appearing at the Adelphi Theatre, in addition to headlining his own BBC TV series, completes the list of musical personalities announced at prestime.

The NME understands that the BBC will broadcast extracts from the show for ninety minutes on Sunday, November 13.

This photo, rushed to us from Paris, shows Dick Twardzick (at piano) playing with the Chet Baker Quartet only a few days before his sudden and tragic death.



JOHNNIE RAY'S FINAL BRITISH DATES

WHEN fabulous singing star Johnnie Ray completes his record-breaking fortnight in variety at the London Hippodrome tomorrow (Saturday, 29th), he makes a return appearance in the ATV "Sunday Night at the Palladium" programme on the following evening.

CREW CUTS WILL BE BACK HERE FOR BALLROOM TOUR

AMERICA'S popular vocal group, the Crew Cuts, are nearing the end of their first British tour—but are negotiating a return visit to this country.

Manager Fred Strauss has an ambitious plan for their next visit, which includes a tour of leading ballrooms in Britain. This would be the first time an American vocal group had undertaken a venture of this nature.

This idea has been the result of the Crew Cuts winning a recent poll in the USA—conducted by the National Ballroom Operators' Association of America—which voted them the top ballroom attraction (excluding name bands).

Following two concert appearances at the Trocadero, Elephant and Castle, this Sunday (October 30), the group complete their tour with variety dates at Birmingham (Oct. 31) and Edinburgh (Nov. 7).

ATV "Music Shop" entertainers this Saturday afternoon are Josh White, Suzi Miller, Annie Ross, David Hughes and Marion Ryan.

The guest attractions in Jack Payne's "Off The Record" Show on November 7, include Joan Regan, Ray Ellington and Lee Lawrence.

Johnnie's remaining British dates will be for two concert appearances at Colston Hall, Bristol, on Monday, October 31. He then flies with the Vic Lewis Orchestra to Paris for a two-day booking at the Moulin Rouge, returning to Britain for one further performance only—at the Royal Command Variety show on Monday, November 7.

This will be followed by his immediate departure for America, where he is appearing in the "Martha Raye TV Show" later in November. Johnnie will also be co-starring with the Bill Haley Comets for a week at the Brooklyn Paramount Theatre, New York, during the same month.

David Hughes musical role now definite

ANY difficulties which might have prevented David Hughes from appearing in the forthcoming George and Alfred Black West End musical—based on the life of Dvorak—have now been overcome, and the Philips recording singer will definitely be appearing in this production.

The show opens for a Christmas season in Manchester on December 19, prior to its West End presentation early in the New Year—although the name of the London venue could not be obtained. David's contract was negotiated by his agents, Bridges and McAusland.

EMI-CAPITOL MERGER: London talks on future policy

AMERICAN Capitol Records chief Glenn Wallichs—together with Bob Weiss, the label's European representative—arrived in London last week for important talks with EMI executives concerning the future of Capitol.

While no official confirmation could be obtained, we understand that EMI will handle the distribution of Capitol in Britain as from January 1, 1956.

After that date, information received by the NME suggests that Capitol will not sign any more British artists and bands, but that further British personalities of interest to Capitol will be contracted by one of the EMI labels over here, on the understanding that their discs will be released in the U.S. by Capitol.

DANKWORTH REPORT

In view of this, it is unofficially reported that the Johnny Dankworth Orchestra—Capitol's only important British signing in the past—will shortly revert to the Parlophone label in this country, but will continue to enjoy full Capitol exploitation in America.

The question of further British record releases by American Capitol was also discussed by Wallichs, Weiss and EMI representatives—together with the problem as to who will handle the Capitol label, in a managerial capacity, for EMI over here.

Present MGM Manager, John Blighton, is said to be on the "short list" of candidates.

AU REVOIR, GUY AND AL!

UNLESS last-minute surprise developments should arise, U.S. vocal star Guy Mitchell—and his colleague Al Martino—will both conclude their current British variety tours at the end of next week.

Guy appears at the Savoy Cinema, Exeter, for his last week commencing October 31; Al at the Odeon Cinema, Southend. Martino then plays two additional concert dates at the Gaiety Theatre, Kilmarnock, on November 6. For several weeks negotiations have been taking place for Guy to star in his first British musical film—to commence at the end of his variety tour, but the latest news at press time was that agreement seemed improbable.

Unless satisfactory arrangements are reached within a few days, Guy will return to America early in November to complete plans for his first Australian tour, likely to commence in the New Year.

WHITFIELD PRERECORDS

BEFORE leaving London Airport last Monday for his TV appearances on the Ed Sullivan show in New York (Oct. 30 and Nov. 6), David Whitfield pre-recorded two further programmes for his Radio Luxembourg series at the Princes Theatre, London, on Sunday, October 23.

A distinguished member of the audience was the Mayor of Karachi. At his request, the Mayor was introduced to David, by producer Geoffrey Everitt, in David's dressing room after the show.

Crombie changes

TWO personnel changes are announced for the Tony Crombie Band, which leaves Britain for its tour of Israel early next month.

Pianist Stan Tracey has replaced Damian Robinson (who left the group for domestic reasons) and trombonist Mac Minshull (from the Ronnie Scott Orchestra), comes in to take the place of Tony Russell in a direct-exchange deal whereby Russell joins Scott.

HOW TO VOTE IN THE NME POLL

THE chance that all NME readers eagerly await year after year to vote for their favourite singers, bands and musicians, is here again! In the adjoining column, we present the first voting form, which we ask you to fill in and send to us as quickly as possible.

Most of the classes are self-explanatory, but readers are asked to note that, with the exception of the category for the Outstanding Popular Singer In The World, and the two sections for your Favourite American Singer (male and female), all choices must otherwise be restricted to British artists and bands.

VOCALISTS

Dance band singers and soloists have now been placed in separate sections. Vocalists who are permanent members of a dance band are only eligible for our readers' votes in the section headed Dance Band Vocalist; solo singers—not currently singing permanently with any dance band—have their own section, and must not be voted for under the Dance Band Vocalists heading.

Should a vocalist happen to record as a soloist even though his or her permanent position is that of a singer with a dance band, he or she should be voted for as a Dance Band Vocalist.

The definition of a Small Band, for the purpose of this Poll, is "a band of eleven instrumentalists or less—excluding vocalists or non-playing leader." By a mistake, we said 12 instrumentalists last week; please note, the correct number should be eleven.

These small bands can be of any type—modern, traditional, novelty or

commercial—and the same generality of style applies, of course, to the Large Bands section, which can comprise any number of instrumentalists over eleven.

The Musical Personality Of The Year section can embrace vocalists, bandleaders, instrumentalists or personalities connected with music on radio or TV. The Musician Of The Year, however, must be confined only to practising musicians and bandleaders.

In the section "The Most Promising New Band," readers can vote for a band of any size, provided that it made its debut after June 1, 1954. There are no restrictions in this section for type of playing, and the band can be small or large.

Entries for the Poll should be filled in on the form on this page, which should be cut out and sent in a sealed envelope, with a 2½d. stamp, to "NME Poll, 5, Denmark Street, London, W.C.2."

ONE VOTE ONLY

The second (and final) coupon will appear next week, but you are asked to note this very important fact—each reader is allowed to vote only once, and only votes on the proper voting form will be accepted.

If you send in your votes on the form printed on this page, you are not allowed to vote again on next week's coupon.

Our checkers will keep a special look out for people voting twice, and if anyone does so, both sets of votes will be declared invalid. We at the NME will do everything in our power to make sure that the Poll is conducted in the fairest possible manner, and we ask you to play your part in achieving that end.

NME VOTING FORM

My votes go to the following artists:—

OUTSTANDING POPULAR SINGER IN THE WORLD (American or British, male or female)

1.
2.
3.

FAVOURITE AMERICAN SINGER—MALE

1.
2.
3.

FAVOURITE AMERICAN SINGER—FEMALE

1.
2.
3.

The rest of the sections are for BRITISH bands and artists ONLY.

MALE SOLO SINGING STAR

1.
2.
3.

MALE DANCE BAND VOCALIST

1.
2.
3.

FEMALE SOLO SINGING STAR

1.
2.
3.

FEMALE DANCE BAND VOCALIST

1.
2.
3.

VOCAL GROUP

1.
2.
3.

LARGE BAND

1.
2.
3.

SMALL BAND (comprising eleven instrumentalists or less—excluding vocalists or non-playing leader)

1.
2.
3.

FAVOURITE MUSICAL PERSONALITY

1.
2.
3.

MOST PROMISING NEW BAND (Formed since June 1, 1954)

1.
2.
3.

MUSICIAN OF THE YEAR (any instrument)

1.
2.
3.

To: NME Poll (1), 5 Denmark Street, London, W.C.2.

NAME

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LYS ASSIA & THE JOHNSTON BROTHERS
Arrivederci darling; I'll be waiting F 10635

THE JOHNSTON BROTHERS
Join in and sing again F 10636

CYRIL STAPLETON & HIS ORCHESTRA
The bonnie blue gal; When day is done F 10638

FRANK CHACKSFIELD & HIS ORCHESTRA
Love is a many splendoured thing; Lights of Vienna F 10639

RUSS MORGAN ORCHESTRA & CHORUS

Dog face soldier; Don't cry sweetheart 05493

KITTY KALLEN
How lonely can I get? Sweet Kentucky rose 05494

JIMMY DURANTE
I love you, I do; Swingin' with rhythm and blues 05495



death of Chet Baker's pianist

DICK TWARDZIK, brilliant young pianist with the Chet Baker Quartet, was found dead in his Paris hotel room at 2 o'clock last Friday afternoon. This tragic blow fell on the eve of Dick's intended departure for London, where he was scheduled to accompany Chet Baker at the latter's Stoll Theatre concert last Sunday.

French pianist Raymond Fol came here in Dick's place, and the show went on according to plan.

At presstime, no definite arrangements had been made for Twardzik's burial, as it is understood that his family, in Boston, wish to have his body shipped home for interment there. If this plan cannot be realised, however, he will be buried in Paris within the next few days.

To announce the passing of a talented musician is always a sad duty (writes Mike Butcher), but in the case of Dick Twardzik, who was only 24 years old when he died, I must write from a personal, and not an objectively dispassionate, viewpoint.

I got to know Dick quite well during my recent visit to Paris. He was a friendly, courteous fellow, always eager to discuss the fun he had had as a member of the Lionel Hampton Orchestra (with which he

played before joining Chet two or three months ago) . . . and even more willing to dwell upon the musical and personal happiness he had found with the Baker Quartet.

Dick's one passion was music—so, as a deep-thinking man, he approached his art with carefully applied intelligence as well as spontaneous inventiveness.

RECORDS

He had a sound, classical training, which coloured his feeling for the modern jazz idiom.

I think he could easily have become one of the most important young pianists in jazz, had he lived on, and the small number of records he made—including an LP with baritoneist Serge Chaloff for Storyville; an unissued solo set, waxed, I believe, for Pacific Jazz; and some sides cut with the Baker foursomes for Blue Star in France—should help substantiate this opinion when they are eventually released over here.

Why Chet did not appear on "In Town Tonight"

CHET BAKER, all set for an "In Town Tonight" TV and radio appearance last Saturday, had to withdraw from the show virtually at the last minute when the British Musicians' Union decreed that he must not play his trumpet as planned—even though "In Town Tonight" is officially considered to be a documentary, rather than an entertainment, programme.

Appearing purely as a singer, Chet nevertheless scored a major success on Sunday at his British debut concert, a report of which appears on page 5 of this issue.

Meanwhile, we learn from France that the death of Dick Twardzik has led to a complete reorganisation in the ranks of the Chet Baker Quartet. Drummer Peter Littman, who was Dick's best friend, is returning to

America from Paris. Peter, who visited London last week-end, has been replaced by Swedish percussionist Nils-Bertil Dahlander.

No definite replacement for Twardzik has yet been set, but a particularly exciting project is envisaged whereby Swedish baritone star Lars Gullin will join Chet for the remainder of his European tour, playing piano as well as baritone sax.

Chet Baker tells the NME that he will definitely continue to fulfil his European commitments, and does not intend to return to America in the near future. Bassist Jimmy Bond is also remaining in Europe with Chet.

The group's itinerary is scheduled to include some U.S. camp dates in Britain, plus, of course, appearances before civilian audiences all over the continent.

Changes in Felix King band

FELIX KING announces five changes in his orchestra at the Colony Restaurant.

He now has Don Reeves on lead alto; Bruce Bain (trumpet); Jack Dawkes (tenor); Syd Abrams (bass), and Tony Lytton on drums.

The Felix King Orchestra makes an ITV appearance tonight (Friday) and will air a "Music While You Work" next Monday.

Dennis Hale appears in Gerry Willmott's "Music Box" for his first ITV stint on November 12.

TV 'DOWNBEAT' SURPRISE: American producer takes over

A SURPRISE change in the policy and direction of commercial TV's new jazz programme, "Downbeat," was made this week when Tig Roe handed over the production reins to Dick Lester.

No official statement about the change could be obtained from the Associated-Rediffusion company.

But Tig himself told the NME: "I was originally assigned two programmes, and as my other series, 'Focus on Hocus' brought a better reaction from viewers, it was decided

KENTON'S BRITISH DATES SET FOR NEXT MAY

U.S. plans awaited for British band

THE past week has not produced any startling developments regarding the important Anglo-U.S. band exchange situation—but the British MU headquarters have received a cable from James C. Petrillo, President of the AFM, confirming his willingness to agree to an interchange for "concerts only."

Meanwhile, Stan Kenton's European agent, Harold Davison, is completing details to present the Kenton Orchestra for a month on the Continent, commencing April 7, to be followed by the long-awaited British concert tour, starting in May—to be presented jointly by Davison and the NME.

However, the latter project is dependent on the finalisation of arrangements for a British orchestra to undertake the same number of concert dates in America. Whilst Ted Heath is hopeful that he will secure a U.S. tour with his orchestra, no immediate news concerning progress has been received; nor have Petrillo's views been made known, on the important suggestion that the Heath band should be permitted to appear at ballroom and club venues, in addition to concert halls.

Meanwhile, keen interest has been expressed in British bands by two American organisations. One of these promotion syndicates made a transatlantic call to the NME regarding three British top-rate bands—with a view to securing one of them, mainly to accompany other U.S. stars in a concert "package" tour, besides presenting their own fifteen-minute offering at each performance.

ALTERNATIVE

Should it prove impossible for satisfactory financial arrangements to be made enabling Ted Heath's Orchestra to tour America, at least for the first inter-change, rather than risk a collapse of this twenty-year-old deadlock, it is confidently expected that the AFM will agree to an alternative British band, adhering to the same conditions which they have already made.

The British MU confirmed in a statement last March their willingness for a British band to tour America on an exchange basis.

The NME, from the very outset of discussions—starting in March of this year when our Managing

Director, Maurice Kinn, conferred with Stan Kenton in Hollywood—has continually suggested the Ted Heath Band solely for any Anglo-U.S. exchange.

Accordingly, nothing will please us more than to witness the conclusion of a Kenton-Heath swap; but if within a short while, arrangements for a Ted Heath band tour of America are not completed, we are determined to pursue alternative negotiations if another British orchestra is acceptable for a reciprocal project.

Successfully effecting an exchange of bands is our foremost aim—in the interests of every British jazz enthusiast. Accordingly, we take this opportunity of making ourselves clear, in reply to the narrow-minded few who feel that the entire scheme should be abandoned unless Ted Heath is the band appearing in America!

VITAL ISSUE

As an impartial musical newspaper, we sincerely hope that this can be arranged. But the whole issue is far too immense—and our reputation, which we modestly claim is respected, would be jeopardised if we did not make every effort to assist another reputable British band—acceptable for a U.S. tour—if Ted Heath's arrangements do not materialise.

Whilst Ted Heath's orchestra would be our greatest ambassadors, several British bands would not disgrace the Union Jack if presented skilfully amongst other U.S. stars.

Surely, the most vital issue at stake is that the long-awaited interchange is completed; even if Ted Heath is not the first band to participate, has it ever been suggested that a further exchange could not be mutually arranged between Ted and another American attraction?

BUDGET AFFECTS MUSIC TRADE

THE general twenty per cent. Purchase Tax increase, announced on Wednesday in Mr. Butler's Budget speech will, of course, affect several commodities of direct interest to NME readers.

Musical instruments, radios and TV sets—and gramophone records—are among the products affected.

Although no actual revised prices had been quoted by the companies at presstime, it is anticipated that a record previously retailing at 5s. will (with Purchase Tax increased from fifty to sixty per cent.) henceforth cost approximately 5s. 6d.

The increased cost of EP's and LP's will, naturally, be relatively greater.

Goodwin for Show Band on Royal night

IN view of the appearance by Cyril Stapleton and the BBC Show Band with the Stargazers, at the Royal Variety Command Performance on November 7, Ron Goodwin and his Concert Orchestra will, as announced last week, broadcast that evening, in place of the usual Show Band Show.

A new vocal and instrumental group, led by guitarist Bob Bissetto, makes its radio debut on the November 7 programme, in addition to singers Franklyn Boyd and Janie Marden, TV "Hit Parade" vocal group, the Kentones, comedian Alfred Marks and compere Bruce Wyndham.

The usual "Show Band Show" will not be presented, for an undisclosed reason, on November 21, but the orchestra's dance-band contingent broadcasts later the same evening (10.15 to 10.45 and 11.15 to 11.50 p.m.). Bissetto's group will also be heard on this date.

RAY BURNS, at present appearing in variety in the provinces, will be the featured attraction in "The Song's The Thing" for the week commencing November 14 (6 p.m.).

The orchestra is under the direction of Malcolm Lockyer, and the show is produced by John Hooper.

Parnell, Dankworth in Isle of Man new summer policy

AFTER ten consecutive, record-breaking summer seasons at the Villa Marina, Douglas, Isle of Man, Joe Loss and his Orchestra will probably not appear at this venue next summer.

The NME understands that, instead, a new policy will be instituted, bringing in three top band attractions for separate periods during the summer season.

MACKINTOSH, TOO

The Jack Parnell Orchestra is scheduled to play four weeks, commencing June 11, followed by the Johnny Dankworth Orchestra for a month, and the Ken Mackintosh Band for a subsequent five weeks.

Ivy Benson and her Orchestra, who scored a resounding triumph in the Villa Marina Gardens and Ballroom last season, will return in 1956 for an extended period from June 3 to September 15.

Several of the bands will, as usual, be featured on Sunday concerts held at the Villa Marina each week, with top variety attractions also featured.

Impresario Ed. W. Jones will be responsible for booking the attractions—including Sunday concert artists—and it is understood that contracts finalising all arrangements for the season will be signed within the next few days.

JIMMY MILLER IS MD FOR BYGRAVES

JIMMY MILLER has been appointed musical director of the new Max Bygraves' show, "Meet Me on the Corner," which opens at the London Hippodrome on Friday, November 4.

Jimmy has never previously undertaken an assignment of this nature.

He will conduct a nineteen-piece orchestra, comprising Tim Casey, Neil Fullerton and Andy Cook (trumpets); Tommy Brown and George Bamford (trombones); Sid Wood, Dick Gibbs, George Oliver and Jimmy Green (reeds); Harry Norman (piano); Tommy Gale (bass); Peter Perry (drums) and Vic Hammett (Hammond organ), plus six strings. Also booked for the show are the George Mitchell Singers.

Jimmy Miller was, of course, one of the first leaders of the Squadronaires, from 1940 (when the band was the RAF Dance Orchestra) for ten years.

In 1951, he became deputy leader of the Savoy Hotel Orchestra, and when Carroll Gibbons died in May of last year, Jimmy took over the leadership for eleven months.

THE Eric Winstone Orchestra is to undertake its second CinemaScope film, and again the featured singer will be Alma Cogan.

THE Beverley Sisters, who have just completed a successful summer season at Great Yarmouth, are booked for pantomime at Newcastle.

DATES FIXED FOR COLONNA

THE venues for U.S. comedian Jerry Colonna's forthcoming British tour have now been announced by his representatives, MCA Ltd.

He opens at Glasgow Empire on November 14, followed by consecutive weeks at Liverpool, Finsbury Park and Birmingham.

Since our exclusive announcement last week concerning Jerry's visit, we learn that he will be invited to broadcast with the "Show Band Show" next month. Negotiations are also proceeding for a TV appearance.

SOCIETY TO REOPEN WITH TWO BANDS

AL BURNETT is to reopen the famous Society Restaurant in Jermyn Street, London, W., early in December.

Two bands will be featured—Francisco Conde and his Latin-American Orchestra, as well as the Society Players, led by former Edmundo Ros bassist, Jack Davies.

Prior to this (on November 13), Conde and his Band will open at the Pigalle Restaurant, in Piccadilly, as permanent house-band supporting Woolf Phillips and his Orchestra.

When the Society reopens, Conde will double that restaurant with the Pigalle, both of which are under the aegis of Al Burnett.

TWO EXCITING "MUSTS"

IF you hurry to your usual newsagent or bookstall, you will be able to place an order to secure the sensational 84-page "Johnnie Ray Story" (price 2/6d.) and the November issue of our super monthly magazine, "Hit Parade" (price 2s.).

Alternatively, these publications can be obtained by post from the NME office. For "The Johnnie Ray Story" send 2s. 9d. (inclusive of return postage) to "New Musical Express" (JRS), 5, Denmark Street, London, W.C.2. From the same address you will receive immediately the November "Hit Parade," by sending 2s. 3d. (inclusive of return postage).

In either case, it is essential that you clearly state your name and address in capital letters—preferably on the coupons, which can be found concerning these publications on page 10 and page 11, respectively.

EASES R.P.M. RECORDS

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HLD 8197

AL MARTINO

Come close to me;
Small talk CL 14379



ROAD, LONDON, S.W.9

JULIE ANDREWS TO CO-STAR WITH BING

ONE of Britain's brightest and most talented young stars, Julie Andrews, flies to Los Angeles today (Friday) to co-star with Bing Crosby in his latest film "The High Tor," on which work begins next Monday (31st).

Julie has had to cut short her holiday following her terrific success in the Broadway version of "The Boy Friend" to take part in the film.

CATERINA VALENTE

MALAGUEÑA

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THE BREEZE AND I

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German fans riot at Louis Armstrong Concert—Amazing pictures



HERE are some lines, created in a pensive moment by Art Baxter, Ronnie Scott's vocalist, and entitled, for reasons known only to its author, "Flowers." They typify the personality of one of the most extraordinary men ever born:

Moneylender currantbun, money-lender, currantbun,
Rainbows dazzle, storms will lash,
Who's brooding?

definable logic of their own. They paint some kind of a picture; they state, however symbolically, certain truths. (After all, the all-eternal eye really is gloating.) They are, in fact, a form of Lewis Carroll-esque Impressionism, and a consideration of the point should convey at least a rough idea what it is like working with a man who can write lines like those quoted at any given moment.

For please do not think that the

These graphic pictures show the incredible scenes in the Ernst Merck Hall in Hamburg last Monday week, when (as reported in the last issue of the NME), 7,000 fans fought a wild battle at a concert given by Louis Armstrong. The first picture (extreme left) shows a section of the audience wildly applauding Louis himself and Velma Middleton (second picture) before the trouble started. When the concert terminated after only one hour, the fans expressed their resentment by throwing chairs and coins on the stage. Instruments were damaged and chairs and fixtures were trampled on and broken up. In the third picture, you see the scene as police were called in and began clearing the hall. At the same time, attendants played water hoses on the more riotous sections of the crowd. The final scene of disorder after the rioting is shown in the last photo.

A NATIONAL NEWSPAPER SHOULD KNOW BETTER! 'Daily Sketch' interferes with Kenton-for-Britain project

ON Tuesday of this week the "Daily Sketch" published an article headed by the six-column banner—"Why Bring Stan Kenton Over Here?"

In it, Ker Robertson asked: "Which American band do you want to hear? . . . The twenty year ban on American instrumental groups playing here will be lifted in the Spring for the Kenton Band only. The Americans will allow only the Ted Heath Band to play in the U.S."

He goes on to say that "Ted leads the only British combination that could make a financial success of an American tour," and adds, "but I don't think the same applies to Kenton."

He explains that Stan Kenton is a musician's musician "for the experts" and that the average folk "who like to hear music they can enjoy and understand . . . are entitled to ask that under this first exciting Anglo-American exchange

tion of the ban that has existed for twenty years, this type of newspaper sensationalism can only do damage to the entire cause.

Let it be stressed that the Unions of both countries have agreed to a suggestion that the Heath and Kenton bands should exchange, but this must not be taken to mean that two other bands could not do likewise or that, if necessary, the American Union would not accept an alternative band to Ted Heath, should it not prove to be financially possible to present him in America.

It is quite true that the Americans want to hear Ted Heath but as Mr. Petrillo has specified "concerts only," this severely restricts the financial potentialities necessary to present successfully a band of Heath's calibre and expense.

It must be pointed out that it is through the continued representations and efforts by Stan Kenton to the A.F. of M. that agreement has at last been reached regarding an exchange so, having done this, should he now be side-stepped in favour of somebody else?

Mr. Robertson should remember, too, that Kenton was voted the No. 1 band in a nation-wide U.S. poll conducted by "Downbeat," and finished at the top of a similar poll organised by a British musical paper with a circulation exceeding 100,000.

Our experience—which we venture to claim is rather wider than that of Mr. Robertson—is that jazz is the most likely form of popular music to succeed when restricted to concerts and nobody could possibly argue that any band has a chance of attaining greater crowds in concert venues throughout Britain than that of Stan Kenton.

What a list!

Obviously there are several American bands who would also be big attractions in Britain and who would be welcome here. While we cannot speak for the policies of the Unions of both countries, we feel sure that neither would object to a man-for-man exchange between any such bands and our own groups.

But look at the list that Mr. Robertson, in his wisdom, has suggested. Louis Armstrong has an eight-piece band so it could not possibly be exchanged for Ted Heath, who comprises at least double that number of musicians.

Benny Goodman and Perez Prado only use pick-up men for recording sessions, etc., and do not lead a regular band, while Ray Anthony employs a great number of session musicians in his recording orchestra and the band with which he makes personal appearances has been indifferently regarded by both press and public.

Continuing through Mr. Robertson's list, neither Phil Harris nor Bob Crosby has led his own dance band for ten years or more, whilst Count Basie—who would certainly be most welcome in Britain—appeals to exactly the same "experts" as Kenton.

We would conclude by pointing out that neither Mr. Robertson nor the public is being asked to subscribe to a fund to sponsor a Stan Kenton tour here, and, if the "non-experts" want to stay away, they have every right to do so. But surely the promoters—from their wide knowledge and experience—can make their own choice as to which band they wish to invest their money in.

Their wide knowledge and experience, we suggest, is considerably in advance of that disclosed by Mr. Robertson in his ill-informed article, for he devoted valuable space in a daily paper to pressing forward, with more fervour than accuracy, the claims—for a British tour—of bands which are not even in existence!

THE SINGING COCONUT

The bulls have found an awful mess,
Elfs are dancing, elfs are singing.
The winds are cruel. Strive on!
For the bees have wrapped their wings around you.

The owl is horror-struck—the all-eternal eye is gloating.

Notice that the lines conform to no known laws of metre, grammar, spelling or construction. They stand defiant before the glorious heritage of English literature. They are, at first sight, the inconsequential drivellings of an unsound mind, but closer examination reveals a certain in-

literature of Art Baxter — sometime known in his home town of Canterbury, Kent, as Arthur Charles Gomm — begins and ends with "Flowers." There are other startling evidences of his flair.

There is the blood-curdling monologue "The Bottomless Pit," several shorter love lyrics and a one-act play about a mad doctor from Carlisle. Perhaps it is a merciful thing that most of his time is taken up with singing, otherwise the trickle of his prose works would become a flood that might sweep the world away.

The actual question of who dis-

by

BENNY GREEN

covered Art Baxter is an embarrassing one. (And don't look at me!) Nobody will own up, but, according to Art himself, the guilt would seem to lie in equal parts between Ronnie Scott and Les Bristow, his road manager.

Baxter was found in Folkestone singing three or four solo spots a night with Jan Ralfini in the mid-summer of 1953. He sang "Jezebel" and something about a wild girl in a wood with a ferocity that intimidated everybody in the place. Resplendent in a scarlet jacket, Baxter bestrode the stage shouting, grimacing and wrestling himself in a manner that seems somehow to be tied up with his poetry.

He was hired on the spot, for his eccentricity, his outlandish sense of humour, and his apparent inability to take anything seriously. On the whole, the arrangement worked out well. He had his fits of pique, but what artist doesn't?

Periodically he ran away. I mean, he actually disappeared. But he always came back, to the great relief of whoever owned the suit or the shoes he was wearing at the

time of his departure.

Once he locked himself in a Manchester hotel room, slept for 48 hours and emerged for work as if sleeping for two days at a time were the normal thing. And when he felt too ill to perform at an important concert he sent us a telegram.

With his instinctive grasp of the grandiose, he used the impersonal third person. "Baxter," said the wire, imperiously, "requires three weeks' rest."

He has the extraordinary philosophy that, so long as you don't get the bird, you are doing O.K. But he rarely gets anything but rapturous applause. Not to clap an Art Baxter performance would be like turning your nose up at a typhoon.

Towards the end of the life of the Scott small band, Baxter's pace of life increased to a terrifying degree, until at last he was living in a looking-glass land of his own where he was obliged to dash madly just to keep in the same place.

A sore throat? Then he ATE a whole box of throat pastilles and washed it down with a WHOLE BOTTLE of cough mixture.

At transport cafes he ordered double egg, double bacon, double sausage, double beans, double chips, four rounds of toast and two cups of tea.

Quite recently, depressed by the haircut he had allowed a girl fan to give him on a West country tour, he ran away again, as he makes a habit of doing.

"I was sitting in a cafe," he said afterwards, "when I caught sight of my head in the mirror. No wonder they called me the Singing Coconut. I just got up and ran."

As somebody once said of somebody else, "His talent he uses on the stage; his genius he reserves for his life."

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Great stuff for viewers

TELEVISION has been kind to fans of popular music this week. "Sunday Night At The Palladium" (ATV) was so good that it even enabled this writer to forget the laboured inanities of the "Charlie Chester Show" (BBC) the night before.

The Crew Cuts impressed as four pleasantly relaxed boys with well-blended voices to match. I liked them very much.

Lena Horne was the star of the show — and worthily. She gripped the viewers with the same skill that her skintight dress gripped her. Every gesture was artistry; every note was immaculately dwelt on, lingered over,

caressed or bitten off, according to its meaning.

She invested each number with a sincerity that made it new — yes, under her magic touch even "Love Me Or Leave Me" became a song one had never really heard before.

The TV screen was not always kind to her as she facially interpreted the changing moods of the music; some of her grimaces were stark and ugly, but that voice . . . that style! . . . A really great artist, who invested her songs with some of her own beauty—that's Miss Horne, and ATV are to be congratulated on introducing her to British viewers.

Monday night's "Off The Record" (BBC) was so slick, so smooth and so imaginative, that producer Francis Essex, compere Jack Payne and everyone else concerned with the programme can take a deep bow. NME reviewers have been pretty tough on recent shows in this series and their well-meant and constructive criticisms have certainly borne fruit, for there was nothing to

be tough about in this edition.

The bouncy "Wembley Stadium" number with which Ken Mackintosh and his Orchestra opened the proceedings was well staged and well photographed, while individual instrumentalists and sections were interestingly presented.

The high opening standard was maintained by the Coronets, who sang "Twenty Tiny Fingers" while interpolated cartoons interpreted the lyrics in neat and amusing fashion. Minor criticism—I thought the men in the group looked a bit odd in their two-toned pullovers.

Another numerical number followed when Rose Brennan sang "Ten Little Kisses." Here the gimmick was a series of crosses above her head, which diminished according to the lyrics. Rose was in excellent voice. She looked gay and cheerful and I found no thorns here.

David Hughes effectively sang "Love Is A Many-Splendoured Thing" against a filmed background of the sea and sandunes; comedian Harry Secombe amazed everyone but his relatives and singing teacher by giving a magnificent interpretation of an aria from "La Tosca"; and Eve Boswell charmed the eyes and ears with "Blue Star."

The programme moved so fast that it was with a feeling of real surprise that we saw Al Martino and realised that we were approaching the end of the half-hour. Here is a singer who has improved so much that I can hardly believe he is the same bellowing baritone I heard when he first came to the Palladium two years ago.

He sang "Small Talk" smoothly, gently and delightfully, and finished up with a very well produced version of "To Please My Lady," which was tender, sincere, in tune and quite moving. Congratulations, Al Martino, on this wonderful and most effective change in your style.

Jack Payne's part in the show

consisted of uttering the minimum of words with the maximum of effect. His only digression was when he played snatches from three British and three American records to point out the companies' habit of copying one from the other, and said it was unfortunate that recording concerns don't always insist on originality.

Whether this schoolmasterish homily was advisable or necessary in view of the fact that the programme is (a) intended to boost the record business, and (b) intended to be entertainment, I wouldn't know. What I do know is that the habit is not a new one and that experience has proved the unfortunate truth over the years that the record-buying public don't much care who copies what.

The happy and enjoyable spirit of the programme continued right to the end when Harry Secombe, Jack Payne and, subsequently, everyone on the set, began smashing records with great gusto in a bout of slapstick that had viewers chuckling. An excellent half-hour.

I only knew Kathie Kay as a name on the HMV lists before Monday night's "Highland Fling" (BBC) programme, but I shall certainly make it my business to know more about her from now on.

She sang "Suddenly There's A Valley" and "Loch Lomond" like a sweeter, more mature Ruby Murray, with a dash of Vera Lynn plus a lot of Kathy Kaye. Here is an extremely good voice with poise and charm. O.K., Miss Kaye.

The programme was also noticeable for a very clever impersonation by Chick Murray of Slim Whitman singing "My China Doll"; and Benny Lee in fine form with "Somethin's Gotta Give" and an outstanding new song, "Nobody."

R.S.

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O.K. FOR SOUND!

MY last sound reproduction survey (2/9/55) dealt with record playing units up to and including the 50 gns. price range. Several readers, however, have expressed interest in more expensive equipment entailing separate amplifiers, speakers and playing desks . . . so here's a quick look at some of the things you can buy, and how much they will cost you.

I can recommend a couple of amplifiers around the 30 gns. mark (which I tested this week at Messrs. City Sale and Exchange)—the Leak TL/10 (£28/7/-) and an Armstrong model at £29/10/0—both of which give good enough results over a wide frequency range.

But the Pye PF/91A and, particularly, the Quad Acoustical model, both at £42, are, of course, preferable . . . just about ideal, in fact . . . if you can afford them.

Speakers vary in price according to size as well as quality, and, to give you some idea of the average cost, I'll cite these models marketed by Wharfedale—a highly reputable firm: 8-inch (Super 8/CS/AL) at £6/19/11; 10-inch (Super 10) at £12/9/10; 12-inch (Super 12) at £17/10/0.

Finally, you'll need a playing desk (turntable and pick-up) which, to complete your unit according to reasonable hi-fi standards, may work out at anything from £18/11/11 (the Collaro 2010) to £25/15/5 (the Connoisseur 3-speed variable model, with which you can allow for slight variations in speed of your records in the 33, 45 and 78 r.p.m. categories).

You'll therefore see that even a moderately priced hi-fi unit can easily cost anything from around £60 to £85 . . . and you can go much higher than that if you wish, gaining in quality all the way. But further recommendations must wait until another time.

The subject of tape recorders requires a whole article to itself. To give you some idea of how much a good model costs, however, the following Grundig prices are representative: Model TK5 (51 gns., including microphone), suitable for general domestic use; Model TK820/3-D (98 gns., without microphone), suitable for the faithful recording of bands, etc.

EAP's new Elizabethan model (52 gns.) has several notable factors for such a moderately priced instrument, including a longer-than-average playing time on each tape and mixing facilities for microphone and gramophone input (enabling one to super-

impose singing, spoken commentaries, etc. on to the reproduced sound of a gramophone record).

And last of all, in response to several letters (on a completely different topic, but still to do with sound reproduction) I'd like to point out that almost all the latest radio receivers have a VHF/FM waveband.

Those requiring a separate tuner, however, should consult the Clyne Radio advertisement on this page.

MIKE BUTCHER.

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JOHNNY BRANDON OFF TO U.S.

VOCAL star-composer-actor Johnny Brandon leaves London tomorrow (Saturday, October 29) for the USA.

Negotiations are taking place for him to undertake TV and cabaret dates early next year. On arrival, Johnny will visit disc-jockeys from coast to coast regarding the exploitation of his recordings. These are being released for the American market on the MGM label.

For the past month Johnny has been waxing several new titles under the auspices of his new British label —Nixa—which will be released here during his absence in America.

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PARNELL'S GIMMICK ROCKS THE JAMBOREE

JACK PARNELL stole the show at last Sunday's 17th annual Jazz Jamboree at the Gaumont State, Kilburn, by presenting a number which he had devised and composed himself. Entitled "The Gimmick," it had a packed house of over 4,000 rocking with delight, for it poked gentle fun at the present-day band craze for something different.

Jack himself was the prime "actor" in the presentation. At appropriate moments in the number he dashed round the stage, up and down the raised tiers, to hit one note on the tubular bells, two notes on the timps, and a glissando on the vibraphone.

His long-suffering expression as he loped lithely from one instrument to another was a yell, and the hilarious effect was heightened when his musicians produced a variety of kitchen, domestic (and even bedroom) utensils on which they beat out a rhythm.

This was the only real novelty in the whole three and a quarter hour show which was not one of the best of the Jamborees. Too many bands were much of a muckness, and there was too little variety in the type of music played.

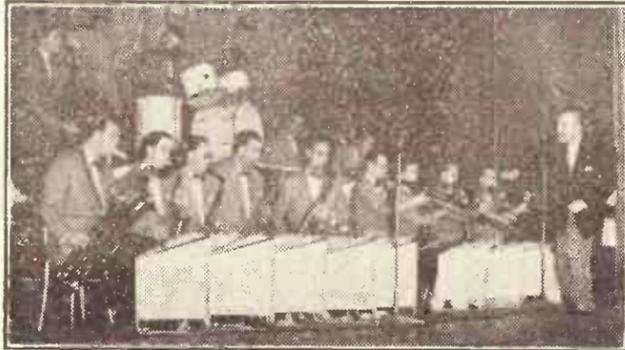
MODERN INFLUENCE

The influence was largely on modern-style music — which made the opening session by Jock Bain's Dixie-styled Jamboree Band all the more welcome; but one could have done with a Lyttelton or a Randall to break up the programme more.

However, that is only a personal opinion, for there can be no major criticism of an event that brings ten of Britain's most important bands hurrying from all corners of the country to give their services free for musicians' charities. As a result of the morning's feast of music, over £2,000 will be handed over by the organisers — the Musicians' Social and Benevolent Council.

The programme started with an overlong and commercial Squadronaires stint, which featured three vocalists and Ronnie Aldrich's own piano solo. I liked Andy Reavley's singing best here.

The Tony Kinsey Quartet was



Ted Heath and his Music in action at the Jazz Jamboree.

tasteful, with Ronnie Ross in good form on baritone in "Body And Soul," and this was followed by the Tony Crombie Band—as aggressively earthy as the leader's own announcing, but also invigorating and virile.

The highspot of this band was Annie Ross's vocal of "I Want You To Be My Baby" — which stopped the show. She was brought on to do an encore (which was not intended in the band's programme) and she sang "I Love To Love"—a sexy song that possibly didn't quite fit a Sunday morning Jamboree. Never mind, she sang it extremely well, and has much improved since I last heard her.

A special word of praise to Crombie's other vocalist, Johnny Grant, whose version of "You Go To My Head" was relaxed and tasteful in the extreme.

An unrehearsed item to finish the Crombie presentation was the presentation to him of a cake to mark the first anniversary of the band. Chet Baker and Lars Gullin came on the stage to hand it to him, but

they had not been well briefed and the ceremony rather lacked the big impact it should have had.

Tommy Whittle's new band, which followed, provided the same tasteful brand of musicianship that we had heard the previous Sunday at the Royal Albert Hall on its NME-sponsored London debut, and I particularly liked Tommy's own tenor solo of "Laura."

Then we had the Jack Parnell offering and the wonderful gimmick already reported — but Parnell also produced a most delightful treatment of "Dream" in which Don Honeywell played a baritone sax obligato to the melody of the trombones.

After the interval the Ray Ellington Quartet amused us in their usual good form, with Marian Ryan looking smashing.

NO VOCALISTS

A new band to me was Tubby Hayes group, which was sparked by the volatile enthusiasm of its young leader. This band may be a little rough in its playing but it certainly has an exciting quality with plenty of showmanship. A good debut, Tubby.

Harry Klein was in excellent form with the New Jazz Group, and they provided some of the best small-band jazz in the show.

I thought that Ronnie Scott was not in such good form as he was on the previous Sunday when I heard him at the Royal Albert Hall but, on the other hand, I thought Joe Harriott's alto solo of "Lover Man" was even better than when he had played it the week before.

Incidentally, Ronnie announced that he was dispensing with vocalists for the occasion — and this was greeted by applause — a reception that was no disrespect to Ronnie's own singers but showed that the audience had come to hear music.

The programme overran so much that Ted Heath was left with less

than a quarter of an hour when he came on at 3 o'clock. His version of "Malaguena" was musically brilliant, and I liked Don Rendell's tenor solo in Bill Russo's "Stonehenge," played against a moving background of sizzling clouds and lightning.

Unfortunately, Ted Heath's last number, "Hellzapoppin'" was ruined by the fact that the electrical devices failed and some concerted movements and rhythms with luminous gloves and instruments just didn't happen.

Apart from this the backstage staff deserve all praise for their smooth organisation, and no report of a Jazz Jamboree can conclude without annual congratulations to compere Tommy Trinder. R.S.



Tony Crombie (centre) with the birthday cake he received on the stage from Chet Baker (second from left) and Lars Gullin (second from right). Tony Kinsey (right) and drum-doctor Len Hunt complete the group.

American Air-mail

by NAT HENTOFF

JEAN SIMMONS may be added to the cast of a new MGM film, "Les Girls," the story of four beautiful show girls and their loves and careers in Paris. The other three are Leslie Caron, Cyd Charisse and Carol Haney. . . .

Frankie Laine's next film for Columbia will be "He Died Laughing." . . . Mario Lanza is behaving unprecedentedly well on the set of "Serenade." The Mexican scenes have already been shot, and Lanza is now working with Joan Fontaine in Hollywood. . . .

Frank Sinatra and his business manager, Hank Sanicola, have instituted Kent Productions, a firm that will produce films for motion pictures and TV. Sinatra is president. Their first movie will be a western, "Johnny Concho," starring Sinatra. . . . The word is that Eddie Fisher will move to Hollywood in December. He and Debbie will buy a house there. . . . Even Edward G. Robinson is being filmed in a jazz context. Robinson's next picture is "Nightmare," a suspense story with a New Orleans setting. There's supposed to be a jazz background in part. . . . Frank Sinatra, Marlene Dietrich, Red Skelton and George Raft have been signed for only one sequence for Mike Todd's "Around the World In 80 Days." . . .

Kay Starr makes her first appearance with a symphonic orchestra for backing November 4 on a one-nighter in Kansas City. After Kay's next Las Vegas date, she starts a new series at the Sahara in Vegas, which will give her \$25,000 a week for eight weeks each year during the next five years. . . .

Hollywood film singer Howard Keel is set to do a number of club dates in the east and opens at the Copa in New York, December 1. . . . Guy Lombardo will definitely go with Capitol starting January 1. . . . Capitol is also likely to sign the Andrews Sisters, who may reunite for 12 weeks in Las Vegas at \$250,000. . . . Jeri Southern is resigning with Decca. Jeri was a total success at her first appearance at Birdland in New York in several years. The most striking number of her act was the folk song, "Black Is The Colour Of My True Love's Hair," sung by Jeri with only classical guitar accompaniment. . . .

Returning from his European trip, Manie Sacks, of RCA, pointed out: "The sale of phonograph records abroad commands our concentrated and continuing attention. At present, the record market in England and the Continent is about 30 per cent. as great as in this country. There is every reason to believe, however, that with careful cultivation, improved sales and merchandising methods and determined application,



American folk-singer Josh White, who arrives in London tomorrow (Saturday), will be seen the same afternoon on ATV's "Music Shop." The following day he appears in the BBC-TV "Show Band Show." He opens in variety at Hackney Empire on Nov. 11.

it can be increased to at least equal that of the United States. . . .

At the moment, the likelihood of Eartha Kitt coming to London in the next few months is uncertain. Eartha is currently considering the leading rôle in a new Broadway show, "Jazz Getaway." If she accepts the part, she'll start rehearsals in January. . . .

Eartha's rôle would be that of a New Orleans street singer who eventually becomes a chic, successful night club singer. The milieu of the musical would be a history of jazz inter-related with a gangster story. . . .

Sy Oliver, I'm told, has been hired to do the arranging, while Jack Cole will be in charge of the dances. There will be, as of present plans, three authentic jazz bands on stage—representing New Orleans, Chicago and modern styles. Art Hodes may head the Chicago unit. There's also a totally unique project connected

with the show that would involve sitting in with the jazz groups on stage by prominent jazzmen, traditional or modern, who happened to be in town from time to time.

The important aspect of Eartha's rôle is that it won't be any of the several Negro stereotypes too often seen in films or on stage. Her part will be that of an individual, and there'll be no racial angle at all. . . .

Marian McPartland has recorded another Capitol LP with her trio, and on some sides, harpist Betty Glamann and cellist Lucien Schmit were added. . . . Ralph Sharon has left London Records to sign a three-year deal with Bethlehem. He'll do several albums of his own and will accompany a number of the singers on the Bethlehem roster like Chris Connor. Ralph did all the arrangements on Chris's recent 12 incher. Ralph is currently on tour with his trio (drummer Chris Febbo, and a new bassist, Jay Cave). . . .

There have been several changes in the Stan Kenton Band. In the trumpet section, Paul Gilbert has replaced Bobby Clark and Vinnie Tano is in place of Sam Noto. In the reeds, Dave Van Kriedt is out though he'll continue writing for the band. In Dave's chair is Spencer Sinatra. Baritone saxist Jack Nimitz, formerly with Woody Herman, has taken the place of Don Davidson. Johnny Richards is now writing for the band, as well as regular writers Bill Holman and Kenton. Bill Russo may also write for the unit. . . .

The most imaginatively promising new jazz singer I've heard in several years is Beverly Kenney. She's just been signed by Roost Records, and made a most impressive appearance at a recent Jazz for Israel concert at Carnegie Hall. More about her later. . . . Paul Bley, the Canadian pianist, also appeared at that concert and with him was trumpeter Herbie Spanier from Toronto. . . . Edmond Hall and his wife, Winnie, sent a card from Denmark describing the tremendous reception the Louis Armstrong unit has been receiving in Europe. . . .



Making its Jamboree debut, tenor-leader Tubby Hayes' new band was an exciting success. Tubby himself can be spotted on the left in front of the drummer.

BAND CALL

Week beginning October 28

- SID PHILLIPS BAND**
Tonight (Friday): Borough Hall, Halesowen; Saturday: Kynoch Works, Witton; Sunday: Hippodrome Theatre, Manchester; Monday: Scottish Tour.
- ALEX WELSH DIXIELANDERS**
Tonight (Friday): Leeds University; Saturday: Plaza, Derby; Sunday: Colston Hall, Bristol; Monday: Embassy Ballroom, Swansea; Thursday: Fagate.
- FREDDY RANDALL BAND**
Tonight (Friday): Oxford Galleries, Newcastle; Saturday: Grand Pavilion, Matlock; Sunday: Theatre Royal, Bolton; Monday: Town Hall, Sunderland; Tuesday: Cameo Ballroom, Carlisle; Wednesday: Pier Ballroom, Redcar; Thursday: Eldorado Ballroom, Leth.

- FRANK WEIR ORCHESTRA**
Tonight (Friday): Cheltenham; Saturday: Nantwich; Sunday: Wolverhampton; Wed.: Bradford.
- DAVE SHAND BAND**
Saturday: East Kirkby; Monday: Brighton.
- BOBBY MICKLEBURGH'S BOBCATS**
Tonight (Friday): Stockton; Saturday: Bentwaters; Wednesday: Wisan; Thursday: Oldham.
- RONNIE ALDRICH AND SQUADS**
Tonight (Friday): Gole; Saturday: Lowestoft; Sunday: Windsor Theatre, Bearwood; Monday: Stratford-on-Avon.
- JOE DANIELS BAND**
Tonight (Friday): Sleaford; Saturday: Upper Heyford; Sunday: De Montfort Hall, Leicester; Monday: Locarno Ballroom, Edinburgh.
- ERIC DELANEY ORCHESTRA**
Tonight (Friday) and Saturday: Empire Theatre, Edinburgh; Monday (week): Empire Theatre, Glasgow.
- TONY CROMBIE BAND**
Tonight (Friday): Bedford; Saturday: Tonbridge; Sunday: Bradford.
- HARRY LEADER ORCHESTRA**
Tonight (Friday): Weymouth; Saturday: Taunton; Sunday: Southampton; Thursday: Barrow.
- TUBBY HAYES ORCHESTRA**
Saturday: Kettering; Sunday: Horsham.
- MALCOLM MITCHELL ORCHESTRA**
Tonight (Friday): Savoy Ballroom, Southsea; Saturday: Coronation Ballroom, Ramsgate; Sunday: Pavilion, Bath.
- TOMMY WHITTLE ORCHESTRA**
Tonight (Friday): City Hall, Truro; Saturday: Town Hall, Torquay; Sunday: Colston Hall, Bristol; Wednesday: Baths Hall, Leyton.
- KIRCHINS' BAND**
Tonight (Friday): Starlight Roof, Leeds; Saturday: Baths Hall, Darlington; Sunday: Hippodrome, Dudley.
- JOHNNIE GRAY BAND**
Tonight (Friday): Leeds University; Saturday: Winter Gardens, Morecambe; Sunday: New Theatre, Wolverhampton.
- JOHNNIE RAY AND VIC LEWIS ORCHESTRA**
Tonight (Friday): London Hippodrome; Sunday: Davis Theatre, Croydon; Monday: Colston Hall, Bristol.
- RONNIE SCOTT ORCHESTRA**
Saturday: Arden Ballroom, Bedworth; Sunday: Hippodrome, Derby; Monday: Samson and Hercules Ballroom, Norwich.

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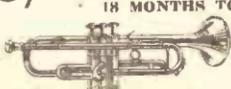
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Eric Jupp and his Orchestra, who have been playing in support of the Show Band in their Friday late night broadcasts, will continue to be featured in this series until the end of December.

Eric, with his concert orchestra of 37 musicians, will be heard in the series "Beyond The Stars" when

they broadcast in the General Overseas Service at 1 p.m. on Wednesday, November 2.

Dick James, who has recorded a long-playing disc of his Luxembourg sing-song programme, seems to have launched a winner, for we understand the demand for this record has been

GOSSIP



At the party given to inaugurate the first variety presentation at the Regal, Kingston, on Monday, Eddie Calvert (second from left) is seen with (l. to r.) Norrie Paramor, Mrs. Calvert, Billie Anthony and Denny Dennis.

TAIL-PIECES by THE ALLEY CAT

OUR congratulations to band-leader Stan Kenton on his engagement to vocalist Anne Richards; remember the Alley Cat prophecy some weeks ago that a world-famous bandleader was expected to marry his featured singer? . . . Gerry Breerton has been creating a sensation in variety, featuring his recording title "With A Million Hands"; here is an artist who deserves the big breaks coming his way. . . . Composer Norman Newell and music publisher Low Levy departed from London Airport for the U.S. last Thursday and Saturday, respectively. . . . Expect a spate of seasonal recordings in the Christmas spirit—even Eddie Calvert has joined the ever-growing list of star names. . . . Smart stuff by columnist Arthur Helliwell who announced last Sunday in *The People* that Mr. and Mrs. Dickie Valentine are expecting a happy event; we wonder how he might have heard this news? . . . Try and convince NME reporter Jimmy Watson that he will not become a recording star, having been one of the odd-assortment of "vocalists" in a recent Joe "Mr. Piano" Henderson party disc. . . . The *Sunday Dispatch* claims that the Johnnie Ray-Sylvia Drew engagement is off. . . . Is the Sunday newspaper columnist still blushing at the success of Cyril Stapleton's first TV Show Band programme, having labelled this a failure—before the programme ever commenced? . . . The only song written for the latest Dean Martin-Jerry Lewis film "Living It Up," which had to be cut out—"Relax-Ay-Voo"—has all the makings of hit parade quality. . . . Radio Luxembourg has banned "Suddenly There's A Valley." . . . Two amusing cracks concerning Eddie Calvert: At Kingston on Monday he introduced ex-boxer Freddie Mills, who said "Where do you get the wind from?"; later the same evening Stork Room proprietor Al Burnett suggested that a certain vocalist was good enough to be recording, and Eddie replied "Yes, on the

Brooke Bond label." . . . Black mark to whoever was responsible for the "Colonel Bogey" farewell to comper Rikki Fulton on his last Show Band programme last Monday. . . .

Ridiculous suggestion by writer in the *Daily Sketch* Ker Robertson, asking "Why bring Stan Kenton over here?"; this is further evidence that national press proprietors should employ knowledgeable journalists on the subjects they print. . . . Can't help thinking Ruby Murray will be in a continual dither until her Royal Command Variety Performance—but heartiest congratulations to her on attaining this great honour. . . .

Hear that Bill Randle from the Chappell's group is joining the Leeds Music combine in Denmark Street. . . . U.S. screen magazine *Hollywood Reporter* describes British singer-actress Yana as "too beautiful for words." . . . The Vic Lewis Orchestra owe a great debt of gratitude to Johnnie Ray; it was obviously because of his efforts that they will accompany him at the Royal Command Variety Show. . . . Dickie Valentine's impression of David Whitfield at Chiswick this week is quite fantastic; Dickie's complete act is his best variety presentation to date. . . .

Capitol Records chief Glen Wallich and European representative Bobby Weiss in London last week for talks with EMI executives. . . . Philips manager Johnny Franz says that Frankie Laine's "Cool Water" is likely to be his biggest ever seller in Britain. . . . What are the anti-Johnnie Ray supporters saying now that he has three records in the "Top Twenty"? . . .

Large quantity of banjos imported for special production finale of next Sunday's Show Band TV show. . . . When Max Bygraves "mouthed" the words of "Meet Me On The Corner" on recent important TV show, he hoaxed millions of viewers; what reaction would the BBC adopt if a lesser-known artist requested the same privilege? . . .

so great that many shops were sold out of copies within a few days. Harold Smart is again the featured accompanist. . . .

Disaster almost overcame trumpeters Tommy McQuater and Stan Roderick the other day whilst on their way to a film session at Beaconsfield, when the car in which they were travelling suddenly ploughed into almost two feet of flood water which covered the road following a terrific downpour. . . . The car came to an abrupt stop, but thanks to the help of a passing lorry-driver who towed the car for many miles, the boys eventually made the session in time, although they were drenched to the skin. . . .

In the new Jon Pertwee TV show "Round The Bend," which has its first screening tomorrow (Saturday), and which will be a monthly series, a six-piece vocal group has been formed, led by vocalist Rita Williams. . . . It will be called the Allegrettos, and will be heard singing in the musical arrangements by Eric Spear. Rita continues to broadcast regularly with Paul Adam and his Music. . . .

Pat Howgill, whose appointment as Manager of the Keith Prowse Music Publishing Company was exclusively announced in the NME last week, bears a famous name in entertainment, for he is the son of R. F. Howgill, who is the Controller of Music at the BBC. . . .

Simon Van Lier, who is retiring into an advisory capacity in the New Year, was officially Music Director of Keith Prowse, and Pat's appointment as Manager means that at the present time there is no General Manager of the company. . . . Incidentally, Keith Prowse have taken a new song which Jimmy Young broadcast for the first time last Friday. The title is "My Heart Has Wings" and Pat Howgill is hoping that the song has the necessary wings to take it to the top of the hit parade. . . .

To inaugurate the first variety presentation at the Regal Cinema, Kingston, this week, "Golden Trumpet" star Eddie Calvert landed

there on Monday afternoon from Croydon Airport by helicopter. . . .

During the first performance he introduced several visiting personalities. They included ex-boxing champion Freddie Mills; screen stars Terence Morgan and James Kenny; recording manager/orchestral leader Norrie Paramor; singers Billie Anthony, Tony Brent and Denny Dennis; besides comedians Derek Roy and Harold Berens. . . .

If the opening night crowds were any guide, this venue will enjoy tremendous success with live presentations. Congratulations to all concerned who presented a first-class, star-studded bill; in the face of stiff

Congratulations to top singing star Dickie Valentine and his wife Betty who, yesterday (Thursday), celebrated the first anniversary of their marriage. . . .

It has been an extremely noteworthy year for this modest, but popular favourite. Dickie has appeared at the Royal Variety Performance, two resident shows in Glasgow and Blackpool; has reached the record top twenty with four titles and is booked for his first pantomime production at Newcastle. . . . This weekend, the Valentines moves into the West End flat and, as reported by the Alley Cat, are expecting a happy event in February. . . . Dickie's Radio Luxembourg series has not only been extended, but increased in time; his variety act is now unquestionably superior to previous efforts. He has good reason to be wearing a large smile at his progress in his first year of marriage. . . .

A fascinating feature of last Sunday's TV "Brains Trust," was to hear eminent members of the panel discussing Johnnie Ray and his teen-age fans. . . .

Surprisingly—bearing in mind the type of personalities which the panel comprises—the reaction was extremely favourable. It was generally agreed that the type of hero-worship that Johnnie Ray enjoys, is not harmful and there were many worse things his fans could do as an alternative! . . . It was particularly interesting to hear Gilbert Harding's views; he even radio and TV competition; this result will still pack in the crowds. . . .

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Double anniversary for Dickie Valentine

IT is a vastly improved Dickie Valentine who is strong support for the argument that British is best at Chiswick Empire this week (writes Jimmy Watson).

I last had the pleasure of reviewing Dickie's act ten months ago and can now report that he is no longer just great—he is now super-great.

Dickie is now more relaxed than he has ever been; he has the feel of his audience from the moment he steps on stage, and he responds more quickly to their reactions.

WISECRACKS

A touch of comedy is introduced to the act which does not, in any way, interfere with the musical side. And while the cracks he makes are not always in the Ted Ray class, I find that this makes them even more appealing.

His own-voice singing spot is surely the peppiest on the stage today—and his impressions prove as excellent as ever. This highly talented young

performer has more of everything to offer than any other singer today—and that includes the Johnnie Rays, Guy Mitchells and David Whitfields.

SOMETHING FOR ALL

I am not claiming Dickie is perfect—everyone must have some faults. I am not claiming he is the greatest in the world—Dickie himself would be the first to deny it, one of the reasons being his high opinion of Frank Sinatra and other like artists. But I do claim that Dickie does have something for everyone in his act.

This week is proving to be one of the happiest in Dickie's career so far as it marks his return engagement to Chiswick exactly one year since his last appearance—and his first wedding anniversary fell yesterday (Thursday).

I am sure all our readers will join with the staff of the NME in wishing him the happiest of happy anniversaries and increased success for the future.

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Secretary Len Walters would like to mention that, any readers of the NME wishing to vote for

THE KIRCHIN BAND

in the NME Poll, that, having 11 musicians in the band, it is therefore included in

THE SMALL BAND SECTION

Fan Club Enquiries: (S.A.E. please)

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