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SERIES

'Rock 'n' Roll Personality Parade'
—See page 6

Bill Haley writes in this issue

February 'Hit Parade' on sale this week-end

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See you later, alligator	05530
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Rockin' through the rye	05582
Rip it up	05615

Not fair to Mitchell fans

GORDON RODDICK, of First Avenue, Bearsden, Glasgow, writes: I notice that nearly all the places at which Guy Mitchell will be appearing during his forthcoming British tour are in areas where ITV can be received. This means that fans in these areas will be able to see him in person and twice on TV.

It seems ridiculous that he should go to Croydon and Walthamstow—these places being only six to ten miles from London. Surely his fans from those areas could go to the Royal Albert Hall.

ITV has not reached Scotland yet, and this means we won't be able to see Guy either in person or on TV. Why couldn't a concert have been arranged for him in Glasgow, which is the third city of Britain?

He's the tops

Reader **D. S. MAYNARD**, of Wentworth Road, Leicester, writes: After seeing the "David Whitfield Show" on ITV last Saturday, I cannot praise too highly David's magnificent voice and performance. He relies on no gimmick and very little gesticulation, but sings with complete sincerity, and his diction leaves nothing to be desired.

His high-quality tenor voice must surely be the finest among those of popular singers throughout the world today, and one that this country can proudly call British.

I feel sure that, like Vera Lynn, Whitfield will still be at the top when most of his colleagues in popular singing have faded into oblivion.

Changing style

MARGARET DOWNEY, of Roman Way, Holloway, London, N.7, writes:

I certainly don't agree that Johnnie Ray's "Just Walking In The Rain" is his worst record, but I do agree that Johnnie seems to be changing his style a lot.

His act was so much quieter last time he was here. I'd certainly like to hear him do more songs like "Such A Night." But what's the use when the BBC is standing by with the sledgehammer?

TALKING POINTS

Conducted by **CHARLES GOVEY**

Come on, Johnnie, let's have the lively performances back that everyone associates with you. As for Johnnie's worst record, I'd say it's "I'm Just A Shadow Of Myself."

Who cares?

Reader **P. BROYD**, of St. Monica Road, Sholing, Southampton, writes: It is easy to see what sort of warped mind reader Haddaway has got when he condemns Little Richard for his appearance.

Who cares what a person looks like so long as he sings? And, believe me, Little Richard's spirited recording of "Rip It Up" is good.

Frank tribute

JOHN HORWOOD writes from Harold Road, South Chingford, Essex:

I have heard Benny Green pay tributes, blow raspberries and even try recording his impressions of a trad concert, and now he pays tribute to the greatest singer of the present moment—Frank Sinatra.

I must say I agree with every word he says. It is Frank, but oh, so true. Yes, Benny, thank you for that tribute. Here's hoping we shall read some more warm and sincere tributes by England's "Mr. Baritone Sax".

Donegan's year

Reader **D. CHURCHMAN**, of Waldemar Mansions, Fulham, London, S.W.7, writes:

I would like to thank Keith Goodwin for his wonderful article on Lonnie Donegan in last week's NME.

Even the non-Donegan fans must surely agree that 1956 was his year—in Britain, anyway. He must have done an awful lot of good towards getting people back to the variety theatres, which are regularly being closed down.

I believe that 1957 will also be Donegan's year, especially as he is soon to undertake another great

American tour. I wish him luck, and he'll certainly get my vote when your Poll comes round again.

You've heard nothing

Trad addict **TONY KENT**, of Fitzalan Road, Finchley, London, N.3, writes:

Skiffle! You've heard nothing till you've listened to the Chas. McDevitt Skiffle Group. Having seen them at the Metropolitan and heard their waxing on Oriole, I agree with Keith Fordeyce that "Freight Train" and "The Cotton Song" are pleasant. In fact, they're the most! Nancy Whiskey is extremely hear-worthy on the former side. This is skiffle with genuine jazz feeling. I hope Charles Govey is right; this group deserves to "hustle up a popular following."

Wider popularity

SYLVIA PARNHAM, of Twyford Road, West Harrow, Middlesex, writes:

I was surprised to see that some readers think "Just Walking In The Rain" is not a suitable song for Johnnie Ray.

Although I prefer his more emotional records like "Little White Cloud" and "Such A Night," I certainly think "Rain" is one of his greatest records.

Full Programmes **RADIO 208** Metres **LUXEMBOURG**

SUNDAY
6 Beaver Club; 6.15 You Lucky People; 6.45 Frankie Laine Sings; 7 The Empire Show; 7.30 Winifred Atwell Show; 8 The Magic of Sinatra; 8.30 Take Your Pick; 9 Mario Lanza Sings; 9.15 Intimate Rhythm; 9.30 This I Believe; 10 Record Rendezvous; 10.30 Bing Sings; 10.45 Ted Heath and his Music; 11 Top Twenty. Midnight: Close down.

MONDAY
6 In The Mood; 6.45 In The Limelight; 7 Monday Requests; 8 The Calvert Cavalcade; 8.30 Smash Hits; 9 Your Nine O'Clock Date; 9.30 Ella and Louis; 9.45 Scrapbook Of Song; 10 Jack Jackson; 10.30 Top Pops of Tomorrow; 11 Talking Points; 11.05 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow. Midnight: Close down.

TUESDAY
6 Issy Bonn; 6.45 Morecambe Rock; 7 Tuesday Requests; 8 Masterapy; 8.30 Lucky Number; 9 Movie Magazine; 9.30 Fireside Serenade; 10 The Capitol Show; 10.30 Your Song Parade; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY
6 Bright and Breezy; 6.45 In The Limelight; 7 Wednesday Requests; 8 Double Your Money; 8.30 Made In Britain; 9 The Stargazers; 9.15 Show Business; 10.15 The Record Club; 10.30 Spin With The Stars; 10.45 Goodnight Sweetheart; 11 Back To The Bible; 11.30 The Hour of Decision; Midnight: Close down.

THURSDAY
6 Six O'clock Song Show; 6.45 Accordion Time; 7 Thursday's Requests; 8 Europe Confidential; 8.30 Lucky Couple; 9 Paradise Island; 9.15 "Sing A Happy Song"; 9.30 Irish Requests; 10 Date With Don; 10.30 Cascade Of Music; 10.45 Italy Sings; 11 Old-Fashioned Revival Hour. Midnight: Close down.

FRIDAY
6 Music In The Air; 6.45 In The Limelight; 7 Friday's Requests; 8 Assignment Scotland Yard; 8.30 Shilling A Second; 9 Deep River Boys; 9.15 Scottish Requests; 9.45 Scrapbook Of Song; 10 Rocking To Dreamland; 10.30 Record Hop; 11 The Voice Of Prophecy; 11.30 The Twenty-One Record Show. Midnight: Close down.

SATURDAY
6 Kelt's Music Box; 7 Amateur Football; 7.10 Saturday's Requests; 8 Jamboree; 10.20 Swing Club; 10.30 Fantasia; 11 Bringing Christ To The Nations; 11.30 Jack Jackson; 12.30 a.m.: Close down.

AFN HIGHLIGHTS

547, 344, 271 METRES

SUNDAY
12 noon Gallery; 4 Grantland Rice Story; 4.30 Request Parade; 5.05 The Honeymooners; 7.05 People Are Funny; 7.30 Edgar Bergen; 8.30 Contest Theatre; 9.35 News and Sports; 10.30 Portraits in Music; 11 Serenade to Romance; 12 midnight: Sign off.

MONDAY
11 a.m. Noon Request Show; 12 noon Martin Block; 12.30 Strictly From Dixie; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 3 One Man's Family; 3.30 Cisco Kid; 4 Requests; 5 Frank Sinatra; 6 Music In The Air; 7.05 Could This Be You; 8.30 Music From London; 12 midnight: Sign off.

TUESDAY
11 a.m. Noon Request Show; 12 noon Martin Block; 3 One Man's Family; 4 Requests; 6 Music In The Air; 7.05 What's My Line; 9 Rocky Fortune; 12 midnight: Sign off.

WEDNESDAY
11 a.m. Noon Request Show; 11.55 Les Paul; 12 noon Martin Block; 12.30 Strictly From Dixie; 2.05 Stickbuddy Jamboree; 3 One Man's Family; 3.30 Doctor Sixgun; 4 Requests; 5 Eddie Fisher; 6 Music In The Air; 8.30 Rain-bow; 9.45 Dixieland; 10.05 Late Request

The fact that both types of song reached the No. 1 position is proof that Johnnie is capable of singing more than one kind of song, and that he doesn't have to rely on his emotional style to reach the top.

Also "Rain" has done a great deal to widen Johnnie's popularity. I know several people who have this record, yet they are by no means J.R. fans or teenagers.

I bet the majority of rock 'n' roll singers wouldn't know which way to turn if asked to sing a straight ballad.

Early Haley

Reader **W. WORTHINGTON** writes from Taylor Street, Hollingworth, Cheshire:

While still remaining a rock 'n' roll fan, I do think that some of the exponents of this music are spoiling it. The reason for this can be summed up in one word—saxophone.

Half the rock 'n' roll records I hear have the solo spot taken over by a wailing sax, when a guitar would fill in much better.

Bill Haley would do well to rock Rudy right out of his outfit, then we could get back to his early style of playing, which is far superior to his latest efforts.

Rock 'n' Roll Ruby

DOUGLAS CATERALL, of Cornwall Road, Hatch End, Middlesex, writes:

Having just seen Ruby Murray on the Eamonn Andrews Show, I am sure that many readers will agree with me that Ruby's performance of "See You Later, Alligator" was nothing short of stupendous.

And this was something unusual—a rendering of this tune which was not an imitation of Bill Haley's version. Let's have some more rock 'n' rolling, Ruby!

From British Guiana

FRANK EDMUNDSON writes from Demerara, British Guiana, South America:

This morning my kid sister came from the market place with some goods wrapped up in a page of the NME, dated November 9, 1956. Glancing through it I came across the NME Disc Diary, and I'm wondering if you would send me a copy, COD?

I'll pay the postman. You see, I won't get my pay until the end of the month, and I'm afraid that waiting till then might be too late.

Enchanting Johnnie

HELEN FERGUSON writes from Limestone Road, Belfast:

Recent correspondents seem to think that "the real Ray" is only to be found when Johnnie sings quick-tempo songs.

I entirely agree about his exhilarating gaiety in those numbers, but in my opinion, an equally real and enchanting Johnnie Ray is found when he sings his quiet, thoughtful songs—"Little White Cloud," "My Love For You," etc.

"Rain" richly deserved its No. 1 spot in the Top Twenty, and both sides of his newest disc should get there, too.

He's just wild about Elvis

PAUL MASSEY, of Vernon Street, Moston, Manchester, writes:

I am a 'teenager and in my right mind, but every time I hear Elvis Presley sing, I simply go wild. He's a personality whose character I can't define, however hard I try.

Why do singers like Tommy Steele try to steal away the halo that hangs over all the Elvis records? He isn't just another Crosby or Sinatra, he's the one and only Presley.

Charlie's talent

Reader **B. R. FROTH**, of Alderson Road, London, E.11, writes:

Week after week I read the same topics on your readers' page, and while this is going on, the music world is overlooking the greatest



Songstress Ruby Murray is pictured here with some of the staff at No. 5 Forces Broadcasting Station, which she visited during her recent Middle East tour. With Ruby are (l. to r.): record librarian Pat Quinn, announcer Vic Widdowson, station commander Pat Pacheyat, technician Kevin Smith and announcer Ken Doherty.

rock 'n' roll artist of the lot—Charlie Fred and his Detergents.

Charlie plays regularly for the patrons of the Spa Pump Room, Worthington, where he is not only popular with the teenagers, but with the nobility as well. His fame is such that he now has his own TV show, networked over the whole of the Carlisle area.

Recently he recorded on the Fictitious label his version of "Singing The Blues—Than-Blue Blues." The backing title is "Not A Shadow Of

A Stain," in which Charlie is joined by Mrs. Bradshaw. Both titles are expected to clean up in the record shops.

Charlie started off in life with a fortune in the bank, and his sole ambition in life is to become a ship's cabin-boy or a cowpuncher. Normally he eats in the Café de Paris, but he has had a fantastic offer to do a fortnight's cabaret at Joe's Cuff—on the Great West Road.

Hoping that you can use this and so bring Charlie's talent to the masses.

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QUESTION-TIME WITH THE STARS

NOW on a short visit to Britain, where her celebrated actor-husband, José Ferrer, is filming "The Dreyfus Case," Rosemary Clooney has long been one of the warmly glowing American stars with whom every NME reader is familiar.

Such record hits as "Come On-A My House," "Half As Much," "Botcha Me," "Mambo Italiano," "This Ole House" and "Hey, There" have kept her name recurrently displayed in the sales charts from 1951, the year of her first international triumphs, onwards.

The movies she made for Paramount, "Red Garters," "White Christmas," etc., will be remembered by countless filmgoers throughout the world; while her London Palladium season in 1955 gave thousands of British fans the chance to see, hear, and rave about Rosemary.

More recently, Miss Clooney's sleek telefilm series has been adjudged the "Outstanding Musical Programme" of its kind in America last year. So it's a great and obvious pleasure for us to have this brilliant artist in our "Question Time" spotlight this week.

Your own queries personally answered by

ROSEMARY CLOONEY



Welcoming Rosemary Clooney to London, NME Managing Director Maurice Kinn shows her the full-page article about herself in the current NME 1957 Annual. And Rosemary is obviously pleased at the gesture.

Q. I have very much enjoyed the "Blue Rose" LP by Duke Ellington and his Orchestra, with Rosemary Clooney. Can you tell me if there's an inside story behind the album, in view of the fact that we seldom get such a wonderful band and distinguished soloist recording together? (Frank Wettison, London, E.8).

A. Now here's a question that I'm delighted to answer! "Blue Rose" is a special favourite of mine, and I was privileged to learn that Duke felt rather happy about it, too. Nevertheless, the basic idea came from George Avakian, the LP boss at American Columbia, who like myself, has been a staunch Ellington supporter for many years.

George discussed the possibility of making an album of Ellington songs with myself as featured soloist when the band became free to record for Columbia a few months ago. And Duke was kind enough to agree.

Unfortunately, however, the band was fully booked up around the eastern states, and I had to stay in California for the time being. We thought our LP just couldn't materialise—until Billy Strayhorn came to the rescue.

Billy kept flying between New York and Los Angeles, you see—first to see me and then to contact Duke—until the venture which has become known as "Blue Rose" was complete.

He spent three weeks with me at the outset, checking on the Ellington tunes I wanted to make, suggesting several items in the "repertoire" department, decided on the keys and treatments for us to use, and sometimes teaching me the lyrics of songs by Duke which I'd only known before as instrumentals!

Then Bill, reported back to New York, and for two more weeks, he and Duke worked on the plans that emerged from his meeting with me. They eventually settled upon, and

promptly orchestrated the programme. The recording of the tracks minus voice to the orchestral tracks and York, and Billy flew back to Los Angeles eventually for a solid fortnight of vocal recordings, adding my voice to the orchestral tracks and editing the results to our satisfaction.

I'm delighted that "Blue Rose" has already been released outside the States, as it ranks among the most interesting and (to me) successful LP's I ever helped to make. [Ask for Philips BBL 7090 if you want to hear it.—Ed.]

Q. Is there any hope of Rosemary Clooney appearing professionally in England during her present visit? We haven't heard enough of her lately. (David Pritchitt, London, S.W.3).

A. Well, my manager, Joe Shribman, is at present over here in London, and he's negotiating for my American telefilm series to be used by one of the British TV organisations. I'm not intending to make any "live" TV appearances while discussions are still in progress, yet may be obliged to return home before a decision is reached.

None the less, it's an ambition of mine to return to the London Palladium for a couple of weeks' variety some time soon. Let's hope this can be fitted into the Palladium's vaudeville season this spring!

Q. Many young British vocalists have obviously been influenced by Clooney's individual style. But does Rosemary consider that she, in turn, was influenced by some of the American "greats"? (Jeri Wynn, Cardiff).

A. Of course I was! Though I never consciously tried to

copy another artist's work. It's by listening to the best pop singers that you pick up your most valuable tips on interpretation and so on, quite subconsciously.

Trying to analyse my present approach to a song, I'd say that the incomparable Ella Fitzgerald helped me the most of all by her example. Just about every attribute of a great pop and jazz stylist can be found in

her performances. Frank Sinatra was also an influence—and I think almost every vocalist with a fairly "legitimate" style would tell much the same story, with Frank and Ella as its heroes.

Q. Can you give me any details about the Hollywood home in which Rosemary Clooney and



SHIRLEY BASSEY IS A BIG HIT AT LAS VEGAS

—Special report

LAS VEGAS—Shirley Bassey, making her American cabaret debut at the El Rancho Vegas, scored a smashing success and has been signed to a three-year contract by Irving Kattleman, with return engagements in July and December of this year (writes J. M. Ruddy).

At her opening night were Victor Mature, Jerry Lewis, Allan Jones, Sally Forest, Betty and Jane Keen and June Havoc.

"Reverse lend-lease with terrific talent," said a Las Vegas critic of Shirley Bassey. "She looks like staying for three weeks at the El Rancho. And when the Strip's severest critics, the staff at the hotel, tell you 'Shirley's a Great One,' you are right. She's tops. The girl from Tiger Bay, Wales, is on her way. Young in years, old in stage presence, she puts over her songs in great style. In tonal quality, Shirley Bassey reminds me of Eartha Kitt.

"Her ballad, 'Who Are We,' sent me. And she did wonders with 'I've Got You Under My Skin.' One show convinced me that Miss Bassey is in. She's a winner."

Shirley told me that she didn't change her numbers, only topicalised where necessary. "The audience was marvellous, and if it's like this every night, I'm going

to love it," said the Welsh thrust.

The tough, hard-boiled critic of the Las Vegas "Sun" had this to say about our Shirley: "The El Rancho Vegas has discovered another Eartha Kitt, an ex-factory worker from Wales. And it's like finding Uranium.

"Savage, sultry and sleek, Shirley Bassey whams home her songs of sin and sex, especially 'Who Are We.' . . .

"Give her three months in the USA and I predict she will be a star on television, on records, and in the nighties."

Flying up from Hollywood for her opening, Mr. Herman Hover, owner of the famous Ciro's, who has booked Shirley Bassey for three weeks, was more than delighted. Said Mr. Hover: "I'd heard she was a great song-stylist, but now I know how good she is. A sensation!"

Two movie producers are flying up to Las Vegas this week-end for possible guest appearances in their musicals.

It looks like a good year for Shirley Bassey.

'6.5 SPECIAL': EXCITING STAR NAMES FOR BBC-TV SHOW

DETAILS have now been revealed by the BBC of the artists engaged for their forthcoming weekly television production—"Six-Five Special" which, as exclusively announced in last week's NME, commences on Saturday, February 16.

Filling the extra hour of television which the BBC will be presenting from that date onwards, the programmes will be directed at the 16-25 age-group viewer. The first production will feature Kenny Baker and his Dozen; the King Brothers; and an excerpt from the Columbia Pictures production—"Don't Knock The Rock."

Further names actually booked for this show include: Mick Mulligan and his Band, Denny Boyce and his Band (with June Robinson) and vocalist Michael John (February 23); Tommy Steele (the first of four appearances) March 2; the Vipers Skiffle Group and Humphrey Lyttelton (March 9); Tommy Steele, Humphrey Lyttelton and Lonnie Donegan and his Skiffle Group (March 23); and the Southlanders, Patti Lewis, and Humphrey Lyttelton (March 30).

Advertisement for SABRINA SINGS on CONQUEST CP 102, listing other artists like The King Brothers, Les Howard, and Geoff Love and His Orchestra.

Advertisement for PHILIPS STARDISCS.

Advertisement for JO STAFFORD sings.

Advertisement for "ON LONDON BRIDGE" coupled with 'PERFECT LOVE'.

Advertisement for Anne Shelton A MAN ON THE MARCH Give her my love.

Advertisement for Johnnie Ray YOU DON'T OWE ME A THING Look Homeward Angel.

Advertisement for Robert Earl I'M FREE The Golden Key.

Advertisement for Doris Day JULIE I've gotta sing away these blues.

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Advertisement for STARPIC OLYMPIA BUILDINGS, BLACKPOOL (Dept. M5) THE NEW ROCK 'N' ROLL 5-STAR BRACELET. Includes details about the bracelet and a list of stars available.

WHITFIELD'S BEST

Pop Records

HEY, David, give a lad a chance! That first remark is directed to David Whitfield, whose latest Decca record is in the best-sellers the same week as I receive an advance (!) copy. So any predictions of mine re Hit Parade potential are out of date before I start.

However, let it be said that I would almost always predict success for a Whitfield disc for the simple reason that his advisers act so shrewdly. No nonsense about a disc-a-month from David.

A long enough gap between each issue means that his admirers are hungry for more—they are not saturated with sub-standard recordings just in order to keep new releases on the market.

At this point Fordyce is about to nosedive into unpopularity. I am not an admirer of Whitfield. His singing has mostly been too strained, too noisy. To be blunt, I think it is technically not good.

At the same time, I fully appreciate and applaud his ability as a vocal entertainer, and so it is a pleasure to find that David's latest song, "The Adoration Waltz," is a change for the better. David is, comparatively speaking, relaxed and easy.

The song is comfortably within his real range. And wonder of wonders, David doesn't "belt" that last high note!

On the flipside, the tenor from Hull is back to normal form with a very attractive song called "If I Lose You." With a simple but effective

backing from the Roland Shaw Orchestra, this is a waxing that could compete with the "A" side for popularity.

For my money, these two sides are the best I've heard from Whitfield, with the exception of his virile, exciting "Rudder And The Rock."

★ ★ ★
Just to prove that my opinions this week are not affected by a hang-over or feeling liverish, I'll be glad to go on record as an admirer of Michael Holliday. He has a first-class voice and uses it excellently.

"Yaller, Yaller Gold" on Columbia DB. 3871 is not a particularly strong ditty, but has wide appeal and could catch on. I'd be delighted to see Mike's name take a well deserved place in the Hit Parade, and if this record doesn't do it for him, then it can't be long before that honour does arrive.

The Holliday voice is both rich and mellow, magnificently relaxed but at the same time firm and manly.

The flipside might be called "the recording chief's howler of the year." "I Saw Esau" would sound fine coming from Mel Blanc in his "Tweety-Pie" voice. For Michael's talents, it is a waste of time and trouble.

★ ★ ★
For a platter that is just pleasant, cheerful and entertaining, try MGM. 939. This coupling of two TV themes will make an out-of-the-ordinary addition to your collection.

A vocal group called the Naturals, backed by the Leroy Holmes Orchestra, hum and sing their way melodiously through "The Ballad Of Sir Lancelot" and "The Buccaneers." The lyrics are not lacking in quiet humour.

Reviewed by KEITH FORDYCE



David Whitfield, whose new record gets a rave from our reviewer this week, is seen here in one of the several colourful costumes he wore when ATV viewers saw him last Saturday in Val Parnell's "Saturday Spectacular."

Orchestra and Chorus. Yep, pretty bright, this one.

★ ★ ★
On the same label Eddie Cooley and the Dimples (no, mother, not Liberace) seem to lack enthusiasm for "Priscilla" and have excess of it on "Got A Little Woman." The vital rock 'n' roll beat gets lost and the result is shapeless confusion.

★ ★ ★
Two stalwarts of the light music department will please those who like to hear strings and plenty of 'em. Norrie Paramor's "Magic Banjo" (his own composition) is sparkling, lively, toe-tapping stuff.

By contrast, the theme from the film "Anastasia" is rather solemn, and despite a good arrangement cannot be classed among the better scores to come from the cinema.

Norrie's Columbia colleague, Ray Martin has also been busy with pen and paper and claims composer's credits for "My Wife's Family," which is another film theme. Not the sort of music that will impress itself on your memory, but could improve your mood on a dull winter's morning.

The flipover is quite a different matter. Ray's recording of "My Friend Elizabeth" should sell many a copy, might even enter the NME Top Thirty. Catchy and captivating, "Elizabeth" could undoubtedly lead her suitors quite a chase. She certainly trips along at a fair old speed.

This is the sort of instrumental that will still be played frequently in five years' time, when today's top vocal successes have been completely forgotten.

★ ★ ★
Still at Columbia, Norman Wisdom has put his easily recognised and friendly voice on wax again. "Up In The World" comes from—yes, you're right—his latest film. As a song it won't break any records, but will make a good souvenir for cinema-goers.

"Me And My Imagination" makes a good coupling. A few critics have chosen to sneer at Norman's vocalising, but I find it perfectly acceptable in an unpretentious way.

★ ★ ★
Ever since I heard his first-class disc of "Canadian Sunset," I've looked forward to another from Andy Williams. "Baby Doll" is just the song for him, and he gives this blue-type number a forceful interpretation that would be difficult to better.

Archie Bleyer's Orchestra does a



Who wouldn't be the comper of BBC-TV's "Festival of British Popular Songs" programme when you work with such a glamorous bevy of recording songstresses? And David Jacobs gets paid for this, too! He is seen here with (l. to r.): Janie Marden, Lita Roza, Marion Ryan and Jean Campbell.

great job on the backing. "Since I George Cates Orchestra, which should Found My Baby" finds Andy singing a duet with himself again. Fortunately, for himself, the two Andys get on fine together and Pat Boone fans will probably enjoy this one, which is reminiscent of "I Almost Lost My Mind." London HL-A8360.

★ ★ ★
Gene Vincent hasn't developed into the rival for Elvis Presley that at first seemed possible. This doesn't alter the fact that he is one of the best rock 'n' roll exponents, and "Jumps, Giggles And Shouts" will set many an alligator jumping and shouting.

There's not much to the words, but the accompaniment (what a sedate word!) from the Blue Caps is outstanding. On the reverse, Gene tackles an oldie "Wedding Bells Are Breaking Up That Old Gang Of Mine." He takes it straight, but in a rather irritating falsetto.

I dig the rock, but not the oldie. Vital statistics for this one—Capitol CL.14681.

★ ★ ★
The Vogue-Coral label has the

The coupling is a bouncy beat number, "Lovin' Baby" (Decca).

Patti Page

MAMMA (from "The Trains")

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Week beginning February 1

- VIC LEWIS ORCHESTRA**
Sunday: Hippodrome, Dudley; Wednesday and Thursday: Dominion, London.
- TERRY LIGHTFOOT'S JAZZMEN**
Friday: Trent Bridge Hotel, Nottingham; Saturday: City Hall, Newcastle-on-Tyne; Sunday: Gaumont Cinema, Chatham; Tuesday: Humphrey Lyttelton Club; Thursday: Manor House Hotel, Finsbury Park.
- JOHNNY DANKWORTH ORCHESTRA**
Saturday: Windmill Club, Rushden; Sunday (afternoon): Royal Albert Hall; (evening): Hippodrome Theatre, Aldershot; Monday: BBC; Tuesday: Royal Festival Hall (Recital Room).
- JOE DANIELS BAND**
Saturday: Newark; Monday: Wembley; Town Hall; Tuesday: Cutlers Hall, Sheffield; Thursday: Seaburn Hall, Sunderland.
- DANNY PURCHES**
Monday: Theatre Royal, St. Helens (week).
- ERIC DELANEY BAND**
Saturday: Town Hall, Oxford; Sunday (afternoon): Royal Albert Hall; (evening): Odeon, Guildford; Monday: BBC-TV; Tuesday: BBC; Wednesday: Winter Gardens, Bournemouth; Thursday: City Hall, Hull.
- HEDLEY WARD TRIO**
Monday: Granada, Woolwich (week).
- ERIC SILK JAZZBAND**
Friday: Southern Jazz Club, Leytonstone; Saturday: Carlton Ballroom, London.
- DOLORES VENTURA**
Monday: Hippodrome, Brighton (week).
- KIRCHINS BAND**
Saturday: Festival Hall, Kirkby-in-Ashfield; Sunday (afternoon): Royal Albert Hall; (evening): Hippodrome, Coventry; Thursday: Samson & Hercules Ballroom, Norwich.

ATV's popular "Lunch Box" programme, normally only seen during weekdays over the Midland network, is to go out on all channels as from February 18.

Resident songstress during that week will be ex-Stargazer Eula Parker, who is also on the "Jack Jackson Show" next Sunday (3rd).

Kenny Baker's New Half-Dozen will be seen in BBC Children's TV on Friday, February 8.

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Last This Week	(Week ending January 30th, 1957)	Last This Week	
1	1 GARDEN OF EDEN (Frankie Vaughan (Philips))	1	1 SINGING THE BLUES (Frank) 2s.
2	1 SINGING THE BLUES (Guy Mitchell (Philips))	2	2 TRUE LOVE (Chappells) 2s.
3	3 FRIENDLY PERSUASION (Pat Boone (London))	3	3 GARDEN OF EDEN (Duchess) 2s.
6	4 ST. THERESE OF THE ROSES (Malcolm Vaughan (HMV))	6	4 FRIENDLY PERSUASION (Robbins) 2s.
5	5 TRUE LOVE (Bing Crosby and Grace Kelly (Capitol))	4	5 JUST WALKING IN THE RAIN (Frank) 2s.
4	6 SINGING THE BLUES (Tommy Steele (Decca))	5	6 GREEN DOOR (F.D. & H.) 2s.
9	7 GREEN DOOR (Frankie Vaughan (Philips))	7	7 ST. THERESE OF THE ROSES (Dash) 2s.
7	8 CINDY, OH, CINDY (Eddie Fisher (HMV))	9	8 CINDY, OH, CINDY (Dash) 2s.
12	9 DON'T YOU ROCK ME DADDY-O (Lonnie Donegan (Pye-Nixa))	10	9 TWO DIFFERENT WORLDS (Spler) 2s.
10	10 BLUEBERRY HILL (Fats Domino (London))	8	10 AUTUMN CONCERTO (Macmelodies) 2s.
10	11 HOUND DOG (Elvis Presley (HMV))	11	11 MORE (Berry) 2s.
8	12 JUST WALKING IN THE RAIN (Johnnie Ray (Philips))	19	12 I DREAMED (Duchess) 2s.
13	13 MOONLIGHT GAMBLER (Frankie Laine (Philips))	12	13 A HOUSE WITH LOVE IN IT (Lawrence Wright) 2s.
24	14 DON'T YOU ROCK ME DADDY-O (The Vipers (Parlophone))	20	14 YOU, ME AND US (John Fields) 2s.
16	15 ADORATION WALTZ (David Whitfield (Decca))	14	15 A WOMAN IN LOVE (Morris) 2s.
17	16 YOU DON'T OWE ME A THING (Johnnie Ray (Philips))	15	16 MY PRAYER (World Wide) 2s.
13	17 LOVE ME TENDER (Elvis Presley (HMV))	13	17 WHATEVER WILL BE, WILL BE (Melcher-Toff) 2s.
15	18 RIP IT UP (Bill Haley Comets (Brunswick))	17	18 COME HOME TO MY ARMS (Sterling) 2s.
19	18 YOU, ME AND US (Alma Cogan (HMV))	—	19 ADORATION WALTZ (Bron) 2s.
18	20 GARDEN OF EDEN (Dick James (Parlophone))	16	20 A LETTER TO A SOLDIER (David Toft) 2s.
—	20 ROCK THE JOINT (Bill Haley Comets (Brunswick))	18	21 WHEN MEXICO GAVE UP THE RUMBA (Feist) 2s.
27	22 ROCK AROUND THE CLOCK (Bill Haley Comets (Brunswick))	—	22 GIVE HER MY LOVE (Michael Relne) 2s.
30	23 AIN'T THAT A SHAME (Fats Domino (London))	22	23 MOONLIGHT GAMBLER (Morris) 2s.
21	24 GARDEN OF EDEN (Gary Miller (Pye-Nixa))	23	24 ROCKING THROUGH THE RYE (Sherling) 2s.
21	25 TWO DIFFERENT WORLDS (Ronnie Hilton (HMV))		
—	26 I DREAMED (Beverly Sisters (Decca))		
—	27 DON'T FORBID ME (Pat Boone (London))		
20	28 ROCKIN' THROUGH THE RYE (Bill Haley Comets (Brunswick))		
—	29 HONEY CHILE (Fats Domino (London))		
—	30 WHEN MEXICO GAVE UP THE RUMBA (Mitchell Torok (Brunswick))		

BEST SELLING POP RECORDS IN THE U.S.	
Last This Week	
1	1 Singing The Blues (Guy Mitchell)
3	2 Young Love (Sonny James)
6	3 Don't Forbid Me/Anastasia (Pat Boone)
12	4 Young Love (Tab Hunter)
8	5 Moonlight Gambler (Frankie Laine)
3	6 Banana Boat Song (The Tarriers)
3	7 Blueberry Hill (Fats Domino)
2	8 Green Door (Jim Lowe)
14	9 Banana Boat (Dny-O) (Harry Belafonte)
7	10 Love Me Tender (Elvis Presley)
15	11 Blue Monday (Fats Domino)
10	12 Love Me (Elvis Presley)
9	13 Just Walking In The Rain (Johnnie Ray)
11	14 True Love (Bing Crosby—Grace Kelly)
13	15 Rose And A Baby Ruth (George Hamilton, IV)
—	16 Too Much (Elvis Presley)
—	17 Rock-A-Bye Your Baby (Jerry Lewis)
16	18 Since I Met You Baby (Ivory Joe Hunter)
17	19 Jamaica Farewell (Harry Belafonte)
20	20 Love Is Strange (Mickey & Sylvia)

BEST SELLING SHEET MUSIC (U.S.)	
Last This Week	
3	1 True Love
1	1 Singing The Blues
1	3 Love Me Tender
7	4 Green Door
5	5 Blueberry Hill
10	6 Banana Boat Song
6	7 Just Walking In The Rain
4	8 Cindy, Oh, Cindy
—	9 Young Love
—	10 Don't Forbid Me
—	11 Moonlight Gambler
9	12 Love Me
8	13 Friendly Persuasion
12	14 Hey! Jealous Lover
—	15 Mama From The Train

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SHE SAYS FRANKIE LAINE MADE A HIT!

A **AMERICAN** singing star, Frankie Laine, is being sued by Mrs. Gertrude Goodman, a customer at the Desert Inn Hotel where, it is alleged, a whip which Frankie used in his "Mule Train" song, lashed her twice, causing bruises and severe shock.

The allegations against Frankie accuse him of "negligently, recklessly and wilfully flinging the whip at the audience."

Mrs. Goodman and her husband Joseph, are suing Frankie Laine and the Desert Inn Hotel for £9,000 damages.

LOSS, SILVESTER, PREAGER WIN CARL-ALAN AWARDS

FOR the fourth successive year, Joe Loss has been voted the "Outstanding Modern Dance Band Leader" in the 1956 poll for the Carl-Alan Awards (organised by "Dance News").

Five hundred leading members of the ballroom dancing business, including dance promoters, ballroom managers, and famous professional dancers and teachers, also voted Harry Davidson as the leader of the "Best Old-Time Dance Orchestra"—again for the fourth consecutive year.

Victor Silvester was named as the "Person Who Has Done Most For Ballroom Dancing in 1956" (his third success in this section); and the Lou Preager Orchestra were again voted "The Best Resident Dance Orchestra."

The presentation of the Carl-Alan Awards at the Carlton Ballroom, Maida Vale, London, on March 30, will be televised by the BBC in a special programme from 9.55 to 10.30 p.m. It is hoped that all the winning bands will appear on the show.

Stars in "Off the Record"

FOR the next BBC-TV presentation of "Off the Record" on Monday, February 4, Keyboard Queen, Winifred Atwell will be a starring attraction with singing stars Ronnie Hilton, Ronnie Carroll, Jimmy Parkinson, Edna Savage, Rose Brennan and Mike Shaun.

Also in this production will be Eric Delaney and his Orchestra. Names so far quoted for the later programme on February 18, include Denis Lotis, Jimmy Young, Line Renaud, and Ken Mackintosh and his Orchestra.

Edmundo Ros will be featured on March 4 in the same series.

'Rock 'n' Roll Magazine': Response is overwhelming

NEVER in the history of the NME has one announcement caused such fantastic reaction comparable to that of last week concerning our special publication of "Rock 'n' Roll Personality Parade."

Applications and bulk quantity orders have poured in from every corner of Britain—to such an overwhelming extent that only a limited percentage will secure copies on Monday, February 4.

However, the printers of this magazine have enlisted extra assistance in order to meet the demand with the minimum amount of delay.

Distribution for orders already received will be completed by Wednesday or Thursday of next week—if not sooner.

The display advertisement on page 9 gives full details of the contents of this great publication, so avoid delay in receiving your copy by placing an order immediately with your newsagent or completing the coupon provided.

PIANIST - ARRANGER Ken Moule—one-time leader of the popular Ken Moule Seven—has recorded an album of his own arrangements and compositions with an all-star octet for the Decca label. Release date is set for June.

Edmundo Ros and his Orchestra will be seen in a 30-minute programme on BBC-TV on February 19.



RONNIE CARROLL

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Recording manager surprise RAY MARTIN RESIGNS FROM COLUMBIA



Ray Martin

RAY MARTIN—one of Britain's best-known light orchestral, TV, recording and composing personalities—has resigned from Columbia Records in his capacity as joint Artists' Manager, which he shared with Norrie Paramor.

This surprise news does not, however, end the seven years' association between Martin and Columbia for his services as an artist.

It was in October, 1952, that his appointment was announced for Artists and Repertoire administration. Mr. C. H. Thomas, General Manager of EMI Limited (controllers of Columbia), told the NME: "Ray Martin is leaving soon, but he has our best wishes and good will for his future activities."

The NME understands that Martin's departure will be during April. Questioned regarding his future plans, Ray Martin said: "At this stage, I am not in a position to make any statement regarding my activities, but an announcement of considerable importance will be made soon."

TO AMERICA

After exhaustive inquiries, we learn that Martin is expected to make a lightning visit to America in the immediate future for the purpose of arranging exploitation of his discs on the Capitol label, besides negotiating the placing of his TV show: "Isn't It Romantic?" in the USA.

Martin's arrival in the States coincides with the tremendous success of his "You Are My First Love" composition (written jointly with Paddy Roberts), which is approaching the best sellers' list with Nat "King" Cole's recording.

It is strongly believed that Martin will continue recording with his orchestra for Columbia, besides the likelihood of retaining a business association under the EMI auspices. Ray Martin is credited with estab-

lishing the success on records of many noted singers—including Ruby Murray, Jimmy Parkinson, Barbara Lyon, Tony Brent, Ray Burns, Ronnie Harris, Billie Anthony and Diana Decker.

His biggest disc hit with his own orchestra was "Blue Tango," estimated to have sold half a million copies.

Other major orchestral activities of Martin include his appointment as Musical Director of the British Forces Network in Germany during 1945, when he was serving in the Army, followed by his radio series from that station—"Melody Out Of The Sky."

COMPOSITIONS

From 1946, he conducted the BBC Northern Variety Orchestra for three years, recording for Polygon prior to joining Columbia. Best known compositions which he was concerned with include "The Book," "Yield To The Night," "Once Upon A Wintertime," "Begorrah," "Any Old Time" and "The Waltzing Bugle Boy."

In the film music sphere, besides a long association with the BBC-TV "Quite Contrary" series, Martin's talents have won him wide acclaim. He has visited America several times and his link with that country cannot be ignored as a strong pointer concerning his future plans.

Heath leaving for U.S. on Monday

BRITAIN'S ambassadors of rhythm—Ted Heath and his Music—wave the Union Jack over the USA for the second tour within a year, when they arrive in America next week.

After their farewell appearance at the NME Royal Albert Hall Poll-winners' Concert on Sunday afternoon (3rd), the Orchestra depart from London Airport on Monday evening for New York, whilst leader Ted Heath and impresario Harold Davison leave on a different aircraft later the same evening.

Reports from the States suggest huge advance bookings for the package, which stars the Heath Orchestra, as well as vocal stars Al Hibbler, June Christy and pianist-composer, Eddie Heywood.

London Records announce big sales of the last "Ted Heath At Carnegie Hall" LP album—and the band star at this world-renowned venue on the second day of their tour on Saturday, February 9.

Opening engagement takes place the previous evening at Washington. When Heath and the Orchestra appear at Detroit on February 16, another British band—Ronnie Scott and his All-Stars—will be appearing there the same evening, but at a different venue, as part of the package headed by Fats Domino.

JERRY LEWIS' FIRST SOLO VISIT HERE?

A CABLE received from Bobby Weiss (former European representative of Capitol Records) discloses from Las Vegas that famous U.S. personality Jerry Lewis expects to appear at the London Palladium this summer.

Lewis' British representative, Norman Payne, of MCA, confirmed that negotiations have been taking place with Palladium chief Val Parnell, but there is no definite date scheduled at present.

Much depends on finalisation of plans for the new revue planned for a long season at the London Palladium—to commence in June.

It is probable, however, that at least one further variety presentation will be staged for two weeks at this theatre (from May 27), following Frankie Laine's fortnight there.

Whilst it is possible that Jerry Lewis may appear then, several other stars have been mentioned as possible visitors (including Pat Boone, Rosemary Clooney, Howard Keel and Dean Martin).

In any event, Jerry Lewis plans to spend a six weeks' holiday with his wife and family this summer by

renting a villa in the South of France. Following his U.S. hit parade success "Rock A-Bye Your Baby," his first LP titled "Jerry Lewis Just Sings" is also listed among the best-selling albums.

WINNIE FOR PROVINCES

AFTER an absence of four years from touring the provinces, Winifred Atwell is to begin a Moss Empire theatre series of dates, commencing February 18 at the Empire, Liverpool.

Winnie has been unable to undertake such a tour previously owing to her long commitments in the West End, preceded by her extensive stay in Australia.

German leader here to sign musicians

IN London for a few days last week, famous German band-leader Kurt Edelhagen discussed the possibility of hiring a number of British musicians for his regular orchestra, probably on one-year contracts.

Among the jazzmen contacted here were Ronnie Scott, Jimmie Deuchar, Derek Humble (all of whom visit the U.S. under Ronnie's leadership this month) and Ken Wray.

The Kurt Edelhagen Band has been regarded for several years as one of the outstanding Continental groups.

TERRY LIGHTFOOT AND HIS JAZZMEN GOING PLACES - FEB.

Nottingham, Trent Bridge	Fri. 1
Newcastle, City Hall	Sat. 2
Chatham, Gaumont Cinema	Sun. 3
Lyttelton Club, W.I.	Tue. 5
Finsbury Park, Manor Hse.	Thur. 7
Croydon, Star Hotel	Fri. 8
Dorking Halls, Surrey	Sat. 9
Bristol, Colston Hall	Sun. 10
Barnet, Assembly Hall	Tue. 12
St. Albans, Market Hall	Wed. 13
Oxford, Town Hall	Thur. 14
Wimbledon, Town Hall	Fri. 15
Reading, Town Hall	Sat. 16
Cotchester, Odeon Cinema	Sun. 17
Lyttelton Club, W.I.	Mon. 18
Lyttelton Club, W.I.	Tue. 19
Battersea, Town Hall	Fri. 22
Wood Green, Jazz club	Sat. 23
Woolwich, Shakespeare	Sun. 24
Lyttelton Club, W.I.	Mon. 25
Lyttelton Club, W.I.	Tue. 26
Dagenham, Royal Oak	Wed. 27
Wembley, Odeon Ballroom	Thur. 28

JAZZ FOR TODAY—
FOUNDED ON TRADITION

PAT BOONE

Don't forbid me

Anastasia

HLD 8370 78 or 45 r.p.m. LONDON REC

The BBC "Sing It Again" radio programmes return for an eight-week series, from Feb. 14 (9.30 p.m.), featuring Benny Lee, Franklyn Boyd, Jean Campbell, the Coronets, etc. . . . Shirley Abicair missed her weekly BBC-TV show this week owing to an accident in which she dislocated two bones . . . The BBC's All-Jazz Concert at the Royal Albert Hall tomorrow (Saturday, 2nd) will be televised at 8 p.m. Two excerpts will be heard in the Light Programme at 8 p.m. and 9.15 p.m. . . . Gloria Russell, singer with the Ivy Benson Band, weds Martin Noga at Kensington on March 4. Honey-moon will be spent in Dusseldorf, where the Benson Band will be in residence during March . . . Anne Trevor, a 16-year-old singer from Grimsby, has joined the Teddy Foster Band . . . The Peter Crawford Trio left for Nairobi last Sunday for three weeks' cabaret there . . . Tenorist Tommy Whittle opens with his quartet at the Carlton, Slough, next week for a series of Tuesday evening sessions . . . Eddie Condon's farewell performance will be a midnight concert at the Royal Festival Hall, London, next Monday.



It was a Tin Pan Alley wedding at Caxton Hall, London, on Wednesday (30th), when Dennis Berger, of the exploitation staff of Bron's Music, married Miss Sonia Doherty. Dick James (extreme left) and Frankie Vaughan (right) came along to wish happiness to the bride and bridegroom.

Extra week planned for Bill Haley next month: Return visit in September

ELVIS PRESLEY SINGS TEN SONGS IN NEW FILM

IN his second film, "Loving You" (formerly titled "The Lonesome Cowboy"), Elvis Presley will record ten original songs, specially written for him by top writing teams (cables Dane Marlowe from Hollywood).

The titles are by Jerry Leiber and Mike Stoller; Sid Tepper and Roy Bennett; Jessie Robinson; Kal Mann and Bernie Lowie; George Morgan; Claude Demetrius; Aaron Schroeder and

Ben Weisman; also Edward Thomas.

Noted choreographer Charles O'Curran (Patti Page's husband), is directing and staging the musical numbers.

Lizbeth Scott and Wendel Corey are co-starred with Elvis Presley; the director is Hal Kanter.

"Sing You Sinners," a tune-packed story of a New Orleans singer will be Elvis Presley's third film (but his second at Paramount).

Producer Hal Wallis said: "We'll shoot most of it on location in New Orleans next September. The picture will show Elvis as the son of a stern and righteous father—who opposes his son's singing in the cabarets and jazz spots of New Orleans."

BILL HALEY and his Comets are likely to extend their British concert tour by remaining here for one extra week. A plan is under consideration for additional concerts here throughout week commencing March 4.

Originally Haley and the Comets were scheduled to terminate their tour at Kilburn on February 26 prior to Continental and Irish dates.

However, new information suggests that if an extension of U.S. dates by Lonnie Donegan and his Skiffle Group can be arranged, the Haley Comets will be able to undertake the equivalent number of additional concerts here.

Furthermore, a news bulletin sent by Haley's personal manager, Jim Ferguson, from Australia revealed that the Comets had been invited to play there again in September.

But, in his own words: "It will probably not be until February next year before we visit Australia, as we are scheduled to return to Europe

in September (1957)—after our February and March visit there."

This is the first intimation suggesting a further tour by the Haley Comets in Europe this year; the idea may involve a large number of Continental bookings, in addition to a limited tour of Britain.

British agent Leslie Grade (who is responsible for presenting the Comets here) could not be contacted for a statement on Wednesday, as he was in Paris.

ROCK AROUND THE DOCK!

Yesterday (Thursday) the Haley group were due to sail from New York in the "Queen Elizabeth"—arriving at Southampton next Tuesday, one day prior to their opening concerts at the Dominion Cinema, London, W.

Despite the fantastic demand for tickets throughout Britain, there is a possibility that seats can still be obtained at some of the venues—particularly for the early performances. So readers anxious to secure tickets, may find this a fruitful suggestion if they are desirous of attending a Bill Haley concert.

THE BEST BILL HALEY COVERAGE? NME, OF COURSE!

WHEN Bill Haley and his Comets open at the Dominion, Tottenham Court Road, London, W., next Wednesday (6th), the NME will be in full attendance on behalf of its readers.

Exclusive pictures of the actual performance, plus a complete and detailed report of the Comets' opening shows, will be secured and will be printed in next week's issue—out on Friday, February 8.

For the best coverage of Bill Haley's concerts, you must read the NME, so place a regular order NOW with your newsagent or bookstall.

ELLA FITZGERALD IN HOSPITAL

ELLA FITZGERALD, America's "First Lady of Song," was rushed to hospital in New York last Sunday, suffering from an abscessed appendix.

She expects to be detained for at least two weeks, and has cancelled her European tour with the Oscar Peterson Trio, which was due to commence in mid-February (reports Nat Hentoff).

An appearance for Ella with Louis Armstrong on the Ed Sullivan TV show also had to be cancelled last Sunday, and her illness forced her to leave the current Paramount Theatre, New York, stage show in which she was co-starring with Nat Cole and the Count Basie Orchestra.

Miss Fitzgerald was operated upon on Wednesday afternoon.

MELACHRINO OFF TO U.S.

BRITISH conductor George Melachrino was due to leave London today (Friday) by air, for a four-week promotional visit to the USA.

George was released from the London Clinic only last weekend, after a neck dislocation, and he still has to wear a surgical supporting collar for several weeks.

Melachrino is one of the biggest LP record sellers in America, whether British or American, and this trip is a long overdue one to meet dealers, record buyers and disc-jockeys who have supported his record sales.

The extensive tour, involving 14 cities in various parts of America, is being planned by his agents—MCA, in conjunction with RCA-Victor, who issue his HMV discs in the States.

Dickie Valentine's "Get-together"

WITH regard to the Dickie Valentine Fan Club annual "Get Together"—to be held this year at the Royal Albert Hall on Easter Sunday afternoon (April 21)—please note that enquiries cannot be entertained by the NME.

We apologise for incorrectly stating the address of the Dickie Valentine Fan Club last week. All communications concerning this event should be addressed to 162, Camden Road, London, N.W.1.

EIGHT LONDON CONCERTS IN COUNT BASIE'S TOUR

A SECOND Royal Festival Hall concert, together with bookings at the Royal Albert Hall and the Davis Theatre, Croydon, are included in the British itinerary of the Count Basie Orchestra, announced by the Harold Fielding office this week.

As previously reported, the Basie Orchestra arrive in this country on the morning of April 2, and present their first concert at the Royal Festival Hall the same evening (8 p.m.). The tour then continues:

April 3, King's Hall, Belle Vue, Manchester (6.15 and 8.45 p.m.); April 4, St. George's Hall, Bradford (6.20 and 8.40 p.m.); April 5, King George's Hall, Blackburn (6.30 and 8.45 p.m.).

April 6, City Hall, Sheffield (6.10 and 8.40 p.m.); April 7, Davis Theatre, Croydon (6 and 8.30 p.m.); April 8, De Montfort Hall, Leicester (6.30 and 8.50 p.m.); April 9 and 10, City Hall, Newcastle (6.20 and 8.40 p.m. each night).

ITINERARY

April 11 and 12, St. Andrew's Hall, Glasgow (6.30 and 8.45 p.m. each night); April 13, Royal Festival Hall (3 p.m.); April 14, Theatre Royal, Dublin (3 and 8 p.m.); April 15, Winter Gardens, Bournemouth (6 and 8.30 p.m.).

April 17 and 18, Royal Albert Hall, London (6.20 and 8.50 p.m. each night); April 20, Town Hall, Birmingham (6.30 and 8.50 p.m.). Further venues for April 16 and 19 have yet to be fixed.

Prices for the single concerts at the Royal Festival Hall are 20s., 15s., 10s. and 7s. 6d., with a slight reduction for the twice-nightly concerts at other halls.

A special feature of the twice-nightly concerts, however, is that prices for the first house will be somewhat cheaper than the second.

Booking at all venues opens on February 9, except for the Royal Festival Hall, which cannot accept bookings until early March.

But tickets for the Royal Festival Hall can be secured earlier by sending remittances and stamped addressed envelopes to the Harold Fielding Office, Fielding House, Haymarket, London, S.W.1.

FORMER sideman Joe Harriott, one of Britain's leading altoists, has rejoined the Tony Kinsey Quintet. Another newcomer is ex-Geraldo tenorist Bob Efford.

Eve Boswell: German film project

EVE BOSWELL'S husband—Trevor—is flying to Germany this week for discussions on the film rôle which she was recently offered there.

As reported in a previous issue of the NME, the role is a starring one in a musical, based on the life of the singer and her career. The part will necessitate Eve singing and speaking in German, but Eve is multi-lingual and the rôle offers no complications in this direction.

The tentative title for the film is "The Big Chance."

Meanwhile, Eve is still starring in the "Aladdin" pantomime at the Coventry Theatre, and such has been the success of this production that it has been extended to a 14-week run, terminating on March 30.

At the close of this production, Eve plans for America to undertake a record exploitation trip in connection with her Parlophone disc issues—on Capitol in the States.

Should the German film project not materialise, Eve will possibly undertake a short cabaret season in Iceland.

Million dollar contract for Pat Boone

PAT BOONE has signed a five-year contract with the American ABC-TV network, which guarantees him a minimum payment of one million dollars (approx. £350,000).

News of this important deal was revealed in a midnight cable from our New York correspondent Nat Hentoff on Wednesday.

Further details are awaited, but, meanwhile, Boone planes to Hollywood immediately to commence filming in his first starring rôle in "Bernadine" next Monday (Feb. 4).

CREW-CUTS: BRITISH TOUR THIS SUMMER

THE Crew-Cuts vocal group—currently appearing at the Chase Club, St. Louis, Missouri, are planning to make a second tour of Britain, likely to commence in the early summer.

They were last here in 1955, when their recording of "Sh-Boom" was enjoying big sales.

Shearing tour: New York meeting

ARRANGEMENTS for the dual presentation in Britain for concerts by George Shearing and his Quintet, plus Gene Krupa and his Quartet, will be finalised in New York next week by British impresario Harold Davison, and New York agent Joe Glaser.

Talks will also take place concerning projected dates here for Duke Ellington and his Orchestra, besides agreement concerning British units who will figure in forthcoming trans-Atlantic reciprocal exchanges.

DADDY-O!

TWO well-known musical personalities have recently become the proud fathers of their second child.

Parlophone recording manager George Martin was presented with a son by his wife Sheena, at Hatfield on Monday of last week. He is named Gregory and weighed 9 lb. at birth; the Martins have a 3-year-old daughter, Alexis.

Former "Tin Pan Alley" BBC-TV reporter, Jimmy Henney (of Chappells Music) was presented with a daughter (8 lb. 9 oz.) by his wife, Jinetto on Monday of this week. The Henneys already have a 3½-year-old son, Adriano.

'DONEGALL' DISC LABEL IS LAUNCHED

A NEW record company makes its debut during mid-February, headed by 54-year-old Lord Donegall, well-known connoisseur and jazz critic.

Working in conjunction with Lord Donegall will be Alex Herbage, former artists and repertoire manager for the Polydor label, and he will concentrate on the recording activities of this new venture.

The new records, mainly in the long-playing category, will be sold retail through normal record distributing channels, and will bear a pale-blue label with the family crest—a stork. They will be known as "Donegall" records.

Two names are quoted for the first issue—West Indian calypso singer, Cy Grant, and "Mr. Latin-America," Estaban Larraura.

JAZZ INTEREST

With Lord Donegall's particular interest in jazz, he will specially concentrate on material in this sphere.

Though it is planned to work only in the LP sphere, Donegall records will produce a number of normal 78 rpm discs (extracted material from LPs) aimed specifically at the expert market in certain countries.

Studios for Donegall records have been constructed in Kensington. Future aims of the company are to record star names in the jazz field, including many American names, which will be recorded in Paris or Dublin, if recording conditions in relation to contracts do not permit waxing in this country.

On February 11, Lord Donegall departs to the States to discuss with record companies there the possibility of issuing some of their ready-made LP repertoire in Britain.

Contracts are being drawn up with future artists on the "Donegall" label for the production of LP issues in the Jazz, Latin-American and Cabaret classes.

DEATH OF JACK PENN

THE music profession was shocked this week by the passing of brilliant pianist-arranger Jack Penn, at the age of 46 in London on Saturday (January 26), from pneumonia.

Born in Canada, Jack came to this country in the mid-thirties with Billy Bissett and his Orchestra.

He stayed here to continue with Jack Harris and his Band at the London Casino, remaining to freelance prior to joining the RAF.

Following the war-years, Jack Penn accompanied the late Steve Conway for a time.

As a pianist, he played with Reggie Goff for a spell, as well as for Stanelli and his Orchestra at Cliftonville in 1955.

Recently Jack collaborated with Sean Vincent, to compose "For You And Me" a prize-winning song in the last BBC-TV "Festival of British Song" series, which reached the finals.

The funeral is today (Friday), at Golders Green Crematorium. Jack is survived by a wife and daughter, at present living in Canada.

MILLER, BRITTON IN CHAPLIN FILM

NIXA vocal star, Gary Miller, was selected by Charles Chaplin to record a rock 'n' roll song (as yet untitled) for the sound-track of Chaplin's newest film—"A King in New York"—now being produced at Shepperton.

Gary will be featured at London's Prince of Wales Theatre for two weeks, commencing Monday, February 4, doubling for the first week with the Metropolitan Theatre, Edgware Road.

Ted Heath vocalist Bobbie Britton—who appears at the NME Poll-winners' Concert at the Royal Albert Hall this Sunday (3rd)—has also just completed a similar exciting assignment at Shepperton Studios.

He has been recording a number called "Spring Is The Time" for the sound-track of the Charles Chaplin film.

City Ramblers recording for Tempo

THE City Ramblers Skiffle Group, recently signed by the Bernard Delfont Agency for a variety tour, have been booked by the Tempo record label, to cut a number of records for them.

The first titles have been waxed—"Ella Speed" and "2.19 Blues"—and are due for issue in the near future.

The group commence their first music hall tour on February 4 at Brighton Hippodrome, in the new Delfont production—"School for Cats."

COMEDY partner of Malcolm Vaughan, Kenneth Earle, is to wed principal-dancer Barbara Willoughby, at Christ Church, Brixton, London, S.E., on March 3.

PRINCE OF WALES SKIFFLE GROUPS

TWO comparatively unknown recently formed skiffle groups not only make their variety debut on Monday of next week, but do so in the West End—at London's Prince of Wales Theatre, where they co-star with glamorous TV singing star Yana.

Under the collective heading "The Kings Of Skiffle," impresario Bernard Delfont presents Bob Cort and his Skiffle Group, and Walt Whyton and the Vipers.

Though only formed a matter of months, Bob Cort and his Group (on the Decca label), and Walt Whyton and the Vipers (Parlophone) have already made a decided impact with record-buyers on both sides of the Atlantic, particularly with their separate versions of "Don't You Rock Me Daddy-O."

Nixa recording artist Gary Miller makes a West End bow on this same programme, which also includes a galaxy of comedians—Jimmy Wheeler, Dickie Henderson and Tommy Fields.

LONNIE'S LP

SKIFFLE star Lonnie Donegan with his group made an LP for future issue on the Nixa label, before a large gathering of his fans at London's Conway Hall on Friday of last week.

Sufficient material was recorded with audience atmosphere for a 12 inch disc, which should be available in two to three months' time.



Some New Releases

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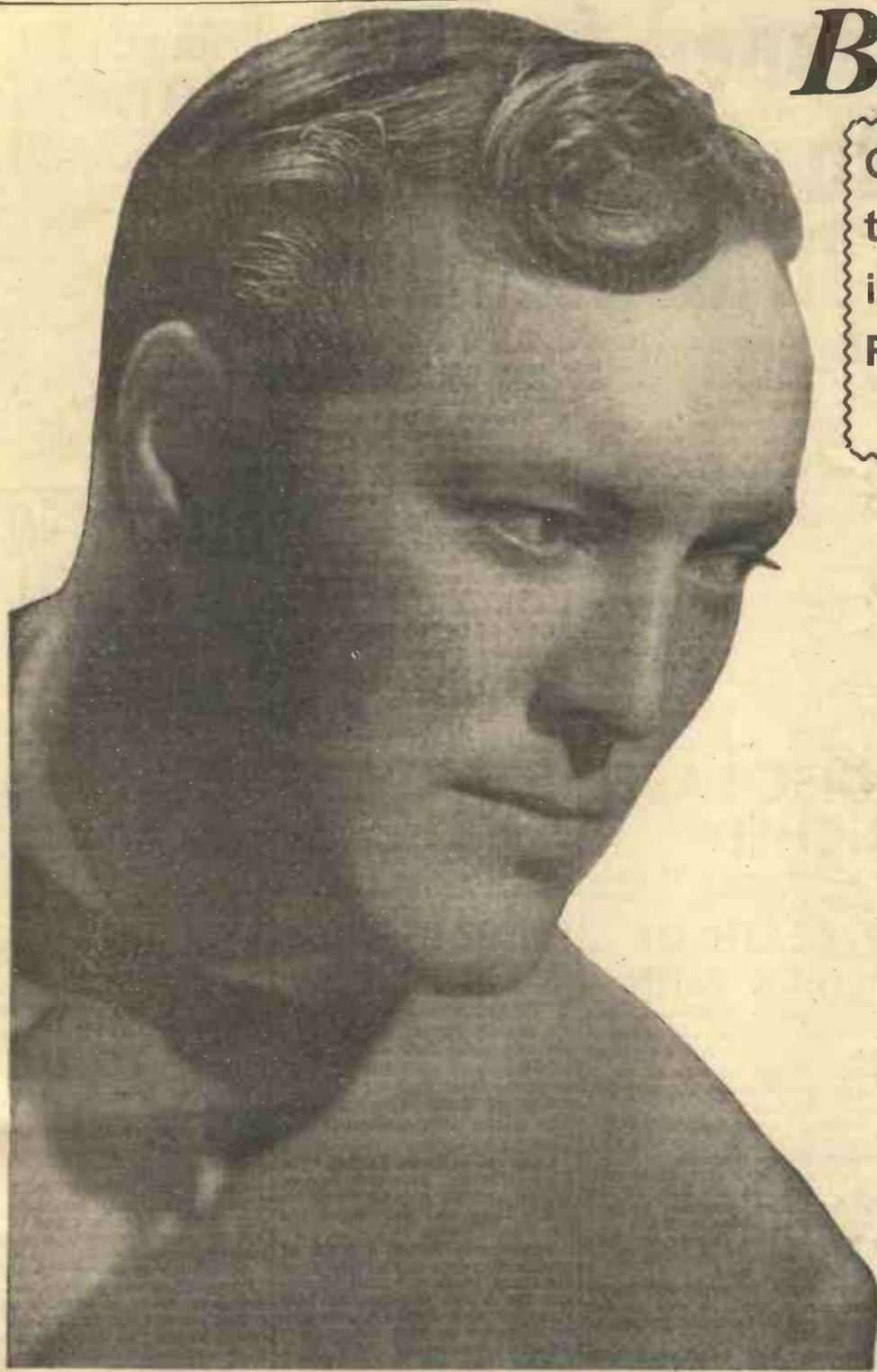
PATIENCE & PRUDENCE

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BRITISH FANS—

On the eve of embarking on his first British tour—which is already certain to be sensational in every respect—America's King of Rock 'n' Roll sends this exclusive, personally-written article to NME readers



WE'VE rocked around the globe; now we're rocking around the globe. To me, the most important moment in our thousands of miles of travel will come when the "Queen Elizabeth" docks at Southampton on the afternoon of February 5, when, for the first time, the Comets and I will see that brave and wondrous island, Britain.

While the United States of America is my native land, England is my mother's land. She was born in Ulverston, in north Lancashire.

I owe America a loyal citizen's allegiance and love; I owe England a deep affection.

It is an affection born from my mother's songs and stories of the childhood home she never forgot. When, in American schools, I studied English history, English music, English literature, I always thought: "My people were part of this."

● How we came to play rock 'n' roll

English teenagers today have strengthened that bond. The Comets and I have enjoyed your letters saying, in American terms, that you dig rock 'n' roll. We are thrilled by your enthusiasm for our recordings and films.

We also feel strongly our responsibility. Each person who is granted an American passport receives from our State Department an information booklet which carries this injunction from our President, Mr. Eisenhower:

"Each of us, whether bearing a commission from his Government or travelling by himself for pleasure or business, is a representative of the United States of America and he must try to portray America as he believes it in his heart to be: a peace-loving nation living in the fear of God, but in the fear of God only, and trying to be partners with our friends."

You English teenagers and our American teenagers already are partners in your liking for the happy beat of rock 'n' roll. We hope we can strengthen that partnership and increase Americans' understanding of you and your understanding of Americans.

Did you know that it was the teenagers themselves who taught us rock 'n' roll?

Our part in developing this healthy, energetic music began in Chester, Pennsylvania, when Billy Williamson introduced me to John Grande.

Said Billy: "He lives in South Philadelphia, but his parents raised him in old-country Italian tradition. He's had eight years of classical music education, but Johnny fell for jazz. He plays piano and accordion and he writes numbers of his own."

I knew Billy. He plays steel guitar the greatest. His ancestors were Irish and the real Irish wit shows up in his skat singing.

They wanted me to form a new band, they said I said no. I had been the kid singer in a hillbilly outfit. Playing guitar and bass, I had had a dance band of my own. I was tired of travelling.

I was quite content to be the musical director of a small, independent radio station in Chester. I had some shows of my own. I did not intend to move until I went to a larger station.

But we started to talk music. We shared, we found, a sort of vague search for a new form of musical expression. Not jazz, not swing not bop, not Western. It had to be something new. A shared dream can be a convincing thing.



At last I said, "I'll do it." Do you want to go partners?" John and Billy and I shook hands, and until we got so big we had to form corporations that's all the contract we had. To us, it remains binding.

We rehearsed every day for two years. We would take a standard, such as "Ida," and try it every way we could imagine. Slow, fast, loud, soft, hillbilly, waltz, dixie, progressive.

Everything was an experiment. We'd be happy when anything came out right.

Since we had no brasses, we fooled around with the strings, trying to build volume.

One day we made a discovery. When I plucked the bass in the customary fashion, it came out rrom-pah. When I back-slapped the strings, it changed to a resounding rrrroom-pah. That's how the heavy

at a convention . . . in Atlantic City, Armstrong showed that his admiration for Lombardo had not waned with the passing of time. The bands of both men were present, playing alternately, and as the evening wore on, Armstrong found himself so entranced by Lombardo's music that instead of taking a break while the Royal Canadians were on the stand, he stayed around to listen to them.

"Pretty soon he was joining in, peppering their restrained, unvarying arrangements with exuberant improvisations on his trumpet.

"Lombardo regrets that nobody thought of recording that novel performance. 'A couple of people who heard about it afterwards and found that we hadn't taped it have told me they're going to feel frustrated the rest of their lives,' he said."

Riverside Records has an unusual two 12-inch LP documentary scheduled for release here in February, and in Britain later. It presents Coleman Hawkins talking at length about his career and his ideas on music with demonstrations. Also due on the label is a new Thelonious Monk recital, "Brilliant Corners," with Sonny Rollins, Ernie Henry and Clark Terry.

Oddly, although Riverside has a large traditional jazz catalogue plus a lot of modern jazz and folk recordings, its biggest seller is a description of a sports car race. So the company is releasing another LP of one, "Pit Stop!" the story of the Grand Prix of Nassau motor race with interviews, pit stops, etc. You never know where the next LP hit is coming from . . .

Lee Konitz's new record contract with Norman Granz is unique in that he'll be drawing a weekly salary (undisclosed) against royalties . . . An old partnership has resumed as J. C. Higginbotham rejoins the Red Allen Band at the Metropole on Seventh Avenue . . .

Rudi Blesh is writing a children's book on jazz . . . Beverly Kenny recorded a new LP for Roost with men from the Basie Band in addition to Jimmy Jones on piano and Jo Jones on drums . . .

Several musicians were listening to a broadcast from Bangkok of the King of Siam sitting in on soprano sax with Benny Goodman. "Gee," said one, "that King sounds like Otto Hardwicke used to with Duke." "That's funny," said the other, "I thought he sounds like Yul Brynner."

BILL HALEY'S 'SENSATIONAL'

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American Air-mail

THE Palace, once the Palladium of America, has done so well with Judy Garland's one-woman show and the advance sale for Jerry Lewis's forthcoming appearance that it's negotiating for more big-name attractions.

Liberace has been signed from April 20 to May 13, and now it's hoped Noel Coward may follow Jerry Lewis's four weeks beginning February 7. Also in line possibly is Harry Belafonte . . . Dorothy Kilgallen reports that Bing Crosby "picked up a back-tax tab of \$75,000 for Nat King Cole just because he likes him" . . .

Tab Hunter's first record for Dot, "Young Love," has reached the "Top Ten." Randy Wood's policy of turning movie stars into pop singers continues to pay off . . . So extensive is the mounting calypso craze that "Variety" reports even Sophie Tucker will add calypso numbers to her repertoire for her British and other European appearances in the spring . . .

During Frank Sinatra's two weeks at the Copacabana, hundreds of people had to be turned away before every performance. Reported Hy Gardner: "Those able to squeeze into the plush cellar were mostly middle-aged adults, who act like teenagers, and practically stage revival meetings."

Frankie Laine, whose first big hits were on Mercury, is re-recording several of them for Columbia, including "Shine," "That's My Desire," "Lucky Old Sun," etc. Billy May will do the jazz band arrangements and Paul Weston will handle the tracks that utilise strings. Laine also plans to cut an album in Paris with Michel LeGrand this spring after his British engagements . . .

"Billboard" said of Norrie Paramor's "New York Impressions" LP, recently released on Capitol, that "It is a sumptuous sounding string ensemble over which he wields a deft baton . . . a lovely, relaxed hour of handsomely backgrounded music. Sales should be very easy on this" . . .

Looks like Roy Hamilton, who announced his retirement from the entertainment scene several months ago, is returning. He'll soon record again for Epic, and will also resume personal appearances . . .

Newest Hollywood film being based on a jazz book is composer-conductor Herschel Gilbert's independent production of Edwln Gilbert's novel, published about three years ago, "The Hot and the Cool." The book, a rather uninformed one, is about a jazz pianist, whose trouble is similar to that of the hero of Hemingway's "The Sun Also Rises" . . .

Ray Anthony, doubling between TV and films, is also making appearances with his band again. He recently inaugurated the new weekend policy of Hollywood's Palladium with a startling Friday-Saturday crowd of 8,520 . . .

More on Pat Boone from a feature in the widely circulated "Sunday Mirror" of New York. Upon graduation from Columbia, he will probably earn a Phi Beta Kappa key, the mark of a leading student . . .

His manager wouldn't let him try out for the Columbia football team . . . He says there's nothing contradictory in someone as deeply religious as he is singing rock 'n' roll: "I

don't sing songs with lyrics I consider suggestive, and when I sing all I do is snap my fingers and tap my feet. I don't contort myself."

Norman Granz has signed Rose Murphy for Verve, and is recording the original score for the TV spectacular "Ruggles of Red Gap," which stars, among others, Michael Redgrave and Peter Lawford. He has also cut an LP of Woody Herman vocals with backing by Ben Webster, Harry Edison and a first-rate rhythm section of Jimmy Rowles, Larry Bunker, Red Mitchell and Barney Kessel . . .

Benny Goodman is back from his

by NAT HENTOFF

Associate Editor, 'Down Beat'

tour of the Far East. During the two weeks alone that he played at the Bangkok Fair, he attracted 1,100,000 people, and he sold out everywhere else . . .

Louis Armstrong admirers may be interested in this story from a two-part profile of Guy Lombardo in the "New Yorker," by E. J. Kahn: "Armstrong has been a champion of Lombardo's music ever since he first heard it in 1928, while both men were filling engagements in Chicago. The Royal Canadians had to play on Sunday nights, and Armstrong, who had those evenings off, would spend them reverently listening to Lombardo.

"A year or so ago, during a dance

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WE'LL BE SEEING YOU!

by **BILL HALEY**



back-beat became the basic form of our rock 'n' roll. We liked it, but we didn't know what to do with it. Our big problem when playing a job was to get people to dance. Dancing had died out with the big-vocalist era. One night, just kidding, we used our back-beat on a rhythm and blues number. Suddenly, people started to move.

183 high school dances started us!

Jim Ferguson, who was a commentator at the radio station, encouraged us, but he was one of the few. For a year, we remained a "freak attraction." Our music didn't fit any accepted style. Jim got an idea. He suggested we try it in the high schools of the Philadelphia area.

We played in 183 of them—for free—watching the response every minute, trying to tell what the kids liked.

Our break came when we took the kids' favourite expression, "Crazy!" combined it with their football cheer, "Go! Go! Go!" and gave it back to them in a song, "Crazy. Man, Crazy."

When recorded, it sold a million copies so fast it would make your eyeballs shimmy!

Jim Ferguson became our fourth partner. He's the one who plans for us and promotes us.

In the Comets, besides John and Billy, you'll find Al Rex on bass, Rudy Pomilli on sax, Francis Beecher on Spanish guitar and Ralph Jones on drums. Each one sings. Each has speciality numbers. As I see it, each is a star.

We have made 24 straight hits for Decca Records (Brunswick in Britain); in films, we were in "Blackboard Jungle" and made "Rock Around The Clock" and "Don't Knock The Rock" for Columbia Pictures. Our newest disc is "Don't Knock The Rock," with a flip of "Choo Choo Ch' Boogie." Next out will be "Forty Cups Of Coffee."

In a tour of American cities which was completed in December, we played to half a million people.

We're spending January in Australia and the Philippines. We'll be in England most of February.

We open at the Dominion Theatre in London on February 6, swing up towards Scotland, arriving in Glasgow on February 18, then return to Southampton by February 23. In 17 days, we'll be in 14 different cities.

In the interests of international understanding, I am carrying one

feud with me to England. That feud is with anyone who believes that young people who like rock 'n' roll are, of necessity, juvenile delinquents.

Fortunately, most of our American newspapers no longer assume that mayhem automatically rides the back-beat. Reporters have seen for themselves that it just is not true.

For the sake of all the fine American kids, I ask you not to believe all that you have read about "rock 'n' roll riots." We've also seen reports from England which looked equally exaggerated to me. Sure, rock 'n' roll is exciting.

Sure, a few squares have a gift for making complete nuisances of themselves—anywhere.

But among the half-million kids we saw face to face during our American tour, those few bad apples found themselves very unpopular with the whole crowd. They either subsided or they left the hall. We didn't see any "riots."

British fans will influence us

I wish each of you could have seen these American teenagers. Each night, I got a big kick out of watching them file into the auditorium.

You could tell this was the big date. The boys wore their best sports coats, their freshly pressed slacks. I suspected they had even washed behind their ears without parental urging.

My wife says she bets the girl's

wore their hair in pin curls all day so that it would look just right for the evening.

In their full skirts and prettiest sweaters, they formed a picture which never failed to make me happy each time I saw it repeated.

To watch such a crowd catch the beat, clap hands and enjoy themselves is about the best reward any musician can have for the thousands of hours he has spent in rehearsal.

We'll expect to see more of the same in England, just as I did in Australia and in the Philippines. Nice teenagers, we're finding out, are pretty much the same world over.

We expect, too, you will have an influence on our music. When we hear your voices, listen to your pet expressions, see the way you do things, someone in the band is bound to say, "Now that gives me an idea for a number."

Just as the kids at home did, you, too, will have an effect on our rock 'n' roll.

Do you want to read more articles by world stars? Here's how you can do it!

If you told me a year ago that this would happen to me, I'd have said you were crackers! With this trenchant and typically youthful observation, Britain's rock 'n' roll king, Tommy Steele, heads the article which he has written in the February issue of our great companion monthly magazine HIT PARADE, which is on sale this week-end.

Tommy's modest comments on the year which has brought him from obscurity to fame are just one of the many exciting and exclusive features that you can read in this handsomely illustrated and beautifully produced magazine.

Look at the star names who contribute to the February issue! Guy Mitchell tells you that he's "Sitting On Top Of The World"; Pat Boone indulges in "Friendly Conversation," chatting to HIT PARADE readers about his past life and his British visit; Eddie Fisher reveals the secrets of his long-term plans as far as singing and making films are concerned; while Louis Armstrong contributes a typically amusing article in which he pays tribute to his friend and colleague, "Poppa Bing Crosby."

HIT PARADE's team of expert writers tell you all you want to know about the Platters, the Teen-

Agers, Little Richard and Eddie Condon; while glamorous Alma Cogan takes the HIT PARADE Witness Stand to let you into some personal details of her life.

Singer Tony Brent writes an absorbingly interesting article in the series "My Hobbies" — and when we tell you that his hobby is tiger-hunting, you will realise you're in for a treat when you read his contribution.

In fact, you're in for a treat when you read all the many fine articles and look at all the wonderful pictures that make up HIT PARADE'S 36 art pages.

BIG DEMAND

A fan writes about Ronnie Hilton: Tommy Dorsey is the subject of the Leader of the Band feature; Lonnie Donegan's life is told in strip cartoon form; the latest popular and jazz records are reviewed by Bruce Charlton and Mike Butcher respectively; our American correspondents, Dane Marlowe and Lance Fielding, rush on-the-spot, backstage gossip from recording and film studios; Lita Roza contributes her informative hints on glamour, and you can win a grand total of 100 records in our monthly Prize Crossword.

Potted biographies of the stars give you the life stories of Terry Burton, Donald Peers, Alan Freed, Vince Martin, Matt Monro, Dorothy Squires and Glen Mason; while there is a complete page all about Fan Clubs as well as a "Mailbag" feature in which HIT PARADE readers have their say.

In addition, there are super, pin-up full-page pictures of Mel Tormé and Tony Martin.

HIT PARADE costs only 2s. so you cannot wonder that there is always a big demand for this very popular publication. Get a copy from your

regular newsagent or bookstall right away; in case of any difficulty, complete the coupon on Page 11 of this issue and the February issue of HIT PARADE will be rushed to you immediately.

YOU may have realised from the tone of my review that last week's *** rating for Lennie Tristano was a printers' error. It should have been a rather grudging ** (with the second star added for some ingenious musical moments, despite the gimmicks).

I'm tightening up on my star ratings a bit, having sometimes been too lenient in the past, but you should still take the following as a basic guide (to be adjusted according to personal taste): ***** (totally recommended), **** (strongly recommended), *** (recommended), ** (scarcely recommended) and * (not recommended).

BOB ENEVOLDSEN: Here's a pleasantly modest West Coast date (sure, they sometimes take it easy out there) with Bob's tenor, trombone and bass surrounded by Marty Paich, Red Mitchell, Don Heath (drums) and Larry Bunker. They make effective use of various instrumental doublings (Red plays piano some of the time, for instance) and keep one generally interested through a ten-inch programme of Iron Works, Loaded With Bass, Topsy, Blues And Rhythm and Don't Be That Way. (London LZ-U.14035)***

CHARLIE BARNET: One of the most productive swing-era maestri, Charlie had a good band, as usual, in the early post-war years when recording for Apollo—though his men often reached greater heights of distinction than this. Columbia have taken over the rights to his Apollo sides over here, and I find plenty to enjoy in the matter-of-fact music thus offered us.

Martha Raye (billed as Margie Reed) sings huskily on I Got It Bad, As Long As I Live and three of the other tunes... but there should have been more solos from a personnel including Clark Terry, Shorty Rogers, Barney Kessel, etc. (Columbia 33C.9024)***

WARDELL GRAY: Vol. 1 of Esquire's "Wardell Gray Memorial" (a second album will follow soon) includes eight of the great tenorist's 1949/50 tracks—Twisted, Easy Living, Sweet Lorraine, South Side, Sinner Kissed An Angel, Blue Gray, Grayhound and Treadin'—and four later ones with a West Coast unit (which includes Teddy Charles, Frank Morgan, etc.).

As the early performances have been slickly re-mastered, we can really appreciate Wardell's excellent, Bird-inspired, thoroughly-in-command solos on them for the first time; also the fine accompaniments by Al Haig, Tommy Potter and Roy Haynes on 1, 2, 3 and 4. Not to be missed! (Esquire 32-016)****

HUMPHREY LYTTTELTON: I never thought I'd see the day when Humph could squeeze into Modern Mood! His current "mainstream" tendencies are sufficiently universal to fit my column as much as his own, however, and "Humph Swings Out" would probably merit a third star if

BILL HALEY'S AMAZING DISC ACHIEVEMENTS IN BRITAIN

IT'S not much more than two years since Bill Haley and the Comets had their first hit record in Britain. "Shake, Rattle and Roll," their initial Brunswick release, entered the NME charts on December 17th, 1954, and "Rock Around The Clock" started its first run of popularity a few weeks later.

As revealed last week, however, "Clock" is now established as the first record ever to sell over 1,000,000 copies in the United Kingdom only—a feat which was helped by the song's subsequent appearance in two motion pictures ("Blackboard Jungle," and, of course, "Rock Around The Clock")... while total sales on all of Bill's U.K. releases have been estimated at over 3,000,000.

"Dim, Dim The Lights," "Mambo Rock," "Rock A-Beatin' Boogie," and "See You Later, Alligator," had all made their presence felt in the NME "Sellers" lists by the early months of 1956. A later entry included "Rudy's Rock." And then came that historic week last summer (NME dated September 28th), when no less than five Haley titles figured in our "Top Twenty," all at once—"Rocking Through The Rye," "Saints Rock And Roll," "Rock Around The Clock," "Alligator," and "Razle Dazzle."

This astonishing array of current hits came primarily as a result of Bill's first film, "Rock Around The Clock." Made purely as a cheap second-feature by Clover Productions, the movie attracted sell-out attendances on

both sides of the Atlantic, provoked scenes of riotous exuberance which the national press covered as its "gimmick of the month," and wound up among the year's six biggest money makers on the screen (according to reliable U.S. trade reports).

Brunswick have found during the past few months that every Haley waxing they issue over here becomes an automatic smash hit. The "Rock Around The Clock" and "Rock 'n' Roll Stage Show" (twelve-inch LP's managed to find a foothold in the NME charts, against sales competition from all "single" couplings.

"Rip It Up" continued the parade of Bill's new successes, and the double boost of his personal tour and second film—"Don't Knock The Rock," premiered in London two weeks ago—will doubtless keep him well up in the record field during the weeks to come.

His latest top twenty this week is "Rock The Joint."

Teamed with other rock 'n' roll stars such as the Platters, the Teen-Agers and Clyde McPhatter (plus Britain's own Freddy Randall and Vic Lewis with their groups for a few, separate weeks), Haley has toured the States with triumphant success in the "big beat" package shows which are all the rage over there.

His first overseas tour has just been racking up capacity-plus attendance figures in Australia and New Zealand, where the Comets joined forces with two further r and r singing stars, LaVern Baker and Joe Turner, plus Freddie Bell and the Bellboys.

MODERN MOOD by MIKE BUTCHER

the rhythm section as a whole were more helpful. Bruce Turner sparks the individualists most of the time, as usual, through Christopher Columbus, That's My Home (excellent Lyttelton trumpet here), Swing Out, Glad Rag Doll, Just One Of Those Things and Why Was I Born. (Parlophone PMD.1044)***

JAMES MOODY: A well-paced repertoire, bright band, expertly "safe" Quincy Jones arrangements, and the worthy James himself in acceptable form on alto and tenor make the latest Moody set one of his

best to date. It's a pity that the other horns have to "stay with the dots" almost all the time, but there'll probably be a wishful public for NJR, Keeping Up With Jonesey, Over The Rainbow, Mambo With Moody, etc. (Esquire 20-077)***

JOE WILDER: Joe is fully represented on wax at last with his "Wilder 'N' Wilder" LP—which amounts to saying that all trumpeters, plus everyone else who likes polished, non-extreme, inventively dignified, if slightly luxurious jazz, should hear Cherokee, Prelude To A Kiss, My Heart Stood Still, Six Bit Blues, Mad About The Boy, and Darn That Dream without delay. Typically impeccable support to Joe comes from the ubiquitous Hank Jones, Wendell Marshall and Kenny Clarke. (London LTZ-C.15027)****

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Some thoughts on 'George'

TO those who expect me to dis- course only on subjects connected, however tenuously, with the music business, it may appear to be a perplexing violation of contract for me to report that a cafe has changed hands.

None the less, it seems to me that the fact that the Harmony Inn, in Archer Street, W., has been bought and sold once more is well worth reporting in a paper covering the musical scene.

The Inn having been purchased by a passive Indian, the time has come to mourn the passing from the jazz world of the redoubtable—but here arises a difficulty, for I do not know his name. He was known to our circle as George or Guv'nor, and although he answered to either in the manner born, I suspect his real name was something quite remote.

by



their official pawnbroker. By the time I got to know George well enough to call him George, there was to be found, on a shelf under his counter, a collection of watches, rings and fountain pens belonging to those who were finding it difficult to keep up with the cost of being unemployed.

Because of this financial interdependence, George came to acquire a most incongruous insight into the lives of all of us.

Late at night, a small group held court regularly at the Inn. Walking to the Harmony straight from the jazz clubs, its members ran up bills there, delaying the dreaded departure for bed by playing endless challenge matches on the football-machine in the corner by the window.

The two giants at the game were Ronnie Scott and Denis Rose, the improviser and the theorist, and nothing was allowed to interrupt their tense struggles.

George, who put in something like sixteen hours a day on the premises, would watch six or seven games, each of which had been described as "absolutely the last" and then switch the lights out in good-natured desperation.

There would be howls of protest

from all present, at which George would switch the lights on again, point to the clock over the kitchen door and explain about the last train.

At fifteen minutes to one each morning he would lean across the counter and call out "Las' game," in his guttural accents. Everybody would shout back "Las' game" in imitation, and go on with the match at hand.

When it was obvious George really wanted to go home, his patrons would give him his cab fare, at which he would allow us a little more grace and while away the time putting the chairs on the tables and sweeping the floor.

Thus did George—physically strong enough and bold enough to have thrown most of us, out three at a time—permit us to impose upon him, stay open late when we requested it, wait for a cab when he dearly desired to catch that last train, cash dubious cheques and issue loans on rings and watches.

RENDEZVOUS

George was never seen anywhere near a place of music. Although the space behind the counter was cluttered with instrument cases and travelling bags, although at one time there was even a notice board nailed to the wall for messages to be left by and for musicians, although letters arrived care of Harmony Inn, George never once heard anybody play.

The Inn under George was a rendezvous and a point of departure, a harbour and a port of call.

At night it drifted in spirit between the worlds of Runyon and Saroyan. While the musicians whooped and buffooned around the football machine, and the old woman with the gnarled hands made sandwiches in the kitchen, a tramp sat poring over algebraic equations scribbled in a cheap exercise book.

Once I saw a very comical musician chased around the tables by the irate father of a doll-like blonde, but George was always equal to situations like this, hustling offenders out, maintaining the hysterical tranquillity I will always associate with his tenure of the place.

I think the impression I will retain the longest is of a spring night four years ago. George, dressed in his street clothes, stands fascinated by the ebb and flow of fortune on the football machine. But for the keys in his hand he might be a customer. The clock says ten to one.

The old woman with the gnarled hands shuffled off long ago. Even the tramp with the exercise book has gone. George's ursine bulk leans over the table, his eyes following the erratic course of the little white ball.

And behind the counter, sternly serving out cups of strong tea to those of us who have tired of the game, stands Pete King, meticulously collecting our money and ringing up the till with a grave delight.

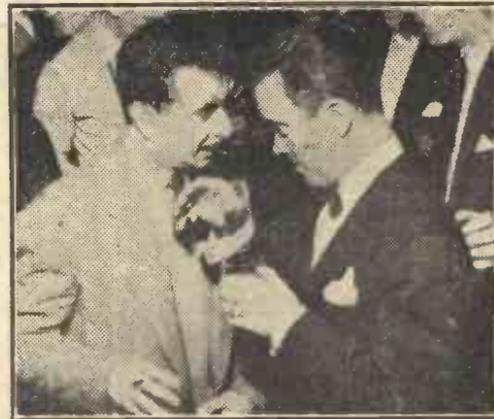
I think what I have been trying to say is that George understood.

SINGER Don Emsley, at one time with Billy Ternent and his Band before going to America in November, 1953, has just returned to this country with a view to taking up active singing over here.

The death was reported last weekend of George Girard, leader of the Basin Street Six, in New Orleans, after a long illness.



CONDON FLASHBACK: The picture on the left was taken in October, 1938, when a 19-year-old British guitarist named Vic Lewis was in New York gaining experience in the musical scene. The occasion was a recording session organised by enterprising Vic, and the photo shows him (seated, left) with an up-and-coming jazz musician named Eddie Condon. The semi-decapitated male figures in the picture include George Wettling, Pee Wee Russell and Bobby Hackett. Now turn to the photo on the right, taken in January, 1957, which shows the reunion after 19 years—Vic Lewis and Eddie Condon in London talking over old times.



CONDON & CHICAGO STYLE

by HUMPHREY LYTTTELTON

ONE of the reports on the Condon Show, collected during the provincial tour, complained bitterly that the band played "nothing resembling Chicago style."

The uproarious reaction to this among the Condon musicians prompted me to spend an empty morning in Dundee extracting some comments on Chicago Style.

'WILD BILL'

You may remember that I had a friendly controversy with Ernest Borneman in this column some months ago on the subject. He held the view that there never was such a thing as "Chicago Style"—it was just New Orleans Style gone wrong.

Mr. Kingsley Amis, the Sunday morning sage, devoted a column in last Sunday's "Observer" to a thesis on Chicago Style which implied exactly the opposite—that such deviations from the New Orleans pattern as the use of a sax in the ensemble were deliberately planned and pre-conceived.

My own view of Chicago Style has

TEX RITTER VENUES

ALTHOUGH Capitol's cowboy singing personality Tex Ritter starts his variety tour here at Chiswick Empire on February 25, as previously reported, his remaining stage dates have undergone some re-arrangement.

In consecutive order, Tex now appears for weekly visits at the following venues: Empire, Liverpool (March 4); Empire, Glasgow; Empire, Edinburgh; Empire, Sheffield; Empire, Finsbury Park; Hippodrome, Manchester; Empire, Newcastle; Garrick, Southport; terminating with a week at the Hippodrome, Birmingham, from April 29.

It is expected that Tex will star in the ATV "Startime" programme (prior to his stage tour) on Thursday, February 25.

always fallen between these two extremes, accepting that the style came into being through imitation and then achieved some sort of identity of its own, which the exponents of it recognised and cherished.

So I was anxious to get a line on two things—was there any Chicago Style in the view of the musicians who were active in Chicago during the 'twenties, and secondly, does the present Condon Band still think in terms of Chicago Style?

On the first question, Wild Bill Davison was definite. "Chicago jazz doesn't exist. The main difference between what the Chicagoan musicians played and New Orleans jazz is that the Chicagoans didn't stick to the traditional Dixieland tunes but liked to give a Dixieland treatment to 'pop' songs. But it was all Dixieland."

WETTLING

George Wettling was equally positive. "Sure, there was a Chicago Style. But of course we started by imitating the bands that came up from New Orleans—like Joe Oliver, and the New Orleans Rhythm Kings, too. I know I imitated Baby Dodds—everyone starts that way. But then you get ideas of your own, try to do new things. Now, Teschemacher—his big influence was Bix Beiderbecke."

And not only Tesch, of course—there is strong aural evidence that after the original motivating force of New Orleans jazz, Bix was the greatest single influence on the Chicago musicians.

On the face of it, it seems odd that Louis Armstrong, whose influence can be detected in the whole of jazz up to the present, made less impression on the style of the Chicagoans than Bix.

But then Bix was one of the boys—and the Old Pals Act was a strong factor in the development of what we call Chicago Style.

The suggestion in Kingsley Amis's piece that the Chicagoans made instrumental changes as a matter of policy—some sort of conscious experimentation—doesn't impress Gene Schroeder.

"It just happened that way," he

said. "Bud Freeman played sax, he was one of the boys—so he was in the band. In the same way, Red McKenzie blew his comb and paper and Josh Billings kicked his suitcase. It just happened."

New Orleans jazz had a long tradition behind it—and a strict one, too. In talking to musicians like Condon and Wettling, you get no impression that Chicago jazz ever established a strong tradition. The opportunity to play it was too sporadic and haphazard for that.

But that doesn't mean there was no style. I know what I mean when I talk of Chicago Style—I think of the original McKenzie-Condon sessions and of those subsequent recordings which were dominated by players of the early Chicago school.

The Condon Commodore sessions featuring Kaminsky and Peeewe Russell, for instance, have a relationship with the earlier Chicagoan recordings which later sessions with Billy Butterfield and Peanuts Hucko have not. Which brings me to the second point.

Do the present Condon musicians think in terms of "Chicago Style"? The answer is emphatically not. Like the New Orleans Style itself, Chicago jazz has done plenty of cross-breeding in the past twenty years.

Cutty Cutshall answered with a grin when I probed him about Chicago Style. "Don't ask me—I play Pittsburgh Style."

If ever there was a definitive Chicago Style it has long since become dissipated. Peeewe is the only clarinetist who will still impose a "Chicagoan" sound on an ensemble, in the way that Tesch and the early Benny Goodman did, too.

WILBER

Bob Wilber, who studied under Bechet, admired Irving Fazola and plays roughly in the latter-day Goodman manner, is naturally not much interested in Chicago Style, which he views from the same distant vantage point as any other young jazz enthusiast.

You may say that the influence of Chicago Style was so slight and short-lived that it really doesn't matter a damn whether or not the style existed. And you'd almost certainly be right.

Certainly it is all old history as far as most of the present Condon Band are concerned.

Leonard Gaskin's answer to my question reflects the general mood. "Chicago Style? What the hell should I know about Chicago Style?"

EARL SCORES AT CHISWICK

ROBERT EARL, one of the starring attractions at Chiswick Empire this week, is the type of gimmick-free singer who makes a reviewer's job an easy and happy one.

Long underrated in this country, Robert demonstrates that, in the pop field, there are still some "real" singers left. Showing almost a complete disregard for the microphone, his voice projection is more than ample to permit him to move anywhere on stage without any noticeable loss of vocal volume.

From his entrance song—"Almost Like Being In Love"—Robert charms his audience, and they lap up "More," which leads into his current record success—"I'm Free."

Not only is he gimmick-free in style, but likewise in choice of song for, except for the up-tempo "Garden Of Eden," Robert Earl proves throughout his presentation that there

is still a place for straightforward ballads.

A selection from "Carousel," comprising "If I Loved You," "June Is Bustin' Out All Over" and "You'll Never Walk Alone," really establishes him with the audience.

Robert's earlier record seller, "Believe In Me," takes him off to a deserved and continued round of applause.

All points show in his favour, and his freedom of stage movement, his immaculate appearance and last, but by no means least, his full-ranged voice—must surely place him 'way up the scale before long, or make him a useful contender for any future musical production.

Music-wise on this star-studded bill, the Three Deuces from Canada must also claim attention.

Opening with "We Feel A Song Coming On," they have a slickness of presentation and harmony that wins them credit right from the beginning.

Lead voice Ray Marlowe always shines, but particularly so in his solo of "Ole Man River," backed up with some tasteful harmonies from Paul Somerville and Barry Hamilton.

Altogether a very satisfying offering from a three-man team, with a slickness that we only seem to see in visiting groups.

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Stars of radio, records and television attended a special screening in London last Friday (January 25) of the new Rank Organisation picture, "The Secret Place." Strongly featured in the film is a British song, "But You," sung and recorded by Jimmy Parkinson. In this photo, taken at the film-showing, you can see (l. to r.): Ray Martin (Columbia recording executive); Clive Donner and Belinda Lee (director and star of the film, respectively)

"Bernadine," Pat's first screen rôle. The best-selling chart of top ten instrumental LP's, includes two albums by the Mantovani orchestra... If you get the opportunity, listen to Andy Williams' great "Baby Doll" recording... Fastest rising disc throughout the States is Frank Sinatra's "Can I Steal A Little Love"—hotly pursued by Jill Corey's "I Love My Baby"... Surprisingly, many months have passed since the Bill Haley Comets enjoyed a reasonable hit here... A breathtaking recording by Caterina Valente of "Poinciana" (released by American Decca) could revive this into a hit all over again.

Seems that almost every week, producer Hal Wallis announces a new title for his Paramount film starring Elvis Presley; the latest is "Something For The Girls"... Following their success with "Lay Down Your Arms," the Chordettes have now waxed the composition by Dorothy Squires, "Come Home To My Arms"... Although the cover recording by Georgia Gibbs of "Tra La La" crushed sales of the original version by LaVern Baker, the reverse side ("Jim Dandy") is about to loft LaVern in the best selling frame... Tab Hunter is high up the ladder with "Young Love"... Attention to Sonny James, now it seems that a third version (from the Crew-Cuts) will grace the charts... Double royalties again for Fats Domino—composer of his latest hit, "Blue Monday"... Beryl Davis, famous British-born daughter of Harry Davis (former Oscar Rabin orchestra leader), is expecting her third "happy event" this summer; Beryl is married to Hollywood TV personality/disc-jockey, Peter Potter.

The exclusive Friars Club have named Perry Como this year's "Outstanding Show Business Personality"; a dinner given in his honour at the Waldorf-Astoria Hotel on March 26, will be attended by Bing Crosby, Sophie Tucker, James Petrillo, Sammy Davis, jr., Jack Benny and Mayor of New York, Robert F. Wagner, among others... A new series of tele-filmed programmes will star singer Julius La Rosa—in a straight acting rôle... "Toast Of The Town" TV show presented by Ed Sullivan on February 10, includes a guest appearance by Benny Goodman... An American songwriter now in London (Kermit Goell) will be pleased to know that his famous hit, "Near You," has been waxed by the Cardinals—and is strongly tipped for the best-sellers... Rave reviews for Nat "King" Cole's new LP album, "After Midnight"... Unlikely that the Beverly Sisters' "Greensleeves" will stretch far enough to reach the hit parade... RCA Musical Director Joe Reisman emphatically states that Elvis Presley is not a dope addict... Record companies are bidding high to capture Mamie Van Doren; the glamorous screen-star wife of band-leader Ray Anthony can sell a song, besides sex appeal... Zephyr Records (a Hollywood label) has signed fifteen film personalities to wax an LP album—including Debra Paget, Ida Lupino, Preston Foster, Eva Gabor, Pat O'Brien and Mark Stevens; none of these stars has a singing reputation.

AS it is most unlikely now that Eddie Fisher and Debbie Reynolds will visit Britain for the premiere of "Bundle of Joy," their film will probably be generally released this month—without a West End showing... Appearing in variety at Worcester last week, Alma Cogan accepted an invitation to visit a local Convent;

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GOSSIP

Who is Ruby Murray's "secret love"? Lucky lad is a 27-year-old Scot, Jack Crichton, of Perth (Scotland). He's a Medical Officer in the RAF. They met when Ruby toured North Africa entertaining the troops. He has another 18 months to serve out there... Bill McGuffie and many other members of the popular music business.

Latest British bandleader to try his hand at the currently popular rock 'n' roll is drummer Eric Delaney, whose Nixa recording of "Rock 'n' Roll King Cole" will be available within the next few days. Backing is "Time For Chimes." Following his appearance at the NME Pollwinners' Concert at the Royal Albert Hall this Sunday (February 3), Eric begins a busy week of engagements. Later the same day he appears at the Odeon, Guildford, and his dates for the remainder of the week include BBC-TV "Off The Record" (February 4); BBC Light Programme broadcast (February 5); Bourne-mouth (February 6); Hull (February 7); Wombwell (February 8), and Sheffield (February 9).

Eight dates in seven days—petrol rationing notwithstanding.

Show Band guitarist Bert Weedon, who is featured regularly along with John Slater and Tony Hill in the Sunday ATV programme, "Slater's Bazaar," tells us that, owing to the success of the show, which is scheduled to run for at least six months, John Slater and himself have been offered a very tempting and extensive variety tour. Unfortunately, due to their many broadcasts and TV commitments, they have had to turn it down. They will, however, be fulfilling Sunday concert engagements throughout the country together, billed as solo artists and as a comedy duo.

Starring in tonight's Henry Hall Guest Night broadcast (Friday), will be: Anne Shelton, Carl Barribeau, the Bob Brown Singers, comedian Freddie Sales, Mary Illing and an excerpt from the show "The Mouse Trap."

On the following Friday, February 8, amongst the artists appearing will be Petula Clark and harmonica ace Tommy Reilly.

Lined up by producer Jimmy Grant for the next programme in the BBC Jazz Band Ball series on February 20, will be the Alex Welsh Dixielanders and the Harry Walton Trio, with compere Ken Sykora.

Petite singer Shirley Western — one of Britain's youngest girl band-leaders — celebrated her 21st birthday with a party at the home of bass player Danny Haggerty on Monday. Guests included singers Lesley Southern, Ronnie Carroll, Glen Mason, Michael Holliday and Ray Randall, together with star pianist



Singer Suzi Miller, who recently returned from one of her frequent working trips to Germany (where she films and records), plays her first variety dates here for many months, when she joins Bernard Delfont's new musical show, "Scool for Cats," at Brighton Hippodrome next Monday (4th). Further dates are Finsbury Park Empire (February 11th), Chiswick Empire (18th) and Edinburgh Empire (25th).

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