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This Sunday: **Great NME Poll-winners' Concert** ROYAL ALBERT HALL, 10.30 a.m.



Diana Decker (above) sends you this charming Valentine and, if there's any connection between the setting of the picture and her latest Columbia recording, "Open Up The Window Of Your Heart"—well, it's a clever idea, anyway! The rest of the page is devoted to pin-ups for February 14—extreme left: Marilyn Monroe (as she appears in her new 20th Century Fox film, "There's No Business Like Show Business"); he-man singer Frank Sinatra (centre); and Dickie Valentine (below), photographed while recording a Decca LP before an audience in London last week-end. Bottom left: Frank Sinatra and trumpet-bandleader Ray Anthony in Capitol's Hollywood studios, where Frank recorded two numbers with the Anthony Orchestra. The arrangements were by Billy May, and the two numbers recorded at the session were "Melody Of Love" and "I'm Gonna Live Till I Die."

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FRANK SINATRA & DORIS DAY *sing—*
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DAYLIGHT OR DARKNESS?
WE'VE done it again. Two weeks ago, under the heading "Seeing Daylight," we printed a letter from C. R. Sheerman, of Isleworth, Middlesex, which suggested that the only reason we see so much of Messrs. Martino, Mitchell, Ray and Laine these days is that their records aren't doing so well in America.

The avalanche didn't take long to start.

"How many more times," ask Fred Roberts, of Dulverton Gardens, Reading, Berks, "are we going to read that just because Laine, Martino and Ray's records have not been on the USA pop list they are finished?"

TALKING POINTS

Readers' letters analysed by PIP WEDGE

Fred is President of Reading's "Mr. Rhythm" Club, and therefore obviously has good cause for annoyance.

"Nobody will dispute Dickie Valentine's popularity in Britain, but, until very recently, how often did his records reach the top? And, looking at the American lists, of the four artists Mr. Sheerman mentioned (Clooney, Como, Fisher and Day), only one has a record in the top few and that's well on the way out."

Diane Coff, of Queens Park, Bournemouth, Hants, also disagrees strongly with Mr. Sheerman.

"The majority of the British public appreciate these singers (i.e. Laine, Ray, Martino and Co.) not merely because of alleged popularity in the USA, but on their own merits.

"A few years back, when British singers crooned without expression, such artists as Frankie Laine shook the public with the life and expression in their recordings, and proved without a doubt that this brand of singing was what the public had been asking for. And note how many British singers copied."

While A. Wolstenholme, of Thora Grove, Sale, Manchester, simply says: "Surely the answer to all this is 'so what?'"

"Apart from power politics, what the Americans happen to like and dislike is no concern of ours. American tastes in pop music are widely different from our own, as is shown by the American best-selling sheet music lists.

"So far as I am concerned, Johnnie Ray is the best thing that ever happened to the entertainment world, and it is just impossible for Miss Downey to sing his praises loud enough no matter how hard she tries."

Meanwhile, a lone voice in the wilderness is raised in defence of Mr. Sheerman, by Susan Carter, of Scotland Road, Cambridge.

"I think Mr. Sheerman is right in saying that Clooney, Como, Fisher and Day are the real stars," she says. "It is just our misfortune that they find enough work to do in their own country."

COPYISTS

One subject about which we are always getting letters is that of whether or not British artists copy American recording stars.

Take this letter, for instance. It comes from Cecil E. Barrans, of Moreton Place, London, S.W.1, who has obviously been giving the matter a great deal of thought.

"I have just heard Billie Anthony's dreadful imitation of Patti Page singing 'Ooh What A Dream,'" he writes, "and think it's time I wrote . . . showing up those of our singers who resort to plagiarism in order to get to the top.

"Another 'star' who just can't

resist copying Patti Page is Lita Roza. Ever since I first heard Lita, I suspected she was doing her utmost to sound like Patti—then I happened to see a complete list of Lita's recordings. Most of them had already been done by Patti.

"Joan Regan, after taking off Teresa Brewer in numbers like 'Ricochet' and 'Jilted,' goes on to imitate Georgia Gibbs with 'Wait For Me, Darling.' Alma Cogan's phrasing and breathing . . . are definitely based on those of Doris Day.

"Originality comes first, and here are some of the girls who have it: Anne Shelton, Ruby Murray, Patti Lewis, Vera Lynn, Dorothy Squires, Carole Carr and Rose Brennan.

"Now let's take the men. Frankie Vaughan endeavours to give us the gimmicks, styles and exhibitionism of Laine, Ray, Mitchell and Daniels all rolled into one . . . Gary Miller thinks he's Don Cornell the second . . . David Whitfield's just the English version of Mario Lanza singing pops instead of classics . . . and while Dennis Lotis doesn't sound or act like Johnnie Ray, there's an obvious effort in numbers like 'Cuddle Me' and 'Such A Night' to copy Johnnie's style.

LETTER OF THE WEEK

I MUST congratulate myself on choice of musical paper. When, over one year ago, working as a singer in the North, I felt a great need for company, I followed your appeal on 208 metres (Radio Luxembourg), took for granted what you said, and do not regret it.

It is true that your paper is the best for popular music lovers, fans and amateurs. But it is far more true that it is the best—and indeed, essential—for professionals, too.

Thanks for a mighty good effort! Truly, you all deserve a handshake.

Yours,
VAAL HARDY.
 c/o 14, Hanover Street,
 London, W.1.

"Dickie Valentine, Ronnie Hilton, David Hughes, Howard Jones, Derrick Francis and Johnny Francis are all excellent singers, yet they haven't resorted shamelessly to 'pinching' others' styles in order to gain popularity. Long may they sing!"

Well, there's a mouthful. Some readers may think that Mr. Barrans is being a little hard on one or two people. Some may suggest that good songs which suit Patti Page also suit Lita Roza . . . but there's plenty to think about in what Mr. Barrans says.

ACCOLADE FOR ACCOMPANIMENTS

Indications that more record buyers are beginning to appreciate the orchestral backings to vocal recordings are appearing in some of the letters we're getting these days.

This one is typical; it's from John L. Howard, of Wissett Road, Halesworth, Suffolk:

"At last British recording companies have discovered that a good singer alone does not necessarily produce a best-selling record. I hand bouquets to the fine orchestral backings being provided by Frank Cordell, Norrie Paramor, Ray Martin and Wally Stott, with very special mention of two comparative newcomers to recording, Eric Jopp and Johnny Douglas. Both have an impressive style of their own.

"Just one piece of advice—please don't copy orchestrations already waxed by American bands of similar titles, as has been the case recently. I'm sure our musicians can, if given the opportunity, do as well—and can even surpass their American counterparts."

CALLING ALL STARS

"Here's a plea for stars to drop a line to the NME 'Talking Points' page now and again, giving their opinions on the various topics that come under discussion," writes Geoffrey Wilson, of Riley Avenue, Balby, Doncaster.

"This would give their fans an idea of their favourites' tastes in popular music, creating the impression that a 'conversation' was being carried on between the fans and the stars.

"Lastly, congratulations to 'Breezy' and the boys for carrying on the Billy Cotton show at the Gaumont, Doncaster, while Bill was indisposed. A funnier show I've yet to see."

If the stars care to write, we'll be only too happy to print their letters.

WE'RE getting all behind again with our correspondence. More and more letters are pouring in every day, and we can only hope to print a very small proportion of them.

Perhaps we can placate some of the unlucky ones by printing, very briefly, the gist of their letters under the headings:

THANKS . . . "To Ted Heath and his band for their willingness to sign autographs, etc., after a concert at Manchester's Free Trade Hall recently." (Rita Dalton, Windermere Road, Middleton, Manchester).

"To Billie Anthony, for the most entertaining and polished performance I have ever seen or hope to see." (Collin Higson, jr., Cobden Street Farnworth, Lancs).

"To the greatest group in the world, led by Tony Kinsey, for their performance in 'Jazz Unlimited' at the Manchester Hippodrome recently." (Malcolm Foden, Southern Road, Sale).

"To Jack Jackson, for plugging Tennessee Ernie's 'Give Me Your Word,' a wonderful record." (Janet Wilkinson, Carlyon Road, Alport, Middlesex).

"To the loveliest female vocalist in England—Lita Roza—for another wonderful performance, this time at the Theatre Royal, Ashton-under-Lyne." (Maureen Clegg, Wilbraham Road, Congleton, Cheshire).

"To Mick Mulligan and George Melly, for the most enjoyable evening I spent at a jazz concert at Birmingham Town Hall on January 28 . . ." (Margaret Schofield, Redthorne Road, Stechford, Birmingham).

"To Tony Martin, for being the most wonderful personality in the music business . . ." (Denis Hamilton, Henley Road, Caversham, Berks).

"To the NME for providing everything that I want for good reading. Congratulations on reach-

Bandleaders get together—Mantovani wishes good luck to Teddy Foster, whose new twenty-piece orchestra has just started a tour of one-nighters.



ing the 100,000 . . ." (G. Inglis, Palace Road, East Molesey, Surrey).

"To your gossip columnist, (Ray Lee, Cawnsall, near Kidderminster, Worcs.).

"To Margaret Downey, who would be much better off if she did a little active work for the promotion of Johnnie Ray's popularity instead of sitting back writing pointless letters to your newspaper . . ." (Sheila Hawkins, President, Birmingham Area, Johnnie Ray Fan Club, 540, Green Lane, Small Heath, Birmingham).

"To the record companies who are continually using 'heavenly choruses' in British recordings: I've just heard it lurking around in Ruby Murray's 'Softly, Softly' . . ." (Maureen M. Paves, North Allington, Bridport, Dorset).

"To the record companies who are issuing the same recordings twice with different backings . . ." (A. Wolstenholme, Thorn Grove, Sale, Manchester).

"To the fans of modern jazz who seem to have a strong anti-British feeling. Personally, I think that our bands and musicians are the best in the world." (Phillip Baker, Walton Way, Aylesbury, Bucks).

"To the NME, for being the most boring, stupidest paper I have ever read . . . the only articles I read are Modern Mood and Nat Hentoff . . ." (L. Greensleaves, no address given).

While on the other side of the picture we have:

NO THANKS . . . "To the fans who, according to a daily paper, were daft enough to hide in Frankie Vaughan's wardrobe . . ." (Joan Cooper, Manor Cottage, Marsh Lane, Nantwich, Cheshire).

"To the NME readers who

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WHO IS HE?



Here is a youthful photo of a British musical celebrity. Study the clues to his identity, and try to answer the question in the heading—"Who is he?" The answer will be found on page 12 of this issue.

HE was born in London, January 28, 1927.

HE had the above picture taken when he was seven years old.

HE had his first music lesson at the age of fourteen—on a S. cornet.

HE took up tenor sax in 1942—and by 1946 was in Ted Heath's reed team.

HE has since worked with Ambrose, Vic Lewis and Jack Parnell.

HE is unmarried.

HE calls motor racing his favourite hobby, roast chicken his favourite food.

HE is a traveller, who has visited America, the West Indies, France and Sweden.

HE records for Esquire.

HE has been known to sing in public—though not seriously!

HE leads a band which plays record-breaking ballroom dates all over the country, yet has only had one commercial broadcast.

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AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY
 A.M. 7 Sunday Circus; 9.05 Front And Centre; 9.30 Symphonette; 10.30 Sunday Synchronisation.
 P.M. 12.30 Hawaii Calls; 2.05 Highway of Melody; 3.30 Serenade In Blue; 4.00 Frank Sinatra; 4.30 Request Parade; 5.05 Charlie McCarthy; 5.30 My Friend Irma; 6.00 Ball of Fame; 6.30 All-star Parade Of Bands; 7.05 Ozzie And Harriet; 7.30 Inheritance; 8.00 Music By Mantovani; 11.05 Melody Go Round.

MONDAY
 A.M. 5.05 Hillbilly Gasthaus; 6.15 Today's The Day; 6.30 Tips And Tunes; 7.05 Forward March; 7.15 Curt Massey; 8.00 Charley McCarthy; 8.25 Ebony And Ivory; 8.45 7th Army Presents; 9.05 Merely Music; 10.00 Meet Millie; 10.30 Noon Request Show; 11.55 Les Paul.
 P.M. 12.30 Martin Block; 12.30 Strictly From Dixie; 1.00 Outpost Concert; 2.05 Stickbuddy Jamboree; 3.00 Bud's Bandwagon; 3.30 Enchanted Hour; 4.00 Requests; 5.00 Bob Crosby; 6.00 Music In The Air; 7.05 News World; 7.30 Arthur Godfrey; 8.30 Bing Crosby; 9.00 The Whistler; 9.45 Blues For Monday; 10.05 Xavier Cugat; 10.30 Late Request Show; 11.05 Late Request Show.

TUESDAY
 A.M. As for Monday, except 8 Bing Crosby.
 P.M. 12.30 Martin Block; 12.30 Little Matinee; 1.00 Outpost Concert; 2.05 Stickbuddy Jamboree; 3.00 Bud's Bandwagon; 3.30 Metropolitan Auditions; 4.00 Requests; 5.00 Perry Como; 6.00 Music In The Air; 7.05 Jack Carson; 8.30 Howard Barlow Presents; 10.15 Skinny Ennis & Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

WEDNESDAY
 A.M. As for Monday, except 8 Jack Carson.
 P.M. 12.30 Martin Block; 12.30 Strictly From Dixie; 1.00 Operas Of The World; 2.05 Stickbuddy Jamboree; 2.30 Bud's Bandwagon; 3.00 Hollywood Music Hall; 4.00 Requests; 5.00 Bob Crosby; 6.00 Music In The Air; 7.05 The Great Gilder-sleeve; 7.30 Groucho Marx; 9.45 Mood For Moderns; 10.30 Late Request Show; 11.05 Late Request Show.

THURSDAY
 A.M. As for Monday, except 8 Groucho Marx.
 P.M. 12.30 Martin Block; 3 Treasury Bandstand; 4 Requests; 5 Perry Como; 6 Music In The Air; 7.05 Two For The Money; 7.30 Dragnet; 9 Escape; 10.05 Carlton Hayes & Orch.; 10.30 Late Request Show; 11.05 Late Request Show.

FRIDAY
 A.M. As for Monday.
 P.M. 12.30 Martin Block; 3 Music From America; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7.05 Paul Whiteman Varieties; 8.30 On Stage—Nurn-berg; 9 The Big Story; 10.15 Art Mooney & Orch.; 11.05 Late Request Show.

SATURDAY
 A.M. 5.05 Hillbilly Gasthaus; 5.30 Morning Request Show; 7.05 Music With The Girls; 9.05 Merely Music; 10.30 Noon Request Show.
 P.M. 12.30 Hillbilly Gasthaus; 1.00 Saturday Salute In Music; 4 Requests; 6 Music In The Air; 7.05 Grand Ole Opry; 7.30 Record Parade Of Hits; 8.15 USAREUR Sports Page; 10.30 Late Request Show; 11.05 Late Request Show.

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TO GREETINGS THE CABLEGRAM NME

TREMENDOUS reaction from all over the world has greeted the news—published in our issue last week—that the NEW MUSICAL EXPRESS has created an all-time record in entertainment journalism by publishing an audited certificate that our guaranteed net sales are in excess of 100,000 copies weekly.

The fact that the NME—within three years of its inception—is now the biggest selling popular musical weekly newspaper anywhere in the world, has called forth spontaneous messages of congratulation from stars on both sides of the Atlantic, and the affection in which they hold this paper is a matter of great pride to all of us who work on it.

Hardly was the NME on the streets last week than a telegram came from singer Jimmy Young saying: "Congratulations on reaching 100,000. Sincerest wishes."

Eddie Calvert followed within an hour, his telegram (to the Managing

Director, Editor and staff) reading: "My sincere congratulations on your achievement of attaining the world's record sales figure. May every issue continue to be a record."

These were the first of a flood of congratulatory messages from British celebrities far too numerous to list here. Telegrams, letters and personal messages of congratulation poured in, while our readers have flooded our postbag with their good wishes. To all of them go our grateful thanks.

As usual, a great number of American stars received their weekly airmail copies of the NME over the week-end, and since then the cable lines have since been kept very busy carrying messages from world-renowned stars sending their good wishes.

Cables

Here is a selection of the wonderful tributes cabled to us:

Congratulations to "New Musical Express" for your new world record selling over 100,000 copies weekly. I

always read my copy with interest. Regards.—DORIS DAY.

Congratulations and best wishes for continued success.—JOHNNIE RAY.

Congratulations on having passed the 100,000 mark. I'm sure it's only the beginning for your fine publication.—GUY MITCHELL.

Good news about your circulation increase. Best wishes to NME.—EARTHA KITT.

Congratulations on your new circulation record.—BENNY GOODMAN.

Thrilled to hear you now have 100,000 happy readers.—ELLA FITZGERALD.

One hundred thousand best wishes on your new circulation mark. Congratulations.—GEORGE SHEARING.

Have just heard the news about your circulation. Heartiest congratulation and best wishes for the future.—MITCH MILLER.

Congratulations and great success.—PERRY COMO.

Congratulations on your great progress and best wishes for continued success.—JOE CARLTON and HUGO WINTERHALTER (RCA Victor Records).

All of us congratulate you on your amazing new circulation figure and we hope you'll rise even higher in the months to come.—WOODY HERMAN.

Meanwhile, in London, the staff of the NME had their own merry celebration of the great achievement.

Managing Director Maurice Kinn entertained all members of the NME, with their wives and husbands, to dinner at the Pincocchio Restaurant, in Frith Street, Soho, on Saturday evening, and a fleet of cars then took them on to a party which lasted well into the dawn of Sunday morning.

A feature of the revels was the impromptu cabaret provided by the staff, among whom junior staffman Donald Black proved himself a real discovery as a comedian and impressionist.

Don Wedge, of the reporting staff, sprang a surprise by emerging as a hypnotist of considerable talent, and music was provided by a band drawn entirely from members of the staff.



NME Managing Director, Maurice Kinn, cuts the 100,000 celebration cake at a party he gave to the staff of the paper on Saturday. The complete personnel of the NME is seen in the picture, and they comprise (l. to r.) Jack Marshall (News Editor); Mike Collier (Circulation Manager); Jean Woodward (Advertisement Manager's Secretary); Sid Heasman (Accountant); Pip Wedge (Assistant Editor); Joyce Raines (Editor's Secretary); Ray Sonin (Editor); Mike Butcher (Feature Writer); Marjorie Murray (Telephonist); Peter Bowyer (Junior Assistant); Percy Dickins (Advertisement Manager), and June Duke (Managing Director's Secretary). In foreground, Don Wedge (Reporter), Maurice Kinn (Managing Director), and Donald Black (Junior Assistant).



A section of the NME Band in action at Saturday's party. Shown here are Mike Collier (bass); Ray Sonin (violin); Percy Dickins (tenor) and Mike Butcher (piano).

Making its first appearance (and probably last until 200,000 sales have been achieved!) the band comprised Editor Ray Sonin and News Editor Jack Marshall (violins); Advertisement Manager Percy Dickins (tenor-sax and piano); Junior Staffman Peter Bowyer (trumpet); Feature Writer Mike Butcher and

Accountant Sid Heasman (pianos), and Circulation Manager Mike Collier (bass).

During the evening, Alma Cogan, Teddie Beverley and Bryan Blackburn looked in to bring their congratulations in person, and to use the old journalistic cliché that "a good time was had by all." is an understatement. It was terrific!

In between all the celebration, a presentation of some antique silverware was made to Joyce Raines, who has been secretary to the Editor since the NME started in March, 1952.

She left this week, as she is going to America to marry journalist-trombonist Al Webber.

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HUMPHREY LYTTTELTON *reviews the Jazz Records*

TWENTY years ago, Sidney Bechet was a name unfamiliar to jazz fans. It belonged to the rather misty roll of near-legendary figures—Jelly Roll Morton was another—which, until the Revival, formed merely a historical backcloth to the New Orleans music of the Original Dixieland Band, the Armstrong Hot Five and the Oliver Creole Band.

Now, in the latter half of his life, Bechet has emerged to take his place next to Louis Armstrong in the hierarchy of traditional jazz. The "Shake It And Break It" LP to which I referred briefly last week (HMV DLP.1042), gives a survey of Bechet's recording life between '32 and '40. And I have an LP and two EP's outstanding which bring us forward to 1948, 1950 and 1954.

Listening to this widely spread survey of Bechet's music, one thing impresses. It is the way in which, in spite of a maturity which might have induced a rigidity of style, Bechet has, in fact, moved with the times. And I don't mean in the "modernist" sense.

Unlike Coleman Hawkins and

Benny Carter, for example, Sidney Bechet has never held with the slogan "you gotta be modern," nor has he indulged in chasing the transient shadows of musical fashion. At the other extreme, he differs from players like Ory and George Lewis, who have remained in a state of arrested development for the greater part of their working life.

Bechet is nothing if not a great explorer, in his choice of tune, in his observation of what is going on around him. Let's look once more at the set of recordings issued on the HMV LP in this light.

"Maple Leaf Rag," "Shag" and "Lay Your Racket" were recorded in 1932, not so much by a band, as by a six-piece tornado which descended on the Savoy Ballroom in that year. For vigour and energy and sheer ferocity, these records have seldom been approached.

Although the line-up is à la New Orleans (except for Bechet's soprano), the style is early swing. Bechet leads, with trumpeter Ladnier and trombonist Teddy Nixon in supporting roles.

The rhythm section—Hank Duncan, piano, Wilson Myers, bass,



To brighten up this page, here's a photo of Vicki Anderson, singer with the Syd Dean Band, which is shortly going out on tour.

Morris Moreland, drums—pounds out a furious rhythm, with drummer Moreland swatting the off-beat with the exciting insistence of a hand-clapping Negro congregation. Contemporary influences are clear.

In Bechet's own playing, there is more Armstrong than of late—understandable in view of the colossal and over-riding reputation which Louis had acquired at that time.

'JUMP' STYLE

And there's more than a suggestion of Jimmy Noone, too, not so much in phraseology as in the sustained energy with which Bechet keeps the ball at his feet throughout the whole performance.

Now on to 1940. The emphasis in New York had switched from Harlem to 52nd Street, where the joints were jumpin' in the literal sense. And to a greater extent than many purists and protagonists of "Bechet The Great New Orleans Jazz Man" would care to admit, "jump music"—the bouncing, before-the-beat style founded by Pete Brown, Frankie Newton and the Onyx Club gang—found its way into Bechet's own style.

"Baby, Won't You Please Come Home" and "I Ain't Gonna Give," founded on the jerky hi-hat rhythms of J. C. Heard and Arthur Herbert respectively, are much nearer to New York "jump" style than to New Orleans jazz. The best tracks in this modern vein are those with Sid Catlett on drums and Sidney de Paris and Sandy Williams supporting Bechet in the front line.

Here the compromise between Bechet's New Orleans heritage and the more angular style of the swing men is better effected. Particularly impressive are the blues, with the dark, sombre "Wild Man" standing out in pleasant contrast to the ebullient Armstrong version reviewed last week.

Now on to '48. The revival was in full swing—and Sidney Bechet was foremost among the pioneer jazzmen to understand its implications and to appreciate his responsibilities in its context.

Columbia 33S 1042 features four sides made by Bechet with Bob Wilbur and his Band. Wilbur was a pupil and protégé of Bechet's, whose band followed conventional revivalist lines. The music reverts to the old 1932 style—but with this difference. They don't make jazz bands nowadays with the horsepower of that Savoy group . . . and the fact is that, while Bechet drives away with the vigour of an eighteen-year-old, the youngsters run out of gas.

It's the same with the records made with Claude Luter in, I think, 1950 (why no dates in Derrick Stewart Baxter's sleeve note?) (Vogue EPV.1020).

HORSEPOWER!

The strain to keep up with the leader is only too apparent in desperately pounding rhythm and poor band tone.

The 1954 set, recorded at the Dixieland Jubilee shindig at which Bechet was making his first appearance, finds Bob Scobey's group in the same predicament, and Bechet falling into some uneasy riffs and clichés in his efforts to flog a dead horse (Vogue EPV.1026).

Nevertheless, there is fine music on each of these releases—"Love For Sale," one of the quartet sides which share the Wilbur LP, is a tour de force, and the slow "I Had It But It's All Gone Now," gets rich backing from the Wilbur boys.

The Luter set is remarkable for the wealth of attractive melody produced by Bechet in his French vein—"Ce Mossieu qui Parle," "Les Oignons" and "Marchand de Poisson" are lovely Creole tunes.

The Scobey recording comes bottom of my list if only because Bechet's exploratory instincts are checked—no doubt by a sense of occasion—and he trots out pretty routine performances of four pot-boilers—"Muskrat," "St. Louis Blues," "Summertime" and "Sunny Side."

NORTHERN NEWS... by Ron Drake

THE popular belief in Warrington that there are not enough interested people in the town to support mid-week dance attractions is being contested by the Sydney Jacobs Agency, which last week promoted the first of a series of Wednesday night dances at the Baths Hall.

The series was led off to a bright start with the appearance of the popular trumpeter Freddie Randall and his Band, with Betty Smith, saxophone and clarinet, Stan Burke, drums, Jack Pebertry, bass, and Harry Smith, piano.

Booked for future dates are Joe Daniels and Carl Barribeau. Mr. Jacobs, head of the agency and local labour agent, is also negotiating with other "big name" groups including Ronnie Scott and Frank Weir.

In previous years other Warrington promoters have lost money in staging name bands to play mid-week in the town.

THE Grand Hotel, Harrogate, which has been the resident venue of Arnold Bailey and his Orchestra, since Arnold left the Bagatelle Restaurant, London, in 1953, has now closed except for the licensed bars on the premises.

It is known that the Grand management have not been accepting bookings for dances and functions, and the final blow fell when Arnold and his men received notice that their engagement would be terminated.

Unfortunately, this also means that Arnold will lose his broadcast which was to have been from the Grand on March 3, and which would have included cabaret spots featuring

harmonica star Max Geldray, impressionist Eddie Arnold and the young Warrington singer Edna Savage.

Arnold is currently keeping his regular sextet together and looking after the demands of his expanding gig connection.

He announces that his plans regarding the ten-piece band, which is currently in the rehearsal stage, are not affected.

CATERING for the current mambo craze, resident leaders Eddie Shaw and Eddie Lambert, at the Locarno, Sale, together with manager Wally Green, have formed a special group to play the new music.

The group is called the El Granada Band, and is formed from the personnel of the two resident outfits. Line-up is Eddie Shaw (piano); Eddie Lambert (bass); Johnny Leah (trumpet), Phil Hunt (flute), Gordon Tetley (drums), and Wally Green on a variety of percussion instruments.

TENORIST Steve Devine recently left the Eddie Shaw line-up. Filling the vacancy at present is Ronnie Maybury.

The Shaw band broadcasts in "Party Dance" at 10.15 p.m., February 17. Guest artists are the Radio Revellers and Les Howard.

Avis Scott, recently very much in the news, comes over fresh from the TV controversy, to take on the announcing duties.

MANCHESTER bassist Frank Street was rushed to hospital last week for an immediate major operation. He is now progressing favourably.

Frank was at High Street Baths, Manchester, with Morris Mack's band at the time of his sudden illness.

The Mack outfit has since been replaced by the Jack Cannon Orchestra, which took over the High Street stand last Saturday. Leaving Morris's line-up this week are trombonist Rex Greenwood—who is to join a London band—and pianist Brian Fitzgerald, who is moving south to join saxist-leader Art Gregory, at the Park Ballroom, Plymouth.

WELL-KNOWN Bridlington leader Ceres Harper, is now signing personnel for his third summer season at Southport.

It is expected that Ceres—who has been ill for some time, but is steadily improving in health—may not be fit enough to front the orchestra throughout the summer, so his brother, Eddy, will be directing the line-up.

The Harper men are to spend Easter at Whitby and commence their Southport engagement at Whitsuntide. For dancing at the Floral Hall, Southport, the orchestra will comprise five saxes, three trumpets, two trombones, piano, bass and drums. Eddy Harper will be featured on drums and vibes.

SAXIST Mike Stanton commenced an initial four weeks' engagement at Higher Broughton Assembly Rooms last Saturday with his newly formed sixteen-piece outfit.

Vocalist is Brent Davis, who will be heard shortly on a Mid-day Music Hall broadcast.

Due at Higher Broughton on March 26 is the new Malcolm Mitchell Band.

BAND CALL *Week beginning February 11*

SID PHILLIPS BAND
Tonight (Friday): Drill Hall, Camberley; Saturday: Technical College, Hatfield; Sunday: Grand Theatre, Southampton; Monday: Baths Hall, Streatham.

NAT TEMPLE ORCHESTRA
Saturday: Cumberland Hotel, London; Tuesday: BBC; Wednesday: Cokermouth; Thursday: Sunderland.

DAVE SHAND ORCHESTRA
Tonight (Friday): Cambridge; Monday: Penzance; Tuesday: Torquay; Wednesday: Minehead; Thursday: Weymouth.

JOE DANIELS BAND
Tonight (Friday): Plaza Ballroom, Derby; Saturday: Civic Hall, Nantwich; Wednesday: Gliderome, Boston; Thursday: Safety Ballroom, Grimsby.

ERIC DELANEY ORCHESTRA
Tonight (Friday): Queens Hall, Preston; Saturday: Town Hall, Birmingham; Sunday: Royal Albert Hall and Hackney Empire, London; Tuesday: Orchid Ballroom, Purley; Thursday: Lido Ballroom, Winchester.

TONY CROMBIE ORCHESTRA
Tonight (Friday): Weymouth; Saturday: Torquay; Sunday: Kingston; Monday: Liverpool; Tuesday: Southport; Thursday: Hull.

SQUADRONAIRES
Tonight (Friday): Music Hall,

Shrewsbury; Saturday: Empress Ballroom, Burnley; Sunday: Theatre Royal, Bolton; Wednesday: City Hall, Sheffield.

KEN MOULE SEVEN
Sunday: Kingston; Thursday: Oldham.

VIC LEWIS ORCHESTRA
Tonight (Friday): Town Hall, Leeds; Saturday: Pavilion Gardens, Buxton; Sunday: Hippodrome Theatre, Dudley.

THE KIRCHIN BAND
Saturday: Festival Hall, East Kirkby; Sunday: Victoria Hall, Hanley; Monday: Corn Exchange, Bedford.

BONNIE SCOTT ORCHESTRA
Tonight (Friday): Savoy Ballroom, Southsea; Saturday: Colston Hall, Bristol; Sunday: Royal Albert Hall and Theatre Royal, Chatham; Monday: Town Hall, Stafford; Wednesday: Baths Hall, Leyton.

JOHNNIE GRAY BAND
Saturday: Baths Hall, Cheam; Sunday: U.S.A.F. Camp, Greenham Common.

GRACIE COLE ORCHESTRA
Tonight (Friday): Grand Theatre, Coalville; Saturday: Winter Gardens, Weston-Super-Mare; Thursday: RAF Camp, Market Drayton.

PENNY NICHOLLS
Monday: Week, The Plaza Theatre, West Bromwich.

NAT GONELLA
Monday: Week, Metropolitan, Edgware Road, London.

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| DOES JESUS CARE | CHRISTIE BROTHERS STOMPERS |
| THE LORD WILL MAKE A WAY |EPM 7-53 |
| ALL OF ME | TITO RODRIGUEZ ORCHESTRA |
| WEST END BLUES | SONNY ROSSI ORCHESTRA |
| THEM THERE EYES |EPM 7-54 |
| S'WONDERFUL | |
| DANSERO (MAMBO) | |
| SING SING MAMBO | |
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TICKETS: 12/6, 10/6, 7/6. (Gallery unreserved 3/6). Obtainable from Royal Albert Hall (KENSINGTON 8212); all leading Theatre Ticket Agencies; "New Musical Express," 5, Denmark Street, W.C.2, until 6 p.m. on Saturday, February 12, or

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EPV 1034 MUSIC IN THE MAKING, Vol. 2. Feat. Don Rendell
Coraline—I'm Beginning To See The Light.

EPV 1036 BUD POWELL TRIO
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BING CROSBY
 "A Musical Autobiography"
 with a commentary by
 Bing Crosby
 (Brunswick LAT.8051, 8052, 8053,
 8054 and 8055)

WITHOUT a shadow of doubt, I name this as the most enjoyable set of records it has ever been my pleasure to listen to; and it is not only Bing's singing that captures your attention, but also his wonderful commentary.

So brilliant is it, in fact, that it makes experienced broadcasters hang their heads in shame, for here is a man gifted with supreme confidence and the knowledge that all over the world his fabulous voice has endeared him to millions.

This autobiography lasts for 3 hours and 46 minutes, and contains no fewer than 89 wonderful tunes. They are the real gems, and many of them are associated solely with Crosby.

Owing to the bad technical quality of some of his very early records, Bing has re-recorded many items especially for this album, and to accompany him he has chosen the famed Buddy Cole and his Trio.

Obviously, I cannot list all the titles but from the moment he announces that his very first official record was made with Paul Whiteman in 1926, and called "Muddy Water" till the time he closes the album with "Y'all Come," Bing takes you through over a quarter of a century of song.

Although he apologises for his limited range, he is only kidding us, for at no time does he sound as if he is having the slightest difficulty.

As he goes through his relaxed

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REVIEWED BY
GEOFFREY
EVERITT
The Radio Luxembourg
 * Disc-jockey *

commentary. Bing mentions a host of famous names with whom he has had some association during his long career and his modesty allows him to give others more than a little credit for his own success.

Naturally, many of Bing's record successes are included and this means we hear "Walking The Floor Over You" (with brother Bob and his Bobcats); "Alexander's Ragtime Band" (with Al Jolson); "Road To Morocco" (with Bob Hope); "South America Take It Away" (with the Andrews Sisters); "Yes Indeed" (with Connie Boswell and Bob Crosby's Bobcats); "Now Is The Hour" (with the Ken Darby Choir); "Deep In The Heart Of Texas" (with Woody Herman and his Woodchoppers); "Gone Fishin'" (with Louis Armstrong), and dozens of other firm favourites.

At the present moment, only a limited number of albums are on sale at a cost of £8 13s. 4d, but I understand that a little later the records will be available individually and on sale like all other L.P.'s.

A wonderful book is given free

with the album and it lists every title that Bing has recorded on Brunswick since 1931. It also contains a wealth of interesting information.

I don't suppose I shall ever get so much pleasure again as I have received from Bing's Autobiography. Thanks, Bing, and the very best of everything to you!

★
 BILLY COTTON AND HIS BAND
 "Hearts Of Stone"
 "The Naughty Lady Of Shady Lane"
 (Decca F.10459)

★
 FOR many years past, the cool gentlemen of the music profession have poked fun at the music of Billy Cotton, and our Bill even came low down in the recent poll in the NME, but still he goes on giving pleasure to millions with his happy and exciting music.

★
 These two latest sides are worthy of special mention and "The Naughty Lady Of Shady Lane" will more than hold its own with any other record of the same title. It is also technically good, with an excellent bass quality, and Bill's old-stagers can still do their share of blowing.

★
 The Bandits seem to have enlarged a little, but they have never sung better.

"Hearts Of Stone" must have given Bill a good deal of satisfaction, for personally I have never heard the brass play with so much bite. If this is what some folks call corn, then order me a few tons of it, for I just love it.

This record should be a good enough tonic to put Mr. Cotton well back on the road to good health, and I'm sure you'll all join me in wishing him a speedy recovery and lots of luck in the future.



★
 THE CREWCUTS
 "All I Wanna Do"
 "The Barking Dog"
 (Mercury MB.3185)

★
 WHAT a wonderful idea is the lyric to "The Barking Dog"! It is so true-to-life and even those who are past the courting stage will be able to remember how often that goodnight kiss has been disturbed by "The Barking Dog." This is a wonderful novelty record, it is extremely well recorded; the brass has a real ring about it.

★
 One must not judge a vocal group on this type of song, for they are given little or no scope really to sing, but this is a highly entertaining disc, and I'm sure you'll get a lot of fun out of it.

"All I Wanna Do" is first-class.

★
 Bing Crosby (right), Grace Kelly and William Holden as they appear in Paramount's latest film, "The Country Girl." This picture gives the incomparable Bing his most dramatic screen role to date, but it is about him as a singer that Geoffrey Everitt gives him a rave on this page.

★
 and how this thing rocks, with a terrific beat from the rhythm section and some of the best big-band playing that I've heard for a very long time.

★
 On this side, the boys display the form that has made them a household name in the United States, and I have no hesitation in saying that this is by far the best record to be issued in the country bearing the name of the Crewcuts on the label.

★
 Two highly contrasting sides and two crackers.

★
 TONY MARTIN AND DINAH SHORE

"Melody Of Love"
 "You're Getting To Be A Habit"
 (HMV B.10831)

★
 RECORDS of choice quality are naturally difficult to come by, and when one considers that only a

small proportion of the records issued become hits, it is obvious that not many of them are in the outstanding class, but here is a record of two of the greatest vocal stars America has ever produced.

"Melody Of Love" opens with some lovely saxophone playing which immediately forces one to pay attention, and then the voice of Tony Martin and Dinah Shore can be heard.

Dinah, the supreme stylist, fits in well with the now rather mellow voice of Tony Martin, and together they are responsible for a first-class side. Knowing just how to handle a lyric is a great art, but it presents no problems to these two fine artists and this side has almost everything—perfect diction, great phrasing and wonderful light and shade.

The other title only serves to prove that of the two, Dinah is the more versatile, for she sounds a good deal happier in handling that fine old classic "You're Getting To Be A Habit With Me," and I'm convinced that this type of song is not Mr. Martin's cup of tea.

Dinah sounds just as great as ever, and her ability to sing almost any type of song is truly amazing.

To sum up, there's one great side and, I feel, one mistake.

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2	SOFTLY, SOFTLY	Ruby Murray (Columbia)
3	FINGER OF SUSPICION	Dickie Valentine (Decca)
4	GIVE ME YOUR WORD	Tennessee Ernie (Capitol)
5	HEARTBEAT	Ruby Murray (Columbia)
6	NAUGHTY LADY OF SHADY LANE	Ames Brothers (HMV)
7	NAUGHTY LADY OF SHADY LANE	Dean Martin (Capitol)
8	NO ONE BUT YOU	Billy Eckstine (MGM)
9	MR. SANDMAN	Dickie Valentine (Decca)
10	SHAKE, RATTLE AND ROLL	Bill Haley Comets (Brunswick)
11	LET ME GO LOVER	Teresa Brewer (Vogue/Coral)
12	I STILL BELIEVE	Ronnie Hilton (HMV)
13	BEYOND THE STARS	David Whitfield/Mantovani (Decca)
14	HAPPY DAYS AND LONELY NIGHTS	Ruby Murray (Columbia)
15	MOBILE	Ray Burns (Columbia)
16	LONELY BALLEERINA	Mantovani (Decca)
17	HAPPY DAYS AND LONELY NIGHTS	Frankie Vaughan (HMV)
18	MAMBO ITALIANO	Dean Martin (Capitol)
19	I CAN'T TELL A WALTZ FROM A TANGO	Alma Cogan (HMV)
20	TEACH ME TONIGHT	De Castro Sisters (London)

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4	HAPPY DAYS AND LONELY NIGHTS	(L. Wright)
5	NAUGHTY LADY OF SHADY LANE	(Stirling) 2s.
6	SOFTLY, SOFTLY	(Cavendish) 2s.
7	I CAN'T TELL A WALTZ FROM A TANGO	(M. Retne) 2s.
8	NO ONE BUT YOU	(Robbins) 2s.
9	HOLD MY HAND	(Bradbury Wood)
10	COUNT YOUR BLESSINGS	(Berlin) 2s.
11	MAJORCA	(Mills Music) 2s.
12	THIS OLE HOUSE	(Duchess) 2s.
13	IF I GIVE MY HEART TO YOU	(Robbins) 2s.
14	I STILL BELIEVE	(Macmelodies) 2s.
15	LET ME GO, LOVER	(Aberbach) 2s.
16	A BLOSSOM FELL	(John Fields) 2s.
17	HEARTBEAT	(Kassner) 2s.
18	SOMEBODY	(Bourne Music) 2s.
19	HAPPY WANDERER	(Bosworth)
20	VENI, VIDI, VICI	(Dash)
21	MOBILE	(Leeds) 2s.
22	SHAKE, RATTLE AND ROLL	(C & C)
23	SMILE	(Bourne Music)
24	SKY BLUE SHIRT	(L. Wright)

BEST SELLING POP RECORDS IN THE U.S.

Last This Week	Title	Artist
1	Hearts Of Stone	Fontane Sisters
2	Sincerely	McGuire Sisters
3	Let Me Go, Lover	Joan Weber
4	Mr. Sandman	Chordettes
5	Naughty Lady Of Shady Lane	Ames Brothers
6	Melody Of Love	B. Vaughn
7	That's All I Want From You	Jaye P. Morgan

Last This Week	Title	Artist
8	Earth Angel	Penguins
9	Let Me Go, Lover	Teresa Brewer
10	No More	DeJohn Sisters
11	Ko Ko Mo	Perry Como
12	Make Yourself Comfortable	Sarah Vaughan
13	Mr. Sandman	Four Aces
14	Teach Me Tonight	DeCastro Sisters
15	Melody Of Love	David Carroll

BEST SELLING SHEET MUSIC (U.S.)

Last This Week	Title	Artist
1	Melody Of Love	
2	Mr. Sandman	
3	Let Me Go, Lover	
4	Naughty Lady Of Shady Lane	
5	Hearts Of Stone	
6	Make Yourself Comfortable	

Last This Week	Title	Artist
7	Sincerely	
8	That's All I Want From You	
9	Teach Me Tonight	
10	Count Your Blessings	
11	Open Up Your Heart	
12	Ko Ko Mo	
13	This Ole House	
14	Earth Angel	
15	I Need You Now	

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

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PERCY C. DICKINS

OUR POLL-WINNERS' CONCERTS WILL MAKE THIS SUNDAY THE DAY OF THE YEAR!

NEVER in the history of British dance music has the interest of the nation been aroused so much since the announcement that the NME is to stage two Poll-Winners' Concerts at the Royal Albert Hall, this Sunday (February 13).

Within a few days of our first announcement concerning the afternoon concert, all available seats were completely sold, and the "overflow" demand was so great that we ventured a daring experiment—an additional concert at 10.30 a.m. on the same morning!

Again applications poured in from all parts of Great Britain, and inside ten days, the complete allocation of 5s. and 6s. seats was snapped up!

Now the great day is almost upon us, and we of the NME are proud to be able to present in person to our readers the orchestras, vocal stars and instrumentalists which you have voted top-of-the-poll in your thousands.

Here is the great cream of British talent appearing at these concerts: TED HEATH AND HIS MUSIC, the JOHNNY DANKWORTH ORCHESTRA, the ERIC DELANEY ORCHESTRA, the RONNIE SCOTT ORCHESTRA, vocal stars DICKIE VALENTINE, the STARGAZERS, LITA ROZA and DENNIS LOTIS, plus respective winners of the various instrumental sections, who will form the band of all-stars.

This group will be directed by "Musician of the Year" ERIC DELANEY, and will comprise: BILL MCGUFFIE (piano); KENNY BAKER (trumpet); TOMMY WHITTLE (tenor); JOHNNY HAWKS-WORTH (bass); BERT WEEDON (guitar); JOHNNY DANKWORTH (alto); DON LUSHER (trombone); VIC ASH (clarinet); RONNIE VERRELL (drums); HARRY KLEIN (baritone) and VICTOR FELDMAN (vibes).

For the morning performance—which commences at 10.30 a.m.—tickets can be obtained at 7s. 6d., 10s. 6d., 12s. 6d. and Gallery (unreserved) 3s. 6d., from the Royal Albert Hall (KENSINGTON 8212); all leading theatre ticket agencies, and at the box office of the Royal Albert Hall from 10 a.m. on the morning of the concert.

Special arrangements have also been made, whereby tickets can be purchased by personal callers only, throughout tomorrow (Saturday) at the offices of the "New Musical Express," 5 Denmark Street, London, W.C.2, from 9.30 a.m. until 5.30 p.m.

As previously announced, only 3s. 6d. tickets (Gallery unreserved) are available for the afternoon performance. These are obtainable only from the NME offices, or the Royal Albert Hall, either in advance, or after 10 a.m. on the day of the concert.

Although the afternoon concert has been advertised to commence at 2 p.m., we respectfully ask ticket holders to be in their seats at least fifteen minutes prior to that time. In order to allow sufficient time for the artists to appear for their allocated sessions, it may be found necessary to commence the concert a few minutes earlier.

The doubt which existed at one time concerning Lita Roza's appearance at the morning show has now been dispelled. Lita will definitely be among the array of stars at both performances.

Patrons at both of Sunday's concerts will have first priority to secure the best seats at the Albert Hall box office for the Malcolm Mitchell-Ronnie Scott-Tony Kinsey-Tommy Whittle event on March 20. (Full details elsewhere on this page).

In conclusion, those of our readers who have not already secured tickets, and want to witness the musical treat of a lifetime, can only be urged to remedy the situation by obtaining tickets either in advance, or at the box office on the morning of the concert.

Dance music history will be made on Sunday, February 13. Those fortunate enough to witness these memorable events will look back on THE great day in the years to come!

NAT HENTOFF'S LATE-NIGHT CABLE

NEW YORK, Wednesday.—The death has occurred of Ford "Buck" Washington, pianist and partner in the famous double act, Buck and Bubbles. The team visited Britain in 1936. Buck also recorded with Louis Armstrong and Coleman Hawkins. . . It is now finally confirmed that pianist George Shearing will in future be recording for Capitol.

Next Thursday (17th), the BBC start a seven-part musical autobiography entitled "The Crosby Story." In it, Bing Crosby will introduce and sing the songs he has made famous from the late twenties till last year.

STOP PRESS

It has been confirmed by the Ted Heath Agency that Dennis Lotis will commence his tour in variety as a solo singing star, week commencing Easter Monday, April 11. The venue is still undecided.

BBC negotiating for Stan Kenton or Lionel Hampton for 'Festival of Dance Music'

AMBITIOUS attempts are being made by the BBC to secure a world-famous personality for a guest appearance at one of their forthcoming "Festival of Dance Music" concerts at the Royal Albert Hall.

SOLO RADIO SERIES FOR RONNIE HILTON

SINGING star Ronnie Hilton is to have his own weekly BBC series on the North of England Home Service.

Planned for an initial period of five weeks and titled "The Ronnie Hilton Show," the first of these 15 minute programmes will be pre-recorded before an audience at a Sale municipal hall, and is due to be broadcast on February 28.

Ronnie will also compare the show—a decision which was reached last Saturday after a BBC test at the Manchester studios—and will feature a programme of evergreen and current hit songs.

Alyn Ainsworth and the Northern Variety Orchestra are to provide the music for the series.

February 28 will be a big day for Ronnie. It is also the date set for his TV debut on the "Quite Contrary" programme.

Future Hilton plans include a Radio Luxembourg spot, which is tentatively set for early in March.

Jill Allan leaving Don Juan

JILL ALLAN, girl singer-band leader, who fronts her own group at London's Don Juan and Casanova Restaurant, is resigning her position, and leaves next Tuesday (15th).

Jill told the NME: "I need a change from late night work, and shall be announcing some totally fresh plans shortly."

The band has been re-engaged complete, and is to remain under the leadership of saxist-clarinettist Bernie Stanton.

Remaining boys are Sammy Samuels (tenor), Martin Gilboy (bass) and Terry Seymour (drums). Pianist Art Jackson has resigned and his place is being taken by Ronnie Franklyn.

Bandleader Billy Cotton, now well on the way to recovery from his recent breakdown, left London last Wednesday for Nice, where he will spend two weeks' convalescence. Contrary to expectation, he was able to appear on his radio band show last Sunday.

TITO BURNS LAUNCHES TUBBY HAYES 9-PIECE

THE persistent rumours of the last few weeks regarding the future plans of youthful tenor ace Tubby Hayes have crystallised with the exciting announcement that Tubby is hard at work rehearsing his own modernistic nine-piece band.

The line-up, which includes some provocative "doubles," includes two trumpets (doubling mellophones), alto and two tenors (doubling baritones), three rhythm and a girl singer.

RECORDING

The most sensational factor about Tubby's new band is that it already has a recording contract with the Tempo label—this, despite the fact that the outfit has not yet played a note in public and, in fact, only started rehearsing on Monday.

Several of Tubby's personnel members can already be announced. They are trumpeter Les Condon (at present with Tony Crombie); altoist Mike Senn (well remembered for his work with the old Kathleen Stobart band), tenorist Jackie Sharp (a well-known London jazz club figure), pianist-arranger Harry South (also

currently with Crombie), and bassist Pete Blannin (recently with Tino Christidi).

The second trumpet and drummer cannot yet be named for contractual reasons. A picture of the band appears on page 9 of this issue.

JOHNNY PAUL TRIO

The Tubby Hayes Band represents the biggest enterprise to date of the new West End agency just launched by ex-bandleader and accordionist Tito Burns. Tito—who continues in variety as a solo act, but whose future personal appearance plans lie mostly in the realms of cabaret, U.S. camp shows, etc.—has also lined up several other distinctly interesting enterprises.

These include the re-formation of the famous Johnny Paul Trio, who now appear as the Three Deuces. This reconstituted act—now entirely a vocal comedy presentation—has been signed to appear as an integral part of the Carl Barrieteau band presentation. (See photo on back page).

The boys start with Carl on February 14 at the Baths Hall, Warrington; but in the meanwhile may be heard this Saturday in the BBC's "In Town Tonight."

Drummer Ronnie Lord joins Lew Stone at Oddenino's Restaurant on February 23, taking the place of Jack Peach. He comes from Edmundo Rog's Orchestra.

ADDITIONAL ECKSTINE DATES

IN addition to the Billy Eckstine dates already announced (NME, 28.1.55), the great American singer is now booked to play concerts at the Davis Theatre, Croydon, on April 24, and the Odeon, Plymouth, on June 12.

It is hoped that the new Teddy Foster Orchestra will accompany Billy at Leicester on April 17.

Eckstine is expected to arrive by air from the U.S. on April 12.

Drummer Ronnie Lord joins Lew Stone at Oddenino's Restaurant on February 23, taking the place of Jack Peach. He comes from Edmundo Rog's Orchestra.

Drummer Les Dawson has just rejoined the David Shand group. He takes the place of Jack Horwood.

TRUMPET-LEADER Don Smith has signed Scots drummer Jacky Dougan to join his band at the Orchid Ballroom, Purley, replacing Peter Coleman.

THE Mecca concern this week confirmed the booking of Carl Barrieteau and his Orchestra for a summer tour of their dancing resorts.

They gave dates both for Carl's probable tour, and also for the Mecca tour which Jack Parnell and his Orchestra will undertake immediately upon their return from South Africa.

According to present plans, Carl Barrieteau will start on May 23 for a twelve-week tour, remaining for one week at each venue.

Jack Parnell will commence one week later, on May 30, and will carry out approximately the same tour.

BRITISH TOUR BEING FIXED FOR LES PAUL & MARY FORD

BRITISH agents Lew and Leslie Grade are negotiating a return visit to Britain for variety engagements, by ace recording guitarist Les Paul, and his wife Mary Ford.

Definite confirmation of their visit is still awaited, but it is anticipated that Les Paul and Mary Ford will appear in Britain for approximately six weeks during the latter part of July and for the month of August.

It is also scheduled for them to undertake concert dates during their tour. Les Paul and Mary Ford first visited Britain during the summer of 1952, when they appeared at the London Palladium.

TERNENT SIGNS SINGING 'FIND'

BANDLEADER Billy Ternent this week has signed a seventeen-year-old vocal discovery for whom he predicts a golden future.

She is Shirley Norman. Working as part of a double act at Torquay last summer, Shirley was brought to Billy Ternent's notice by famous arranger Norman Percival. Her first broadcast with the Ternent Orchestra was last Wednesday (9th).

Shirley is the permanent replacement for Eva Beynon. Since Eva left, Geraldine Farrar has appeared on all the Ternent dates.

Ivy Benson's Drummer breaks wrist

PAULA PYKE, drummer with Ivy Benson's Orchestra at Lyons' Quebec Café at the Marble Arch Corner House, slipped and broke a wrist during the interval between sessions last Friday.

Despite the late notice, Josephine Jago, of Dinah Dee's Orchestra, joined the stand for the last hour at Lyons' and later for a private engagement at Grosvenor House.

FOR MECCA

THE Mecca concern this week confirmed the booking of Carl Barrieteau and his Orchestra for a summer tour of their dancing resorts.

They gave dates both for Carl's probable tour, and also for the Mecca tour which Jack Parnell and his Orchestra will undertake immediately upon their return from South Africa.

According to present plans, Carl Barrieteau will start on May 23 for a twelve-week tour, remaining for one week at each venue.

Jack Parnell will commence one week later, on May 30, and will carry out approximately the same tour.

BBC SALUTES LAWRENCE WRIGHT

ON Sunday, February 27, in the Light Programme at 6 p.m., Lawrence Wright, "The Daddy Of Tin Pan Alley," will be the subject of one of the BBC's famous "Close Up" series.

Celebrities from show business will give their appreciations and reminiscences of Wright's fifty years as a world-famous songwriter and music publisher.

These well-known names include Jack Hylton, Anne Shelton, Jack Payne, former boxing champion Len Harvey, and others.

Extracts from Lawrence Wright's most famous song-hits, which he wrote under the name of "Horatio Nicholls," will feature in this half-hour programme which has been written by well-known TV panel personality Peter Noble (of "Find The Link" fame).

DANNY KAYE FOR PALLADIUM IN MAY

THE NME understands that negotiations have been completed for famous U.S. comedian-vocal star, Danny Kaye, to headline at the London Palladium—to commence on Monday, May 9, for a season of either four or six weeks.

Terms have been agreed, but exchange of contracts is awaited, according to our reliable information.

The negotiations in London on Danny Kaye's behalf have been carried out by Fosters' Agency Ltd.

"TIN Pan Alley," a feature programme in the "People Talking" series, will be broadcast on the Northern Home Service next Tuesday (15th).

The programme consists of recorded impromptu conversations with leading musical personalities in Denmark Street.

DRUMMER Les Dawson has just rejoined the David Shand group. He takes the place of Jack Horwood.

TRUMPET-LEADER Don Smith has signed Scots drummer Jacky Dougan to join his band at the Orchid Ballroom, Purley, replacing Peter Coleman.

THE LATEST DECCA-

VERA LYNN
Addio amore; I do F 10463

DAVID WHITFIELD with Mantovani
Beyond the stars; Open your heart
F 10458

MANTOVANI
Softly, softly; Longing F 10468

FRANK CHACKSFIELD
Blue mirage; Lady from Luxembourg
F 10467

KATHY LLOYD
Our future has only begun;
Unsuspecting heart F 10464

STAN KENTON
Alone too long; Don't t
from me CL 1

THE FOUR KN
Honey bunch; Write me

BIG DAVE
Rock and roll p
Your kind of love

CONNIE RUS
Green fire; Snow dream

DECCA



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STANLEY DALE PRESENTATIONS

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This nostalgic NME picture was taken last Wednesday, when the reconstituted Jack Hylton Band of thirty-one years ago, had its first rehearsal for its date in the BBC's "Serapbook" on February 23. Jack (left) looked much the same as he did in an NME staffman who saw the band as a schoolboy, in 1924. E. O. Pogson (playing curved soprano) was with Hylton then. Other, later Hyltonians here are Billy Ternent (reeds), George Swift (trumpet), singer Sam Browne and violinist Reg Cole. The band was completed by Jack Evetts (bass), Cecil Norman (piano), Billy Bell (banjo), saxists Ivan Dawson, Chester Smith and Fred Mallerini, trumpet Vic Mustard, trombonist Hugh Akehurst and drummer Lou Stevenson, who was with Mrs. Jack Hylton's Orchestra in the early '30's.



NME PRESENTING NEW MALCOLM MITCHELL BAND DEBUT AT ROYAL ALBERT HALL, MARCH 20

Ambrose signs to make 24 more records for U.S.

THE unique recordings recently made by Britain's legendary maestro, Ambrose, with a handpicked group (first announced in the NME dated 29/10/54) have turned out so well that Ambrose has signed a contract to wax twenty-four further titles during the next twelve months.

The records, primarily made for the American market, will be released internationally by the great MGM concern. An interesting sidelight lies in the fact that Ambrose is the only British bandleader currently recording for MGM.

The titles already waxed by Ambrose are "My Guy's Come Back" (the old Mel Powell-Ray McKinley favourite), and Fats Waller's "Chelsea" (from "London Suite").

It is known that a nineteen-piece personnel cut these unusually important sides, but the actual names of the instrumentalists cannot be announced. Future recordings will continue to be made with a large group (between 18 and 25) and, whilst being modern in interpretation, will be much in the immaculate style which the maestro made famous in his heyday.

Until signing his new MGM deal, Ambrose had been off wax since 1949, when he made several Decca sessions with the all-star band he was then regularly leading.

This recording venture is only one of several new projects being lined up by Ambrose: One extremely big new venture is not ready for announcement yet, but as part of extensive new plans, Bert has taken new offices at 91, Regent Street, under his old telephone number of REGent 3465.

LIVERPOOL DATE FOR JOHNNIE RAY

VARIOUS further dates can now be announced in connection with Johnnie Ray's forthcoming British tour. The fabulous "Cry Guy" definitely opens here the week commencing April 4, and although the venue is not finalised, it will probably be at the Empire Theatre, Glasgow.

After this, Johnnie will definitely be appearing at the Empire, Liverpool (week commencing April 11), and will be undertaking a series of one-night concert appearances the following week, including dates in Dublin and Belfast.

Following his fortnight at the London Palladium (commencing April 25), Johnnie is scheduled to play two weeks of one-night stands in Britain.

As previously announced, Vic Lewis and his Orchestra will be accompanying Johnnie at all these venues, except the London Palladium.

DICKIE FOR BLACKPOOL

IN addition to the galaxy of vocal stars and orchestras which have previously been announced for engagements at Blackpool this summer, it has now been officially confirmed that Dickie Valentine, Britain's great vocal entertainer, will appear at the Hippodrome Theatre, Blackpool.

Dickie will be the leading attraction of a lavish production which will commence on June 24, and will remain in residence until the end of September.

Throughout this week, Dickie Valentine, with the backing of pianist Don Phillips and his quintet, has been pre-recording a series of broadcasts for Radio Luxembourg.

During the early part of June, they will pre-record a series of weekly programmes for the BBC, and will appear at London variety theatres, weeks commencing June 6, 13 and 20.

DEEPS RETURNING

POPULAR American close-harmony team—the Deep River Boys—are again returning to Britain for variety engagements and a series of broadcasts.

During the early part of June, they will pre-record a series of weekly programmes for the BBC, and will appear at London variety theatres, weeks commencing June 6, 13 and 20.

MILLS Music have acquired

new premises at 20, Denmark Street.

Guest singers with Cyril Stapleton and the BBC Show Band on their next three Friday evening broadcasts are Dickie Valentine (Feb. 11), Julie Dawn (18th) and Joan Regan (25th).

Mrs. José Ferrer—screen and recording star, Rosemary Clooney—gave birth to her first child, a son, on Monday of this week, in Hollywood.

U.S. RECORD POST FOR BINGE?

RUMOURS swept the profession this week to the effect that famous arranger Ronnie Binge had been offered the post of Artists' and Repertoire Manager to one of the U.S. recording companies.

Discussing these rumours with the NME, Ronnie told us on Tuesday: "The whole thing is extremely premature at present. All that has happened is that a well-known agent telephoned me and asked if I would like the post of 'A and R' man with one of the big American record concerns."

"I naturally asked for more particulars, and as and when the agent is able to give me these, then perhaps I can discuss the matter further, but at the moment I have nothing more to say."

NEW SINGER FOR GOLD

BANDLEADER Harry Gold has signed new comer Roberta Barnes as vocalist with his Pieces of Eight.

It is only a matter of weeks since Harry announced the signing of Scots singer Ella Williams, but after only a fortnight Ella asked to be released from her contract.

Harry immediately began to search for a replacement and remembered Roberta, who had sent him a recording.

It is widely believed in the profession that Ella Williams will shortly join Geraldo as replacement to Georgia Lee. The NME was informed on Wednesday by his office that Geraldo has not yet fixed a new singer.

Kai Winding's bereavement

THE NME extends its sympathy to U.S. trombone star Kai Winding, whose wife, Marie, has died of a kidney ailment. Three children survive her.

Winding is currently working with a group which he co-leads with fellow-trombonist Jay-Jay Johnson. Although he was born in Denmark thirty-three years ago, Kai is, of course, now an American citizen.

U.S. star Betty Hutton, who announced her retirement from show business last October, has already decided to return, following a rest. She is now awaiting offers for films and cabaret.

RONNIE SCOTT WILL LEAD QUARTET

EVEN earlier than the date prophesied in the NME last week, the Ronnie Scott Orchestra has now announced that it will play its last engagement in its present form on April 10.

Ronnie then intends to work with a quartet comprising Hank Shaw (trumpet); Lennie Bush (bass); Phil Seaman (drums) and a pianist, as yet unnamed, until his eagerly awaited big band is formed later this year.

We can now reveal that Ronnie's forthcoming full-size group is set to go into rehearsal in August, prior to a September debut. The instrumentation will comprise eight brass, five saxes, three rhythm and two, or even three vocalists.

Despite widely circulated rumours concerning the probable personnel of Ronnie's big band, the NME understands that no actual signings have yet been made.

KOPELMAN BACK TO U.S.: CUT-PRICE DISCS ISSUE—MARCH 10

MANUEL KOPELMAN, whose cut-price record plans for Britain have been so much in the news lately, flew back to the States yesterday (Thursday).

He will return here in four weeks' time, however, and immediately commence operations for the distribution of his discs through chain stores, mail order houses, department stores and wholesale book-sellers.

He names March 10, as the date when his records will be on sale to the public. The majority of these early issues will be released on Cameo—one of Mr. Kopelman's four labels.

His plans to record jazz titles and show tunes (dating from the early years of this century onwards) in Britain will be put into effect on or about May 1. These British-made discs will be distributed in this country as well as the United States and Canada.

EDDIE FISHER'S WEDDING

THE date for Eddie Fisher's wedding to Debbie Reynolds has now been fixed.

The two stars will be married in Southern California on June 17.

The couple plan to spend a two-month honeymoon in Europe.

Kenny Graham pens 'Bodgie, Widgie' suite for Heath

ONE of the most individual composers in British jazz, tenorist Kenny Graham, has penned a special suite for Ted Heath and his Music to play on their forthcoming Australian tour.

Appropriately entitled "Australiana Suite," this ambitious work is in five movements: (1) King's Cross Climax; (2) When A Bodgie Meets A Widgie; (3) Lovers On Bondi Beach; (4) Boomerang; (5) Kangaroo.

Of special interest to NME readers in London is the fact that Ted will almost certainly play at least one movement from the new Graham Suite at the great NME Poll-winners' Concerts this Sunday.

Reverting to the actual details of Ted Heath's Australian tour, the NME now understands that the Musicians' Union over there will insist that an Australian dance orchestra—at present unspecified—must support the Heath aggregation wherever it appears.

Further to last week's news concerning the possible signing by Ted Heath of Peter Lotis, South African vocal star and younger brother of Dennis Lotis, Ted informs us this week: "Although no signing has taken place, I have heard more of Peter's records, and I feel more convinced than ever that he would be a first-rate choice for my band."

From another quarter of the globe—America—it has now been con-

Evening dates for Poll-winners

FOLLOWING their two poll-winners' concerts at the Royal Albert Hall this Sunday, the four orchestras taking part each have further engagements on the same evening.

Promoter John Smith is presenting Ted Heath and his Music for two evening performances at the Odeon Cinema, Guildford, and the Eric Delaney Orchestra for one evening show at the Empire Theatre, Hackney.

The Ronnie Scott Orchestra have been booked for two evening events at the Theatre Royal, Chatham, whilst the Johnny Dankworth Orchestra and vocalists co-star with Frankie Vaughan under the auspices of Ed. W. Jones for two evening concerts at the Gaumont Cinema, Lewisham.

AFTER months of extensive preparation—and the most costly publicity campaign ever undertaken to herald a new British dance band—the long-awaited news concerning the London debut of the Malcolm Mitchell Orchestra can now be revealed!

THE "NEW MUSICAL EXPRESS" HAS COMPLETED ARRANGEMENTS WITH IMPRESARIO HAROLD DAVISON TO STAGE THE LONDON CONCERT PREMIERE OF THIS SENSATIONAL NEW ORCHESTRA, AT THE ROYAL ALBERT HALL, ON SUNDAY AFTERNOON, MARCH 20. (2 PM).

In addition to announcing this great capture to celebrate the third anniversary of the NME, we have also made a great scoop for the co-starring attraction at this event. This will be the farewell major London concert appearance of the thrilling Ronnie Scott Orchestra!

We disclosed last week that Ronnie Scott will be disbanding his present combination in the near future, prior to forming a new large orchestra.

Following this important news, we considered it would be an auspicious occasion for a London audience not only to welcome the arrival of the new Malcolm Mitchell Orchestra, but at the same time to witness the farewell performance of the present Ronnie Scott aggregation of all-stars—unanimously voted Britain's top small band in the last two nationwide NME polls.

Besides this great "double-star" presentation, we have also secured two further outstanding groups for this concert—the Tony Kisey Trio, featuring Joe Harriot; and No. 1 tenor-saxist Tommy Whittle, and his Quintet, starring poll-winning baritone player, Harry Klein, and piano personality, Dill Jones.

Tickets for this concert will be priced 7s. 6d., 6s., 5s., 3s. 6d., and Gallery (unreserved) 2s. 6d. They will be available from this Sunday from the Royal Albert Hall (KENsington 8212); and from Monday onwards at all leading theatre ticket agencies, or by personal application or post (enclosing remittance and stamped addressed envelope) from "NME CONCERTS", 5, Denmark Street, London, W.C.2.

Here is an announcement of great interest to readers attending the NME Poll-winners' concerts at the Royal Albert Hall this Sunday morning and afternoon. Tickets for the March 20 event will be available at the Royal Albert Hall box-office from 10 a.m. until 5 p.m. this Sunday.

Alex Welsh and his Dixielanders are featured on "British Jazz" this Monday (14th) and the full Ted Heath Band the following week. Programmes in this series are now to be a full thirty minutes.

And here is news of a £500 'transfer fee' paid by Malcolm for new men

THE personnel of Malcolm Mitchell's much-discussed new orchestra is completed this week with the signing of tenorist Duncan Lamont.

To secure the services of Duncan, and of baritonist George Quinn, whose addition to the Mitchell line-up was announced last week, Malcolm has taken the possibly unprecedented step of paying a £500 "transfer" fee to bandleader Eric Lawe and the management of the Wimbledon Palais, where both musicians are currently employed.

The complete Mitchell aggregation now comprises Jimmy Watson, Ronnie Heasman and Murray Campbell (trumpets); Jimmy Wilson and Jack Botterill (trombones); George Hunter, Ronnie Baker, Duncan Lamont, Joe McKenna and George Quinn (reeds); Stan Tracey (piano); Ken Napper (bass); Bill Eyden (drums) and Carole Newton (vocals).

Meanwhile, NME critic Mike Butcher has heard advance pressings of the Mitchell Band's first Decca sides. He writes: "I feel that, if Malcolm can keep up the standards set by the records, his success as a bandleader is assured."

MARTIN MORENO LEAVING STANLEY BLACK

LA singer and percussionist Martin Moreno is shortly giving up his full-time commitment with the Stanley Black Orchestra after a six-year association.

Announcing this news to the NME, Martin said: "I feel the time has come to 'spread my wings' a little and concentrate more on solo work.

"I have received an attractive offer from the management of the Casanova and adjoining Don Juan clubs, and have decided to accept. I open at these establishments on February 16, but am being given time off to carry out my contracted commitments with Stanley.

"This does not mean that I am completely breaking away from Stanley Black. Our association is as friendly now as it ever was, and I shall still take part in his broadcasts and his concert and other appearances."

Martin will be featured with the backing of Denny Wright's group as the speciality singer at the two West End resorts mentioned above, which also have alternating music by the Bernie Stanton Orchestra.

FORSYTHE RETIRING

CANADIAN-BORN Charlie Forsythe, head of the Unit Carolin Music Companies, is shortly to retire.

He is currently considering various offers from other publishers for his two catalogues, which he has built up to a considerable strength during his six years in the music-publishing business.

Kay Cavendish takes over the late night cabaret spot on Monday, February 21.

FRANK WEIR BAND LINE-UP COMPLETED

FULL details are now to hand of the new Frank Weir big band personnel, several members of which have already been announced.

Here is the complete line-up: Bernard George, Don Savage, Johnny Evans and Terry Fahy (reeds); Bernard Jones, Charlie Evans, Bill Burton and Colin Wright (trumpets); Charlie Messenger and Rusty Hurran (trombones); Andy Dennits (piano); Ken O'Donnell (bass); and Jimmy Benson (drums).

Singing with Frank will be Ric Richards, Lisa Ashworth, and Jean Hudson.

Fans will now be able to hear the orchestra for the first time on February 25 when it broadcasts from Radio Luxembourg.

A wonderful performance by
PATTI PAGE
OF
"LET ME GO LOVER"
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- | | |
|---------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|
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Tobermory Bay; The river 05385 | NORMAN BROOKS
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Ready, willing and able;
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Penny candy; I'll follow you HL 8118 |
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You, my love; Passion tango 05386 | THE HILLTOPPERS
Time waits for no one;
You try somebody else HL 8116 |
| GORDON JENKINS
Vera cruz; In an inn in Indiana 05387 | CALYPSO SERIES
THE SHAW PARK CALYPSO BAND
Take her to Jamaica;
DAN WILLIAMS
Donkey City CAY 110 |
| ROBERTA LEE
Ridin' to Tennessee;
I'll be there if you ever want me 05388 | DON, DICK AND JIMMY
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You know the Luxembourg disc-jockeys and those on the BBC, but here's another one who is making many friends in Britain and Ireland with his record shows

THE BOY FROM BOSTON WHO SPOTS THE HITS

IF you've got a short wave radio and you like to hear pop music that's truly in the groove, try picking up Jack Terry's "Music In The Night" programme these evenings in the 25 and 31 metre bands.

The "Music In The Night" show originates in New York, but goes out over the airwaves under the call of WRUL—Radio Boston. You can hear it Mondays to Fridays from 7 p.m. to 7.55 p.m. GMT on 11.78 megacycles (25 metre band) and 9.675 megacycles (31 metre band).

And if you are interested in keeping abreast of the top sales discs in the U.S. and really enjoying yourself while you're at it, listening to this disc-jockey show is the best way we know to do it.

Jack Terry, who emcees "Music In The Night," is a boyish 28, but he's a veteran at spotting the top hits days and even weeks ahead of their catching on.

One of his more recent finds is the new "Everlovin'" sung by Patti Page. It's starting to catch on fast now in the States, but Jack had it nailed for a sure thing way back in December and told his listeners so when he first played it on the air.

"Music In The Night" has only been on the air since last October, but it's already pulling a flood of mail. Most of it comes from Britain and Ireland, but a surprising lot comes Africa—Southern Rhodesia, Nigeria, Gold Coast and Kenya, just to name a few of the more recent postmarks represented. Out there they seem to go for Frankie Laine, Jo Stafford and Rosemary Clooney as much as in the cooler climes.

Intimacy

The timing isn't bad. As Dudley Delves of 120, Mansfield Road, Swaythling, Southampton, noted in a letter to disc-jockey Terry recently: "You have certainly chosen a good time for your transmission as many listeners over here can hear the pop request programme broadcast from Radio Luxemburg from 6 to 7 p.m. and then switch over to WRUL for another hour of popular music. Good going—yes?"

Jack has been riding herd on the platters at WRUL since 1947 and caters exclusively to his foreign audience although occasionally he gets letters from some place like Oconomowoc, Wisconsin, deep in the heart of the U.S. where some of his fellow countrymen have picked

him up accidentally while "playing around on the short-wave."

He has developed a real feeling of intimacy with his overseas listeners. Twice—once back in 1950, when he went to Mexico and again in 1951, when he went out to Hollywood to record some shows—Jack has taken leave of WRUL. But both times he came back after a few weeks.

Dozen Shows

"You know, I really missed my overseas audience," he explained. "It's a different audience from the domestic radio audience... more intimate. They're much farther away, but somehow they seem closer and more sincere in their responses."

What does he mean by that? Well, take the girl in Newcastle-on-Tyne who wrote him a letter a few months ago offering him a piece of her birthday cake if he would play a certain request tune on her birthday.

Jack not only played the song on the air, but added a casual remark like "And now how about that piece of birthday cake you promised?" A month later the piece of cake arrived.

"It was a bit stale," says Terry, "but after all, it was the spirit of the thing..."

This philosophical bent is all part of the Terry equipment and perhaps one of the reasons his disc-shows have become so popular with his foreign audience.

Still, he doesn't fall into the trap that so many disc-jockeys fall into. He doesn't spend too much time talking. "A maximum of music and just enough talk to keep it cosy," is Terry's motto.

by **JOSEPH DEES**

In between his daily rounds with "Music in the Night," Terry occupies himself with getting out a dozen or so other shows in English on WRUL's short-wave transmissions to Europe and Latin-America.

On Mondays, he supervises the "Hawaii Calls" programme, which can be heard in Britain from 8.45 to 9.15 GMT.

On Tuesdays he puts on a highly popular variety show with a colleague, John Lowry, called "On Stage America" (8.45 to 9.15 p.m. GMT).

And every evening, Monday through Friday, from 9.20 to 9.15 GMT, you can hear him reading the American Business Bulletins and the latest stock market quotations.

With all his activity on the radio, though, Terry still finds time for outside activities. Last summer, he won his Bachelor of Arts degree in Philosophy at Columbia University in New York after attending night classes for three years.

Classics

Off hand, we would say that he is probably the only disc-jockey in New York or—we dare say—anywhere else who has a BA in Philosophy.

When he isn't turning platters and talking into the mike at WRUL, Jack is likely to be turning the platters on his long-playing records at home. He has a real passion for music, and—oddly enough for a pop fan—his favourites are the classics.

When Jack was out in California four years ago he went up to San Francisco and found a little old lady antique dealer, of all things, who was willing to sponsor a "classic" pro-

gramme on a local radio station.

Jack started the programme on the air with Rachmaninoff's Piano Concerto and then did a quick switch to Spike Jones and his Band playing "Yes, We Have No Bananas."

"The station manager rushed into the studio to find out what it was all about," says Jack, "but I told him to take it easy and wait until the reactions started to come in. Then I went on playing them, first a classic and then a popular one. Some of the artier types didn't like it much, but you would be surprised at how many people did. They said it was different."

Fun

Jack doesn't try anything quite this wild on "Music in the Night" or even on "On Stage America," where there is a little more room for variety.

But he does have his fun—for instance, the recent broadcast in which he played "On Top Of Old Smokey" on his harmonica accompanied by the howls of "Pablito," his pet Chihuahua puppy which he brought back from Mexico.

On another occasion recently, the "On Stage America" show featured the dramatisation of a flight through space, with Terry and his assistant, John Lowry, doing the dialogue.

This drew a flood of fan mail from overseas listeners who marvelled at how Jack, with all his other duties, could have found time to learn so much about space travel.

"We didn't really know much about it," says Jack modestly. "We just picked it up from some popular science articles in the newspapers and magazines and then let our



JACK TERRY

fancy do the rest."

Another feature of "On Stage America" is the number of interviews Terry has done: Vaughn Monroe, Jean Sablon, Guy Lombardo, Xavier Cugat, Guy Mitchell, Terry Stevens, Patti Page... all have been on the "On Stage" show at some time or another.

But, as we said in the beginning, it's Terry's highly developed instinct as to what people are going to like in the pop music field that has made his programme so popular with overseas listeners.

That is why he is coping with a rising tide of fan mail not only from the United Kingdom and Ireland, but from hundreds of fans in France, Germany, the Low Countries and Scandinavia.

In fact, Terry's seemingly unerring taste in what makes a hit is already well on its way to pushing WRUL pretty much up into the position that AFN had in the days just after the war.

Reception in recent weeks has been rather good, so you shouldn't have any trouble getting him.

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GUY MITCHELL... DORIS DAY... AMES BROS... SHORTY ROGERS...

You can read the latest news about them here in NAT HENTOFF's New York Air-mail

LATE NEWS: Guy Mitchell makes his first United States appearance in almost a year at the National Sports Show in San Francisco on March 4, for ten days. . . Ray Anthony is continuing his movie career. He and his band have just finished their part in "Daddy Long Legs," with Fred Astaire and Leslie Caron. Now Ray is about to go into "Pink Tights" in a solo capacity. Band will lay off until April 9 when the one-nighters begin again.

Doris Day has asked for, and obtained, her release from Warner Brothers after an association of eight years. Doris is still working on "Love Me Or Leave Me," the biography of Ruth Etting, and the director of the picture, Charles Vidor, recently gave the Associated Press an idea of how seriously and intensely Doris takes her acting responsibilities.

"Vidor observed," said Bob Thomas of the AP, "that Doris was a literal girl who believed everything she was told. She had a hysterical scene and got so carried away that the director had to shake her to stop the sobs."

It now looks as if a new major recording outfit may soon be formed as a subsidiary of the American Broadcasting Company and Paramount Pictures. ABC and Paramount have been allied for over a year now, and if they form a record division, they will be following the pattern of CBS-Columbia Records and NBC-RCA Victor.

The Four Ames Brothers have been awarded a lucrative commercial television series to begin April 1. Each telecast in the 26-week series will have a separate story and on the show, the Victor artists will dance, act and make like comedians as well as sing. Show will be seen 15 minutes each week over 195 stations. The Ames Brothers (Ed, Gene, Joe and Vic) are currently riding a nation-wide hit, "The Naughty Lady Of Shady Lane."

THE JAZZ SCENE: Shorty Rogers, one of the main influences on the west coast modern jazzmen in recent years, has left RCA-Victor for an exclusive contract with Atlantic Records. Atlantic is one of the country's most prosperous rhythm and blues labels, and now it wants to strengthen its jazz division too. Shorty has been named musical director of the modern wing of Atlantic's soon-to-be-expanded jazz line.

Shorty will function as a leader, arranger and trumpeter. Atlantic vice-president Nesuhi Ertegun, who signed Shorty, has also been working on the traditional end of Atlantic's jazz catalogue, and recently recorded the New Orleans band of Paul Barbarin.

Another Hollywood musician has shifted companies. Young, Berlin-born Andre Previn, who has become one of the more gifted arranger-conductors at MGM films, has left RCA-Victor for American Decca. A remarkably encouraging example of the extent to which jazz has swung through and across national boundaries is the forthcoming March, 1955, issue of the excellent French magazine, "Jazz Hot." The issue is the 20th anniversary of that journal's existence. Among other features, there will be 40 articles from jazz writers from every part of the world—North and South America, Europe, Asia, Africa and Australia. Each will list his choice of the "most underrated jazz musician."

Aim of the issue, in the words of "Jazz-Hot" editor Charles Delaunay, is to show "the universality of jazz, and the international solidarity of the world's jazz critics and jazz lovers."

Sonny Payne, who has drummed with Erskine Hawkins and Earl Bostic, has permanently replaced Gus Johnson in the Count Basie Band. Count has also added blues singer Joe Williams . . . Joe Newman, Basie's featured jazz trumpeter, recently cut two albums in one week—one for Victor and one for Storyville.

There have been changes in the Woody Herman Band. Drummer Chuck Flores has left to be replaced by former Dave Brubeck drummer, Herb Barman. Bill Castagnine and John Howell have departed from the trumpet section and Bill Perkins exited from the saxophones. Permanent replacement for the three had not yet been set at press time.

There's a chance that Woody Herman may have a TV variety show of his own this fall . . . Woody, meanwhile, is in line for a top summer replacement spot on TV. Newest young jazz writing talent to look out for is Phil Sunkel. Phil has written several scores for the Dan Terry Band, which is due back in Birdland soon, and he also writes for the Stan Getz Quintet. Phil is an inventively swinging trumpet player, too.

One of the best jazz albums among the newer releases is a second set of "Jay and Kai." This maturely potent two-trombone team (Kai Winding and Jay Jay Johnson) made a crisply exciting record debut on Savoy some weeks ago, and their latest session on Prestige is equally stimulating. Jay and Kai have been on the road with their combo, and hope for further dates by means of the interest the records should arouse.

The instrumentation is two trombones and rhythm, and the variety of sounds and perspectives these two long-term professionals achieve thereby, is imaginatively unexpected.

Hottest controversy among writers on jazz these days is Dave Brubeck—how important a contribution is he making to contemporary jazz, and does he swing? More on that next week.

Isle of Man

LOCAL bandleader Harold Moorhouse and his Band will open for the summer season at the Balqueen Hydro, Port St. Mary, Isle of Man, on May 14.

The Balqueen have agreed to re-lease Harold for the two weeks May 28 to June 11, inclusive, when he opens the season at the Villa Marina,



The NME cameraman was at the first rehearsal of the new Tubby Hayes group this week. In this picture are (l. to r.) pianist-arranger Harry South, Tubby himself (tenor), Jackie Sharp (baritone), Pete Blannin (bass), Mike Senn (alto), and Les Condon (trumpet). The names of a second trumpet, and the drummer have yet to be announced. Behind the group are Mr. Chalmers, a Decca record executive, and Tito Burns, under whose aegis the band is being launched.

MODERN MOOD

LIONEL HAMPTON—APOLLO HALL CONCERT (LP)

"Introduction" / "How High The Moon" / "Stardust" / "Loverman" / "Midnight Sun" / "Love Is Here To Stay" / "Nearness Of You" / "Vibe-Boogie" / "Flying Home"

(Philips BBL.7015)

THE Apollo Hall is in Amsterdam, and Philips taped this LP there during Hamp's current international tour. The preponderance of ballads and varying recording balance suggest that the extracts may come from more than one concert.

But who cares? Certainly not I, who am delighted to find so much wonderful Hampton vibes work on one record.

An unbilled alto soloist crops up on "Loverman," a trumpeter on "Nearness Of You"—and the entire, hectic band makes its usual homeward flight. Otherwise it's Hamp almost all the way; Hamp with brass and reed figures behind him, Hamp with rhythm section alone.

He plays superlatively, proving once again that he's one of the most inventive, swinging musicians ever to come out of jazz.

BILLIE HOLIDAY (LP)

"Time On My Hands" / "Laughing At Life" / "It's A Sin To Tell A Lie" / "Swing, Brother, Swing" / "Loveless Love" / "Without Your Love" / "Tell Me More" / "Mandy Is Two."

(Philips BBR.8032)

UNLIKE Lionel, Billie has changed with the years. Her singing round about 1940 (when most of these tracks were cut) had a carefree insouciance that it lacks today. Her current work lacks sophistication, of course, and it's entirely a matter of personal taste which you prefer.

Her bitter-sweet voice and languorous phrasing are not everyman's caviare. But if, like me, you dote on her, BBR.8032 can be safely recommended.

The personnel details provided by Philips fail to give any proper indication of who accompanies Miss Holiday on the various titles. Drop me a line (enclosing s.a.c.) if you'd like a full listing.

TOMMY DORSEY AND HIS ORCHESTRA (EP)

"Diane" / "Opus Two" / "Marchita" / "TD's Boogie Woogie."

(Brunswick OE.9012)

STAN GETZ QUARTET/QUINTET (EP)

"Interlude In Bebop" / "As I Live And Bop" / "Diaper Pin" / "Pardon My Bop."

(Vogue EPV.1016)

KENNY GRAHAM'S AFRO-CUBISTS (EP)

"Tempo Medio Lento" / "Dance Of The Zombies" / "Saga Boy" / "Haitian Ritual."

(Esquire EP.34)

ELLA FITZGERALD (EP)

"Smooth Sailing" / "Flying Home" / "Lady Be Good" / "How High The Moon."

(Brunswick OE.9025)

GEORGE SHEARING TRIO (EP)

"Consternation"/"I Only Have Eyes For You" / "Ponciaua" / "To Be Or Not To Bop."

(Decca DFE.6030)

EXTENDED Play re-issues from LP's and 78's—and, for the most part, welcome additions to the 45 rpm repertory. The Dorseys feature two Jack-Leonard-and-Glee-Club vocals (one of which, "Diane," was never previously issued here) and two sequels to swing-era hits. Out-

moded arrangements are no help, but the band sounds slick and TD blows his 'bone as smoothly as ever.

The Getz titles comprise an ambitious, worthwhile (though not completely successful) opus familiar to most modernists. Excellent tenor and rhythm stuff, but check the recording quality of your copy before purchase.

Kenny Graham's efforts are extracts from his "Caribbean Suite,"

CINE-VARIETY FOR TWO GRANADAS

CINE-VARIETY programmes, in which favourites of the popular music world will be featured, are about to be launched at the Granada, Walthamstow, and the Granada, Tooting.

Song-star Alma Cogan is appearing next week at Walthamstow, making two daily appearances in between the film sessions.

For the week of February 21, singers Pearl Carr and Teddy Johnson head a strong cine-variety bill at Tooting in which Leslie Randall and Frank Cook will also be included.

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WILL A HEAVYWEIGHT BOXER BE THE NEW JOHNNIE RAY?

IN the Philips' February record releases there was included a name new to British fans. "Roy Hamilton," said the notification, "singing 'If I Loved You' and 'You'll Never Walk Alone.'"

Now, any record fan worthy of the name will realise immediately that for a major company to release a recording of two such out-of-date, non-plug songs, must mean that they have great faith in the singer.

Justification of this faith comes this week in a feature on Roy Hamilton, from our New York correspondent Nat Hentoff. We are printing it because we know that NME readers like to learn about the stars whose records they will be buying tomorrow, as well as reading about their current favourites each week. Nat Hentoff writes:

It looks increasingly as if the next major ballad sensation in America will be Roy Hamilton. He's been called a combination of Johnnie Ray and Biffy Eckstine, and in the past year and a half his salary has jumped from \$5 a night to \$3,500 a week. Since his first Epic record (an American Columbia subsidiary) was released in January, 1954,



Roy has established a solid series of hits—"You'll Never Walk Alone," "If I Loved You," "Ebb Tide" and "Hurt."

Roy's story is one of the more unusual backgrounds to success in recent years. Born in Leesburg, Georgia, the only child of devout, church-going parents, Roy started singing in church choirs at the age of 6. At 14, his family moved to Jersey City, where Roy majored in commercial art while in high school. Roy became a skilled artist in oils and water colours, as well as in the illustrating field, and even now, he sketches between shows and whenever he has a chance.

While developing as an artist, Roy also engaged in professional boxing. A quick success as an amateur heavyweight, Roy was beaten only once in seven fights, and he later defeated the man who had handed him his only loss. Roy left boxing, however, because "I wasn't the type to hurt anyone. I just don't have that killer instinct a professional fighter has to have."

Roy also had a strong desire to win success as a popular vocalist during this time, and in 1947, he won amateur contests at the Apollo (the Harlem Theatre where both Ella Fitzgerald and Sarah Vaughan earlier got their start). Roy was dissatisfied with his singing at that time despite the amateur victories, and he studied semi-classical voice for the next year and a half. He was looking for a different style, a different sound for popular vocalising, but wasn't at all sure just what it was. Then another musical influence—one that had been part of his background since childhood—was strengthened when Roy was persuaded to join a gospel group. For the next five years, Roy sang with the Searchlight Gospel Singers in churches and at concerts.

By 1953, Roy had finally begun to find the original style for which he'd long been searching. Returning to popular music, he entered and won an amateur contest in a small club in New Jersey.

He was kept on for three weeks at \$5 a night, and then moved over to a slightly less small club where his salary was soon raised to \$12 a night. One evening, a New Jersey disc-jockey named Bill Cook wandered into the club.

He heard Roy, knew what possibilities he had, and arranged for a record contract for him with Epic Records. So Roy now is powerfully on his way to national and then international renown. As for that original style of singing he's found, Roy's own description calls it a "mixture of about 50 per cent. from the gospel field, about 30 per cent. from the popular and about 20 per cent. from the semi-classical, with a touch of rhythm and blues."

I shouldn't be surprised if you had a chance to hear the young new contender for the heavyweight ballad crown for yourself before too long.

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THE JUKE BOX ERA HITS BRITAIN

by
DON WEDGE

THE juke box age is about to burst on Britain. The industry manufacturing these public record-players, freed at last from controls, is now again on its feet and determined to become a force in British entertainment comparable to its American counterpart.

In America, juke boxes are big business. They are an American institution now and, therefore, the position on the other side of the Atlantic is the most likely guide to their possibilities here.

Latest figures available show that the number of juke boxes in operation was half a million—that is to say, one for every 300 of the U.S. population, man, woman and child.

Of even more importance to the music business in its wider sense, is the fact that no less than 20 per cent. of the total number of records sold throughout the United States were for use in juke boxes. And that means something like 60,000,000 discs!

Both the manufacturing and distributing sides of the industry were prominent features at the annual Amusements Trades Exhibition held at the New Royal Horticultural Hall in London last week. To it flew Mr. John Haddock, dollar millionaire president of AMI Incorporated, one of America's leading juke box manufacturers, who was surveying the progress made by his firm's British associate.

Mr. Haddock was keen to dispel the impression that the juke box is a vulgar instrument. Over here, he points out, it is usually associated with amusement arcades where its use is primarily to create a noisy, riotous atmosphere.

"The modern juke box," he says, "is a high-fidelity instrument and is as fine a product as any other piece of reproduction equipment. It should be treated as such."

3d. a disc

During the duration of the exhibition, the AMI stand was visited by several recording personalities. Ruby Murray (Columbia), Tony Brent (HMV), Jack Parnell (Parlophone), Lorraine Desmond, Frank Chacksfield and Suzi Miller (Decca), all enthused over the reproduction qualities.

Half a dozen machines were on show using both 78 and 45 rpm records. Outstanding feature, to one accustomed to the crude pre-war models still in widespread use, is that they play both sides of a record.

This gives double choice to the customer. Standard price is 3d. a play with one juke box offering five for one shilling.

The number of records on the machines varies with the manufacturer from 16 to 52 discs. This latter represents an outlay of up to £13 on records at any one time.

The AMI machine is built entirely in Britain using British parts from the American design. Import of machines from abroad is restricted to member countries of the Organisation for European Economic Co-operation, but "juke" can be brought in from those countries without restrictions. Some, like the Wurlitzer and Seeburg, are built in Germany from American parts.

Extensive research can only unearth two British manufacturers. Of these, the Minstrel has only been on the market for a year, but the "Music Maker" has been manufactured since before 1948.

The latter is produced for their own use by the Ditchburn Equipment Company, who only sell them outright to overseas buyers. This restrictive policy was inaugurated by Mr. G. N. Ditchburn, head of the firm. Like Mr. Haddock, he is particularly aware of the social responsibilities of his product and chooses to control the operation and location of the machines himself.

45's best

If one of his machines encourages what he considers to be an undesirable element, he is able to withdraw it. Despite, or perhaps because of, this self-imposed policy, his firm claims to control more installations in this country than any other.

The Ditchburn firm is the exception to the general rule. In most cases the manufacturers do not operate the machines. This is usually left to the distributor, or more frequently to a specialist operator. As in the United States, a machine is rarely under the sole control of its location owner.

Several operators complain that the record companies do not treat them fairly. Frequently, they say, deliveries are delayed, particularly 45 rpm discs which are being widely used because of their better reproduction qualities.

This means that the public cannot be provided with a record when its issue is first announced.

Most operators have to buy discs at the full retail price which they consider unjust. "We help to create a market for records," they argue,

"and if there is to be the expansion hoped for, more co-operation is needed from the record companies."

The big record firms reaction is mixed. Jack Baverstock, of Mercury, told us: "I would like to see the home juke box market as extensive as the American. With restricted BBC needle time and limited commercial radio facilities, it would be an ideal medium to build artists."

Decca were frank, but lukewarm. An official, who declined to be quoted, took the view that the licence revenue doesn't cover the amount of the lost sales and while juke boxes remain an unknown quantity the record companies are content to wait.

Viewpoints

EMI publicist, Doug Geddes, regards juke boxes as an added avenue for stimulating interest. "Someone plays their favourite record and it is heard by all those around."

Both bandleaders who visited the exhibition were keen to see the American success repeated here.

"I think if people hear your records, they'll come along to see you," says Jack Parnell. "I see no harm in them. They are only intended for small places where there wouldn't be live music. It certainly doesn't seem to have hurt the bands in America."

"A different technique of arranging is going to be necessary. There must be lots of rhythm and less intricate stuff," he added, saying he is waiting to see if more catch on, "then we will aim for the market."

Frank Chacksfield was placed third in the 1953 Operators poll held by the American trade weekly "Cash Box," and so his words have added weight. "If juke boxes become popular here," he stated, "they can do nothing but good. They will never replace live music."

He agreed that a special technique is required for the juke box field. "'Ebb Tide' has been enormously successful. It has now sold more than 1½ million copies, but I shall never again use a quiet opening to the record. I realised that it was wrong when I visited America and I have never used it since," he said. Like every other branch of the popular music business, the juke box came to this country from America. Its forerunner was born in 1888 when an enterprising salesman attached a coin mechanism to an Edison phonograph at the San Francisco Exhibition.

History

But it was not until 1927 that the industry really began to take its present shape. In that year the Automatic Music Instrument Company produced the first fully automatic juke box. To-day, AMI Inc., as it is now known, probably manufactures more machines than any company in the world.

Two years ago the firm decided to explore the British market and, eventually, reached agreement with an English firm, the Balfour Marine Engineering Co., Ltd., to produce under licence identical machines here. The first came off the production lines of their Ilford factory about a year ago and production and sales are now in the region of 50 a month—retailing at nearly £600 each.

The American parent firm turns out over 2,000 machines a month, and feels there is an enormous untapped market here.

"A good juke box is happier playing good music than bad," says Mr. Haddock. "It is at its best when the volume produced is evenly distributed around the room and for that reason our product is made so that up to six extension speakers can be used with it."

He considers that its ideal location is in the coffee houses that have now become a London institution and are rapidly spreading to the provinces. "Music," he points out, "is usually associated with refreshment in the States."

So look out for records with your coffee. If the juke box makers have a say in the matter, silent refreshment is on its way out!

Hull

ERIC WINSTONE and his Orchestra visited the City Hall, Hull, yesterday (Thursday, 10th).

Other name bands due to visit this venue include Tony Crombie and Mick Mulligan in a two-band session on February 17, and Ken Mackintosh and his Orchestra for a Sunday concert on February 27.

Playing as supporting band at many of these name band sessions is popular trumpeter Maxwell Daniels and his Orchestra, who features the singing of Joan Richardson.



At the Amusement Trades Exhibition, held in London last week, bandleader Jack Parnell looks very pleased to find one of his records on a new and super AMI juke-box.

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OK ON TV—Congratulations to Pearl Carr, Benny Lee and Nat Temple for the most amusing part they played in a Bernard Braden sketch on TV on Sunday.

A YOUNG STAR—It's always good to welcome the "young idea," and viewers who saw the "All Your Own" TV programme on Sunday had a chance of seeing in action a 14-year-old boy who will undoubtedly take his place in the ranks of one of our major dance bands before he's very much older.

His name is Stewart Goodwin, from Middleton, Manchester, and he played clarinet with confidence, technique, tone, rhythm and a natural feeling for the dance idiom. Apparently, he plays in semi-pro bands up North after school, and the way he rattled through "Solitude" and "Clarinet Cadenza" suggests we'll be hearing a lot more of him in the future.

GOOD "RHYME AND RHYTHM"—What an entertaining show TV gave us in last Monday's programme "Rhyme And Rhythm." There was some fine singing by Jill Day and Tony Brent and some great piano and mouth-organ playing by Ken Frith and the incredibly brilliant Frank Cook, respectively.

The excellent accompaniments throughout the show were supplied by the saxophone and rhythm sections of Alyn Ainsworth's Northern Variety Orchestra and conducted by Alyn himself. This was TV at its best. Can we have more, please?

RECORD FOR RUBY—When Patrick Doncaster, ace "Daily Mirror" writer, wrote about Ruby Murray in last Monday's issue of that illustrious national paper, he mentioned that "she has three records in the Top Twenty..." Whose Top Twenty? Why, the NME's, of course. And by getting three into the top twenty, Ruby set up a record for any British singer, and an international record for any female singer, British or American.

GOSSIP



When Carl Barritau and his Band commence a tour of one-night stands and concerts on February 14, at the Baths Hall, Warrington, an integral part of their show will be the Three Deuces, a Canadian vocal trio. They are pictured here with Carl (right), and if their faces look familiar, a glance at our news pages will provide the explanation.

Frankie Laine at one time had four records in our best-sellers' list, but Ruby is the only other artist to approach that number so closely. Incidentally a couple of weeks ago, "Mr. Sandman" achieved the unique distinction of being the first song to appear four times in our top twenty, recorded by four different artists and vocal groups. Footnote: We have just heard that when last week's NME was published, with Ruby's three records in the best-sellers, Columbia Sales Manager L. G. Wood and his staff promptly sent her a glorious bouquet of flowers with a message of congratulations. Nice gesture, Mr. Wood!

TWICE TIMES ALMA—Alma Cogan tells me that when she broadcasts in the BBC Dance Music Festival programme at the Royal Albert Hall, she will have the unique experience of singing with two orchestras on the air. She will sing one number with Gerald and his Orchestra, and the other with the Squadronaires.

A BOB A DAY—"Housewives' Choice" for the week commencing February 28, brings Leslie Heritage to the microphone to introduce housewives' favourite discs. Leslie, better known as "Bob Dale" of "Mrs. Dale's Diary," is a keen modernist in his musical outlook, with a liking for Kenton, Gillespie, Heath, Shearing, Sarah Vaughan and similar artists.

He'll undoubtedly try to slip one or two of them into his programmes, but has been listening to a lot of pop material lately to plan his daily forty-five minutes of music.

CYRIL GETS WALLY—For his two new films for which the music was recorded this week, Cyril Stapleton engaged ace arranger Wally Stott to do the bulk of the arrangements. Since he left Gerald a few years ago, Wally has made rapid strides towards becoming one of our finest musicians and arrangers, and is well known for the fine orchestral backings he gives to the many stars

who record for Philips. Wally, of course, also makes records with his own orchestra—needless to say, with excellent results.

Incidentally, for the above mentioned film, augmentation has been added to the orchestra in the way of a fifth trombone (Jack Thirwall) and featured along with Joek Cummings in a drum duet will be Oscar Rubin drummer man, Bobby Kevin. Also added to the rhythm section for the occasion will be Kenny Powell on piano. Bill McGuffie, of course, will be featured as a soloist.

YOUNG'S BENTLEY—Singer Jimmy Young, whose latest Decca recording "Don't Go To Strangers," is heading for the Hit Parade, has become the proud owner of a beautiful grey Bentley car. In so doing, he has achieved another ambition.

During his war-time RAF service, he once had to drive a Bentley owned by a high ranking RAF officer. He enjoyed the "feel" of it so much that he made up his mind there and then to own one himself one day.

Until last week he possessed a luxurious Super Snipe, but he wasn't satisfied until he was at the wheel of his own Bentley. Last Monday he was seen speeding north in it on his way to open at the Empire Middlesbrough.

RONNIE O'HARRIS—Irish scribes and critics give glowing accounts of Ronnie Harris's opening at the Theatre Royal, Dublin, on January 30.

Ronnie's debut was a real success, and the Irish have taken him to their hearts in no uncertain way—not the least, says a correspondent, "because he has a charming manner, and a wonderful and natural sense of humour."

There is also lavish praise across the Irish Sea for the Trebletones, the boys who back Ronnie's act with guitar (Johnny Wiltshire), piano (Johnny Neave) and bass (Cliff Ball). Ronnie is at Hackney Empire next week, so Londoners have their own chance of seeing the local boy who has done so well.

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LOW FLAME—Though Anthony Steel's newest Polygon recording, "The Flame," is described as being "based on a theme from the film 'Out of the Clouds,'" it's difficult to recognise the connection even after both hearing the record and seeing the film.

Your columnist has done both; Anthony hums a few bars of the song while taking a shower in the film, but certainly not enough to make anyone realise it's the same tune as the record. Any sales the disc gets will be as a result of Polygon chief Alan Freeman's work, it seems.

SOUVENIRS—An expensive item in Basil Kirchin's working costs these days is the price of replacing drum sticks.

His session at Darlington last Saturday cost him six broken sticks, but they were not entirely wasted—the fans salvaged the splintered ones for souvenirs.

The following night at Bradford—where the Kirchins shared the bill with Tommy Whittle and his Quintet—Basil got through by borrowing a pair of drumsticks from Eddie Taylor.

If Eddie happens to be reading this column it is our sad duty to inform him that he has "had" these sticks—Basil smashed them, too, and the fans got the bits!

MORE JUPP—Eric Jupp and his Orchestra, who continue to broadcast along with the Show Band every Friday night, will be heard in a further series of morning music programmes commencing February 28. Eric tells me that he will be augmenting his string section for

WHO IS HE? (See page 2)

RONNIE SCOTT

these broadcasts; otherwise the lineup will remain the same.

"WOMAN'S WORLD" THEME—Apart from the title song of the film "Woman's World," there's also a haunting theme running through the film. We mentioned it recently in these columns, and now we're pleased to hear that Ray Martin and his Orchestra have recorded it for Columbia under the title "The Gentle Sex."

"DON UNDER"—Don Lusher, ace trombonist of the Ted Heath Orchestra, told me that he and the other boys are looking forward to their Australian trip very much. Don hopes that during their visit to New Zealand he will be able to meet some relatives he has out there.

The Heath boys will be kept extremely busy before going abroad and this week have been hard at it recording for Decca and also playing down at Shepperton Studios, where they are making music for the Jane Russell film "Gentlemen Marry Brunettes."

DOUBLE FOR DILL AND DON—Pianist Dill Jones and tenorist Don Rendell must have set up some kind of broadcasting record the other week.

At 10.10. p.m. on the Monday evening they completed an Overseas airing. Ten minutes later they took the air in the Johnny Dankworth Seven's "British Jazz" programme.

WRONG TOAD—Dialogue heard in a café in St. Giles' High Street, as a column of schoolboys filed past: Man: "Wonder where they're going?"

Waitress: "Spect they're going to the Princes to see that play 'Toad in the Hole'..."

GIVE ME THE RIGHT

David Hughes (Philips), Monty Norman (Columbia)
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You Beautiful Doll	Teenager	Maple Leaf Rag
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RADIO LUXEMBOURG

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SUNDAY 6 p.m. Gerald's Music Shop; 6.15 The Ovatineys' Concert Party; 6.30 Primo Scala; 6.45 Frankie Laine; 7 Songs For The Million; 7.30 Sunday Sing-Song; 7.45 Winifred Atwell Show; 8 Vera Lynn; 8.30 Take Your Pick; 9 Melody Caravan; 9.15 Curt Massey and Martha Tilton; 9.30 Ted Heath; 10 Time For A Song; 10.30 Bing Sings; 10.45 The Eddie Calvert Show; 11 Top Twenty. Midnight: Close down.	RAMBLERS ; 9.30 Perry Mason; 9.45 Curt Massey and Martha Tilton; 10 Dream-time; 10.15 Showtime; 10.30 Dick James; 10.45 Record Show; 11 Back To The Bible; 11.30 Swing Session. Midnight: Close down.
MONDAY 6 p.m. Monday Requests; 6.15 Spread Your Wings; 7.15 Dan Dare; 7.30 Smash Hits; 8.15 Strike It Rich; 8.30 Your Mother's Birthday; 9 Hollywood Calling; 9.15 Primo Scala; 9.30 Perry Mason; 9.45 Scrapbook Of Song; 10 Jack Jackson; 10.30 Bob Crosby & Orch.; 10.45 Italian Music And Song; 11.00 Programme Announcements; 11.15 The Bible Christian Programme; 11.15 Frank And Ernest; 11.30 The World Of Tomorrow. Midnight: Close down.	THURSDAY 6 p.m. Thursday's Requests; 7 Billy's Banjo Band; 7.15 Dan Dare; 7.30 Penguin Parade; 7.45 Edmundo Ros; 8 Beat The Band; 8.30 Lucky People; 9 Harold Smart Quartet; 9.15 Dickie Valentine; 9.30 Perry Mason; 9.45 Friends and Neighbours; 10 Teddy Johnson; 10.30 Evening Star; 10.45 Mario Lanza Sings; 11 Old-Fashioned Revival Hour. Midnight: Close down.
TUESDAY 6 p.m. Tuesday's Requests; 7.15 Dan Dare; 7.30 Penguin Parade; 7.45 Your Favourites and Mine; 8 Double Your Money; 8.30 Frank Chacksfield; 9 Lita Roza; 9.15 Tony Martin; 9.30 Perry Mason; 9.45 Friends and Neighbours; 10 Picture Post Programme; 10.15 Joe Loss; 10.30 Sportsman's Choice; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.	FRIDAY 6 p.m. Friday Requests; 7 Butlin's Beaver Club; 7.15 Dan Dare; 7.30 Ken Mackintosh Show; 7.45 Jean Campbell and Ray Burns; 8 Shilling A Second; 8.30 Was There Something?; 9 Scrapbook Of Song; 9.15 Musical Express; 9.30 Perry Mason; 9.45 Curt Massey & Martha Tilton; 10 Dream-time; 10.15 Petula Clark; 10.30 Old Acquaintance; 10.45 Frank Weir and Benny Lee; 11 The Voice Of Prophecy; 11.30 Moments Of Faith; 11.45 Music At Bedtime. Midnight: Close down.
WEDNESDAY 6 p.m. Wednesday's Requests; 7 Accordion Time; 7.15 Dan Dare; 7.30 Family Album; 7.45 Soccer Survey; 8.00 People Are Funny; 8.30 Carroll Levis And His Discoveries; 9 Doris Day; 9.15 The Four	SATURDAY 6 p.m. Saturday Requests; 7 Amateur Football; 7.15 Bill McGuffie and His Trio; 7.30 Judy Garland & Leroy Anderson; 7.45 Hello, Young Lovers; 8 Irish Requests; 8.30 What's My Line; 9 Songs From The Screen; 9.15 Scottish Requests; 9.45 Country Fair; 10 Listen With Philips; 10.30 Those Were The Hits; 10.45 Italian Music And Song; 11 Bringing Christ To The Nations; 11.30 Jack Jackson. 12.30 a.m.: Close down.

TWO BIG HITS!!

THERE GOES MY HEART

Recorded by NAT 'KING' COLE on Capitol

TWO STEP, SIDE STEP

Recorded by CUZI MILLER (Decca) and BONNIE LOU (Parlophone)

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