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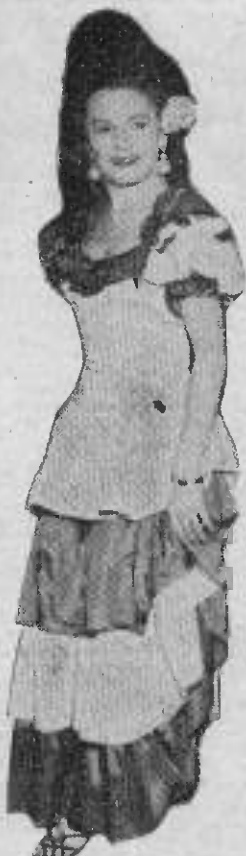
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This picture from the Hollywood studios of Capitol Records, shows Tennessee Ernie recording a disc which has proved one of the fastest sellers ever in U.S. recording history. And it's climbing here, too. The title? "Sixteen Tons," of course.

ABOVE: Perry Como (left) presents Don Cherry with the trophy after Don had won a recent golf tournament. Don is not only a champion golfer; he is a singing star, too, and has a current hit record—"Band Of Gold." BELOW: "The Benny Goodman Story" film is reviewed inside, and here Benny is seen with his real wife (right) and his screen wife, Donna Reed. BELOW (CENTRE): Bandleader Ivy Benson in the Spanish costume she wore at the Chelsea Arts Ball.

LEFT (CENTRE): Singer Jill Day, who has made a big success in her first starring film role. Her performance in "All For Mary" has received raves from the critics. BELOW: Popular Max Bygraves relaxes at the billiard-table in between delighting capacity audiences with his London Hippodrome show, and making a hit record for HMV. Both the show and the record bear the same title—"Meet Me On The Corner." His record is second in our Best-Selling Charts this week.



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Let's get out of the BBC—208 groove!

TALKING POINTS

A SUGGESTION that fans should be a little more adventurous in their listening comes from Cpl. C. R. TULLOCH, of Cottage Close, Neston, Wirral:

At long last someone has found "Voice of America"! If only your correspondents would do a bit of searching they'd find many interesting instrumental and vocal programmes. Radio Luxembourg (in French), Radio Paris, Sweden, Italy, yes, and even Radio India and Australia are easily found on the dial. Tell your readers to get out of that BBC-Luxembourg groove!

Incidentally, those people who think that Whitfield and Tauber are akin had better think again. With due respect to David, he'd be much better to keep silent on the late Tauber's hits.

Another thing, why are fans so amazed when their star fades out for a year or so? To stay at the top for years and years is practically impossible, and would need

miracles from lyricwriters and composers, let alone the arrangers, agents and disc distributors.

Shortage of talent

JACK BRIERLEY, of Graham Street, Preston, Lancs., writes:

Ron Drake draws attention to the shortage of new talent in the music profession. (NME, December 23rd).

The fact is that dance band playing is no longer the highly paid profession it was before the war. With the growth of trade unionism, it has developed into a bread-and-butter job, and it is no longer a field for the supreme artist.

If a musician wishes to earn a high salary nowadays, he must become a solo artist working on his own and negotiating his own terms free from trade unionism.

No wonder some of your readers prefer pre-war dance bands. The profession attracted the cream of

Conducted by CHARLES GOVEY

the talent in those days.

Not enough!

Reader **A. F. MOSS** writes from School Road, Ashford, Middlesex:

Referring to your review of the Boxing Day edition of "Off the Record," I should like to point out that a "certain artist," as you put it, was on longer than somebody else.

Ruby Murray sang five titles, but they took no longer than Alma Cogan's "Dreamboat." If your reviewer would think back, Ruby sang only three or four lines of each song, while Alma sang her song right through.

Another point is that, even if Ruby had been on longer, she appears very rarely on TV, while Alma is frequently seen. Our family, for one, would not have minded if she had been on for half an hour.

No bands here

Reader **V. RICKLESS** writes from Dovedale Avenue, Prestwich, Lancs.:

I heartily agree with Brian Taylor's comments on the poor number of name bands in the Tyneside area, but he should try living in the Manchester area.

Here, once every blue moon, we get a name band featured for one night only at one or two theatres. How we envy the Londoners when we read of concerts by such bands as Ted Heath, Johnny Dankworth, Jack Parnell, etc.

Welsh fans

More on the same subject from **DENNIS BEDFORD**, of Owen Street, Rhydyfelin, Pontypridd, Glamorgan:

I wonder how Brian Taylor would manage if he lived in this part of the country. We have had three name bands in Cardiff within the past three years, and two of these

were for the dance public. As for seeing Stan Kenton, I suppose that's quite out of the question. But it seems a pity that Welsh fans should be denied the chance of seeing this wonderful band—or indeed, some of our own wonderful bands.

Humph and MU

NEVILLE DEELEY, of White Road, Smethwick, Staffs., writes: I feel I must write and say how true Humphrey Lyttelton's remarks are about the Musicians' Union.

I can quite definitely state that if, when I used to attend MU local branch meetings, I had been allowed to get up and ask "Who is Jonah Jones?" (or even Sidney Bechet, for that matter), only three or four members would have been able to answer me.

As Humph states, the majority are just not interested. If Armstrong or Bechet were allowed to play over here (and let's all hope that some day they will), none of the members in that room would have been out of work.

Yet they all vote against these musicians entering the country because, they say, it would put them out of work. And that, when you come to weigh it up, just doesn't make sense.

Cat that cheers

A.B. JOHN SHAW writes from H.M.S. Defender, c/o GPO, London:

While in the Navy a friend of mine introduced me to your grand paper, which I have had sent to me ever since.

Out here in Malta, I would be completely out of contact with the musical world without your paper. You would be amazed how the Alley Cat cheers me up with some of his witty remarks.

I hope you publish this letter, as I have lost contact with a friend, John Buckmaster, and I know he reads every word of the NME.

Deeps tribute

The **REY BROTHERS** write from Robinson Street, Burnley, Lancs.: We would like to add to the many great achievements of the Deep River Boys, the terrific concert they gave in aid of the Spastic Children's Association at Port Sunlight.

They came along after two houses at Liverpool Empire and gave a terrific thirty minutes. We only hope they'll be back soon, for we'd love to see them on a theatre stage.

Living in a town like Burnley, the young people here get little or no chance of seeing the various stars unless a trip is made to Manchester or Blackpool.



Vincent Montefusco (bottom left) owner of Solo's Cote d'Azur Club, enjoying a joke with the Ted Taylor Quartet, who are booked to play for tea dances on Saturdays and Sundays from January 21. Musicians in the group are (l. to r.): drummer John Wickham, bassist Eric Webb, Ted Taylor (piano and vocals), and guitarist Bob Rogers.

German bands

Cpl. **ERIC BARNETT**, of 3 Sqn., 7 ADSSR, BAOR 8, writes:

I have been stationed in Germany for nine months now, and I believe that quite a few of their orchestras could show British bands a thing or two. Geoffrey Everitt recently referred

to the recording of the "Pearl-fisher," by Ricardo Santos. This is the same leader who backs up Caterina Valente on her records under the name of Werner Mueller. What surprises me is that we don't hear more of orchestras like his. Another one is the brilliant Helmut Zacharias, who composed the "China Boogie."

AFN HIGHLIGHTS

SUNDAY A.M. 7 Sunday Circus; 9.05 Fine Arts String Quartet; 9.30 Negro College Choir. P.M. 12.30 Matinee from Berchtesgaden; 2 Highway of Melody; 3.30 Songs by Dixie; 4.30 Request Parade; 5.05 Gordon MacRae; 5.30 Our Miss Brooks; 6 Biographies in Sound; 8.30 Hollywood Radio Theatre; 9.25 Sports Night Cap; 11.05 Meiody Go 'Round.

MONDAY P.M. 12 Martin Block; 12.30 Strictly From Dixie; 2.05 Stickbuddy Jamboree; 2.30 Matinee; 3 Bavarian Holiday; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7.30 Castle; 11.05 Late Request Show.

TUESDAY A.M. 5.05 Hillbilly Gassthaus; 8 Bing Crosby; 8.30 Tennessee Ernie; 9.05 Merely Music; 10 Show Case. P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert; 2.05 Stickbuddy Jamboree; 3 Military Minstrel; 4 Requests; 5 Perry Como; 6 Music In The Air; 8.30 Music from America; 9.45 Mood for Moderns; 10.05 Alan Holmes & Orch.; 11.05 Late Request Show.

WEDNESDAY P.M. 12 Martin Block; 12.30 Strictly from Dixie; 1 Operas of the World; 2.05 Stickbuddy Jamboree; 2.30 Matinee; 3 Bavarian Holiday; 3.15 Behind the Bandstand; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7.30 Groucho Marx; 8.30 Rosemary Clooney; 11.05 Late Request Show.

THURSDAY P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert; 2.05

FRIDAY A.M. 5 News World; 5.05 Hillbilly Hit Parade; 5.30 Morning Request Show; 9.05 Merely Music; 10.30 Noon Request Show. P.M. 12 Cobalt Concert; 1 Saturday Salute to Music; 4 Afternoon Record Show; 5.45 Hymns from Home; 6 Music In The Air; 7.05 Grand Ole Opry; 9 Music Views from Hollywood; 9.30 Casa Carioca; 11.05 Late Request Show; 11.05 Welcome 1956.

SATURDAY 8 Saturday's Requests; 7.15 Amateur Football; 7.30 Saturday Merry-Go-Round; 9.30 Irish and Scottish Request Show; 10.30 208 Swing Club; 11 Bringing Christ to the Nations; 11.30 Jack Jackson. 12.30 a.m.: Close down.

MONDAY 6 Monday Requests; 7 Spread Your Wings; 7.15 Dan Dare; 7.30 Handful of Stars; 8 Princess for a Day; 8.30 Ken Mackintosh; 9 Your Picture Show; 9.30 John Dark; 9.45 Scrapbook of Song; 10 Jack Jackson; 10.30 Around the Old Piano; 10.45 1 Gotta Record; 11 Talking 9 Point; 11.05 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow. Midnight: Close down.

TUESDAY 6 Tuesday's Requests; 7.15 Dan Dare; 7.30 Joe Loss and Orch.; 7.45 Isy Bonn; 8 Double Your Money; 8.30 Frankie Vaughan; 9 Tuesday Date; 9.15 Your Song Parade; 9.30 John Dark; 9.45 Friends and Neighbours; 10 Donald Peers; 10.30 Jackie Gleason & his Orch.; 10.45 Eddie Calvert; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY 8 Wednesday's Requests; 7 Accordion Time; 7.15 Dan Dare; 7.30 Sentimental Journey; 7.45 Parade of Pops; 8 People Are Funny; 8.30 David Whitfield Show; 9 Stargazers; 9.15 Stanley Black; 9.30 John Dark; 9.45 Petula Clark; 10 On The Brighter Side; 10.15 By Candlelight; 10.30 Spin With The Stars; 10.45 Late Night Final; 11 Back To The Bible; 11.30 The Hour of Decision. Midnight: Close down.

THURSDAY 6 Thursday's Requests; 7 Billy's Banjo Band; 7.15 Dan Dare; 7.30 Scrapbook of Song; 7.45 Edmundo Ros; 8 Smash Hits; 8.30 Tommy Trinder; 9 Deep River Boys; 9.15 Your Song Parade; 9.30 John Dark; 9.45 Friends and Neighbours; 10 Tune in to Teddy; 10.30 Evening Star; 10.45 Mario Lanza Sings; 11 Old-fashioned Revival Hour. Midnight: Close down.

FRIDAY 6 Friday's Requests; 7 Butlin's Beaver Club; 7.15 Dan Dare; 7.30 Lucky Dip; 7.45 Ray Bilington Quartet; 8 Shilling A Second; 8.30

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THE BEST SONG OF THE YEAR

Here are some readers' nominations for the best song of 1955: Mr. Jones thinks that "Hey There" was 1955's best. But my friends and I have come to the conclusion that the most beautiful and unusual song of the year was "The Man In The Raincoat," and the best recording was by Lita Roza. (Margaret Schofield, Aston, Birmingham).

I'm inclined to agree with A. L. Jones on his comments about "Hey There." But, in my opinion, "Stranger In Paradise" comes first. Third comes "Unchained Melody."

I should say Rosemary Clooney's rendering of "Hey There" is the best, and Al Hibbler's "Unchained." But so many artists have recorded "Stranger" that it is difficult to find the best one. (D. Miles,

aged 14, Melbourne Grove, Dulwich).
★ My friend and I think the best song of the year was "Mama," recorded by David Whitfield. (Iris Collins, Walthamstow, E.17).

★ We think the best song of 1955 was "If Anyone Finds This I Love You," recorded by the best girl on wax today, Ruby Murray. (Ken Hyman and John Rodgers, Sheffield).

★ Most outstanding songs of the year were recorded by Lita Roza. Firstly, "The Man In The Raincoat." Secondly, the hit numbers from "The Pajama Game"—"Hey There" and "Bernardo's Hideaway." (June Alliston, Hornchurch, Essex).

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MONDAY 6 Monday Requests; 7 Spread Your Wings; 7.15 Dan Dare; 7.30 Handful of Stars; 8 Princess for a Day; 8.30 Ken Mackintosh; 9 Your Picture Show; 9.30 John Dark; 9.45 Scrapbook of Song; 10 Jack Jackson; 10.30 Around the Old Piano; 10.45 1 Gotta Record; 11 Talking 9 Point; 11.05 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow. Midnight: Close down.

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1956 FILM PREVIEW

MICHAEL WINNER picks out some of the top musical screen attractions that are coming your way during the year



On left is a scene from the new American musical film, "Carousel," showing Gordon MacRae and glamorous newcomer, Shirley Jones. The film has been shot in the biggest-ever screen process—Todd-AO. Below is a scene from "Guys and Dolls" in which Frank Sinatra (standing) plays the part of Nathan Detroit. We'll be seeing this film in Britain round about the autumn.



On left is a scene from the new American musical film, "Carousel," showing Gordon MacRae and glamorous newcomer, Shirley Jones. The film has been shot in the biggest-ever screen process—Todd-AO. Below is a scene from "Guys and Dolls" in which Frank Sinatra (standing) plays the part of Nathan Detroit. We'll be seeing this film in Britain round about the autumn.

MEET Shirley Jones. Shirley is a lovely fair-haired newcomer to the music business, and movie-wise, she's one of the biggest things to hit American screens. Not that the petite little gal is much of a size in real life. But Shirley heralds the soon-to-be-seen-here brigade of bigger musicals. And when I say bigger, I mean, literally, bigger.

Shirley was the girl chosen to play opposite Gordon MacRae in the fabulous version of "Oklahoma" in the new biggest-ever screen process that has rocked New York for weeks. The process, called Todd-AO, makes CinemaScope look like small-screen television.

The outdoor roominess of the musical western made an ideal subject. And Miss Jones tore 'em up with her singing. Also back in the big time was Gordon MacRae, who hadn't been doing so well until he hit it hard in films again.

New process

Now Shirley Jones and Gordon MacRae have been started in another film, this one we'll be seeing quite soon. It, too, is in a special new big-screen process, brought out this time by CinemaScope inventors 20th Century Fox.

The film is also an adaptation of a stage musical, this time "Carousel." When I spoke to 20th Century Fox publicity chief, Frank Ware, in London on the subject, he was exuberant about their new film process. It's called, rather technically, 35 millimetre CinemaScope.

This means that film is shot and printed on a strip of film much wider than the usual 35 millimetre one. Result is a bigger picture on a bigger screen. The idea's gone down big in America. But there's one snag, we won't see it that way over here!

Having just won a battle to convert British cinemas to take CinemaScope screens, another change would be just too much for 20th Century to risk putting out. So you'll see "Carousel" in our current CinemaScope size.

But by reducing the size of the original print, the resulting picture will be much clearer. Which is a good thing, and a necessary thing to combat the sharper definition of Paramount's VistaVision.

Demonstrations of the new system will be early in the New Year. Miss Jones and Mr. MacRae bring it to practical words and music soon after.

Also set for screening in 1956, is 20th Century's film of "The King and I." Stars are Rita Moreno, Yul Brenner and Deborah Kerr. It, too, is in the new CinemaScope process.

Stars

Latest on MGM's "Week End At Las Vegas," which stars so many musical greats, is that Sammy Davis, Jr., sings the famous Frankie and Johnnie ballad as Cyd Charisse. Lillian Montevachli and Johnny Brasica dance it out for the technical cameras. Newcomer Mitsuko Sawamura has a place in the picture, too.

This 12-year-old Japanese singing sensation picked up the words of American pops from U.S. troops in Japan, was spotted and signed by Metro.

Now she does a song and dance routine with Dan Dailey in "Week End," then goes on to join Marlon Brando and Glenn Ford in "The Teahouse Of The August Moon." Film I personally am most looking



Here's another scene from the new "Guys and Dolls" film, showing Marlon Brando singing to Jean Simmons. And he really can sing, too!

forward to seeing in the next year is Metro's "I'll Cry Tomorrow." The film is based on the fantastic autobiography of old-time star Lillian Roth. Lillian, a great Paramount star of the '30's, became a perpetual drunkard and spent thirteen years of her life in an alcoholic stupor.

Her incredible story, and how she fought her way back to life, is told in the book "I'll Cry Tomorrow," which I can safely recommend to any of you with book tokens to spend.

In the film, the singing star will be played by Susan Hayward, who has had a pretty tempestuous life of her own. She also looks incredibly like Miss Roth. There'll be singing and dancing in the film, but I hope they don't lose the incredibly dramatic story in the process.

A biography of a very different nature set for production late in the year, is Doris Day's story, which will be published in book form and then made into a movie.

Part of Doris Day will be played by Doris Day, which is a nifty bit of casting. The title will be taken from one of Miss Day's song hits—the exact one has yet to be picked.

Porter score

Cole Porter has written a musical score for a new Gene Kelly film provisionally called "Wonderland." And, incidentally, what the blazes has happened to Kelly's "Invitation To The Dance," made in Britain over three years ago? It can't be THAT bad, so let's see it.

Quick glance at some of Metro's other forthcoming musicals. There's Howard Keel teamed with Doris Day in Eugene O'Neill's "Anna Christie." June Allyson back at MGM for "The Opposite Sex," with Ann Miller and Dolores Gray, then there's "Les Girls," which takes Leslie Caron, Cyd Charisse and, it is hoped, Jean Simmons, to Paris for a musical visit.

Incidentally, Jane Powell busy expecting her third child, has been released from MGM contract, but the studio will still have a call on her for one picture a year for the next three years. And, of course, we'll see "Guys and Dolls" round autumn, 1956. "Kismet," too, should be out by then.

Over at RKO they're going into a spin about their biggest-ever production "The Conqueror." The film, an epic about Genghis Khan, was directed by screen-star Dick Powell.

Stars are John Wayne and Susan Hayward. Budget: Two million pounds. Music: By Victor Young, with a special adaptation of the love theme into a title song with words by Edward Heyman.

Sinatra storm

Frank Sinatra has lately been an unwitting light in a big motion-picture storm in America. His latest film "The Man With The Golden Arm," deals with dope addiction and failed to get a certificate from the American censorship board, the Hollywood Production Code.

The makers, United Artists, appealed to the Motion Picture Association, and a panel of top representatives from all the top movie companies upheld the verdict! United Artists promptly quit the Motion Picture Association of America and started arrangements to release the picture without a seal of approval.

Otto Preminger who directed the film, had his last film "The Moon Is Blue" make a fortune without such formal approval, and has high hopes for this Sinatra vehicle. It starts this week in Manhattan (See Nat Hentoff's rave notice on page 9 of this issue).

And lastly, a brief note about England, where musicals are rather scarce. Handsome Canadian Lee Patterson sneaked a few harmonica notes into the Douglas Bader biography "Reach For The Sky." Music gets in everywhere!

TRAVELLING DANIELS

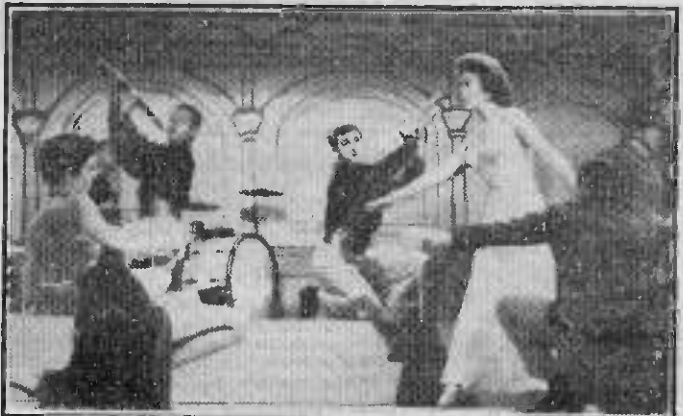
SINCE leaving Britain on December 8, Joe Daniels and his Band, with vocalists and a dancing troupe, have covered more than 10,000 miles in their tour of American bases in Germany, Italy, Greece, Turkey, Crete and North Africa—all in 18 days.

They are travelling in their own aircraft, and are due back during the third week in February. They spent Christmas in the sunshine at Casablanca.



Vic Damone takes the part of the Prince in the film of "Kismet," and you can see him on right, with Ann Blyth. This is another super, musical movie that we should be seeing here in the autumn. Below is a scene from "I'll Cry Tomorrow," the screen biography of old-time star Lillian Roth.

Susan Hayward takes the major rôle and sings and dances her way through the film. The imaginative scene depicted here is one of the dance routine highspots of the movie, with Susan Hayward on right. The accompanying article, by film authority Michael Winner, gives you the lowdown on a number of exciting musical films due to be seen in Britain during the year, but the one that he personally is looking forward to most is the Susan Hayward epic pictured here.



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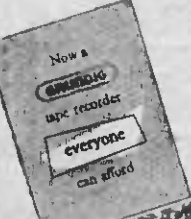
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Catching up on the backlog **THIS COULD BE**

Pop Records Reviewed by



Jazz records reviewed by HUMPHREY LYTTTELTON

"YOU'LL pay for it afterwards!" is the traditional parrot-cry of the spoilsports as one sits down to the first of a whole series of Christmas dinners.

It might well have been said to me when I turned aside from my usual job of reviewing records to indulge in a little seasonal back-chat—to wit, Christmas frivolity and New Year forebodings.

For now I'm lumbered with the Jargess backlog of records ever to overflow from my pending tray.

So without further ado, let's round them up and dispose of them in a few choice sentences.

BIX, SATCHMO

"Salute To Bix" (HMV DLP1106) will delight Bix fans, being a selection of his recordings with the Paul Whiteman Orchestra.

There's a dreadful amount of sludge to sift through before you find the little Beiderbecke pearls, and if, like me, you are unashamedly sceptical of the legendary Bix genius, you may find it too much bother.

In which case, you will prefer the two odd tracks made with a Hoagy Carmichael pick-up group. Besides Bix, there's Teagarden and Bud Freeman.

More to my taste is "Satchmo Session" (HMV DLP1105) which has some twenty-two-year-old Armstrong recordings, including "Sleepy Time Down South," "Hobo, You Can't Ride This Train" and the fine "That's My Home."

It's nice to be able to say that, despite the virtuosity of these old sides, Louis is playing very much better today. It may be his recording, but I fancy that his present tone is richer—and certainly he strikes a nobler turn of phrase now.

Some old Benny Goodman sides emerge on HMV EP 7EG8142, and recall the gloomy old days when the record lists offered practically nothing more righteous than Goodman, Shaw and Dorsey. Nowadays, we welcome with other good things, can replete with these four numbers—"Swingtime In The Rockies," "Sugarfoot Stomp," "Changes" and "Big John's Special"—as nostalgic reminders of a past era. And my, aren't they dated!

From today's standpoint, they seem ten years older again than the Basic records of the same period.

However, there's some rewarding stuff in the solo passages—from Jess Stacy on "Big John's Special" and from Goodman everywhere.

BENNY, DUKE

To my ear, doubtless clogged with sentimental recollections of my early collecting days, the Goodman "entrances"—so assured, so neatly timed and with all the flourish that one expects from a great "name"—are a delight. And his solos on "Changes" and "Sugarfoot" have a melodic distinction which I don't hear in Shaw or Herman or any of the lesser fry.

The second edition of Henry Allen reissues (HMV 7EG8136) hasn't quite the weight of the first—which, if you remember, had "Feelin' Drowsy," "Swing Out" and "Biffly Blues."

This new EP has "Pleasin' Paul," "How Do They Do It That Way" (with vocal by Victoria Spivey), "Funny Feather Blues" (Spivey again) and "Make A Country Bird Fly Wild" (vocal by the Wanderers).

None of the vocal work will strike joy into your heart, but there are fine fragments of Allen, Higgy, Holmes and Albert Nicholas. Recordings by this group are not so

plentiful that one can afford to sniff at any of them.

"Ellington Plays The Blues" (HMV 7EG8129) is a somewhat arbitrary selection of Ellington titles from the mid-forties—"Royal Garden Blues," "Frankie and Johnny" (piano solo), "Memphis Blues" and "Pretty Woman" (vocal by Al Hibbler).

They make pleasant listening, but have nothing on the great "Cotton Tail" period of four or five years earlier.

HODGES, FATS

I recommend to those with money to throw about a twelve-inch LP by Johnny Hodges called "Memories Of Ellington" (Columbia-Graunz 33CX10013).

Hodges, accompanied by Ben Webster, Emmett Berry, Lawrence Brown, Leroy Lovett and the fine bassist Lloyd Trotman, plays a whole lot of Ellington compositions.

At one point, there's rather a conglomeration of slow, syrupy numbers. But the highlights—"In A Mellow Tone," "Come Sunday" and another version of "Good Queen Bass"—are fine, with the Goodman Berry trumpet sparkling.

"Fats Plays Fats" (HMV 7EG 8148) presents, you will be surprised



Johnnie Gray and members of his band leaving London last week-end for their four-week season at the Casino, Amsterdam. They are on an exchange visit with the Rita Reys group, due here next week.

to hear, Fats Waller playing four of his own compositions—"Honeysuckle Rose," "Blue Turning Grey," "Ain't Misbehavin'" and "Moppin' And Boppin'."

The first two titles are from the old 12in. seventy-eight, apparently edited to fit them on to the EP. I don't have the original discs, so I can't say what sacrilege has been

committed. None, I hope.

The other two are from the soundtrack of the film "Stormy Weather," although "Moppin'" fell by the wayside in the cutting-room.

They're played by a rugged little group with Benny Carter on trumpet and Zutty Singleton on drums, the latter making a classic drum feature out of "Moppin'."

IN MODERN MOOD

by **MIKE BUTCHER**

TO re-list every worthwhile LP, EP and single received for review during 1955 would be just about impossible without causing chaotic confusion.

The total of jazz reissued here last year rose to unmanageable proportions (far above the 700-odd issued in 1954) . . . but I've managed to select an arbitrary sixty from the mass for your reference.

This meant completely ignoring reissues (except for the Wilson-Holdout set which consists of sides put out here but deleted ages ago) and ignoring some strong temptations to invade colleague Elumph's preserves (I welcomed "Louis Armstrong Plays W. C. Handy" and "The Bessie Smith Story" as warmly as he did).

You'll nevertheless find most kinds of modern and mainstream jazz represented below (in alphabetical order) . . . the West Coast school having a section to itself under the main lists. So let's get started on our retrospective trip:

- TOP TEN**
- Count Basie Dance Session—Columbia 33CX10007.
 - Clifford Brown Sextet—Vogue LDE121.
 - Miles Davis Quintet—Esquire 20-041.
 - Jay and Kai—Esquire 20-045.
 - Modern Jazz Quartet—Esquire 20-038.
 - Thelonious Monk Trio—Esquire EP75.
 - Charlie Parker Memorial Album—Vogue LAE.12002.
 - Bud Powell's Modernists—Vogue EPV1033.
 - Sonny Rollins Quartet—Esquire 20-050.
 - Teddy Wilson and Billie Holiday—Philips BBR8061.
- SECOND TWENTY**
- Al Collins Group—HMV 7EG8130.
 - Duke Ellington ("Liberian Suite")—Philips BBR8060.
 - Ella Fitzgerald—Brunswick LAT 8056.
 - Stan Getz Quintet—Columbia SEB 10001.

- Dizzy Gillespie ("Afro")—Columbia 33CX10002.
- Benny Goodman Alshrhots—Philips BBL7009/7010.
- Lars Gullin Quartet—Esquire EP49.
- Billie Holiday—Columbia SEB 10009.
- Jackson Quintet—Esquire 20-042.
- Jay-Jay Johnson Sextet—Vogue LDE124.
- Thelonious Monk Quintet—Esquire 20-039 and 20-049.
- Mel Powell Trio—Vanguard PPL 11000.
- James Rushing—Vanguard PPT 12002.
- Frank Sinatra ("Wee Small Hours")—Capitol LC6702 and 6705.
- Ari Tatum—Capitol LC6638.
- René Urteger Plays Bud Powell—Felsted EDL87020.
- Sarah Vaughan ("Images")—Mercury MG26005.

- THIRD THIRTY**
- Charlie Barnet Band—Capitol LCT6018.
 - Bob Brookmeyer Quintet—Vogue LDE131.
 - Kelth Christie ("Tribute to Ellington")—Esquire 20-047.
 - Buck Clayton Jam Session—Philips BBL7032.
 - Jimmie Deuchar Ensemble—Tempo LAP2.
 - Harry Edison Quartet—Vogue LDE118.
 - Roy Eldridge Quintet—Columbia 33CX9005.
 - Stan Getz at the Shrine—Columbia 33CX10000/10001.
 - Benny Goodman Sextet—Columbia 33SX1035.
 - Wardell Gray Quartet—Vogue EPV1064.

- Lars Gullin Quartet—Esquire EP79.
- Earl Hines Band—Vogue EPV1050.
- Johnny Hodges Combo—Columbia 33CX10013.
- Jay-Jay Johnson Quintet—Vogue LDE162.
- Stan Kenton ("Portraits on Standards")—Capitol LC6697.
- Tony Kinsey Quartet—Decca DFE 6282.
- Joe Newman Group—Vanguard PPT12001.
- Red Norvo Trio—Vogue LDE115.
- Charlie Parker Combo—Columbia SEB10002.
- Bud Powell Trio—Vogue EPV1030 and 1036.
- Dizzy Reece Group—Tempo LAP3.
- Max Roach and Clifford Brown—Vogue LDE128.
- Tony Scott Quartet—Vogue-Coral LRA10034.
- Nick Travis Quintet—HMV CLP 1036.
- Martial Solal Trio—Vogue EPV 1067.
- Lennie Tristano Sextet—Capitol EAP1-491.
- Teddy Wilson—Philips BBR8065.
- Lester Young Combo—Columbia 33CX9001.

THERE are going to be many hundreds of records issued during 1956, but even at this early stage I am wondering if I shall hear a better LP than the fabulous "Oklahoma," put on the market just a few days ago.

This is a truly wonderful disc and the music of Rodgers and Hammerstein is so well recorded on Capitol I.CT.6100.

You'll love the voices of Gordon MacRae, Gloria Grahame, Gene Nelson, Charlotte Greenwood, James Whitmore and Shirley Jones.

This is a disc full of great tunes, and how you'll enjoy hearing "People Will Say We're In Love," "The Surrey With The Fringe On Top," "Oklahoma," "Oh, What A Beautiful Morning" and so many other wonderful melodies—all tunes that have really matured with age. Don't miss a real treat.

And, if this next record is a foretaste of things to come, we are in for some wonderfully happy moments during 1956 with Mr. Stan Freburg. Stan now offers two wonderfully funny sides on Capitol CL.14509. It's just one big laugh from start to finish, and whether you're listening to "Yellow Rose Of Texas" or "Rock Around Stephen Foster," I'm certain you will split your sides.

Let us all try to laugh a little more in the months ahead, and why not start off with Stan Freburg?

Now to more serious business as we have a look at a new disc by America's Deep River Boys. Although they are now back in the States, they managed to record "Rock-A-Beat" Boogie" and "Just A Little Bit More," accompanied by Sid Phillips and his Band.

On the first side, Harry Douglas, leader of the group, is in fine form, and the boys create a wonderful atmosphere with their spirited rendering of what has now become a very

popular tune. The band catch the spirit well, and the result is a really first-class side.

The reverse is not as good, and, in my opinion, does not have the makings of a hit. This is only an average tune, and I'm not sure it suits the style of The Deepes.

From a performance point of view, though, I cannot fault the boys, and Sid Phillips provides a great backing, but it all adds up to very little. To sum up, one great side and one ordinary one.

A pleasant noise is made by the Roland Shaw Orchestra when they play "Blue Bell Polka" and "The Josephine Waltz" on Decca F.10670. The waltz side gives full opportunity to the sweeping strings, but the melody could be a shade stronger, and I fear we are past the era when this type of disc was selling like hot cakes.

I also fear there has been a bad edit in the middle of the tune. If not, then the arranger should be tried by grand jury, for endeavouring to make things complicated.

"The Blue Bell Polka" is a bit of a mixture, with brass taking the place of strings, and I don't go a great deal on the arrangement. I fear this disc has little chance of becoming a hit.

Next meet Johnny Desmond with his versions of "Ballo Italiano" and "Sixteen Tons," on Vogue Q.72115. The latter is obviously going to be a very big song, and I shall be surprised if Mr. Desmond does not enjoy a good deal of personal success, for he has made a fine side, by virtue of his ability to sell a fine lyric. I am also pleased to report that, unlike so many recording artists, he appears to have spent a great deal of time rehearsing for this disc.

His phrasing and dynamic style will win him a lot of new friends, and don't forget to look out for this

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GEOFFREY EVERITT

record in the weeks ahead. "Ballo Italiano" is not a brilliant piece of music by any means, and I shall be surprised if this side sees a great deal of daylight.

It is the type of song probably more suited to the voice of Dean Martin than Johnny Desmond, and although the orchestra supplies a beautiful backing, I don't think this side is strong enough to break through.

On Columbia DB.3707 we have the Arizona Boys' Choir, under their conductor, Edmundo Cazo, singing "Ballad Of Davy Crockett" and "Blue Shadows On The Trail." Now this is going to be a real "dark horse" and, with so many well-known artists struggling in the race for the number record of "Davy Crockett," these boys from Arizona could easily steal the limelight, with what is a simple and delightful version of this forthcoming hit song.

Remember how the children from Germany thrilled us with "The Happy Wanderer?" Well, this disc could do as well. It is so tuneful, and the young voices sound excellent. The other side is also good, and the solo voice of Stanley Volk is a treat to listen to.

Watch out for this star of tomorrow, for already he sings with rare quality and great ease. Keep an eye on Columbia DB.3707.

New names and new voices add so much glamour to the recording industry, and this week I am, indeed, pleased to be able to draw

your attention to a young lady named Mary Morgan. Mary makes her wax debut on Parlophone R.4122, singing "Jimmy Unknown" and "You Are My Love."

The orchestra is in the capable hands of maestro Ron Goodwin, and it is more than obvious that the singer has a style that is most commercial, so even at this early stage I predict that with training and a little more confidence Miss Morgan can really go places in 1956.

"Jimmy Unknown" is a cute song, and the singer manages to sell the lyric well; I like the warmth in the voice as well as the expression.

In my honest opinion, this young lady has the makings of a star, and may I congratulate you, Mary, on a very good first record. Work hard and success could be just around the corner.

On the Philips label we have Patti Lewis singing "It's So IM-Pos-si-ble" and "The Tender Trap," accompanied by Wally Stott's Orchestra and chorus. The record number is PB.541.

I fear that Patti's voice is a little lacking in personality, and this is the sort of record that has little about it to command attention.

On "Tender Trap" the singer tries to be both cute and happy, but without a great deal of success. A little more good honest singing would have been an improvement.

The other side is far better from the performance angle. This is not an easy song to sing, and I give full marks to Patti for phrasing well, even if this slightly spoils her clarity and diction. Only an average disc.



The famous Chelsea Arts Ball was held at the Royal Albert Hall last Friday, and this cheery group backstage shows (left to right): NME managing director Maurice Kinn; Ken Mackintosh; Ivy Benson; Ronnie Aldrich and impresario Ed. W. Jones, who presented the hands on this great occasion.

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

Last This Week	Record	Artist
1	ROCK AROUND THE CLOCK	Bill Haley Comets (Brunswick)
2	MEET ME ON THE CORNER	Max Bygraves (HMV)
3	LOVE IS A MANY-SPLENDORED THING	Four Aces (Brunswick)
4	TWENTY TINY FINGERS	Stargazers (Decca)
5	ROCK A'BEATIN' BOOGIE	Bill Haley Comets (Brunswick)
6	NEVER DO A TANGO WITH AN ESKIMO	Alma Cogan (HMV)
7	SUDDENLY THERE'S A VALLEY	Petula Clark (Nixa)
8	HAWK EYE	Frankie Lane (Philips)
9	CHRISTMAS ALPHABET	Dickie Valentine (Decca)
10	LET'S HAVE A DING DONG	Walfredo Aitwell (Decca)
11	WHEN YOU LOSE THE ONE YOU LOVE	David Whitfield (Decca)
12	AIN'T THAT A SHAME	Pat Boone (London)
13	THE BALLAD OF DAVY CROCKETT	Bill Hayes (London)
14	SOMEONE ON YOUR MIND	Jimmy Young (Decca)
15	OLD PIANNA RAG	Dickie Valentine (Decca)
16	SUDDENLY THERE'S A VALLEY	Ja Stafford (Philips)
17	ROCK ISLAND LINE	Louise Donegan (Decca)
18	SIXTEEN TONS	Tennessee Ernie Ford (Capitol)
19	ARRIVEDERCI DARLING	Anno Shelton (HMV)
20	PICKIN' A CHICKEN	Eve Boswell (Parlophone)

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2	TWENTY TINY FINGERS	(P. D. & H.)
3	THE YELLOW ROSE OF TEXAS	(Maddox-Valendo)
4	LOVE IS A MANY-SPLENDORED THING	(Robbins)
5	SUDDENLY THERE'S A VALLEY	(Aberbach) 2s.
6	BLUE STAR	(Chappell)
7	MEET ME ON THE CORNER	(Berry Music) 2s.
8	KEY THERE	(Frank) 2s.
9	ROCK AROUND THE CLOCK	(Kassner) 2s.
10	THE MAN FROM LARAMIE	(Chappell)
11	HERNANDO'S HIDEAWAY	(Frank) 2s.
12	THE DAMBUSTERS' MARCH	(Chappell) 2s. 6d.
13	SHIFTING, WHISPERING BANDS	(P. Maurice) 2s.
14	SEVENTEEN	(World Wide)
15	NEVER DO A TANGO WITH AN ESKIMO	(Michael Reine) 2s.
16	EVERYWHERE	(Bron)
17	WITH YOUR LOVE	(Macmelodies) 2s.
18	WHEN YOU LOSE THE ONE YOU LOVE	(Bradbury Wood)
19	I'LL COME WHEN YOU CALL	(Michael Reine) 2s.
20	I'LL NEVER STOP LOVING YOU	(Robbins)
21	ARRIVEDERCI DARLING	(Berry Music) 2s.
22	OLD PIANNA RAG (L. Wright)	
23	THE VERY FIRST CHRISTMAS OF ALL	(Dash) 2s.
24	THE LITTLE LAPLANDER	(Good Music) 2s.

BEST SELLING POP RECORDS IN THE U.S.

Last This Week	Record	Artist
1	Sixteen Tons	Tennessee Ernie Ford
2	Memories Are Made Of This	Dean Martin
3	I Hear You Knockin'	Gale Storm
4	He	Al Hibbler
5	Moments To Remember	Four Lads
6	Autumn Leaves	Roger Williams
7	Love And Marriage	Anno Shelton
8	Nuttin' For Christmas	Art Mooney-Barry Gordon
9	Only You	Platters
10	Love Is A Many-Splendored Thing	Four Aces
11	Great Pretender	Platters
12	It's Almost Tomorrow	Dream Weavers
13	Band Of Gold	Don Cherry
14	He	McGuire Sisters
15	Dungaree Doll	Eddie Fisher

BEST SELLING SHEET MUSIC (U.S.)

Last This Week	Record	Artist
1	Sixteen Tons	
2	Autumn Leaves	
3	He	
4	Love And Marriage	
5	Moments To Remember	
6	Suddenly There's A Valley	
7	Memories Are Made Of This	
8	Love Is A Many-Splendored Thing	
9	Bible Tells Me So	
10	It's Almost Tomorrow	
11	All At Once You Love Her	
12	Silver Bells	
13	Band Of Gold	
14	Nuttin' For Christmas	
15	Shifting, Whispering Sands	

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EARTHA KITT, VERA LYNN—Wednesday night's TV shows reviewed

SO Eartha Kitt finally came back to England as a star! This American girl, who was here as an unknown six years ago, was the heralded star guest on A-R's "Chance of a Lifetime" on Wednesday evening. How she scintillated!

She sang only two numbers. "Let's Do It," the Cole Porter classic, was twisted into the Kitt groove. The subtle gestures, the vibration, the control over voice and movement were fascinating.

She half-smiled, half-laughed her way through "I Want To Be Evil." A woman couldn't possibly be as evil as this woman seems.

She finished with a short piece of typical Kitt gibberish, and then she was gone.

Earlier, she had been introduced by compère Ralph Reader. Dressed in a simple ballerina gown, she plugged her forthcoming autobiography, which is two-thirds written and due out here in the autumn.

She also mentioned the telefilm she is making for A-R. She surprised everybody with a fine phrase in the London vernacular: "Me Cockney's better, dear," picked up during location shooting of her film.

Ronnie Aldrich's new Squads' vocalist Ken Kirkham, was also featured in the show. Good-looking Ken sang "Everywhere" and "Bella Notte" in an assured manner, and requires very little polish before he steps out to a highly successful future.



Eartha Kitt—a new picture taken in London this week.

EDDIE KEBBELL, producer of the new AR-TV series featuring Vera Lynn, waited 14 years to hear Vera sing "Only For You." His patience was rewarded on Wednesday during a "memory" spot feature in the show.

This song brings memories flooding back into Eddie's mind... memories of 1941, of dwindling embarkation leave, of a friend's request to hear this song, then an air-raid alarm, a bomb, falling debris and a broken record.

As for the 1956 vintage Vera? Well, she is still the great star she was 14 years ago. She sang, danced and introduced her programme excellently.

Vera showed she is not restricted to the slow ballad. She is equally at home with the brighter "beat" offerings.

Despite poor comedy support and occasional ragged production, Vera shone. Fine backing was supplied by Woolf Phillips and his Orchestra, however. D.W.

TROPICAL MERENQUE

NORO MORALES (H.M.V. International)

Recorded by:
PERCY FAITH
 (Philips P.B.535)

Eartha's Broadway show is off, so London season may be on!

SULTRY singing star Eartha Kitt received news in London this week that the proposed Broadway show, in which she was due to star next month, has failed to materialise.

As a result, it is now almost certain that Eartha will accept the offer made to her to star in cabaret at London's Café de Paris which was exclusively reported in the NME during October.

It is anticipated that negotiations will be completed during Eartha's current stay in London. Contracts are expected to be signed before her return to America.

Her Café de Paris appearance is scheduled for six weeks' duration, but Eartha's request to bring her own rhythm section of American musicians will not be permitted.

Instead, a specially chosen British drummer and bassist will be selected to accompany her in addition to Eartha's regular pianist, Sunfold Gold, and the main resident orchestra at this West End venue.

LOUIS' ALL-STARS: BRITISH PLANS

PLANS are still proceeding smoothly for the presentation in Britain of Louis Armstrong and his All Stars within the next few months. Louis's agent, Joe Glaser, now hopes to bring the band here in May, however, instead of April as originally planned.

Armstrong has been offered an important NBC telecast in April, co-starring with Kay Starr and featuring specially written material. If his British dates can be postponed until the following month he will therefore be able to take part in this programme before leaving the States.

Either the new Ronnie Scott band or Freddy Randall's group will probably visit America on a reciprocal basis in exchange for Armstrong, as already announced.

The British group finally chosen is expected to take part in the Stateside tour of an Armstrong-Woody Herman package show.

SHOW BAND SINGING STARS

BLONDE singing star Patti Lewis will be the first guest artist to appear with the BBC Show Band when they switch their Friday show from late evening to a lunchtime spot on January 20.

Jill Day sings with the band at their usual time today (Friday), and Bryan Johnson will be the guest on January 13. Following Patti's appearance, Australian singer Jimmy Parkinson gets a return date with the band on January 27, and Virginia Somers will be featured the following week.

COMPOSER - producer - comedian-vocalist Bryan Blackburn is to be married to 21-year-old singing comedienne Helen Lennox at St. Mary's Parish Church, South Ealing, tomorrow (Saturday) afternoon.

AMBROSE BAND CHANGES: DOUGIE ROBINSON JOINS

TWO personnel changes affect the Ambrose Orchestra at the Café de Paris this week. Saxist Bill Jackman has left to freelance in town and altoist Desmond Lumsden is to join a name band—yet to be disclosed.

Bassist Arthur Watts is also departing to join the Geraldo ranks.

From the Ronnie Scott Orchestra, saxist Dougie Robinson comes in as replacement to Bill Jackman.

Changes are also taking place in the Eric Rogers Palladium Orchestra, where trombonist Jack Irvine steps out, also in order to freelance. Jackie Smith moves up a chair to take over the trombone lead, and joining the section is Joe Cordell.

A book at jazztime!

A DRAMATISED version of "Hear Me Talking To Ya," the new jazz book by Nat Shapiro and NME American correspondent Nat Hentoff, will be broadcast in the BBC's "World Of Jazz" on January 24.

Extracts from the book, which consists entirely of quotes from eminent musicians in the form of a history of jazz, will be read by Guy Kingley Pointer and another actor (still unnamed at presstime), with musical illustrations on gramophone records.

Victor Feldman joins Woody Herman band

'Keynote' King joins Reine Music

CO-DIRECTORS of the Michael Reine Music Company—Johnny Johnston and Bill Cotton, Jr.—announce the acquisition to their organisation in an exploitation capacity of Miff King.

Miff will continue with his activities as a member of both the successful vocal groups, the Keynotes and the Johnston Brothers. He joins the Michael Reine Denmark Street office next Monday.

Prior to joining the Keynotes in 1952, Miff was a featured trombone player with Geraldo and his Orchestra.

Ronnie Beck continues with the company also in an exploitation capacity.

OTTO PREMINGER'S "The Man with the Golden Arm," starring Frank Sinatra in what may well be his strongest dramatic rôle to date, opens in London at the Odeon Theatre, Leicester Square, on January 12.

TEDDY JOHNSON and Pearl Carr, the husband and wife singing team currently scoring a big success in their first starring pantomime roles at the Hippodrome, Birmingham, will be two of the main featured stars in the next "Sunday Night at the London Palladium" TV programme on January 8.

VICTOR FELDMAN has joined the Woody Herman Band! This sensational news was cabled from New York by NME correspondent Nat Hentoff late on press day... less than four months after Britain's poll-winning vibes star left London to settle in the States.

He became a member of the American Federation of Musicians a few weeks ago and has been freelancing since then.

Victor will probably play piano, drums and conga drum specialities with the Herman band in addition to vibes. There is also a distinct possibility that he will write for Woody.

FIRST U.S. LP

The first American LP to be made under Victor's direction is now ready for issue. It was made for the new Keynote company, has Hank Jones (piano), Bill Crow (bass), and Joe Morello (drums) supporting Feldman's vibes on one side of the disc, and a similar personnel with Kenny Clarke in place of Morello on the other.

Twenty-one-year-old Victor was, of course, associated with Ronnie Scott's group during his last few months in Britain. He recorded here for Esquire and Tempo, and topped the vibes division of the 1954/5 NME Poll.

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Billy Eckstine will be here again this summer

NEW ORLEANS CLARINET JAZZ STAR IS IN LONDON

VETERAN New Orleans clarinetist Albert Nicholas arrived in London from Paris on Tuesday. He is here on vacation and returns to France today (Friday).

Albert has lost no time in contacting the musical profession on this, his first visit to England, however.

He attended the Kenny Baker's Dozen broadcast on Tuesday night and was guest of honour at a musicians' party (held by record dealers Doug Dobell and Brian Harvey) on Wednesday.

Albert was a star member of the Luis Russell band in America before the war. For almost a decade the band worked under Louis Armstrong's nominal direction on records, on the radio and in person.

During the past few years, however, Nicholas has been living in Paris, where he is currently resident at the Riverside Club. Some of his French recordings have been released here by Vogue.

He was actually born in New Orleans, and is rated among the world's leading traditional jazz clarinetists.

RONNIE SCOTT'S INTERIM QUINTET

DURING the interim period in which tenor sax star Ronnie Scott switches from his big band back to a small unit, he will front a quintet for jazz club dates.

Personnel for the quintet, set to operate for three weeks only, has not yet been announced, but the NME understands that altoist Joe Harriott is almost certain to appear with other musicians whose names have previously been associated with Ronnie.

Dates are planned for High Wycombe, Acton, and London's Studio '51 Club.

The big band plays its final date at the De Montfort Hall, Leicester, this Sunday (January 8). It is hoped that full personnel of the proposed nine-piece unit, which is in the process of formation, will be available next week.

MAY 21 OPENING

AMERICA'S popular versatile vocal star, Billy Eckstine, is scheduled to undertake his third annual variety tour of Britain—and planned that he will be accompanied at all his performances by a leading name band.

During the past few Billy's London representations, Fosters' Agency, have lined up a series of music hall dates to commence on Monday, May 21 with the MITCHELL BAND?

At the request of Billy Eckstine, Fosters' have also made an arrangement to accompany him for his engagements. The final concert concerning the Mitchell band is the exact length of the tour, awaited from Eckstine.

Subject to terms being satisfied, it is confidently expected that the Mitchell orchestra will appear here—as Billy specifically instructed Fosters' to negotiate with the on his behalf.

Already six consecutive dates have been set for Billy Eckstine, but this does not mean that his tour will be limited to a short period.

He appeared in Britain in 1954 and again last year, on occasion continuing with engagements in other European countries. He is expected to do the same on his next visit. On his previous tour to Britain, Billy was accompanied by a British rhythm section.

After several years with the recording company, Billy has signed with RCA Victor. In his new discs in Britain will be on the HMV label.

BUSY YEAR AHEAD FOR JIMMY YOUNG

SINGER Jimmy Young is fully booked throughout 1956, his manager Leslie Macdonnell informs the NME.

Following our exclusive announcement last week that he is to star in summer revue at the Coventry Theatre (opening mid-June), impresario S. H. Newsome is expected to exercise an option to present Jimmy Young and the show for a season in Manchester after the Coventry run.

August 13 has been provisionally set for the Manchester opening.

Jimmy Young completes his current appearance as a guest star in a Wolverhampton pantomime on February 25, and has been contracted for nine variety engagements during March, April and May—commencing on March 5.

During each of these months one complete week will be set aside for radio, TV and recording sessions—and the same policy will come back into operation at the conclusion of his contract with S. H. Newsome.

BIG TV CONTRACT FOR JILL DAY

GLAMOROUS singing star Jill Day, who scored a recent hit in her first starring film "All For Mary," has signed an exclusive three-year television contract with the BBC.

Jill makes her first appearance under the new contract, which only covers television in this country, next Saturday (January 14) in a cabaret show from the Savoy Hotel.

Two days later she has her own "Jill Day Spot" in "Garrison Theatre," and will appear in the show each month.

Jill is also set to make a personal appearance on French television when her film opens there in the near future.

Trade Music Guild Ball—January 27

THE sixth Trade Music Guild (London) "Hit Parade Ball," under the presidency of Jack White, will be held as usual at the Empire Rooms, Tottenham Court Road, London, on January 27.

Music for dancing—from 7.30 p.m. until 1 a.m.—will be provided by two West End bands.

Former MGM and Capitol recording vocalist, Monica Lewis, was married in California last week to Jennings Lang, a Hollywood agent.

ONE of the most ambitious ever to tour Scotland, the "Scottish Daily Express" one-week.

Headlined by Latin-American "King," Edmundo Ros and his Orchestra, other famous personalities participating include NME "Musician of the Year" Eddie Calvert; HMV favourite Ronnie Hilton, gossamer star Alma Cogan; Jill Day, plus the Hedley Trio.

It is understood that the Gerry's in!

WITHIN a few hours of Gerry and his Orchestra announcing their first AR-TV programme on Tuesday evening, the ITN company had negotiated an extension of the series, which will run for six weeks duration.

Several guest artists who featured in these programmes, are titled "Gerry's Inn."

ROS, CALVERT DAY IN STAR PACK

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**I be
mmer
ENING**



It's welcome and farewell at Francis Day and Hunter's this week, for exploitation-man and singer Mark Pasquin (extreme right) is leaving to join Mills Music. Replacing him is Eddie Harris (second from right), a member of the Londonaires' vocal group, who is seen with two of his colleagues in that ensemble—Teddy Broughton (seated) and Terry Brown. On the extreme left, E.D. & H. exploitation chief Bert Corrie beams on the gathering.

Famous U.S. Clarinettist is in Europe, and makes surprise disclosure— **ARTIE SHAW IS COMING TO LIVE IN ENGLAND!**

FAMOUS American clarinettist-bandleader, Artie Shaw arrived in Paris this week. He expects to stay in Europe for two years—and is considering making England his permanent base during that time. Speaking to the NME by phone from Paris on press day, Artie said: "My main European plans concern a big TV film production venture. I am also anxious to complete writing two books, however,

and will be scouring Europe in search of talent."

Shaw will visit London early in March for business discussions with impresario Harold Davison concerning the European handling of telefilms for a major U.S. company. He will make a trip to Devon and other parts of the West Country while in England, with a view to residing there during his stay on this side of the Atlantic.

Meanwhile, however, he will visit Spain and Italy before finally deciding on a European base. For the future, he plans to spend several weeks in each country he visits (depending on the nature of work to be undertaken), and hopes that he will be permitted to carry out some ambitious musical projects here.

MAY WORK HERE

Furthermore, subject to Ministry of Labour sanction, Artie hopes to accept offers to appear in Britain as a radio and TV disc-jockey.

He concluded his conversation by saying: "I was in Britain during 1952, liked it very much, and am looking forward to my return."

"It is a great thrill to know that the barriers have at last been broken down to allow an exchange between British and American bands. I extend my very best wishes to Ted Heath for success in the USA." Artie expects to meet Harold Davison in Paris this weekend for preliminary discussions on his European projects.

NEW SINGER FOR SQUADS

RONNIE ALDRICH has signed a new male vocalist to add to the Squadronaires' singing team. He is Ken Kirkham, 20-year-old former carpenter who sang for 20 weeks at a Butlin Holiday Camp last summer. This brings the number of vocalists up to four, the others, of course, being Jackie Lee, Andy Reavley and Peter Morton. Ken made a solo appearance on commercial TV on Wednesday, in "Chance of a Lifetime," in which Eartha Kitt starred. He makes his first concert appearance with the band at Romford on January 15.

MORE DATES FOR DUTCH BAND

ADDITIONAL civilian dates have now been set for Dutch singer Rita Reys and her group when they start a month's season at Burtonwood, USAF camp, next week.

They include the Cresta Ballroom, Luton (January 10), Hippodrome, Manchester (January 22), New Theatre, Cambridge (January 24) and Aldershot (February 5). The group will also broadcast in "World of Jazz" on January 16, and televise in ATV "Music Shop" on January 21.

The Dutch outfit, who are coming on an exchange basis with Johnnie Gray, are expected to arrive in Britain next Tuesday (10th).

Television Temple

BANDLEADER Nat Temple, who has been televising weekly since commercial TV began last September, has had his contract with AR extended until next June.

Nat comperes the "Telebox" show every Wednesday afternoon as well as fronting his own band.

JOE NUSSBAUM IN HOSPITAL

PROLONGED illness has caused bassist-leader Joe Nussbaum temporarily to hold over plans for his recently formed sextet.

Although the cause of his illness is not known, he has had to remain in hospital for several weeks apart from a few days home at Christmas.

He would be pleased to hear from friends at Ward E3, Central Middlesex Hospital, Park Royal, N.W.10.

O.B.E. FOR BBC VARIETY CHIEF

A BIG tribute has been paid to popular music and entertainment with the award of an OBE, in the New Year Honours, to the BBC's Head of Variety, Pat Hilliard.

He joined the BBC in 1938 as assistant TV production manager and has since divided his time fairly evenly between sound radio and TV.

For a number of years after the last war, he was in charge of a TV light entertainment, but returned to radio in 1951, when he was made Deputy Head of Variety. He succeeded Michael Standing as Head of Variety the following year.

He has made a number of trips to the States, to arrange exchanges of British and American programmes.

He has twice been presented to the Queen during Royal visits to the BBC. The first occasion was in 1949, when he was presented to the Queen—then Princess Elizabeth—to Alexandra Palace in 1949.

In 1952, he produced a special star-studded edition of the "Show Band Show," in honour of the Royal visit to the BBC.

BANDLEADING DISC-JOCKEYS

FOLLOWING the successful launching of vocal stars disc-jockeys, the BBC are starting a new series of record programmes featuring bandleaders in the same role.

This new series is titled "Music of the Band," and will have top-bandleaders introducing waxings of their orchestras.

Inaugurating the programme will be Ted Heath, on January 29th, Others scheduled include Gerry (27th), Johnny Dankworth, Edmundo Ros, Joe Loss and Ken Mackintosh.

FRANKIE'S 20 GUESTS

FOUR guest stars have been booked to appear in "Frankie Vaughan Show" Radio Luxembourg series—broadcast every Tuesday at 8.30 p.m. featuring Frankie Vaughan and Geoff Love with his sixteen-piece orchestra.

The visiting attraction on January 17 will be versatile personality Ronnie Ronalds; glamorous soprano stress Yana (January 28); "Golden Trumpet" star Eddie Cal (January 31); and, between part-time performances at Chiswick Empire, Alma Cogan will appear on February 7.

MORE KENTON DATES

FOLLOWING the Royal Albert Hall opening of the British tour for Stan Kenton and his Orchestra on Sunday afternoon, March 11, we are now able to disclose some of the venues and dates which will follow.

The Stan Kenton Orchestra will undertake concert performances at the Astoria, Nottingham (Monday, March 12); Cresta, Luton (Tuesday, March 13); St. Andrew's Hall, Norwich (Thursday, March 15); De Montfort Hall, Leicester (Friday, March 16); Rialto Cinema, York (Saturday, March 17); one evening performance only at Belle Vue, Manchester (Sunday, March 18); City Hall, Newcastle (Monday, March 19); City Hall, Sheffield (Tuesday, March 20); and the Public Hall, Preston (Wednesday, March 21).

Several Scottish venues and other northern towns will be included in the Kenton itinerary during the latter part of March, but at the beginning of April they will appear at the Town Hall, Torquay; Colston Hall, Bristol; and the Sophia Gardens Pavilion, Cardiff, on Monday, Tuesday and Wednesday, April 2, 3 and 4, respectively.

With the exception of the Royal Albert Hall and Manchester dates, two performances will be undertaken in all these above-mentioned venues.

With regard to ticket arrangements for these dates, a definite announcement can be expected in the next issue of the NME—together with further details of other venues where the Kenton Orchestra will be playing—but meanwhile, readers are advised NOT to make application for reservations.

This is creating embarrassment as printing arrangements and prices of admission at each venue have still to be decided.

The Stan Kenton Orchestra will be travelling to Britain aboard the French liner Liberté, which is due to arrive at Southampton on Friday, March 9.

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CALVERTS ROBBED

TRUMPET-STAR Eddie Calvert and his wife Jose, returned from an evening out last Tuesday (3rd) to find their flat at Cleveland Square, Hyde Park, W., had been broken into.

Eddie had to climb through a small window of their home as the burglars had damaged the front door lock.

At presstime, the value of the articles stolen was not known.

Macdonnell off to U.S. for 39th time!

LONDON entertainment executive Leslie Macdonnell makes his 39th transatlantic flight to New York next Thursday (12th).

He will remain in America for 16 days for business discussions concerning the preparation of U.S. TV shows in this country besides finalising negotiations for personal tours in Britain for several top recording stars.

Macdonnell, who arranged the bookings for the forthcoming visit of Billy Daniels in April, is also discussing with Billy's representative, Joe Glaser, several contingent dates to follow music hall bookings here.

'KING' COLE FOR AUSTRALIA

CAPITOL recording star Nat "King" Cole makes a return visit to Australia, with his trio—opening on February 16 for ten days.

In addition to the trio, Capitol singer Vicki Young, will also be featured.

Nat Cole's last tour of Australia was in January, 1955.

NAT WITH MAX

WELL-KNOWN trumpeter-vocalist Nat Gonella will be extensively featured when the "Max Miller Show" takes the road again next Monday (Jan. 9), with the opening of their 1956 tour at the Empress Theatre, Brixton.

Nat will be starred in his own trumpet-vocal spot, and also in a comedy routine with the famous "Cheekie Chappie." Further London dates include the Palace, Chelsea (Jan. 23) and Chiswick Empire (March 19). Other "out of town" dates are set for Leicester, Chatham, Nottingham, Birmingham and Brighton.

VOCAL star David Hughes, currently appearing with great success in the musical show "Summer Song," will be featured on BBC-TV in "Let's Make It A Date," from Manchester next Sunday (8th).

A late cable from New York states that negotiations are now almost complete for Dizzy Gillespie, with a big band, to visit the Middle East in the spring. The tour is part of a "goodwill" scheme arranged by the U.S. State Department.

As the result of a switch in bands between the Regent Palace and Strand Palace Hotels, London, Arthur Coppersmith and his Orchestra—resident at the former hotel for three years—are leaving at the end of this week.

CALVERT, HILTON, COGAN, IN STAR-STudded SCOTTS PACKAGE SHOW

The most ambitious star-studded concert "package" shows tour Scotland, has been lined up under the auspices of the Daily Express—commencing Monday, February 6, for

by Latin-American Edmundo Ros and his other famous recording participating will include "Musician of the Calvert"; HMV disc star Alma Cogan, glamour-singer Alma Cogan and the Hedley Ward

will appear for two separate evenings during the week at Glasgow—in addition to one night in Edinburgh, Dundee, Aberdeen and Greenock. Some of the artists will not take part each evening, in view of previous commitments; reports suggest that Alma Cogan will be appearing for three days during the tour and Jill Day for two.

ADDITIONAL BAND

An additional orchestra will also appear to accompany the vocal stars, further details of which are awaited.

This is the first occasion during the winter season that Edmundo Ros and his Orchestra have undertaken a provincial series of bookings. They are, of course, resident at Edmundo's own London Club—the Coconut Grove.

However, they will not be able to appear in Scotland on Saturday, February 11, as for several months they have been contracted for an important private function in London.

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THE FOUR ESQUIRES

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Three NME writers give their own viewpoints after seeing 'THE BENNY GOODMAN STORY'

I BOUGHT my first Goodman record in 1935. It was called "The Dixieland Band," and cost 1s. 6d. brand new . . .

Benny became my idol forthwith. I cared more about him than football, read articles on him through algebra classes, started a fond aunt by requesting his "After You've Gone" (HMV) as a Christmas present — and literally shocked my unfavourable schoolmaster by handing in Goodman's life story as a homework essay, under some such vaguely prescribed title as "The Man I Most Admire."

The BBC broadcast Benny, his orchestra, trio and quartet direct from America near the start of 1937. That was an all-time kick. I still remember half the tunes they played . . . nineteen years ago, and it all seems like yesterday.

You'll, therefore, realise why I cannot judge "The Benny Goodman Story" by normal, objective standards.

So what if Valentine Davies's direction is flat and his script even flatter? He sticks quite close to the basic facts of BG's pre-war career. The Palomar Ballroom in Los Angeles, where the band struck gold . . . Paramount Theatre jitterbugging in the aisles . . . Fletcher Henderson's arrangements . . . Gene Krupa and Teddy Wilson and Lionel Hampton . . . more than enough to make me feel like I'm wearing short pants again.

Even those who didn't grow up

with Benny but now thrill to his Carnegie Concert LP's in retrospect, should thoroughly enjoy the authentic-sounding music by a hand-picked group which takes up much of the movie's running time.

Hamp hammers out a fine "Avalon." Wilson's piano warmly illuminates "Sunny Side Of The Street," "Memories Of You," etc. Buck Clayton blows some commanding trumpet. Urbie Green some virile trombone. Stan Getz some sympathetic (if anachronistic) tenor . . . and Krupa makes a sensational return to his old, scintillating form on drums.

An impressive total to which one can add lots of typically Goodman-esque section work, a generous



This scene from Universal-International's "The Benny Goodman Story" shows Steve Allen as Goodman leading the authentic Benny Goodman Quartet of pre-war fame—Teddy Wilson (piano); Gene Krupa (drums) and Lionel Hampton (vibes).

But the film forgot just one thing. All that took place in 1938. But Benny's music didn't finish there. It lived on, and today, the "King of Swing" is still a leading attraction in the jazz world.

So who knows? Perhaps in 1970 we may be invited along to see "The Benny Goodman Story Continued."

KITH GOODWIN

"THE Benny Goodman Story" is, to quote the film company's blurb, "the life of a soft-spoken, often shy man of great musical talent, who rose from the 'other side of the tracks' to become a king—the King of Swing."

Few people will disagree that Goodman has played a more influential part in dance music than any other man of his time.

Yet how does one express this fact in terms of the screen? Benny has lived his life in music, and his achievements have been purely musical achievements.

He is not much given to expressing himself in other ways. Unlike many other American leaders, he has no reputation for being a "character." His life lacks the dramatic ending of Glenn Miller's; in fact, it has no ending at all worth speaking of.

This is, basically, what makes "The Benny Goodman Story" such an unsatisfactory film. In so far as it lets Goodman's music speak for itself, it is first-rate biography, and should appeal both to the specialist and the layman.

But when it comes to vamping up the known facts of Benny's life into a dramatic "story," the film reduces everything to a flat, two-dimensional, Hollywood view of love and marriage.

His fairy-tale-come-true romance with a member of the Vanderbilt family becomes one of those syrupy stories of love triumphing over adversity that we have seen a hundred times before.

In the same way, the film falls down when it tries to show the general public how jazz musicians think and talk.

The film, in fact, is not a musician's film. It is what Hollywood thinks the general public thinks a musician's film ought to be.

However, a couple of strong points seem to me worthy of mention. I like the impression the film gives of Benny's supreme self-confidence from the age of about 14 onwards.

Secondly, despite the general banality of the script, I think Steve Allen makes an excellent job of the title role.

This may not be the Benny Goodman that his intimates know. How can we tell? But he gives an excellent impression of a profound, self-sufficient and sober musician who has never needed artificial kicks to make his music swing.

And, as an experienced comedy actor, Allen makes the most of the flashes of humour which, apart from the music, is the film's saving grace.

CHARLES GOVEY

MY RECORD WAR!

THE war began one Sunday morning last year. I had arrived home at 5 a.m. and fell into a deep sleep, not caring how long it lasted. I had reached that part of my recurring dream where I prevent the authorities from foreclosing the mortgage on Anita Eckberg's farm, when through the mist of a fuddled brain came music.

At first, I thought it was accompaniment to the passionate love scenes I was about to play with a tearfully grateful Eckberg, but this music was a little out of character. It was Greek folk music. And it kept getting louder.

All at once, I was not asleep any more. The dream had fled. But the music was there, getting progressively louder. I lay there and listened to the deafening strains of a Greek goatherd singing love songs through a powerful loud-speaker.

STEEL BAND

A fragment of plaster from the ceiling hit me on the left eyebrow. My watch said ten thirty. I needed more sleep, much more.

I tried. Believe me, I tried. But the Greek goatherd was followed by an Italian tenor, an Irish Glee Club, and a Trinidad Steel Band. Sleep was out of the question. I surrendered to circumstances, wandered about all day in a semi-stupor, and finally came to rest in a news theatre where, I am told, I slept through three changes of programme.

Every Sunday after that, at 10 a.m., the man upstairs started his sound barrage, and I began to devise a crude retaliatory strategy. I lay in bed on the third Sunday with no more than three hours' sleep behind me and reasoned it out.

I couldn't sleep. Instead, I was being compelled to listen to music. Very well, then. At least I would choose the music.

I staggered out of bed and put an Ellington LP on the record-player. The upstairs noise still

came through but now it was tempered with the strains of "New York City Blues."

For about three minutes, the two sounds clashed. And then a wonderful thing happened. My record ended and from upstairs I could hear—nothing. The noise from my machine had spoilt my neighbour's pleasure, forcing him to turn his machine off. Now I had a chance.

Evidently my machine was the more powerful. The war was on and the odds were in my favour.

COUNTER-ATTACK

The next time the music started, I put on the same Ellington record, lay in bed and smugly awaited the surrender. But no surrender came. Record after record dislodged the plaster on the ceiling, a triumphant blast of vocal gibberish that swamped the decorous sounds of Ellington without effort.

Next time I was ready. When the shepherd music started, I ran to the record-player and started "The Tattooed Bride," maximum volume. The two sounds clashed and locked in mortal combat. Then, from upstairs—silence. The victory was mine again.

Ten minutes later came the counter-attack. The Trinidad Steel Band, sounding louder than anything I had ever heard. Hastily I switched on the most objectionable Kenton LP I could find. Once again, victory was conceded only to be followed by a counter-attack.

But it was only the shepherd again. The enemy was non-plussed. Not only that, he was baffled. I replaced "The Tattooed Bride." Victory again and silence.

Both of us understood the nature of the war after that. It was a question of ammunition. I installed a loud-speaker extension against the bedroom ceiling, had my machine hopped up, and procured all the vulgarities that have ever been committed to wax. I was ready for them now. Sleep was forgotten. There was a war on.

Next Sunday came the first attack—Gigli, operatic selections. I replied with a transcription of a Ronnie Scott broadcast. The enemy retaliated with the Berlin State Opera and "Tannhauser." I sent over a salvo of Kenton. The exchanges grew more desperate.

Finally, with the verdict in the balance, I tried a new idea. Keeping the record-player going with the Dizzy Gillespie "Afro" LP, I switched on my tape-recorder and played a tape of Xmas Eve at the Studio 51. Plurality of sound, a truly Napoleonic device which sent the enemy fleeing into silence.

But I knew that to keep the advantage I needed new angles, so next Sunday I laid my plans carefully. I loaned two more machines and placed them at strategic points. I bought twelve copies of "The Ride Of The Valkyries" at 78 rpm, mixed them with the Basic "Dance Set" LP, also at 78 rpm, switched on a tape of the Scott Band rehearsing, turned up the Third Programme full blast with "The Decline And Fall Of The Ophicleide," switched on all lights, taps and power units and ran into the street.

SURRENDER

As I ran, I could hear the rival barrage thundering through. "Tristan And Isolde," Paul Robeson, selections from "Il Trovatore," two Hoovers, a sewing machine and a ringing telephone. I stood across the street and watched windows filling with horrified heads. Children cried, dogs barked.

Soon a man ran out of the building. He was screaming some kind of gibberish. Tears coursed down his haggard face. He carried a suitcase in one hand and a record-player in the other. He ran down the street out of sight. I sighed and returned to my headquarters, switching off the machines one by one. From upstairs only beatific silence.

The war was over. Eckberg was mine.

quota of off-screen clarinet solos by Benny (as imitatively eloquent as ever) plus nostalgically effective guest appearances by Harry James, Ziggy Elman and Martha Tilton.

But to justify "The Benny Goodman Story" as a proposition for the general public isn't so simple. Obvious credits include the fairly accurate plot (mentioned above), a convincing performance by Barry Truax as Benny at the age of sixteen, intelligent handling of the Negro performers (who are treated as free-and-equal human beings), and Gene Krupa's well spoken lines.

Steve Allen's negative portrayal of Benny as a man merely underlines the average acting standards of a mediocre cast, however . . . so the cliché-ridden dialogue, embarrassingly had misrepresentation of Goodman's love affair with socialite Alice Hammond and so on, take on a more damaging importance than they might have had if more slickly managed.

"The Glenn Miller Story" had little to do with the real Glenn Miller, but it disarmed criticism by being a good film. "The Benny Goodman Story" isn't a good film. You won't like anything about it if you're not a Goodman fan. But you'll find it well worth seeing if you are.

MIKE BUTCHER

★

I'VE never seen or heard Benny Goodman in person. In fact, the nearest I've ever been to him is next to a gramophone playing his records. But right from the very first time that I decided I liked jazz, I also decided I liked Benny Goodman. So for someone like myself, who calls in at the local record shop with

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American Air-mail Another 'Oscar' likely for Sinatra's new film-role

I CAN now testify from personal impact that Frank Sinatra's performance in Otto Preminger's "The Man With The Golden Arm" is the most strikingly impressive of his screen career and deserves another Academy Award. Elmer Bernstein has handled the musical score with strength and sensitivity, and the sequences utilising Shorty Rogers and Shelly Manne are also excellently interwoven with the mood and feel of the film.

Shorty and Shelly are seen visually in one scene, a heart-breaking depiction of Frankie Machine (Frank Sinatra) miserably failing an audition as a drummer because narcotics have dulled his reflexes into fumbling stiffness. American Decca Records will issue an LP of the sound track. The film itself rushes into your consciousness with pitilessly incisive pace due to Preminger's superb direction. Elmer Bernstein, incidentally, is now working on the score for Cecil B. DeMille's gigantic production of "The Ten Commandments."

by NAT HENTOFF

FLASH—The British film censor gave "Man With The Golden Arm" an X certificate this week, and it is to be released on the Odeon circuit next month. —EDITOR.]

If and when Jack Kirkland's stage version of "The Man With The Golden Arm" reaches London, you may see Diahann Carroll (who recently signed with Victor as a singer) in a featured part. . . . Victor's Hugo Winterhalter (who does all the Eddie Fisher and Perry Como sessions) will score and conduct for Michael Todd's ambitious film, "Around The World In 80 Days."

The soundtrack for Columbia's "The Eddy Duchin Story" will be wholly instrumental, and will be played by pianist Carmen Cavallaro backed by the studio orchestra, conducted by Morris Stoloff. The word from the coast is that Nat Cole's wife, Maria, will sign with Capitol, her husband's affiliation. . . .

Figures indicate that 1955 will be the largest year sales-wise in the history of the American recording industry. . . . London has just released David Whitfield and Mantovani in "When You Lose The One You Love" and "Angelus," Ted Heath's "Malaguena" and "Barber Shop Jump," . . . Bill Haley's newest Decca release is "See You Later, Alligator," while Columbia has a new Guy Mitchell record, "Ninety-Nine Years," backed with "Perfume, Candy And Flowers."

Perry Como continues to defeat Jackie Gleason and the Dorsey Brothers in the TV ratings for the key Saturday night 8 to 9 spot. . . . HiFi Records, a new California label, is flying English vocalist Dorothy Carless to Los Angeles for a January recording date. The president of the company, Rich Vaughn, has described Miss Carless as "Grace Kelly with a sexy voice."

Perry Como is on the cover of the January 6 Collier's, one of the country's largest circulation magazines, and the caption under his name is: "Nice Guys Finish First." In the article, Perry recalls his debut on a stage, an experience that many of you compare to similar crises in your own first encounters with an audience.

"I remember the first time I was ever on a stage," Perry says, "and I was petrified. It was in the Chicago Theatre with Ted Weems's Band. Before that I'd been singing with the band in dance dates, but that's different. People look at you some, but mostly they're dancing. There I was—all those faces, looking. . . . I stood up there and I was shaking all over."

"I took a good firm grip on the floor, like this, with my feet out. And there was that orchestra pit. All I could see was that big black hole like a grave out in front of me. Normally, of course, the orchestra would have been in it, but in our case the musicians were on the stage."

"Anyhow, I forgot my lines, forgot the song, forgot where I was. Ted stopped the band and came down and took hold of my shoulder and he said, 'Is anything wrong?' I just looked at him. I hardly knew him. The audience laughed and after that I could sing, I guess."

The final quote of the week from a singer is from Gordon MacRae, whose career is at a new high as a result of his starring film roles in "Oklahoma" and the soon-to-be-released "Carousel."

"I've always had the philosophy," MacRae told *The New York Times*, "that whatever happens, happens. You leave the future to itself. You can't force it. What counts is that what you're doing, you're doing well; that you're happy in what you're doing and it's not a chore."

But, the *Times* pointed out, MacRae has also been known to give the future a little nudge, as in the case of the coveted lead role in Rodgers and Hammerstein's picture, "Carousel."

"I wanted the part of Billy Bigelow," MacRae recalls. "Frank Sinatra got it. But I still didn't give up. I had a funny premonition something might happen. I wrote a letter to Mr. Zanuck (the producer).

He wrote me saying Frankie had the part. I went down to Dallas to learn the part and play it there. I let my hair and sideburns grow. I had a hunch something would happen and it did."

What happened was Sinatra's sudden walkout on "Carousel," and MacRae's equally sudden signing for the role he had wanted for so long.

Marion McPartland has now decided to stay at New York's Hickory House until the end of March, and hopes to spend most of April in England. She'll then open at Chicago's London House, May 2, and go on a tour from there. . . .

Erroll Garner has secured his release from Mercury Records, and is being bid for by Columbia, Victor, Capitol, Decca and ABC-Paramount. Aside from his forthcoming European trip in September (he was in Nice for ten days in 1949 for the Jazz Festival), Erroll may go to Australia for appearances during the July-August Olympic Games. "We'll enter him in the piano marathon," says his manager, Martha Glaser.

Erroll's career in the States, meanwhile, continues to grow healthily. He begins his first major hotel booking as the lead act in a show at the Congress Hotel in St. Louis, February 16. He'll do a concert at the Brooklyn Academy of Music in March, and may do a Town Hall, New York, concert in the spring, at which he'll play seven new originals. . . .

The Woody Herman-Louis Armstrong tour is now set for three weeks from March 11 starting at Boston and winding up in Cleveland. A couple of Canadian dates will also be played. . . . Nesuhi Ertegun, of Atlantic, scored a coup by signing Jimmy Giuffre away from Capitol. Jimmy is one of the most imaginative newer writer-performers in jazz.

Plans are proceeding for a prospective NBC-TV commercially sponsored weekly hour of jazz, the first such regular series since the Eddie Condon sustaining shows a number of years ago. . . . Billy May will appear as the leader of an eight-piece band (and will also write its arrangements) for the new film, "Nightmare," starring Edward G. Robinson. Meade Lux Lewis has a bit part. . . .

Count Basie's essential rhythm guitarist, Freddie Greene, finally has recorded his first LP under his own name. Called "Mr. Rhythm," it's a 12 inch for Victor, and includes Al Cohn (tenor clarinet, bass clarinet), Henry Coker, Joe Newman, Milt Hilton, and Nat Pierce, with Jo Jones and Olie Johnson splitting the drum chair. Arrangements are by Manny Albam, Ernie Wilkins, and Al Cohn. There are seven originals by Freddie Greene. . . .

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AL HIBBLER SPEAKS—



AL HIBBLER was talking to interviewer Sidney Fields of the "New York Daily Mirror" about the suddenly widespread success he has just begun to enjoy at 40 after 18 years of working and waiting. "Anyone who gets success overnight should be very grateful," said Al. "If it takes longer he should walk on his knees in gratitude."

Field's story contains several little known facts about the singer of "Unchained Melody" and "He": Al's wife, Jeanette, holds a Master's Degree in Social Work and has worked as a medical social worker in several New York hospitals. . . .

Field's story contains several little known facts about the singer of "Unchained Melody" and "He": Al's wife, Jeanette, holds a Master's Degree in Social Work and has worked as a medical social worker in several New York hospitals. . . .

One of the first things Al did with his new riches was to buy a full Braille Bible. "It comes in 15 volumes," he said. "Anyone who believes should read it." . . .

A favourite sparetime activity of Al's is browsing through record shops in order to add to his constantly played record collection. "What I really want," he told Fields, "is to be a disc-jockey. If I can't make it, I can fake it. But I've had no offers yet." . . . Al evidences no self-pity concerning his sightlessness. "I'm taking driving lessons," he told Fields, "so that I can chauffeur for Art Tatum and George Shearing. Alec Templeton will serve as lookout man." . . .

Northern News By Ron Drake

TRUMPET leader Les Moss—resident at Sheffield Locarno—who, since leaving the Ritz, Manchester, in September of last year, has experienced difficulty in finding suitable personnel, gives a chance to two newcomers to the profession.

Blackpool singer Penny Lee is now settling in with Les in her first professional engagement as a band vocalist and trombonist Peter Huslan, recently discharged from I.M. Forces, has joined the brass section.

The Moss band absorbed a number of ex-Ken Hewitt men following the Hewitt band's replacement at Liverpool Locarno by Sonny Swann. Names announced include: saxist Bill Warburton and drummer Jimmy Jones.

Other musicians with Moss include Alan Spencer, Cliff Hayton and Maurice Wray (saxes); trumpeter Harry Dumford and pianist Harold Hymans.

Hymans is to leave the band shortly to resume his studies in chemistry.

ONE of the most settled line-ups in the North recently changed pianists. Severing a long association with trumpeter Stan Smith's Hkley Moor Hotel group, pianist Jack Newstead left and has been replaced by Ken Smith.

Last alteration in Stan's personnel was occasioned some twelve months ago when guitarist Len Lewis now with Kitchens' of Leeds—left the quartet.

Bradford guitarist Len Lewis formed the quartet to accompany the Bradford "Top Town" team which remained in existence after its TV spot in the well-known BBC series. Completing the line-up is drummer Alec Sidebottom; pianist Bert Bentley and bassist Stanley Heaton.

Pianist and arranger Brian Crowdy, who recently returned to music after a spell in the Forces, has rejoined his former leader Alan Hurst at Leeds Locarno.

BAND CALL

- Week Commencing January 6
- FRANK WEIR ORCHESTRA**
Saturday: Bognor; Sunday: Hereford;
Monday: Hammersmith; Wednesday:
Folkestone.
- MALCOLM MITCHELL ORCHESTRA**
Saturday: Maidstone; Wednesday:
USA; Sculthorpe; Thursday:
Grimsby.
- DAVE SHAND BAND**
Saturday: Morecambe; Monday:
Newark.
- BOBBY MICKLEBURGH'S BOBCATS**
Saturday: Nantwich.
- FREDDY RANIALI BAND**
Tonight (Friday): Stockton; Satur-
day: Carrcroft; Sunday: Jazz Club,
Wakefield; Monday: Greens Play-
house, Glasgow (week).
- SID PHILLIPS BAND**
Tonight (Friday): Winter Gardens,
Malvern; Saturday: Winter Gardens,
Weston-Super-Mare; Sunday: Hippro-
drome, Dudley; Wednesday: Por-
chester Hall, London; Thursday:
Town Hall, Ludlow.
- DANNY PURCHES**
Sunday: ATV Music Shop.
- ERIC DELANEY ORCHESTRA**
Tonight (Friday): Oxford; Saturday:
Ritz Ballroom, Swindon; Sunday:
Colston Hall, Bristol; Wednesday:
Winter Gardens, Bournemouth;
Thursday: Cresta Ballroom, Luton.
- HARRY LEADER ORCHESTRA**
Saturday: Loughborough; Sunday:
Cambridge.
- TUBBY HAYES ORCHESTRA**
Saturday: USAF, Burtonwood; Sun-
day: Aldershot; Thursday: Warring-
ton.
- RONNIE ALDRICH AND SQUADS**
Tonight (Friday): Guildhall,
Southampton; Saturday: Unty Hall,
Walsford; Thursday: Chesterfield.
- NAT GONELLA**
Monday: Empress, Brixton (week).
- TONY GROMBE BAND**
Saturday: Palais de Danse, Peter-
borough; Sunday: Palace Theatre,
Reading.
- TOMMY WHITTLE**
Saturday: Palais, Lowestoft; Sunday:
Regal Cinema, Bexley Heath; Wed-
nesday: Baths, Leyton.
- KITCHENS' BAND**
Tonight (Friday): Savoy Ballroom,
Southsea; Saturday: Windmill Club,
Rushden; Sunday: Gaumont, Lewis-
ham; Tuesday: Orchid Ballroom,
Purley; Thursday: Baths, East Ham.
- GRACIE COLE ORCHESTRA**
Monday: Guildhall, Southampton.

LEEDS LEADER SURPRISE

LESTINO—leader of the small group at the Majestic, Leeds, CMA's newest hall—left the ballroom in mysterious circumstances the day before the Christmas season was due to commence.

He failed to appear on the stand for the Friday dances and latest reports state that he has not yet put in an appearance or notified the ballroom of his whereabouts.

Mr. E. Norton, manager of the Majestic, when questioned, said that, as far as he was concerned, Lestino had left the circuit.

In the absence of Lestino—who is also known as Len Marsh—Sid Willmot, resident leader of the large band at the hall, has been appointed MD and is now also responsible for the quartet in addition to his own band.

The quartet comprising vocalist and accordionist Derek Page; drummer Eddie Hopkins; bassist Eddy Hopkins and multi-reed instrumentalist Alf Carrist, were directly employed by Lestino and are currently working out their notice which takes effect on Saturday, January 14.

A new group is to be installed by Sid Willmot.

ED. W. JONES

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U.S. MUSIC-STARS RALLY ROUND AILING MIFF MOLE

A PARTICULARLY warming example of how musicians often band together to help one of their own in difficulty is the recent case of Miff Mole (writes Nat Hentoff).

Miff, one of the most important trombonists in jazz history, is confined in a hospital with a painful hip injury. A previous operation two years ago exhausted all his savings and Miff, a proud man, didn't want to ask for help.

But veteran trumpet player, Phil Napoleon, a long-time friend of Miff, contacted many of Miff's former associates, several of whom are highly successful these days.

WRITE TO MIFF!
As a result, aid and encouraging messages have been coming in from Paul Whiteman, the Dorsey brothers, Red Nichols, Eddie Condon, Benny Goodman, Guy Lombardo, Pee Wee Erwin, the band and management of Nick's in the Village, and the whole Paul Lavalley Band. So Miff's financial worries have been lessened for the time being and, equally important, his morale has been bolstered.

Phil Napoleon has asked me to suggest to those of you who have admired Miff's playing that Miff would greatly welcome a line or two. Miff Mole is at Mary Immaculate Hospital 152-11, 89th Avenue, Jamaica 32, Long Island, New York.

Red Nichols, meanwhile, is trying to help further by outlining an idea to Ed Sullivan whereby a group of the important jazz figures of the late '30's and early '40's may do a segment of the Sullivan TV show with all of their salaries to go to Miff.

DISCS DESTROYED IN BIRMINGHAM BLAZE

ALMOST a quarter of a million records were destroyed and damage expected to total several thousand pounds was caused when a Birmingham warehouse was gutted by fire early last Thursday morning.

The firm concerned, E. A. Wood Ltd., are reputed to be the oldest record dealers in the country, and supply retailers all over the Midlands.

Parts of the building were saved by a team of sixty firemen, but many records not completely destroyed were so damaged by the heat and water as to be useless.

The majority of the firm's stock was stored in the gutted building and a number of gramophones were also damaged.

Staff helped firemen to clear up the debris and then immediately set about restoring normal distribution to retailers and the public.

Bassist Brian Brocklehurst is shortly joining the Jack Parnell Orchestra, after a two-year spell with Ken Mackintosh.

Latest recruit to the Ivy Benson Orchestra is 15-year-old tenor-sax player May Brown, who comes from Doncaster.

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VIC ASH QUARTET
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SAMMY DAVIS Jr., WAS MY AMERICAN HIGHSPOT

I AM indebted to Sammy Davis, Jr., for providing me with my most exciting evening in any theatre or other place of entertainment. Without a doubt, his two performances I witnessed at the New Frontier Hotel were the highlights of my fifth visit to America.

The New Frontier is a sumptuous and recent addition to that glamorous mile of Las Vegas known as The Strip. In order to attract gamblers away from the roulette wheels and fruit machines of its competitors, it buys only top talent, and is happy to pay top prices. Sammy Davis (with the Will Mastin Trio) were reportedly receiving £17,500 for a week's work.

Sammy, known in Britain for one or two successful recordings, is currently America's hottest piece of show business property. I have wanted to catch his performance ever since Billy Eckstine raved to me about him.

Mr. B. raves

"Ken," said Billy, "you've seen nothing till you've seen this boy. He has so much talent; he sings, dances, plays drums and does each of these things well. He's also the greatest impressionist you've ever heard."

The recommendation of Billy Eckstine, an impeccable performer himself and my own personal rave, was good enough for me. It certainly justified my flying the 3,000 miles from New York to Las Vegas, via Hollywood.

Now, as I understand the story, Sammy was no overnight sensation. He has a lifetime of show business behind him and has been, for many years, one-third of the Will Mastin Trio. Will Mastin, as Sammy proudly and loyally tells the audience, is his uncle, the man who guided him to the top, taught him all he knows, and is his manager and adviser today.

Mr. Mastin has done a good job, and I considered it a privilege to meet him back-stage at the New Frontier—a product of the soft-shoe

era of show business, when the world of entertainment knew a little more grace than it does today. Sammy's father is the remaining member of the Trio. You'll see him playing the part of Fletcher Henderson in the film, "The Benny Goodman Story."

As Sammy cracks: "They really wanted him to play Benny Goodman, but he was too tall."

One can gain a little knowledge of the type of fellow Sammy Davis is from the humility and loyalty with which he acknowledges these two partners of his.

Impressions

As I drove up to the New Frontier I noticed that the front-of-house billing read: "The Will Mastin Trio, starring Sammy Davis Jr." At first, this might seem a little odd but, on reflection, one realises this is just as it should be.

As Billy warned me, Sammy's impressions are indeed the greatest I've yet heard. They are uncannily accurate, so accurate in fact that one wonders if the originals are really necessary. Sammy has now swapped "Because Of You" for "Hey There" as a vehicle for his impressions.

He duplicates Eckstine, Sinatra, Laine, Bennett, Cole and Jerry Lewis. No need to shut one's eyes to fully appreciate the mimicry, for Sammy even assumes the physical appearance of his victims. The coloured Sammy Davis actually looks like the white Jerry Lewis. Figure that out how you may, but it still adds up to talent.

Will Britain ever see Sammy Davis Jr.? Not for a while, I'm afraid. Very soon he makes his Broadway debut in "Mr. Wonderful," a show that is likely to run for a long time.

Of one thing I am certain; should the Will Mastin Trio ever appear at the London Palladium it will prove to be that theatre's most exciting import since the conquering Danny Kaye.

BANDS? "They're almost a thing of the past in America," said an important A. & R. man of a famous recording firm. He told me: "In my opinion, two or three bands

British publicist, **KEN PITT**, just returned from a business trip to the States, tells you what he saw in the musical scene over there



in general and one in particular have done all that has been done to kill dance bands, their records and their music. I, too, must share responsibility, for it was I who put that particular leader on records.

"Today, you can't give band records away." Of the surviving bands, the Dorsey Brothers are doing a good job on their weekly TV show and are holding down a resident berth at the Meadowbrook Ballroom. Louie Bellson, drummer with this band, showered me with questions about the Eric Delancy Band. I understand he is working on some specials for Delancy.

If the teenagers are following any band at all just now, it's Les Elgart's at New York's Statler Hotel. It's commercial, Millerish and popular

on the campus.

Rock 'n' Roll is the order of the day now. Originally an emanation of the Negro temperament, there are now one or two white groups doing well in the idiom.

Of these, I was most impressed by Freddy Bell and his Bellboys at the Sands Hotel, Las Vegas.

The Rock 'n' Roll craze can best be demonstrated by the following example: Alan Freed, a New York Rock 'n' Roll disc-jockey, presented a show at a Brooklyn theatre and grossed \$154,000. The following week, Johnnie Ray head-lined the bill and despite the co-starring attraction of the Bill Haley Comets only played to \$65,000.

Britain's Johnny Brandon is in New York causing a stir among the

town's talent buyers and trying to make up his mind which he should accept of the three Broadway shows he has been offered. Just as I left New York, the hot favourite was "New Faces."

Johnny was busy apartment-hunting when I last saw him. He wants to live in New York until it's time to come back for his summer commitments.

Friends of Johnny, aware of his boundless energy, will be little surprised to know that, during his first week in America, he sold the rights of three of his songs for an advance of \$1,000 each, wrote and sold four Rock 'n' Rolls, and recorded two of them. Oh, and he was also asked to represent Britain at a big society function in Washington.

ENVY me or pity me according to your taste, but I actually met the legendary Liberace. It was backstage at the Broadway premiere of his first picture, "Sincerely Yours."

Not being a newspaper critic, I can drop cynicism for honesty and say that, as just one of the public, I enjoyed the film, Mr. Liberace's stage performance and meeting the gentleman himself.

All this I enjoyed despite a buffet-



SAMMY DAVIS, Jr.

ing from the latest American phenomenon, the delinquent grand-mother.

FINALLY, my thanks to: Jean Carson, for Thanksgiving dinner; Barry Ulanov, "Down Beat" scribe, for a week-end in Vermont—complete with moon; Billy Eckstine, for Cadillac-ing me to the airport through the thickest Los Angeles smog; Bernie Ebbins, Billy's manager, for taking me on a 3 a.m. exploration of Hollywood's used car lots; Denny Vaughan, for sending \$6 he owed me for an NME subscription; Jean Simmons, for being the sweetest doll of them all at the "Guys And Dolls" premiere; Shirley Ross, for the memory of your hospitality and deeply-frozen apple pie; Robert Wagner, for replacing my lost evening tie; Tab Hunter, for loan of a record player (and introducing me to Lori Nelson); and Tony Bennett, for use of a lawyer!



Tin Pan Alley on TV wasn't the Alley we know!

with a programme on Denmark Street—London's Tin Pan Alley and, incidentally, the home of the NME.

The programme told the story of two songwriters—one old and past his prime, the other young and ambitious. Despite the fact that we were shown part of Dave Toff's office frontage and that Box and Cox's name was mentioned, the programme was a poor representation of what actually goes on in the Alley.

It is a place of sharp cut and thrust, witty repartee and a peculiar sort of friendliness which is not always sincere. Alma Cogan was featured as a singer who encourages the young writer and introduces him to a publisher.

Alma's part in the production was filmed with poor results, but apart from this the production was good.

The scriptwriter had not got to grips with the real atmosphere of the Alley; the feature could not be regarded as a complete picture of what goes on there. All it did was to give the conventional, corny and inaccurate impression of what people seem to think goes on there.

Geraldo's first commercial TV venture was also transmitted by A-R on Tuesday night. Called "Gerry's Inn" it featured the band with singer Roy Edwards, and guests Arthur Worsley, Johnny Silver and Barbara Lyon, in a simulated night club setting.

The band was seen for a large part of the programme and presented very unambitiously. Geraldo, incidentally was dressed in what might have been a gold tail suit—Britain's answer to Liberace?

Half way through the programme I changed channels, but am told that none of the acts was introduced, and Gerry didn't speak once!

Roy Edwards struggled through "Love Is A Many Splendored Thing," but no doubt made many a feminine heart flutter; Barbara Lyon took care of mine. She didn't quite get to grips with "Whisper," but fully made up for everything with "A Girl Can't Say."

The highspot was the band's sound, particularly Harry Roche and the trombones.

The first of Petula Clark's new BBC series clashed with the Geraldo programme, unfortunately. Pet is an old hand at these intimate 15-minute spots and can demonstrate her great versatility with this sort of format.

The actress came out in "Little Coquette," the tears in "With Your Love To Guide Me" and the beat in "Fascinating Rhythm." I prepared to yawn when Mac-

MONDAY'S "Off the Record" was another "special" edition. Comedy is almost always welcome and Francis Essex has usually managed to include a certain amount in each of his programmes. But this time the comedy was so predominant that the show almost went right off the records.

However, there was time to hear serious contributions from Barbara Lyon, the Stargazers, Shirley Abicair and the "guest band." This last-named item provided the best laugh of the night.

Stanley Black's Orchestra was seen running from their stand to that normally occupied by the guest band. Once there, Eric Robinson led them through a spirited (if hardly Dankworthian) arrangement of "How High The Moon," with amusing (and accurate) camera cutting, and cartoon-like captions showing the secret thoughts of the musicians as they played.

Barbara Lyon sang "Whisper" and proved once again that of all the singers who came out of nowhere in 1955, she has the most real talent. The Stargazers—in full tails!—sang "Tender Trap," but didn't score as heavily as usual. Perhaps it's not their type of number, or maybe Sinatra is not the best of people to compete against.

Shirley Abicair sang "Christmas Alphabet" in a setting showing her taking down Christmas cards and throwing them away. Perhaps Shirley would have been better advised to have sung her Australian number "I Love You Fair Dinkum," (she did an excerpt of this later, but it was part of a comedy routine). This gave more scope for her undoubted personality and is less vocally demanding.

The rest of "Off the Record" was taken up with sketches featuring light comedian Ian Carmichael. The studio "mishaps" were rather unfunny, and went on too long but the best was saved till the end—a hilarious cross talk with Jack Payne, whose compering in this programme was humorously hindered by announcer Peter Haigh.

Associated-Rediffusion had two programmes on Tuesday that promised to interest all followers of popular music.

Their new series, "Big City," semi-documentaries about life in selected London streets, opened

JULIE DAWN SAYS 'THANK YOU'

Dear Frank Harvey, Words cannot express how I feel concerning your wonderful "write-up" in last week's NME on the "Off The Record" show. Sometimes I feel I would like

to "give up," as this profession is tough at times, but someone like yourself can give me courage anew! And this you have done—bless you!

JULIE DAWN.

★

DAVID WHITFIELD

★

235 REGENT STREET,
LONDON, W.1
January, 1956

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Yours gratefully,

David Whitfield

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It is a tribute to the competence and versatility of Joyce Berry, who came to the rescue immediately. Within an hour of receiving a panic phone call from co-leader Bob Brown last Friday, Joyce was rehearsing with the group in a Denmark Street office.

In a short space of time, Joyce had learned the words, grasped the routines and eased the Stargazers' tension with her aptitude to handle everything required of her for the two broadcasts.

Every year, famous impresario Ed. W. Jones is responsible for booking the star line-up of bands for the famous Chelsea Arts Ball.

At last week's gay Royal Albert Hall event, four groups provided non-stop dance music—Ken Mackin-

tosh, Eric Winstone, Ronnie Aldrich and Sid Phillips with their respective orchestras.

As usual, Ed Jones and his wife Hazel invited several personal guests, including Ivy Benson; Continental singer Tonina Berne; agent Wally Weller; Mrs. Ted Heath, with son and daughter, John and Valerie; Mrs. Ronnie Aldrich; and Berenice and Maurice Kinn.

Popular leader of the Squadronaires dance orchestra, Ronnie Aldrich, is the latest victim to suffer from ulcers—the hallmark of the successful business man!

But in Ronnie's case, his trouble was only diagnosed two weeks ago, so instead of the turkey, plum pudding and good cheer at Christmas, he had to be content with milk, steamed fish and rice puddings!

However, Ronnie's New Year was brightened when his doctor allowed "one only" from the brandy bottle. No wonder he was full of zest at the Royal Albert Hall Chelsea Arts Ball; Ronnie wished his friends prosperity in 1956 with his solitary drink—in return, their toast was unanimous that Ronnie has a speedy recovery to complete good health.

News comes this week from trumpet-player Bert Collier, one of Joe Loss's original stalwarts, and well-known as a trumpet teacher and player.



Here is another picture taken at the Chelsea Arts Ball at the Royal Albert Hall last Friday. In the group are (left to right): music-publisher Frank Patten; Ken Mackintosh; David Rubin; Eric Winstone and Ivor Rubin. The four bands playing were those of Winstone, Mackintosh, Ronnie Aldrich and Sid Phillips.

During the war, Bert sustained an injury on active service, which has kept him in and out of hospitals for ten years. The interruptions prevented him maintaining a regular playing job which his talent and long experience deserved.

Now he has been given a New Year present by his doctors with the news that he has been passed fit to take up active playing again, and any leader in need of a first-class man for a resident job would be well advised to contact Bert at Ilford 2592.

Hibernating in her Sussex home, pianist Kay Cavendish is busily working on 90 minutes worth of material for her new Light Programme series; scheduled to start on January 13.

Kay, who is all for encouraging young musical talent, wants to use at least one unpublished song by a British composer in each broadcast.

She will also try to achieve her usual informal atmosphere, and still retain her subtle humour.

Victim of a nasty car crash last Friday night was well-known Gerald trumpeter, Leslie "Jiver" Hutchinson. Whilst driving back to town overnight from Walsall, Leslie's car skidded on an ice-bound part of the road and turned over twice before it finally came to rest lying on its side.

Fortunately, Leslie was alone in the car at the time, but apart from being considerably shaken up and suffering from a bruised shoulder, he was uninjured. With the help of trumpeter Stan Reynolds, who saw the accident and was driving some distance behind, Leslie extricated himself from the car, which was extensively damaged, and was driven back to London in Stan's car.

Vocalist Jean Campbell is certainly in demand these days. Besides her appearance with the Keynotes in the Fred Emney Show last night (Thursday) and again with them in this forthcoming Sunday's Jack Jackson's ATV show, Jean will be seen and heard on television next Monday night (January 9) in her own solo spot in "Hit Parade," and will also be appearing in producer Ronnie Taylor's late night show from Manchester on Friday, January 13.

Immediately following "Hit Parade," Jean will dash off to catch a train to her native Glasgow for a broadcast pre-recording which takes place the next morning and which

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will be broadcast from Scotland on January 13 again.

Further bands lined up by BBC producer Jimmy Grant for the "British Jazz" Monday night series of broadcasts are as follows:— January 16, Tubby Hayes and his Band; January 23, Mick Mulligan and his Band and, on January 30, a new group which will have its first broadcast and is led by Lita Roza's former accompanist, Con Bernard, will be featured.

Dill Jones will once again complete these programmes. Jimmy Grant discloses that a new jazz series, which is to be recorded before audiences for the Transcription Service, commences on January 10 with Humphrey Lyttelton and his Band, while on January 17 Tommy Whittle, with his Band and guest artists, will be starred.

Anyone wishing to attend these performances—which will be from 9 to 10 p.m. on these particular dates—can do so by writing to "British Jazz," BBC, Aeolian Hall, New Bond Street, London, W.1.

In tomorrow's ATV Music Shop show (Saturday, January 7) the following star line-up will appear:— Joseph Locke, Georgia Brown, Lou Campara, Annette Klooger, Danny Purches and the Bert Twins.

Keep a sharp look-out for the blue eyes and blonde hair of attractive 23-year-old London model, Pat Ryan, who will soon be known all over the country as "Miss Solitaire." Pat was chosen from 6,000 applicants to be "Miss Solitaire," the girl whose face and figure will be the main part of a new publicity campaign by Solitaire Records Ltd.

Photographs of Pat will be seen on posters and records, and she will make numerous personal appearances up and down the country. The EMI organisation can rely upon the services of their newly-acquired Capitol star, Frank Sinatra, at least until 1961.

When Alan W. Livingston, vice-president of Capitol Records in America, met Sinatra recently, they agreed to tear up the current four-year contract, which still had 18 months to run.

The singer then signed a new five-year contract on the spot. Singer Mark Pasquin, who joined the publishing house of Francis Day & Hunter eight months ago, takes up a new position as Professional Manager with Mills Music next Monday.

Mills' General Manager, Fred Jackson, is pleased with his new capture; not since Griff Lewis left to join Latin American Music several months ago, has a satisfactory replacement for him been made.

Columbia pianist-vocalist Confrey Phillips and his trio were picked up by a "Black Maria" near Park Lane, London, on Tuesday afternoon.

But it wasn't the usual kind of "pinch" Indian born Confrey, his brother, bassist Len Phillips, and drummer Terry Arthurs, were being "taken for a ride" by the Metropolitan Police—but only to Twickenham, where they played at a children's party.

Later in the evening they returned to the Les Ambassadeurs Club, where they are resident.

Popular Tin Pan Alley personality, Bill Cotton, Jr., is to branch out into a new sphere of show business, with the news that he has been accepted by the BBC as a freelance TV producer. Accordingly, he will undergo the necessary training course in the near future.

Son of famous bandleader Billy Cotton, Bill Jr. asks us to emphasise that his position as partner with Johnny Johnston in the Michael Relne Music Company will not in any way be affected by his BBC plans.

TAIL-PIECES by THE ALLEY CAT

attended a New Year's Eve party given by IBC Studios received a Christmas card containing a miniature disc—when played, it extended an invitation to the party!

Former 208 announcer Peter Madren successfully interviews visitors to the BBC's "In Town Tonight" Saturday TV series.

Geoffrey Everitt will miss the last twenty minutes of the Arsenal-Bedford cup-tie this Saturday in order to catch a train to Newcastle, where he produces a David Whitefield broadcast the following day. The next disc Johnny Brandon cuts in the US will be in the rhythm and blues vein.

Joe "Mr. Piano" Henderson's composition and recording of "First Theme" is the introductory music for the BBC TV series "The Adventures of Annabelle." Former Cyril Stapleton vocalist Pamela Deeming inserted plenty of glamour into the "Christmas Alphabet" on recent AR-TV.

debut—with Steve Race providing immaculate piano accompaniment. You meet the same people on the way up as you do going down. This famous saying has never been more realistic than in the current case of a once-famous bandleader; because of his attitude, music publishers will not even send him orchestrations for his broadcasts!

WEEK-END LOOKING AND LISTENING: Is new singer Shirley Bassey being rushed too quickly into stardom? In the Jack Hylton AR-TV programme last Friday, her performance did not merit the recent praise showered upon her.

Earlier the same evening, Sheila Mathews proved to be one of TV's most natural personalities—but a little more attention should be directed to her presentation of vocal numbers. Saturday's Show Band broadcast provided a riot of laughter when, in a comedy sketch, Australian Eula Parker could not capture a Lancashire accent—instead she laughed at every attempt—and the audience "dried up" in the process.

The manner in which Eamonn Andrews handled TV's "This Is Your Life," makes him unquestionably the outstanding TV personality in Britain. Sorry, but still cannot stomach Liberace. Sunday's roast beef tasted better with the boisterous Billy Cotton Band Show to liven up proceedings.

Brilliant Capitol Records European representative Bob Wells currently spending ten days in London to discuss ambitious 1956 campaign with EMI executives. Robin Gerber was chief assistant to Leslie Korte, of Frank Music—not in charge of the company, as stated last month. New Year suggestion to Ronnie Harris: Forget your Nat Cole style and so speed your return as a best selling disc artist in this country.

The inevitable "know-alls" who for years claimed that Dickie Valentine's talents were restricted solely to his impressions, must be thinking up new excuses at his brilliant all-round success in pantomime at Newcastle.

RECORD ROUND-UP. Congratulations to Max Bygraves on attaining his highest-ever position in the top twenty with "Meet Me On The Corner"—but the reverse side—"Little Laplander," must have enhanced the sales considerably. It's started! Tennessee Ernie's "16 Tons" entered the best sellers this week; can he stave off fierce opposition, particularly from Frankie Laine, who recorded the title for Britain only? "Davy Crockett" surprised us much quicker than we thought—a new name to most British fans, Bill Hayes is responsible for his entry into the top selling frame this week.

RANDALL ADDS FOR GLASGOW

TRUMPETER Freddy Randall has almost doubled the present strength of his band for their forthcoming two-week season at Green's Playhouse, Glasgow, commencing on January 9.

For this important date, Jimmy McCormack, Mat Auld and Jimmy Boyle have been added to the brass section, and saxists Jimmy Elliott and Hymie Levine (altos), and Bert Goldwater (baritone) to the reeds.

Songstress Vicky Stevens and Don Malcolm, will share the vocal honours, and Freddy will also lead the "Dixie" group within the band.

This comprises the normal line-up of Betty Smith (tenor), Don Francis (clarinet, who will also double on tenor for Green's), Orme Stewart (trombone), Stan Bourke (drums), Eddie Thompson (piano), and Jack Perberdy (bass).

Following the Green's stint, Freddy will also play a series of "one night stands" in Scotland, including Falkirk, Edinburgh and Dundee. They will also play several other Northern towns en route home, and make their first appearance in London again at the Wood Green Jazz Club on January 31.

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