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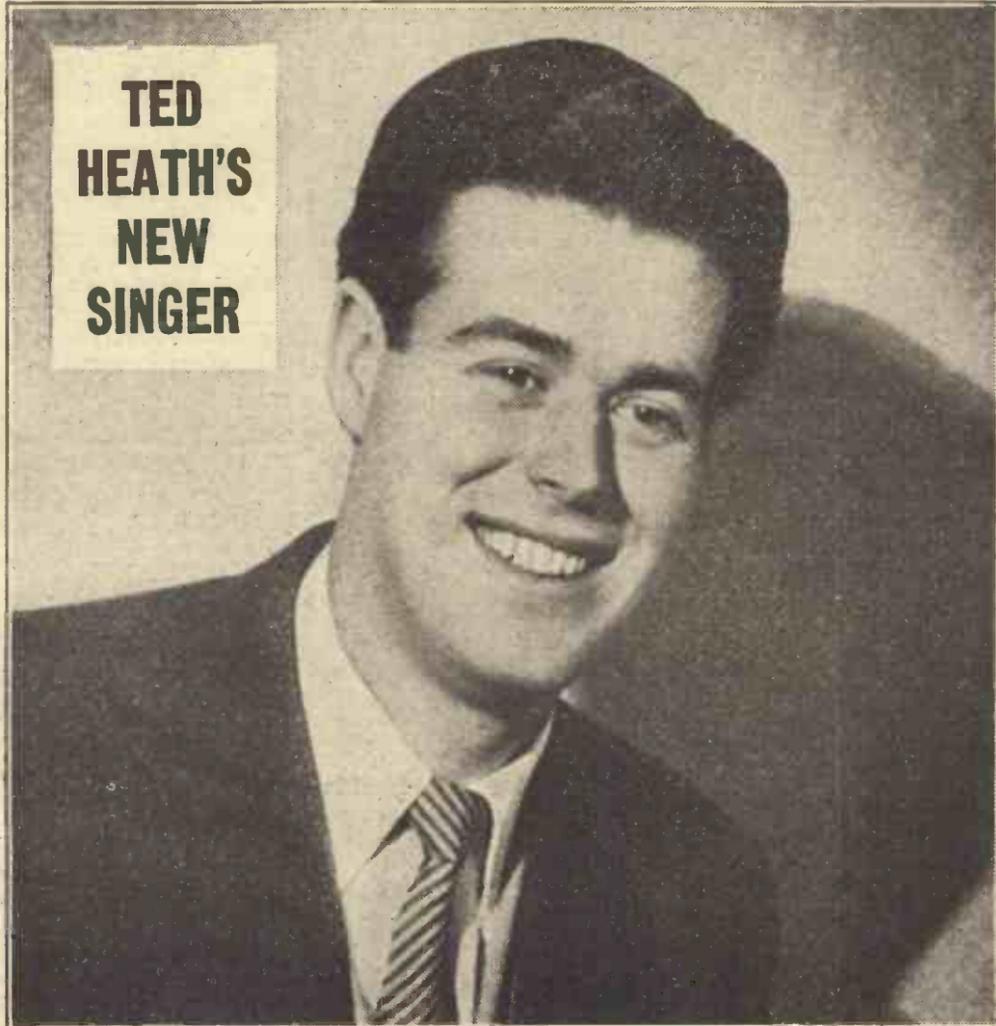
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THE STORY OF THE FILM **READ 'THE GLENN MILLER STORY'** IN THIS ISSUE



TED HEATH'S NEW SINGER



ABOVE RIGHT: James Stewart and June Allyson as Mr. and Mrs. Glenn Miller in the Universal-International film, "The Glenn Miller Story," the serial version of which commences in this issue.

★
ABOVE LEFT: 21-year-old Bobbie Britton, who has been signed by Ted Heath to sing with his Orchestra when Dickie Valentine leaves in March to embark on a solo variety career.

★
RIGHT: Winifred Atwell and Frankie Howerd were the guests of the Variety Club of London at a luncheon at the Savoy Hotel last Thursday. Winnie was presented with a silver lion as a memento of her courage in playing a charity show in a lions' cage recently, and she also christened the lion cub seen in this photo. Its name is now "Winnie."

★
LEFT: The Keynotes vocal group, of the "Take It From Here" programme—winners of the "Daily Mail" National Radio Award. This Saturday, they have also been picked to appear in the National Award Show on TV, while on Sunday they star in the sound version. (L. to r.): Joyce Fraser, Miff King, Johnny Johnston, Eddie Lester and Jean Campbell.



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Your weekly radio guide— An NME Service

AFN HIGHLIGHTS

344, 271, 547 METRES

SUNDAY
A.M. 8 Sunday Circus; 10.05 Lucky U Ranch; 10.30 Piano Playhouse; 11.30 Sunday Syncope.

P.M. 1.30 American Music Hall; 2.05 Highway Of Meads; 5 Gordon McKee; 5.30 Request Parade; 6.05 Bee Skelton; 6.30 My Friend Irma; 7.30 Dancing Party; 8.05 Eddie Cantor; 8.30 Twenty Questions; 9 Music From London; 10.35 NBC Orchestra; 11.30 March Of Dimes; 12.02 Midnight In Manhattan.

MONDAY
A.M. 6.05 Hillbilly Gasthaus; 7.15 Dave Garroway; 7.30 Bambox; 8.02 Forward March; 8.15 Curt Massey; 9 Red Skelton; 9.45 Personal Album; 10.02 Merely Music; 11 Meet Millie; 11.03 Duffe Bag.

P.M. 1 Jack Kirkwood; 7.30 Howard Barlow Presents—; 2.02 Strictly From Dixie; 2.15 American Melodiers; 2.45 Paulina Carter; 3 Stuckbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Johnny Mercer; 7 Music In The Air; 8 News Works; 8.30 Arthur Godfrey; 10 The Whistler; 10.45 Same For Monday; 11.05 Garmisarr Revue; 11.45 Late Date; 12.02 Late Date.

TUESDAY
A.M. As for Monday.

P.M. 1 Jack Kirkwood; 1.30 Music From Holland; 2.02 Pops In Polka; 2.15 Winged Victory Chorus; 2.45 Judy King; 3.05 Stuckbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Outpost Concert; 5 Off The Record; 6 Eddie Fisher; 7 Music In The Air; 8.05 Amos 'n Andy; 9.30 Music's No Mystery; 10 The Line Up; 11.45 Late Date; 12.02 Late Date.

WEDNESDAY
A.M. As for Monday.

P.M. 1 Jack Kirkwood; 1.30 Enchanted Hour; 2.02 Strictly From Dixie; 2.15 Flamingo; 2.45 Youth Brings You Music; 3 Stuckbuddy Jamboree; 3.30 Bud's Bandwagon; 4.02 Operas Of The World; 5 Off The Record; 6 Johnny Mercer; 7 Music In The Air; 8.05 The Great Gildersleeve; 8.35 Johnny Neumeyer; 10 The Great Story; 10.45 Hot House; 11.05 Stars and Stripes; 12 Late Date.

THURSDAY
A.M. As for Monday.

P.M. 1 Jack Kirkwood; 2.02 Pops In Polka; 4.02 Outpost Concert; 5 Off The Record; 7 Music In The Air; 8.30 You Are There; 9.15 On The Scene; 10 Escape; 11.05 Late Date; 12.02 Late Date.

FRIDAY
A.M. As for Monday.

P.M. 1 Jack Kirkwood; 4.02 Rins Symphony; 5 Off The Record; 6 Johnny Mercer; 7 Music In The Air; 8.05 Playhouse of Favourites; 8.30 The American Way; 10 F.B.I. In Peace and War; 10.45 Melodia; 11.05 Keller Dance Remote; 12.02 Late Date.

SATURDAY
A.M. 6.05 Hillbilly Gasthaus; 7.30 What's New?; 7.45 Special Fifteen; 9 Bob Hope.

P.M. 1 Hillbilly Gasthaus; 2.02 Combo Corner; 2.15 Sports Memory Book; 2.30 Big City Serenade; 3.30 Stan Kenton; 4 Call Me Freedom; 5.50 Local Edition; 6 Saturday Swing Session; 7 Music In The Air; 8.05 Grand Ole Opry; 8.30 Record Parade of Hits; 10 Jazz Nocturne; 11.05 Late Date; 11.30 Late Date.

RADIO LUXEMBOURG

FULL PROGRAMMES (208 METRES)

SUNDAY
6.45 Frankie Laine; 7 p.m. Your Favourite; 7.30 Sunday's Requests; 7.45 Winifred Atwell; 8 Vera Lynn; 8.30 Michael Miles' Take Your Pick; 9 Carroll Gibbons; 9.15 Curt Massey and Martha Tilton; 9.30 The Case Of The Sinister Sister; 9.45 Ted Heath; 10.0 Listen With Philips; 10.30 Bing Sings; 10.45 The Answer Man; 11 Top Twenty.

MONDAY
6 p.m. Monday Requests; 7.15 Dan Dare; 7.30 Smash Hits; 8 Your Mother's Birthday; 8.30 The Capitol Show; 9 The Gift Box; 9.30 The Case Of The Sinister Sister; 9.45 Forces

LISTEN TO THE NME REQUEST PROGRAMME—
RADIO LUXEMBOURG
MONDAYS, 6.30 p.m.

Choice; 10 Your Record Shop; 10.30 Music For Everyone; 11.5 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Of Tomorrow.

TUESDAY
6 p.m. Tuesday Requests; 7 The Starline Show; 7.15 Dan Dare; 7.30 Quiz Time; 7.45 Guess The Name; 8 The Story Of Dr. Kildare; 8.30 The Capitol Show; 9 The Best Of The Best; 9.30 The Case Of The Sinister Sister; 9.45 Melodies By Mairants; 10.15 Music For Everyone; 10.45 Songs From The Screen; 11 Revival Time; 11.30 Oral Roberts.

WEDNESDAY
6 p.m. Wednesday Requests; 7.0 Tollefsen; 7.15 Dan Dare; 7.30 Family Album; 7.45 Soccer Survey; 8 People Are Funny; 8.30 The Capitol Show; 9 The Gift Box; 9.30 The Case Of The Sinister Sister; 9.45 Curt Massey and Martha Tilton; 10 Dreamtime; 10.15 Music Of The Stars; 10.30 Stringing Along; 10.45 The Answer Man; 11 Back To The Bible; 11.30 Music At Bedtime.

THURSDAY
6 p.m. Thursday Requests; 7 Musical Round-up; 7.15 Dan Dare; 7.30 Quiz Time; 8 The Black Museum; 8.30 Movie Magazine; 9 Norrie Takes A Chance; 9.30 The Case Of The Sinister Sister; 9.45 Melodies By Mairants; 10.30 Music For Everyone; 10.45 Italian Music; and Song; 11 Old-Fashioned Revival Hour.

FRIDAY
6.0 p.m. Friday's Requests; 7 Beaver Club; 7.15 Dan Dare; 7.30 208 Radio Crossword; 8 David Rose; 8.30 Hopalong Cassidy; 9 The Gift Box; 9.30 The Case Of The Sinister Sister; 9.45 Piano Playtime; 10 Dream Time; 10.15 Forces Choice; 10.30 Old Acquaintance; 10.45 Let's Dance; 11 The Voice Of Prophecy; 11.15 Radio Bible Class; 11.45 The Answer Man.

SATURDAY
6 p.m. Saturday Requests; 7 Amateur Football; 7.15 Irish Requests; 8 The Best Of The Best; 8.30 The Capitol Show; 9 Scottish Requests; 9.55 Radio Theatre; 10.45 Popular Melodies; 11 Bringing Christ To The Nations; 11.30 "208" Supper Club.



Tony Brent meets his fans at Hoggett's Music Store, West Hartlepool. The picture was taken last week when, in between his shows at the local Empire, Tony called in to sign some of his Columbia records.

LETTERS

Heath on Disc

ON February 14, a memorable event takes place, the 100th Swing Session from the London Palladium, given by Ted Heath and His Music.

Many thousands of people will wish to attend this concert, yet only a limited number will be present on this historical occasion.

I think it would be a wonderful thing if Decca would record the entire concert as they did last year. This would enable all unfortunate fans to hear this great event. Can the NME help?

NORMAN LEMEL
Watkin House, Stamford Hill, N.16.

[EDITOR'S NOTE: We have passed Mr. Lemel's excellent suggestion over to Decca and for the very gratifying result, see the centre news pages of this issue.]

Dankworthy?

NOT Dankworthy! Being a keen modern jazz supporter, I attended my first concert of the "Fabulous" Dankworth orchestra last Sunday at Leicester. The orchestra is "fabulous" all right—for its music-hall acts!

I went to this concert to hear modern music, but I'm afraid it was far from it. I could hear this sort of thing on pre-war Basie or Ellington.

The only bright sparks of the evening were Eddie Blair, Cleo Laine and drummer Ganley, who was trying to push that stodge reed section.

I think I'll stick to Parnell and Lewis! Oh, for the days of the Dankworth Seven!

D. MARJORAM
Market Harborough, Leics.

[EDITOR'S NOTE: Readers who attend the NME Pollwinners' Concert at the Royal Albert Hall on April 25, will have an opportunity of assessing the Dankworth Orchestra in the sort of surroundings where, we are quite sure, they will cause Mr. Marjoram to revise his opinion.]

Trad Guide

IN reply to Mr. D. Mills, of Southampton, enquiring into "Dixieland Jazz," he no doubt meant "Traditional Jazz," nevertheless, his intentions are good.

My first suggestion is to go out and buy the record of Louis Armstrong playing "Potato Head Blues" and build it up from there. Secondly, here are a few hints on Jazz Books to acquire:

"Jazz from Congo to Swing."
"Jazzways."
"His Eye is on the Sparrow."

With regard to records, it would be a great asset if he purchased the series of five records on "The History of Jazz" by Rex Harris (narration). Musical illustrations by Mick Mulligan's Magnolia Jazz Band on Tempo Records. This would prove of great value in his pursuits of Traditional Jazz.

MAURICE MONTGOMERY
Wolseley St., Dundee.

Anti-American

ANYONE who scoffs so readily at American artists as Mr. A. Tostevin (22/1/54), is very obviously anti-American. As I do not intend writing 20 pages or so, I shall not bother to mention the names of the very many great American artists.

I wonder if Mr. Tostevin has heard Louis Bellson's great record of "Skin Deep" with Duke Ellington? Many British bands have recorded "Skin Deep," but that only makes me appreciate Bellson's version all the more. The British version of "Skin Deep" sounds very thin compared with Bellson's.

Even Reg Owen remarked how disappointing Ken Mackintosh's version was, and if Mr. Tostevin thinks there is a British band to compare with Sauter-Finegan, he is definitely anti-American.

RONALD GROVES
Black Lion Lane, London, W.6.

JRRA Reply

IN reply to Carlo Kramer, may I say that what he says (at least in regard to this particular issue and

Esquire Records), is substantially true. We had hoped that readers would know to which companies we were referring in our original letter, but in order that there should be no doubt, we state here that we were not "knocking" at Esquire.

We disagree with him, however, when he says that dealers do not carry their full stock of any one label. This is possibly the case with the "ordinary" dealer, but does not, we feel, apply to the JRRA dealer who specialises in jazz records, and who, therefore, has to keep his stock of jazz discs up to date to maintain his reputation.

To end of a happy note, let's hope that this airing of views will induce the "other companies" to fall in line with Esquire's excellent standard.

PETE PAYNE, (Secretary, JRRA.)
Bromley Rd., London, S.E.6.

Recommended Records

IN the NME dated January 8 reader D. Mills asks for recommended Dixie records.

I would like to suggest either the Lawson-Haggart LP of "Blues On The River" or the Bob Crosby LP "Bob Crosby & His Bob Cats" as a long play introduction and on 78 r.p.m., Eddie Condon's "Aunt Hagar's Blues," "Somebody Loves Me," "Lady Be Good," "My Melancholy Baby," "Just You, Just Me."

Also any available Bob Crosby Bob Cats, in particular, "I Hear You Talking," "Call Me A Taxi," "Jazz Me Blues," "Washington & Lee Swing," and "Tin Roof Blues." "Way Down Yonder In New Orleans."

The Jimmy Dorsey Dixie Group would also make a passable introduction with "South Rampart Street Parade." There are also several good Pete Daily's knocking around, such as "South," "Georgia Camp Meeting" and "Red Light Rag."

A Graeme Bell or two would not come amiss, either, although I think the private companies' issues are the best, examples being "South"/Shim-Me-Sha Wabble"; "Come Back Sweet Papa"/"I'll Walk Through The Streets Of The City" and "Big Chief Battle Axe"/"Yama Yama Blues."

DOUGLAS F. RICE
Southwold Place,
Westgate-on-Sea, Kent.

Grow Up!

AFTER having listened for weeks to the ravings of a number of people who are trying to make a rift between the traditionalists and the modernists, I have come to the conclusion that Dixieland jazz was the simple beginning of jazz and through the years it has developed and become more complex.

So you cannot say that one kind of jazz is not as good as another, as they are all parts of the "evolution" of jazz, although you may prefer the more simple style to that which is a product of a more advanced age as I do.

So why not stop quarrelling and grow up?

BOB O'DELL
St. Michaels College,
Hitchin, Herts.

Walking For Monty

CONTRARY to G. Brooks' expectation that some bright reader will accuse him of talking double Dutch, I would go so far as to say his English is remarkably good. He is, nevertheless, inclined to talk through his little Dutch hat.

While sharing his admiration for Dickie Valentine and Lita Roza, I cannot let go unchallenged his inference that Monty Norman and other British singers are "not worth walking three yards for."

I went a considerably longer distance to see Monty Norman's variety debut at the Chelsea Palace last October, and count myself fortunate to have done so. I found his performance far more satisfying than that of any visiting American I have seen treading the Palladium boards.

WILFRED GREEN
Brookfield Place, Aylesford, Kent.

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Recorded by "DEEP RIVER BOYS" (HMV)

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THIS WILL BE A SMASH HIT!—

TE AMO (MEANS "I LOVE YOU")

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Here it is! The exclusive serial version of

THE GLENN MILLER STORY

The sensational Universal-International film, starring

James Stewart & June Allyson brought to you in story form



James Stewart as Glenn Miller in the film.



The late Glenn Miller as he really was.

Krantz, leaving the trombone in his loving care once more.

Came a tip-off that burly drummer-bandleader Ben Pollack was auditioning for a new touring band at the Venice Ballroom nearby.

In fact, rather than put in a week's work at a petrol station to redeem the instrument, he staked all on working day and night on some new arrangements for Pollack to try over.

"To me, music is more than just one instrument. It's a whole orchestra playing together. And the only way I can express myself is to work out an arrangement. See?"

Pollack took Chummy into his band on first hearing. Miller went up next. Pollack looked at the neatly-bound music paper.

"I'm pretty full up on arrangements," he said.

"Well"—Miller licked his lips—"I

PART 1: STRING OF PEARLS

This is the story of a musician and his wife.

Glenn Miller was a man who sought out new paths in popular music and found them, after years of fruitless wanderings in blind alleys.

That he was able to triumph and leave his mark on the exciting history of music, was due, in no small measure, to the fact that he was blessed with the love, companionship and understanding of a woman who stimulated him, sacrificed for him, found her joy and pain where he found his—a woman who, when the final sacrifice was cruelly demanded of her, found in it the strangest and most touching fulfilment of all.

This is their story—an inspiring chapter in the continuous human tale of devotion, partnership and love between man and woman.

1

YOUNG Glenn Miller stood for a moment outside Mr. Krantz' pawnshop. It was getting to be his favourite position. He stood there for a moment when he pawned his trombone: he always stood there for a moment when he called to redeem it.

Dear old Krantz must have liked musicians: trombonists at any rate. He always had time for a talk with the lean, lanky, slow-smiling Miller.

This time he asked: "Your friend Chummy—why don't he once in a while hock something?"

Once again, Miller redeemed his trombone: once again Chummy (McGregor) called for him in the latest of his endless succession of battered second-hand cars, and once again, full of optimism, the two youthful instrumentalists went off to the latest of their erratic employments, in a hotel band.

But not before Miller had cast admiring eyes on a string of pearls which Mr. Krantz was offering for sale.

In the car, Miller asked: "Did you bring my arrangement?"

Chummy nodded, but said quickly: "This is the Sunset Hotel, Glenn. Potted palms and marble stairs. And Minton's band plays sweet."

"Oh I know..." began Miller confidently.

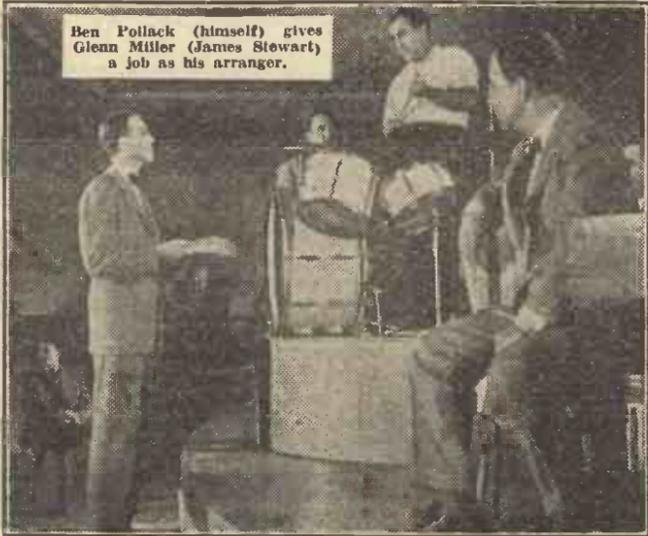
Firmly, Chummy chipped in; "Don't try to slip in that arrangement of yours to-night! This might be a good job for us—we don't want to lose it."

He spoke severely—but, in his heart, he knew Glenn Miller...

That night, they were in work and out of work—as quick as that. Bursting to hear how his new-style arrangement of "I Dreamt I Dwelt In Marble Halls" sounded, Glenn did slip the arrangement in. It lasted perhaps twenty-seven bars and, clutching the music parts in their hands, Glenn and Chummy found themselves on the pavement.

"Too bad," said the patient Chummy, "that you can't keep the trombone and hock the arrangement..."

For there they were, back at



Ben Pollack (himself) gives Glenn Miller (James Stewart) a job as his arranger.

been working on 'em all week. They're in your style and everything."

"I appreciate that," responded Pollack kindly. "Lay them on our piano. I'll try them some other time..."

Disconsolate, Miller did as he was told and, more disconsolate every second, lounged out of the empty ballroom, as Pollack motioned the next aspirant—Wilbur Schwartz, clarinet—to a chair.

"Hey, Chummy!" called Pollack. "Get him something to read!"

Chummy passed the music round. Well, Miller was his pal: any pal would have done the same...

So, before he knew it, Ben Pollack was drumming to the first Glenn Miller arrangement to win approval—in a deserted dance hall, with an audience of participants—musicians.

Almost before Miller, strolling away from the ballroom, awoke to the fact that his music was bursting forth, echoing, from the Venice, Chummy was on him, incoherent with excitement and joy. "Mr. Pollack... wants to talk to you... your arrangement... he says it's a pip!... your arrangement!"

That was how Glenn Miller joined Ben Pollack's touring band, got an advance of pay and was able, not only to get his trombone back from Krantz but to buy that string of pearls.

In yet another "new" car, he travelled with Chummy to the Pollack Band's first job—Denver. And made a phone call as soon as they arrived in town.

"Hello Helen," he said breezily, intimately. "How's my girl?"

Helen Burger said, puzzled: "Your girl? Who is this?"

Rather hurt, Miller gave his name. "Glenn Miller?" said Helen.

"After two years—and not a word!"

The name, the circumstances, clicked into place. Miller—Glenn—that gangling collegiate youth she'd gone around with when they were both at Colorado University—didn't know where he'd been—what he was doing—didn't know anything about him and suddenly he rings up claiming her as his girl!

"Why," he was saying, as if it was the most natural thing in the world,

"I'm down here in Denver. I want to see you, Helen. How about to-night?"

"I have a date"—she said, though why she should even give this character a second's phone time... She had no time to ponder the mystery of her motive... he was rapping on... confident, warm, sincere: "See you later then—be out right after I finish work. 'Bye!'"

"Glenn! Hello!" She rattled the receiver. "Well—honestly!" she gave out, in righteous rage. And realised, as suddenly, that she'd called him Glenn...

Fresh, youthful, sparkling in her "date" dress, the honey-voiced Helen found herself putting off the previous date and waiting at her home for her wandering swain.

"Whatever he does," commented her father, "he must be a hard

From the archives comes this rare photograph of the late Glenn Miller, in his heyday as America's greatest bandleader before the war. He is on the right of a group which features his two vocalists—Ray Eberle and Marion Hutton (Betty Hutton's sister).



worker, this Miller. It's nearly nine o'clock now..."

Simmering with rage, Helen forbore to answer. Instead, most inappropriately, she played Patience.

At 11.30, she slapped the cards down.

"Even if he did come," she exploded to her parents, "I wouldn't see him now!"

Placidly, Mrs Burger commented: "Then we can all go to bed?"

Which they did. Some hours later, Helen, her hair in curlers, awoke. For a moment she was sure she was dreaming. This was a peaceful, a nice part of town: people didn't stand out in the street and yell her name.

"Helen!"—she heard, followed by a whistle—that vulgar whistle men make with their fingers.

This was no dream. She scrambled out of bed and flung up the window.

"Sh!" she hissed at the grinning Miller. "You'll wake up..."

"Well, how can I talk to you?" he protested.

"Will you be quiet?" she raged, "I'll be right down."

She came towards him from the front door—all poise and dignity, ludicrously topped by those awful hair-curlers. Pained, he explained: "I'm playing in a band: I got here as soon as I could!"

To keep him quiet, she sat down beside him on the front porch. Ready to scold him again, she was halted in mid-breath by his presentation to her of a jeweller's box.

"For your birthday..." he said. "That isn't until next November!"

"Well, for your last birthday."

She opened the box. A string of pearls

"Beautiful!" she whispered. "But I can't accept a present like this..."

"They're not real," he assured her, ingenuously. "I got 'em in a... uh... I'll get you some real ones one of these days..."

"Honestly!" she protested. "Two years and not a word and then a present like this."

He glowed in the warmth of her frank, innocent pleasure.

"Y'know," he said, "with some people you don't have to write. You just know. I knew you'd be here... I knew you'd be just the same..."

Pearls or no pearls, there are some things a girl must get straightened out—quick.

"Oh, you did?" she attacked. "Just sitting around waiting for you to show up? 'How is my girl?' you said. I've been engaged"—she announced—"to Ed Healey for nearly a year. And"—she warmed up—"did it ever occur to you that I might not care if I never saw you again?"

"No," he replied, with engaging honesty. "It never did."

Open-mouthed, she stared at him. He held her outraged gaze. And—she giggled, helplessly.

"Why can't I ever stay mad at you?" she asked—rhetorically. "If you were anybody else I'd never speak to you again..."

"I've got an idea," he broke in, refusing to consider even the possibility that she'd never speak to him again. "I want you to come with me out to Fort Morgan—introduce you to my folks."

"Now?"

"Right now. I'll get a taxi."

"I never heard of anything so extravagant. Maybe I could get the family car..."

"Wait a minute." He reached for the pearls. "Let me try these on for size."

He had his arm round her neck, fixing the pearl-clip, when Mr. Burger stomped out on to the porch, holding—of all things—a shotgun.

Miller began to babble explanations, springing away from Burger's daughter as if he'd already been shot. "Take it easy son," advised Burger. "I'm just going hunting..."

Later that morning, the Burger family car pulled up outside Miller's

Please turn to page ten



In this scene from the film, Glenn Miller (James Stewart) and Don Haynes (Charles Drake) inform Chummy McGregor (Henry Morgan) that Miller is leaving the band to study arranging.

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Himself Ben Pollack
Himself Louis Armstrong
Himself Gene Krupa
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Joe Becker Phil Garris
Mr. Burger James Bell
Mrs. Burger Katherine Warren



Ronnie Meede, the young British vocalist whose gimmick is to be known as "The Singer Without A Gimmick," has just recorded "What's The Weather Like In Paris?" accompanied by Woolf Phillips and his Orchestra, for Melodisc. The tune is from the new French comedy film "M. Hulot's Holiday," and is being played at every performance of the picture's current London run. The new record (backed with "Don't Take Your Love From Me") was launched at a cocktail party last week by French cabaret, TV and radio star, Helene Cordet, seen here with Ronnie Meede.

IN MODERN MOOD

WE'VE got a lot of modernistic ground which must be covered soon. Our record pile, in particular, is looming ever larger! But first, we'll take time out to clear up a couple of correspondents' queries, both of them raising points of probable interest to many readers.

To John Halsham of Brixton, it can therefore publicly be revealed that the short play-off theme which ends both sides of Vogue's second Gerry Mulligan LP (LDE.030) is a Mulligan original entitled "Utter Chaos."

And to Eric Jones of Golders Green, we can confirm that the tune of "Turnstile," heard on this same platter of Gerry's, was indeed "featured" quite a lot by the Johnny Dankworth Seven round about 1950. It was known as "Goldrush" in those days, however, and it had then already been waxed for the first time by Mulligan himself with a Kai Winding-Brew Moore group.

The subject of Mulligan certainly seems to be taking up almost an inordinate amount of space in these first "Modern Mood" columns of ours. But we are nevertheless keeping our promise to review the Quartet's third Vogue LP here and now.

And after dealing with a couple of distantly related 78 r.p.m. couplings next week—one by Gerry's "New Sounds," the other devoted to the Chet Baker Quartet—we'll be free to embrace other, entirely non-Mulliganesque topics.

Another of our correspondents (D. Garnett of Birmingham) suggests that we should, as an aid to clarity, list full details of an LP set before discussing certain aspects of it. Which looks like a good idea, so here goes: Gerry Mulligan Quartet "Carson City Stage" / "Cherry" / "Makin' Whoopee" / "Motel" / "I Can't Believe That You're In Love With Me" / "Sextet" / "Lover Man" / "Lady, Be Good" (the latter four titles with Le Konitz, alto, added) (Vogue LDE.031)

This package is a somewhat different proposition from earlier issues by the Mulligan foursome in that most of the routines seem much more informal, minimising Gerry's cunning scoring devices in favour of simple head arrangements and extended improvisations.

You'll note that Chet Baker's trumpet on "Cherry" (a swell old Don Redman song, no matter whom the label credits as composer) surprisingly owes more to Louis Armstrong than to Miles Davis, that Mulligan's baritone timbre on some of the present tracks sounds decidedly rougher than before, and that Carson

by
MIKE BUTCHER

Smith's bassing is generally inferior to that of his predecessor with the Quartet, Bob Whitlock.

"Lover Man" features guest-star Konitz throughout, and it you're looking for a sample of truly magnificent alto playing, here it is. But maybe you'll agree that in this instance Lee's flow of ideas is too facile, too glib for full emotional satisfaction.

No such criticism can be levelled against the Konitz contribution to "Sextet," however (the sixth person credited must be Gerry's band-boy!)—and the spell of three-horn counterpoint, which follows Lee's solo chorus on this one, knocks your reviewer right out!

The remaining performances range from really excellent (a super-relaxed "Makin' Whoopee") to merely fair (an uninspired "I Can't Believe..."). But in case our comments have not made it perfectly clear that the set is well worth buying, we'll add two emphatic words. GET IT! Incidentally, it does not seem to be

Andy Salmieri's American Air-mail

• RAY ANTHONY BUYS BILLY MAY BAND • BASIE FOR EUROPE
• OSCAR PETERSON, DIZZY GILLESPIE OPERATIONS
• U.S. POLL RESULTS • TERRY GIBBS' FEM CAPTURE

IT'S beginning to look like a battle to the death between two of the stateside great entertainment unions—the American Guild of Variety Artists versus the American Federation of Musicians. Unless both parties can settle their differences, many acts will have to do without music! The smart operators are taping music from records so that they won't be caught short in any eventuality.

Dinah Shore played in from Hollywood for the Motorama Show (automobile show) in New York.

She told me that she will make several appearances on TV using the new RCA compatible colour system, which was recently given the green light by the Federal Communications Commission.

"Compatible" means that one can view the colour-cast program in black and white with his current set. Colour TV sets will become available soon, ranging in price from \$700 to \$1,200. That's a lot of money in any language!

I have already viewed a colour broadcast at RCA studios, and the colour method puts any existing Hollywood colour systems to shame! It's that good!

Sarah Vaughan's first side for Mercury is "Easy Come, Easy Go, Lover," backed by "This Is My Beloved."

Biggest news of the week was the announcement by Fred Benson (Ray Anthony's manager) that Ray Anthony has purchased the Billy May band! The Billy May band will continue to function and will be fronted by Sam Donahue, while Bob Dawes, who led the band since May's departure, becomes road manager.

Went to the Birdland to see Count Basie, for the itinerary of his European tour, but he did not have it himself. He promised to give us first-hand news of it when and if it becomes available to him.

Saw Terry Gibbs' new Quartet which features Frank De Vito (drums); Bill Crow (bass); Miss Terry Pollard (piano) and, of course, Terry Gibbs on the vibes. Miss Pollard doubles on the vibes. The vibeduet by Terry G. and Terry P. is a show-stopper! You'll be hearing a lot about this gal... man, what drive! Gibbs found her in a small Detroit bistro and offered her a contract pronto!

Dave Brubeck, who is due in N.Y. on March 11, tells me he has a new man "sitting in" on the "skins." He's Joe Dodge.

This writer rarely goes head over heels over any LP. (I'm SENT by many, but never like this). The new LP 103 by Windin' Ball Records is the MOST! As I told you a few columns back, I'm a modernist by choice, but I am not biased. This LP is by Don Ewell, one of the best "two-beat" 88'ers it's been my pleasure to hear.

The Windin' Ball LP 103 features Don Ewell playing King Oliver's Creole Band famous tunes, which include: "Working Man Blues," "Mandy Lee Blues," "Ain't Gonna Tell Nobody," "Froggy-Moore Blues" (sometimes listed as "Froggy-More Rag"), "Jazzin' Babies Blues," "Snake Rag," "Weather Bird Rag," "Where Did You Stay Last Night?", "Just Gone," "Sweet Baby Doll," "New Orleans Stomp" and "Buddy's Habits." I can't understand why this fine pianist hasn't received greater acclaim; he is certainly worthy of more attention because of the authority which he gives to these numbers. He certainly shows evidence that he has been influenced

by the great Ferdinand "Jelly Roll" Morton, and at times I would say that Ewell sounds like the great "Jelly Lord" himself! The album is a MUST for any good jazz library.

Since I doubt this label has foreign distributorship, I will list the company's address as another NME service to its readers: The Windin' Ball Recording Co., 5207 South Kimbark Avenue, Chicago 15, Illinois. Will you please mention you read it here?

Harry James announces that he has again added strings in his orchestra. He also says he will re-record two sides he made famous—"I'll Get By" and "Cherry."

Oscar "JAPT" Peterson in hospital having a ganglion on the tendon sheath removed. The operation is a simple one, and Oscar will be well in time to make the projected tour. I understand Charlie Parker will be added to the group for the tour.

The Night Club and Ballroom Operators' Association comes up with the results of its annual poll. Winners are: Ray Anthony (Best Dance Band and College Favourite); Guy (what again?) Lombardo, wins the "Sweet Bands" title for the umpteenth time; Ralph Marterie (Most Promising New Dance Band), and Tommy Dorsey (Favourite Leader-Instrumentalist).

While I was in the midst of this column, Catherine Basie called and gave me the itinerary of the Count Basie tour. Only date given was for the opening at Oslo, Norway. Other countries in the tour—which is being promoted by Richard Strangrup, of Denmark—are: Denmark, Finland, Belgium, Monaco, England, Scotland, Wales, France, Spain, Portugal, Italy, Switzerland, Luxembourg, North Ireland, Ireland, Netherlands, Austria, West Germany, Yugoslavia, Greece, European Turkey and possibly South Africa.

Charlie Barnett likes to tell about his eight-year-old son's roping ability. It seems Charlie was dozing while the youngster was watching the Roy Rogers' TV show. Before Barnett awoke, his son had tied him up cowboy fashion... but good! In fact, it took Chuck 15 minutes to open the first knot! Meanwhile, junior went into the kitchen and was heard to say: "Mama, will you tie my shoelace? It's loose again!"

Dizzy Gillespie's operation is a success. He will have to take it easy for a while while he acclimates himself to the plastic retina in his eye. I'm told that persons with that affliction see things out of register until the plastic disc is placed properly.

Lionel Hampton back from Europe is already receiving fabulous offers for a 1954 tour! Hampton said it was a most pleasant tour, and he was happy to learn how much jazz is appreciated in Europe.

This Week's Bravos: Terry Gibbs at the Birdland night club. This Week's Best Record: Julius La Rosa's Cadence 1235 "The Big Bell and the Little Bell." He's backed by Archie Bleyer's band.

NEXT WEEK: Andy Salmieri will give another list of U.S. pen pals he has fixed for NME readers.

FRANKIE VAUGHAN: U.S. OFFER

THE consistent recording success of Britain's "Vocal Victor Mature"—Frankie Vaughan, has earned him a run of variety engagements at leading theatres throughout Great Britain, and now comes news of another offer from RCA-Victor for him to visit the States for radio and TV personal appearances in the spring.

Meanwhile, Frankie opens his new musical tour at Finsbury Park Empire, London, on February 8, followed in succession by one-week visits to Brighton, Sunderland, Newcastle, possibly Wolverhampton, Manchester, Swansea and Bradford.

These bookings are definite and Frankie will be the chief attraction in a variety bill presented by Bernard Delfont. Other leading Moss Empire engagements at Glasgow, Liverpool, Leeds, etc., will follow for Frankie during the spring.

However, in undertaking these variety engagements, Frankie has made the provision that he can be released for two weeks during April if negotiations are concluded for him to visit the States for a lightning goodwill tour of twelve days, since his HMV recording of "So Nice In Your Arms" backed with "False

Hearted Lover" (released by RCA-Victor in the States) is enjoying tremendous sales success.

Frankie's latest record with accompaniment by Ken Mackintosh and his Orchestra—"The Cuff Of My Shirt"—"Heartless" will be released on February 1.

On the same day, Frankie broadcasts in "Midday Music Hall" and London concert fans will be pleased to note that he is undertaking two performances at the Odeon, Barking, on Sunday, February 14.

ORGANISED by Dick Hamilton, the Prima Jazz Club opened at the Hollingwood Hotel, Chesterfield, Friday, January 22, with Maurice Kirk acting as resident host.

A local group comprising George Hooley (sax and clarinet); Dick Hamilton (trumpet); Derek Allen (piano); Frank Flanagan (bass) and Cyril Barnes (drums) provided the jazz with a modern accent.

AFTER the trade showing of "The Glenn Miller Story" at Leeds Scala Cinema, a reception was held in the ballroom. George Sumner, resident leader at the Scala, together with his vocalist, ex-Squads singer Irene Howard and pianist Bert Newstead, entertained the guests.



Disc-jockey Neal Arden, who is going out solo in variety, "spins a record" for the benefit of agent Victor Bernard—NME photo.

STARS FOR LEICESTER

MIDLANDS promoter, Arthur Kimbrell, has arranged a series of star-studded concerts at De Montfort Hall, Leicester.

On Sunday, February 7, the bill comprises Frankie Vaughan, McDonald Hobley, Audrey Jeans and Tito Burns, and his Band; followed by Maxine Sullivan with the Kenny

Baker Quartet, Vic Ash Quartet, Norman Cave Band, Mike McKenzie and Michael Moore for two performances on Sunday, February 21.

On Sunday, 28th, Tony Brent, Joan Regan, Carl Barritas and his Music and Geoffrey Everitt are featured, while Ted Heath and his Music will be seen and heard on Wednesday, March 3.

There will be two performances by Nat "King" Cole with supporting attractions on Sunday, March 28, and Mantovani with his New Music appear on Sunday, April 11.

BRADFORD BRASS CHANGES

TROMBONIST Arthur Atkinson and trumpeter Frank Hiley have recently left Haydn Robinson's Duncedin Players.

Arthur Atkinson is now with Billy Hey at the Gaumont Ballroom, Bradford, where he replaces Dick Jeffreys. Frank Hiley is with Tommy Sims and his band.

Bandleader Haydn Robinson is filling the vacancy left by Atkinson, and Brian Robinson, formerly on second trumpet, moves up to first.

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A GOOD OLD BING, A GOOD NEW TEDDY

BING CROSBY
"Changing Partners"
"Y'all Come"
(Brunswick 05244)

BING has turned in two great sides and "Changing Partners" shows him to be very much still in the top flight of singers.

It's so wonderfully relaxed, and the accompaniment is both simple and pleasing. The Old Groaner can still show most singers the way home, and Bing could very easily find himself with yet another hit record on his hands.

The backing is attractive and catchy, but I fancy "Changing Partners" will be the big side. Good stuff, this!

TED HEATH AND HIS MUSIC
"Skin Deep"
"Walking Shoes"
(Decca F.10246)

"SKIN DEEP" features some terrific drumming by Ronnie Verrell and great trumpet-playing by Bobby Pratt and Kenny Baker.

This is obviously one for the fans and takes us back to the early Heath days. I know this is all wonderfully played but I sincerely hope Ted is not going to revert to his old style on records.

He has cultivated a swing-commercial style of his own; this is more his old "for musicians only" type of thing.

"Walking Shoes" is a good instrumental, but not up to the standard of "Obsession" and "Hot Toddy."

I bet the boys enjoyed this session, and I trust the many Heath fans will enjoy it.

TEDDY FOSTER
"Hole In The Ground"
"Wasted Tears"
(Parlophone R.3770)

"HOLE IN THE GROUND" is an extremely good record and Teddy (Gravel Voice) Foster is, in fact, something of a discovery. Yes, my friends, this is a new Teddy Foster, who is far more relaxed than of old.

The Peter Knight Singers turn in a polished performance, and I'm prepared to say that Mr. Foster could become a real recording proposition providing he gets the right material.

"Wasted Tears" is a good song, but it does not seem to be making great progress. It would be, if the public heard Teddy Foster's version a few times.

DAVID WHITFIELD
"The Book"
"Heartless"
(Decca F.10242)

"THE BOOK" has come in for lots of comments during recent weeks and David Whitfield is

Popular records reviewed by famous Radio Luxembourg disc-jockey GEOFFREY EVERITT

first on the market, although I know that at least two other versions are probably now in the shops.

This side has what it takes to make a hit these days. The song is not as strong as "Answer Me," but possibly this is David's best singing effort.

Stanley Black provides the musical backing and that means that you are assured of a good job.

Strange to say, I think I prefer "Heartless" despite the fact that it was probably only intended to be just a good backing. Let me assure all the thousands of Whitfield fans that David has not let them down on either side, though.

ERIC JUPP & HIS ORCHESTRA
"Footsteps In The Fog"
"Oop Dee Oom"
(Columbia DB.3405)

I LIKE "Footsteps" and, even if these footsteps get lost now and then, I give full marks to the Jupp Orchestra.

There is little doubt that Eric is an excellent musician, and he makes a good job of this composition by guitarist and busy sessioneer Bert Weedon (never thought Bert would ever find time to compose!).

Well, boys, I wish you luck and trust that our friends the record buyers like this side as much as I do.

"Oop Dee Oom" is well worth listening to, and I must say that this

orchestra will make an impression with stuff of this quality.

SAUTER-FINEGAN ORCHESTRA
"The Moon Is Blue"
"O"
(HMV B.10617)

THERE is little doubt that in recent years the British record industry has been teaching our American friends a thing or two.

Here is the great Sauter-Finegan orchestra going extremely commercial on "Moon Is Blue" and I'm not very happy with this side.

Sally Sweetland will not force me to lose any sleep and the Doodlers are not going to set the world on fire in this showing.

A few weeks ago I reviewed Alma Cogan's record of this song, and after listening to both versions, I am going to wave the Union Jack.

I'm keener on the flip-over, which is an instrumental called "O." It rides nicely and is pleasant to listen to.

NAT "KING" COLE
"Tenderly"
"Why?"
(Capitol CL.14061)

"TENDERLY" is here sung by a master craftsman and a wonderful technician. I cannot see anything to stop this from becoming yet another big hit for Nat "King" Cole.

I will not waste words trying to describe the record; I'll just say it's GREAT.

I'm not so keen on "Why?" but only because it is not such wonderful material as "Tenderly," yet Nat sings superbly throughout. By the way, this is not the "Why?" we have been hearing in recent months. This is a new "Why?"

JOE LOSS & HIS ORCHESTRA
"Tenderly"
"Dulciana"
(HMV BD.6157)

HERE are a couple more sides in the "Joe Loss Dancing Time for Dancers" series, and I congratulate Joe for giving us something that is not only worth dancing to, but that also makes pleasant listening.

Joe knows the public taste, and he is always ready to serve up the food that millions enjoy.

"Tenderly" is well played, and we are treated to some excellent sax and trumpet playing.

The other side is a rather pleasing tango, and once again, it is well played.

It is indeed easy to understand why Joe Loss is such a grand attraction all over the country. The word, my friends, is COMMERCIAL.

Teddy ("Gravel Voice") Foster, whose latest record gets a rave from our reviewer, is here seen with his dog, a very valuable and rare Tibetan lion-hound named Kala.

Kala is doing a one-night stand at Cruft's Dog Show next week, when Poppa Foster hopes to collect a prize!

NORRIE PARAMOR AND HIS ORCHESTRA
"My First Romance"
"Mon Pays"
(Columbia DB.3413)

"ROMANCE" is easy on the ear and it is the type of record that you appreciate more each time you hear it.

The melody is almost haunting enough to make it a hit. I say



"almost," for I feel that it just lacks that little something; but as I have said, it grows on you, and I must admit I've listened to it at least six times.

The other side is not so interesting, and I find the first twenty seconds or so dreary and uninspired. "Mon Pays" means "My Country," and I must reluctantly inform you that in this instance, my country is not exactly my cup of tea.

HUMPHREY LYTTTELTON reviews the Jazz Records

LIFE can be very odd. Six months ago, I used to moan weekly in this column about the drought of jazz recordings coming from the major companies. Now, drought has given way to flood.

Every day brings a fresh batch, and before long I shall have to move into a bigger flat.

Main source of the flood is Decca, who are issuing Riverside LP's on their London label at a rate which is positively terrifying. Now, it will

be summer before I ever get round to reviewing in detail the London LP's which I have outstanding at the moment, not counting those which may come cascading through the letterbox before I finish typing this piece.

So I'm going to satisfy those who are curious to know what they're all about by listing them, with brief descriptive and critical notes, in this week's column, and then forgetting about them until I have occasion to mention them in more detail.

So here they are:

The Folk Blues of Blind Lemon Jefferson
(AL 3508)

Country Blues by one of the finest exponents of the folk-music end of Blues. A feast for the folksy, but tough going for run-of-the-mill jazz-lovers.

King Oliver plays the Blues.
(AL 3510)

Same sort of thing as the Louis Blues LP reviewed recently. King Oliver featured in Blues accompaniments to Ida Cox and Sara Martin. Some doubt in this reviewer's mind as to whether all the examples are Oliver, as there is quite a wide difference in style.

But there's good simple playing here, impressive if not taken too soon after the Armstrong.

The Fabulous Trombone of Ike Rodgers.
(AL 3512)

Ike Rodgers, blues trombonist from St. Louis, featured in blues accompaniments and duets with pianist Henry Brown. Fabulous to me only in the manner in which Rodgers manages to infuse practically no variety into a series of twelve-bar Blues in B flat.

As a three-note man with a style which reminds me of Teagarden's "Knockin' A Jug" manner, he moans quite attractively for a few choruses. But there are eight tracks here!

Early Harlem Piano—James P. Johnson.
(AL 3511)

Early James P. solos transcribed from piano rolls. A trifle jerky and inconsistent in tempo here and there, they nevertheless capture Johnson's

style to an amazing degree. The tunes are a bit dated—"Harlem Chocolate Babies On Parade" is a title which will give a clue to some of the music.

But there are nice versions of "Make Me A Pallet" and "Loveless Love." A good investment for those who like their pianos raggy, but in tune.

Fats Waller Piano Solos—Rediscovered.
(AL 3507)

Piano-roll transcriptions again, with same reservations as above. But Waller's distinctive touch can be detected. Tunes are a little more "popular" in species than the Johnsons, but the style is still more raggy than Waller's later playing. There's a good version of "Squeeze Me" here.

Fats fans will not be disappointed.

Collectors' Items—Volume I.
(AL 3514)

These will be welcomed by those with exploratory minds, being rare recordings by Tiny Faeham, Clarence Williams and Richard M. Jones. An odd mixture—some rough Blues from the Jones Jazz Wizards, some curate's egg stuff from the others—a little bit of jazz, with lashings of busy 1920-type arrangement.

Only people who will really resent these are the collectors who, in days gone by, have paid through the nose for them. That's their bad luck!

New Orleans Horns.
(AL 3509)

Great stuff here! Three good Olivers—"Riverside," "Mabel's Dream" and "Southern Stomp"—two important Keppards, and an interesting rarity in Bernie Young's Creole Jazz Band (with Preston Jackson, Happy Cauldwell, etc).

Only blow-out for me were two tracks by Charles A. Matson's Creole Serenaders. They are supposed to be a contingent from the Benson Super Orchestra of Chicago—and brother, do they sound it!

Well, that's a good selection to be going on with. Next week, for you unhappy owners of 78-speed-only gramophones, I'll catch up on some of the latest 78 issues.

NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN

- | Last This Week | Record | Artist |
|----------------|--------------------|--|
| 1 | OH MEIN PAPA | Eddie Calvert (Columbia) |
| 2 | BLOWN WILD | Frankie Laine (Philips) |
| 3 | CLOUD LUCKY SEVEN | Guy Mitchell (Philips) |
| 4 | CHICKA BOOM | Guy Mitchell (Philips) |
| 5 | RAGS TO RICHES | David Whitfield (Decca) |
| 6 | LET'S HAVE A PARTY | Winifred Atwell (Philips) |
| 7 | ANSWER ME | Frankie Laine (Philips) |
| 8 | THAT'S AMORE | Dean Martin (Capitol) |
| 9 | THE HAPPY WANDERER | Obea Kirkren Children's Choir (Parlophone) |
| 10 | SWEDISH RHAPSODY | Mantovani (Decca) |
| 11 | RICOCHET | Jean Began (Decca) |
| 12 | THE CREEP | Ken Mackintosh (HMV) |
| 13 | ISTANBUL | Frankie Vaughan (HMV) |
| 14 | ANSWER ME | David Whitfield (Decca) |

This chart is compiled from weekly returns made to us by the largest record retailers throughout the country, based on their actual sales figures.

BEST SELLING SHEET MUSIC (BRITAIN)

- | Last This Week | Record | Artist |
|----------------|-----------------------|-------------------------|
| 1 | OH MY PAPA | (P. Maurice) 2s. |
| 2 | ANSWER ME | (Bourne) 2s. |
| 3 | SWEDISH RHAPSODY | (C. & C.) 2s. |
| 4 | RAGS TO RICHES | (Chappell) |
| 5 | IF YOU LOVE ME | (World Wide) |
| 6 | RICOCHET | (Victoria) |
| 7 | CLOUD LUCKY SEVEN | (Robbins) |
| 8 | POPPA PICCOLINO | (Sterling) |
| 9 | ISTANBUL | (Aberbach) |
| 10 | WHEN YOU HEAR BIG BEN | (Box & Cox) |
| 11 | CHICKA BOOM | (Dash) |
| 12 | THE GOLDEN TANGO | (L. Wright) 2s. |
| 13 | BLOWN WILD | (Harms-Connelly) |
| 14 | THAT'S AMORE | (Victoria) |
| 15 | VAYA CON DIOS | (Maddox) |
| 16 | TENNESSEE WIG-WALK | (Francis, Day & Hunter) |
| 17 | EBB TIDE | (Robbins) 2s. |
| 18 | YOU, YOU, YOU | (Mellin) |
| 19 | THE CREEP | (Robbins) |
| 20 | WISH YOU WERE HERE | (Chappell) |
| 21 | FROM HERE TO ETERNITY | (Dash) |
| 22 | MOULIN ROUGE | (C. & C.) 2s. |
| 23 | ETERNALLY (LIMELIGHT) | (Bourne) 2s. |
| 24 | DON'T EVER LEAVE ME | (Bluebird) |

BEST SELLING POP RECORDS IN THE U.S.

- | Last This Week | Record | Artist |
|----------------|---------------------------|--------------------|
| 1 | Oh My Papa | Eddie Fisher |
| 2 | That's Amore | Dean Martin |
| 3 | Rags To Riches | Tony Bennett |
| 4 | Changing Partners | Patti Page |
| 5 | Stranger In Paradise | Four Aces |
| 6 | Stranger In Paradise | Tony Bennett |
| 7 | Ricochet | Teresa Brewer |
| 8 | Secret Love | Doris Day |
| 9 | What It Was, Was Football | Deacon A. Griffith |
| 10 | Heart Of My Heart | Four Aces |
| 11 | Stranger In Paradise | Tony Martin |
| 12 | Ebb Tide | Frank Chacksfield |
| 13 | Oh Mein Papa | Eddie Calvert |
| 14 | Changing Partners | Kay Starr |
| 15 | Jones Boy | Mills Brothers |
| 16 | Eh Cumpari | Julius La Rosa |
| 17 | You, You, You | Ames Brothers |
| 18 | Till We Two Are One | G. Shaw |
| 19 | Heart Of My Heart | A. Date |
| 20 | You Alone | Perry Como |

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

BEST SELLING SHEET MUSIC (U.S.)

- | Last This Week | Record | Artist |
|----------------|----------------------|--------|
| 1 | Oh Mein Papa | |
| 2 | Stranger In Paradise | |
| 3 | Changing Partners | |
| 4 | Ebb Tide | |
| 5 | That's Amore | |
| 6 | Secret Love | |
| 7 | Rags To Riches | |

- | Last This Week | Record | Artist |
|----------------|------------------------------|--------|
| 8 | Heart Of My Heart | |
| 9 | Ricochet | |
| 10 | Vaya Con Dios | |
| 11 | You, You, You | |
| 12 | Many Times | |
| 13 | Eh Cumpari | |
| 14 | You Alone | |
| 15 | The Mission Of St. Augustine | |
| 16 | Oh Shore | |



Here she is—"Lady Day" herself, the fabulous BILLIE HOLIDAY. If you want to hear her in person, turn to page 3 and fill in the form that will enable you to get tickets for her personal appearance at the Royal Albert Hall on Sunday, February 14

Nottingham

NOTTINGHAM Jazz Club, one of the oldest and largest provincial jazz clubs, has always stuck rigidly to a traditionalist policy. However, starting next Tuesday (February 2), Bill Kinnell will be presenting a new monthly series of modern sessions. The first session will feature the Tony Kinsey Trio with Don Rendell. These Modern Sessions in no way interfere with the Club's normal Thursday night meetings of traditional jazz, in fact the same week (February 4), Bill Kinnell is presenting the Ken Colyer Jazzmen. Meetings are held at the Test Match Hotel, West Bridgford, Nottingham.

STANLEY DALE PRESENTATIONS

MONDAY, 1st FEBRUARY
LIVERPOOL, PAV.
TWICE NIGHTLY

TONY BRENT
EDDIE SYD & PAUL
ARNOLD KAYE
BRIAN ANDRO
PLUS BIG VARIETY COMPANY

MONDAY, 1st FEBRUARY
HULME, HIP.
TWICE NIGHTLY

GLADYS MORGAN
with her 'LAUGH' & Company
GERRY The AMAZING
BRERETON RUSTY
AND ALL STAR VARIETY

SUNDAY, 7th FEBRUARY
CHATHAM EMPIRE
6 & 8 p.m.
Music for Listening & Pleasure

THE
RONNIE SCOTT ORCHESTRA
BOX OFFICE OPEN
DAILY—BOOK NOW!!

ROYAL FESTIVAL HALL
THIS SUNDAY, JANUARY 31st, at 3 p.m.
GERALDO SWING CLUB presents

★ **JAZZ CONCERT** ★
with Famous International Artists

GERALDO AND FAMOUS ALL-STAR ORCHESTRA
ERIC DELANEY GROUP. DOUGIE ROBINSON SEXTET.
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Britain's No. 1 Piano Stylist, The Amazing BILL MCGUFFIE.
Famous Stars 'THE THREE MONARCHS' (BBC Forces Show).
Australia's Greatest Blues Singer, GEORGIA LEE.
Famous BBC and Television Personality, DAVID MILLER.

Book now for this great jazz show. Tickets 8/6, 7/6, 6/6, 5/6, 3/6.
From Bert Wilcox, Geraldo Swing Club, 4, Earlsdon Street, W.O.2, Temple Bar 1764
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new MUSICAL EXPRESS

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ENTER THE STAPLETWINS!

THE congratulations of the whole profession go out this week to Show Band maestro Cyril Stapleton and his wife Sheila to whom twins were born last Monday in St. Mary's Hospital, Paddington. The newcomers, both boys, are being christened Gary and Jonathan.

The babies arrived a month prematurely, and although babies and mother are doing well at the time of writing, the careful nursing naturally required in the circumstances had prevented a visit by the NME photographer up to the time of closing for press.

On Tuesday morning, songwriter Jack Fishman and the Stargazers planned an unusual surprise, which somewhat misfired.

Jack wrote special lyrics concerning the twins, which the Stargazers were to feature in Tuesday night's "Show Band Show" broadcast, completely unbeknown to Cyril Stapleton.

But producer Donald MacLean had already made arrangements with guest-star Tino Christidi to make a straightforward announcement to break the news to the radio millions, and this was followed by Tino singing a lullaby just prior to midnight at the end of the programme.

Jill Allan to lead Don Juan Band

YOUTHFUL and glamorous song-star Jill Allan gets the biggest break of her career and her most unusual rôle by being chosen to front a new group which takes over from Frank Weir's Orchestra at London's exclusive Don Juan niterie as from next Monday.

Personnel of Jill Allan's group comprises Cyril Deighton (piano); Cyril Holdsworth (drums); Bob Dell (tenor and clarinet) and a bassist who has not been fixed at press time.

Jill Allan has already sung and broadcast with nearly every band of note, including those of Ambrose, Sydney Lipton, Maurice Winnick, Sid Phillips, Lew Stone and Frank Weir, with whom she remains until the end of this current week, when she takes over Frank's baton as he goes into the Copacabana (see story in end column).

Jill has also been closely associated with several films, including "The Love Lottery" and "The Flanagan Boy."

The NME photo on right shows Jill Allan selecting numbers in Denmark Street, on Wednesday, for her bandleading debut.



A reader wrote to the NME —and so the Heath 100th Session is to be recorded!

AS the direct result of a reader's letter to the NME, Decca will be recording the 100th Ted Heath Swing Session at the London Palladium on Sunday, February 14. If the results are satisfactory, long excerpts from the concert will be released on LP and 78 rpm couplings both in Britain and abroad.

The whole idea arose from a letter written to this paper by Norman Lemel, of Stamford Hill, London, last week-end. His letter is reproduced on page two of this issue.

Agreeing wholeheartedly with Norman's suggestion, NME-Editor Ray Sonin phoned Bunny Lewis, Decca Records exploitation chief, on Monday afternoon, suggesting that the concert should be recorded. And by Tuesday morning all details were fixed!

As previously announced, the Heath 100th Swing Session will feature many artists associated with the band in past years, in addition to Ted's present line-up. Guest stars Eddie Calvert and Jimmy Edwards have also been signed for the show.

Present-day bandleader and former Heath drummer Jack Parnell has now intimated that he will be able to take part in the Session, as Jack's Orchestra is appearing in London at the NME's Billie Holiday concert on the same evening.

The famous percussionist will travel to the Palladium after completing his Royal Albert Hall appearance.

'JAZZ WORKSHOP' SERIES AT FESTIVAL HALL

UNDER the heading "Jazz Workshop," an ambitious series of monthly concerts featuring experimental sessions of modernistic jazz will be held in London's Royal Festival Hall recital room, commencing on Tuesday, February 9, at 7.30 p.m.

The concerts, which are incorporated in the National Jazz Federation's fortnightly series of presentations (announced on our news pages last week) will be inaugurated with a session played by vibes-star Victor Feldman's piano-less Quartet, plus a guest soloist and a supporting group to be announced next week.

Tony Hall will complete the NJF presentation held at the Festival Hall recital room last Tuesday and featuring the Ken Colyer Jazzmen, was a sell-out success.

PUBLISHING notability Don Agness — who is also the personal manager of Tony Brent and Billie Anthony — leaves Tin Pan Alley next week following his 15 years with Feldman & Co.

RON DRAKE, notable Bradford musical writer, critic and journalist, joins the NME provincial news service this week.

PARRY AND DANCING OUT AT WASHINGTON

LONDON'S Washington Hotel has discontinued dancing for the time being, and as a result Harry Parry and his Sextet are temporarily disengaged.

Harry is making efforts to book up a number of one-night stand dates to carry him over until the start of his summer engagement at Weymouth.

Harry has now booked a singer for the Weymouth date, following his nationwide search for a suitable girl, as announced in the NME a month ago.

After an overwhelming number of applicants, Harry has settled on 27-year-old Tessa Sims, whose past experience includes musical shows and pantomime.

Macari in desert drama

BANDLEADER - Accordionist Larry Macari and his Quintet lost a valuable Solovox, a complete drum kit, stage costumes and personal clothing when their coach caught fire in Fayid, Egypt, last week.

It is suspected that the vehicle was attacked by bandits.

The Quintet, who have been touring the Middle East, arrive back in England on Saturday to open in variety two days later at the Theatre Royal, Portsmouth.

LEWIS BAND WAX MULLIGAN LP IN DECCA DEBUT

ACKNOWLEDGING the deep impression that Gerry Mulligan's fans of America and Britain, Decca LP set devoted to some of the best interpreted by Vic Lewis and his Orchestra.

The disc, which marks the recording debut of Vic's current band, is scheduled for release here in March, and U.S. distribution on the London label will commence shortly afterwards.

KENTON SCORES

Vic told the NME that three of the numbers featured—"Waking Shoes," "Bweooida Bobida" and "Limelght" (not to be confused with the Charles Chaplin theme, of course)—were played from the original manuscripts which Gerry wrote for Stan Kenton's Orchestra last year.

Kenton mailed the scores to Lewis for use on the latter's "Tribute to Kenton" concert series.

The remaining five numbers, all previously recorded by Gerry Mulligan's own Quartet and Ten-tet, were specially reorchestrated for Vic by ex-trombonist Johnny Keating. They are "Sextet," "Line For Lyons," "Nights At The Turntable," "Westwood Walk" and "Bark For Barksdale."

For this important assignment, Vic used his usual personnel comprising Dave Loban, Ronnie Baker, Colin

Dickie Valentine's successor TED HEATH SIGNS 'UNKNOWN' SENSATION, BOBBIE

THE new Ted Heath "mystery" singer, who will succeed Dickie Valentine in March, is a mystery no longer. He is 21-year-old Bobbie Britton, who comes to Ted without any of the years of professional experience which it might be expected would be necessary in a singer who is joining the country's leading dance band.

However, Bobbie comes instead with such an excellent voice, and such a wealth of good looks and charm (as can be seen from our front-page photograph this week) that he seems all set to win over the fans even while he develops that stagecraft that will rapidly come with experience.

So far, the NME has heard only one recording of Bobbie Britton. We have not heard him sing "in the flesh" at all. Nevertheless, we are already prepared to state that Ted Heath has made one of the major popular music discoveries of the day.

Since his RAF service Bobbie has been—and for the moment still is—

a member of his father's painting and decorating business. He lives quietly at the village of Sunninghill, in Berkshire, and until recently, although he had hopes, he had hardly expected to reach the bright lights, or even make singing his full profession, for a long time to come.

Bobbie's success has all been via vocal competitions, of which he has already won a large number.

His most important—the one which has changed his whole life—took place while on holiday at Paignton, to the accompaniment of Charles Shadwell's Orchestra, and the famous ex-BBC conductor must take his share of the credit for discovering this remarkable new singer.

Charles brought Bobbie to Ted Heath's attention, with the result that,

TICKETS GOING FAST FOR BILLIE HOLIDAY CONCERT

THE news announced last week that "Lady Day" in person, the great Billie Holiday, is to visit Great Britain next month, has caused wild excitement amongst the thousands of jazz fans in this country.

For her exclusive London appearance at the Royal Albert Hall on Sunday, February 14, there has been a big demand for tickets, which are now on sale from the NME offices, the Royal Albert Hall Box Office and all leading theatre ticket agencies.

The appearance at this concert of Jack Parnell and his Orchestra marks their first major date in London at a concert with the augmented brass section. It will be their last London concert prior to the extensive variety tour undertaken by this attraction in "Jazz Wagon," which opens at Chiswick Empire on February 22.

MANCHESTER DATE

In addition to the dates announced last week, where Billie Holiday will be appearing, the National Jazz Federation will be presenting this fabulous artist for an evening concert at the Free Trades Hall, Manchester, on Friday, February 12.

She will be supported by an all-star group of British jazzmen, and although the complete personnel has yet to be completed, Don Rendell and Ronnie Ross (tenors), Tony Kinsey (drums) and Dickie Hawdon (trumpet) will be featured in this group.

The tremendous success which

NME PROGRAMMES ON LUXEMBOURG

THE popular "Record Request Programme," sponsored by the NEW MUSICAL EXPRESS, is to be resumed on Radio Luxembourg (208 metres, medium wavelength) at 6.30 p.m. every Monday, commencing this coming Monday (February 1).

The programmes will be introduced each week by popular disc-jockey, Pete Murray, and NME readers with special requests can send them to Pete Murray, c/o NME, 5, Denmark Street, London, W.C.2.

HARRY LEWIS BAND FOR CHURCHILL'S

AGENT Paul Lynton informs the NME that he has booked a band directed by drummer Harry Lewis into Churchill's Club, Bond St., W, for an indefinite run.

The outfit, which opened at the club last week, comprises Alan Newman (alto, clarinet); Gene Englesman (trumpet); Jack Lewis (piano); Stan Cracknell (bass) and ex-Tito Burns' vocalist Shirley Ryan, apart from Lewis.

Current cabaret attractions at Churchill's, also booked by the Lynton office, are Boscoe Holder's Caribbean Dancers.

Two Benny Goodmans

GUITARIST - LEADER Paul Vaughan has now completed the line-up with which he will open on February 6 at the Orrell Park Ballroom, Liverpool, as announced last week.

Paul will lead Harry Brown (trombone); Don Lambert (tenor); Stuart Watts (alto and clarinet); Bill Matthews (piano), and Don Read (bass). An incredible coincidence is to be found in the case of Paul's trumpet and drummer, who, unrelated, are both named—Benny Goodman!

Recording tie-up will give U.S. a chance to hear our jazz stars

INTERNATIONAL BAND PROJECT

DURING his Continental tour a few months ago, Stan Kenton was enthralled by the music of Germany's Kurt Edelhagen group.

Now London promoter Jack Bontemps—who leaves for Germany on Monday to look after the early stages of Freddy Randall's eight weeks' Continental tour—has an opportunity of bringing the famous Edelhagen outfit to Britain.

Within a few days Jack hopes to find out whether a visit here by the German group, on some kind of reciprocal basis, would be practicable.

Meanwhile, Bontemps has an even more sensational plan in prospect.

Opportunities have been given him, jointly with a famous European promoter, of bringing Billy May and his Orchestra, Les Brown and his Band, and famous blues pianist Meade Lux Lewis, to Europe.

"So definite was the offer," Jack told the NME, "that I could have had Billy May over as early as March, but could not have booked all the requisite dates in the short time available. I hope to bring them later on, and take them on largely the same tour as that covered last autumn by Stan Kenton."

Another ambition of Jack Bontemps is to form an all-star British JATP-styled show, "Jack's Package," for presentation on top-line Continental dates.

BRAND-NEW waxings, recorded only this week by some of Britain's brightest jazz stars, will soon be on sale in America as the result of a tie-up between Vogue Records of France and Great Britain, and the U.S. Pacific Jazz label.

Personally supervised by Leon Kaba, of the French Vogue concern, four LP sides were cut in London on Wednesday by a hand-picked composite personnel comprising Jimmie Deuchar and Jo Hunter (trumpets); Keith Christie (trombone); Don Rendell, Ronnie Ross and Jimmie Skidmore (tenors); Dill Jones, Derek Smith and Ralph Dollimore (pianists); Sammy Stokes and Johnny Hawksworth (basses); Allan Ganley and Phil Seaman (drums).

TITLES

Titles cut, with the featured front-line men's names bracketed are as follows: "Coraline" (Deuchar, Rendell), "Presque Cubin" (Hunter, Skidmore, Rendell), "Blue Lou" (Hunter, Skidmore), "Ghost Of A Chance" (Rendell), "I'm Beginning To See The Light" (Christie, Rendell), "Sunset In The Mountains" (Deuchar, Rendell), "Best Keller" (Rendell, Ross), "Where Or When" (Deuchar), and two Dollimore originals employing all the hornmen.

"Coraline" and "Presque Cubin" are composed by Belgian pianist Francis Boland, who arrived in London early this week specially for the session. He returned to Paris, where he is now domiciled, on Thursday.

"Sunset In The Mountains" is another French item, written by pianist Christian Chevalier,

while "Best Keller" comes from the pen of Don Rendell. The remaining titles are, of course, all familiar standards.

The masters of these discs will be sent to the Pacific Jazz Company of America in exchange for the Gerry Mulligan and Chet Baker Quartet items which are handled in Europe by Vogue.

KINGSTON EMPIRE

SUNDAY, FEBRUARY 7th at 6 & 8.30 p.m.
The Band you most want to hear at The NME Pollwinners' Concert
THE FABULOUS

Johnny Dankworth and his Orchestra (inc. the JD Seven)

and FRANK HOLDER + CLEO LAINE + TONY MANSELL
SEATS 3/., 4/., 5/6 Bookable in advance at Empire Box Office (KIN 3131)
EARLY BOOKING ADVISED

is chosen
**YOUNG
GING
BRITTON**

Some months later, a nervous Bobbie brought the solitary record which existed of his voice to Ted during a broadcast rehearsal at the BBC's Piccadilly No. 1 Studios.

From then on it was a "walk-over," for after hearing the disc, Ted very nearly booked him on the spot. Biographically speaking, Bobbie sang naturally as a child, later joined a church choir — from which he frankly admits he was dismissed for mischievous behaviour — and then, much later, studied singing seriously at the Central School of Dance Music while he was in the RAF.

OPERA REFUSED

"Pitchforked" into a camp concert one night during his service days, he was an immediate success, and from then on fairly skyrocketed into the top-line vocal ranks. Indeed, an eminent authority wanted to take him in hand to train for grand opera—but Bobbie wanted to stick to dance music.

Bobbie studies records of U.S. singers a good deal, his favourites being Bing Crosby and Perry Como. When he wants to relax from his vocal studies he plays tennis—and is one of the most promising amateurs in Berkshire.

Final words on this remarkable new figure of the profession is that he must have had the world of entertainment right in his blood for generations.

Bobbie is a direct descendant of Madame Tussaud, the world-famous originator of the colossal waxworks exhibition in Baker Street which still bears her name.



BILLY ECKSTINE

**BILLY ECKSTINE BOOKED
FOR LONG BRITISH TOUR**

**BASIE AND
JATP FOR
EUROPE**

AS briefly announced by our U.S. correspondent on page 4 this week, Count Basie and his Orchestra are coming to Europe next month for an extensive tour.

Dates have been announced for Paris, where the aggregation will play two concerts, at the Salle Pleyel on April 3 and 4.

Previously, the Norman Granz "Jazz at the Philharmonic" group will be playing at this venue on March 5, during their European tour, and exciting rumours are rife regarding the fact that they have not so far been booked for March 6 and 7. In view of Granz's well-known desire to play in Britain again, there is some intriguing speculation as to whether it will be possible for him to fix such a visit here.

This year's Jazz at the Philharmonic package, for its European tour, will feature the following star jazzmen, according to present plans: Oscar Peterson and John Lewis (pianos), Ray Brown (bass), Louie Bellson (drums), Herb Ellis (guitar), Roy Eldridge and Charlie Shavers (trumpets), Bill Harris (trombone), Flip Phillips and Stan Getz (tenors) and Benny Carter (alto). Ella Fitzgerald will, as usual, sing with the outfit.

In connection with the JATP concert in Paris, the Bandbox and Parkway Modern Jazz Club are arranging a cheap aeroplane excursion from London for the event.

SINCE the commencement of the postwar Variety season at the London Palladium, nearly every leading American recording star has visited this country, either for engagements at that venue or at other theatres and concert halls in Great Britain.

ONE OF THE OUTSTANDING NAMES WHICH HAS BEEN MISSING FROM THIS IMPRESSIVE LIST HAS BEEN THAT OF BILLY ECKSTINE, BUT NOW THE NME CAN REVEAL THAT THIS FABULOUS AMERICAN STAR IS NOT ONLY SCHEDULED TO VISIT THE LONDON PALLADIUM FOR TWO WEEKS COMMENCING APRIL 19, BUT THAT HE WILL REMAIN IN THIS COUNTRY FOR NO FEWER THAN NINE WEEKS.

During that time, he will appear at leading variety theatres throughout the country in addition to concerts each Sunday during the tour.

At the time of going to press, Fosters' Agency were awaiting exchange of signatures on the agreements issued for Billy's tour in this country and, subject to these being satisfactorily concluded, his provincial dates will include variety appearances at Glasgow, Liverpool, Manchester, Birmingham, Newcastle, in addition to a week in London at the Empire, Finsbury Park.

FILMS

Thirty-nine-year-old Billy Eckstine, whose first visit to Britain has been eagerly anticipated for many years, achieved widespread fame in this country with his hit recording of "I Apologise."

In his own country he was already well known in the early 'forties, when he was featured vocalist with the Earl Hines Orchestra, and for a while he led an all-star band of his own.

Eckstine appeared two years ago in the MGM musical film, "Skirts Ahoy." Other songs closely associated with his name include "Caravan," "Love Me," "Jealousy," "Body And Soul" and "I Wanna Be Loved."

THE NME is happy to report that the condition of singer Jo Lennard, who was seriously injured in the Mick Mulligan coach accident reported in our news pages last week, is much better. Jo is still confined to the Boston General Hospital, but she hopes to return home to London shortly.

**WILCOX AND
MU IN COURT
ACTION?**

SENSATIONAL repercussions are about to follow the "ban" which the Musicians' Union placed on London promoter Bert Wilcox last December following the much-disputed visit to Holland made by Mike Daniels' group under the Wilcox aegis.

MEMBERS INSTRUCTED

This whole visit was alleged to have been made in contravention of the MU's wishes, and as a result they instructed their members that they were not, in future, to accept work from Wilcox or from the agency run from his address.

The NME now understands that Bert Wilcox has consulted his lawyers, and that as a result High Court proceedings involving himself and certain members of the Musicians' Union are imminent.

**FRANK WEIR
FOR
COPACABANA**

AS exclusively announced in the NME in our January 1 issue, clarinettist-leader Frank Weir is leaving the Don Juan.

Frank has signed up with his augmented group for Eustace Hoey's Copacabana Restaurant, where he takes over from Harry Roy as from next week.

The band will be largely the same as at the Don Juan, but besides the new rhythm section, as announced last week, there will be a distinguished addition—noted jazz-stylist Tommy Pollard playing vibes, Hammond organ and piano.

A male singer, not fixed at press time, is also being booked.

**OPERATION
ON DICKIE
VALENTINE**

ON Tuesday afternoon, Dickie Valentine underwent a minor operation.

Unbeknown to his vast army of fans, for several months he has been singing under the great strain of what he thought was throat trouble. On several occasions, in fact, he found that he was almost speechless after singing two or three numbers with the Ted Heath Orchestra.

This unfortunate position reached a climax last Saturday night when, under great stress, Dickie found he could not continue, and he has not been able to appear with the Ted Heath Orchestra throughout this week.

On Tuesday, he visited a Harley Street specialist, who diagnosed the complaint as sinus trouble and a minor operation was successfully performed.

At present, Dickie has been ordered to rest, but hopes that the specialist will allow him to continue singing within a few days.

Speaking to the NME on Wednesday afternoon, Dickie's mother told us that this complaint has affected his throat for a great length of time and has been causing him great worry. Now, however, he is hopeful that the operation will completely remedy the discomfort he has been suffering.

**PAUL ADAM
LOSES CASE**

AFTER one of the most sensational and much-discussed court actions in the annals of the profession, bandleader Paul Adam on January 21 failed in his High Court action for damages for wrongful dismissal and breach of contract against the Astor Club.

On the main issue, judgment with costs was entered for Astor Enterprises, former owners of the Astor Club. Paul Adam had alleged that a twelve months' contract at £300 a week was wrongfully terminated after nine weeks and claimed a total of £5,234.

On an issue that he had not been given premier publicity, contrary to the terms of his contract, on bills displayed at the Club, Paul was awarded £25 damages, and such costs as would be allowed in a county court action.

**KIRCHINS ON
LUXEMBOURG**

THE Kirchin Orchestra, directed by Ivor and Basil Kirchin, has been signed for a thirteen-week sponsored series on Radio Luxembourg.

Recordings will be made in Belfast, where the Kirchins are resident at the Plaza Ballroom.

In addition to accompanying guest artists on each show, the band has been promised a regular feature spot.

**SID PHILLIPS'
TALENT SEARCH**

BANDLEADER Sid Phillips will hold a one-night talent contest when he plays a concert at the City Hall, Sheffield, tomorrow (Saturday).

Applicants, who must be ticket holders for the concert, are asked to contact Sid backstage during the interval, and they will then be able to "do their stuff" during the second half of the show.

The contest is open to all amateur singers, instrumentalists, etc., and it will be judged according to audience reaction. Sid is offering prizes of £5 5s and £2 2s to the winner and runner-up.

Midnight U.S. cable reports:

JOHNNIE RAY HERE IN APRIL

**ALL 6s. SEATS
SOLD FOR NME
POLL CONCERT**

SO great has been the rush for tickets for the NME Poll-winners' Concert at the Royal Albert Hall, on Sunday afternoon, April 25, that there has already been an over-application for 6s. seats, and all tickets at this price have now been disposed of.

Furthermore, several hundred additional applications for seats at this price have been received by the NME.

We would, therefore, ask those of our readers who have applied for 6s. seats and have not received them, to write to us immediately and let us know whether, as an alternative, they wish to secure seats at 5s. or 7s. 6d. or, should they prefer it, their money will be refunded.

Those readers requiring 7s. 6d. seats in place of 6s. are asked to enclose an additional 1s. 6d. for each ticket ordered, whilst a refund of 1s will, of course, be forwarded to those who require seats at 5s.

In view of the tremendous demand for tickets for this event, we can now only accept applications for tickets at 12s. 6d., 10s. 6d. and 7s. 6d., either direct from the NME offices, the Royal Albert Hall Box Office (Kensington 8212), or all leading theatre ticket agencies.

KEN MOULE and his new group, who made an outstanding success at the Bandbox last Sunday, are appearing for several week-ends at the Bagatelle Saturday and Sunday jazz meetings.

In regard to their engagement, the Bagatelle management have sportingly agreed to release them on any occasion when big one-night dates present themselves at week-ends.

AT presstime late on Wednesday night, we received the following cable from our New York correspondent, Andy Salmieri:—

"JOHNNIE RAY SCHEDULED TWO WEEKS LONDON PALLADIUM START EARLY APRIL STOP OTHER BRITISH AND IRISH DATES FOLLOWING STOP DEFINITE O.K. EXPECTED IN FEW DAYS—SALMIERI"

Unfortunately, this message was received by us after midnight on Wednesday, too late for us to confirm with Johnnie Ray's London agents, Lew and Leslie Grade, that contracts had been signed, or the definite date of the London Palladium season.

NEW DATE

However, in view of the Ted Heath and Nat "King" Cole March bookings, and the fact that Billy Eckstine opens on April 19, it appears certain that Johnnie Ray's two weeks will commence on April 5.

It was originally intended that Johnnie Ray would commence his British tour in May, but a rearrangement was anticipated with the news that Norman Wisdom would appear for the summer season at the London Palladium commencing May 2 (as forecast in a special story on the back page of this issue).

Now the countless fans of the fabulous "Cry-guy" will be delighted with the news of his impending visit even earlier than first anticipated.

**Three new men
for Daniels**

WHEN drummer-leader Joe Daniels returns to his own Slough Palais for a resident season on February 5, he takes, in addition to the personnel already announced (NME, January 15), three further signings whose names have just come to hand at press time.

They are Al Smith (tenor), Ronnie Cane (alto), and Douglas Roberts (trumpet), who complete Joe's thirteen-piece band.

**U.S. MUSICIANS
FIX NEW DEAL
WITH DISC CO.s'**

IN a cable to the NME, American Federation of Musicians chief James Petrillo has outlined the terms of the Federation's new five-year financial agreement with the recording companies, which came into effect a few days ago.

The contract calls for an increased payment by the disc concerns of 7½ per cent. to the Federation's Music Performance Trust Fund for every session featuring instrumentalists made between January 1, 1954 and December 31, 1955, plus an amount equal to ten per cent. of the wages paid to musicians during this period.

For the last three years of the pact's duration, the first of these figures is to be doubled, and the second raised to 21 per cent.

The Trust Fund is controlled by a body which promotes concerts, etc., to give work to needy musicians. It is not a benevolent fund in any sense of the term.

Actual session fees to be paid to musicians remain unchanged.

**TANNERS FOR
ICELAND**

THE popular Tanner Sisters vocal duo are visiting Iceland for two weeks, leaving Britain on March 3.

They will be playing several shows in Reykjavik, in addition to touring and broadcasting. The trip has been booked by London agent Bill Sensier in conjunction with Iceland's Svavar Gests.

Currently in the middle of two weeks' cabaret at London's Colony Restaurant, the Tanners will be heard in the BBC's Frankie Howerd show this Sunday (31st), and will be seen and heard in TV's "Variety Parade" on February 6.

FLYING from one Stork to another, bassist Tony Stone left Ray Langford's Band at the Stork Club, Streatham, last week-end to take up residency at the Stork Room in London's West End.

Bill Law, who was recently playing at the Conrad Hilton Hotel, Madrid, has replaced Tony with Ray.



Carl Barriteau (right) made his debut in variety with his Band at Hackney Empire this week, and his presentation is pleasing the fans. Tony Brent (left) scores heavily on the bill, and the prevailing high spirits of the participants in a successful show are reflected in this backstage NME photo. Carl's vocalist, Mae Cooper, is the young lady much amused by the antics of the two "Turks"!

**Gonella helps MU
at Southampton**

VETERAN jazz trumpeter, Nat Gonella, who now lives locally, was the guest star of the Southampton Musicians' Union Ball in aid of the branch Benevolent Fund last week.

Among the bands who appeared were Kenny Clarke and his Orchestra, Len Dearlove's Modernaires, Gil Hulme and his Band, Phil Kahn and his Orchestra, The Johnny Lyne Orchestra, The Bert Osborne Sextet (with Ronnie Horler) and Bert Osborne and his Orchestra, Bill Proctor and his Dance Orchestra, Lee Sefton and Les Spanner and their Orchestras and Harry Watling and his Music.

Bandleader Bert Osborne's ballet, "Gerda and the Snow Queen," was given a repeat performance in the town last Saturday.

Hakim for Pleydell

DRUMMER Alan Hakim, known from his long association with drum notability Len Hunt, has joined Ronnie Pleydell's Band at London's Trocadero, in place of Maurice Throssell who left last week to take over the Frank Weir drum chair.

Ronnie is at present negotiating the signing of a pianist and bassist to replace Ronnie Franklin and Ken O'Donnell, both of whom are now also with Weir.

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Mairants helps girl singers

"MELODIES by Mairants," the bi-weekly Radio Luxembourg show, is helping to launch up-and-coming girl singers on a professional career by giving them their first broadcasting break. Girls scheduled to make their radio debut on the programme in the near future are Kerri Sims (Feb. 9), Pat Deacon (Feb. 11), and Jq Simons (Feb. 16). All these quarter-hour transmissions commence at 9.45 p.m. The instrumental group, directed by guitarist Ivor Mairants, featured as the show's main attraction, will comprise Ernie Shear (guitar); Dennis Wilson (piano); Joe Muddel (bass), and Stan Tracey (accordion).

Peterborough LOCAL promoter, Arthur Howes, who stages concerts throughout Great Britain, is also actively concerned with the presentation of name bands at Peterborough Palais.

During the past five years the palais has become established as a mecca for guest bands. Future bookings during the next few months include Jack Parnell, Johnny Dankworth, the Squadronaires, Vic Lewis, Ray Ellington, Eric Winstone, Harry Gold, Tito Burns, Ronnie Scott, Stanley Black and Johnnie Gray with their respective groups. Dennis Martell and his Orchestra are the resident fourteen-piece band at this venue, and they are now entering their fifth year at Peterborough Palais, continuing to draw large crowds on Wednesday and Saturday evenings.

DRUMMER - BANDLEADER Jack Edwards is now rehearsing a quartet with a new sound—new, at least, as far as Peterborough is concerned.

With a line-up of Laurie Farrow (alto, clarinet); Chick Parmenter (piano, piano-accordion), and Godfrey Faux (bass), with Jack leading on drums, the group gets its inspiration from the Ralph Sharon sound. Although the group plans to satisfy everybody, Parmenter, who is writing the arrangements, promises that it will please the more discriminating listeners as well. Previously, Jack ran a big band in the Peterborough area.

Midlands ANOTHER council in the Midlands is recognising the popularity of jazz. Following the success which the Birmingham and Willenhall councils have met with by sponsoring jazz concerts, Wolverhampton Town Council has stated that its list of cultural entertainment will in future include bop and jive.

Jive had previously been banned and strong protests had been received from teenagers in the town. Old time dancers and modern dancers had their own special nights, so there should be a bop night as well, they said. Their wish has been granted, and they are now to be allowed to dance in whatever style they like for only 1s. 6d. every Tuesday at the Central Baths ballroom. Walsall bandleader Alan Fisher has recently completed an electronic organ on which he had been working for four years. Alan leads Les Roberts (drums), Tony Desorgher (alto) and a bass player yet to be fixed. Stanley Black and Nat Temple have been booked to play at Walsall Arts Ball at Walsall Town Hall on April 9. The second modern club to be established in Birmingham in a fortnight opened on Monday last week at the Swan Hotel, Yardley. Featured outfits are Andy Hamilton's Modernists, and Jack Lambert's Shearing-style group. Drummer Gordon Fletcher has left the Ronnie Hancox Orchestra, which is very active around Wolverhampton and West Bromwich. He has been replaced by Reg Green. Another change which has taken place in the outfit affects the piano chair. George Mulcani is in on piano in place of George Slawther, who is returning to his home in Chesham.

DEUCHAR'S DAD MAKES CHANGES AT ARBROATH

THERE have been two changes in the Jimmy Deuchar (senior) Quintet at Arbroath's Marine Ballroom. Gerry McLaughlan has taken over the piano stool, vacated when Bert Macgregor left to join Andy Lothian at Dundee Palais, and Sandy Farquhar has come in on bass.

Gerry played piano with the Bertie King outfit when they were resident at the Empress Ballroom, Dundee, four years ago. Billy George, who was on drums with Bertie, left the band, and with Gerry and Jimmy Barton (clarinetist with Ronnie Caryl at the Locarno, Dundee) formed the Billy George Trio.

They were doing well in variety, and Gerry has left them to join the Deuchar crew. Jimmy has been at the Marine for eight years, and this is only the second occasion he has had changes in his line-up.

Playing lead alto, clarinet and violin, he fronts an assembly of Bill Cochran (alto); Jim Pert (tenor, clarinet); Arthur Page (trumpet); Gerry McLaughlan (piano); Sandy Farquhar (bass) and Chic Fleming (drums). Vocals are in the capable hands of local boy George Beattie.

IMESONS' NEW PLANS

A COMPLETE change of policy on the band's part finds the noted Imeson Brothers' Orchestra finishing their winter engagement at Muswell Hill Athenaeum Palais on February 14, instead of at the end of the season as originally intended.

According to manager-compère George Coote, the band then goes out into "the wilderness of gignland." Already the boys are greatly extending their coverage of American camps, and now they are about to become wholly free for one-night stands, have booked dates at several camps, where they have not appeared before, including Bovingdon, Shepherd's Grove, and Brize Norton.

The Imesons will concentrate on their one-night itinerary until they take up summer residence again at Caister Holiday Camp on June 5.

Pat Hyde's international group

VARIETY singer Pat Hyde has added an international vocal group known as the Tune Tellers to her act. The Tellers comprise a Texan of Spanish descent, a Frenchman, an Englishman, and a girl who is half Cherokee Indian, half gypsy!

The first time that Pat appeared regularly with a vocal quartet was in 1936, when she toured with the Radio Revellers, then known as the Four Crotchets.

Pat will be doing her 1,000th broadcast when she sings "The Nightingale" as a feature in Paul Fenoulhet's "Band Call" broadcast tomorrow (Saturday, 30th).

Dundee A PRESENTATION of jazz, blues and ballads is to be staged in Dundee's Caird Hall on February 10. Entitled "Ballads and Blues," it will star Fitzroy ("Calypso") Coleman, folk-singer and balladeer, and Bruce Turner, top-line Humphrey Lyttelton sideman and player of folk-numbers and ballads.

The package, one which will be welcomed by Dundee's jazz-starved public, will also include well-known ballad singers Ewan MacColl, Isla Cameron and A. L. Lloyd, plus Harvey Webb (violin) and Alf Edwards (accordion).

That Dundee fans are partial to folk-singing and blues, as well as jazz, is proved by the fact that in 1952, American star Burl Ives was overwhelmed by fans when he made an appearance at Caird Hall. The previous year, Josh White, too, was loudly acclaimed when he came to the city.

Vernon Adcock has three dates with the BBC in February. On February 8 he will air in the Midland Region's "Music Box." Then he is in TV's Variety on February 12, and in a programme of popular light music on the Midland Region on February 25.

Hedley Ward and his Band can be heard on the Midland Region on February 15 (6.50-7.15) in a programme of popular music, produced by Alan Waterman.

THE MODEL VOCALIST



A singer making a big impression in the Midlands is blues singer Myrna Symes. Myrna, who sang with the Col. Marshall Group at Willenhall Baths for three months, recently made her debut with Trevor Anthony and his Music at Dudley Baths ballroom.

Myrna is a model at the Birmingham School of Art and Trevor Anthony has been quick to make a pun on this. He announces her as his "Model Vocalist."

SUMMER NAME BANDS FOR TORQUAY AND MORECAMBE

NAME bands are to be featured for weekly engagements at the Winter Gardens Ballroom, Morecambe, and the Spa, Torquay, during the forthcoming summer season.

Star attractions have been lined up for both venues, and at Torquay, the series opens with Ambrose and his Orchestra, week commencing July 5, followed by Jack Parnell, Geraldo (two weeks), Ted Heath (two weeks), Stanley Black and Johnny Dankworth.

Coventry A GROUP which is gaining a big reputation in the Midlands is the Barrie Phelps Quartet. The outfit is without pianist Malcolm Wood at present, for Malcolm is receiving treatment in hospital. His place is being taken by Arthur Aikman.

The group plays to a jazz crowd every Tuesday and Saturday at the Rootes' Group factory at Coventry. They also put in frequent appearances at other Midland clubs, including Birmingham's Embassy.

Led by tenorman Barrie Phelps, who freelances on clarinet with various orchestras on the BBC Midland Region, the personnel of the quartet is made up of Johnny Spencer (drums); George Hewitt (bass) and Arthur Aikman (piano).

Barrie also plays at the popular Coventry Jazz Society, which is run by Dave Bell, bass with the Coventry Hippodrome theatre orchestra. Also in the club group are Johnny Patrick and Ray Price, of the Ken Rattenbury Band.

Portsmouth DRUMMER-LEADER Gene Mayo took over at the Empress Ballroom, Portsmouth last September, when he transferred from the Embassy, Southsea.

Now nicely settled in, Gene leads a nine-piece, with Henry Stopler, George Stoper, and Les Stoper (reeds); Denny Lang (trumpet, vocals); Martin Davies (bass, vocals) and Austen Paine (piano, arranger).

Gene earned the congratulations of the profession just before Christmas when his wife presented him with twins—a boy and a girl, to be named Stephen John and Lesley Anne.

Fife LENA KIDD, tenor-saxist with Gracie Cole, who took 15th place in the sax section of the NME Poll, is a Leven (Fife) girl.

Her father, Len Kidd, well-known Fife drummer, told the NME: "It is a terrific achievement to be placed at all in this Poll, and we're certainly all very proud of her." The Gracie Cole outfit was placed 19th in the large bands section. Before taking over the leadership of the Cole bop quartet, Lena was seven years with Ivy Benson, and toured many times in Europe and the Middle East. She has been heard on both sound and TV broadcasts.



by The Slider

THE Cousin craze is on! Not only have our readers been forwarding hundreds of suitable (and unsuitable) examples, but everybody who comes into the office has to have a go with the names of members of the profession!

Here is a selection of readers' suggestions:—
From Robert Searle, of Tangier Road, Copnor: Ella Fitzgerald's cousin—What Fitzherbert
Marjorie Daw's cousin—How Much Is That Doggie In The Win—
Jimmy Boyd's cousin—On Every Tree There Sits A

Edmundo Ros' cousin—Bows And Arr—
Reg Owen's cousin—3 Weeks' Rent—
Denny Boyce's cousin—Girls And—
Syd Dean's cousin—lo—
Frank Holder's cousin—Cigarette—

From Marilyn Holmes, of Regent Road, Aylesbury:—
Kay Starr's cousin—When You Wish Upon A—
Tito Burns' cousin—Fiddling While Rome—
Harry Roy's cousin—Vice—
Vic Lewis' cousin—Screw—
Edmundo Ros' cousin—Rhino—
Paul Adam's cousin—Call Me M—

From Johnny Hocken, of Anderton Road, Sparkbrook, Birmingham:—
Bill McGuffie's cousin—You're The Cream In—(J)
Keith Bird's cousin—When you discover a black mamba in your sax case, you know you've been lured—
Ted Heath's cousin—If you make eyes at a boxer's girl friend, you're asking for several loose t—
Ken Moule's cousin—We Want Muffin, Muffin The Harry Bence's cousin—Sing A Song Of Six—

From our News Editor, Jack Marshall:—
Paul Fenoulhet's cousin—Loitering With Intent To Commit A—
And from our Managing Director, Maurice Kinn who, we understand, stayed up all week-end to think

up the following:—

- Paul Adam's cousin—Up, Guards, And—
- Vivian Blaine's cousin—Chil—
- Dave Shand's cousin—One-Night—
- Freddy Ballerini's cousin—Dance—
- Geoffrey Everitt's cousin—Mount—
- Harold Beren's cousin—Ball—
- Marion Ryan's cousin—British Army Of The—
- Harry Klein's cousin—Regretfully We Must De—
- Dinah Kaye's cousin—Clean Your Teeth Or Else They Will De—
- David Toff's cousin—It Must Have Been Knocked
- Charlie Bohm's cousin—Give The Dog A—
- Les Perrin's cousin—Nine Wickets Are Down, And It's The Last—

Mrs. Dorothy Bond, of Accrington, supplies Tessie O'Shea's cousin—Ric, and also Bonar Colleano's cousin—Poppa Pi' T. P. Cole, of Bellingham, S.E.6, comes out with George Chisholm's cousin—To Please Your Mice Take Some, and Buddy Featherstonhaugh's incredible cousin—I Ate The Chicken!

A further selection next week—if we can stand it!

TINY WINTERS, bass notability currently at Hatchett's Restaurant, tells the following story concerning an American visitor who, after looking too much on the wine when it was red, asked the boys in the front line: "Don't you boys ever get hot down here?"

To which our colleague, in all seriousness, replied: "Only in the summer, sir!" "No—I mean hot playing," said the guest. "Can you play Drobny's 'Off To Harlem'?" It was quite ten minutes before the boys realised he meant "Drop Me Off At Harlem."

CONDUCTOR - ARRANGER - TRUMPETER Tony Osborne provided an interesting "family" story the other day. Tony's first job in the business, it appears, was with Frank Clarke's mother. Frank, of course, is the bassist with Stanley Black's Orchestra. Years ago his mother had an orchestra called

Josephine and her Gipsy Orchestra, in which Tony was a thirteen-year-old junior champion accordionist. Nowadays Frank often works for Tony at the latter's Dorothy Squires' accompanying sessions—which proves that the wheels of time have turned full circle, or something!

CONDUCTOR-SAXOPHONIST and band manager George Clouston dropped something white from his wallet the other night, and the speed with which he pounced on it made me think it must be a "fiver." I expressed my curiosity, and he showed me what it was—a letter from Sir Malcolm Sargent written some time ago, thanking George for the excellent quality of performers George had engaged to take part in some TV shows for him.

THERE were big headlines in the national newspapers late last week that suggested that our famous band-leading record-reviewer was being widely quoted:

The headlines read: "Let's Blow Our Own Trumpet—Lyttelton."

This sounded like a good boost for Humph until you went on reading and found that the speech was made in Rhodesia and that it referred to Britain blowing her own trumpet in colonial affairs.

The answer to the puzzle is that the speaker was the Colonial Secretary, Mr. Oliver Lyttelton, who, by the way, is Humph's cousin.

EVERYONE knows that Johnny Dankworth is a musical man of many parts. Apart from his inimitable alto work you'll have seen him play clarinet, heard his masterly arrangements. And, if you're a jazz club habitué, maybe you've caught him "sitting in" on bass or piano when the occasion demands.

But thanks to film composer Benjamin Frankel, Johnny can now claim experience in an entirely new field of artistic expression—and an extremely lucrative one, too, judging by his experience last Monday!

Johnny was called to Shepperton studios to play a sound-track sequence for the forthcoming movie, "Malaga" Arriving for the job, he found a full concert orchestra, but as Norman Burns, Dennis Bowden and Al Bohm had been booked for the session as well, Dankworth guessed that something modernistic must be the order of the day!

The band parts of an exciting Spanish-style theme were distributed, and the boys were all set to blow some cool jazz—when they took a look at their music. No notes, only rhythms and hand-clapping rhythms at that!

Johnny, Norman, Dennis and Al pounded away until their palms were sore, and that's all they had to do throughout the afternoon. They were paid the usual fee of £4 per man and accepted it with undisguised



A great many musicians and entertainment personalities are taking an increasing interest in the sport of Judo. In this NME picture, comedian Peter Sellers is laid low by a girl-expert, while trumpeter Freddy Clayton (left) and instructor Fred Ingram are highly amused. For the record, the profession's leading exponent of Judo is Sid Holmes, trumpet player with the Sydney Lipton Orchestra.

bewilderment. Surely this wasn't all they'd been hired for!

The answer came the next day, when a continuation of the recording gave full scope to their more customary talents. But now we're wondering what Johnny's fans will think when they see the film and know that their hero is responsible for the uninhibited percussive noises behind the title credits.

Will they demand a hand-clapping division in next year's NME poll, so that they can vote J.D. to the top of yet another list?

A WEEK OF VERY MUSICAL MOMENTS

I OFTEN get complaints from bandleaders and other artists in the realm of radio, suggesting that all I seem to look for is the worst. Also, at times, the old cliché that criticism should be constructive and not destructive is pushed forward as a not-too-gentle hint that I might be much better off if I bypassed delinquencies, or at least wrote less caustically about them.

From one aspect, there's not the slightest doubt that these critics' critics are perfectly right. If all I had to say about musicians and music was saturated with the milk of human kindness, I'd probably become a social lion, and as a sessioneer my financial status would decidedly take an upward trend.

Fortunately, or unfortunately, as the case may be, I'd much sooner be disliked and command some respect, than receive the half-hearted handshake that is the lot of the sycophant.

On the other hand, when the occasion arrives that it is possible to hand out bouquets with absolute honesty, let me assure one and all that it is much more satisfying than delivering brickbats.

Therefore, it is with much pleasure that I can say that either because of an alertness prompted by dubious

publicity in the recent week's news, or of a sudden spurt in rivalry amongst leaders, or even by pure coincidence, I have seldom heard such a high standard of performance in radio dance music as this week, since I put to paper what was once described by an irate maestro as my "caustic pencil."

TED HEATH AND HIS MUSIC

(12.15—12.55 p.m. 23/1/54. Light)

TAKING first things first, it has been very difficult in the past to review this band without some complimentary reiteration. Today it was a little easier, because without fear or favour I can put on record that never from Mr. Heath or any other British bandleader have I heard such confident and musicianly precision.

They say that success begets success. Maybe it does and maybe it doesn't, but most certainly the brass work in "Holiday For Strings," the solos of NME pollwinner Don Lusher the saxophonics of Les Gilbert, the phenomenal lip of trumpeter Bobby Pratt and the beat of a superb rhythm section, are a very good argument for the adage.

The vocalists, who in many an opinion can make or break a show, also allayed a fear that I recently had for their radio future.

After much publicity regarding fabulous sums being offered Lita Roza and Dickie Valentine for their imminent solo music-hall appearances, I had reason to believe on performances in the near past, that they were letting a belief in their publicity overcome a sense of true perspective, and that they were prematurely singing into an auditorium rather than a mike.

Somebody must have put them wise. There were no signs of it here.

THE WHITE COCKATOO

(10.35—10.50, 11.20—11.56 p.m. 21/1/54. Light)

THIS again was a most enjoyable listening period for an audience

Radio Reviews by JACK BENTLEY

who want to be musically entertained and not educated.

Eric Winstone furthered his reputation as a leader who believes that versatility is the key-note of success, and there was not a dull moment.

He should also be thankful for the relief of what is nowadays the primary cause of the bandleader's headache—an above-average female vocalist. June Marlowe has got what it takes.

Leslie Baker and his Quintet, in common with the Malcolm Mitchell Trio, couldn't have been placed in a better environment—a short sparkling period to relieve what Mr. Winstone would have found a musical marathon.

BBC BALLROOM

(10.30—11.5, 11.20—11.56 p.m. 22/1/54. Light)

THE theme of this show was undoubtedly the "joie de vivre," because apart from the accepted spirit of "let's dance," which I have never heard absent from the offerings of the Squadronaires, Harry Gold and Co. rose to the occasion and put on a show that, considering the opposition of a band that excels in the realm of a similar "two beat" style, held its own more than somewhat.

The cabaret was provided by Peter Bernard, who made a choice of numbers not as good as might have



LITA "Somebody must have put them wise..."

DICKIE

been the case. Anyway, in view of the laudatory atmosphere of this week's column, let's say no more about him and press on with the thought that "music is the food of love."

TONIGHT WE DANCE

(10.30—11.56 p.m. 23/1/54. Light)

A PART from the svelte Savoy Ambassadors of Roberto Inglez that provides Latin-America with a lot more nostalgia than travellers claim it deserves, this was a programme that provided me with an opportunity of at last saying something nice about a band.

NEXT WEEK'S BBC HIGHLIGHTS

L—denotes Light Programme H—denotes Home Service

SUNDAY, JANUARY 31.

Mr. Ros and Mr. Ray (1.15 p.m.L); Jack Payne's British Bandbox (2.15 p.m.L); National Radio Awards including presentations to Alma Cogan and The Keynotes (9 p.m.L).

MONDAY, FEBRUARY 1.

Cecil Norman Players (6.30 a.m.H); Victor Silvester Orchestra (11.30 a.m.L); Midday Music Hall including Frankie Vaughan (12.30 p.m.H); Felix King Orchestra (3.45 p.m.L); Reprise including Pearl Carr and Dennis Lotis (6.30 p.m.H); Cyril Stapleton and BBC Show Band (7.30 p.m.L); Frankie Howard Show including Tanner Sisters and Billy Tennent Orchestra (9.15 p.m.L); Frank Baron Quintet, and Charlie Katz and his Pied Pipers (11.20 p.m.L).

TUESDAY, FEBRUARY 2.

Gerald Crossman Players (6.30 a.m.H); Norrie Paramor Orchestra (8.15 a.m.H); Ian Stewart Quintet (10.30 a.m.H & L); Johnnie Gray and his Band of the Day (11.15 a.m.L); They Started Young, records introduced by Paul Cave (midday H); Workers' Playtime, including the Keynotes (12.25 p.m.H); Gerardo and Orchestra (4.30 p.m.L); Vic Damone (records) (6 p.m.L); Bill Gregson Band (6.30 p.m.H); Variety Fanfare, including Pearl Carr

and the Kordites (7 p.m.H); Bedtime with Braden, including Benny Lee, Pearl Carr and Nat Temple's Orchestra (9.45 p.m.H); Cyril Stapleton and BBC Show Band (10.20 p.m.H); Show Band Serenade (11.20 p.m.L).

WEDNESDAY, FEBRUARY 3.

Jack White Band (10.30 a.m. L & H); Sam Costa's Record Rendezvous (midday H); Squadronaires (12.15 p.m.L); Henry Hall's Guest Night (8 p.m.L).

THURSDAY, FEBRUARY 4.

Jack Leon Orchestra (7.15 p.m.H); Woolf Phillips Orchestra (12.15 p.m.L); Workers' Playtime, including Dick James (12.25 p.m.H); Ronnie Pleydell Orchestra (3.45 p.m.L); Kenny Baker's Dozen (10.20 p.m.); Ron Goodwin Orchestra and Gary Miller (11.20 p.m.L).

FRIDAY, FEBRUARY 5.

Bill Savill Orchestra (10.30 a.m. L & H); Midday Music Hall, including the Coronets and Harry Dawson (12.25 p.m.H); Jack Parnell Orchestra (3 p.m.L); Northern Variety Orchestra, conducted by Allyn Ainsworth, with Les Howard (5 p.m.L); Me and My Shadows, including Harold Smart (8 p.m.L); Goon Show, including the Ray Ellington Quartet (9.45 p.m.H); Joe Loss Orchestra, Malcolm Lockyer and Steve Race (10.20 p.m.L); Francisco Chavez Quartet (11.20 p.m.L).

has only been possible to opine that his efforts were provincial in the worst sense of the word.

Here it was possible to indulge in a little egotistical retrospect, and surmise that perhaps honesty had borne fruit, for as much as it is possible for most regular listeners to recognise a band within a few bars, I would never have given Syd Dean the credit for such a short time improvement in a million years.

I don't know if there has been a drastic change of personnel recently, but that is the only explanation short of a new era of miracles I can surmise for such a complete transformation.

This show had all the earmarks of high-class radio. Gone were the "busy" convoluted arrangements, and in their place were works that embodied the secret of effectual simplicity and a complete knowledge of the soloists' characteristics.

Vocally there were also signs of reorganisation. But don't spoil this newly equipped ship for a ha-porth

of "loaf" You are not Danny Kaye, Mr. Harry Bolton. You are a trumpeter with the added asset of a very pleasant voice, who would enhance it with the pride of your natural native self.

Closing the programme was Sydney Lipton, who not only consolidated his perennial position as a maestro of an exclusive Park Lane clientele, but gave the more predominant radio audience a half-hour of extremely good listening. Here again, the "on your toes" motive was well in evidence, and another surprise in the shape of vocalist Charles Young earning plaudits was something unforeseen.

One project that needed further advancement was the slight featuring of the added trombonist. In a policy of polite music, which is Mr. Lipton's forte, tone colour appears to me to be the prime consideration. The trombone would therefore provide the "mello-cello" effect to counteract too much high-frequency, if it was made more use of.

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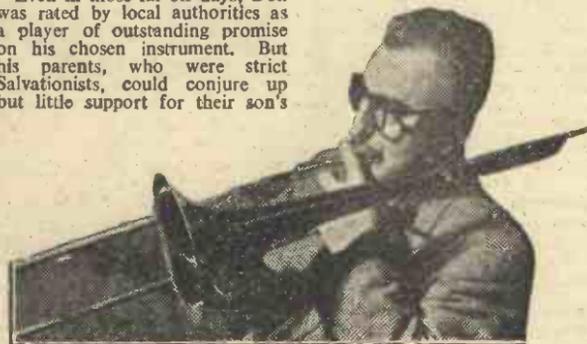
Peterborough Don

TROMBONIST Don Lusher, who entered the select ranks of NME Poll Winners for the first time this year, began his musical career by playing with the student orchestra at Deacon's School, Peterborough, where he was educated.

Even in those far-off days, Don was rated by local authorities as a player of outstanding promise on his chosen instrument. But his parents, who were strict Salvationists, could conjure up but little support for their son's

professionals, and it was not long before Don was featured in solo specialties with the outfit over Hamburg radio.

By now a keen jazz fan, Lusher found a job with Joe Daniels and his Hot Shots soon after demobilisation. He next moved on to a residency at Hammersmith Palais with Lou Preager's personnel and while with Lou he met



secret ambition, to make his living by working with dance bands.

Instead, they encouraged Don to join the Peterborough Band of the Salvation Army, which he did, staying on until he donned uniform for military service at the age of eighteen.

During the war, Lusher served in France and Germany as a signaller. And at the end of hostilities he sent home for his trombone so that he could play with a newly-formed outfit called the Polar Stars—the official dance combination of his division.

He was one of the only two amateur instrumentalists in the band, which contained fourteen

and married Eileen Orchard, vocalist with the Preager Band at that time.

Spells with Maurice Winnick, the Squadronaires, the original Jack Pazzell line-up and Gerald subsequently led Don to his present position in the Ted Heath brass team, which he took up nine months ago.

Equally skilled as soloist and ensemble man, sweet stylist or hot, Don Lusher is one of the best "all-rounders" in British popular music today.

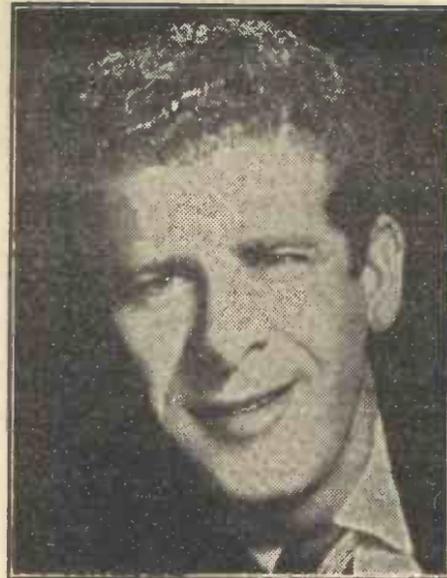
For a representative example of his work, try "Dark Eyes," from the Ted Heath London Palladium Swing Session LP (Decca LK4062).

This week he started a new TV series, but without the command—

SING, BENNY!

NOEL WATFORD tells the success story of singer-

actor-comedian, Scotland's OWN **BENNY LEE**



IN Show Business many a young Scot has come South to seek fame and fortune around London—without the aid of kilts or bagpipes to dazzle the clans of misguided audiences below the border who think bare knees and the skirl of the pipes are inseparable habits with men from the far north.

It was in the Spring of 1941 that Benny Lee made the long journey from his native Scotland. After an early career as tailor, canvasser, office boy and fairground barker, he could claim many broadcasts as an actor, with experience in Scottish Community Drama Festivals.

Singer

Down in London, however, his talent for singing popular songs took him into the radio and recording studios with bandleaders Lew Stone, Ambrose, Ted Heath and Stanley Black. Within three

Then with "It's a Pleasure," "Navy Mixture" and "It's a Great Life" he began specialising in comedy, so that when "Breakfast with Braden" came on the air in January, 1950, Benny was heard both as singer and "actor" in the programme which later transferred to the evening big time, and has re-appeared each year.

Comedian

His pert precociousness as a "legal expert" is an essential part of the fun, though when the actor begins to out the singer, Bernie Braden is on hand with the command... "Sing, Benny!"

Paying credit to producer Pat Dixon as the person responsible for the success of the show (he also looks after Kenny Baker's Dozen), Benny thinks working on the Braden show is great fun.

"I suppose it's because we're all a friendly crowd," he says. "That includes the band, who really provide a happy atmosphere, in fact, sometimes they have to be restricted in their efforts, which include firing



"Sing, Benny!" says Bernard Braden (left) and another popular vocal feature of the "Bedtime with Braden" radio show gets under way via Benny Lee's tonsils!

years he topped a poll as the most popular vocalist on the air.

Later, Benny turned freelance and aired regularly in "Music from the Movies," "Cabin in the Cotton," "Hi Gang!", "Band Parade" and "Sing it Again." He offers this advice to would-be singers:

"Work first with a local band for experience. Learn to read music, take singing lessons—remember, it is not enough to stand in front of a band and sing; you have to 'sell' the song, so don't be afraid of developing your personality."

Benny Lee's personal preference is for drama ("I would still rather be an actor than a singer") and he has developed speaking rôles at the microphone since he played the George Murphy part in a radio version of the film "Show Business."

He also presented his own series of record programmes—"Luncheon with Lee"—which provided a headache when he tried conscientiously to select tunes likely to please the listeners and also represent the kind of music he likes personally.

Disc-jockey

"Believe me" (he confesses) "it took me a whole week to make up my short 25-minute programme."

A family man with two growing daughters, Benny Lee felt that in the recent "Tele-Club" feature for which he acted as host, teen-agers had in producer Michael Westmore and writer Larry Forrester "real friends who were sympathetic of the problems confronting the younger generation and who tried to do a really worthwhile job of entertaining and educating without lecturing or 'talking-down'."

Benny declares that "There's nothing wrong with this modern generation that was not wrong with the generation before, and won't be wrong with the next one."

Viewers have seen him in many productions since 1947, notably "How Do You View?", "Kaleidoscope," "Ceatre Show" and "Bedtime with Braden" when it came to Lime Grove last autumn.

Benny has delighted viewers of all ages in the children's series "Jack-in-the-Box" (with Nat Temple), and now he is one of the two "married" couples in the important new TV comedy series "Friends and Neighbours," starting this week.

It is emphasised that this programme has nothing to do with a certain American TV success—"I Love Lucy." The four characters in "Friends and Neighbours" are quite different, and based on another idea altogether.

When not broadcasting, televising, recording or appearing on the halls and at concerts, Benny is a family man.

He likes books (fiction, humour, biography), golf ("I don't suppose I'll ever be any good at it, but the 'getting-away-from-it-all' part is a good and healthy tonic"), and listening to the BBC ("I believe on the whole they do a wonderful job of entertaining").

As for the future—if Benny Lee's sincerity and preference for acting takes him into "Saturday Night Theatre," or TV drama, then the command "Sing Benny!" may soon fall on deaf ears.

STRICTLY PERSONAL

Born: Glasgow, August 8, 1918.
Residence: London.
Height: 5 ft. 7 in.
Hair: Dark brown.
Weight: 10 stone 1 pound.
Sports: Golf (mediocre) swimming (equally poor!).
Hobbies: Book collecting.
Favourite Food: The wife's cooking.
Favourite Drink: Cinzano.
Favourite Holiday Resort: "Whichever holiday resort I can afford to visit!"
Family: Wife (Ettie). Daughters (Daphne, age 11½; Barbara, age 6).
Ambition: "To make enough money to keep myself in the manner to which I'd like to become accustomed!"
Biggest Thrill: "Sitting in the control cabin of a plane flying from Brussels to Copenhagen in 1950."

NORTHERN NEWS by RON DRAKE

AFTER a spell of nine years with Oldham bandleader Tommy Smith, drummer Amos Smith is to switch jobs on February 8 with Freddy Baines, who is now with Raymond Woodhead's Orchestra at the Palais-de-Danse, Ashton-under-Lyne.

Tommy Smith, who is resident leader at the Palace Ballroom, Oldham, currently leads five sax, four brass and three rhythm for his regular dance sessions, and features two jazz groups—formed from his resident personnel—on the Thursday of each week. Spotlights at the Thursday Jazz Club are first trumpet Tommy Hilton and his Jazz Rascals,

and second trumpet Ronnie Hazelhurst's Bop Group.

Name outfits booked for Thursday appearances in March are: Ronnie Scott (11th); Ray Ellington (25th); and due in April are the Saints and the Angel from Manchester.

KEN MAHOMAT, guitarist with the Beacon Ballroom Trio, is to join Stanley Hume at the Victoria Hotel, Keighley, on February 7.

This is the first change in two years in the personnel at the Beacon.

Ken Mahomat joins pianist Stan Hume and drummer Billy Thompson and is a replacement for saxist Ken Kalvington.

FOLLOWING the breaking-up of his band which was recently resident at Mecca's Grand Casino, Birmingham, altoist Johnny Hood has joined Gordon Homer at the Capitol Ballroom, Leeds.

The story you want to read of the film you want to see THE GLENN MILLER STORY (Continued from page 3)

home. There was no doubt about the solidity of these folk: no doubt about the warmth of their family-feeling: and it was clear that they were resigned to their itinerant son just dropping in, unannounced, whenever he was in the district.

Helen found herself responding to their open-hearted acceptance of her as Miller's girl. They identified her at once—by name—without introductions being necessary, and, in the circumstances, she was forced to the not unwelcome conclusion that, over the years, Glenn had talked long of her, and sung her praises loud to his family.

They had a great day at the Miller farm, followed by a Sentimental Journey to their old University. As they strolled across the campus they heard the strong young voices of the Glee Club, rehearsing "Little Brown Jug How I Love Thee."

"I love that song," said Helen.

"Sort of tin-eared," grunted Glenn. And they walked on. The music died away—but there was other music in Glenn's head, and he talked about it: "A band," he enthused, "ought to have a sound—all of its own. A personality—and I'm going to find it!"

Immediately, however, there was but one sound: the honking of

Chummy's motor-horn, rendezvousing with Glenn on the campus, ready to take him to the next band-date.

He was gone. A snatched goodbye: a hurried promise: a quick, reluctant wave. Helen stood and watched the car go: the man had come back into her life—and it was as if he'd never gone away...

The Pollack Band toured: one-night stands. Coach, band-stand, hotel, coach. Just like that: every day. For Glenn, it lasted until they reached New York. There, he decided to stay.

"You know what you're doing?" asked Pollack.

"Yes," said Miller. "I want to stick around New York for a while. Do some studying..."

Pollack sighed: "So long, kid. A lot of luck."

Chummy said: "Still got that crazy idea in your head? That sound?"

"Yes," said Glenn. "Bye, Chummy."

The lights in the New York ballroom went out. Their job was over. The two men looked at each other for a moment.

Then Glenn Miller walked out into the streets of New York—"an awful lonely town..."

That sound in his head...



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HELLO there! Familiar face in the Alley this week belongs to Tommie ("Mommy Kissing Santa Claus") Connor, the British songwriter who is now living in the States.

Tommy has flown over to see his mother, who has been ill. As usual, he has brought a batch of songs with him.

At the moment he has "Crystal Ball" being worked on over here, and I understand Vera Lynn has recorded another song of his. The title at the moment, however, is on the secret list.

LAST Sunday after "Take It From Here," Jean Campbell, the recording star, who is also lead voice in the Keynotes, held a birthday party back at her flat.

The guests included quite a few fellow singers, including Pearl Carr, Joyce Fraser, Alma Cogan, Teddy Johnson, Johnny Johnston and Dave Carey.

With that sort of "choir," the singing of "Happy Birthday To You" should have been a much more professional effort than it was... Maybe we're back to the Bols Gin again.



Vic Lewis, whose newly waxed "Mulligan's Music" Decca LP figures in our news columns this week, is seen here at the recording session surrounded by his brass team. The score of "Walking Shoes" which Vic is discussing was sent to him specially by Stan Kenton for inclusion in Vic's "Tribute to Kenton" concert presentations—NME photo.

WHILST on the subject of Jean Campbell, I would like to hand her my birthday bouquet. I think her latest record of "Only Yesterday" is really first-class. I only hope it gets the plug it deserves. It's a British song too, and I'm glad that radio-reviewing colleague Geoffrey Everitt gave it a rave in the NME a couple of weeks back.

I WENT to see a premiere of the new Jack Hawkins film "Front Page Story" last week. I have no doubt you'll make it another No. 1

box office effort for the Hawkins man, and whilst you are watching it, cock an ear to the music.

I really do think Michael Carr has written a first-rate theme. I know I have already mentioned it in the column, but its use in the film deserves mention. Before the film, the publishers, Peter Maurice, had laid on a very excellent cocktail party—much appreciated by all present.

BOX and Cox have followed their "Golden Coach" and "Big Ben" successes with a song called "We'll Always Remember." The idea was inspired by the present Royal Tour, and I really think it could be a very big song.

To date, Boxie tells me plugs haven't been pouring in, but the Show Band has given it a wonderful send-off.

POPPED into the Club du Faubourg, where the accent is on "existentialism," and had a chat with popular calypso singer George Brown, who is also the MD there.

George told me that he has already composed a calypso based on the last Test Match played at Jamaica. I love

THE ALLEY CAT

Music Business News & Chatter



Bandleader Nat Allen shows his famous Yorkshire terrier to the girls of the Vernon's Choir. The occasion was the rehearsal for last Wednesday's TV show, "Come Dancing," from Streatham Locarno. —NME photo.

it, I would say that Maurice House will be the home of another very big song.

A little bird did tell me that Eddie Fisher saw it on his week-end visit here, and was so impressed he has taken it back to the States to put it on wax straight away.

I UNDERSTAND that Neal Arden, "The not too much chatter—get on with the music" disc-jockey, will soon be appearing in variety. Although I have no doubt he will make a one hundred per cent. success of the venture, I personally think he shouldn't have the time to do it. He should be putting on records for us.

POPPED into Feldman's Club last Sunday night and thoroughly enjoyed the atmosphere. Surprise item was when Dick Lee, the American singer, arrived with EMI exploitation man Peter Lane. Dick couldn't give us a song, but said a few words.

From what I hear we'll be having an opportunity to see and hear him at the London Palladium in the not-too-distant future.

HAD a haircut with Bernard Braden last week, and he told me a wonderful story about Bing Crosby and Jack Benny.

It appears that Jack was guesting on one of Bing's programmes. He was, of course, greeted by a great burst of applause. He waited until it had subsided, and after a suitable silence, looking into Bing's eyes, he said "I wish I had your money." This, of course, brought a howl of laughter.

The Crosby man waited until there was silence again, and after a suitable pause said "Yes, I suppose it would be safer with you."

Thank you, Bernie, for a lovely story, and by the way, tell Mrs. Barbara Kelly Braden we're very pleased to see her fit and well again.

MET Stanley Laudan, who leads the orchestra at the exclusive Cumberland Hotel in Bournemouth. He is also a prolific composer, and penned the popular "Children's Samba"

His latest samba speciality is a piano solo called "Mexicana" that will certainly be setting a good few ivories merrily tinkling before it's much older. Brons are the publishers

A WONDERFUL example of the sort of surprise one gets in the music business has just occurred.

Some time ago in the "Woman's Hour" programme, there was a serial entitled "Gypsy in the Parlour." For the theme music, the producer used an old Alfredo recording of a song called "Wanderlust."

Within a few days, there was a demand for it in the shops, and now Leslie Abbott, of Southern, has taken the music off the shelf for a reprint, and HMV are reissuing the recording. This could now mean quite a bit of money for all concerned from a song long forgotten.

THERE is no doubt about it, the "Boy Friend" 1953 musical in the style of 1926 has caused a sensation in town. I heard the other day that an American over to buy the show couldn't even get a seat.

I also heard that a certain publisher in the Alley had the early chance of getting the musical rights, but let it slip.

I should think that hasn't done his ulcers any good...

EVERY business has its grand old man, and the music business is no exception. Among the most popular is John Abbott who is now 78. John has been with Francis Day & Hunter for 50 years, and is the greatest authority on copyright in the country.

Still as active as ever, he is off to the West Indies on February 2 for a holiday, then he flies on to New York to attend a PRS conference with Leslie Boosey, of Boosey & Hawkes, and William Ricketts, of Chappells.

RAN into agent Harry Dawson last week, looking at titles for Maxine Sullivan to record over here. As you know, Maxine arrived in this country today and is over here to do radio, TV, Variety and records. The great thing, however, is that she will be recording British songs over here, as well as, of course, some of her fabulously popular oldies.

Your Alley Cat is looking forward to meeting Maxine herself, as from what I hear, she's quite a gal.

PHONED up Geraldo to say welcome back to town after his long stay at the Lyceum, Edinburgh. The band have been there since the middle of last December, and naturally their stay was a great success.

Gerry is now getting down to his broadcasting and recording commitments.

How will the Wisdom Palladium summer season affect the U.S. star invasion?

THE announcement that British comedian, Norman Wisdom, is to top the London Palladium bill for a summer revue of approximately five months' duration, commencing May 2, comes as a blow to the countless fans of American recording stars who were expecting visits by leading personalities during the summer months.

However, the Lew and Leslie Grade Agency, who are responsible for the booking of most U.S. popular stars in this country, are still proceeding with their original plans to present Johnnie Ray, Guy Mitchell, Frankie Laine, Lena Horne, etc., in this country, even though in some cases, several of their dates will be undertaken at provincial theatres, together with London concert dates, or possibly suburban theatres.

Although no confirmation could be obtained, it has been rumoured that top class variety will be presented at another famous West End theatre during the summer. Could this be the venue where American stars will be headlined in view of the Palladium resident show?

Obviously some American stars would not visit Britain without an engagement at the London Palladium, in which case, no doubt they will be presented when the autumn variety season commences in October.

Meanwhile, advance bookings are extremely heavy for the Ted Heath fortnight commencing March 8, followed by Nat "King" Cole. The NME understands that the Beverley Sisters are to be one of the main supporting attractions on the Ted Heath bill.

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A NOTHER record that has caused a great deal of interest lately is the one made by the German children's choir of a song called in English "The Happy Wanderer." If you remember, they performed it at the International Eisteddfod Festival last year.

For some time after the Festival, there was a demand for it, but the only recording was held by the BBC Parlophone Record Co. eventually got the rights to reproduce it and within two weeks it has sold over 65,000. I also heard a very excellent recording of the same song by Diana Decker, plus, of course, that wonderful laugh of hers.

PERCY HIRONS, the Pro Manager of Feldman Music Co., is very happy with his latest plug song "I See The Moon." Percy was telling me that the initial sales give the impression that it is going to be a really big hit.

To date, the song has been recorded by The Stargazers, and Dick Todd—but I have no doubt there will be plenty more.

As previously reported in the NME, the professional department of Feldmans is moving into the back offices on the first floor of 23, Denmark Street, at the end of this month. Everyone will be very welcome.

WITHOUT wishing to cross swords with my worthy radio-reviewing colleague Jack Bentley, I must put on record that I cannot share his unflattering opinion of the late-night programmes by Charlie Katz and his Pied Pipers.

I listened to it again on Monday, and found it—as I always do—a very pleasant and soothing type of noise for that hour of the evening when one's senses need relaxing.

I am glad to hear that, at the end of the present experimental series, Light Music Chief, Dr. Hugh Clifford, is wisely bringing the programme back for another run.

Just for the record, the Pied Pipers consist of Charlie himself leading on violin; Chester Smith (ocarina);

Jack Collier (bass) and Max Abrams (drums)

LOOK out for a new calypso, called "Football." Strangely enough, it deals with football, and introduces the names of famous footballers and football teams.

West Indian tenor player Al Timothy, who is known as "Mr. Excitement" to fans at the '51 and Feldman's, wrote the number and it has been bought by John Fields Music. It has already been recorded by Edmundo Ros on Decca, while Al himself has waxed it on Melodisc.

I hear that everybody concerned is certain that this is going to be a very big number, in which case "Mr. Excitement" will generate even more excitement than usual when the royalties cheques start coming in...



This young man is Newcastle-born Bill Patterson, who is forsaking a career in insurance to have a go at singing. He is the vocalist with Lou Sherman's Band at the Majestic, Wembley, and both Lou and Bill's singing teacher, Maestro Mario, are sure he's going places.

BAND CALL Week beginning January 29

- TITO BURNS SEKTET**
Tonight (Friday) 409 Ballroom, Torquay. Saturday: Empire Hall, Taunton. Sunday: Odeon, Barking. Thursday: Galety Ballroom, Grimsby.
- RONNIE SCOTT ORCHESTRA**
Tonight (Friday) Astoria Ballroom, Nottingham. Saturday: Officers' Club, USAF, Southorpe. Sunday: Victoria Hall, Hanley. Thursday: Windsor.
- JOHNNIE GRAY'S BAND**
Tonight (Friday) Leeds. Saturday: Galety Ballroom, Batley. Sunday: Astoria Ballroom, Manchester. Tuesday: BBC. Thursday: Regal, Beverley.
- VIC LEWIS ORCHESTRA**
Tonight (Friday) Bath. Coalville. Saturday: Co-op. Hall, Radcliffe. Sunday: Rialto, York. Monday: Week at Green's Playhouse, Glasgow.
- HARRY GOLD'S PIECES OF EIGHT**
Tonight (Friday) Cokermouth. Saturday: Ashton-in-Makersfield. Sunday: Liverpool. Monday: Dublin. Tuesday: Navan. Wednesday: Roscommon. Thursday: Galway.
- NAT TEMPLE'S BAND**
Tonight (Friday) Savoy Hotel, London. Saturday: Savoy Hotel, London. Sunday: Embassy Club.
- London. Monday: Town Hall, Wembley. Thursday: Town Hall, Wembley.
- JOE DANIELS BAND**
Tonight (Friday) Music Hall, Shrewsbury. Saturday: Baths, Kidderminster. Sunday: Colston Hall, Bristol.
- MICK MULLIGAN AND HIS BAND**
Tonight (Friday) Battle of Britain Hall, Uxbridge. Saturday: Palais, Lowestoft. Tuesday: Club du Faubourg, London. Wednesday: Mansfield Palais, Peterborough. Thursday: Samson and Hercules Ballroom, Norwich.
- HARRY BENGE AND ORCHESTRA**
Saturday: Samson and Hercules Ballroom, Norwich. Sunday: Royal Forest Hotel, Chingford.
- RAY ELLINGTON QUARTET**
Tonight (Friday) Merthyr Tydfil. Saturday: Town Hall, Reading. Sunday: BBC.
- SID PHILLIPS AND BAND**
Tonight (Friday) Palais de Danse, Stockton-on-Tees. Saturday: City Hall, Sheffield. Sunday: Hippodrome, Coventry. Monday: Town Hall, Wembley. Tuesday: Recording. Wednesday: Wellington. Thursday: Florence Ballroom, Kidderminster.

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