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MUSICAL EXPRESS

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David Whitfield

SANTA ROSA LEA ROSE
The lady

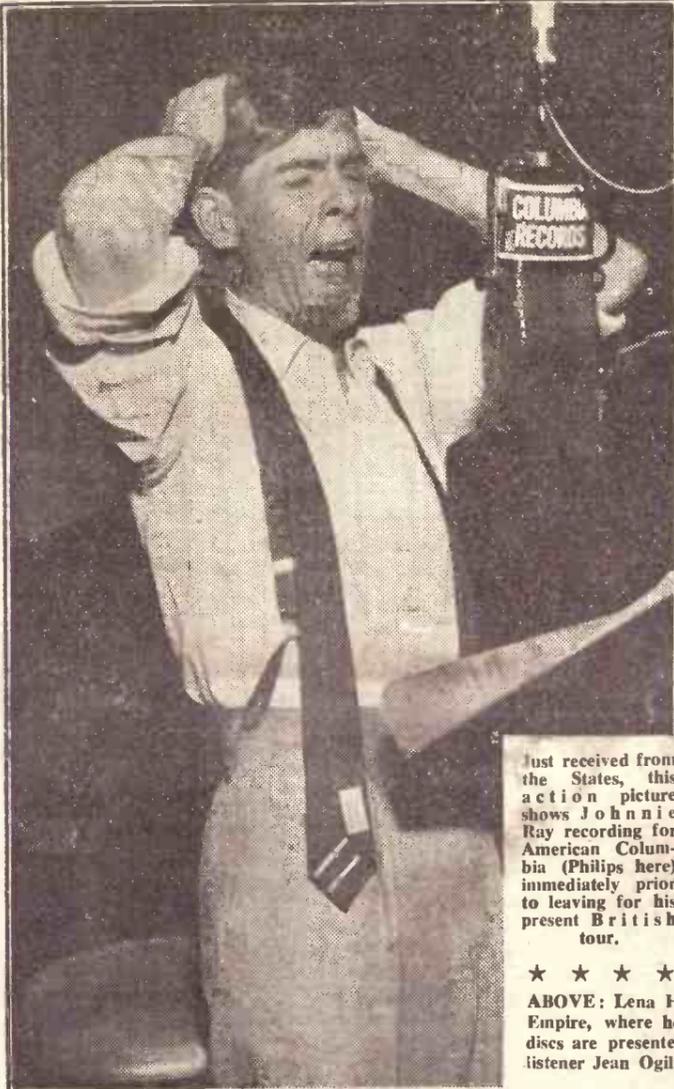


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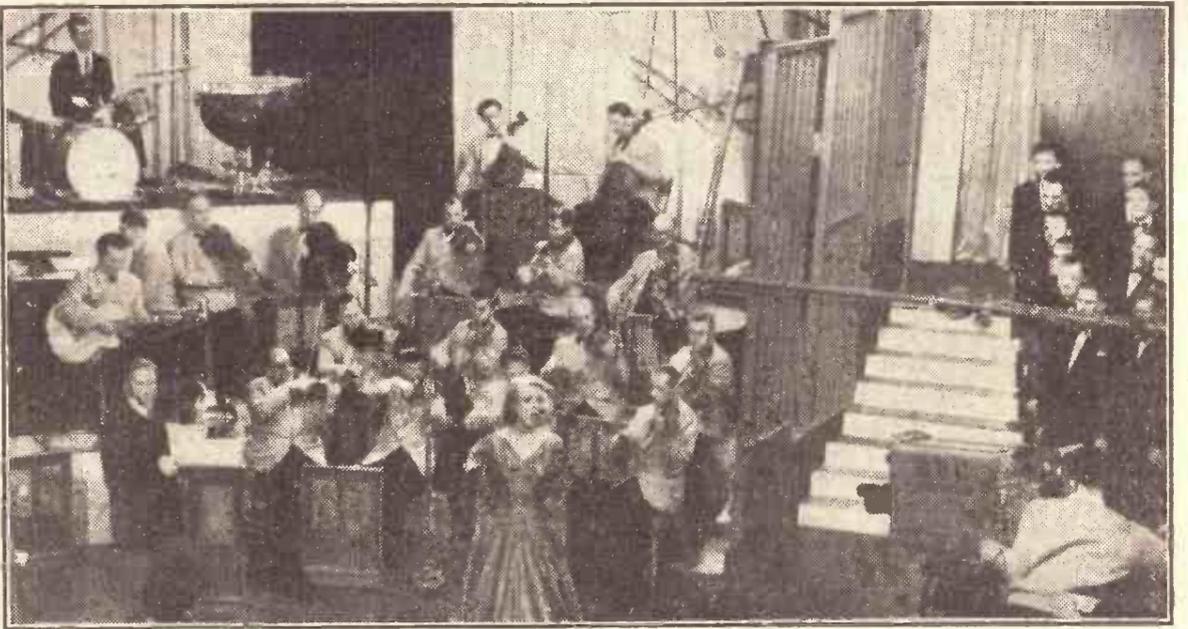


Just received from the States, this action picture shows Johnnie Ray recording for American Columbia (Philips here) immediately prior to leaving for his present British tour.

★ ★ ★



★ ★ ★
ABOVE: Lena Horne, whose Savoy Hotel triumph is reviewed on page 9 inside. ABOVE RIGHT: David Whitfield relaxes in his dressing-room at Finsbury Park Empire, where he is scoring heavily this week. BELOW LEFT: For the "21 Record Show"—the new Decca Radio Luxembourg programme every Friday night—discs are presented by "The Spinner"—the non-de-plume of a well-known entertainment personality. Here he is seen, suitably masked, with guest-artist Jimmy Young and listener Jean Ogilvie, of London, S.E.22, who was presented with the "key of the door" on attaining her 21st birthday. BELOW RIGHT: Janie Marden sings, Cyril Stapleton conducts and the TV camera captures the scene at the rehearsal for last Sunday's first BBC "Show Band Show."



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Let's make the most of Stan Kenton

TALKING POINTS

LAST week's story about the Heath-Kenton exchange is already bringing in readers' suggestions about where the Stan Kenton Orchestra should play during its visit to this country. BRIAN GLADWELL, of London Road, Staines, Middlesex, writes:

Heartiest congratulations to Maurice Kinn and everyone else concerned in bringing about the Heath-Kenton exchange. You on the NME can be justifiably proud to be connected with such a great achievement.

I have one misgiving, however.

The Cat's Whiskers?

BRIAN NICE writes from Church Street, Kingston, Surrey: Can't you do something to the Alley Cat? His stupid comments like "Could Sylvia Drew become Mrs. Johnnie Ray?"—well, of course every Johnnie Ray fan is asking this, so what's the point? "Is someone's accompanist accompanying her in more ways than one?" What a wonderful piece of information; it tells us everything. Another example is the ridiculous comment about the control of the Columbia label. Why not put him on a crossword puzzle, where he can get away with such vague clues? When we showed this letter to the Alley Cat, he just looked away and went on cleaning his paws. We think he's not doing too badly for a mere animal. What do other readers think?

You have, in the past, provided many excellent jazz concerts. But all have suffered from the drawback of being held at the Royal Albert Hall, with its poor acoustics and atmosphere.

It would be a tragedy if, after waiting so long for such a great event as a Kenton concert in London, fans were not allowed to hear the band to the very best advantage.

I can only implore you, therefore, to consider staging the concert at some more suitable venue, e.g., the Royal Festival Hall or the Gaumont State, Kilburn.

Don't forget us!

Another suggestion comes from EILEEN LAWLER, of Norris Green, Liverpool 11:

Mere words cannot describe how I felt when I read that Stan Kenton was at last being coming to play here in England.

I certainly hope that he will be able to come to Liverpool and play in our Philharmonic Hall, where Ted Heath had a great success quite recently.

Unfortunate trend

DAVID TREMBLE, of Holm Avenue, Troqueer, Dumfries:

I would like to back up Fred Hunter to a certain degree in his comments about "religious" discs.

In some ways I don't think "religious" discs as sung by Tennessee Ernie, etc. are a good thing. But I heartily agree with Fred that these discs are much more sincere and pleasing than the Stargazers' "Close

Conducted by CHARLES GOVEY

The Door" (which John Waterfield prefers).

I used to like the Stargazers once, but I wish they would give us something more sincere and heart-warming than their present trend of "funny" songs. I think Mr. Everitt should have criticised theirs as an "unfortunate trend" before attacking the "religious" discs.

Crew Cut Bobbie

MARY HODGSON, of Broomhill Avenue, Knottingley, writes:

I was horrified to read Frank Harvey's review of commercial TV's first "Downbeat" programme, with Ted Heath and his Music. It stated that Bobbie Britton's style had changed and that his hair made him "a likely fugitive from the Crew Cuts."

First of all, Bobbie has not had a crew cut—he had it brushed straight back instead of a parting. And even if his style has changed, Mr. Harvey cannot expect him to stay the same as he was when he first joined the band.

Surely, he wants him to progress?

Johnnie and the Press

JOHN MADELEY, of Heywood Road, Prestwich, Manchester, writes:

Is Johnnie Ray really worthy of all this publicity? I very much doubt it. Whom does he appeal to? Teenage girls. Hardly anyone else could admire his style.

Please, Mr. Editor, don't let your excellent newspaper deteriorate into a Johnnie Ray publicity journal.

SHEILA GREEN writes from Langworthy Road, Salford, Lancs.:

So no one tore at Johnnie Ray's trousers when Doris Gillett went to see him! She should be thankful that nobody did, for when I stood outside his hotel in Manchester they all dived at him.

Johnnie looked scared stiff. If only some of the so-called fans would use a little tact, I feel sure Johnnie would have stopped to speak to us.

More on the same subject comes from JANET WHITE, of Morcom Road, Tysley, Birmingham:

All I can say, Miss Gillett, is that you can't like Johnnie Ray very much or you would like him to get as much publicity as possible.

Secondly, I can prove you wrong about his fans. I don't agree with mobbing either, but I know that the fans who do it are very genuine. They acted the same way every night, whether the Press was there or not.

Noisy Kirchins

Reader P. F. HERBERT, of Brooksbank House, Hackney, E.9, writes:

In reply to Jean Pateman (Talking Points, October 7), I can only suppose her to be suffering from an ear ailment. The Kirchins noisy? Why, everyone knows them to be the quietest little combination in the business!

I believe it was even suggested by one of our enthusiastic fan club members that cakes and coffee be served at one-night stands to fit the palm court atmosphere!

Really, Miss Pateman, you'd want to hear a jazz band. Surely, you

can't blame them for your inability to appreciate big band jazz.

Disappointed

FRED GAYLOR, of Chichester Road, Bognor Regis, Sussex:

I was very interested to read last week two letters of disappointment about Ted Heath and the Kirchins.

I've seen the Kirchins three times, and although they've only been "big name" for a short time, I'm not alone in thinking they're going downhill. They flog the same old numbers when they visit here, and as for their "entertaining yourself" spot, it's more in keeping with a village hop.

As for Ted Heath, I'm not surprised that Maureen Grieg was disappointed. And those vocalists—oh for the days of Dickie and Lita!

If you have an empty wagon coming Bognor way, put the Heath and Kirchin outfits and the ghastly BBC Show Band in it, and I will gladly make arrangements for it to be driven off the end of the pier.

P.S.—Put Jimmy Young in that wagon, too.

We have no doubt readers will tell Mr. Gaylor what they think of his suggestions!

Crombie-mania

BERTHA HENRICKSEN, Broadwalk, North Harrow, Middlesex, writes:

Christine Proud complains that she stands alone in being a Crombie fanatic. How can a fan write such a ridiculous letter. Has she never heard of the Tony Crombie fan club?

Is she not aware that Tony fronts the most exciting swing band, and that his latest record, "I Want You To Be My Baby," is reputed to be sensational?

Congratulations Corner...

To JOHNNIE RAY for his new recording of "Hey, There." I think all Ray fans will agree with me that this is Johnnie's best. (Maureen Cleaver, Roosevelt Drive, Tile Hill, Coventry).

To TOMMY WATT for the wonderful performance on the Light Programme last week from his new broadcasting orchestra. (K. Bunce, Chertsey Bridge Road, Chertsey, Surrey).

To the DEEP RIVER BOYS for their terrific version of "Seventeen" at their Kilburn State concert on October 9. (Jean Kelso and Anne Williams, Hill View Gardens, Kingsbury, N.W.9).

To ALMA COGAN for her recording of "Hernando's Hide-away." It's her best so far. (Evelyn Harris, Erskine Road, Whitecraigs, Glasgow).

To LES BROWN and his Band of Renown for two really fine concert LPs. It's the swiftest band I've ever heard. (Derek Knight, HMS Seahawk, Helston, Cornwall).

To FREDDY RANDALL and his Band for their wonderful recording of "My Tiny Band Is Chosen" from the Cinemascope film, "Parade of the Bands." (David Milligan, Roundhay Avenue, Leeds).

RADIO LUXEMBOURG FULL PROGRAMMES - - 208 Metres

SUNDAY 6 Glenn Miller Memories; 6.15 Ovaltines Concert Party; 6.30 Primo Scala; 6.45 Frankie Laine; 7 Empire Show; 7.30 Dick James; 7.45 Winifred Atwell Show; 8 Vera Lynn; 8.30 Take Your Pick; 9 Melody Caravan; 9.15 Movie Parade; 9.30 Get Wise; 10 Time For A Song; 10.30 Bing Sings; 10.45 Stanley Black; 11 Top Twenty. Midnight: Close down.

MONDAY 6 Monday Requests; 7 Spread Your Wings; 7.15 Dan Dare; 7.30 Music For Moderns; 8 Strike It Rich; 8.30 Ken Mackintosh; 9 Frankie Vaughan; 9.30 John Dark; 9.45 Scrapbook Of Song; 10 Jack Jackson; 10.30 Around The Old Piano; 10.45 Old Wine In New Bottles; 11 Talking Points; 11.05 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow. Midnight: Close down.

TUESDAY 6 Tuesday's Requests; 7 Penguin Parade; 7.15 Dan Dare; 7.30 Bob and Denis; 7.45 Steve Larrabee; 8 Double Your Money; 8.30 Frank Chacksfield; 9 Lita Roza; 9.15 Your Song Parade; 9.30 John Dark; 9.45 Friends and Neighbours; 10 Donald Peers; 10.30 Ambrose and his Orch.; 10.45 Eddie Calvert; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY 6 Wednesday's Requests; 7 Accordion Time; 7.15 Dan Dare; 7.30 Sentimental Journey; 7.45 Parade Of Pops; 8 People Are Funny; 8.30 David Whitfield Show; 9 Stargazers; 9.15 Treasure Hunt; 9.30 John Dark; 9.45 Petula

Clark; 10 On The Brighter Side; 10.15 Eric Jupp and his Players; 10.30 Spin With The Stars; 10.45 Late Night Final; 11 Back To The Bible; 11.30 The Hour Of Decision. Midnight: Close down.

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

FRIDAY 6 Friday's Requests; 7 Butlin's Beaver Club; 7.15 Dan Dare; 7.30 Ronald Chesney; 7.45 The Two Of Us; 8 Shilling A Second; 8.30 Ralph Reader Parade; 9 Dickie Valentine; 10 Dream-Dark; 9.45 Movie Parade; 10 Record Hop; 11 The Voice Of Prophecy; 11.30 The Twenty-One Record Show. Midnight: Close down.

SATURDAY 6 Saturday's Requests; 7 Penguin Parade; 7.15 Piano Playtime; 7.30 The Other Side Of The Record; 7.45 In The Mood; 8 Richard Attenborough; 8.30 Follow Me Around; 9 Jimmy Shand; 9.15 Ray Ellington Quartet; 9.30 Amateur Football; 9.45 Special Edition; 10 Wally Peterson; 10.15 Scottish and Irish Requests; 10.45 Continental Cabaret; 11 Bringing Christ to the Nations; 11.30 Jack Jackson. 12.30 a.m.: Close down.



The Len Lewis Quartet pictured in the recording studios last week when they cut their first sides for the Melodic label. Playing in this modernist combination are (l. to r.): John Fox, piano, Ronnie Stone, bass, Tony Pike, drums, Stuart Edwards, vibes, and Len Lewis, clarinet.

Ted No. 1

MARJORIE WILLIAMS writes from Well Walk, Hampstead, N.W.3:

Reader Maureen Grieg seems to think that Ted Heath does not deserve the title of Britain's No. 1 band. Well, I have not yet heard a band in Britain or elsewhere with

tone, precision and phrasing such as this band has.

Regarding Don Rendell—he is a great soloist, no one will deny that. But Miss Grieg was lucky to hear two solos. Such players as Henry Mackenzie (clarinet) and Wally Smith (trombone) deserve more solo spots in the programme.

AFN HIGHLIGHTS

SUNDAY A.M. 7 Sunday Circus; 9.05 Fine Arts String Quartet; 9.30 Negro College Choir.

P.M. 12.30 Matinee from Berchtesgaten; 2.05 Highway of Melody; 3.30 Football Scoreboard; 4 Frank Sinatra; 4.30 Request Parade; 5.05 Jack Benny; 5.30 Our Miss Brooks; 6 Invitation to Europe; 6.30 Treasury Bandstand; 7.05 People Are Funny; 7.30 Twenty Questions; 8 Rudy Vallee; 11.05 Melody Go Round.

MONDAY A.M. 6.05 Hillbilly Gasthaus; 6.15 Today's the Day; 6.30 Tips and Tunes; 7.05 Forward March; 7.15 Behind the Story; 8 Don McNeil; 8.25 Woman's World; 8.30 Tennessee Ernie; 9.05 Merely Music; 10 My Son Jeep; 10.30 Noon Request Show; 11.55 Les Paul.

P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Outpost Concert; 2.05 Stuckbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Bavarian Holiday; 4 Requests; 5 Bob Crosby; 6 Music in the Air; 7 News World; 7.05 \$64,000 Question; 8.30 Tony Martin; 9 Box 13; 10.05 Henry Jerome and Orch.; 10.30 Jazz International; 11 News World; 11.05 Late Request Show.

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

WEDNESDAY P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Rias Concert; 2.05 Stuckbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Bavarian Holiday; 4 Requests; 5 Bob Crosby; 7 Music in the Air; 7 News World; 7.05 Grand Ole Opry; 7.30 Record Parade of Hits; 8.15 Adventures in Research; 10.30 Casa Carocca; 11 News World; 11.05 Late Request Show.

from Dixie; 1 Operas of the World; 2.05 Stuckbuddy Jamboree; 2.30 Bud's Bandwagon; 3 Bavarian Holiday; 4 Requests; 5 Bob Crosby; 6 Music in the Air; 7.05 Bob Hope; 7.30 Groucho Marx; 9.45 Dixieland; 10.30 Music Views from Hollywood; 11.05 Late Request Show.

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

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

SATURDAY A.M. 5 News World; 5.05 Hillbilly Hit Parade; 5.30 Morning Request Show; 7.05 Peter Lind Hayes; 9.05 Merely Music; 10.30 Noon Request Show.

P.M. 12 Cobhall Concert; 1 Football Game; 4 Requests; 6 Music in the Air; 7 News World; 7.05 Grand Ole Opry; 7.30 Record Parade of Hits; 8.15 Adventures in Research; 10.30 Casa Carocca; 11 News World; 11.05 Late Request Show.

ATTENTION ALL JAZZ FANS

Every Sunday is Jazz Night for the Lyceum Sunday Club Members, with OSCAR RABIN & HIS BAND and weekly Guest Artistes. This Sunday, 23rd October, the Guest is famous Pianist EDDIE THOMPSON

VOCAL DIRECTORY

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JIMMY YOUNG

who has topped successive Best-Selling Lists with his records of 'Unchained Melody' and 'Man from Laramie' writes—

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To work. . . "How do you make two Number One hits on the kick?"—Well, of course, it's easy. The only reason I didn't do it before was an innate sense of modesty and a natural compassion towards my competitors. Well, as I've been saying all this week, "The Song's the Thing," and that's the first thing to find—a hit song.

Tin Pan Alley

If you care to visit Tin Pan Alley any day of the week, you will very soon be forced to the conclusion that here at least lies no problem. There are hit songs by the hundred. Everybody's got one—there are even some geniuses who never deal in less than six at a time.

First stop in our search for a song is the café known to the song world simply as "Julie's." Here you will find an assorted covey of writers, publishers and artists. Let us direct our attention primarily to the writers, and one in particular.

He already has half-a-dozen hits under his belt, and by the look of his waistline there are another half-dozen just waiting to burst out.

"Please, sir, have you a hit song I can record?" you ask. Before you can say "Gerald," you are trapped. "Julie's" is left behind and you find yourself closeted with your genius in a small room, smelling heavily of bamboo shoots and "sweet and sour." Inscrutable Chinese wander past.

It isn't the smoke of opium that fills the air, but after twenty minutes in his company the same soporific effect descends upon you. You listen to six potential hits, each one worse than the last. Each one you know has been refused by every publisher within a mile of Charing Cross Road.

Waltzes, quicksteps, tangos.

Out they come in quick succession. The way he plays the piano makes Liberace look effete. Silently, you tip-toe away—he doesn't even notice that you've left.

So now what about a visit to a publisher? You are welcomed effusively—"How are you? How is your wife and the kiddies and your grandmother and your manager—the one with two heads?"

"How are you?" you ask. This is brushed aside as a matter of no moment. To business. . . of course he has the song for you. Of course it's exclusive, although there is one small snag—somehow or other the American publisher slipped up and, quite by accident, it has fallen into the hands of Frankie Vaughan, Dickie Valentine and Ruby Murray.

You try another. "Nobody else has seen this one"—and how lucky they are!

You try another and another and another. Everywhere you find the same story. It seems there are too many artists or not enough songs, or something!

Dispirited

Dispirited, you return home to be greeted by your wife. "I happened to run into Sid today," she says, all innocent-like, "and he happened to have this on him and he gave it to me to show you."

You look at her disdainfully. What does she know of Tin Pan Alley that only a recording artist knows? You glance casually at the manuscript she holds out to you before consigning it to the waste paper basket.

Something catches your eye—you look again, and again, and the next

The secrets behind my hit records

minute you are at your piano trying it out. In a flash, you are at the telephone and on to your recording manager, or at least to the assistant, to the assistant, to the secretary, of your recording manager.

"I've a song I want to record," you babble incoherently. "Has anyone else got it?" You wait with bated breath. "Oh really," she replies, "how interesting! No, we've never heard of it. I'll tell Mr. Dokes about it on his return from High Street, China, next month."

"Thanks," you say in a dispirited sort of way. But nobody can get you down now—you have got a song! Somehow, once you get one side of a record the other seems much easier to find.

Then if you're like me, you call in the gang. The gang consists of my manager and arranger—we get to

work—the midnight oil burns steadily. The backing, the tempo, the treatment, the instrumentation, all these are major factors and are discussed and argued about at length.

Probably some half-a-dozen meetings of this sort take place before we are all satisfied that at least we are going to present to the public the sound we want.

Eventually the great day arrives and you find yourself in the recording studios.

Won or lost

Here all is won or lost, and as far as I'm concerned it's upon the battlefields of West Hampstead that victory is gained or allowed to slip through the fingers. Here new problems raise their ugly heads. Balance, separation, presence.

Upstairs in the control box, the engineers and the gang sweat blood to achieve the impossible. Downstairs I sweat blood to give them what they want.

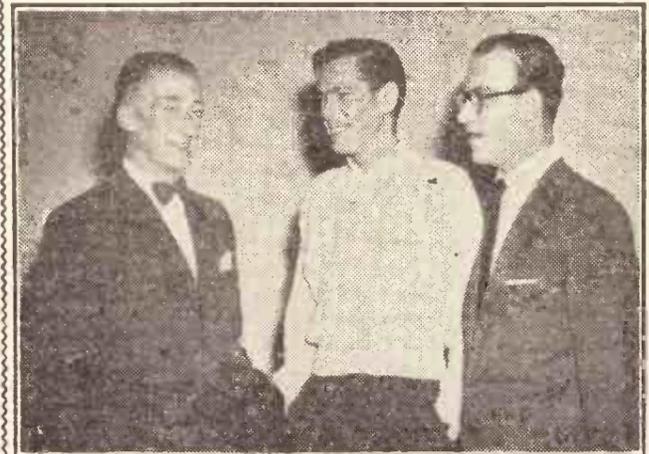
So you see, it's all very easy really turning out hit records. That's why I shall spend the next ten days with a cold towel round my head, back close to the coffee and the benzedrine, cloistered and segregated from the world, and for why? Because I've got another song, and once again we are going to attempt the impossible and make it three No. One's on the kick.

So next time you see me, if I look a little peculiar, my eyes are glazed and my voice is reminiscent of a fog-horn, make allowances, will you? Thanks.



Two-hits-in-a-row, popular singing star, Jimmy Young, certainly asked for trouble when he invited all the song-pluggers to submit their songs to him for his "Song's The Thing" programme. However, as this NME picture shows, trouble can be nice at times. This pretty feminine pluggler is selling the new song "Seventeen" to Jimmy and her "gimmick" is that it was her 17th birthday and that she was dressed to fit the lyrics. Her stunt proved successful for Jimmy featured the song in the series this week. Men behind the stunt were Joe Brannely and Johnny Gordon, of the Peter Maurice organisation.

'CRY GUY' AT THE LONDON HIPPODROME



This picture, taken at Leicester last Sunday, shows Johnnie Ray with his discoverer and manager, Bernie Lang (extreme right). On left is Midlands impresario Arthur Kimbrell.

JOHNNIE RAY — SINCERE OR A STUNTSMAN ?

THE cynics who think Johnnie Ray gets too much publicity would have snorted in disgust at an incident that took place at the end of one of his performances at the London Hippodrome this week.

A young fan in an "I Love Johnnie" sweater — completely wound up after 30 minutes of Johnnie's sob-singing — dashed through the stalls, threw herself up a six-foot parapet on to the stage, and flung her arms round her idol.

And there she stayed, in a blissful trance, until the National Anthem was over and the curtain came down. Johnnie, looking embarrassed by it all, spent the next ten minutes trying to persuade people it wasn't a "plant."

"I wouldn't have minded if a dozen kids had come up on the stage—that would have looked really natural. But just one girl, in that sweater! Why, nobody'll believe it wasn't fixed." He seemed genuinely worried.

You can't help feeling sorry for a guy who's cried "wolf" so many times that no one turns a hair when a real one comes along. But, for this once, I was prepared to believe Johnnie all the way.

After all, no one would dare spring a stunt during the National Anthem. At least, I don't think they would!

It doesn't seem to matter much either way. The cynics are indifferent, the fans are oblivious, and, whether true or false, the story still gets into print.

FACT AND FICTION

The more you see of Johnnie, the more difficult it is to distinguish between fact and fiction. You wonder whether the fans are really stirred by the performance, or whether they act as they do because that's what the papers say they do. You ask yourself whether Johnnie is the supreme showman manipulating the crowd or just a simple being worried sick that he isn't as great as everybody thinks he is.

You invent Freudian theories to account for this great sea of emotion, and forget who needs psycho-analysing most—the fans or Johnnie himself.

Is he a stuntsman? Is he sincere? Does he even have any opinion about it at all?

When you've once seen Johnnie's act, further performances take on the character of a tribal ceremony. First the witch-doctor (in the shape of Vic Lewis) opens the proceedings by vending peanuts.

Then he sets the tom-toms going and ushers in the tribal chief himself. The tribe bow down, throwing presents at his feet.

The ceremony begins coolly and calmly. Then, as the chief puts on his headdress and begins his war-

dance, the tribe are moved to wild shrieks and waving of arms.

Each stage in the proceedings is known in advance (except for minor variations according to the mood of the moment), but they never fail to excite the onlookers.

As for the newcomers, they must feel like white explorers taking jungle films to show their friends back home.

Then the lights go up and you are back in your tip-up seat in a West End theatre. Was that a religious service or simply the world's No. 1 showman up to his tricks again?

Was that girl a fan in her seventh heaven, or just a stunt laid on by the management? Honestly, I don't know. I guess I'm just a crazy mixed-up critic.

CHARLES GOVEY

NORTHERN NEWS

REINFORCEMENTS are due at the Locarno, Leeds, in preparation for the coming bid for patrons by the Majestic Ballroom.

Multi-instrumentalist bandleader Derek Sinclair is known to be contacting personnel and is shortly to augment his current seven piece. It is not yet known, however, if the completed line-up will be nine or ten strong. But requirements listed include two trumpets and baritone. One trumpet will be required immediately to replace Derek Andrews, who leaves the Sinclair outfit this Saturday to join Harry Leader's touring band.

Tommy Millikin has signed guitarist Stan Waterman and bassist Neville Charlesworth for his new quartet at Fountainbridge Palais Edinburgh.

The quartet—which is to be completed by a pianist—is a replacement group for the Johnny Fellows outfit which has completed a six-month season at the Palais.

Fronted by vocalist and compere Alan Rey, the Alan Tompkins four brass, four sax and three rhythm line-up commenced their winter season booking at Harpurhey Baths, Manchester, last Saturday.

Returning to a town which acclaimed them in variety earlier in the year the up and coming Four Jones Boys vocal group follow up a long summer season in Scotland and appear at the Palace, Huddersfield, week commencing October 31. RON DRAKE.



STARPIC

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- 2 TONY CURTIS—A really handsome portrait. Pose No. SP152
- 3 JEFF CHANDLER—Brand new pose SP150

JAZZ FANS — LOOK !!

- 4 LARS GULLIN—In Action—SP137
 - 5 LESTER YOUNG—Leaping Again—SP132
 - 6 THE CHET BAKER QUARTET—In Action—SP145
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IN MODERN MOOD

THE one big disappointment of my recent Paris trip was that Art Tatum's Salle Pleyel concert on October 16 (and, in fact, his whole European tour) had been cancelled.

Controversy has been raging in the continental and American musical press as to whether Art is a jazz genius or just an extremely talented pianist of almost scandalous efficiency, but limited inventiveness.

Me, I subscribe to the former school of thought—much as I dislike using the word "genius" in connection with any jazzman. It's true that Art is inclined to be a decorative artist, embellishing a theme with patterns which tend towards the baroque, rather than developing it organically.

But his keen sense of inversion, gorgeously liquid phrasing (or tersely dramatic phrasing, as required), masterly touch and deftness of idea—quite apart from his dazzling dexterity—have surely never been surpassed by any keyboard exponent in popular music.

ART TATUM (EP)
"Embraceable You" / "Come Rain Or Come Shine"
(Columbia SEB.10003)

THESE are extracts from volume 3 of Norman Granz's stupendous "Genius of Art Tatum" project—a set of 10 twelve-inch solo LP's due for eventual release here in toto (I trust).

They show how this playing has hardly changed at all during the past twenty years... yet who could want it to change? Art matured quickly. One gets the impression that he could always have carved all his contemporaries with one hand tied behind his back.

by **MIKE BUTCHER**

A genius? Well, that's for you to decide. To hear him, however, is invariably to be overwhelmed. And if that's not a sign of greatness, I'd like to know what is!

ARTE SHAW AND HIS GRAMERCY FIVE (EP)
"The Pied Piper Theme" / "Dancing In The Dark"
(Columbia SEB.10004)

SHAW, like Tatum, remains much as he was fifteen years ago. But again, why not? Music is not like the motor car, destined to change in fashion, build and design from season to season. And there are a couple of Charlie Parker clichés here, proving that Artie did not keep his ears entirely closed while he wrote his autobiography.

"Piper" could have been better with some editing (the ensemble figures become somewhat monotonously repetitious)... but this minor grouse apart, I can find plenty to enjoy in Shaw's clarinet solos and in the polished work of his associates, Joe Puma (guitar), Hank Jones (piano), Joe Roland (vibes — not listed in Columbia's personnel details), Tommy Potter (bass) and Irv Kluger (drums).

TONY KINSEY QUARTET
"Pierrot" / "Close Your Eyes"
(Decca F.10606)

HERE'S a charming little record... quite the best that Tony has yet made with any group under his direction. The commanding cool baritone of Ronnie Ross (amazingly like Denmark's Max Brühl at his best) makes an ideal foil for Bill Le Sage's ever-improving vibes, Eric Dawson's authoritative bass, and the leader's excellent drums.

British jazz chamber music has often sounded thin, pallid and thoroughly dull in the past, but it captivantly comes into its own with the new Kinsey Quartet.

TEDDY WILSON TRIO (EP)
"Someone To Watch Over Me" / "Taking A Chance On Love" / "Time On My Hands" / "Sweet Georgia Brown"
(Esquire EP.77)

REISSUES of four musicianly, engaging, typically Wilsonian tracks which pianist Teddy made in Sweden three years ago with Yngve Akerberg (bass) and Jack Norén (drums) in support.

Norén, usually a characteristic modernist, does a notably good job of simulating Gene Krupa's percussive style here.

COLEMAN HAWKINS
"Bye 'N' Bye" / "Lucky Duck"
(Brunswick 05459)

RELEASES by Hawk are rare enough these days for this one to be more than usually welcome. The veteran tenorist cuts through two good Neal Hefti scores (well played by a bigish studio band) with his customary, purposeful vehemence. If only more of his American Deccas had been as satisfactory as this!

WOODY HERMAN WITH THE ERROLL GARNER TRIO (LP)
"My Melancholy Baby" / "I Hadn't Anyone Till You" / "Let's Fall In Love" / "Moonglow" / "I Don't Know Why" / "You've Got Me Crying Again" / "If I Could Be With You" / "I'm Beginning To See The Light" / "As Time Goes By" / "After You've Gone" / "I'll See You In My Dreams"
(Philips BBL.7056)

WOODY, one of the better, most consistently underrated ballad singers around (probably because he devotes most of his vocal attentions to light-weight novelties) combines with the Garner Trio in a programme aptly named "Music for Tired Lovers."

Not all the songs are among my favourites, but that's purely a matter of personal taste—and the overall mood pleasantly evokes Torch Hour at one's favourite night spot.



There's no rule of thumb

Jazz records reviewed by **HUMPHREY LYTTELTON**

THE issue of four Henry Allen/Luis Russell sides on EP (HMV 7EG 8112) raises the old question of jazz and improvisation once again. For the versions on EP are in each case different from those previously out on 78 rpm.

The titles are "Feelin' Drowsy," "Swing Out," "Biffly Blues," and "It Should Be You." I have checked all of them except "Biffly" against the 78 versions and have satisfied myself that the EP lot are earlier rejected masters. There are fluffs here and there, a little uncertainty in places, and a generally unfinished sound about the arrangements.

Apart from anything else, these alternative versions are of interest and importance in showing us how one of the great bands of twenty-five years ago went to work in the recording studios.

Where there is rough arrangement, as in "Drowsy" and "Swing Out," there is naturally enough an almost identical sound in the two versions.

What is less obvious and less striking is the similarity in the solos on at least two of the tunes. "Swing Out" needed some pretty careful checking to make sure that the versions were in fact different. Henry Allen's solo follows the same course in each performance.

FAMILY LIKENESS

Likewise, there is strong family likeness between the two "Feelin' Drowsy" versions. Allen starts his solo in exactly the same way, and several pet ideas were obviously retained in his mind for the remake.

This new issue naturally affects our notion of jazz and improvisation. When there was just one version of "Drowsy," we were able to entertain the belief that the trumpet solo emerged, on the spot, as a pure piece of improvisation, by direct route from Allen's subconscious on to the wax.

Now we know that this is not the case. The overall conception of the solo, the general line it was to take, was already sketched out by the time he came to record the final version.

In the strict sense, of playing extempore without preparation, his final version is no longer improvised. Should that worry us? Should we

disqualify it as true jazz because we know that a lot of it was remembered from a previous performance, and that the plan for it was prepared in advance?

Well, if we do, we must surely disqualify at least eighty per cent. of the so-called jazz which has ever been performed. For true improvisation is not essential to jazz at all, and those who base their definition of jazz on its improvisational character are building on a fallacy.

True enough, a pure improvisation can be great jazz. But how much of great jazz is pure improvisation? Again, a great jazz solo remains a great jazz solo even though it may be repeated, note for note, time after time. Providing the finished product sounds spontaneous and alive, there's nothing against a jazz performance being prepared and written out in advance.

CONVERSATION

There's no rule of thumb which can be applied to jazz. I like to think of it in terms of musical conversation. Nobody but a surrealist improvises in conversation.

Or almost every topic, most people have their own preconceived ideas and their own characteristic ways of expressing them. They don't bother to write them down, but every time the topic is raised, they come up with much the same sort of line.

This analogy can be applied directly to jazz. As soon as a tune is played, more than once, pure improvisation is rarely possible, and not particularly desirable.

In fact, what distinguishes the finest jazzmen is not so much the ability to invent something new every time as the capacity for retaining the best ideas out of each performance and building on them to create a more perfect whole.

That's the way Allen's chorus on "Feelin' Drowsy" evolved. The first solo, on this EP, is to the final one what a good sketch is to a finished masterpiece.

After which feast of metaphors, let's get down to the records themselves. If you have the old seventyeights, don't spurn these new versions... on musical grounds as well as historical, it's worth having both.

What a magnificent band this was! Although there is an element of arrangement, the performance loses nothing in spontaneity or virility in comparison with the best of New Orleans jazz. And it gains from having in its ranks one of the finest alto players in all of jazz—Charlie Holmes.

GREAT SOLOIST

The rhythm team of "Pops" Foster and Paul Barbarin, both from New Orleans, lays down a firm four-in-a-bar in the best Crescent City tradition. And even in the arranged ensembles, something of the New Orleans sound is retained by having Albert Nicholas left free to overtop the ensemble with clarinet runs.

Higginbotham was a great soloist, blue-hot enough to satisfy the most exacting traditionalist. The fact that he was never strong at three-part playing doesn't in this case matter.

But the star of the whole group was Henry Allen, and this new issue should help to establish him as a great New Orleans trumpeter in his own right. His style was strikingly original, despite an indisputable inspiration from Louis. He played with an odd mixture of relaxation and urgency.

His improvisations scorned an obvious melody line; being composed of powerfully expressive phrases, often cutting rebelliously against the beat and the harmony. He had Armstrong's tone but a hard, tense vibrato, very blue in sound. And he was, in his own way, as far ahead of his time as Louis.

His playing on this EP is the work of one of the great jazzmen, too long underrated.

MARIE BENSON
Twenty Tiny Fingers
I Wish We Were
Sweethearts Again PB 512

He With Your Love PB 517 **ROBERT EARL**

Love is a Many Splendoured Thing, Bella Notte (film "Lady and the Tramp") PB 508 **DAVID HUGHES**

Far Away From Everybody Till The Stars Forget to Shine PB 513 **PATTI LEWIS**

FRANKIE VAUGHAN
Seventeen
Meet Me on the Corner PB 511

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A Modernist in Paris

MIKE BUTCHER LOOKS AT THE FRENCH JAZZ SCENE

THE weather in Paris was quite ridiculously good last week. More like August than October. And that, maybe, helps justify the fact that the autumn entertainment season seems inordinately slow in getting started this year.

In this two-part survey of the current scene there (part two will appear in next week's NME) I must, therefore, make it clear that things in Paris, from the show business point of view, are likely to be far more interestingly varied towards the end of next month... by which time Louis Armstrong will have arrived in town, maybe also the Modern Jazz Quartet, and various new shows (including cabaret productions) of a purely pop nature will probably have been staged.

Nevertheless, enough went on to make my nights as well as my days extremely happy in the French capital—and taking modern jazz this week, other kinds of entertainment next, perhaps I can give you some idea of the immediate set-up.

Three modernists clubs are now functioning... but the only consistent kicks come from Bobby Jasper's weekend sessions at the St. Germain, known as the Barclay Club (and operated by Nicole Barclay, of Blue Star Records, on these occasions).

COOL TENOR

A couple of personnel changes have further strengthened Bobby's always-swell group which now — apart from his own cool, lovely tenor — features Rene Urtreger (piano), Sacha Distel (guitar), Benoit Quersin (bass) and Jean-Louis Viale (drums). Really fine.

Elsewhere, however, one has to take pot luck. Sometimes good folk like Jean-Louis Chautemps (tenor) and Christian Kellens (trombone) go along to blow at the Caméleon. Sometimes not. And the regular Caméleon combo, headed by Henri Renaud (piano) and Jay Cameron (baritone), has a weak rhythm section holding it back.

Stephane Grappelly plays tea dances at the opulent Claridge Hotel every day with a neat little outfit...

Guy Pedersen on bass, Mac-Kac on drums and so on. The Tabou sometimes wakes up around 2 a.m. when various sitters-in begin to arrive.

Otherwise... well, there's little live music around for the modernist to enjoy. Except when the Chet Baker Quartet is in town. And lately, heaven be praised, the quartet has been in town more often than not, taking part in dozens of informal club get-togethers as well as making one "official" concert appearance at the Salle Pleyel.

CHET HAS CHANGED

I wish Chet could play his trumpet in Britain, because he sounds quite different from what you might expect. Either his style has undergone a radical change lately, or the records we have heard to date give a false impression of his work.

Probably the former. Gone is the somewhat obvious lyricism of Chet's days with the Gerry Mulligan Quartet. He now favours a curiously abstract, oblique approach to any given tune or set of chords. I'm not sure whether or not I like the results.

Chet's pianist, Dick Twardzik, has technique to spare — and, again, definite individuality. He usually eschews single-note lines, habitually uses the whole range of his instrument while improvising. Perhaps his somewhat classically-inclined conceptions recall Dave Brubeck now and then... though I think Dick may resent my saying this. Thelonious Monk is his idol.

Bassist Jimmy Bond (a superbly accurate technician, with a wonderfully big, rich sound... but I wish he'd swing just a little more) and drummer Peter Littmann (tremendous!) complete the quartet.

The Parisians like them... and it's worth noting at this point that the notorious French prejudice against jazzmen who do not happen to be coloured (Jimmy is a Negro, but Dick and Peter aren't) seems completely, to have disappeared during the past two or three years.

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Pop Records

WE start off this week with a new disc by Max Bygraves. Both "Meet Me On The Corner" and "The Little Laplander" on HMV POP.116 should please his many fans.

They are contrasting songs and I fancy the latter title will be the one to sell, for it will quickly become favourite with both young and old.

It is a side full of happiness and wonderful atmosphere. In support we have a children's chorus and the George Melachrino Orchestra, while Geoff Love leads a bunch of fine boys on the other side. Altogether a most pleasing record.

The same applies to a couple of titles by the Sunnysiders on London HLU.8180, called "Banjo Woogie" and "She Didn't Even Say Good-bye."

I must warn you to keep your eyes on this disc, for, in my opinion, it has high commercial value, and could well establish this group in the British Isles.

The recording quality is good and there is some really fine banjo playing in the rather novel interpretation of "Banjo Woogie."

Max makes a disc for young and old

by
GEOFFREY EVERITT

Back home to another group record, this time a new disc by the fabulous Stargazers. Judging by early reactions, both "Twenty Tiny Fingers" and "An Old Beer Bottle" are going to keep the record shops busy.

They are on Decca F.10626 and the accompaniment is by Syd Dean and his Band. It seems strange to hear this group making comedy records without Marie Benson. I missed her in "Twenty Tiny Fingers," and I shall need a lot of convincing that she can be easily replaced on this type of number.

The boys carry on their own shoulders, a wonderful version of "An Old Beer Bottle." By the time it was all over, I was back around the NAAFI piano.

Down-to-earth, good, honest corn, and I enjoyed every moment of it. Fill 'em up, boys, and let's have another listen to a grand bit of fun.

And now back to normal on Capitol CL.14367, with Dean Martin

singing "Love Is All That Matters" and "Simpatico." The latter is a good side, but not likely to find its way into the Hit Parade, which is also the way I feel about "Love Is All That Matters."

This is not the Dean Martin who will find his way into the best sellers' lists, and all we can do is wait for his next issue.

Vera Lynn takes us "Shopping" and "Riding My Bike" on Decca F.10613, accompanied (not on the bike) by Barry Gray and his Orchestra. Both songs are of the lighthearted variety and lean more to comedy than have most of Vera's big hits.

"Shopping" is really a side for the kids, and a jolly good one at that. You can bet your life it will be heard hundreds of times on various children's programmes.

The same can be said for "Riding My Bike," which starts off with the

ringing of a cycle bell, and then Vera tells that most of all she enjoys riding her little three-wheeler bike on the pavement.

Look out, Vera, you'll lose your licence.

In the Extended Play field we find "Deep Harmony" with the Deep River Boys on HMV 7E.G.8133. The four titles have already been issued on 78s, but they are good enough to hear again.

"Ashes Of Roses," "September Song," "Glad Rag Doll" and "Only Fascination" are the titles, a couple of which are British songs. It is to the credit of this fine group that, whenever possible, they record material written on this side of the Atlantic.

This is an excellent disc to add to your collection.

There is also a very fine Long Playing disc featuring Norrie Paramor and his Orchestra under the title of "Just We Two." The person responsible for designing the sleeve of this disc, incidentally, deserves a special mention.

The tunes are all old favourites, such as "Just We Two," "No Two People," "Concerto For Two," "Tea For Two," "Cocktails For Two" and several other "Two's." It is the arrangements that attract immediate attention, for they set a romantic mood, with the accent entirely on melody.

A lot of thought and time has

At the Chamber of Commerce Shopping Week Ball at Walthamstow Assembly Hall last Thursday, Dickie Valentine came a'long to crown Walthamstow's first Queen of Commerce—18-year-old Joan Silverthorne. Introduced to the large audience by NME Managing Director Maurice Kinn, Dickie grinned: "I'd much rather sing. I never know quite what to say." With Dickie and the "Queen" in this picture is the Mayor of Walthamstow, Ald. Lady McEntee.



gone into making this record and, I can assure you, it has not been wasted effort. This is a disc I shall treasure.

Roy Hamilton shines on Philips PB.515 with "Forgive This Fool" and "You Wanted To Change Me." This young man has a distinctive voice and more than average ability.

The backing is modern and effective without ever being overbearing, and all concerned can take a good deal of credit for producing one of the best records of the month. "Change Me" is, perhaps, slightly on the better side, from a performance

point of view, but there is very little in it.

On Capitol CL.14336 Faron Young gives the advice to "Live Fast, Love Hard, Die Young," followed by the plea "Forgive Me, Dear." This is the first time I have reviewed one of this artist's records, and I like his attractive western style.

The instrumental accompaniment is first class and the steel guitar is heard to good advantage. I remember when Guy Mitchell used to sing like this, and it certainly is a fine school to learn in. Give a listen to this record, if ever you have the opportunity.

GARY MILLER'S



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- | Last This Week | Title | Artist | Label |
|----------------|----------------------------|-------------------|-------------|
| 1 | 1 MAN FROM LARAMIE | Jimmy Young | (Decca) |
| 2 | BLUE STAR | Cyril Stapleton | (Decca) |
| 3 | YELLOW ROSE OF TEXAS | Mitch Miller | (Phillips) |
| 4 | EV'RYWHERE | David Whitfield | (Decca) |
| 5 | ROSE MARIE | Slim Whitman | (London) |
| 6 | COOL WATER | Frankie Laine | (Phillips) |
| 7 | THE BREEZE AND I | Caterina Valente | (Polydor) |
| 8 | ROCK AROUND THE CLOCK | Bill Haley Comets | (Brunswick) |
| 9 | HEY, THERE | Johnnie Ray | (Phillips) |
| 10 | HEY, THERE | Rosemary Clooney | (Phillips) |
| 11 | HERNANDO'S HIDEAWAY | Johnston Brothers | (Decca) |
| 12 | HERNANDO'S HIDEAWAY | Johnnie Ray | (Phillips) |
| 13 | LEARNIN' THE BLUES | Frank Sinatra | (Capitol) |
| 14 | CLOSE THE DOOR | Stargazers | (Decca) |
| 15 | I'LL COME WHEN YOU CALL | Ruby Murray | (Columbia) |
| 16 | EVERMORE | Ruby Murray | (Columbia) |
| 17 | I'LL NEVER STOP LOVING YOU | Doris Day | (Phillips) |
| 18 | DAMBUSTERS MARCH | RAF Band | (HMV) |
| 19 | YELLOW ROSE OF TEXAS | Gary Miller | (Nixa) |
| 20 | GO ON BY | Alma Cogan | (HMV) |

BEST SELLING SHEET MUSIC (BRITAIN)

- | Last This Week | Title | Artist | Label |
|----------------|----------------------------|---------------------|-------|
| 1 | BLUE STAR | (Chappells) | |
| 2 | THE MAN FROM LARAMIE | (Chappells) | |
| 3 | EV'RYWHERE | (Bron) | |
| 4 | THE YELLOW ROSE OF TEXAS | (Maddox) | |
| 5 | HEY, THERE | (Frank) 2s. | |
| 6 | HERNANDO'S HIDEAWAY | (Frank) 2s. | |
| 7 | EVERMORE | (Rogers) 2s. | |
| 8 | EVERY DAY OF MY LIFE | (Robbins) 2s. | |
| 9 | PLL COME WHEN YOU CALL | (Michael Reine) 2s. | |
| 10 | STARS SHINE IN YOUR EYES | (Peter Maurice) 2s. | |
| 11 | CLOSE THE DOOR | (Duchess) 2s. | |
| 12 | LEARNIN' THE BLUES | (C. & C.) 2s. | |
| 13 | UNCHAINED MELODY | (Frank) 2s. | |
| 14 | I WONDER | (Macmelodies) 2s. | |
| 15 | LOVE ME OR LEAVE ME | (Keith Prowse) 2s. | |
| 16 | JOHN AND JULIE | (Toft) | |
| 17 | COOL WATER | (Feldman) 2s. | |
| 18 | SOFTLY, SOFTLY | (Cavendish) | |
| 19 | I'LL NEVER STOP LOVING YOU | (Robbins) | |
| 20 | GO ON BY | (Bluebird) | |
| 21 | THE DAM BUSTERS' MARCH | (Chappells) 2s. 6d. | |
| 22 | STRANGER IN PARADISE | (Frank) | |
| 23 | HAVE YOU EVER BEEN LONELY | (L. Wright) | |
| 24 | TWENTY TINY FINGERS | (F.D. & H.) | |

BEST SELLING POP RECORDS IN THE U.S.

- | Last This Week | Title | Artist | Label |
|----------------|---------------------------------|--------------|-------|
| 1 | Yellow Rose Of Texas | Mitch Miller | |
| 2 | Love Is A Many Splendored Thing | Four Aces | |
| 3 | Autumn Leaves | R. Williams | |
| 4 | Moments To Remember | Four Lads | |
| 5 | Aln't That A Shame | Pat Boone | |
| 6 | Tina Marie | Perry Como | |

- | Last This Week | Title | Artist | Label |
|----------------|----------------------------|-----------------|-------|
| 7 | Shifting, Whispering Sands | Billy Vaughn | |
| 8 | Bible Tells Me So | Don Cornell | |
| 9 | Black Denim Trousers | Cheers | |
| 10 | Seventeen | Fontane Sisters | |
| 11 | Yellow Rose Of Texas | Johnny Desmond | |
| 12 | He | Al Hibbler | |
| 13 | Shifting, Whispering Sands | Rusty Draper | |
| 14 | Only You | Platters | |
| 15 | Seventeen | Boyd Bennett | |

BEST SELLING SHEET MUSIC (U.S.)

- | Last This Week | Title | Artist | Label |
|----------------|-----------------------------------|--------|-------|
| 1 | Autumn Leaves | | |
| 2 | Yellow Rose Of Texas | | |
| 3 | Love Is A Many Splendored Thing | | |
| 4 | Bible Tells Me So | | |
| 5 | Suddenly There's A Valley | | |
| 6 | Wake The Town And Tell The People | | |

- | Last This Week | Title | Artist | Label |
|----------------|----------------------------|--------|-------|
| 7 | Seventeen | | |
| 8 | He | | |
| 9 | Shifting, Whispering Sands | | |
| 10 | Moments To Remember | | |
| 11 | Aln't That A Shame | | |
| 12 | I'll Never Stop Loving You | | |
| 13 | Longest Walk | | |
| 14 | Blue Star | | |
| 15 | Hard To Get | | |

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MUSIC STARS LIKELY FOR ROYAL VARIETY PERFORMANCE

Command Show set for Victoria Palace, November 7

THE 1955 Royal Variety Command Performance will be staged this year by impresario Jack Hylton at London's Victoria Palace Theatre on Monday, November 7.

While we are not at liberty to divulge the names of artists likely to appear, the NME understands that two American vocal stars have been invited, and that, once again, at least one famous orchestra with wide appeal in the popular music world will be featured as a stage attraction, as well as a well-known vocal group.

A complete list of names was submitted to official quarters on Wednesday morning, and a definite decision on the final programme is awaited prior to the weekend.

CHET BAKER WILL PLAY TRUMPET IN LONDON

AMERICAN trumpet-star Chet Baker, who is appearing on Sunday evening (23rd) at the Stoll Theatre Concert as a vocalist, will be heard by British radio and TV audiences playing his forbidden trumpet when he appears on the BBC's "In Town Tonight" programme tomorrow (Saturday).

In addition to his instrumental and vocal activities, Chet is blossoming out as an actor. He has a featured rôle in the American film, "Hell's Horizon"—shortly to be shown here—and has now been booked to take an important part in a musical film to be made in Germany with Caterina Valente.

Chet and Caterina were on the same bill at Stuttgart, and the singer was so enraptured by the Baker Quartet that she arranged for them to accompany her on a record which is to be made in Germany.

Sunday's concert is—as previously announced—a first birthday tribute to the Tony Crombie Band, and Swedish sax star Lars Gullin is also on the bill. Lars arrived in London on Wednesday of this week, and received a great ovation when he looked in at the Flamingo during the evening.

It is understood that Johnnie Ray—who is a keen fan of Chet Baker—has expressed his intention of being present at the concert.

HAMBURG CROWD RIOT AT ARMSTRONG CONCERT

LOUIS ARMSTRONG'S triumphant progress through Europe received something of a setback on Tuesday night.

Booked to play two concerts at Hamburg, the Armstrong group packed in a capacity crowd who eagerly looked forward to hearing a two and a half hour concert from the visitors.

The concert, however, lasted only one hour, and the audience were so incensed that they broke up chairs and threw them on the stage, while coins rained on the performers. The riot became so serious that police were called in, and the authorities cancelled the second concert.

'HIT PARADE' NOW ON SALE

THE new edition of our monthly magazine "Hit Parade" is now on sale (price 2s.).

Packed with the usual exciting articles, features and highlights, "Hit Parade" can only be obtained by placing a regular order with your newsagent or bookstall; alternatively, send 2s. 3d. (inclusive of return postage) to "Hit Parade," 5, Denmark Street, London, W.C.2, and you will receive your copy by return of post.

The display advertisement on page 11 gives full details of the major contents in the November "Hit Parade."

'JOHNNIE RAY STORY': FURTHER SUPPLIES

WE are pleased to report that extra supplies have now been obtained of "The Johnnie Ray Story" following the complete sell-out of the initial printing.

The popularity of this publication created a phenomenal demand, but you can now secure your copy by placing an order with your regular newsagent or bookseller—alternatively, the display advertisement on page 10 gives full details of obtaining "The Johnnie Ray Story" by post from the NME offices.

Show Band will not air on November 7

ALTHOUGH no official reason was given by the BBC, it has been announced that the BBC Show Band will not be making its usual Monday evening broadcast on November 7.

Instead, Ron Goodwin and his Concert Orchestra, with a number of guest artists, will be heard between 9 and 10 p.m. (Light).

The NME understands from an alternative source that the BBC has released the Show Band on this date in view of a highly important outside engagement which has been offered.

Resident compère Rikki Fulton terminates his association with the Show Band next Monday, and comedian Alfred Marks will handle most of the announcements on future Monday transmissions.

SHOW BAND GUESTS

For Saturday lunch-time Show Band programmes, however, former "Jazz Club" compère David Jacobs has been booked on October 29, November 5 and November 12.

Singing star Dickie Valentine guests with the Show Band on November 14, and producer Johnnie Stewart informs the NME that every endeavour is being made to secure the fabulous Lena Horne for her first Show Band appearance on November 28.

Again, the Show Band, together with comedian Frankie Howard, has been honoured with a special peak-hour broadcast on Christmas Day. This will be called "Christmas Crackers," and will be transmitted for one hour from 7.30 p.m. (Light).

Guest vocalists for future Friday night Show Band broadcasts include Dick James (October 21), followed on consecutive Fridays by Janie Marden, Australia's Jimmy Parkinson, Suzi Miller, Jimmy Young and Eve Boswell respectively. On December 16, Frankie Vaughan will be featured.

Geraldo is musical adviser for theatre group

GERALDO, who provided the orchestra (conducted by Danny Walters) for "Five Past Eight" at the Alhambra Theatre, Glasgow, this summer, will in future act as musical adviser for the entire Howard and Wyndham group (owners of the Alhambra).

Howard and Wyndham control and own theatres in Edinburgh, Aberdeen, Newcastle, Glasgow, Liverpool, Manchester and Blackpool.

Danny Walters will continue to conduct at the Glasgow Alhambra, his next assignment after "Five Past Eight" being the Christmas pantomime, "Cinderella."

Geraldo will take over the baton for the last night of "Five Past Eight" on Saturday, November 5.

Anne Haven, vocalist with the main Geraldo orchestra, who was recently injured in a car crash, is making a good recovery, and expects to be out of hospital later this week.

ZAHN BACK

IMPRESARIO Hyman Zahn, of Foster's Agency, returned to Britain this week after a three-week quest in the United States to secure top names for British bookings.

Pending negotiations, Zahn is not willing to divulge the identities of some of the artists concerned—but it is understood that every effort is being made for Sammy Davis Jr. (who is represented by Foster's U.S. counterpart, the William Morris Agency) to star at the London Palladium during the early part of the next variety season at this venue.

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Announcing YOUR CHANCE TO VOTE FOR THE STARS!

The NME launches its fourth Annual Poll

THE NME takes pleasure in announcing this week preliminary details of its fourth annual Poll—a poll with a difference that is going to excite and intrigue fans of popular music everywhere.

In the three years since this paper was launched, its annual Poll has become recognised as one of the major guides to British musical opinion, and the yearly concerts at which we have brought the winners to the public are an established institution eagerly awaited by our readers.

This year, we are presenting a new Poll—the very first of its kind. We have made radical changes in the sections, to enable more of our readers to vote, and the first coupon for your entries will appear in next week's issue.

No entries can be accepted without a coupon cut from the NME, so please do not send in any votes yet. For this week, we are giving you advance details of the various sections in the Poll, so that you can start thinking about the stars for whom you are going to record your votes.

For the first time, we are including an international vocalists' section, and in this you will be asked to vote for the **OUTSTANDING POPULAR SINGER IN THE WORLD**—male or female, British or American. Then we have two sections for **YOUR FAVOURITE AMERICAN SINGERS** (male and female, respectively), and two similar sections for **YOUR FAVOURITE BRITISH SOLO SINGING STARS**.

BANDS

Turning to dance bands, we ask you to choose **YOUR FAVOURITE BRITISH LARGE BAND**, and there is another section for **YOUR FAVOURITE BRITISH SMALL BAND** (comprising twelve or less, excluding vocalists).

We feel that dance band vocalists have not received their due recognition in previous Polls, since they do not get the publicity accorded to solo singers in variety, so we are inaugurating special sections for **YOUR FAVOURITE BRITISH DANCE BAND VOCALISTS** (male and female).

Then you will be asked to vote for your favourite **VOCAL GROUP**; **YOUR FAVOURITE MUSICAL**

PERSONALITY; THE MOST PROMISING NEW BAND OF THE YEAR; and MUSICIAN OF THE YEAR. All these sections are confined solely to British artists.

One radical departure we have made this year is that we do not ask you to vote your favourite musicians on various instruments. We have found that the average fan is not generally an expert about the abilities of individual musicians—other than established soloists—so the rank-and-file musicians in the bands do not, as a rule, get the credit that might be theirs if experts were asked to assess their capabilities.

CONCERT DATE

A great amount of thought and discussion has gone into the new formula for our new Poll, and we feel sure that readers will agree with the amendments and additions that we have made.

WE HAVE KEPT THE BIGGEST NEWS TILL LAST. THE NME HAS ALREADY BOOKED THE ROYAL ALBERT HALL, LONDON, FOR SUNDAY AFTERNOON, JANUARY 29 NEXT, FOR ITS POLLWINNERS' CONCERT, WHEN AS MANY OF THE WINNING STARS AS ARE AVAILABLE WILL BE ASSEMBLED IN A GREAT GALA SHOW.

Look out for next week's issue, when the first coupon will be published. Be sure to reserve your copy from your newsagent or bookstall NOW, and tell your friends to do the same, as there will undoubtedly be a tremendously heavy demand for the NME from all the thousands and thousands of readers who want to record their votes in our search for the top stars in the world of popular music.

JAZZ JAMBOREE MAY TOP £2000 FOR MUSICIANS' CHARITIES

THE 1955 Jazz Jamboree, at the Gaumont State, Kilburn, this Sunday (23rd), promises to be the biggest and best ever with the accent again on modern jazz. A sensational bill of Britain's leading bands now features three new groups which made their auspicious debut at the NME Royal Albert Hall concert last Sunday.

As well as the MSBC Jamboree Band led by Jock Bain, the full line-up consists of Ronnie Aldrich and the Squadronaires; Tony Crombie and his Orchestra; Ray Ellington Quartet with Marion Ryan; Tubby Hayes and his Orchestra; Ted Heath and his Music; Tony Kinsey Quartet; the New Jazz Group; Jack Parnell and his Orchestra; the Ronnie Scott Orchestra and the Tommy Whittle Orchestra.

TRINDER COMPERES

The day's biggest headache—which band will start the bill immediately after the opening by the Jamboree Band—has been solved by a generous offer by Ronnie Aldrich who will kick off the proceedings.

"King Rat" Tommy Trinder will again act as compère for Sunday's show, which begins at 12 noon, and is in aid of musicians' charities.

Apart from a few £1 stalls seats, every ticket has been sold weeks ago so it looks as if the 2,000 guinea target for the organisers—the Musicians' Social and Benevolent Council—will be easily reached.

Van Lier retiring

SIMON VAN LIER, one of the veteran personalities of music-publishing, who has occupied the post of General Manager to the Keith Prowse Music Company for several decades, is to retire.

He is to be succeeded by his assistant, Pat Howgill, who was formerly on the administrative staff of Chappells.

No policy changes have yet been announced in the organisation, but the NME understands that there will be considerable expansion in several directions.

He's Coming!



EARTHA KITT FOR LONDON: LATEST

THE engagement of Eartha Kitt for a cabaret season at the Café de Paris, London—scheduled to commence on April 9 next—is still awaiting confirmation regarding Eartha's agreement to accept a British guitarist and bongo player.

As reported on October 7 the British MU had advised the Ministry of Labour that they could only recommend an American piano accompanist to appear with her.

Mr. Harry Foster, managing director of Fosters Agency, who are negotiating this contract, is visiting New York in two weeks' time.

If a favourable decision has not been reached before his arrival, he is hopeful he will conclude arrangements with Eartha Kitt when he discusses the matter personally with her.

Meanwhile, subject to Eartha Kitt's agreement to continue with the engagement being secured, it is understood that the Café de Paris management will extend her booking by an additional two weeks—making six weeks in all.

WHITFIELD LEAVING FOR STATES

DAVID WHITFIELD departs from London Airport for America on Monday (October 24) to make two further appearances on the Ed Sullivan "Toast Of The Town" TV shows (as previously announced) on Sundays, October 31 and November 6.

In view of the intensive rehearsals required for each of these shows, there will not be sufficient time for David to visit Hollywood for his projected screen test.

Whitfield will be accompanied to America by his musical director, Reg Warburton.

More variety for Delaney

FOLLOWING his triumphant appearances in variety a few months ago, Eric Delaney has further dates booked at Edinburgh Empire (next week) and Glasgow Empire (October 31).

The band returns to London for a broadcast on November 7.

PRESIDENT JACK WHITE

AT the annual general meeting of the Trade Music Guild (London), bandleader Jack White was unanimously elected Honorary President for the year 1955-56.

Jack is currently leading his band at the Astoria Dance Salon.

ALL THE HITS

by your favourite American

on



LONDON RECORDS, division of THE D

LEW STONE—SID PHILLIPS AGENCY

A NEW agency venture, known as Stone and Phillips Ltd., has been launched in London by bandleaders Lew Stone and Sid Phillips.

This will in no way affect the operations of the long-established Sid Phillips Agency Ltd.

Lew Stone told the NME on Wednesday: "I cannot say much about my venture with Sid at the moment. We are only just getting started. But we hope to have something important to tell you in a week or two."

D-J PARRY

BANDLEADER Harry Parry turns disc-jockey on November 3, when he takes over the Tuesday lunch-time spot in the Light Programme for an eight-week series.

This will be running concurrently with Harry's "Crackerjack" programme on BBC Children's TV.



A new NME photograph of the one and only Lena Horne with her husband and musical director, Lennie Hayton. Lena's triumphant appearance in cabaret at the Savoy Hotel is fully reported on page 9.

'Concerts only' ruling should be waived—says Ted Heath

Heavy salaries and travelling costs for U.S. tour provide difficulties for Heath Band in transatlantic exchange

THE sensational announcement last week concerning agreement, after twenty years, for an Anglo-American band exchange, has been followed by vital transatlantic negotiations—but the finalisation of actual dates and venues in America for Ted Heath is a major problem. The difficulty does not concern the presentation of Stan Kenton and his Orchestra in Britain, which would be arranged by the NME and impresario Harold Davison.

When AFM President James Petrillo agreed to lift the ban, his proviso stipulating "concerts only" created a stumbling block which is worrying the interested parties considerably, but it is hoped will be overcome.

A report received from our Hollywood correspondent Dane Marlowe this week conveyed the impression that, unless Ted Heath's projected American tour could be financially subsidised, it did not appear that an American promoter or organisation would be willing to pay the high fee suggested for the band.

This is understandable, in view of the high travel costs involved in the transatlantic crossing and intermediate journeys between suitable concert venues in the U.S.—not forgetting that Heath is renowned for the high salaries he pays his instrumentalists.

Dane Marlowe suggested that if the present plan for a visit to America by the Heath band was not practicable, the alternative might be a less expensive British orchestra for a concert tour, engaged as part of a touring package show. This has been suggested by a West Coast promoter who would be interested in a lesser-known British unit—at a smaller cost than Ted Heath—which could be supplemented with star U.S. artists for a package deal.

This impresario told our correspondent that to present the Heath band at their anticipated salary would be a risky venture in the concert promotion field; furthermore, in certain cities, it was felt that additional attractions would be needed to do good business. However, the Heath

costs, plus salaries for other high-price U.S. stars, would make the scheme even more difficult.

Approached for a statement by the NME, Stan Kenton's European agent, Harold Davison, revealed that regarding making satisfactory arrangements for Heath in America, he had been in communication several times during the past week with Kenton's manager, Bob Allison, in Hollywood.

Allison conveyed the impression that Petrillo's ruling, which would bar Heath from appearances in ballrooms and major clubs, presented a tremendous headache. He told Davison that further representations would be made to Petrillo in an endeavour to widen the scope of the exchange, so that the Heath band would not be limited to concert dates.

'LOT OF SNAGS'

He feels, however, that unless Petrillo agrees to revise the terms of his gesture, a tour for the Heath band in America would be extremely difficult to finalise because of the high financial situation.

Ted Heath, for his part, told the NME: "There are a lot of snags. I feel that the 'concerts only' restriction should be lifted in both countries in order to make the exchange agreement realisable."

Asked by the NME if it was true that Mr. E. R. Lewis, Managing Director of British Decca, had been approached in connection with financial co-operation, Heath replied: "I have discussed the matter with him on the lines that valuable exploitation in America for some British artists whose records are released there on the London label could be obtained if they appeared with my orchestra, as a complete package show emanating from this country. I await hearing further from Mr. Lewis on the matter."

Ted concluded: "I have had offers

to appear with my band in Las Vegas, at Birdland in New York, in Miami Beach, and at the Hollywood Palladium ballroom. If only Mr. Petrillo will allow us to accept these offers, I feel sure that the exchange arrangements can be concluded satisfactorily.

"The same privileges extended to Stan Kenton in Britain would not be detrimental to the musicians in either country."



HARRY PARR-DAVIES

FAMOUS SONGWRITER DIES AT 41

IT is with deep regret that we announce the sudden death at his Knightsbridge flat last Thursday night of Harry Parr-Davies, one of Britain's leading songwriters, at the early age of 41.

Welsh-born Harry had been long associated with such great names as Gracie Fields and George Formby. It was, in fact, Gracie who gave him his first real break, at the age of 18, by having one of his songs published by Keith Prowse.

Following the success of this song, titled "I Hate You," Harry joined Gracie as her personal accompanist (in 1933) and continued to write such noted songs for her as "Wish Me Luck As You Wave Me Goodbye" and "Sing As You Go."

Harry wrote the music for most of Gracie's films during the 30's as well as other film commitments for George Formby. One of the biggest hits he wrote for George was "It's In The Air," which was very popular at the beginning of the last war.

After a tour of the Western Front with Gracie during the early days of the war, Harry joined the Life Guards and whilst there wrote music for several shows and films.

The biggest of these was "Lisbon Story," from which the hit number was "Pedro The Fisherman"—now an established standard.

"Dear Miss Phoebe" was his last musical comedy, and from that show came another well-known song—"I Leave My Heart In An English Garden."

Harry was connected with Sun Music in an exploitation capacity for quite a time before he was put under contract at Peter Maurice Music.

At the time of his death he was working on the score for a forthcoming Little musical based on the play "Peg O' My Heart."

His last published song was "Now And Forever," which is the theme song of a film of that title, to be released by ABC in December.

Harry's untimely death is a sad blow to the music profession, and we know that our readers will join us in sending our deepest sympathy to his relatives.

Society bandleader Tommy Kinsman is due to arrive on the Queen Mary from New York next Monday. He has made an extensive tour of Canada and the States, and has had business discussions with American agent-bandleader Meyer Davis.

JERRY COLONNA BOOKED FOR VARIETY HERE

FAMOUS American entertainer and screen star, Jerry Colonna, is booked for his first variety tour of Great Britain.

He commences for a minimum of four weeks from November 14 and will appear at Moss Empires theatres in Glasgow, Liverpool, Finsbury Park, and Birmingham—but actual dates for each town have yet to be arranged.

Norman Payne, a London executive of the MCA agency, who negotiated Jerry Colonna's visit, told the NME that there is every possibility he will televise besides undertaking one or two Sunday concert dates. It is even possible that his tour will be extended beyond four weeks.

DEFINITE

It may be recalled that last January we revealed plans for Colonna to play a music hall tour during the summer but, after bookings had been tentatively agreed, he was forced to cancel the project.

The NME is, however, assured that his impending dates are definite.

Boston-born Jerry was originally a trombonist, but his comedy gifts soon gained the upper hand, and he won fame broadcasting with Bob Hope and in a number of screen musicals. A long-established recording artist, he will be best known for his recent "Ebb Tide" and "Velvet Glove" waxings.

TV BALLROOM PROGRAMMES

IN conjunction with Mecca, the nation-wide ballroom chain, BBC-TV are staging inter-regional dance programmes at Mecca ballrooms.

The first of these will link up Hammersmith Palais, Weston-super-Mare and Birmingham, and will be compered by Nat Allen, on Monday, October 31.

The second in the series is on November 28, and will unite Cardiff, Sale and Glasgow.

At each of these ballrooms, the normal resident band will be featured.

ROYAL HONOUR FOR CALVERT

EDDIE CALVERT, trumpet star currently touring in variety, will make a special guest appearance at Olympia on December 21, at the Royal Performance of Bertram Mills Circus.

The show, organised by the Variety Club of Great Britain, is in aid of the London Federation of Boys' Clubs, and will be attended by Her Majesty the Queen and HRH the Duke of Edinburgh.

Eddie is, so far, the only non-circus attraction on the bill, which makes his honour even greater.

Other activities involving Eddie are that he is scheduled for three BBC-TV spots in the near future—Show Band Show (October 30); "Off The Record" (November 21), and an appearance on the Wilfred Pickles Show, also in November.

Eddie is also negotiating for two film parts, further details of which will be given next week.

RCA-VICTOR : BRITISH LABEL ?

THE possibility that the American RCA-Victor organisation may eventually set up its own record label in England is indicated this week in a cable from our New York correspondent, Nat Hentoff.

This would take place when RCA-Victor's agreement with EMI runs out in April, 1957. RCA-Victor recordings are at present released in this country under the HMV banner, and the roster includes such important artists as Eddie Fisher, Perry Como, Eartha Kitt, the Sauter-Finegan Orchestra, etc.

It is also likely (the cable continues) that RCA may manufacture some phono parts in England.

WEIR TO ACCOMPANY DARNEL DISCS

BILL DARNEL—the American singer signed by the British Decca company, last week—is about to cut his first titles for this label.

Four sides will be made, and are to be released on November 1. As a tie-up for the American market, Darnel will be accompanied on this session by Frank Weir and his Orchestra. Meanwhile, plans are under discussion for Bill Darnel to be presented in variety under the auspices of the Bernard Delfont Agency.

Two TV dates are scheduled for him in the near future—on either October 30 or November 13 as a guest artist in the Sunday night "Show Band Show," whilst news is awaited of the date when he will televise in "Off the Record."

MARTINO'S LAST DATES

CAPITOL recording star Al Martino concludes his third British tour—which commenced in mid-July—with two concert appearances in London at the Gaumont State, Kilburn, on Sunday, November 6.

As previously reported, Al televises in "Off The Record" next Monday. This will be followed by his last British variety date at Southend (October 31).

Ronnie Scott trombone change

A CHANGE of personnel affects the new Ronnie Scott big band which is currently proving a hit with audiences throughout the country.

Trombonist Mac Minshall leaves the band next Monday (24th) and will be replaced by Tony Russell from the Tony Crombie Orchestra.

McGUFFIE NOT FOR STATES: TO LEAD OWN BAND FOR BBC SERIES

AFTER weeks of deliberation, pianist Bill McGuffie has finally decided to abandon his proposed residency in America. A unique opportunity has presented itself, which will allow Bill to lead his own orchestra for a forthcoming BBC series, scheduled to commence on a weekly basis in the early part of January.

At this stage, it has still to be decided what form the McGuffie combination will take. But Derek Boulton, Bill's manager, tells the NME that "it will definitely be completely fresh in sound and style."

Furthermore, Bill will write all the arrangements for his new orchestra, and commences this assignment next week. No singers will be featured.

In view of this surprising development in McGuffie's career, several changes of plan have been made—chiefly the termination of Bill's successful variety tour as a solo piano attraction.

MUSIC HALL DATES

After he has completed his immediate music hall commitments at Glasgow (October 24), Liverpool (October 31), Dudley (November 7), and Bradford (November 21), Bill will only complete remaining bookings at Ipswich and Doncaster in early January—prior to his orchestral debut.

Bill broadcasts in "Henry Hall's Guest Night" during the week commencing November 14, and also has a TV appearance in Gerry Wilmot's "ATV Music Shop" series on November 19. He records for Philips the same week.

Despite this complete rearrangement of his plans, Bill McGuffie will still be able to visit America for two separate monthly periods next year, to compose music for films and TV presentations.

TRIBUTE TO ERIC POPULAR CONDUCTOR

Eric Robinson, of "Music For You" fame, is honoured by the BBC on November 6 by a special TV programme to be titled "Night of a Thousand Shows"—the occasion of his 1,000th TV broadcast.

SLIM WHITMAN

Rose Marie; We stood at the altar
HL 8061

Roll on silvery moon;
Hunted hungry heart HL 8141

When I grow too old to dream;
Cattle call HL 8125

ARCHIE BLEYER

Hernando's hideaway; S'il vous plait
HLA 8176

FERKO STRING BAND

Ma; You are my sunshine
HLF 8183

GINNY WRIGHT & TOM TALL

Are you mine? Boom boom boomerang
HL 8150

THE CHORDETTES

Humming bird; Lonely lips
HLA 8169

THE FONTANE SISTERS

Seventeen;
If I could be with you one hour tonight
HLD 8177

PAT BOONE

Ain't that a shame;
Tennessee Saturday night HLD 8172

JULIUS LA ROSA

Domani; Mama Rosa HLA 8170

SIR HUBERT PIMM

Goodnight and cheerio;
Honky tonk train HL 8155

MITCHELL TOROK

Caribbean; Weep away HL 8004

NAPPY BROWN

Don't be angry; It's really you HL 8145




CATERINA VALENTE

MALAGUEÑA

Coupled with SIBONEY — BM6006

THE BREEZE AND I

Coupled with JEALOUSY — BM6002

THIS MUST BE WRONG

Coupled with MY LONELY LOVER — BM6001

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New Scott, Whittle bands triumph at great Royal Albert Hall concert

MY instructions from the Editor to review last Sunday's Royal Albert Hall concert had the immediate effect of dividing my loyalties. I have always thought it a good idea before reviewing any sort of performance, to see that performance first. A little old-fashioned perhaps, but then, I'm an old-fashioned boy.

Now this concert marked the London debut of two new orchestras, one of which employs me as a baritone saxophonist. The leader of this orchestra, a very droll man called Ronnie Scott, of whom you may or may not have heard, is what is known in coffee houses as a perfectionist, which means that he believes in the occasional rehearsal.

That, briefly, is why I spent most of last Sunday's concert burrowing about in the bandroom practising movements while several thousand fellow-humans were above watching and listening.

THE HIT OF THE SHOW

A backstage description by our humorist



the Whittle front line and confuse the sound at times, but allowing for that it would seem that another important band has arrived on the British musical scene. The group is neat, musically and interesting.

The good wishes for the success of his band that I have been meaning to convey to Tommy now seem a little belated. I feel I ought to offer him congratulations instead.

Fever heat

I spent the interval listening to a catalogue on the virtues of vegetarianism delivered by Henry Shaw, who wolfed cold beef sandwiches all the time he spoke, and learning in all its exciting details of the mild attack of flu that Harry Klein passed through the previous Thursday afternoon.

I missed the New Jazz Group's four numbers, for by this time our bandroom had reached fever heat.

I am told that the concert was opened by the Vic Ash group. I saw him go on. I saw him come off. What happened in between I cannot say, as I was busy below stairs trying to find the baritone part of "God Save The Queen."

But I noticed that there were no raw egg or tomato stains on Vic's dinner-suit when he returned from the stage, so things couldn't have gone too badly with him.

Then followed the Tommy Whittle Band. By downright defiance of orders, I managed to steal ten minutes in the auditorium and watch this new band at work. I did not see all that I might owing to a cruel combination of circumstances.

Distractions!

For one thing, I was sitting about six inches to starboard of Harold Davison who was about halfway down a two-foot cigar. What I saw was, therefore, a cloudy and distant impression of shadowy wraiths flitting about in a trick fog.

As if this were not enough, there was a lady sitting roughly three feet to my right called Simone Silva. What effect the proximity of Miss Silva had on my critical faculties I cannot accurately put into words, but I will venture the opinion that if she had been sitting three feet away from the late William Shakespeare the world would never have heard of "Hamlet."

All I did catch of the Whittle offering was a captivating solo from Tommy on "Laura," an inscrutable drum solo from Eddie Taylor in "Jumpin' At The Woodside," and the Keith Christie Quartet charming the whole place with a morsel of Ellingtonia, whose title was being announced at the precise moment I was being informed of the identity and proximity of Miss Silva.

The famous acoustics of the Royal Albert Hall tended to envelop

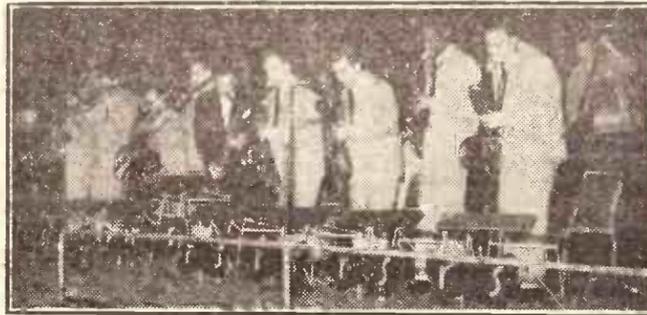
About the climax to the concert, it is difficult for me to speak, for just as it started I was bundled on to the stage and obliged to play my parts with such concentration that my impressions are too confused to put down on paper. But I have a suspicion that the *Daily Express* feature writer who covered the concert next day was a little wild with his descriptions.

It is not often that the lay Press bothers to mention jazz, except when an opportunity presents itself for squeezing a cheap laugh out of some incident often only remotely connected with jazz.

It is, therefore, gratifying to see that this week the *Sunday Times* itself published a jazz column (admittedly concerning itself with those perennial darlings of the nobrows, Johnny Dodds and Jelly Roll Morton) and that the *Daily Express* thought the Royal Albert Hall concert important enough to review.

However, reading the review made me wonder whether, perhaps, it might be better if the *Daily Express* had said nothing at all.

The reviewer described the Scott Band's performance as "an ear-shattering din." Good enough. A



The new big Ronnie Scott Band pictured at the Royal Albert Hall, where they proved that "excitement" is still a major ingredient of the Scott offerings.

man's opinions as to what constitutes an ear-shattering din are, of course, his own, although the fact that four million readers may be influenced by his words should make him stop and think before he writes anything at all, but what puzzles me is the fact that roughly half the parts I played on Sunday presented me with the technical problem of how to play quietly enough.

A programme which included Ronnie's solo on "Every Breath I Take," Linda Russell's "Breeze And I," Steve Curtis's "You, My Love," and Joe Harriott's beautiful "Lover Man" would be hard put to make

itself an ear-shattering din, but there it is.

The review then closed with a remark about the "phenomenal soprano saxist Joe Harriott." Yes, I know what you are beginning to think about jazz and the national Press. You're quite right.

In closing, let me say that at various times since the concert I have been told that the hit of the show was Vic Ash, Tommy Whittle, Stevie Wise, Johnny Francis, Harry Klein, Ronnie Scott, Art Baxter, Linda Russell, Steve Curtis, Maurice Kinn and me.

Take your pick. . .

Feast of Jazz & Entertainment

If you missed last Sunday's great NME all-star concert at the Royal Albert Hall, you missed a veritable feast of jazz and entertainment! Right from the first notes of Vic Ash's smooth clarinet to the crashing finish of the Ronnie Scott crew, the show swung along at a hectic pace.

In common with most of the customers, this was my first viewing of the two new bands of Tommy Whittle and Ronnie Scott. If they continue to play as they do now, they will be a big feature in the band business for a long time to come.

But before we heard the first of the new bands, there was a relaxing —but swinging—opening spot from the Vic Ash Quartet. Having previously seen this group when it accompanied American stars Hoagy Carmichael and Cab Calloway on their variety tours, I was looking forward to their contribution. I was not disappointed. These boys made an even greater impression on me than before.

INSPIRED

What a polished performance! Apart from Vic's own inspired clarinet work, top-flight musicianship came from Stan Tracy (piano), Benny Goodman (drums) and the impeccable bass-pluckings of Kenny Napper.

Vic rounded off his portion with a lively and interesting "Just One Of Those Things" which left me with an appetite for more.

If I was a Mike Butcher, I would probably go into some technical details here about the various solo performances. However, not profes-

reports
JIMMY WATSON

ing to be a true jazz critic, I content myself by saying that I liked the quartet a great deal. It was easy on the ear and supplied enough jazz for everyone.

Next came the point on the programme for which I was really waiting. The new Tommy Whittle Orchestra took the stand immaculately clad in grey uniforms with leader Tommy in pale blue.

It's funny how a band plays according to the character of the leader. Tommy is quiet and likeable —so it was with his music.

Following their theme tune, the band slipped into a catchy arrangement of "Slow But Sure" which spotlighted the various soloists in the group.

"How High The Moon" followed and it was refreshing to hear new ideas on this well-tried number. High praise must go to Canadian vocalist Stevie Wise who proved she had talent as well as looks with her version of "Easy Living." The audience was completely hushed until the last caressing note had vanished.

Not so pleasing, however, was male singer Johnny Francis with

"Learnin' The Blues." I'm afraid Johnny has still a long way to go before he can be classed as a top-liner. His gestures were over-eccentric and did not, on the whole, fit in with the meaning of the song.

From within the band, the Keith Christie Quartet was featured in the "Theme From Black, Brown And Beige." Some excellent muted trombone from Keith here.

Focus on Tommy for a beautiful solo rendering of "Laura." I don't believe I have ever heard him play better.

The band closed with a bouncing "Jumpin' At The Woodside," which showed drummer Eddie Taylor's abilities in full. A great performance from a great band.

ANTICIPATION

Then from the Studio '51 Club came the New Jazz Group, nominally led by "Lofty" Harry Klein on baritone. The group swung into a meaty "Four And No More" which secured the desired and deserved reception. Pianist Derek Smith's composition "Silverside," an easy-going, tuneful piece, was the highlight of this spot for me.

As the New Jazz Group filed off-stage to tumultuous applause you could sense the anticipation in the hall. Next on the bill was to be Ronnie Scott with his big new band.

And what an exciting band this proved to be! Only two faults I could find were weak vocal efforts from Linda Russell and Art Baxter. However, what Art lacked musically he made up for with superb showmanship.

The Scott boys rocked their way through a programme which simply oozed jazz in every shape and form.

Stage presentation was also a big feature of their show. For their version of "Stompin' At The Savoy" the hall was in complete darkness save for the individual music stands glowing with faint light — a very clever effect.

HEADING FOR TOP

A mention must be given to the third member of the vocal contingent —Steve Curtis. A little more personality to match his rich voice and Steve is heading for the top, fast.

With a band full of such top-class soloists, it is difficult to pick any single person out for special praise. But I do think that altoist Joe Harriott's "Lover Man" and trombonist Ken Wray's "Night In Tunisia" were outstanding examples of British musicianship at its best.

And, of course, when the drummer in a band happens to be called Phil Seaman there has just got to be a drum feature on the schedule. This time it was titled "Able Seaman Phil." It was wonderful. It was brilliant. It was just Phil Seaman giving his usual great performance.

The closing number "Lester Leaps In" was announced and greeted with roars of approval. But unfortunately, something went wrong. It may have been that Art Baxter came in with his vocal at the wrong moment or that he was miscued. But whatever it was, it certainly wasn't in keeping with the standard of the earlier band offerings.

An excellent arrangement of "The Queen" rounded off an afternoon of the best in jazz, which had been greatly helped by the smooth competing of our Editor, Ray Sonin.

I left wanting still more and I am sure that the rest of the applaudees felt the same way.

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American Airmail

THE PARSON CHOOSES JAZZ FOR HIS 64,000-DOLLAR QUESTION

JAZZ has never received more favourable concentrated national publicity here than in the past several weeks, thanks to an Episcopalian minister and a TV quiz show.

The quiz show, "The \$64,000 Question," is the most popular American TV programme by far, and has many million listeners. For the first time three weeks ago, a contestant chose the jazz category on the programme. He was the Reverend Alvin L. Kershaw, of Oxford, Ohio.

In his conversations with the master of ceremonies each of the weeks he has been on, the Reverend has been effectively dispelling many of the general public's uninformed prejudices about jazz. Kershaw has declared, for example, that jazz and religion are very compatible because each is a group activity and each does not engage in discrimination because of race, colour and creed.

"Jazz and religion," the Reverend has stated, "interrelate in that jazz helps us to understand the majesty that is in life. Jazz is an affirmative force, and it lifts up all life in a common anthem of praise. Jazz also discusses the inevitable tragedies that are part of life—loneliness, separation, and death—as well as the joys of life in family and children."

A lot of the parents who have been scolding their children for being keenly interested in jazz may now re-examine their own thinking. Columbia Records, incidentally, was quick to capitalise on the Reverend's appearance on the programme, and has just released an album called "\$64,000 Jazz."

Less favourable to jazz was the publicity in most of the nation's papers this week concerning a police raid on the back-stage dressing room of Ella Fitzgerald when "Jazz At The Philharmonic" played Houston, Texas. Illinois Jacquet and Dizzy Gillespie were booked for playing dice, while Ella, Norman Granz and Georgianna Henry (Ella's secretary) were also arraigned, even though they

by NAT HENTOFF

were just watching. Granz put up \$10 bail for each of them, and then forfeited the bond when the troupe left for Detroit.

The irony of the situation was that Granz had just paid \$25 per man to have eight Houston policemen keep order during JATP's two shows in the city. It seems very apparent that the only reason for the raid was that some police officers wanted to cause embarrassment to the company since Granz had insisted that JATP play Houston only before unsegregated audiences.

It's too bad all the newspapers in the country saw fit to play the story up, and the publicity break was an especially bad one for Ella, because all she was doing was having a piece of pie and some coffee when the arrests were made.

Granz, incidentally, is working on a project that may lead to his JATP troupe playing seven concerts in Israel for free after they tour Europe next year. The proceeds would go towards building a hospital in Israel.

Another late news item is that Cary Grant and possibly Montgomery Clift will star in the MGM jazz film to be based on Stanford Whitmore's new novel, "Solo,"

based on the careers of two jazz pianists. Andre Previn is being considered for the sound-track, though a much stronger choice—also under consideration—would be Erroll Garner.

Bookings have been set for English film houses (as well as those of other European countries) for showings of the new feature film "Rock 'n Roll Revue."

Seen in the picture are Nat Cole, Lionel Hampton, Duke Ellington, the Clovers, Ruth Brown, Larry Darnell, Dinah Washington, Joe Turner, Willie Bryant, the Delta Rhythm Boys, and Martha Davis.

Mel Torme is currently undertaking a five-week Australian tour, his first, and will play Sydney and Melbourne. In line for Australia next year are Johnnie Ray, Nat Cole, Gary Crosby and Louis Armstrong. Sammy Davis may do a quick tour towards the end of this month, according to Australian reports.

Columbia has recorded a duet between Louis Armstrong and Lotte Lenya (Kurt Weill's widow) on the key ballad from "Threepenny Opera." The duet, under present plans, will not be released in the United States, but may be issued in England.

Guy Lombardo surprised many people in the music business by announcing he will leave Decca Records after an association that has lasted 20 years. Lombardo says he has been dissatisfied with the company's distribution and promotion of his recordings in the past few years.

Lombardo has long been one of the label's consistently steady sellers, but he claims the company didn't work hard enough to make his singles into hits, even though album business has been good. Rumours have it that Lombardo will sign with either Capitol or the new ABC-Paramount label. His Decca pact ends January 1, 1956.

Irving Siders, of the Gale Agency, describes Sarah Vaughan's opening at the lavish Miami Hotel Fontainebleau as "the most thrilling opening I've ever seen." Though Sarah played there during the Florida off-season, the room was packed every night. Sarah's success at Miami should lead to more choice bookings for her around the country.

Another singer who is beginning to play more lucrative settings than some of the jazz rooms is Dinah Washington. Dinah did well with a recent date at the Mocambo in Hollywood.

Dick Haymes, meanwhile, has been doing excellent business at his New York date for La Vie. Haymes' recent immigration and marital problems have brought more business into La Vie than any other entertainer there this year has attracted.

Betty Hutton, she who had "retired" from show business for life because of her badly received TV debut last season, is charging at television again. The excessively energetic Betty appears on NBC-TV, October 25, with Jimmy Durante and Sophie Tucker.

Great Lena packs the Savoy

IF the ovation Lena Horne received for her British cabaret debut at the Savoy Hotel, London, last Monday, was any omen, then Britain can look forward to a succession of star floor show entertainers at this venue.

Packed to every conceivable seat, the sophisticated clientele, together with at least an equal number of show business celebrities, acknowledged Lena in a manner quite incredible, but every acclamation was greatly deserved—and then some!

What artist has the superb confidence and will risk the inevitable dangers of presenting an almost entirely uncommercial offering in the difficult field of night club entertaining? Lena did—but then again.



LENA HORNE—'She could dominate any audience'

Lena is probably one of the very few who would not only accomplish this adventurous task but prove that her artistry was appreciated to the extent that the audience was entirely under her spell.

How astonishing that Lena's name is rarely submitted in the inevitable world-wide ballots for the top singing stars! Is there an artist who can boast a combination of all the magnificent attributes which this performer possesses?

Some may argue that, purely as a technician, specialising in entertaining the minority, there are less than a handful of singers who justly deserve high ratings—but, then again, can any one of them boast the inimitable visual appeal, ease, beauty, artistry and, most important of all, the power to dominate whatever type of audience—from a beggar to a millionaire—that Lena can claim?

It takes a great deal more than a singer with a repertoire of popular music to satisfy the whims of a Savoy Hotel opening night, but, where artists in the song-selling business are concerned, Lena is quite a law unto herself—able to administer her own formula which the public will readily

MAX, HARRY DEP

AT very short notice last Saturday, comedian-songwriters Max and Harry Nesbitt rushed to the Victoria Palace to deputise for Bud Flanagan, of the Crazy Gang, who was unable to appear through illness.

The duo are also doubling late-night cabaret at the Dorchester, and have been helping out at Victoria Palace during the week with an 18-minute show.

In their act, the duo are featuring two of their own compositions—"Georgia's Got A Moon" and "There's Always A First Time."

BAND CALL Week beginning October 21

SID PHILLIPS BAND Tonight (Friday): Carlton Hotel, Newmarket; Saturday: Leas Cliff Hall, Folkestone; Sunday: London; Wednesday: High Road Baths, Leyton.

NAT GONELLA BAND Monday: Week, Finsbury Pk. Empire. NAT TEMPLE ORCHESTRA Tonight (Friday): Grosvenor House, London, W; Saturday: Washington Hotel, London, W; Sunday: Cafe Royal, London, W; Wednesday: Television.

RONNIE ALDRICH AND SQUADS Tonight (Friday): Cheltenham; Saturday: De Montfort Hall, Leicester; Sunday: Jazz Jamboree (morning) and Royal, Colchester; Thursday: Seaburn Hall, Sunderland.

FRANK WEIR ORCHESTRA Tonight (Friday): Nottingham; Saturday: Aylesford; Thursday: Swindon. DAVE SHAND BAND Saturday: Swindon; Tuesday: Aberystwyth.

BOBBY MICKLEBURGH'S BOBCATS Tonight (Friday): Crawley; Monday: Brighton. BILL MCGUFFIE Monday: Empire, Glasgow. CROW CUTS Monday: Empire, Nottingham.

TONY CROMBIE BAND Tonight (Friday): Queens Hall, Barnstaple; Saturday: Empire Hall, Taunton; Sunday: Jazz Jamboree (morning) and Stoll Theatre. ERIC DELANEY ORCHESTRA Tonight (Friday): Middlesbrough; Saturday: Carlisle; Sunday: Gateshead; Monday: Empire, Edinburgh.

HARRY LEADER ORCHESTRA Tonight (Friday): Bedford; Saturday: Burtonwood. TUBBY HAYES ORCHESTRA Tonight (Friday): Aylesbury; Saturday: Loughborough; Sunday: Jazz Jamboree (morning) and Wolver-

hampton; Monday: Liverpool; Tuesday: Rochdale. MALCOLM MITCHELL ORCHESTRA Tonight (Friday) and Saturday: G'ens Playhouse, Glasgow; Sunday: Theatre Royal, Bolton.

TOMMY WHITTLE ORCHESTRA Tonight (Friday): Public Hall, Barrow; Saturday: Festival Hall, East Kirkby; Sunday: Jazz Jamboree (morning) and Empire Theatre, Chatham; Thursday: New Theatre Ballroom, Amesbury.

KIRCHINS BAND Tonight (Friday): Town Hall, Walsall; Saturday: Winter Gardens, Morecambe; Sunday: Victory Hall, Hanley; Thursday: Galety Ballroom, Grimsby.

JOHNNIE GRAY BAND Tonight (Friday): Burdon Hall, Weymouth; Saturday: Victory Hall, Bristol; Sunday: De Montfort Hall, Leicester; Wednesday: Town Hall, Thirsk; Thursday: Regal, Beverley.

JOHNIE RAY AND VIC LEWIS ORCHESTRA Tonight (Friday) and Saturday: London Hippodrome; Sunday: Hippodrome, Wolverhampton; Monday: London Hippodrome (week).

RONNIE SCOTT ORCHESTRA Tonight (Friday): Queens Hall, Burslem; Saturday: Club 51, London; Sunday: Jazz Jamboree (morning) and Chiswick Empire; Tuesday: Wimbeldon Palais; Thursday: Regent Ballroom, Brighton.

FREDDY RANDALL BAND Tonight (Friday): Music Hall, Shrewsbury; Saturday: Royal Star Hotel, Maidstone; Sunday: ATV (afternoon) and Grand Theatre, Southampton; Wednesday: Municipal Hall, Colne; Thursday: Palais, Barrow-in-Furness.

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BBC FINDS A RIVAL FOR 'OFF THE RECORD'

THE new BBC monthly TV "Hit Parade" series was inaugurated under the guidance of producer Francis Essex last Monday, and despite minor criticisms which can be rectified with little trouble, basically this programme has the potentiality of outdoing the now famous "Off The Record."

Congratulations to all concerned—particularly Francis Essex—on some of the outstanding designs, sets and unique presentations for the illustration of the various excursions made into the "Hit Parade"; each effort was obviously prepared with skill and thoughtfulness, and, except for a disappointing closure, the series should develop into a highlight of viewing entertainment for followers of popular music.

Petula Clark and Dennis Lotis have already established themselves as competent entertainers on television, but the real surprise of this programme was the versatility of Shani Wallis—who has bloomed from an overnight "hit" in "Call Me Madam" into a performer to be seriously reckoned with for her varied talents.

RUNNING ORDER

Often when a programme commences there is an air of confidence, suggesting some satisfying entertainment for viewers. Although this was one of those occasions, unfortunately, the anticipated flow of success was marred only by what this writer considers to be an indiscretion in the running order of the programme.

After a spirited, concerted effort in "Close The Door," in which all the artists opened out, enabling the butterflies to disappear, Dennis Lotis scored an instant success with "Stars Shine In Your Eyes."

Later it was realised that a pity this had not been retained until the position later in the programme when in "Leatin' The Blues," he was not aided by the most suitable song; this title is so much associated with Frank Sinatra that, without even attempting to imitate the great master, any singer offering this song inevitably appears mediocre in comparison—but full marks to Dennis, who deliberately avoided the Sinatra phrasing which seems to be the practice of virtually every male vocalist performing this title.

In doing so, though, he unfortunately could not help inviting comparison with the great Frankie, so Dennis would undoubtedly have felt happier with an alternative number.

PET HITS 'EM FOR SIX

A vocal group, the "Kentonnes," will prove a valuable asset to the series. In a setting of army barracks to illustrate "The Yellow Rose Of Texas," the feminine live-wire of the outfit predominated, but not to the detriment of her colleagues, who moved with confidence and sprayed the rose with clean water.

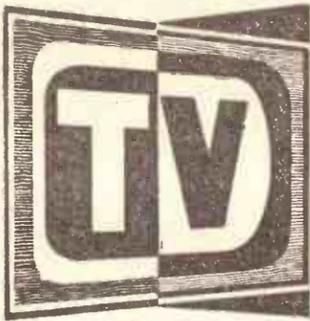
A pity that "The Man From Laramie" was not the vehicle likely to produce the best in the vocal teaming of Petula Clark and Shani Wallis—but although the title did not give them a great deal of assistance, their approach and easy handling branded them with the born and bred stamp of real troupers.

Despite microphone difficulties at

the outset of "Blue Star," Petula Clark hit for six those critics who labelled her only suitable for light material. Here is an artist gifted with the natural understanding to provide the maximum feeling and emphasis necessary to this beautiful melody

The only other effort worthy of equal marks—mainly because of the ingenuity of the unusual presentation—was Shani Wallis singing "Every Day Of My Life." The figure of MacDonald Hobley appeared behind the Television screen, aptly illustrating a personality likely to be there every day, but when he emerged to dance with Shani, before returning to his customary residence, the sequence was a real delight.

Whilst normally the unadvertised appearance of the Ray Ellington Quartet would have been very welcome, it started the rot from the point of view that the choice of



material—"Love Me Or Leave Me"—did not present opportunities for the group—assisted by a regular drummer on this occasion—to produce their high-spirited antics.

The result was extremely disappointing and creates the comment that, whilst surprise visitors are welcome, surely, in the interests of the programme, great care should be given to the fact that a suitable number can be offered to them before

invitation. The musical accompaniment by the Stanley Black Orchestra, although not seen, was superb. The Black contingent never flagged and maintained a consistent competent air; if anything, they might have been introduced to viewers shortly prior to the closure, but instead "Great Day"—a great tune but from what hit parade is this?—was performed with the assistance of all the dancers in the programme.

Whilst no criticism can be levelled at them, this hardly seemed apt for the climax point of a programme titled "Hit Parade."

However, it is very obvious that in Francis Essex the BBC is blessed with a young producer destined to climb the highest mountains of accomplishment and under his guidance "Hit Parade" might even emulate "Of The Record" as the peak programme for the masses.

Congratulations, Francis, and all the artists concerned, in a very noteworthy and auspicious send-off to the delicate task of presenting the public with the top of the pops bubbling in the hit parade.

FRANK HARVEY.



The NME photographer took this picture of the Stargazers as they appeared on last Sunday's TV "Show Band Show," reviewed here. Eula Parker is the glamorous lady in the foreground seated next to Cliff Adams, and at the back (l. to r.) are Dave Carey, Fred Datchler and Bob Brown.

But too much SHOW in new Show Band series

TOO much "Show" and too little Show Band must be the major criticism of BBC-TV's first Show Band Show programme on Sunday night (16th). The band was used in an accompanying capacity to two pairs of dancers, two vocalists and two vocal groups—all in the space of half an hour—so there was not time for us to get even one band number.

The nearest semblance of an instrumental was a guitar feature by Bert Weedon which sounded to me as if it was called "Gobeus." The importance of the Show Band's entry into television is that many listeners who have heard its excellent broadcasts over the past two years must be extremely interested in knowing what it looks like. From this television programme they can have little idea.

The producer had some curious notions about decor, and used a distracting gauze curtain which shielded the band from the viewers at the slightest opportunity. At one period, Cyril was conducting from one side of the curtain, while the band was enshrouded on the other.

In addition, Jock Cummings and his drum kit were suspended between heaven and earth, so high in the air that only his feet were visible for most of the programme.

When the cameras tracked far enough back for us to see the whole set, Jock had something over his head that looked to me like a gallows, but which I can only presume was some futuristic decoration on the set.

STAPLETON SCORES

Cyril Stapleton carried the show well. In addition to his conducting, he compered easily and smoothly, displaying a most pleasant personality. The make-up experts had not treated him too kindly, but there is no question about it that he made many new television friends by his personal performance.

No sooner had the programme started than on came a couple of dancers, and no sooner had the dancers gone off than we had Ronnie Hilton to sing—most pleasantly—"Have You Ever Been Lonely."

The Bert Weedon feature enabled us to see a few quick glimpses of the band, and then we went back to dancing, with yet another dancing duo to give a terpsichorean version of "The Breeze And I."

In between each item the screen went black—which, to my mind, is not the best of television technique.

A big hit was scored by the Stargazers with their version of "Twenty Tiny Fingers," and their new Australian acquisition, Eula Parker.

is extremely easy both on the eyes and the ears.

The inevitable black-out was followed by Janie Marden coming down a flight of stairs (with some difficulty) to sing "Blue Star," in appealing style, and another vocal came next from guest star Edmund Hoekridge. He sang—of course—"Hey There," with the accompaniment of the Show Band Singers.

The finale introduced, I am afraid, the Dagenham Girl Pipers, who swamped the orchestra both visually and "musically" in an arrangement of "My Bonny Lassie." I felt sorry for Cyril and his merry men as the girls marched and countermarched in front and behind them, while bagpipes squealed and dance music lovers suffered.

MORE BAND, PLEASE

The over-all impression that I received is that the television department is scared of allowing a band to be the major entertainment feature of any show. This, to my mind, is not right.

American film shorts have proved that bands can be presented in an attractive and pleasant way without being cluttered up by extraneous artists.

The quality of the Show Band music and vocalists, plus Cyril's own personality, could sustain the show without so many needless trimmings.

I shall be looking in again in a fortnight, and hope that the Show Band itself will get more opportunities to give us a type of entertainment comparable with that which has made it so deservedly popular on sound radio.

RAY SONIN.

Spectacular film role for Dolores

CURRENTLY showing at the Empire, Leicester Square, MGM's newest musical, "It's Always Fair Weather," proves good entertainment. There have been better musicals from this studio, but there have also been many worse.

Dolores Gray, of "Annie Get Your Gun" stage fame, really comes into her own in movieland with this part. Playing the role of a TV vocalist-comper, she has a big number with the inspired title "Thanks a Lot, But No Thanks."

Strong musically and lyrically, this song gets the perfect treatment from Miss Gray with a big production backing typical of Hollywood.

Dolores has the job of bringing together three war-time buddies—Gene Kelly, Dan Dailey and Michael Kidd—who have vowed they will meet again ten years after leaving the Services.

Another strong number from the film features the delectable charms of Cyd Charisse. The title? "Baby You Knock Me Out." This naturally makes for spectacular dancing.

Her dancing "partners" for this scene are a line-up of broken-nosed pugilists, and the setting is in the boxing ring of the local "Stillman's Gym." Cyd's vocal efforts on the number are reasonable—for a dancer!

With such stars as Gene Kelly, Dan Dailey and Cyd Charisse this is a "natural" for celluloid choreography.

BILL INGLIS.

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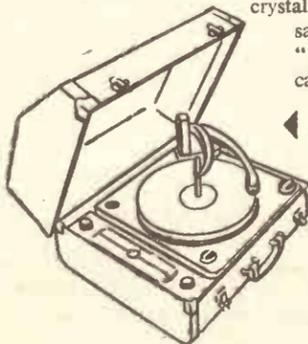
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Johnnie Ray still remains the idol of fans—and on many occasions this can prove embarrassing. At Leicester last Sunday, during a concert performance, his car was broken into, all the luggage ransacked—but the only things stolen were some publicity pictures of him.

The police were called, but had to be reinforced on a more important matter—dealing with almost one thousand people unavailingly trying to secure admission to Arthur Kimbrell's house-full concert.

Perhaps it is because members of the entertainment profession are quick to acknowledge brilliant talent, that such a large number of personalities were present in the jam-packed restaurant of the Savoy Hotel, London, last Monday, for the auspicious debut in British cabaret by Lena Horne.

Frank Harvey's impression of her work appears on page 9, but amongst the many familiar faces—and this is probably only a proportion of them—names which can be remembered include Johnnie Ray, Val Parnell, Vera Lynn, Cyril Stapleton, Petula Clark, Marti Stevens, U.S. screen star Rhonda Fleming, Lew and Leslie Grade, Bernie Lang, Johnny Franz, Suzanne Warner, Michael Pertwee, Yana, George Bernard, David Rabin, Zoe Gail, song-writers Norman Newell, Jack Fishman and Sam Coslow, music publishers Lou Levy, Cyril Simons, Harry Lewis and Joe Henderson, "Miss Televisual," Jean Clarke, with publicist Philip Ridgeway; famous columnists Noel Whitcomb, Peter Noble, David Lewin and NME managing director Maurice Kinn.

London publicist Ken Pitt sailed on the French liner Liberte on Wednesday of this week for New York. He will be remaining in America until the end of the year. His main mission will be to handle press relationship for the forthcoming

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| Wake The Town (3/6) | Ain't It A Shame | Ev'rywhere (Wz.) |
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| Good & Lame (QS) 3/- | Ev'ry Day Of My Life | Slufoot |
| Banjo's BK In Twn (QS) | Love Me or Leave Me 3/6 | Dreamboat (3/6) |
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| Unromantic Us | John And Julie 4/- | Rhythm 'n Blues |
| You'll Find Out | Memory | The One To Blame |
| Hernando's Hideaway | Open up the Doghouse | Evermore (Wz.) 4/- |
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| When You Do Mambo | Gotta Be This or That | Crazy Otto Rag |
| Come To Me Fr E'ying | Wayte-Nan-Go (S'mba) | Mambo Rock |
| No Such Luck | Chicken Cross the Road | Uncharted Melody |
| Plantation Boogie 4/- | That's All I Need | My Beloved |
| Blue Star | That's How a Love Song | Don't Worry |
| Always (QS) | Why Do We Fall In Love | Didn't Come To Sy Hello |
| This Is Our Secret | Be A Millionaire | Time After Time (Tgo) |
| Chip Clop | Ever Been Lonely | Lips Are Warm (Tgo) |
| Man From Laramie | Engagement Waltz | Earth Angel |
| Years Together | Go Luck to Bride (Wz) | Sand And The Sea |

NEW ARR. (SUITABLE FROM TRIO TO F.O.) 3/6 EACH

- | | | |
|-------------------------|-----------------------|------------------------|
| After You've Gone | Dancing Time | Goodnight Sweetheart |
| April In Paris | Dear Love (Wz.) | Hallelujah |
| All Things You Are | Deed I Do | How Deep The Ocean |
| Anything Goes | Desert Song (Wz.) | I Got Rhythm |
| Best Things In Life | Diane (Wz.) | I Won't Dance |
| Birth Of The Blues | Do, Do, Do | I Get A Kick |
| Black Magic | Don't Blame Me | If I Had You |
| Blue Horizon | Dream Lover (Wz.) | In Still Of Night |
| Blue Of The Night (Wz.) | Easy To Love | It's De Lovely |
| Blue Champagne | Embraceable You | Just One More Chance |
| Blue Room | Falling In Love Again | Just One Those Things |
| Button Up Overcoat | Falling Leaves | Let's Do It |
| Call Whole Thing Off | Fascinating Rhythm | Let Yourself Go |
| Can't Help Lovin' | Fine Romance | Limehouse Blues |
| Change Partners | Flamingo | Linger Awhile |
| Charmaine (Wz.) | Follow Secret Heart | Liza |
| Chinatown | Four Leaf Clover | Look For Silver Lining |
| Check To Check | Get A Kick Out Of You | Loveable And Sweet |
| Chloe | Getting Sentimental | Love In Bloom |
| Crazy Rhythm | Girl In Kalamazoo | Love Sweetest Thing |
| Cream In Coffee | Goodbye | Lovely To Look At |
| Dance Little Lady | Goodbye Blues | Lover Come Back |
| Dancing In The Dark | Good News | Love Walked In |

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GOSSIP



Veteran jazzman Louis Armstrong, now on a triumphant tour of the Continent, is greeted by young fans after his concert in Copenhagen.

visit by Johnny Brandon to the U.S. Of course, Ken will renew friendship with singer Billy Eckstine who is a great personal friend of his.

During his absence, former NME newsman Don Wedge will be in charge of his London publicity organisation at 39, New Bond Street, London, W.1.

Patti Lewis, husky-voiced Canadian songstress, has turned disc-jockey. For her BBC programme, "The Song's The Thing," starting for a week on November 7, Patti will present records of her own choice, tied together with a script which she has written herself.

She'll play her newest release "Far Away From Everybody," but, she says she plans to play discs by other singers as well!

Music-publishers Box and Cox come up with a very unusual Christmas number this year. It is titled simply "Sooty" after the famous children's TV favourite. Popular vocal star Marie Benson makes a cute job of it on the Philips label.

The record-backing is also aimed at the Christmas market and goes under the heading of "Mr. Dump-ling."

"Sooty" and his creator Harry Corbett are both also featured on the disc and Philips executive Johnny Franz is rushing the recording for an early release.

We, of the NME, have been intrigued over the past few weeks by the regular receipt of a circular piece of white string with a different number attached to it. The first week, the number was 6;

the second week 5; the third week 3, and last week—1.

Speculation was rife as to what it could mean. We guessed it was a neat publicity stunt, but we couldn't for the life of us, work out the implications.

This week, the mystery has been solved. Ingenious press-agent Freddie Ross (Miss Freddie Ross, by the way) wrote to tell us that the piece of string represented a lariat and the numbers charted the weekly position on the Best-Selling Lists of Jimmy Young's "Man From Laramie" record.

A bright idea, Freddie, which well deserves the publicity we are giving it now.

Tomorrow's (Saturday) programme of the ITA ABC "Music Shop" show, which is screened at 3 p.m., contains quite a galaxy of recording stars, and featured soloists will be Lita Roza, Rita Williams, Robert Earl and the Three Deuces.

Further bands lined up by BBC producer Jimmy Grant for the "British Jazz" Monday night broadcast series include: October 24, Sid Phillips and his Band; October 31, Gray Allard Group, and on November 7, Eric Delaney and his Orchestra. These programmes will continue to be compered by pianist Dill Jones.

Decca recording star vocalist Suzi Miller will be heard and seen in ITA's ABC "Music Shop" on Saturday, October 29, and on the following day (Sunday) October 30, will appear with Cyril Stapleton and the Show Band in their TV Show

TAIL-PIECES by THE ALLEY CAT

Eddie Calvert was the host to nearly one hundred press representatives at a party given by him in Manchester last week; his Production Company has applied to the LCC for a theatrical employment agency licence... Johnstoa Brothers plus Jean Campbell as the Keynotes shone in Fred Emney TV programme last Thursday... Caterina Valente's mother Marie Valente topped bills at Holborn Empire and Victoria Palace in the 'twenties... Dorothy Squires expected back in Britain next month to undertake a screen role.

Lena Horne's wardrobe for current Savoy Hotel season includes eighteen gowns... Kathryn Grayson scheduled to film in British musical shortly... Al Burnett negotiating with America's De Castro Sisters for cabaret season at Pigalle Restaurant, London... Alma Cogan's sister—Sandra Caron—is featured in revue currently at Club Côte d'Azur, London.

Since Mitch Miller stumbled on his dog and suffered broken facial bones they now call him "The Red-Nose of Texas"... West Indies radio announcer Jack Harris joined Radio Luxembourg last week as a producer... Alma Warren sings Harry Parr Davies-Christopher Hassell, composition "Now And Forever," title song of new Associated British film... Was it a good idea to tag Crew Cuts the "Sh'Boom Boys" for British variety dates when "Earth Angel" is their only notable recording success here?... Harry Secombe sings his latest recording title in next "Off the Record" programme...

U.S. composer-music publisher Robert Mellin arrived in London yesterday (Thursday) for a visit to his British office... Annie Ross televises in Gerry Wilmo's "Music Shop" on October 29... Congratulations to the Nixa

label—and singer Gary Miller, who must have surprised everybody by entering the best selling chart with the first vocal version of "Yellow Rose of Texas"... Most delighted man at Highbury last Saturday—NME Managing Director, Maurice Kinn. When our new advertisement representative Don Roper scored the winning goal, he leaped from his seat with excitement.

Singer Diana Decker left London for South Africa last Tuesday—to advise on men's clothing for the South African Wool Board... Lena Horne was guest of honour at a Columbus Day party in Eton Square, London, last Sunday... Following an overseas tour for charity, Danny Kaye spent a few hours in London last Monday before returning to the U.S.

Full marks to Cyril Stapleton for a first-class personal achievement in the first TV "Show Band Show" last Sunday... Congratulations to singer Malcolm Vaughan's comedy partner Ken Earle on his engagement to dancer Barbara Willoughby... The new Jack Jackson Sunday matinee TV record programme promises to be a big hit for weekend viewers... Tony Martin has made a superb record of the British Whitfield hit "Ev'rywhere"

Dickie Valentine now includes an impression of David Whitfield in his variety performance... Reported that bandleader Eric Winstone is suing Diana Dors alleging breach of contract; counter suit by Diana against Winstone alleging libel and slander... At the Albert Hall last Sunday, Ronnie Scott announced that, when starting his new band, agent Harold Davison suggested he found a gimmick; a wag in the audience said "Only pay 5 per cent. commission"!

ROYAL FESTIVAL HALL

Wednesday, 26th October, at 8 p.m.

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BBC SHOW BAND and **DENNIS WILSON**
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Band Show.

Suzi will also be singing with the Show Band in their Friday late night broadcast on November 11, following upon which she will once again return to Germany where she is now acclaimed as one of their favourite artists. There she will be appearing in cabaret at the Casanova, Essen, for 14 days.

While in Germany on her recent visit she made two records for Telefunken, singing in German.

Other star artists who will appear on television's "Show Band Show" on October 30 will be Josh White, popular singer of South American folk songs; and Eddie Calvert.

Advert by Pitt

MANY readers and members of the profession have asked us who was responsible for the attractive and arresting lay-out of our front page last week, dedicated to Eric Delaney.

The answer is that this advertisement was worked out and devised by Eric's live-wire publicity agent Ken Pitt, and it is quite a tribute to Ken that his unusual lay-out hardly looked like an advertisement at all. But, of course, it was.

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