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 Narration by KEN NORDENE  
**THE SHIFTING WHISPERING SANDS**  
  
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 LONDON RECORDS division of  
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**JANUARY 'HIT PARADE' on sale next Monday— SEE PAGE 11 INSIDE**



ABOVE: A meeting between two famous musical stars. This historic picture was taken during David Whitfield's recent visit to America—just after his last appearance on the Ed. Sullivan "Toast of the Town" TV show in New York, where he teamed up with the fabulous American pianist Liberace. This group shows (l. to r.): Reg Warburton, David's MD and accompanist; Liberace's brother George—seen each week in the pianist's ITV shows here; David Whitfield and Liberace.

ABOVE: One of the musical highspots of the new "Benny Goodman Story," which has its first Press showing in New York next week. In this scene from the film, Steve Allen (as Benny Goodman) plays clarinet, with Lionel Hampton on vibes. The other jazz stars in this sequence are pianist Teddy Wilson and drummer Gene Krupa. LEFT: Frank Sinatra and Debbie Reynolds as they appear together in the new MGM film, "The Tender Trap," which had its London premiere in a midnight matinee on Wednesday.

**These Singing Stars will be appearing in pantomime this Christmas**



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 (Chiswick Empire)



JIMMY YOUNG  
 (Grand Theatre, Wolverhampton)



EVE BOSWELL  
 (Dudley Hippodrome)



DICKIE VALENTINE  
 (Theatre Royal, Newcastle)



JOAN REGAN  
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# Are we becoming a nation of copyists?

TALKING POINTS

IS this country losing its originality as far as popular music is concerned? This question, which perhaps explains the recent controversy on record-copying, comes from BERNARD GLANVILLE, of Rocklands Drive, Stanmore, Middlesex:

To my mind, Britain will always lag behind America in the musical world if it continues in its present vein of being a nation of arrangers rather than composers.

Naturally, if we go on presenting arrangements of American compositions, this means second-hand, not original music.

Methods of arrangement leads me to my second point. Why can't Ted Heath (the top large band, according to the NME Poll) try something new instead of murdering such well-known classics as Rossini's "Barber Of Seville" and Trenet's "La Mer"? Both these tunes were written to convey an atmosphere, especially "La Mer." So what does he think he has achieved by arranging them to suit his modern dance band? In my

opinion, it is definitely not an improvement.

**Their own style**  
BRIAN AYERS, of Bradmore Street, Cambridge, writes:

One of your readers wrote last week about Ambrose borrowing the Sauter-Finegan sound. Well, he isn't the only one. One of Gerald's recent records, titled "The British Grenadiers," sounds to me very much like Sauter-Finegan's "Doodletown Fifers."

It seems that if any band comes up with a new sound, other bands are bound to borrow it. A too obvious example, of course, is Glenn Miller, who has been copied by many bands on previous occasions.

Another new sound which seems to be catching on these days is Johnny Dankworth's. I personally think it's about time some of these

Conducted by  
**CHARLES GOVEY**

bands came up with styles of their own.

**Comets in harmony**  
Two replies to reader JAMES TYNER, who recommended Bill Haley as a singing group last week: I agree with Mr. Tyner in his preference of Bill Haley to the Stargazers. But the Comets would not come under the group singers in a poll. They would surely count as a small instrumental group. — (MAURICE ISON, Haverfordwest, S. Wales).

Mr. Tyner is talking through his hat when he compares the Stargazers with Bill Haley. The Comets do not, and never have, sung in harmony, merely in unison. For real, close-harmony singing, with a really solid beat, listen to the Mills Brothers singing "Gumdrop." — (N. MILLER, Grange, Cardiff).

**Unfair to Ronnie**  
A number of readers have leapt to the defence of Ronnie Harris, whose latest disc was reviewed by Geoffrey Everitt last week:

I feel compelled to protest against what I consider very unfair criticism of Ronnie Harris's record, "United" and "Cabaret." To my mind, this is one of the best records Ronnie has made.

If your reviewer does not care for Ronnie's type of singing, it is surely not right for him to spoil the enjoyment of thousands of fans. — (CAROLINE STEER, Solihull, Warwickshire).

I must say I think Mr. Everitt is utterly incorrect in saying that Ronnie sounds lazy and uninspired on his latest disc. He is one of the very few singers who sing straight from their hearts.

You don't have to sing Ronnie's type of song with the same energy that a certain so-called singer uses for "Such A Night." — (STELLA JACKSON, Thetford, Norfolk).

**Irish pollwinners**  
An Irish Talking Point comes from BRENDAN McSHERRY, of Balfour Street, Newtownards, Co. Down:

I think congratulations are due to the dear old Emerald Isle in doing

so well in the NME Poll. First, we have Belfast girl Ruby Murray as Best Female Solo Singing Star.

Then a Dublin lass, Rose Brennan, wins the Female Dance Band Vocalist section, with two other Irish girls, Jackie Lee and Otilie Patterson, also well placed. Finally, Belfast-born Michael Holliday was placed ninth in another section.

**Humph on Shaw**

D. M. RUSSELL (secretary of the Maple Jazz Club) writes from Shepherds Lane, Mapledurham, Oxon:

Although agreeing with some of Humphrey Lyttelton's remarks on the Artie Shaw book, I must refute the comment that Shaw "only skated on the surface of jazz."

If Mr. Lyttelton had read the book more carefully, he would have discovered that Shaw explored pretty thoroughly the whole field of jazz. He was associated with, and admired by, many of the really great jazzmen. I suggest that, unlike Mr. Lyttelton, he rejected the coarse in jazz and developed towards a musical artistry which took him to the top of a highly competitive profession.

Shaw got there by hard study and practice with a background nearer to the jazz that Lyttelton champions than our Humphrey has ever been.

Moreover, although Shaw had plenty of publicity, he won his way on merit, and unlike our critic, he used no Etonian gimmicks to give a pseudo-dignity to a music that has no need of it.

**Dickie's 'Clown'**

MARGARET HICKLIN, of Cheltenham Road, Chorlton, Manchester, writes:

Charles Hammond asks when we are going to be able to buy Dickie Valentine's "I Was The Clown That Cried" (last week's Talking Point).



Welcome back to bandleader-vocalist Reggie Goff! He has made a good recovery from the illness that kept him in hospital for many weeks, and the NME photographer took this picture of him setting off on a business trip in his car, preparatory to getting his band on the road again.

The real title is "The Clown Who Cried."

I wrote to Decca to see if they would record it on 78. They replied that they would bear it in mind. So it looks as if we shall just have to wait and see.

**Ruby's record**

KENNETH HORNSEY writes from St. John's Road, Walthamstow, E.17:

May I congratulate Ruby Murray for her outstanding accomplishment in remaining in the NME Best Sellers for exactly 52 weeks.

Her "Heartbeat" entered at 15th position on December 3, 1954; on March 18, 1955, she had five songs in the Top Twenty; and her latest appearance was on November 25, with "I'll Come When You Call" at No. 14.

She nearly lost her place on July 1, when her only song in the chart the previous week, "Softly, Softly," disappeared. However, "Evermore" chose that week to make its debut, and Ruby stayed in the list. "Softly, Softly" made a brief appearance the

following week, to see "Evermore" soaring to the top.

**'Vintage Pops'**

Last week's letter about the "Vintage Pops" programme brings this reply from WENDY GUTHRIE, of Kingscroft Road, Leatherhead, Surrey:

I agree with reader A. T. Smith that it's pleasant to hear the old tunes again. But, surely, we should hear the recordings of those who made the disc famous, whatever nationality they may be.

For instance, we heard Ray Ellington's version of "Feet Up." But it was Guy Mitchell who brought this tune into the best sellers.

By all means let us hear a British artist if he makes the recording popular. But let us hear the original Top Twenty number.

## THE FAN CLUBS REPLY

THE fan club question has brought many replies from readers who run them or belong to them. Mrs. D. HALL writes from Dale Street, Burton-on-Trent:

John Waterfield is quite wrong in saying that to get a picture of a star one must join a fan club. My experience is that if he waits outside the stage door with the rest of the fans, he will get a free autographed picture of any star who happens to be appearing there.

VIOLET WOOD writes from Swanland Terrace, New Row, Morpeth:

Autograph books had their day! I have one and it is worth its weight in gold to me. I am in several fan clubs, but all the signatures are not by the stars whose clubs I'm in.

I was recently backstage, and the artist was complaining about how many photos he had given out that week. I was nearly afraid to ask for one! But I go nearly every week, whether I'm in the club or not, and have never been refused.

Perhaps Sheila Green doesn't go the right way about it.

STAN WORTHINGTON, of Bridgwood Road, Blythe Bridge, Stoke-on-Trent, has this to say on the controversy:

On the subject of obtaining autographs, I feel that a certain amount of sympathy must go to the artist. It may seem very thrilling to sign for the public (some genuine fans, some autograph hunters).

But when you stop to think, it must get very tiresome. Nevertheless, it's hard luck on the people who merely require an autograph. Perhaps someone will get the bright idea of forming an autograph agency!

John Waterfield asks what happens when the stars fade. That's easy. It's when you find out which are the genuine supporters and which are not.

The latter will drift away with the current top star, whereas the genuine fans will stick to their star through thick and thin.

JAMES KIMBLE writes from Elstow Gardens, Dagenham, Essex:

I would be the first to admit that some clubs are a "business." But we aren't all tarred with the same brush.

In my own case, I started a fan club for Nat Gonella as an expression of thanks to a great trumpet player and artist for the many hours of pleasure he has given me over 20 years.

What happens when a star fades? Genuine fans are still interested even if the artist isn't making front-page news. For instance, Nat hasn't recorded for a few years, but we still have a healthy club.

BETTY GRAY, of Palace Road, Tulse Hill, S.W.2, writes for the opposition:

I'm inclined to agree with John Waterfield about fan clubs. I wrote for details of a certain star's club, and was just sent back a form asking such questions as "How many of his records?" I had.

As it happens, I only have a few because I can't afford any more, but I don't see what difference it should make.

## 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 Handful Of Stars; 8 Strike It Rich; 8.30 Ken Mackintosh; 9 Frankie Vaughan; 9.30 John Dark; 9.45 Scrapbook Of Songs; 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 Joe Loss and Orch; 7.45 Steve Larrabee; 8 Double Your Money; 8.15 Frank Chacksfield; 9 Joan Regan; 9.15 Your Song Parade; 9.30 John Dark; 9.45 Friends and Neighbours; 10 Donald Peers; 10.30 Art Mooney and 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 Percy Faith and Orch; 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 Ray Ellington Quartet; 8 Shilling A Second; 8.30 Ralph Reader Parade; 9 Dickie Valentine; 9.30 John Dark; 9.45 Movie Parade; 10 Dreamtime; 10.15 Dave Brubeck At Storyville; 10.30 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 Amateur Football; 7.30 The Other Side Of The Record; 8 Richard Attenborough; 8.30 Follow Me Around; 9 Slim Whitman; 9.15 Eric Jupp and Orch.; 9.30 Irish Requests; 10 Wally Peterson; 10.15 Scottish Requests; 11 Bringing Christ to the Nations; 11.30 Jack Jackson; 12.30 a.m. Close down.

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## AFN HIGHLIGHTS

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

P.M. 12.30 Matinee from Berchtesgaden; 3.30 Songs by Dini; 4 Frank Sinatra; 4.30 Request Parade; 5.05 Gene Autry; 5.30 Our Miss Brooks; 6 Invitation to Europe; 6.30 Sunday with Garroway; 7.05 People Are Funny; 7.30 Best of All; 8 Rudy Vallee; 8.30 Hollywood Radio Theatre; 9.25 Sports Night Cap; 11.05 Melody Go Round.

**MONDAY**  
A.M. 5.05 Hillbilly Gasthaus; 6.15 Today's the Day; 6.30 Tips and Tunes; 7.05 Forward March; 7.15 Behind the Story; 8 Don McNeil; 8.25 Bing Crosby; 8.30 Tennessee Ernie; 9.05 Merely Music; 10 My Son Leo; 10.30 Noon Request Show; 11.55 Les Paul.

P.M. 12 Martin Block; 12.30 Strictly From Dixie; 1 Outpost Concert; 2.05 Sticksbuddy Jamboree; 2.30 Matinee; 3 Bavarian Holiday; 4 Requests; 5 Bob Crosby; 6 Music in the Air; 7 News World; 7.05 My Little Margie; 7.30 Arthur Godfrey; 8.30 Eddie Fisher; 9 The Whistler; 9.45 Blues For Monday; 10.05 7th Army Dance Band; 10.30 Cool Castle; 11.05 Late Request Show.  
**TUESDAY**  
P.M. 12 Martin Block; 12.30 Little Matinee; 1 Outpost Concert; 2.05 Sticksbuddy Jamboree; 2.30 Matinee; 3 Military Minstrel; 3.15 Piano Portraits; 3.30 Starr of Space; 4 Requests; 5 Perry Como; 6 Music In The Air; 7 News World; 7.05 House Of Glass; 7.30 What's My Line; 8.30 Music From America; 10.05 Eddy Howard & Orch.; 11.05 Late Request Show.  
**WEDNESDAY**  
P.M. 12 Martin Block; 12.30 Strictly from Dixie; 1 Operas of the World; 2.05 Sticksbuddy Jamboree; 2.30 Matinee; 3 Bavarian Holiday; 3.15 Behind the Bandstand; 4 Requests; 5 Bob Crosby; 6 Music in the Air; 7.05 Truth or Consequences; 7.30 Groucho Marx; 9.45 Dixieland; 10.30 Late Request Show. 11.05 Late Request Show.  
**THURSDAY**  
P.M. 12 Martin Block; 2.05 Sticksbuddy Jamboree; 2.30 Matinee; 3 Military Minstrel; 3.15 Piano Portraits; 4 Requests; 5 Perry Como; 6 Music In The Air; 7 News World; 7.30 Dagnet; 9 The Chase; 10.05 Ray Pearl & Orch.; 10.30 Late Request Show; 11 News World; 11.05 Late Record Show.  
**FRIDAY**  
P.M. 12 Martin Block; 12.30 Strictly From Dixie; 2.05 Sticksbuddy Jamboree; 2.30 Matinee; 3 Bavarian Holiday; 3.15 In The Mood; 4 Requests; 5 Bob Crosby; 6 Music In The Air; 7 News World; 7.05 \$64,000 Question; 8.30 Hawaii Calls; 9.45 Melodia; 10.05 Jerry Fielding & 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 Saturday Salute To Music; 4 Requests; 5 Pipeline; 5.30 Sports Journal; 5.45 Hymns For Christmas; 6 Music In The Air; 7 News World; 7.05 Grand Ole Opry; 7.30 Records Parade Of Hits; 8.15 Science Editor; 8.30 Baron And The Bee; 9 Music Views From Holly-

wood; 9.35 Casa Carloca; 10 Sports Nightcap; 10.05 America's Popular Music; 11.05 Late Request Show.

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# 25 YEARS OF BANDLEADING

We pay tribute on this page to JOE LOSS who this week celebrates a quarter-century in the forefront of Dance music

TO have been an active bandleader for twenty-five years is something quite special, no matter how you look at it. To have reached the top of the tree quite early in the period, and to have stayed there ever since, is even more of an achievement.

But Joe Loss, Britain's "Dancing Time for Dancers" king, not only celebrates his silver jubilee as a maestro this week (our news pages tell you more about this). He also retains the kind of avid following, the fame and prestige, which even the most brilliant of our younger leaders would be proud to possess.

Joe, born in London forty-six years ago, made his bow as batonier at the amazingly early age of twenty-one... amazingly early, that is, when one considers that he was taken on as relief-band leader (to Oscar Rabin) at no less well-known an establishment than the Astoria, Charing Cross Road, London.

This epoch-making engagement began on December 10, 1930. Already, however, Joe was something of a veteran in the music business! He began playing violin at the age of four, appearing in public for the first time four years later.

Had it not been for a practical joke, Master Loss might well have gone on to a series of concert triumphs, maybe even becoming another Menuhin. But a prankster had smeared his violin bow with butter at that first charity show. He couldn't play a note, burst into

tears when the audience laughed and smashed his violin against a chair. That's when he first decided to "go commercial"!

At seventeen, he was playing in cinemas for £1 expenses per week. No salary. Joe admits that he eked out his income by giving violin lessons at a shilling a time, and was quite thrilled at the prospect of taking dance-trio jobs at seven shillings and sixpence per gig.

## Young maestro

Eventually, he climbed up a rung or two, worked at the Tower Ballroom, Blackpool (still on violin)... and made history by becoming Britain's youngest West End maestro, opening as relief-band leader at the Astoria, Charing Cross Road (as already reported) but soon doubling this assignment with further relief sessions at the luxurious Kit Kat Club in the Haymarket.

Broadcasts followed in due course, initially in a programme called "First Time Here" on December 9, 1933. The Loss band opened in cabaret at the Capitol Restaurant, Haymarket, the same day. Story runs that in the rush from one job to the other, the boys' transport broke down in Piccadilly Circus.

A virtual fleet of taxis was "commandeered" and the musicians naturally thought that Joe would be waiting at Broadcasting House to foot the bill. But he was so keen to get started on the broadcast that he walked right in, leaving an indignant cluster of bandmen holding the proverbial baby!

"Why isn't Joe Loss broadcasting?" became quite a frequent theme with newsmen at that time. Dance music airings were monopolised by a close group of leaders in 1933... but on December 9 a "Daily Express" reporter wrote: "Let's hope that in acquiring a Loss, the BBC will be achieving a profit."

Another landmark in the Loss career was reached on January 9, 1934. The band opened in variety for the first time, at London's Holborn Empire, in a bill that also featured comedian Max Miller and famed vocal duettists Elsie Carlisle and Sam Browne (presented by arrangement with Ambrose).

Joe also presented the orchestra for the first time at a Sunday concert in 1934 (an Ed. Jones presentation at Guildford), moved from relief to number one position at the Kit Kat with an augmented personnel, and soon afterwards returned to the Astoria after a short absence—also in the number one slot.

## Up and up!

A few records for the now-defunct Edison Bell label in 1934 established Joe on wax. His next releases were marketed through Decca's Panachord subsidiary, and not so very many more months passed before he signed an EMI contract. He has been an EMI artist ever since.

From 1936 until the outbreak of war in 1939, the Loss fortunes continued to soar. He was featured, always with his band, at the BBC's Radiolympia exhibition in 1936, and undertook his first summer variety tour the same year.

He and his boys made their first feature film, "Let's Make a Night Of It," for Associated British in 1937. Further dates took them on to the stages of the nation's cinemas at that time.

They broadcast to America via the NBC network at one o'clock one Sunday morning in 1938 (taking the opportunity of introducing a new British dance craze, the "Lambeth Walk" to Stateside fans) and scored a decisive hit at the 1939 "Jazz Jamboree" which was produced, for the first and last time, at the Trocadero, Elephant and Castle, South-East London.

Hostilities commenced—and the Loss band entertained servicemen in France. For a while, however, Joe stayed put at the Astoria, and it wasn't until February 3, 1940, that he finally left to commence his epoch-making series of one-night stands... epoch-making, because name bands virtually never undertook nation-wide one-nighter tours until Joe showed the rest what a profitable line it could be.

Nowadays, just about every important band spends most of its time on one-nighter circuits.

More professional history was made when Joe's lads played their first Christmas season at Green's Ballroom, Glasgow, in 1940. They have returned to this internationally known venue, at the same time of the year ever since then—for 15 consecutive years.

## Record hits

Green's can be hard work... "But anyone who thinks it is should try doubling the Glasgow Empire as well. We did in 1942!" asserts Joe. "The war years certainly were no picnic for any of us, in or out of uniform. Bands would continue playing in ballrooms while bombs fell all around them. Morale just had to be kept high."

Injuries, accidents, lack of any reasonable form of transport, inadequate meals... no fun at all, we repeat. But Joe, like the rest of us, found his compensations and genuine thrills.

He had the honour of being introduced to King George VI and Queen Elizabeth while broadcasting from the Merchant Navy Club in London, 1943. On a much less exalted level, he found that his records were selling so well that the EMI factory couldn't produce them fast enough.

His "Begin The Beguine" (vocal by the late Chick Henderson, who died at sea during the war) became a classic of its kind. So did Joe's version of "In The Mood," another of his Regal-Zonophone releases which was later transferred to the HMV label. And "Woodchoppers' Ball." And the novelty waltz, "Booms-A-Daisy"—all of them consistent sellers from 1939 until well into the 'forties.

"In The Mood," though originally

a Glenn Miller feature, won such renown for Joe as well that he dropped his previous signature tune, "Make-Believe Ballroom" and started using "In The Mood" instead! He still does.

And his post-war triumphs? Well, there was the first "Aqua-Show" at Earls Court with Belita and Johnny ("Tarzan") Weismuller; an unbroken run of summer seasons at the Villa Marina, Isle of Man; musical participation in important dancing championships (for Joe, while realising the importance of good arrangements, smooth musicianship and entertaining showmanship, never neglects the requirements of ballroom-dancing specialists).

The list could go on indefinitely (Please turn to page 4)



This charming picture shows Joe Loss at home with his family—his wife Mildred, and their two children, Jennifer (aged 15) and David (aged 13).



This historic picture shows Joe Loss conducting his band at the Astoria, Charing Cross Road, London, in the early thirties. Saxist Danny Miller—one of the originals in the photo—is still with the band.

## ★ STARPIC STUDIOS ★

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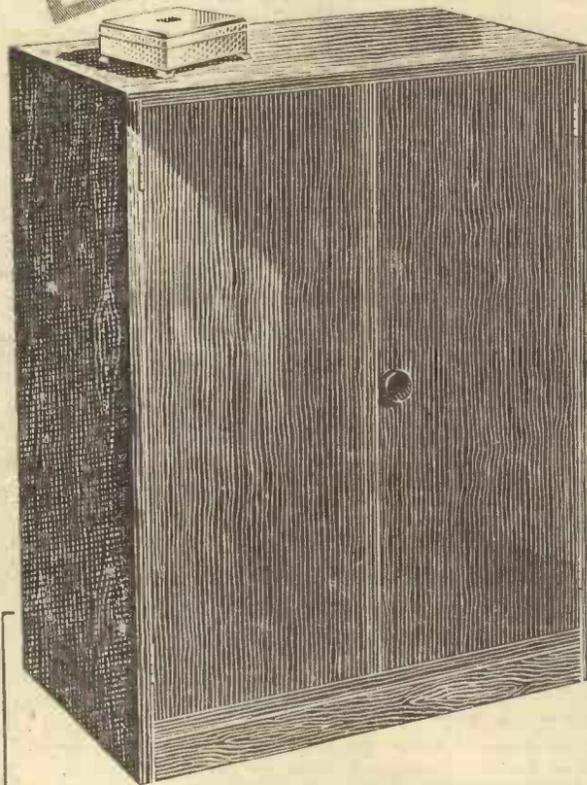
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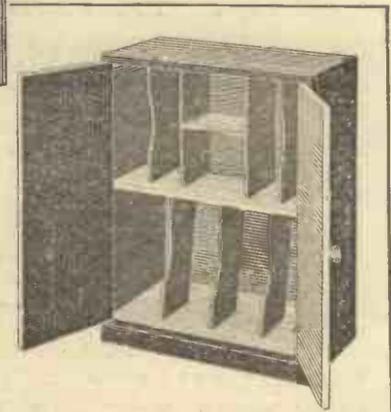


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# IN MODERN MOOD

by  
**MIKE BUTCHER**

far as the song's awkward chord sequence will allow) and bites with infectious enjoyment into Harry South's swinging blues overleaf.

The band EP has little of the cohesion, the electrifying excitement which Tubby and Co. can now produce on a good day (a fellow critic who recently praised these sides should hear the boys in person!)... but the good ensembles sound on "Heart," a decent solo here and there, the well-written arrangements and basic jazz feeling of almost everyone concerned make all four tracks worth a spin or two.

★ ★ ★  
**TONY KINSEY QUARTET (EP's)**  
"Last Resort" / "Best Behaviour" / "How Deep Is The Ocean" / "Get Happy"  
(Esquire EP.82)  
"Introduction" / "Harlem"  
(Decca DFE.6282)

THE first and last records cut by Tony's old quartet (with Joe Harriott on alto) conveniently reach us together in EP form. Tidier packaging, slightly improved reproduction, and the interest of hearing an important group as it was at the beginning, justify the Esquire titles belated transfer from 78's.

But the much-more-recent Kinsey "Introduction" and "Harlem" show how much the unit had improved before Joe made way for Ronnie Ross not long ago. The former is a hummable Bill Le Sage tune on the changes of "Just You Just Me," the latter makes a riff theme seem fresh again. Both are excellent.

### STAR GUESTS AT KILBURN CLUB

PIANIST Bill Le Sage was the guest star at the Alan Scott Jazz Club at the Canterbury Arms, Kilburn, on Friday. The resident group, led by pianist Alan Fowler, comprises Spike Heatley (bass), Ray Manning (drums), Wally Brookes (guitar), and Roy Bentley (tenor).

Poll-winning clarinetist Vic Ash is the guest star tonight (Friday), and tenorist Tommy Whittle appears at the Sunday lunchtime session.

## A publisher's impressions of Louis Armstrong

"WHAT would I do with a holiday? I can't live without my horn and I gotta play it."

And that, in a nutshell, is Louis Armstrong's attitude towards jazz—the music he plays, the music he loves. In fact, his whole life.

Louis spoke those words to me when I met him in Paris last week (writes music-publisher Fred Jackson). It was a wonderful meeting, and I was deeply impressed by his warm personality, his intense pleasure in life and his humility.

He has a knack of making complete strangers feel at home immediately they are introduced. He has time to see everybody, talk to everybody, and even takes a personal interest in the lives and ideas of others he meets.

### DIET SHEET

Louis told me how he lost 98 lb. in weight in just over four months. He showed me a leaflet "Lose Weight the Satchmo Way"—directions on what and what not to eat from bedtime to bedtime—compiled by Lucille and Louis Armstrong.

So interested was Louis in my reaction to this that he immediately made me swallow a big spoonful of herbs, called Swiss Kriss. He repeated the action himself, following it with a glass of water—and laughing all the time.

Personal hygiene is Louis's pet subject. He is extremely fussy about it—from brushing his hair to putting cream on his all-important lips to prevent them from cracking. And it sometimes takes him an hour to prepare for bed.

Louis is full of stories about his early days in the Southern States, but he never brags about his achievements.

## Joe Loss story

(Continued from page 3)

... but we'd need twenty-five pages to do full justice to Joe's twenty-five years as a leader. His personnel has changed, of course, from time to time (pianist Bill McGuffie, trumpeter Reg Arnold, saxist Joe Temperley, drummer Phil Seaman, and, believe it or not, violinist Cyril Stapleton, are among his former sidemen).

His featured singers have also come and gone (Vera Lynn, Adelaide Hall, Monte Rev, Bob Arden, Paula



Joe appears each year at Green's and—suitably attired in kilt—plays for Glaswegians at Hogmanay.

Green and Howard Jones were all associated with him at one time or another, just as recent NME poll-winner Rose Brennan is now).

But really, despite all arrivals and departures, routines and excitements, fads and fashions, Joe's musical policy has remained pretty consistent over the years. "Something for everyone" and keep the standards high!" might well have been his motto.

Let's hope the next quarter-century will bring as much enjoyment—to him, and, though him, to us—as the last!

### New Jazz Club

POPULAR vocalist, Cliff Lawrence, in collaboration with the New Jazz Group, opens a new jazz club next Tuesday evening (13th).

The venue is the Working Men's Institute, Holborn, and the club will feature "unknowns" as well as big name jazz artists. It will be known as The New Jazz Club and Cliff will sing with his own trio.

## HUMPH GOES TO PARIS

LETTER FROM LYTELTON

Dear Editor,

I have, at the eleventh hour, been presented with an opportunity to nip over to Paris for the last two Louis Armstrong concerts. I'm afraid this has caught me by surprise with regard to my record review this week. I hope it will be all right if I miss this coming week, and, perhaps, contribute a review PLUS some impressions of the concerts next week.

Yours sincerely,  
**HUMPH.**  
[Dear Humph.—Quite all right. Enjoy yourself.—EDITOR]

## Tarzan meets a new 'Pet'

When Hollywood's newest Tarzan, Gordon Scott, paid a visit to London recently, he was delighted to meet Britain's petite songstress, Petula Clark. The two are seen together at the "Weekend Mail" charity ball at the Royal Albert Hall, at which hundreds of popular stars appeared.



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# Choose this disc to 'Choose Your Lady'

## Pop Records

IF you like light music that is easy to listen to then don't miss "Choose Your Lady" on HMV 7.EG.8141. This fine Extended Play record by the Melachrino Orchestra, conducted by George Melachrino, is one of the most melodic I have heard for some time, and you can choose your lady from "Liza," "Marie," "Dinah" or "Sally."

The arranger has done an excellent job of work, and the same applies to the recording engineers. A first-class British record.

Joan Regan is a young lady who can do with another record hit, for she has not had a real seller for some time, and she must be pinning her hopes on "Croce Di Oro" and "Love And Marriage" on Decca F.10659.

Johnny Douglas conducts the orchestra on the first side and Roland Shaw takes over for the latter. Joan sounds a little tired on "Croce Di Oro" and her voice has lost some of the colour it used to have. The melody is good and the lyric pleasing, which means that it must have a fair chance of success, but I am convinced that the singer is a little below her usual form on this showing.

"Love And Marriage" finds her in better voice, but I can't see the song making a great deal of progress. Two good average efforts.

In the Long Playing field I must spotlight a wonderful disc by Mantovani and his Orchestra on Decca

LK.4112. It is called "Song Hits From Theatreland," and we are offered a dozen wonderful tunes played as only Mantovani knows how.

Superb arrangements, maximum melody and first-class musicianship, help to make this a disc to remember, and I can think of few better gifts for Christmas than "Songs From Theatreland."

Surely this fabulous maestro will find this selling like hot cakes in every country where good music is appreciated, for, believe me, this really is "good music."

Back we go to normal speed to meet Kathie Kaye singing "Teddy Bear" and "Suddenly There's A Valley" on HMV POP.126. Kathie is accompanied by Frank Cordell and his Orchestra, but although this young lady has a pleasant voice, I cannot rave about either side, and, in my opinion, the latter title is not an ideal choice for her, for she misses the mark by not really selling the lyric.

This is a song that calls for a lot of feeling from the singer and, somehow, I consider this side just lacks that little something.

"Teddy Bear" is a cute song, and, perhaps, the word "satisfactory" is the one that best sums up Miss Kaye's performance.

I found a couple of interesting sides on London HLF.8213. The titles are "I've Been Working On The Railroad" and "Hawkeye."

The artist responsible is Ken Carson, a singer with a voice that pleases and in many ways his style is not unlike that of Guy Mitchell.

I like the backing on "Railroad,"

## Reviewed by GEOFFREY EVERITT

and this is a side that could well become a hit, but I rate a little higher the chances of "Hawkeye," and I predict that Ken's forthright style coupled with the wonderful atmosphere on both sides will quickly build him into a record star on this side of the Atlantic. Remember the name, Ken Carson.

I am a little late on the latest Lee Lawrence disc issued on Columbia DB.3681, but I must mention "Suddenly There's A Valley" and "Mi Muchacha" (Little Girl) sung by Lee with the Ray Martin Orchestra.

As always, he is in fine voice, and full credit must also be given to Ray Martin for a fine arrangement of "Suddenly There's A Valley." I shall not be surprised if this disc becomes Lee's first big seller for a long time.

I can only add that he more than merits any break that may come his way.

And now for a wonderful party record for Christmas. "Join In The Chorus" on HMV POP. 139 features Billy's Banjo Band and some real old toe tapping favourites. You'll love the gay atmosphere of

this disc, and I'll bet you'll sing along with "Lily Of Laguna," "My Mamma," "Shine On Harvest Moon," "Alabama Bound," "On The Mississippi" and "The Trolley Song."

The De Castro Sisters supply us with two seasonal titles as they sing "Snowbound For Christmas" and "Christmas Is A-Comin'" on London HLU.8212.

Skip Martin's Orchestra provides the backings on both sides, but I can think of little good to say about the first title.

I don't like the quality of their performance and the recording manager need not issue any further sides like this, so far as I, personally, am concerned.

The reverse side is a good deal better, and it is the cute kind of number that could easily catch on at this time of the year. But, as a record, this one does not rate with me.

Let's come back home to greet Bert Weedon and his guitar along with Sidney Torch and his Orchestra.

The tunes chosen are "Stranger Than Fiction" and "China Boogie"



Four weeks after the "Robin Hood" serial began on ITV, viewers began writing in asking who was singing the "Robin Hood" song and where they could buy the record. Last week, Dick James appeared on the screen to tell them he was the singer and would be making the record as soon as possible. This picture was taken at the EMI studios in London this week, when Dick recorded the song with a group of children from his son's school in Cricklewood. Stephen, aged 8, is the one in dark suit in the centre of the picture.

and they are issued on Parlophone R.4113.

This is a most interesting disc, and on both sides Bert gives excellent performances, but I can't understand why the arranger did not use a little more imagination when scoring for the orchestra on "Stranger Than Fiction."

However, full marks to all concerned on the flip-over, and my only criticism is that we ought to have a little more of the guitar and a little less of the orchestra. An interesting experiment.

Finally, to a disc made by Ricardo Santos and his Tango Orchestra on Polydor BM.6004. The titles are "Pearlfishers" and "Tango Of Desire." This is one of the most wonderful sounds I have ever heard on wax, and it is beautifully recorded.

You don't have to love the tango to appreciate music of such fine quality as this. For my money this is the best disc I have heard during the past month.

Don't miss hearing Ricardo Santos and his Tango Orchestra.

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| 5 6 I Hear You Knockin'<br>Gale Storm   | 7 7 He<br>Al Hibbler                             | — 12 He<br>McGuire Sisters                       | — 12 He<br>McGuire Sisters                     |
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# In time for Christmas comes our Greatest Publication yet!

ON page 4 of this issue, there is an advertisement announcing "The Greatest British Music Publication Ever Presented!" and quite modestly, we don't think this is any over-statement. For months now, we have been preparing a 1956 Super Annual, numbering over 100 pages, packed with the kind of reading matter you will enjoy, and the kind of pictures you will want to keep.

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There are special articles by Billy Eckstine, Eric Delaney, Dennis Hale, Malcolm Vaughan, Lena Horne, etc., features about Jimmy Young, Jack Parnell, Frank Sinatra, Ruby Murray, Jack Jackson, Ray Anthony, Bob Merrill, Bunny Berigan, Patti Page, Lee Lawrence, Teddy Johnson and a host of other famous names. There are full-page pictures of stars, cartoons, humour, a crossword puzzle and dozens of other delightful contributions to keep you reading and enjoying the Annual.

On the two-coloured glossy art cover, there is a handsome picture of the one and only Johnnie Ray, and the success stories of the year are told in readable form by the best writers.

We are quite certain that, when you get your copy of this really super publication, you will be more than delighted. For 3s. 6d., it is excellent value, and will be a proud possession for all fans lucky enough to obtain a copy.

That brings us to a most important point. The demand from the trade has already been so heavy that, unless you make absolutely certain of a copy, you may find yourself disappointed.

We, therefore, urge you to order your copy NOW from your regular newsagent or bookstall. Should you experience any difficulty, complete the coupon on page 4, and a copy will be sent to you by post immediately on publication.

The NME 1956 Super Annual is the publication you have been waiting for! Make sure of your copy NOW!

### News Round-up

Next week's issue of the NME will be a specially enlarged, 16-page edition, out as usual next Friday (16th). Elections are at present taking place all over the country for the new Branch Committees of the Musicians' Union. In addition to Joe Loss, the ATV "Music Shop" tomorrow (Saturday) will include Bill Darnel and the Harry Klein Quartet. Results of the annual "Down Beat" Poll, which arrived on press day, show that Frank Sinatra easily won two awards as favourite male singer, and pop personality of the year. Count Basie was the best jazz band, and Les Brown the best dance band. Dave Brubeck's quartet was selected the best instrumental group, and Brubeck himself was named the personality of the year in jazz. Look out for the full results in next week's NME. Dick Lester, the ITV producer, appears on the screen in his own half-hour show on Dec 23, as comper, comedian, singer and pianist. The Tony Crombie Band concludes its triumphant tour of Israel today (Friday), moves on to Athens for three concerts and returns home on Dec. 20.

Recorded by:  
**OSCAR RABIN**  
 (Oriole)

**RUM BANGGO**

THIS SPACE IS RESERVED FOR THE NEW DANCE

ART LOWRY and his LAZY LATIN LOVERS

B. F. WOOD, 'MILLS HOUSE,' DENMARK STREET, W.C.2

# SETBACKS TO HEATH-COLE U.S. PACKAGE SHOW: BAND SOLO CONCERT TOUR PLANNED

## STARGAZERS WILL BE AT OUR GREAT POLLWINNERS' CONCERT

THE Stargazers, whose "Top Vocal Group" placing was the most decisive victory in the recent NME poll, have obtained permission to appear at our star-studded Pollwinners' Concert at the Royal Albert Hall on Sunday afternoon, January 29 (2 p.m.).

A previous London commitment at the Gaumont State Theatre, Kilburn, the same evening made it impossible until now for the Stargazers to promise to take part in our exciting annual event—but impresario Ed Jones has kindly granted them permission to do so. Contractual difficulties still make it impossible for us to reveal whether it will be Ruby Murray or Alma Cogan who will be appearing at the concert. By next week, however, we hope to be able to announce a definite decision.

Ted Heath and his Music, Eric Delaney and his Orchestra, and Johnny Dankworth and his Orchestra (leaders in the "Large Band" division of the poll) plus the Kirchin Band ("Small Band" winners) will, of course, be featured on this show of shows with their regular vocal contingents.

Others definitely appearing include "Musician of the Year" Eddie Calvert; "Top Male Singer" and "Musical Personality of the Year" Dickie Valentine, and in a solo capacity, tenorist Ronnie Scott (leader of Britain's "Most Promising New Band").

A verdict is still awaited concerning the possible appearance of Rose Brennan ("Top Female Dance Band Vocalist") but, needless to say, Bobbie Britton ("Top Male Dance Band Vocalist") will be heard as usual with the Ted Heath orchestra.

## PEGGY LEE'S FILM HONOUR

AS a result of her outstanding dramatic performance in the film "Pete Kelly's Blues," Peggy Lee has been named "The Most Promising New Actress of 1955" by America's cinemagoers in a nation-wide poll, news of which was announced on Wednesday.

Peggy is not a complete newcomer to movies, but "Pete Kelly's Blues" gave her her first major acting opportunity.

## SUNDAY CONCERTS FOR BARBARA LYON

ATTRACTIVE young vocalist and comedienne Barbara Lyon is proving such a great success on wax that she has launched a series of concert appearances throughout the country.

Barbara, of course, is also a member of the fabulous Lyon Family of radio, TV and film fame.

Concert dates lined up include the Regal Cinema, Edmonton, next Sunday (11th), on a bill which includes Bill McGuffie, Ray Burns and the Ronnie Scott Orchestra.

She has also fixed to appear at Guildford on January 15 next, when she will be in the same show as the Jack Parnell Orchestra.

Then on February 5 she will be presented at the Davis Theatre, Croydon. Other dates are still awaiting confirmation.

Last Sunday, she made her public debut as a singer on a bill with the Ray Martin Orchestra at Leicester, and the concert is reported on page 9.

Well-known pianist and composer, Norman Murrells, has now joined Barbara as her accompanist. He has been with Dennis Lotis, Dickie Valentine, Eddie Calvert, etc.

Meanwhile, Barbara's records are having big sales over the counters throughout Britain, and her latest, "Whisper," backed with "Where You Are," is being tipped as a winner.

AMERICA'S poll-winning baritone-leader Gerry Mulligan—now leading a sextet which includes tenorist Zoot Sims, trumpeter Jon Eardley and trombonist Bob Brookmeyer—commences a three-week Paris booking with his group at the Olympia Theatre on February 29.

**STANLEY DALE**  
 ★ PRESENTATIONS ★  
 12 HOLLAND VILLAS RD., KENSINGTON, W.14  
 BAYwater 7808

AFTER completing arrangements in New York—and securing signed contracts for Stan Kenton and his Orchestra to commence their concert tour of Britain on either May 4 or May 11, 1956—London impresario Harold Davison encountered problems concerning the reciprocal number of dates for Ted Heath and his Orchestra in America.

Speaking to the NME by transatlantic telephone from Beverly Hills on Wednesday night, Harold Davison revealed that several problems concerning financial arrangements had been encountered with regard to the proposed inclusion of the Ted Heath Band together with Nat "King" Cole in a concert package presentation scheduled to tour America in April.

However, Davison was hopeful that despite setbacks this plan would materialise, but as an alternative, plans had already been made whereby the Ted Heath Orchestra would tour the U.S. concert halls—but not as part of a package show.

Whichever plan of operation is arranged for the Heath Band, the tour is expected to include engagements in Canada and, as previously announced, a special opening performance at Carnegie Hall, New York, at the end of March.

### KENTON IN NORWAY

Throughout the earlier part of this week Harold Davison has been discussing the Heath-Nat Cole package deal for several hours each day with Cole's manager Carlos Gastel and, presuming that arrangements have since been concluded after this issue of the NME went to press, besides New York and the Canadian dates, Ted Heath and his Band will appear as the sole attraction in Boston and Philadelphia.

Prior to leaving New York last week, Davison agreed with Stan Kenton that they would abandon their attempts to obtain James Petrillo's permission for Ted Heath to televise on his arrival in America. Stan Kenton told our New York correspondent, Nat Hentoff:

"Having got this far very well, it might create complications if we ask too much of Mr. Petrillo, bearing in mind that this is the first time he has entered regarding a reciprocal exchange."

It is felt that Kenton made this decision not to pursue the matter on having been advised that innumerable U.S. bands had persistently worried Petrillo stating their respective claims for alternative exchanges with various British combinations.

Prior to his British tour as previously announced, the Kenton Orchestra will first appear on the Continent—opening in Oslo, Norway, on April 14.

Eve Boswell, Pearl Carr, Teddy Johnson, Reg Dixon and George Lacey, pantomime stars who will be appearing at Coventry, Birmingham and Nottingham, will take part in a special "Pantomime Preview" on the Midland Home Service next Saturday (December 17). The programme will be recorded at the Coventry Theatre.

## HEATH NOT FOR BLACKPOOL NEXT SUMMER

FOR the first time since its inception, the Ted Heath Orchestra, Britain's number one dance band attraction, will not appear at the Winter Gardens, Blackpool, next summer.

The Heath Band has consistently undertaken a season at this venue every year since 1947, but it is now rumoured that they have alternative Continental plans for the next summer season.

Whilst the final details of visiting bands to Blackpool next year have yet to be finalised, the NME understands that certain definite bookings have already been made. These include the bands of Ken Mackintosh, Jack Parnell and Joe Loss—the last named attraction for a five-week season.

There is also a strong likelihood of a new policy whereby two famous name bands will appear in two famous Blackpool ballrooms at the same time.

Artists appearing in ITV's Jack Jackson Show this Sunday include Ken Mackintosh, the Ray Ellington Quartet with Marion Ryan, Eddie Parker, and Libby Morris.

Congratulations to accordionist Dave Davani, of the Norman Burns Orchestra, who was married at the Caxton Hall yesterday (Thursday) to Miss Beryl Wayne.

Brian Vaughan has joined the ranks of the Dave Shand Orchestra on trumpet. He was with Joe Daniels until recently.

Ken Cramer, band manager with the Malcolm Mitchell Orchestra since its inception in February, is leaving to take up a new position with a music-publishing company.

American singer Muriel Smith, of "South Pacific" and "King and I" fame, has recorded three songs for the Michael Powell-Emeric Pressburger naval film "The Battle of the River Plate."

Personality vocalist with the Johnny Dankworth Orchestra, Frank Holder, is recording an LP of calypsos for the Nixa label.



### NORMAN, RUBY DUET

NORMAN WISDOM and Ruby Murray—leading stars of the London Palladium revue "Painting the Town"—combined to record their first duet on Tuesday of this week, at the Columbia studios.

The NME picture above was taken during the session when Norman (trombone) and Ruby (violin) combined with Columbia musical director Ray Martin (trumpet) to turn the vocal duo into an instrumental trio!

The NME understands that owing to pressure of engagements, Ruby Murray has declined an invitation to undertake a series of programmes for Radio Luxembourg.

## Jerry Colonna to wax for HMV here

U.S. comedian-vocal star Jerry Colonna is to record for HMV during his current variety tour of Britain.

This was confirmed by Walter Ridley, artists' manager of the label, on Wednesday. The session will either take place next week—when Jerry is appearing at Brighton—otherwise at the conclusion of his variety tour on December 20.

It is probable that he will be accompanied by Frank Cordell and his Orchestra—but Walter Ridley is anxious to secure suitable titles for Colonna before arranging the actual date of the session.

As reported last week, Jerry will undertake a guest broadcast with the BBC Show Band on Monday, December 19th, besides appearances with his former partner—U.S. top comedian Bob Hope.

## Disc-jockey programmes make news Petula Clark, Anne Shelton for new series: Elrick, Ros for 'Housewives' Choice'

### TRAFFORD WHITELOCK LEAVING BBC FOR COMMERCIAL TV

AUSTRALIAN-BORN Trafford Whitelock concludes a four-and-a-half years' association with the variety department of the BBC on Boxing Day.

On January 1, he takes up a new position as Television Director with Kenneth Carter at Associated-Rediffusion.

Producer-writer Whitelock will be busy with the BBC over Christmas, however. On Christmas Day, his radio adaptation of the film "Lady and the Tramp" will be heard in the Light Programme, and the following day sees a further adaptation of the music from the new Todd-AO film "Oklahoma" on the Home Service.

### Carole Carr guests

SONGSTRESS Carole Carr will be the guest singer in Reginald Dixon's "Half-hour from the Tower Ballroom, Blackpool," on the BBC Northern Region next Tuesday (December 13).

Rising new star Edna Savage, and the Harry Hayward Quartet will be featured in "Nightcap," a late-night mixture of music and song, the following Thursday.

WHEN the new BBC version of the series "The Song's the Thing" begins in the New Year, at least two well-known stars will take part who have not appeared in the current "live" series, which terminates next week.

The new-style programme will feature singers as disc-jockeys, and they will present records of their own as well as those of other artists. The show will be on a five-nights-a-week basis, and the first is on January 2.

The two song stars are Petula Clark and Anne Shelton, who will both present their programmes from the London studios. The NME also understands that Ronnie Hilton, Jimmy Young and Vera Lynn will also take part in the 13-week series.

### 3-WEEK D-J's

Other important news concerning BBC policy with regard to future record programmes is that for the first time since its inception ten years ago, disc-jockeys are to present "Housewives' Choice" for three consecutive weeks—excluding the Saturday Children's show.

One of the original comperes of this popular programme—George Elrick—will be the first to introduce the new policy. He will introduce the show every day from January 2 until January 16. Bandleader Edmundo Ros will take over the rôle of disc-jockey for three weeks during April.

Billy Cotton is to see this year out as "Housewives' disc-jockey, as he did last year.

Jack Train's "Record Express" is to be revived in the New Year—

## Regan, Cogan, Shelton on Commercial TV

TOP musical stars are to play an important part in commercial TV's new policy of screening popular programmes in the early evening to attract weekday viewers.

On Wednesday evening, Joan Regan was the first guest singer in a new series, "Singing For You," which occupies the 7.15—7.30 spot.

Other stars lined up for the programme, which is directed by Jack Jackson Show producer Peter Glover, are Alma Cogan (Dec. 14) and Anne Shelton (Dec. 28).

On Mondays, ex-Geraldo vocalist Jill Day, appears in her own quarter-hour series, which will run for at least three weeks.

## THIS WEEK'S RELEASES of DECCA-GROUP 78 and 45 R.P.M. RECORDS

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 Pepper hot baby; For always, darling 05507

**RED FOLEY and BETTY FOLEY**  
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**RED FOLEY**  
 Night watch 05508

**ROGER WILLIAMS**  
 Autumn leaves; Take care HLF 8215

**THE FERKO STRING**  
 Happy days are here again; Deep in the HLF 8215

**TOM TALL**  
 Give me a chance; Remembering you



## JOHNNIE RAY WAS IN LONDON THIS WEEK!

THE arrival in Britain of the fabulous American singing star Johnnie Ray is usually greeted with wild enthusiasm, and the need for police control for excited crowds.

But it was a far different case on Wednesday morning, when only two "well-informed" supporters were at London Airport to meet him when he made an unexpected visit to Britain. For at Johnnie's request, the visit was kept secret.

Johnnie spent the day in London, staying overnight with some friends before leaving again from London Airport yesterday (Thursday) morning. His first journey was to Spain, where he will spend a few days on holiday, before travelling on to Rome. He then departs again on the long flight to South Africa in readiness for his impending stage tour there, which begins at Christmas.

His manager, Bernie Lang, is expected in London next week, and he will then travel, together with the Vic Lewis Orchestra, to Johannesburg within the next 12 days — arriving simultaneously with Johnnie.

## DEATH OF AMERICAN COMPOSER, PIANIST AND BASSIST

LAST Friday (2nd) Al Goodhart, famous American composer, died at his New York home and ended a brilliant career, at the age of 50.

Al was responsible for such song hits as "I Apologise," "Who Walks In When I Walk Out" and "Auf Wiedersehn, My Dear"—not the one recorded by Vera Lynn.

Film and stage writings also flowed from his capable pen, and stars of the Jack Buchanan, Jessie Matthews calibre performed his works frequently.

In partnership with Al Hoffman and Maurice Sigler, he wrote the scores for numerous films in Britain for Gaumont-British, and the material produced formed the basis of the Cinephonic Music Company's catalogue.

"She Shall Have Music" was one of these films which featured Jack Hylton—then in his bandleading heyday.

In 1938, Goodhart returned to America after four years in this country, and toured during the last war as an entertainer with the USO companies.

One of his early big hits, written in 1935 and sung by Jessie Matthews, was "Everything's In Rhythm With My Heart"—a song which still crops up on request programmes.

### 'COW COW' WRITER

VETERAN American blues pianist and singer, Charlie (Cow Cow) Davenport, died in Cleveland, Ohio, on December 2. He was sixty.

Davenport recorded a number of almost forgotten sides during the 'twenties and 'thirties, but one of his piano solos, "Cow Cow Blues," be-

# Bands and singers in big BBC radio, TV Xmas programmes

HIGHLIGHT of the BBC's Christmas programme on sound radio will be a Christmas Day broadcast by Cyril Stapleton and the BBC Show Band in a special variety show, "Christmas Crackers."

Featured with the Show Band will be the Stargazers, the Show Band Singers, Alfred Marks, Gladys Morgan and Lee Young.

There will also be a special broadcast by Billy Cotton and his Orchestra in "Christmas Band Show," which will, of course, include Alan Breeze and Doreen Stephens. Billy is also broadcasting on December 26 and 27, when he takes over the "Housewives' Choice" programme for two special disc shows for the family.

### ORCHESTRAS

Dance music fans will be well catered for. On Christmas Eve, Geraldo and Joe Loss will be playing requests from British servicemen and civilians overseas in "Dancing Round the World."

On Boxing Day, there will be a special edition of "BBC Ballroom," with the orchestras of Teddy Foster and Santiago, and the Alex Welsh Dixielanders. Singer Patti Lewis will take part in the cabaret.

The following day (Dec. 27), Ted Heath's Band will be featured in a one-hour programme, together with the Ray Ellington Quartet and Marion Ryan.

Jack Payne is to team up with Jean Metcalfe in a disc programme titled "Jean, Jack and Jingle," in which they will play their favourite records from the past year.

### TV HIGHLIGHTS

The Christmas fare to be supplied by the BBC-TV service includes "Pantomania"—their own pantomime—and will feature Jill Day as "Prince Charming" and Jack Payne as one of the "Ugly Sisters," which will be televised on Christmas Eve.

Also scheduled is the special Boxing Day edition of "Off The Record" which was exclusively revealed in the NME two weeks ago.

TV has also changed the date of Eric Robinson's "Music For You" programme which has been switched to Christmas Day from December 28. Frank Chacksfield and his Orchestra will fill in for Eric on that date.

Last-minute news as we close for press is that Harry Roy will conduct a large orchestra for a special Richard Afton TV variety show at 4.15 p.m. on Boxing Day.

Apart from two fleeting solo appearances, this will be Harry's first TV show with his orchestra for four years.

### Departure platform

COLIN HOGG has left the Ted Heath organisation after six years as the band's Road Manager. He is expected to take up a TV production appointment soon.

Another departure—this time from Philips Records—was that of Exploitation Manager Harry Walters, who left last Friday. He was the last remaining member of the team which launched Philips Records in this country three years ago.

## HARRY LEADER'S SUMMER RESIDENCE AT BRIDLINGTON

This NME picture shows Tito Burns, in his agent's capacity, and orchestra leader Harry Leader appraising their lucky black cat mascot following their successful conclusion of an important contract.

The contract means that Harry and his Orchestra will have a five months' resident spot entertaining the holiday dancers at Bridlington, Yorkshire, next summer.

Only a few months ago, Harry left a resident job in London after a lengthy association to take his band on the road for a one-night stand tour of the provinces.

Prior to his leaving for America, well-known instrumentalist Victor Feldman helped Harry by rehearsing the band for their tour.

### DEEPS BUSY

DURING their current variety tour engagement at Finsbury Park Empire—their second successive week at this venue—the Deep River Boys have been fully occupied with several other ventures whilst in London.

On Tuesday of this week, they recorded new titles with the accompaniment of Sid Phillips and his Orchestra for the HMV label. As the result of their success with the Billy Cotton ATV show last Saturday evening, they will make a return appearance tomorrow (December 10).

In addition, the "Deeps" have also pre-recorded a series of Radio Luxembourg broadcasts, which will be transmitted early in 1956—after their return to America next week.

SINGER Roberta Barnes leaves Harry Gold and his Pieces of Eight next week. She will be replaced by Betty Taylor, who was with the band when it was first formed.

## BRITISH STARS FOR BIG DANISH SHOW

THREE British musical stars—Norrie Paramor, stellar trumpeter Eddie Calvert, and singer Billie Anthony—make their first appearance in Denmark on Sunday (December 11).

The event is the annual concert promoted by the Aalborg daily newspaper, "Stiftstidende," in the Aalborg Hall—a new auditorium which is reputed to be one of the finest in Europe. All proceeds from the event are to be donated to the poor children of the city.

For Norrie, it will be the first time he has conducted an orchestra outside this country. Fifteen of Denmark's leading musicians, drawn from the Radio Station Orchestra, will be under his baton, and he will also play solo piano.

Eddie Calvert's popularity in Denmark is almost as nationwide as in this country.

Danish music lovers hailed a "new voice" when Billie Anthony's "Boom, Boom, Boomerang" was first released. Now her recordings of "Banjo Is Back In Town" and "Ten Little Kisses" are selling in thousands.

Over 4,000 seats for the concert have already been sold, and other top-line Danish artists are also billed to appear. The show is being broadcast throughout Denmark.

The three artists left London Airport on Friday morning.

## NEW TV SHOW BAND SERIES FOR APRIL?

NEGOTIATIONS began this week for the BBC Show Band to commence a new TV series at the beginning of April.

Show Band leader Cyril Stapleton told the NME: "I discussed the matter with Ronald Waldman (BBC-TV variety chief) earlier this week and was delighted at his reaction to the current series."

"He mentioned the possibility of a weekly show when we return to TV... but, with all our other commitments, I feel that fortnightly presentations are more suitable."

News of a concrete agreement are now awaited, but meanwhile the last televised "Show Band Show" of the present series will be transmitted this Sunday.

Guest artists include Joan Regan and Eamonn Andrews (who will recreate his recent "Shifting, Whispering Sands" narrative recording).

PIANIST-VIBIST Bill Le Sage, musical director of the Tony Kinsey Quartet, was taken ill with chicken-pox on Tuesday, and expects to be out of action for at least ten days.

## BILLY DANIELS WILL OPEN AT GLASGOW

WHEN Billy Daniels begins his next British variety tour on April 22—partnered as usual by pianist Benny Payne—he will open with a two-week booking at Glasgow Empire.

This will be followed by a visit to the Empire, Edinburgh (commencing May 7) and subsequent appearances at Moss Empire theatres at Newcastle, Birmingham, Manchester, Leeds, Liverpool, Finsbury Park and Brighton.

Radio and TV dates are also being negotiated by Billy's British representative, Leslie Macdonnell.

## 5 NEW SONGS FOR HEATH FILM

THE George Minter wide-screen production film "It's a Great Life"—starring Ted Heath in the dual capacity of actor and band-leader—will introduce five new specially written songs.

Whilst official confirmation has not yet been received, it is understood that former Heath vocalist—Dennis Lotis—will have a strong rôle (as himself) in this production.

Shooting commences in January—and a spectacular finale depicting a Royal Command Show at the London Palladium is planned.



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# Skeletons in the Cupboard

by



of two of our number who insisted they preferred Vera Lynn.

Whatever the merits of Billie Holiday, I find that listening to her now has the same effect upon me as it did ten years ago. She is one of the very, very few jazz singers who are not a source of constant embarrassment to me.

It is very refreshing to discover the virtue of constancy in oneself, and I am delighted that I am delighted by her twenty-year-old tracks of "Miss Brown To You," "What A Little Moonlight Can Do" and "I Wish On The Moon," and the more recent "I Must Have That Man" and "When You're Smilin'."

## LESTER YOUNG

In answer to the relevant question, "Did the superb backing to the vocals have anything to do with your sustained interest?" I reply with characteristic evasiveness, "Possibly, but I would still have listened to the tracks had there been no backing at all," which, being an impossible hypothesis, leaves us all well satisfied.

To those whose musical education goes back no further than early Dix, I recommend these sides because of the presence on several of them of the genius of Lester Young, who is the source of far more of the modern conception than most of us realise.

## BILLIE HOLIDAY

I say surprised, because I assumed, without really going into the matter, that ten years of palais-de-danse, one-night stands and Income Tax arrears had crushed my original enthusiasm.

I am forced to confess, however, with blushes of shame aimed in the direction of some of my musical friends, that there is still a great deal of comparatively ancient jazz which gives me much pleasure to listen to.

What the neighbours will say when they discover that I still possess the first gramophone record I ever bought, "Singin' The Blues" with Bix and Trumbauer, I cannot imagine, but there it is.

I may be excused the case of "Singin' The Blues" if only on sentimental grounds. But I can put up no such defence when it comes to my recent listening, which involves a period and a group of musicians far nearer to the contemporary scene than Bix.

I refer to the Wilson-Holiday recordings of the middle and late thirties, which Philips have been awkward enough to issue on two LP's quite recently.

I have learned from bitter experience that Billie Holiday is one of the most controversial artists ever to have committed herself to wax. I know musicians who see eye to eye on every aspect of Jazz — except Billie Holiday.

Opinions in the Ronnie Scott small band varied from the unreasoned, uncritical devotion to the Holiday cause of Jimmie Deuchar and myself, through the indifference of those who had actually never heard her, to the violent detestation

"Twelfth Street Rag" and, when questioned on the subject, found his own vocabulary quite inadequate to express the admiration he felt for Lester.

## KONITZ TRIBUTE

Konitz is not the only one who has taken the trouble to learn Lester's choruses off note for note. I once did it myself, memorising his two wonderful choruses on "Lady Be Good" with the Basic Quintet.

I then proceeded to ruin the function I was performing at, some unfortunate couple's wedding, I believe, by playing the whole sixty-four bars note perfect, two beats behind the rest of the band.

Of Lester's contribution to the modern school and the thousands of saxophonists he has radically influenced over the past twenty years, from Getz to Quinichette, I was reminded by his incredible anachronistic solos on the Holiday tracks of "When You're Smilin'" and "I Must Have That Man." Goodman and Eldridge are thrown in for good measure but it is Lester who catches the ear.

His duets with Billie on "Laughin' At Life," "Without Your Love," and "Time On My Hands" are among the most pleasurable things I have ever encountered in jazz.

You may notice how I am using the indisputable greatness of Lester Young as a bait to hook more Holiday fans.

And now, in deference to the tyranny of the times, away with the old-fashioned augmented dominant seventh Lester is so fond of. Back with a wistful glance over the shoulder, to the tediously familiar strains of the flattened ninth.

## FAY BLAIR (ALIAS JUDY LAYNE) IN VARIETY

ON the bill at Hackney Empire this week appeared another "new" singing name. I quote the word new because the name itself is unfamiliar but the person behind it may be fairly well known to dance band followers.

The name Judy Layne hides the identity of ex-Carl Barriteau and Tito Burns vocalist Fay Blair.

Following highly successful tours on the Continent appearing in cabaret, Judy made quite a refreshing debut on stage—particularly as she has a trained voice. There are, of course, one or two slight "beginner's errors" which will be sorted out in good time.

For the interest of our female readers, Judy wore a breath-taking green and white evening gown, which almost stole the show.

A trifle nervous perhaps, at times, she nonetheless got a well-deserved ovation from a Max Miller fan audience, which, believe me, takes some doing.

Normally a singer of standards,

Judy bowed to the popular song boom, and the applause for the "pops" proved the wisdom of her decision.

I think that with the right "breaks" and handling this girl could make quite an impression in the already overcrowded ranks of solo singers. It is good to hear someone with no gimmicks—someone who is "different."

By the way, Judy is not a recording star—yet! JIMMY WATSON

The recently re-formed Dankworth Seven will be featured guests at the Fleet Street Jazz Club at lunchtime today (Friday). This is a further step in the club's policy of presenting both traditional and modern jazz. The Seven can, of course, also be heard every Monday night at the Mapleton Hotel.



A get-together of the Robbins Music organisation took place at the Café de Paris, when Mantovani and his personal manager George Elrick were the guests. Going round the table from the extreme left, the picture shows: Maurice Scopp (Director of Robbins, New York); Paddy Crookshank (European Manager of Robbins, New York); Mrs. Alan Holmes, Mrs. Mantovani, Alan Holmes (General Manager, Robbins, England); Abe Olman (Director of Robbins, New York); Mr. and Mrs. George Elrick, Mantovani and Mrs. Crookshank.

# NORTHERN NEWS

## by RON DRAKE

IS jazz losing its grip on fans in Yorkshire's West Riding? Bob Barclay, manager and leader of the Yorkshire Jazz Band, and owner of Leeds' only established jazz club—the Oasis—says "Yes!", and points to the decline in attendances at the club.

Less than one tenth of a total membership of 2,600 turn up at meetings even when London stars are the attractions.

Barclay said: "Without better support, I am afraid that the club may have to close and Leeds will become a city without regular jazz."

Sunday concerts at nearby Bradford are not immune from the present trend of declining box-office receipts. A number of recent promotions at the St. George's Hall—the well-known Bradford venue—have suffered from lack of support.

Does the answer lie in bigger and more expensive offerings, i.e., Sunday's forthcoming show at the Gaumont, which is to present Frankie Vaughan; the Jack Parnell Orchestra plus trumpeter star Kenny Baker and his Quartet—or is it true that too many bands are going the rounds and that there are not enough jazz-minded fans to give adequate support?

Bandleader-trumpeter Gordon Homer has acquired the lease of the Starlight Room Ballroom, Leeds.

Opening at the Starlight last weekend the Homer regular personnel includes:—altoist Billy White; tenorist Phil Gaunt; trumpeter Arnold Kersh (returning to music after a period of inactivity) and Bob Peel—recently with the Gaiety Club Orchestra (Bradford).

Remaining regular personnel to complete the Homer eight-piece are yet to be signed.

Gordon Homer told the NME that, although his current policy is to use his own outfit as resident band, he himself is contemplating a complete switch over to the managerial side. A decision, if taken in favour of management, may involve the disbanding of the Homer personnel early in the New Year.

And Rhythm" programme. Also on the programme: Tony Brent, Norman George, Dennis Newey, all-girl vocal group The Three Skylarks, and the Jimmy Leach Dixieland Band.

NVO gets permanent studio—the Playhouse Theatre, Hulme, thereby freeing Studio One at Broadcasting House to some extent.

Zenith Six trombonist Malcolm Lacey is well-known Lancs. tennis champion—he played at Wimbledon last year... Yorks Jazz Band have had a change of banjoist, Brian Goldsbro replacing Jim Osborne.

## JOHNNIE GRAY BAND FOR HOLLAND IN RITA REY EXCHANGE

POPULAR Johnnie Gray and his Band of the Day have been signed for a four-week season at the Casino, Amsterdam, beginning on January 2.

Dutch singing star, Rita Rey, and her group (which includes her husband, drummer Wessel Ilcken) will start a four-week British tour the same day on a reciprocal exchange basis, as announced earlier.

The Gray tour is being handled by Harold Davison in collaboration with Dutch agent Lou Van Rees. Both unions—Dutch and English—have sanctioned the exchange.

Johnnie will leave with his full band, and singer Patti Lane, on January 1. They will play at the Casino six nights a week, and television and radio dates are being arranged. In addition, the band may also play a few Sunday concert dates.

Rita Rey and her combo will play four nights each week at the American NCO's Club, Burtonwood, whilst in England, but agent Tito Burns is also lining up other engagements. The NME understands that she may broadcast with the Tubby Hayes Band.

The switch of Mecca bands between Ilford and Leeds has been effected with only three personnel changes. Saxist Billy White elected to stay in the north following his stay at Leeds Locarno with Derek Sinclair.

To replace Billy in his Ilford bound crew Derek signed ex-Teddy Foster alto and baritone saxist Jimmy Wallace.

Jimmy came in alongside: Don Mackintosh (reeds and accordion); Terry Reaney (trumpet); Bob Hartley (piano); Jeff Todd (drums) and Les Watterson (bass).

Bandleader-saxist Alan Hurst signed ex-Teddy Foster brass men, trombonist Phil Stillitt and trumpeter Bushey Thompson, for his debut at Leeds last Monday. They replace Jas Franklin and Mickey Weaver respectively, who have—also respectively—joined bandleaders Roy Kimber and Roy Kenton.

Remaining members of Alan's eleven-piece band are:—Benny Litchfield (trumpet); Peter Phillips, Norman Goodall, Charlie Gregory and Norman James (saxes)—the latter also doubles on vocals; Tony Leaney (piano), Alan Lloyd (drums) and Tony Murrello (bass). Alan himself leads on alto-sax and clarinet.

Bandleader Billy Hey—resident at the Gaumont Ballroom, Bradford, is not to replace singer Pauline Somers (formerly known as Pauline Walker) who left his band last week to visit London and has since returned north to join—it is understood—Featherstone leader Norman Longbottom.

Billy Hey has since added trumpeter Horace Whitely to his brass section... Les Garratt has replaced singer Tina Wadsworth with Rita Kerrigan in his Textile Ballroom at Bradford... Irish pop singer Grace O'Connor debuts on TV December 16 in Barney Colehan's "Rhyme

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# American Air-mail Sinatra and Sammy Davis, Jr. Co-starring in 'Jazz Train' film

FRANK SINATRA will produce a film version of "The Jazz Train" in March, 1957. He'll co-star in the production with Sammy Davis, Jr. Frank will play the manager of a troupe putting on a musical show for the Air Force, and Sammy will appear as the producer and choreographer of the troupe.

Sinatra has just begun filming his first independent production, "Johnny Concho," in which he also stars. Early in January Sinatra reports to MGM to co-star with Bing Crosby and Grace Kelly in "High Society," a revised musical version of "The Philadelphia Story" with new music by Cole Porter.

Sinatra, easily the busiest show business personality in the States, has also signed to star in "The Joker Is Wild," a dramatic biography of night club comedian Joe E. Lewis. This project is set for the fall of 1956 at the Paramount studios.

by **NAT HENTOFF**

set to star in a Columbia picture with the hit song doubling as its title...

Another large-scale, though much newer hit recording is "Sixteen Tons" by Tennessee Ernie Ford on Capitol. The disc is one of the fastest breaking hits of the year. It's based on an old folk tune, and is one of the most engaging pop records in some time.

EMI will manufacture and distribute Capitol Records in Australia, beginning January 1... Inventions went out this week for the first major New York press preview of "The Benny Goodman Story" December 13. A report on the evening will be filed in this column...

20th Century-Fox is preparing a large exploitation campaign concerning the fact that Rodgers and Hammerstein's "Carousel" is the first motion picture filmed in the "revolutionary new 55 mm. CinemaScope process." The picture, due in February, co-stars Gordon MacRae and Shirley Jones. Capitol will issue an LP of highlights from the soundtrack...

The new Broadway musical by Rodgers and Hammerstein "Pipe Dream" (based on John Steinbeck's novel "Sweet Thursday") opened this week with a record-breaking advance of \$1,040,000. Reviews were lukewarm, but that huge advance plus the R & H brand name should assure the production a relatively long run. Included in the cast is jazz trumpeter Ruby Braff, who plays the role of Pancho and gets to play in several sections of the show...

Harry Belafonte has become the first Negro to be starred in the Empire Room of the Palmer House Hotel. The 28-year-old precedent, broken by Belafonte, was cut into only once before when Dorothy Dandridge played a sudden one-nighter in the room because of the illness of Dorothy Shay. Belafonte moves on to the plush Eden Roc hotel in Miami Beach, December 20. The cast has been taken off Lionel Hampton's injured left foot, and it's reported he'll attend the preview of "The Benny Goodman Story" in Hollywood on December 5...

Al Hibbler, now at the Blue Note in Chicago, is preparing material for his first 12 in. LP to be cut by Decca in December. He'll also record four new singles... One of the more expansive recording gimmicks of the year was the choice of a recording studio for Johnny Desmond's recent recording of four hymns, accompanied by an organist. The site

selected was the huge Hoover Dam because of "the special echo effects there." The recordings are to be used for mental patients' therapy and were produced by Dr. Cecil Stokes, head of the Harmonic-Research Lab of Los Angeles.

Columbia has issued the first EP taken from the unusual Frankle Laine sessions held recently with all-star groups of jazzmen under the direction of Buck Clayton. Called "Jazz Spec," the EP includes "Baby, Baby," "All The Time," "Taking A Chance On Love" and "Roses Of Picardy." Featured are trombonists J. J. Johnson and Kai Winding, with a solid rhythm section of Skeeter Best, Milt Hinton, Jo Jones and Sir Charles Thompson.

Columbia this week has also released their first LP of the Calvin Jackson quartet. Pianist-writer Jackson, American-born, is now a Canadian citizen and has long been a fixture at the Plaza Room of Toronto's Park Plaza Hotel which he leaves occasionally for tours. He is also starred on his own Canadian Broadcasting Corporation TV show.

Included in his unit is British-born vibist Peter Appleyard, who once played with the RAF Central Band; drummer Howard Bay, who trained at the Guildhall School of Music in London, and also was in the RAF, and bassist Johnny Elwood, a Canadian, who has studied at the Conservatory in Toronto.

Count Basie has a great new single, coupling Wild Bill Davis's surging arrangements of "April In Paris" with Joe Williams' singing of "Roll 'Em, Pete."

Marian McPartland and her husband, Jimmy, have been chosen to appear on the CBS-TV Sunday morning religious series, "Look Up And Live," under the auspices of the National Council of Churches of Christ.

According to an interesting summary by the network, "Miss McPartland's life story will be used to show how even people who do not conform to certain patterns of living can understand themselves and their purpose and so play a successful and productive role in life. Born in England, Miss McPartland was brought up in a family of very conservative tastes that was revolted by the idea of her playing the type of music she wanted to play, and the fact that she wanted to play a piano. The only concession they would make was for her to study the violin."

"But Marian persevered, and today is one of the top modern jazz pianists in the business. Then she broke another rule. Although she loves to play free jazz, she has moved away from the general quintet format by including on her records a harpist and cellist who play from scored music. Her idea is not to create attention, but to discover a new sound by blending these instruments with her piano, drums and bass."

Marian, by the way, says that if the new Capitol album utilizing harp and cello does as well as Capitol executives expect, she may add those instruments to her trio for a road tour.

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This cable was received this week from man-in-the-news Frank Sinatra. It reads: "I feel very honored and thankful to all my friends in England for voting for me in the 'New Musical Express' Poll. Gratefully—Frank Sinatra."

## THE ALLIGATOR LOOKED FED-UP!

THE latest in the line of Britain's comedy-musicals takes one alligator, places it in as many every-day situations as possible, and waits for laughs. But "An Alligator Named Daisy" is not very funny, and there aren't many laughs. But if the film is disappointing comically, it is encouraging musically in that it shows that producers here are becoming ever more ambitious at presenting popular music on the screen. In this case, the hero of the film is a sort of part-time songwriter, played by Donald Sinden, so the story is able to encompass innumerable cracks about Denmark Street, and four musical numbers.

LIVELY NUMBER Of these, two are quite acceptable. The first, "In Love For The Very First Time," gives Jean Carson a chance to sing and dance around a rather sordid little garage with oil drums and petrol pumps. The number by Paddy Roberts is both lively and memorable, and will doubtless become very popular when the film is released.

DEATH OF M.U. OFFICIAL THE NME regrets to report the death of Roy J. Bowles, Central London organiser for the Musicians' Union since 1949. He died from coronary thrombosis. Prior to taking up his important position with the Union, Mr. Bowles played cello and string bass. He had been connected with the Union for a number of years. He was 48. He was taken ill two weeks ago and died in hospital on Sunday. The funeral took place at Streatham Crematorium yesterday (Thursday). We extend our sincere sympathy to his widow and 10-year-old son.

ED. W. JONES ANNOUNCES HIS FORTHCOMING CONCERT ATTRACTIONS GAUMONT, LEWISHAM SUNDAY, 11th DECEMBER, 6 & 8.30 p.m. JACK JACKSON • EDNA SAVAGE • FRAN DOWIE with THE KEN MACKINTOSH BAND SHOW 3/- to 6/- LEE 1331 REGAL, EDMONTON SUNDAY, 11th DECEMBER, 6 & 8.40 p.m. BARBARA LYON, BILL MAYNARD TERRY SCOTT, BILL MCGUFFIE, RAY BURNS with the RONNIE SCOTT BAND SHOW 3/- to 6/- EDM 5223 HIPPODROME BIRMINGHAM SUNDAY, 11th DECEMBER, 7 p.m. JOE LOSS 'SILVER JUBILEE' CONCERT JOE LOSS and his ORCHESTRA ROSE BRENNAN • LARRY GRETTON • ROSS MacMANUS 2/6 to 6/- MIDLAND 2576 ODEON, ROMFORD SUNDAY, 18th DECEMBER, 5.30 & 8 p.m. STARGAZERS • BETTY MILLER • WALLY DUNN with the JACK PARNELL BAND SHOW 3/- to 6/- ROM 300 GAUMONT, IPSWICH THIS SUNDAY, DEC. 11th at 5.30 & 8 p.m. THE ERIC DELANEY BAND SHOW STARRING ERIC DELANEY MARION WILLIAMS • DERRICK FRANCIS and a Galaxy of Star Musicians PRICES 3/-, 4/-, 5/- & 6/-

the film, although hardly accurate or complimentary to the business.

Ken Mackintosh and his Orchestra pop up every so often on the Technicolor Vistavision screen with the moustached maestro himself waving a nifty baton, and a brief appearance is also permitted for his singers Don Cameron and Kenny Bardell. The film's background music was arranged and directed by Stanley Black.

The picture on the whole is colourful, slick, and tries very hard. Jean Carson, as an alligator-loving zoo-keeper, is not well served by her part; James Robertson Justice bellows in customary form through the rôle of a millionaire, and Diana Dors, complete with pale-blue Cadillac, slinks about as his daughter.

Donald Sinden accurately represents the new line of slightly baffled British heroes, and the supporting cast includes all too brief guest appearances by Frankie Howard, Gilbert Harding and Jimmy Edwards. The title role is played by a five-foot, six-year-old alligator, who looks thoroughly fed up with the whole affair; would it be too unkind to say that his attitude is really quite understandable.

## MUSIC IN THE MARTIN MANNER SCORES at LEICESTER

RAY MARTIN and his Orchestra made one of their rare out-of-town appearances last Sunday (4th) when they played a concert at the De Montfort Hall, Leicester.

Presented by Arthur Kimbrell, the show was much to the liking of an audience numbering nearly 2,000, and the 40-piece orchestra, under the baton of its dapper leader, featured many of the compositions associated with the Martin Manner—"Begorrah," "Walking Bugle Boy," "Blue Tango," "Marching Strings," "Tango Of The Bells," "Waltzing Cat," etc.

Max Jaffa was featured in two violin solos, and pianist Frank Cook also had a spot.

### BARBARA'S DEBUT

The concert was auspicious in that it marked the public debut, as a singer, of Columbia recording artist, Barbara Lyon, and there is no doubt about it that this glamorous young lady—with the lovely voice and looks to match—is all set for stardom in her new, vocal sphere.

She sang her recording songs—including the ever-popular "Stow-away" with which she is inseparably associated—and completely captivated the audience.

Good contrast to her type of singing was the robust, full-throated vocals of Bryan Johnson, whose renditions of such favourites as "Man From Laramie," "Love Is A Many Splendored Thing," "Yellow Rose Of Texas," etc., were extremely effective. This young man has style, presence and a most easy manner on stage.

Surprise item that set the seal on an excellent evening's entertainment was the appearance of Bebe Daniels and Ben Lyon, who travelled from London through the fog to see their daughter's most successful debut.

Ben Lyon came on the platform to exchange spontaneous gags with Ray Martin that the audience thoroughly enjoyed.

### EDDIE PALMER LEAVES

Pianist-novachordist Eddie Palmer, who opened with Derek Spanswick's resident band at the Club de la Cote d'Azur last week, is leaving the band shortly to concentrate on freelance work.

He told the NME this week that the arrangement was only a temporary one.

The contracts have been signed for Johnnie Ray's first South African tour. As of press time, the starting date appears to be December 23, and Johnnie will be in South Africa from three to four weeks. He'll cover Johannesburg, Durban and Cape Town. The size of the fee to be paid him is being kept secret, but it's assuredly a large one. Late in January, after Johnnie returns here, he starts making another film for 20th Century-Fox.

Another forthcoming musical film will star Ava Gardner and Howard Keel. It's to be a new version of Eugene O'Neill's straight drama, "Anna Christie." Metropolitan Opera star Lucia Albanese has been signed by Warner Brothers to sing opposite Mario Lanza in the "Othello" sequence of "Serenade." Also from the Met in the picture is attractive Jean Fenn who sings with Lanza in the Rodolfo duet from "La Boheme."

Marian McPartland may possibly go to England around January 15 for a month during which period, if the trip materialises, she is likely to appear on the BBC and fulfil other engagements.

Frank Sinatra has become the third honorary member of Local 47, the Los Angeles branch of the American Federation of Musicians. His predecessors were Bing Crosby and Bob Hope. The award was given "in recognition of Sinatra's work and the employment he has given local musicians."

Bing Crosby, who has not been making records with much frequency in the past year, cut several new Decca singles this week. Included was a duet with Peggy Lee. Desi Arnaz, co-star of the "I Love Lucy" TV series, has returned to records via the MGM label. Arnaz is a former bandleader and at one time recorded regularly in a Latin-American vein.

Bill Haley's remarkably prosperous career continues to flourish. It looks, as of present counting, that his recording of "Rock Around The Clock" will sell 2,000,000 copies. Bill is also

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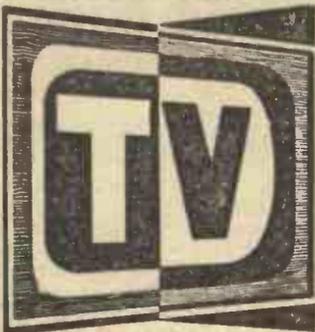
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## BAND CALL

- Week beginning Decemær 9
- FREDDY RANDALL BAND  
Tonight (Friday): Drill Hall, Pembury; Saturday: Windmill Club, Rushden; Sunday: Hippodrome, Dudley; Thursday: Padgate.
  - NAT GONELLA  
Monday: British Army Camp, East Anglia (week).
  - SID PHILLIPS BAND  
Tonight (Friday): Queens Hall, Barnstaple; Saturday: 400 Ballroom, Torquay; Sunday: Pavilion, Bath.
  - ALEX WELSH DIXIELANDERS  
Tonight (Friday): Crowle; Saturday: Guiseley; Sunday: Wood Green; Tuesday: Barnet; Wednesday: St. Albans.
  - NAT TEMPLE ORCHESTRA  
Tonight (Friday): Festival Hall, London; Wednesday: Festival Hall, London.
  - FRANK WEIR ORCHESTRA  
Tonight (Friday): Southampton; Saturday: Derby; Monday: Perth; Tuesday: Greenock; Wednesday: Aberdeen; Thursday: Inverness.
  - MALCOLM MITCHELL ORCHESTRA  
Tonight (Friday): Holywell; Saturday: USAF, Burtonwood; Sunday: Weston-Super-Mare.
  - DAVE SHAND BAND  
Saturday: USAF, Woodbridge; Sunday: Northampton; Wednesday: Folkestone.
  - BOBBY MICKLEBURGH'S BOBCATS  
Saturday: Kings Lynn; Monday: Newark; Tuesday: Newcastle; Wednesday: Redcar.
  - RONNIE ALDRICH AND SQUADS.  
Tonight (Friday): Drill Hall, Slough; Saturday: Eastbourne.
  - DANNY PURCHES  
Monday: Palace Theatre, Newcastle (week).
  - ERIC DELANEY ORCHESTRA  
Tonight (Friday): Town Hall, Crewe; Saturday: Empress Hall, Burnley; Sunday: Gaumont Theatre, Ipswich; Tuesday, BBC; Thursday: Gaiety Ballroom, Grimsby.
  - HARRY LEADER ORCHESTRA  
Saturday: Newark.
  - TUBBY HAYES ORCHESTRA  
Saturday: Darlington; Sunday: Redcar; Thursday: Nuneaton.
  - TOMMY WHITTLE ORCHESTRA  
Tonight (Friday): Burdon Hall, Weymouth; Saturday: Arden Ballroom, Bedford; Sunday: USAF, Upper Heyford; Tuesday: Orchid Ballroom, Purley; Thursday: Cresta Ballroom, Luton.
  - KIRCHINS BAND  
Tonight (Friday): Palais, Stockton; Saturday: Town Hall, Loughborough; Sunday: Windsor Theatre, Bearwood; Thursday: Corn Exchange, Newark.
  - JOHNNIE GRAY BAND  
Sunday: Hippodrome, Dudley; Thursday: Central Ballroom, Aldershot.
  - VIC LEWIS ORCHESTRA  
Tonight (Friday): Savoy Ballroom, Southsea; Saturday: Palais, Peterborough; Sunday: USAF, Sculthorpe; Thursday: New Rink Ballroom, Sunderland.
  - RONNIE SCOTT ORCHESTRA  
Tonight (Friday): Town Hall, Cheltenham; Saturday: Festival Hall, East Kirky; Sunday: Regal Cinema, Edmonton.



# Dickie does a Whitfield: Ambrose's 'Off the Record'

ing. And her English explanation of the song equally so.

From "South Pacific," Patachou selected "I'm In Love With A Wonderful Guy." This proved her capability of handling an English lyric expertly—and tunelessly.

A really terrific show in keeping with the rest of the series—but why, oh way, does the running time have to get out of hand, making fade-outs necessary?



**N**O bouquets—no brickbats; no outstanding successes—no outstanding failures. These comments, in a few words, summarise last Monday's "Off The Record" TV offering by the BBC.

Jack Payne's slicker announcements—with less superfluous remarks than has been the recent tendency—did a great deal to revive the smooth pace of the programme. His introductions were tasteful and concise; the transatlantic telephone interview with Jean Carson in New York was interesting.

Whilst welcoming back the inimitable Ambrose to TV screens, it is a pity that "The Bluebell Polka" did not appear to be the most suitable choice of title to exploit the orchestra's capabilities.

Furthermore, viewers only had a brief glimpse at Ambrose's face. The manner in which the maestro half turned during the opening chorus to acknowledge the audience was a typical touch of Ambrose showmanship.

However, producer Francis Essex should give careful consideration to the important problem of how a non-playing leader can have the spotlight on his face. In the previous programme, Geraldo suffered in the same way as Ambrose; if it is not possible to position a camera to obtain the desired effect, the solution might be to let the orchestra leader announce his own item. Then viewers at least will have some idea of what he looks like.

It would also enable bands to enjoy greater appreciation in this series if they were permitted two numbers. In the past, many top orchestras have given a mediocre performance—because of the limited time at their disposal. Generally, they have given the impression that it takes more than one title to set a spirited pace.

Competently, Rita Williams told the story in song of her "Soldier Boy," whilst the Keynotes presented the "Steam Heat" novelty from "Pajama Game." The group has a great asset in Jean Campbell.

Bill Darnel did not appear happy with the vocal support of the George Mitchell Singers in

"Bring Me A Bluebird." The setting also detracted from allowing Bill full scope for his gestures—but the song could establish him in Britain.

A brief excerpt from the film "An Alligator Named Daisy" provided the right surroundings for the soundtrack of Jean Carson's latest disc, "I'm In Love For The Very First Time." This was followed by Jack Payne's talk with Jean on a London-New York telephone call.

It was nice to hear Jean's voice again—including her introduction of Bill McGuffie, solemnly playing his version of "This Is My Beloved" from Lime Grove.

Then the TV cameras and modern sound devices linked Max Bygraves in his dressing room at the London Hippodrome, singing to the accompaniment of Stanley Black and his Orchestra in the studios.

Max was visibly uncomfortable with the hearing apparatus necessary for the link up, but full marks to all concerned for some brilliant photography—particularly when one half of the screen was devoted to Max, the other to Stanley Black's orchestra. They teamed together admirably, although miles apart.

"Meet Me On The Corner" is destined to become the biggest Bygraves disc seller to date.

The Beverley Sisters rounded off the programme with "Teddy Bear"—but another threesome, the Hedley Ward Trio benefited earlier in the show by an imaginative set and smart camerawork in "Who Dat Up There."

Depicting the front of a house, with each member of the trio positioned behind three separate windows, the scene was executed skilfully. As usual, Derek Franklyn dominated with his individual style of vocalising; but as a team, the brilliant Hedley Ward Trio have not attained the success they deserve on wax.

By the way, the signature tune of "Off The Record" is an attractive composition. How about a full rendition by Stanley Black in a future programme?



**A**N almost unheralded twenty-minute spot on BBC-TV late last Saturday evening provided one of the most pleasant musical programmes yet in this medium.

Called "Get Together," it came from the Corporation's Birmingham studio and featured Midland jazz trumpeter Ken Rattenbury with a locally recruited band, plus Alma Warren, Kathleen Stobart and David Jacobs up from London as guests.

Ideally scheduled at the close of the evening's programmes, the settings were informal, unusual but natural. The bad acoustics of a programme from the same studio earlier last week—which had led one to suspect the worst—had been overcome.

Rattenbury and his band played mainly traditional jazz numbers, "The Saints," "Beale Street Blues" and "Who's Sorry Now." If the hackneyed choice was wearying to the fan, the average viewer probably appreciated the programme more from being at least partly acquainted with the numbers.

Alma Warren pleasantly singing "Ain't Misbehavin'" and "Wee Small Hours," fitted in with the atmosphere of the programme and the accompanying group, and looked eye-easy.

Kathy Stobart was a little out of place in a programme of twenties music. But her smile at the end of her "Love Me Or Leave Me" solo was completely enchanting. Kathy ought to become a television personality on the strength of her smile alone.

David Jacobs tied the whole thing up very neatly with his well-informed remarks.

In this programme there was no bad cutting; instrumentalists were picked up neatly and appropriately. If this is the sort of programme that Birmingham can produce, they should be allowed to fill the same spot every Saturday evening. "Get Together" was music just how we want it.



**B**ILL COTTON put over one of his best TV shows on Saturday (ITV) aided and abetted by those polished, rhythmic artists—the Deep River Boys.

They were so good that their background accompaniment to Bill's own vocal of "Dinah" made him sound stylish, modern and quite fanworthy! As for their own spot—particularly "Love Is A Many Splendored Thing"—it was an object-lesson in relaxed delivery, flawless intonation and musical sincerity.

Bill, Alan Breeze and the boys were in boisterous form, and I particularly like the way Bill guys the commercials. Excellent entertainment.



Jack Jackson, as ITV viewers saw him on his record show last Sunday.

## AUSTRALIAN RECORD BAN COMES INTO FORCE: BIG LABEL CHANGES

**T**HE broadcasting ban on EMI recordings imposed by 106 Australian commercial radio stations was brought into force over the weekend. But some stations have so far scorned the ban, and are continuing to play the discs over the air (cables Stan Marks, from Melbourne).

The stations that have spurned the boycott state that they intend to carry on using EMI recordings because there are so few other alternative discs to enable them to carry on broadcasting.

A few stations put the ban into operation before the actual starting date—December 1—and most of the others have since followed their example.

### DISPUTE

The dispute arose when the Australian Federation of Broadcasting Stations refused to pay the annual £20,000 broadcasting fee asked for by EMI. The stations concerned are now contributing £10,000 to a fund for providing local recordings.

EMI (Electrical and Musical Industries) presses 24 per cent. of the popular recordings in Australia, and due to the ban, artists such as Ted Heath, Louis Armstrong and Bing Crosby, on the HMV, Decca and MGM labels, will not now be heard.

The Australian Federation has now set up a committee of programme executives to promote the manufacture of local discs in order to fight the shortage of overseas records. As yet, no reports have been received that other companies are siding with EMI in their stand.

Reports from record dealers in Melbourne indicate that the ban has already had serious effect on sales.

and threatens to make a big cut in leading American and British disc sales.

Major record changes have this week caused the greatest ever turnover in the Australian disc business. EMI have taken over the entire Capitol stock, and will begin their initial issue early next year. Due to the ban, this also means that other top-line artists, such as Frank Sinatra, will not now be heard on Australian radio.

The Festival label will take over the complete Decca, Coral and Brunswick lists on January 1. These records were formerly handled by EMI. The American Columbia Company will soon be taken over by the Australian Record Company. These changes mean that the Festival Company is now one of the biggest disc-powers-in Australia.

## KLEIN GOES A-SAILING

**H**ARRY KLEIN, perennial poll-winning baritone saxist, leaves the country next Tuesday (December 13) for a four-and-a-half months' trip to the West Indies on the "Mauretania."

He will play with a six-piece ship band under the aegis of Geraldo, and expects to be back at the beginning of next May.

**L**AST Sunday night saw Britain's top singing star, Dickie Valentine, once more on the stage of the number one variety theatre. This time it was Dickie's return visit to the Palladium TV show and he handled the appearance in his usual first-class manner.

Dickie pleased the ear and eye with two "pops" followed by an excellent rendering of a Tolchard Evans ballad—"Song Of The Trees."

From there he skipped over to his other voices and kicked off with his fantastic impression of rival David Whitfield. This must rank with his Johnnie Ray take-off as his top feature. If David has not yet had the opportunity to hear "himself" as Dickie portrays him, then he should do so as soon as possible—I'm sure he will like what he hears.

To follow came his typically sensational "Cry-Guy"—but this time using new material—"Oh You Beautiful Doll."

For the finale—I think it was the finale, as the cameras faded out half-way through the number—Dickie had brought along another of his friends. This time Al Jolson and he was supported on stage by Peter Glover and the dancers.

Unfortunately, despite his great performance, Dickie didn't look too good on the screen. He appeared rather drawn and tired—and didn't seem to be wearing make-up. However, this may have been caused by the tremendous amount of travelling he has had recently for Luxembourg recordings.

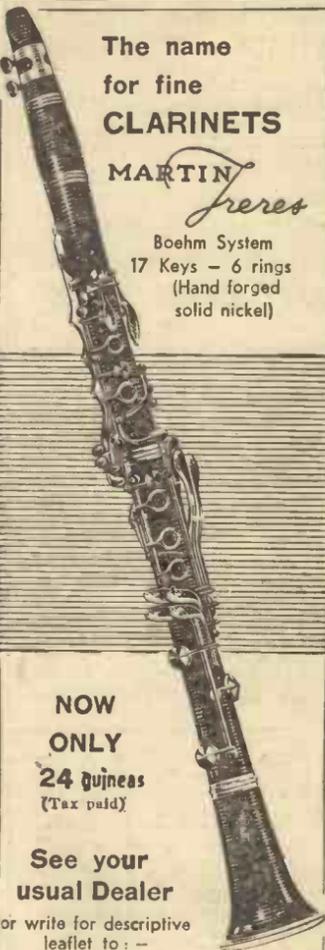
Also on this show I had my first-ever viewing of that famous French songstress Patachou. What a breath of fresh air she brought to TV! And what glamour she oozed—dressed in a simple blouse and skirt. This girl doesn't need any gorgeous evening gowns to win over her audience.

She is, by the way, also an outstanding artist. Her rendering in French of "Rue Lepic"—the French equivalent of Hammer-smith Broadway, which also at one time housed famous painter Vincent Van Gogh—was enchant-

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When Joe (Mr. Piano) Henderson recorded a children's medley in his "Sing It With Joe" series for Nixa recently, he invited Army Cadets from two batteries in the London area to make the disc with him. Featuring a selection of camp-fire songs, Joe's latest medley is now doing well in the Christmas record rush.

## VIC ASH RECORDS WITH STRINGS

**P**OLL-WINNING clarinettist Vic Ash is to record an LP with strings for the Nixa "Jazz Today" label. It will be released in this country in the New Year, and is also scheduled for issue in America on John Hammond's "Vanguard" series.

The accent will be on "love songs"—eight tunes with "love" somewhere in the title—and the arrangements are all by Laurie Johnson, who also handled the

"Joe Harriott With Strings" disc. It is not yet known how many strings will be used, but in addition to the conventional rhythm section, a harp and trombone will be incorporated. The date set for the session is December 20, and the rhythm trio will comprise Max Harris (piano), Sammy Stokes (bass), and Phil Seaman (drums).

Vic also recorded four more numbers for a "Jazz Today" EP yesterday (Thursday), and this also will be released in America.

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