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'THE JOHNNIE RAY STORY' — See page 3 for full particulars

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**On the
 occasion
 of his
 fourth visit
 to Britain,
 the NME
 extends a
 hearty
 welcome
 to the**



**WHERE TO SEE
 JOHNNIE RAY**

OCTOBER 2nd—ABC-TV 'Sunday
 Night at the Palladium'
 Week commencing OCTOBER 3rd—
 Empire, Newcastle.
 Week commencing OCTOBER 10th
 —Palace, Manchester,
 OCTOBER 16th—De Montfort Hall,
 Leicester
 Two weeks commencing OCTOBER
 17th—London Hippodrome.

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TALKING POINTS

FRANKIE WASN'T A FLOP AFTER ALL

WHICH record labels provide most big-sellers? Some indication is given in this letter from reader D. BOWDEN, of Fetcham Lodge, Leatherhead, Surrey:

I thought you might be interested to see a list I have compiled of the companies who have issued the most hit records. The list is based on the NME Music Charts (20 points for the No. 1 record, and so on), and covers the period Sept. 17, 1954, to Sept. 9, 1955.

- (1) Philips 1,884 points; (2) Columbia 1,727; (3) Decca 1,527; (4) HMV 1,482; (5) Capitol 1,473; (6) Brunswick 647; (7) Vogue-Coral 339; (8) Mercury 282; (9) London 225; (10) MGM 179; (11) Polygon 131; (12) Polydor 48; (13) Parlophone 24.

Recently, there has been much discussion of American singers not appearing in the Best Sellers. One of these was Frankie Laine. Yet he was responsible for over half the Philips hits.

Cab in Manchester

A number of readers have written sympathising with Enid Hulse, who offered her apologies to Cab Calloway in last week's Talking Point. DOROTHY JONES, of Pavy Road, Longsight, Manchester, writes:

I, too, would like to apologise to Cab, for a similar thing happened when he was in Manchester. In my opinion, he is one of the best showmen. He has a wonderful personality,

and I certainly hope he will come back.

If we got as good a performance from some of the other stars, the world of variety would be a much better place.

Bad manners

Another Calloway supporter, JOHN WATERFIELD, writes from Astoria Terrace, Devonport, Plymouth:

I read with regret Enid Hulse's letter about her unhappy evening in Liverpool. This is yet another example of the bad manners which a certain minority love to inflict upon audiences and artists.

We had it at the BBC Dance Festival which, I believe, brought you a big postbag. It is a fact, whether we like it or not, that the lay public often associates these disturbances with Teddy Boys and the like.

Brian Taylor certainly has a point when he says that the "authorities" nearly always feel there is a great difference between letting a hall for a classical concert and a jazz concert. Perhaps, if we are really honest with ourselves, we can't really blame them.

Large crowd

D. CARTMEL, of Well Lane, Newton, Chester, writes:

Enid Hulse should get her facts right. True, the theatre was half

Conducted by CHARLES GOVEY

emply on the Saturday night, but as regards the reception at the stage, there was quite a large crowd waiting for autographs and to see Cab. So how does she reckon she was the only one there?

Fireworks

On the subject of audience behaviour, here is a note from former Talking Points Editor PIP WEDGE, who returns to this page today as a correspondent:

As one of the audience at last week's Last Night of the Proms, a brief note of enlightenment for Brian Taylor, of Shoreham-by-Sea, who obviously was not.

The fireworks he refers to were detonated outside, not inside, the Royal Albert Hall—probably by the type of character who has done his best to ruin every jazz concert I've ever been to.

Show Band cackle

MAUREEN PAVIS writes from North Allington, Bridport, Dorset:

I feel that the Alley Cat's criticism of the Show Band competing is fully justified. Not that the programme should dispense with announcements altogether, but those responsible should remember that competing is an art in itself.

A few words about a tune's composer, past prowess, or present Hit Parade status would be miles better than the naïve babble and weak puns we are enduring at present from an otherwise first-class outfit.

Kill the Cat?

A different view of the Alley Cat comes from Miss C. KEENE, of Furlow Road, Putney, S.W. 15:

Isn't it time the Alley Cat left Frankie Vaughan alone? Maybe Frankie isn't up in the Best Sellers all the time, but he doesn't seem to be doing too badly.

I don't suppose you'll print this, and I know it won't bother anyone concerned, but it's made me feel better.

P.S. If you ever want your cat drowned, let me know!

Turn it off!

G. A. TUGWELL, of Chilbridge Road, Eynsham, Oxon, writes:

I sympathise with Miss Simpson, of Liverpool, in missing Guy Mitchell on Commercial TV. If, however, she finds the BBC play boring, I suggest she inspects her set more closely.

She should find on it a little gadget by means of which the set can be switched off. There is no question of "having to look at it."

Package jazz

BRIAN TAYLOR writes from Park Avenue, Shoreham-by-Sea, Sussex:

Eric Delaney says that there are still large potential audiences for live variety shows, if properly presented.

Well, then, how about some go-ahead agents getting together and creating one or two large package shows on the JATP lines, with two or three of our bands and some solo instrumentalists.

These shows could tour for about three months every year, and then break up so that the artists could carry on with their own commitments.

Polish the brass

Reader J. MADELEY writes from Heywood Road, Prestwich, Manchester:

As one of Ronnie Scott's keenest admirers, I came away from the new band's first concert in Manchester with very mixed feelings.

The saxes were great, the rhythm section superb, but those trumpets! They had no right to be on the same stage as Scott and Harriott. Their overall sound was no better than that of an average dance hall outfit, and the solos were unbearably weak.

With the trumpets so poor and the trombones only moderate, Ronnie never stood a chance of producing a really big band swing. He must surely possess the greatest sax section on either side of the Atlantic.

But the brass will have to be polished hard before he attains his ultimate aim.

Copying Caterina

Reader L. MORGAN, of Oakmead Road, Buham, S.W.12, writes:

Having been in possession of Caterina Valente's "Malaguena" for some weeks now, I was appalled to find that an English artist has made a copy (and I mean COPY) of this fine recording.

The only difference I can see is that one is sung in English. Even the orchestra tries to be a second Vernon Muller, without much success. Can't something be done to stop this?

Congratulations Corner...

To DICKIE VALENTINE for his wonderful long-playing record, "Here Is Dickie Valentine." (Sheila Aspinall, Delph Lane Hospital, Whiston, Lancs).

To JIMMY YOUNG and LOUIS ARMSTRONG, who have produced what I consider two of the best records for many months—"The Man From Laramie" and "Bye And Bye." (J. C. Smith, Adelaide Road, Surbiton, Surrey).

To CY LAURIE and his Band for their superb performance on "British Jazz" last week. I consider them the best revivalists in Britain today. (Brian Granby, Althelstan House, Marsh Hill, E.9).

To JULIE DAWN for her version of "The Breeze And I" during her "Variety Playhouse" broadcast. (Arthur Fleet, Holly Grove, Fareham, Hants).

To FRANK WEIR and his Orchestra for a superb performance at the Palace Theatre, Hull last week. (Sylvia Jackson, Blundell Street, Hull).

To ALAN DEAN for his fine waxing of "Remember Me." Let's hope his catchy little song catches on in the Best-Sellers. (Pat Stenson, Long Eaton, Notts).

To the DE CASTRO SISTERS for their great new recording of "I'm Bewildered." (Ronald Rauwerda, Dale Crescent, Congleton, Cheshire).

To JOE HARRIOTT, of the new Ronnie Scott Band, for his wonderful solo of "Lover Man." (Natalie Kaufman, Cedar Street, Cheetham, Manchester).

To MICHAEL HOLLIDAY for his first record, "The Yellow Rose of Texas." (Valerie Ford, Kingsbury Road, London, N.W.9).

Their man of the moment



The Beverley Sisters meet songwriter Jack Fishman, who penned the theme song, "Man Of The Moment," for the new Norman Wisdom film, now showing in the West End.

Advertisement for Calvi Accordion. Features a photo of Martin Lukins, an accordion champion, and text describing the instrument's quality and value. Includes a coupon for a free brochure.

VOCAL DIRECTORY listing various vocalists and their contact information, including Keynotes, Stargazers, Frankie Vaughan, Alma Cogan, Tony Brent, Billie Anthony, Penny Nicholls, Don Peters, Mike Stevans, David Whitfield, Ronnie Harris, Coronets, Danny Purches, Tony Russell, Lee Young, and Shirley Somers.

Advertisement for Broadway Drums, featuring a large image of a drum and text describing it as a 'really good drum at a popular price'. Includes contact information for John Grey & Sons.

Advertisement for the Royal Albert Hall concert on Sunday, 16th October. Features Ronnie Scott and Tommy Whittle, plus a new jazz group and a vic ash quartet. Includes ticket information and a coupon for a free program.

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JOHNNIE RAY — by his Manager

SO much has been written singing the praises of the fabulous American personality Johnnie Ray that the NME welcomed the opportunity of greeting his personal manager, Bernie Lang—who arrived in London earlier this week—and securing from him an intimate account of Johnnie's activities since his last visit to Britain, together with details of the singer's future plans and his own observations.

It was Bernie Lang, of course, who discovered Johnnie Ray during the early part of 1951. At the time, Bernie was a song-plugger touring the mid-west states of America; Johnnie an unknown performer content to pick up odd engagements as an entertainer in the Detroit area.

Lang was so impressed with Johnnie's tremendous potentialities

that he gave up his job to devote his entire efforts to furthering Johnnie Ray's career. Their success story is now history, and 32-year-old Lang is today acknowledged as one of the shrewdest handlers in American show business.

In Hollywood

The highlight of Johnnie Ray's activities during the summer months was the occasion when he appeared at the famous Hollywood Bowl—a mammoth open air arena—packed to its full capacity of 18,000. Johnnie had the full backing of Les Baxter with a huge symphony orchestra, and others to appear at this event were Helen O'Connell and the Four Freshmen.

Another of Johnnie's outstanding triumphs was the manner in which he captivated the sophisticated night club clientele at New York's Latin Quarter. Critics who, three years ago, labelled him an "overnight wonder" when he appeared at this

venue and prophesied that his career was limited to only a few months, had to eat their words.

This time they were unanimous that Johnnie has developed into a tremendous showman with the ability to entertain an audience usually unco-operative towards popular singers.

Regarding Johnnie's forthcoming British engagements, Bernie Lang explained that it was not originally intended that Johnnie would make such a quick reappearance following his last visit, which ended in May. However, at that time, Val Parnell made a personal request that he should be one of the first important artists to appear in the ABC "Sunday Night at the Palladium" TV series and after it had been agreed that Johnnie would be featured on October 2, it was found possible to rearrange other commitments thus allowing Johnnie to remain in Britain throughout the month of October.

Paris later

It had been intended that for the latter half of the month, Johnnie would appear at Birmingham and Glasgow but the availability of the London Hippodrome and the tremendous demand from Johnnie's fans resulted in negotiations—completed only last week—for him to appear at this venue for the weeks commencing October 17 and 24.

At the beginning of November, Johnnie Ray flies to France and a few days later undertakes his first Continental engagement—at the Moulin Rouge, Paris.

Johnnie will only play there a couple of days, and will spend a few more days vacationing; for, in any event Johnnie must return to America during the middle of the month to commence rehearsals for a special guest appearance in the Martha Raye TV show on November 22.

On the following night, he will star for a week at the Brooklyn Paramount Theatre in a special "Rock

Bernie Lang, the man who discovered 'The Cry Guy,' talks to the NME on the eve of Johnnie's fourth visit to Britain



A NEW INFORMAL PICTURE OF JOHNNIE RAY.



The two top-line stars of last week's "Sunday Night at the Palladium"—American singer Guy Mitchell and our own Gracie Fields—interrupt their chat to pose for the NME cameraman.

And Roll" presentation, which includes Bill Haley and his Comets. Prior to the end of the year, Johnnie is scheduled to commence his second important screen rôle for 20th Century-Fox in Hollywood.

The story under consideration at the present time is a film based on the life stories of the famous song-writing team Buddy de Sylva, Lew Brown and Ray Henderson.

Clamouring

They were responsible for several outstanding hits in the '20's, including "Sonny Boy," "Button Up Your Overcoat," "You're The Cream In My Coffee," etc.

Although the partnership split up during the '30's when Buddy de Sylva left the team, Brown and Henderson continued their songwriting careers whilst, together with Johnny Mercer, de Sylva formed the now-famous Capitol Record Company in 1942. He died a few years later.

Looking back over the past year, Bernie Lang spoke with pride not only of Johnnie's achievements in America but also the fantastic audience reaction in both Australia and Britain.

He said: "Johnnie is one of the few singers who can attract maximum audiences without necessarily scoring record hits. Naturally, he is keen for his discs to enjoy good sales but he has established himself as an entertainer of such an extent that happily crowds clamour to see him, which is obviously one of the finest tributes to his ability."

He continued: "When Johnnie first appeared at the Copacabana, New York, people came to laugh at him—but they walked out as his fans. Because he has not been over-exposed with a flood of American TV programmes and had film situations, the eagerness to see him in person is even greater."

"Johnnie has developed poise and is far more at ease. This, added to his basic qualities of sincerity, has won him the acclamation of critics and audiences throughout the world. "There have been times when Johnnie may not have been feeling well but, once he gets on the stage, it is the greatest tonic he could have. At every performance he gives to

the utmost of his ability. Because he is so determined to satisfy audiences on every occasion without exception, I can honestly say that he has never been guilty of a bad performance. Even though at times—unknown to anybody else—he may have been painfully suffering."

The 1956 plans for Johnnie Ray have already been made. Following his Hollywood film, it is intended that he will make his third visit to Australia—probably for two weeks—in March—continuing with a tour of concert dates in the Far East to include Singapore, Tokio and Hong Kong.

At the recommencement of the London Palladium variety season next year, Johnnie's appearance is, of course, inevitable. He also has various American commitments including contracts at Las Vegas.

NME welcome

In fact, on Tuesday night of this week, Johnnie completed a season at the Desert Inn, Las Vegas, and planned to New York on Wednesday. He only had time to telephone some friends before continuing his 6,000 miles flight to London.

The New Musical Express welcomes Johnnie Ray to Britain as we have always done in the past, and we hope to do so for many future occasions. We acknowledge his tremendous artistry. There is an old saying particularly applicable to Johnnie Ray—"You might like him, you might hate him—but you can't ignore him!" **FRANK HARVEY.**

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NAME.....
ADDRESS.....
(Capital letters)

GEOFFREY EVERITT reviews TV's 'SUNDAY NIGHT AT THE PALLADIUM'

JUDGING by the long queues outside, this was going to be a most important occasion, and the names on the bill certainly added weight to this supposition.

Doors opened at seven o'clock and early comers were able to have a good rest in the comfortable Palladium seats until nearly ten minutes to eight, when a gentleman in dinner jacket and a bow tie came on to the stage to try to amuse the audience with what is known professionally as the "warm-up."

The following morning I was told that his name is Bill Ward and that he actually produced the whole programme.

Well, his "warm-up" was terrible. Fortunately, however, almost before Mr. Ward had vacated the stage, loud cheers greeted a well-known director of Fulham Football Club; you know him as Tommy Trinder.

A few gags from T.T. and then we realised that what we had come for was about to commence. Theatre lights were dimmed and the orchestra plus a few pretty dancing girls opened the first "Sunday Night From The London Palladium."

Then came Tommy Trinder to introduce Guy Mitchell and at once we knew this was a television show and not music hall, for Mr. Mitchell did not start by telling us how wonderful are we British.

'TRULY FAIR'

No, it was straight into "Truly, Truly Fair" and judging by the applause a lot of Guy's fans failed to get their hands on these wonderful free tickets.

"Trombone Blues" went down well and so did his closing item "She Wears Red Feathers."

Off went Guy and then it happened, the first break for the commercial. We in the audience had a young lady walk across the stage carrying a large notice which told us that the makers of a well known vacuum cleaner were paying the piper in order that we might enjoy ourselves.

An amusing competition called "Beat The Clock" came next, but went on far too long, and only Tommy Trinder's brilliant wit and ability to ad-lib saved it from complete failure.

Then came a fine trapeze act, to be followed by our own Gracie Fields. She came on to great applause, but personally I thought her turn disappointing and I just cannot understand why she did not sing more of the songs that are associated with her. However, she did manage to get

in a plug number called "Hernando's Hideaway."

She did not set us alight with excitement as the Gracie of a few years ago would have done. Then suddenly it was all over and the curtains closed. A fair show...

"You remember... John's the boy with the Grundig"

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What John does is to record the latest hits on tape—music from the new shows, top tunes, American broadcasts—linked smoothly together. He calls his programme "Party Piece." Lasting for one and a half hours it's quite a programme too—music for dancing, music for listening—music that is absolutely up to the minute.

And of course he takes the microphone along with him so that his friends can hear what they really sound like.

John is a nice chap anyway, but the Grundig certainly keeps him in demand for parties.

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NOW YOU CAN HEAR THE NEW BASIE BAND

THOUSANDS of British enthusiasts must have been wondering what the new Count Basie band sounds like.

Reports from America invariably refer to it as the most brilliantly exciting, contagiously swinging unit in existence. Those of us over here who managed to obtain imported copies of recent Basie records echoed this verdict.

But hearing is believing—and now, thanks to Columbia (and, of course, to Mr. Granz) you can go and buy sufficient samples of the Count's current music on wax to get a pretty good idea of what goes on.

I'm sure you won't be disappointed. Especially if you choose the "Count Basie Dance Session" LP on Columbia 33CX.10007!

MODERN MOOD

by

MIKE BUTCHER

Johnson (a drummer of peerless motivating power)—both of whom also shine on the EP.

On the whole, however, this smaller, earlier set, made by a partly different personnel, cannot be as strongly recommended as the "Dance Session." Tenorist Eddie Davis steps across the borderline of good taste more than once, and the whole band hadn't quite settled down when these admittedly listenable sides were made.

★ ★ ★

"JAZZ AT THE FLAMINGO"

Vols. 1 and 2 (EP's)

"Jump For Jeff" / "Très Gal" (Decca DFE.6253)

"Sweet Georgia Brown" / "Play Fiddle, Play" / "They Can't Take That Away From Me" / "Love Is Here To Stay" (Decca DFE.6266)

NOT club recordings, as you might anticipate, but studio sessions waxed under the supervision of Flamingo chief Jeff Kruger.

The first coupling has the sort of personnel which should sell it automatically: Jimmy Denchar (trumpet); Don Rendell and Tommy Whittle (tenors); Benny Green (baritone); Bill Le Sage (piano); Sammy Stokes (bass) and Tony Crombie (drums).

To merge such contrasting jazz talents is to court disaster—but the results, in this instance, turn out surprisingly well. The ensembles



BASIE—"THE MOST SWINGING UNIT IN EXISTENCE."

sound notably smooth and well integrated, and none of the soloists will disappoint his admirers. The labels, incidentally, are reversed on all copies which have so far come to my notice... but whatever you care to call them, Crombie's two compositions prove him to be one of the most accomplished jazz writers in Britain.

Vol. 2 features pianist Derek Smith with bassist Freddie Logan, drummer Allan Ganley and (on "Fiddle" and "Love") baritoneist Harry Klein. All four titles were waxed about a year ago—which is a pity, because Derek plays so much better, more beautiful, less empty decorative jazz piano nowadays. The other musicians, however, reach their usual, well-known standards.

★ ★ ★

"ZOOT SIMS IN HOLLYWOOD"

(LP)

"Howdy, Podner" / "Indian Summer" / "Toot No. 2" / "What's New" (Esquire 20-040)

TENORIST Zoot blows excellently in his usual style (midway between Stan Getz and Al Cohn) on this Los Angeles date, supported by a good, Getz-like rhythm section (Kenny Drew, piano; Ralph Penna,

bass; Jimmy Pratt, drums) and ex-Hermitic Stu Williamson.

The latter is featured copiously on ironbone and trumpet, making a better (somewhat Brookmeyer-like) impression on the first-named instrument. An extremely pleasant set for those who like their jazz modern, easy-riding and coolish.

CAB'S FAREWELL SHOW

ONE sometimes wonders what subconscious reasoning, if any, motivates public taste as manifested in the world of show business. Mediocre entertainers have vast, voraciously enthusiastic followings.

But a really great showman like Cab Calloway can visit Britain, draw poor houses at some of our most famous variety theatres—and have his act almost ruined by the disgraceful barracking of ill-mannered hecklers.

Cab's last date of his five-week British season was a double concert at the Davis Theatre, Croydon, last Sunday. In fairness, the first house audience (of which I was a member) made up for its lack of numbers by being firmly on Cab's side.

The sparsely populated stalls, circle and gallery all cheered his songs to the echo... and for his part, Calloway put on one of the best performances I have ever seen him do.

His programme was conventional enough—"I've Got My Love To Keep Me Warm," "Unchained Melody," "Minnie The Moocher," "That Old Black Magic," etc.—but his commanding voice, wonderfully controlled gestures, superb timing and near-surrealistic style kept my eyes

and ears glued to the stage. Everyone had one heck of a ball—but, according to members of the Vic Ash Quartet (who accompanied Cab), the hecklers were back for the second performance, and that, so far as his real fans were concerned, was that.

The Kirchins Band, also on the programme, has improved enormously as a stage attraction during the past few months.

"Asia Minor," "The Great Lie," "Lester Leaps In" and other typical Kirchin specialties all found the brass team in roaring high spirits, the reeds cleaner than usual (much cleaner than at the NME Royal Albert Hall concert a few weeks ago) and the rhythm pushed along mightily by Basil Kirchin's exuberant drumming.

But here's a surprise... the best-received number of the entire set was a non-flagwaving quintet version of "Salute To The Band-box"—highlighted by appealingly constructed, confidently blown solos from trumpeter Frank Donlan and altoist Brian Haydon.

Frank and Brian took two sixty-four-bar choruses each of uncompromising, unadulterated jazz...

No, there just isn't any way of explaining popular taste.

MIKE BUTCHER.

COUNT BASIE AND HIS ORCHESTRA (LP and EP)

"Straight Life"/"Basie Goes West"/"Softly, With Feeling"/"Peace Pipe"/"Blues Go Away"/"Cherry Point"/"Bubbles"/"Right On"/"The Blues Done Come Back"/"Plymouth Rock" (Columbia 33CX.10007)

"Blee-Blip Blues"/"You're Not The Kind"/"Bread"/"There's A Small Hotel" (Columbia SEB.10000)

IT may take a couple of hearings for you to realise how superb the band actually is, for the informal ease of a Basie performance has much the same impact as a glass of vodka. You don't realise at first that you've been hit!

But the effect should make itself felt soon enough. Then you'll realise how every member of every section is sounding and phrasing like one sympathetic, supremely rhythmic man... and as for the soloists, well, can you imagine anyone fitting more snugly into each particular context than trumpeter Joe Newman, tenorists Frank Foster and Frank West (the latter also plays flute), trombonist Benny Powell and Count himself at the piano?

Two members of the rhythm section also deserve individual mention, Freddie Green (the best rhythm guitarist in the business) and Gus

I'm a sucker for this old-style swing music

says

HUMPHREY LYTTTELTON

IN Vogue-Coral's Battle of Jazz series (LP LRA 10015) we have this month two somewhat obscure sessions from the early, uneasy days of bebop. Not that the Roy Eldridge Band or Sam Price's Blusicians were bop bands—far from it.

There is something agitated, almost decadent, in the old style swing music which they play. For this was about the time—late 1943—when the rift was beginning to widen between the advance guard who were "with" the new music which emanated from Minton's, and the rest who were left out in the cold.

NEW DISEASE

The next few years saw the unhappy spectacle of giants from the Swing Era stooping pathetically to try and join in the youngsters' games—Hawkins, Carter, Bill Coleman, Pete Brown, they all succumbed for a while to the new disease.

Roy Eldridge never did, although it can be said that his busy, explosive style was one of the forerunners of bop. While others footled about with the "new" harmonies and the fashionable sawn-off phrases, Roy went on blasting away unrepentant.

The four sides by his group on this LP give no hint of what was going on in advanced circles at the time. "The Gasser" is a paraphrase of "Sweet Georgia Brown."

It starts with Roy, muted, playing two wildly fanciful variations on the tune. Ike Quebec, blowing breathily in the old Hawk tradition, contributes a swinging chorus which appeals to me enormously.

I shall remain until my dying day a sucker for this sort of "hot" tenor playing.

The rest of the track is Roy's. "Jump Through The Window" is a twelve-bar blues, with a chorus thrown in by Joe Eldridge on alto.

At this medium tempo, Roy's trumpet settles down to some solid blues playing in the rhythm-and-blues tradition. It's interesting to note that while on the other numbers he indulges in daring improvisations on the chord sequence, here he is content to follow the normal vocal pattern of the blues, repeating the first four-bar phrase just as a singer would.

Therein lies the secret of instrumental blues playing. I reckon this is about the best track for the

Eldridge trumpet.

"Minor Jive" is a fast piece in a minor key, with Roy and the pianist, Roselle Gayle, sharing the solo spots. The tempo is a bit fast for Roselle, but Roy takes it all in his stride and bustles along impressively.

I'm less happy about the last track, "Stardust." Roy's aggressive, unbecomingly style doesn't strike me as well suited to this sort of number, and in the one chorus that he plays, his variations are disjointed.

I find it hard to be attracted to Roy Eldridge as a player. His style has little warmth and often goes out of its way to achieve ugliness. On the other side, we find both Ike Quebec and Joe Eldridge cropping up again as members of Sam Price's Blusicians. Price is one of those unpredictable men who keep such mixed company that you never know what sort of band they'll be in next.

He has accompanied Rosetta Tharpe and Marie Knight. He led the group behind Trixie Smith on the "Freight Train Blues" session and turned up on several of the Mezz-Bechet King Jazz discs.

I heard him in person at the Nice Festival in '48, with Baby Dodds and Pops Foster in the rhythm section of Mezzrow's band. Altogether a pretty "trad" sort of case history.

SMALL-SCALE BASIE

And yet, with his own Blusicians, he turns out riff music like a small-scale Basie band. Trumpet in this group is played by Bill Coleman, whom I have found consistently disappointing since the old Dickie Wells days.

True, this session caught him before he started dabbling disastrously in bebop. The golden tone is still there, and in the second track, a riff piece called "Big Joe," there's some of the old fluency. But something has gone—some of the *poise* which made his 1938 recordings such a joy.

"Honeysuckle Rose," the first track on this side, has some fine Quebec, and a fair chorus or two from Joe Eldridge. Clearly he aimed at a Carter sound—in fact, in the second middle-eight he quotes a

piece from Carter's "Crazy Rhythm." But he hasn't Carter's tone-control.

The last two tracks, "Boogie Woogie Notion" and "Boogin' a-Plenty," are full of efficient boogie-woogie piano by Price and pleasant solos from tenor and trumpet.

I believe, with all the fervour of an arch-purist, that boogie-woogie should be confined to the piano. When I hear that dread eight-to-a-bar behind a tenor or trumpet chorus, I feel nothing but sympathy for the soloist.

However, don't let me give the impression that this is an unsatisfactory LP. To tell the truth, it has spent more time on my turntable than some of the more superficially "righteous" records which have come my way recently. As swing music, it has this to recommend it—it swings.

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WHICH 'HERNANDO' WILL HIT THE JACKPOT?

THIS week I am presenting your pop record reviews in a different form, and I sincerely hope it will meet with your approval.

First out of the hat is a new record by the American singer **BETHE DOUGLAS**, on Nixa N.15007. Although it contains far too much echo chamber for my liking, the big side is obviously "Wake The Town And Tell The People."

Miss Douglas is a good performer, but this time she sings a little too fast, and the beauty of the song is somewhat lost. However, I can find little fault with the flip-over, which is the title song from the film "How To Be Very Very Popular."

The same company offers "The Dam Busters March" and "Sound and Vision," played by **ERIC COATES** and his Concert Orchestra on Nixa N.15003.

The latter title is the official ABC Television March. Naturally, it is bright and melodic, but I prefer Mr. Coates's tribute to "The Dam Busters."

Back to the vocal touch, there is a good disc by America's **TONY BENNETT**, who warbles his way through "Punch and Judy Love" and "Kisses I'll Never Forget" on

Philips PB.477.

PERCY FAITH conducts the orchestra, and for once has no chorus to assist him. Personally, I have never heard Tony sound as relaxed as on "Kisses," but unfortunately, the song is not strong enough to cause much of a stir.

Where Tony ends, **GEORGE SHAW** takes over and offers "I'll Step Aside" and "The Water Tumbler Tune" on Brunswick 05426. Mr. Shaw is a fine stylist with a powerful and arresting voice. The backing is modern and effective, and the rhythm section set-up a fine beat.

Our next American guest is **CONNIE RUSSELL** who, with the aid of **FRANK DEVOL** and his Orchestra, serenades us with "Face-Well, Farewell" and "The Magnificent

New-style Popular Record Reviews

by **GEOFFREY EVERITT**

Matador" on Capitol CL.14268. Two average sides with no outstanding points worthy of mention.

On the home market we have **SHEILA BUXTON**, accompanied by **NORRIE PARAMOR** and his Orchestra, singing "Thank You For The Waltz" and "Just Between Friends" on Columbia DB.3651.

Sheila has a nice distinctive voice, which, with experience, could make her a big recording name in this country. "Thank You For The Waltz" is by far the best side. She is aided by one of the best, most effective backings I have heard for a long time.

At the moment Sheila does not sell her goods hard enough. At this stage, it would be unfair to say that she has reached stardom, but at least she is well in the running. I look forward with interest to her next record.

Fortunately, **SLIM WHITMAN** has no need to worry about establishing his name as a recording artist, for it is no exaggeration to say that he has been the turn-up of the year. Now, after a couple of fabulous hits, let's give a listen to two new sides on London HL.8141.

The titles are "Roll On Silvery Moon" and "Haunted Hungry Heart." Both are in true western tradition. But although both songs fall into the "pleasant" category, I seriously doubt if Slim is on to a hit record this time.

There is one thing that I can at least be certain of, and that is that during the next few months you will hear "Hernando's Hideaway," whether you like it or not.

Versions that come up for consideration this week are by **RAY MARTIN** and his Concert Orchestra, and also by **ARCHIE BLEYER** and his Orchestra and Chorus.

Let's give pride of place to the imported Mr. Bleyer, who couples

this title with "Sil Vous Plait" on London HL.8176. One must never underestimate Mr. Bleyer, for he is a master at squeezing out of a tune every ounce of commercial value.

This time, however, I think "Hideaway" lacks sparkle, and that little bit of magic that the tune needs—to be honest, just a little dull and uninteresting. But the other side is a beautiful and extremely well-known melody, which receives a lush treatment from both orchestra and chorus.

But let me say at once that what this version of "Hernando's Hideaway" lacks, that by Ray Martin has in good measure. Ray backs it with "The Bavarian Wedding March" on Columbia DB.3658.

"Hideaway" has already hit the jackpot as far as I am concerned. I like it for its brightness, the beautiful playing of the string section, the excellent work of the chorus, and lastly for a fine job of work by the recording engineers.

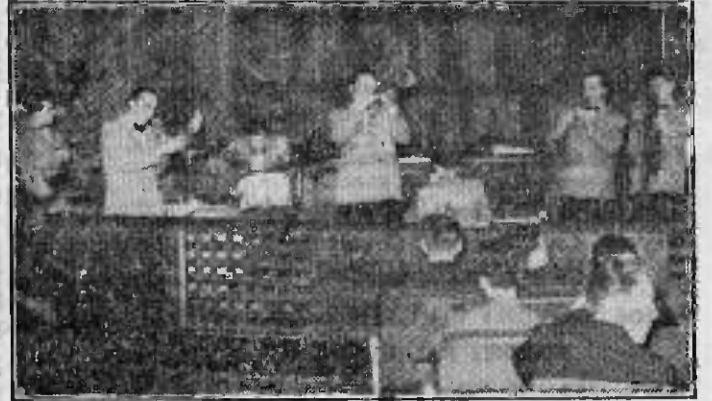
To date this is by far the best version of this hit tune that I have heard. Could it be another "Blue Tango" for Mr. Martin?

Like Ray Martin, **EDDIE FISHER** would find another hit useful at the present time. He does his best to secure one with "Take My Love" and "Don't Stay Away Too Long" on HMV B.10925.

Of course, he is joined by **HUGO WINTERHALTER** and his excellent orchestra, and the latter is by far the best side. It has a beat to it and the kind of swing that makes it fall into the bright category.

Eddie is heard at his very best, backed with a magnificent effort from the Winterhalter Orchestra. The arrangement is just out of this world, and only the word "terrific" really does it justice.

But I am prepared to go on record as saying that I shall be very surprised if either of these songs reaches the hit parade.



Humphrey Lyttelton and his Band playing at the midnight matinee of "Pete Kelly's Blues" at the Warner Theatre, London, last Saturday, when over £900 was raised for musicians' charities.

LEE PLUGS A SONG HE HASN'T RECORDED!

SOMEWHERE towards the end of an immaculate act singer Lee Lawrence announces: "And now for one of my recent recordings."

We expect the usual patter, but instead he goes on: "This record has sold 26,349 copies. If you have any difficulty in obtaining this disc from your retailers, just come and see me. I've got the lot!"

But the real joke is that "Granada," which Lee now proceeds to sing, hasn't been recorded by him at all. Altogether, his 30 minutes of song make a pleasant variation from the pattern set by the majority of our current singing topliners.

Out of a total of nine songs he sings at Brixton Empire this week, only one, "Give Me Your Word," can be described as anything like a "recent recording." The only Hit Parade material goes as far back as "No One But You" and "Softly, Softly."

The only song that could be described as a rhythm number is the old Jerome Kern favourite, "Making Whoopee." For the rest his act consists of songs chosen for their own merits and their suitability to Lee's own considerable talents.

It includes, for instance, a fine Neapolitan song in beguine tempo called "Memory," which gives Lee ample opportunities to show off his Italian-trained voice. And there is "I'll Walk With God," the very straight religious number from the

"Student Prince," which Lee has the courage to make his closing number.

How does he manage to remain so impervious to the influences that sweep across the Atlantic? "Well, the whole of my training has been directed towards legitimate singing, so it would be silly of me to try anything different," Lee says.

"Most of today's topliners are singers, and most of them draw their material from the current Hit Parade. There's no point in all of us doing the same thing, is there? Anyway, I never go to see other singers, so I don't know what they put in their acts."

Lee, born in Lancashire, had ambitions to be a great opera singer ("I past tense, I'm afraid"), but gave up opera when he found himself starving to death. One day he walked into Tin Pan Alley, found himself "a load of corn called 'How Can You Buy Killarney,'" and stayed in the Hit Parade for 18 months.

He has now been recording for eight years and topping variety bills for six. He continues to hold his own, despite a lengthy period of comparative neglect.

On recent trends in the music business he has a firm "no comment." But you gather the impression that, underneath, he has a very fair, very sensible opinion of his own worth. And who can blame him for quietly carrying on in his own way while his rivals are trying to rush in twenty different directions at once? **CHARLES GOVEY.**



"Ugh, too rough, man," says MD Alyn Ainsworth (centre), as pianist Ken Frith sets a hot pace on the sandpaper. But singer Ronnie Hilton (right) doesn't seem to find it too unpleasant. Ken had the sandpaper blocks made specially for the effects in Leroy Anderson's "Sandpaper Ballet," which the BBC Northern Variety Orchestra are featuring in their broadcasts.

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| Last This Week | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|----------------|------------|---|------------|---|--------------------|---|------------|---|------------------|----|----------------|---|------------------|---|----------|---|-----------|----|----------------------|----|------------------|----|----------------|----|----------------------|----|---------------------|----|--------------------------|----|----------------------|----|-----------|----|------------|----|---------------------------------|----|----------------------|
| 1 | ROSE MARIE | 2 | COOL WATER | 3 | LEARNIN' THE BLUES | 4 | EVERYWHERE | 5 | MAN FROM LARAMIE | 6 | CLOSE THE DOOR | 7 | THE BREEZE AND I | 8 | EVERMORE | 9 | BLUE STAR | 10 | STRANGE LADY IN TOWN | 11 | INDIAN LOVE CALL | 12 | JOHN AND JULIE | 13 | EVERY DAY OF MY LIFE | 14 | LOVE ME OR LEAVE ME | 15 | STARS SHINE IN YOUR EYES | 16 | THAT OLD BLACK MAGIC | 17 | HEY THERE | 18 | CHINA DOLL | 19 | THAT'S HOW A LOVE SONG WAS BORN | 20 | THE MAN FROM LARAMIE |

BEST SELLING POP RECORDS IN THE U.S.

| Last This Week | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | | | | | | | | |
|----------------|----------------------|---|----------------------------------|---|--------------------|---|---------------|---|-----------------------|----|-----------|---|------------|---|---------------------|---|----------------------|----|-------------|
| 1 | Yellow Rose Of Texas | 2 | Love Is A Many-Splendoured Thing | 3 | That's How A Shame | 4 | Autumn Leaves | 5 | Rock Around The Clock | 6 | Seventeen | 7 | My Beliefs | 8 | Moments To Remember | 9 | Yellow Rose Of Texas | 10 | Tina Turner |

BEST SELLING SHEET MUSIC (U.S.)

| Last This Week | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | | | | | | | | | |
|----------------|----------------------|---|-------------------|---|----------------------------------|---|-----------------------------------|---|-----------|----|---------------|---|--------------------|---|-------------|---|----------------------------|----|-------------|
| 1 | Yellow Rose Of Texas | 2 | Bible Tells Me So | 3 | Love Is A Many-Splendoured Thing | 4 | Wake The Town And Tell The People | 5 | Seventeen | 6 | Autumn Leaves | 7 | That's How A Shame | 8 | Hard To Get | 9 | I'll Never Stop Loving You | 10 | Hummingbird |

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BUSY SCHEDULE FOR JOHNNIE RAY

THE inimitable Johnnie Ray was scheduled to arrive at London Airport at 10.30 yesterday (Thursday) morning to undertake his fourth tour of Great Britain.

Later the same day, Johnnie met newsmen at a Savoy Hotel press reception, and today (Friday) he will be rehearsing with the Vic Lewis Orchestra, prior to opening in variety on Monday (Oct. 3) at the Empire, Newcastle.

On Saturday morning, Johnnie has another rehearsal, this time with Eric Rogers and his Orchestra in preparation for his guest spot in the Independent TV's "Sunday Night at the Palladium" on Oct. 2.

Johnnie pays a visit to the Springfield Boys' Club, Clapton, after this Saturday's rehearsal. He is a patron of the club, along with the Mayor of Hackney.

At 3.30 on Saturday afternoon, sixty-five Johnnie Ray Fan Club Presidents will unite to give him a "welcome back" party at the home of one of his admirers in London, N.1.

The only definite concert bookings so far arranged for Johnnie during his tour are presented by Arthur Kimbrell at Leicester's De Montfort Hall on Oct. 16, following the singer's week in variety at the Palace, Manchester.

As exclusively revealed in last week's NME, Johnnie will star at the London Hippodrome for two weeks commencing October 17. Since this first announcement, the demand for tickets has been so immense that capacity audiences are certain for each performance.

The Vic Lewis Orchestra will accompany Johnnie throughout his tour, and we can now disclose that, following their London Hippodrome run, Johnnie, Vic and the boys will fly to Paris for two days at the Moulin Rouge on November 3 and 4.

These will be the first continental public performances ever undertaken by Johnnie. He returns to America from Paris after a few days' holiday for a TV spot on the Martha Raye programme in mid-November.

Johnnie concluded a run at the Desert Inn, Las Vegas, on Tuesday of this week. He then travelled by air to New York all day Wednesday, and had less than an hour there before boarding the BOAC plane to London to complete his 6,000-mile journey.

... And you can read all about him in "The Johnnie Ray Story"

THE initial response to the first announcement of "The Johnnie Ray Story"—in last week's NME—has been enormous. Applications have poured in from every corner of Great Britain and the Continent; as a result, our print order to meet the demand has been considerably increased.

The "Johnnie Ray Story" will be published next Monday and on sale the following day (Oct. 4). But you can only be certain of a copy by asking your regular newsagent or bookstall to reserve this publication for you. Alternatively, you can secure this book by return of post from us by completing the coupon appearing in the display advertisement on page three.

Advance copies of the "Johnnie Ray Story" depict a brilliant 84-page (7½ in. by 4½ in.) production, with a three-coloured cover, printed on glossy art paper. And the contents present a story in words and pictures which we are delighted to be associated with.

Additional features added in the last few days include a personally written article by Johnnie Ray himself, of great interest to songwriters; a list of his fan clubs in Britain and a selection of National Press comments on his performances.

This is in addition, of course, to his complete life story; more than seventy-five pictures illustrating exclusive shots of Johnnie at home with his family in America, with his fans; a series from "There's No Business Like Show Business," plus a wide variety of illustrations and a full page cover portrait, autographed by Johnnie himself.

You will be enthralled at all the other exciting contents including an intimate autobiography, Johnnie's favourite singers, ambitions, earnings, personal statistics, hopes for the future and spotlighting extracts from several articles Johnnie has penned personally in the past.

Every recording enthusiast and Johnnie Ray fan will clamour for this new innovation—the first in a series of presentations, devoted exclusively to the world's most popular singing stars.

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Postal applicants should send 2/9d. (inclusive of postage costs, etc.), to the "Johnnie Ray Story," 5, Denmark Street, London, W.C.2.

SAXIST Jimmy Walker, until recently with Jack Parnell's Band and previously with the Sapphires vocal group, is in hospital at Stoke Mandeville, Bucks, suffering from polio. . . . Colin Bradfield and Bernard Allen have joined the Malcolm Mitchell sax-section. . . . The Iris Long Trio have been booked for the new commercial TV "Your Kind Of Music" Show, which begins next Monday.

SLIM WHITMAN BOMBSHELL: DENVER REFUSES RELEASE FOR LONDON BOOKING

WITHIN hours of publication of last week's issue of the NME—announcing the appearance of Slim Whitman for a variety engagement at the London Hippodrome on October 3—a frantic transatlantic call received by the Lew and Leslie Grade office in London, from Whitman's manager in America, resulted in the complete cancellation of the booking!

This news—only ten days prior to Whitman's scheduled opening—was a bombshell to the theatre proprietors—Moss Empires Ltd. They had already completed the printing of tickets, posters, leaflets, displays, etc.

NME readers were astonished when making applications for tickets at the theatre box-office and usual agencies to be told that Whitman's visit had been cancelled. The London Hippodrome staff was kept constantly busy returning money received by post, besides dealing with hundreds of telephone enquiries and personal callers.

Unfortunately, the NME was already published before news was obtained that the venture was abandoned; regrettably it was beyond our control to advise our readers. We tender apologies to those who were caused inconvenience, in their efforts to reserve seats.

AGENTS EXPLAIN

In a special statement to the NEW MUSICAL EXPRESS, Leslie Grade of the Lew and Leslie Grade agency said:

"After receiving confirmation by cable on Wednesday, September 21, that Slim Whitman would be appearing at the London Hippodrome for a fortnight commencing October 3, we were horrified to be told, two days later, that Whitman could not under any circumstances obtain release from an engagement at Denver (Colorado) on October 17.

"His manager explained to me on the telephone that verbal confirmation releasing Whitman had been secured from the Denver promoter—for a financial consideration. As a result of this arrangement, Whitman's manager cabled me acceptance of the London Hippodrome dates.

"Thirty-six hours after confirming Whitman's London booking, his manager received notification from Denver that his appearance could not be cancelled because 'too many

advance arrangements had already been made.' Every attempt was made to overcome the snags, but despite heavy pressure by Whitman's handlers, their efforts proved unsuccessful."

Leslie Grade added: "As Whitman was already under contract for the Denver booking—and with so little time at our disposal—after consultation with Mr. Val Parnell, it was

decided to abandon all plans for the early part of October at the London Hippodrome.

"Slim Whitman's non-appearance has involved Moss Empires in heavy printing and advertising costs. However, the booking of Johnnie Ray at the London Hippodrome is not affected. Supported by Vic Lewis with his Orchestra, plus a great variety bill, he is featured at this theatre for two weeks, commencing October 17."

A change has been made in the title of the Max Bygraves' revue which undertakes a seasonal run at the same theatre—opening on Friday November 4. Instead of "A Good Idea," the show will be presented as "Meet Me On The Corner."

IVY BENSON ON RECORDS AGAIN

ALL-GIRLS' bandleader Ivy Benson returns to recording this autumn after a break of several years. She has been signed to record for Manuel Kopelman in November and will lead a 30-piece orchestra.

This will comprise the unusual instrumentation of five saxes, six brass plus French horn, twelve strings, harp and four rhythm!

Ivy and her band are currently appearing in variety at Manchester Hippodrome and move over to the Chiswick Empire from next Monday—their first London Theatre date for over a year.

A recent newcomer to the Benson Belles is 16-year-old singer Sylvia Grey. Sylvia is now permanent replacement for Gloria Russell, who left Ivy to go to America last month.

On Sunday, 18-year-old saxophonist Margaret Johnson, a pupil of Manchester tutor Johnny Roadhouse, joins the band on tenor.

Ivy is extending her search for musicians in the provinces and plans auditions for applicants during her variety engagements at Leicester Palace, from October 10 and Hull Palace the following week.

Shani is TV 'Hit Parade' permanency

WHEN the BBC's new monthly "Hit Parade" TV series commences on Monday, October 17, well-known West End actress and singer Shani Wallis will be a permanent member of the resident cast.

As previously reported, Dennis Lotis and Petula Clark will be the leading vocal stars in this production, which will also include the Kentones group and Stanley Black with his Orchestra.

Shani Wallis will appear during the Christmas season in the pantomime "Aladdin" at Golders Green Hippodrome, London.

DELANEY AIRING

JUST back from his holiday in Switzerland, drummer-leader Eric Delaney has a "British Jazz" broadcast with his boys on October 10.

This follows Eric's "Downbeat from Delaney" airing on October 3. More top-ranking British jazz on the air will come from trumpeter Kenny Baker's "Jazz Today" unit, heard, on records, in "World of Jazz" on October 11.

Airborne singers

PETULA CLARK, Polygon vocal star, arrived back in Britain last night (Thursday) after a two-day flying visit to Luxembourg.

Another airborne singer this week was Billie Anthony. She flew to Hilversum Radio Station last Tuesday (27th) for an appearance on Jan Koopman's record programme "Tip, Top, Tap, Toe."

STANLEY DALE PRESENTATIONS

12 HOLLAND VILLAS RD., KENSINGTON, W.14 BAYswater 7808

But Whitman will definitely be here next February!

DESPITE having to cancel his projected London Hippodrome date on October 3, Slim Whitman will definitely undertake nationwide tour of Britain—commencing February 27, 1956.

He will appear at leading variety theatres and concert engagements for a minimum of eight weeks.

During his stay in this country, Whitman will star on TV in "Sunday Night at the Palladium" for the ABC group.

Whitman's tour will be under the auspices of the Lew and Leslie Grade Agency, who have assured the NME that arrangements have been definitely finalised.

It is possible that his British dates may be extended by two further weeks. The Grade office is now routing Whitman's itinerary for his tour.

Asked if it was likely that Slim Whitman would appear at London Palladium, Leslie Grade replied: "It all depends upon the 1956 variety season commences there. No decision has yet been made."

TED HEATH GIRL SINGER FIXED?

HAS it really happened? Has Ted Heath finally chosen a female vocalist to succeed Kathy Lloyd?

Ted Heath and his Orchestra flew to Germany last Tuesday (27th) to play three concert dates at Royal Canadian Air Force bases.

According to a report, front-paged in Wednesday's "Daily Mirror," he took with him 15-year-old Tony Chippendale as singer with the band. The report goes on that before she took off for Germany, Tony was told that she was "booked to appear on commercial TV next week in a band spot programme."

On hearing this, Ted Heath phoned from Germany to clamp down an "iron curtain" news ban. Consequently, no confirmation was obtainable from the Heath office.

BELFAST GIRL, TOO

It is understood that Ted auditioned Tony—who is the daughter of prewar Sydney Lipton band singer "Chips" Chippendale—on Monday. Last Saturday (24th), Belfast singer June Miller flew into London Airport and after being met by Ted's secretary, Margaret Fraser, travelled to a studio and immediately auditioned for the band.

The Heath band was due to complete its German dates last night (Thursday) and fly back to Britain this morning. They were then scheduled to go on to Hanley for a private function tonight.

On Tuesday, the band stars in the first of the fortnightly "Downbeat" programmes produced by Tig Roe for AR-TV. It is expected that Ted will feature a girl singer on this programme.

Who will it be? And will she be the new featured girl vocalist with the band?

DEATH OF JOHNNY MARKS

THE NME learns with regret of the death on Sunday (25th) of Johnny Marks at the age of 47.

Johnny was very well-known before the war as a West End drummer and had a long association with Lou Preager's Orchestra, as well as with Maurice Winnick, Phil Green and other leading bands.

After the war, Johnny went into business in association with Lou Preager—and the news was a great shock to Lou, who is at present in the Royal Masonic Hospital, Hammersmith, recovering from an operation himself.

Johnny was operated on last week for appendicitis and was making good progress towards recovery when he was taken ill with chest trouble. It seemed as if he was recovering from this second illness when he suddenly had a heart attack and died immediately.

The funeral took place on Tuesday, and all his many friends in the business will join in extending sincere condolences to his widow.

SINGER Jimmy Young undertakes an unusual rôle when he acts as compère for the BBC's "Housewives' Choice" (October 10-14)—his first run in this ever-popular series.

U.S. singing star Cab Calloway, flew back to the States on Tuesday, following his British variety tour.

Chet Baker, American trumpet star and singer, pictured with leader Tony Crombie during his visit to London this week. Crombie Orchestra will be featured with Chet on his only public appearance in this country, at the Royal Albert Hall on October 10, and on his Continental dates. He is seen here playing a few unpublicised bars on his famous trumpet. Tony looks on approvingly.

DISC JOCKEY RADIO REVELLERS

THE Radio Revellers appear in a new guise when they begin their new Home Service series next month.

The four turn disc-jockeys—Wednesday, middle spot—will be: "Four in the Hand" on November 2. Titled "Four in the Hand," the programme, as featuring records, will feature one "live" member of the group each week.

'Record rush' Jamboree tickets

WITH tickets on sale for less than a week, this year's Jamboree at the Gaumont Picture Palace, on October 23, is almost a sell-out.

The MSBC, who promote the annual function, reported on Wednesday that all tickets, except a £1 had already been sold.

Alfred Morgan, Secretary MSBC, described this year's Jamboree as a "record rush." He said that the Council hoped to receive cash to unsuccessful ticket applications by the week-end.

Last Saturday's midnight performance of "Pete Kelly's Blues" will be in a profit for the MU Benefit Fund in the region of £900. Grammes alone netted over £1,000.

TROMBONIST-VOCALIST Gordon Langhorn brings a new ground—and adopts a name, Don Lang—in his coupling of "Cloudburst" and "Seventeen," scheduled for release by HMV next month.

A benefit dance will be held at the East London branch of the Citizens' Union tonight (Friday) at 11ford Town Hall. Sid Wright will appear from the Eve Club will appear together with four local groups: Nicols, Frank Charles, Stan Ray Norman and their bands.

THIS of DECCA-GROUP

- MEL GAYNOR
Bella notte; Sweet Kentucky rose F 10618
- TAN FERINO
Ay ay ay; Marie F 10619
- THE REGENT BALLROOM ORCHESTRA
Stowaway; Stars shine in your eyes; Evermore; Ev'rywhere F 10620
- OTTILIE PATTERSON
Nobody knows you when you're down and out; Weeping willow blues F 10621



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WHITFIELD OFF TO THE STATES AGAIN

IT has now been officially confirmed that British singing star David Whitfield will televise in Ed Sullivan's "Toast of the Town" show from New York on Sundays October 30 and November 6.

David — together with his musical director, Reg Warburton — flies from London Airport to America on October 25. In order to undertake these two TV performances, he has had to cancel three weeks in variety and rearrange the pre-recording dates for his Radio Luxembourg series.

SHORTER TRIP

When the NME exclusively revealed on September 2 that David will be visiting the States again for these telecasts, it was then intended that this trip would be of approximately six weeks' duration. This would have given him time to make a film test in Hollywood.

However, his British commitments could not be amended to allow him a break of more than three weeks. Accordingly, unless David can fly to Hollywood between the two Ed Sullivan shows, his movie plans will have to be temporarily shelved.

David's last engagement before flying to the U.S. will be the pre-recording of two programmes at a London venue on October 23, for his 208 series.

Meanwhile, he is coming to the end of his second consecutive summer season at the Winter Gardens, Blackpool, and stars in variety at Southampton (October 10) and in London at Finsbury Park Empire (October 17).

German disc-star in "Off the Record"

GERMAN film star and recording artist Gisele Griffel makes her debut in the next "Off the Record" BBC-TV show on October 10.

Larry Adler, Danny Purches, the Johnston Brothers and Alma Cogan will be featured guests in the show.

As announced last week, another German film and recording star will be televising on BBC-TV next month — Caterina Valente — in the "Saturday Show" on October 8.

Dennis Hale, who is currently proving a big success with his solo variety act, cut two sides at Decca's studios last week for October release. The titles are "The Longest Walk" and "Tina Maria."

After Commercial TV comes Commercial Variety!

Geraldo band in sensational flour-promotion booking

A UNIQUE sales promotion stunt, of great interest to variety-goers and dance band fans, has been planned by Messrs. J. W. French Ltd., makers of Frenlite flour.

Organised by Sales Manager Mr. Jim Grover, a variety show starring Geraldo with his Orchestra and singers will be presented at the Palace Theatre, Manchester, throughout the week commencing

November 7.

The best available seats for every performance will be obtainable free of charge. Members of the public who purchase a bag of Frenlite flour, tear off a seal attached to the packet, and present this at the theatre box office, will then receive the choice of the best available seat for any performance during the week.

A tremendous national advertising campaign will help promote the venture. For instance, no fewer than 300 hoardings in Manchester will

have prominent displays about the event, not to mention cards displayed by local grocers, etc., and northern Press advertisements.

Many similar shows will be given in other provincial cities if the Manchester experiment turns out to be a success. Mr. Grover tells the NME: "We are very keen to have leading dance bands as the main attractions."

At Manchester, the Geraldo Orchestra will appear throughout the second half of each performance. Other artists on the bill include comedian Albert Modley and impressionist Eddie Arnold.

LOUIS ARMSTRONG IN EUROPE

U.S. trumpet and vocal star Louis Armstrong flies to Sweden this week-end, with his All Stars, to commence a long European tour in Stockholm on Sunday.

The group then goes on to Germany, Switzerland, Holland, Belgium and France, completing their itinerary with a three-week variety season in Paris as from November 16.

The All Stars comprise Armstrong himself (trumpet and vocals); Trummy Young (trombone); Edmond Hall (a recent replacement for Barney Bigard on clarinet); Billy Kyle (piano); Arvell Shaw (bass); Barrett Deems (drums), and Velma Middleton (vocals).

DATE SET FOR TV 'SHOW BAND SHOW'

THE first of the proposed "Show Band Show" BBC-TV programmes will definitely be launched on Sunday, October 16.

Last night (Thursday), a production meeting was held to formulate the plans for the series.

Production of the show will be in the hands of Bryan Sears, who will be remembered for his "Variety Handbox" series, and more recently for his TV shows — Eric Robinson's "Music For You," and the transformation from sound to vision of "Life With The Lyons."

It has been decided to make the "Show Band Show" a 30-minute feature instead of the original 45 minutes. The Stargazers and the Show Band Singers will be featured, while famous guest personalities will be an added attraction.

Because of the better acoustics the programme will be televised from the TV Theatre — once the Shepherd's Bush Empire — and a live audience will be in attendance to add "atmosphere."

'Tin Pan Alley Ball' — October 27

THE bands of Jack White and Al Leslie will supply the music for the ninth annual "Tin Pan Alley Ball," which will take place at the Dorchester Hotel, on October 27.

Tickets, costing two guineas, including supper, can be obtained from Frank Patten of Dash Music.

DATES FOR JOSH WHITE

FOLK singer Josh White, who arrives in Britain on Friday, October 28, has a full programme of concert and variety dates scheduled for his stay.

He makes his first appearance on commercial TV in "ABC Music Shop" (29th) and the following day has a Sunday concert.

His opening variety booking will be at Hackney Empire, week commencing November 14.

Other dates include two concerts at American camps during this week, a Sunday concert appearance (November 6) at Burnt Oak, and three further concerts, week commencing November 7.

Josh is also scheduled for a second TV showing on November 3.

MUSIC STARS IN COMMERCIAL TV SHOWS

ASSOCIATED-REDIFFUSION, the London mid-week commercial TV contractors, present their first pure dance music programme — "Downbeat," produced and directed by former recording notability Tig Roe — next Tuesday.

As already reported, Britain's number one band, Ted Heath and his Music, open the fortnightly series with pianist Eddie Thompson as guest artist.

Tig Roe told the NME that he plans to make the programme "Tin Pan Alley's corner in commercial television." One of the regular spots in the programme will be "Song Seller's Corner," in which a well-known music personality will be featured.

Ben Nesbitt, of Box and Cox, will appear in next Tuesday's programme, introducing his current plug "Engagement Waltz," which will be sung by Doreen Harris.

Composer-conductor Robert Farnon and Max Geldray are additional personalities to be featured in "ABC Music Shop" tomorrow (Saturday), and there may also be a filmed spot of Burl Ives.

The Ray Ellington Quartet occupy ABC's "Celebrity Spot" on Sunday. Organist Cherry Wainer and Phillips recording singer Robert Earl are featured in this programme next week.

Alma Cogan is flying from Blackpool, where she ends her long season at the Opera House next week, to appear in the Palladium TV show over ABC with Johnnie Ray on Sunday. Norman Wisdom tops the bill in the same show on October 9.

Joe Boncoroni and Harold Fields, of John Fields Music, have formed a new unit, King Jingles, to write commercials for TV advertisers.

The BBC's audience-attracting "Two-Way Family Favourites" Sunday show is to have a week-night extension from Thursday, October 6, for a three-week period.

MUSICAL INVALIDS

HORACE DARGIE, leader of the Dargie Quintet, who has been in hospital, is now making satisfactory progress and should be back on his feet within a few weeks' time.

Lou Praeger, still in hospital, is making a good recovery from his recent operation and expects to be convalescing shortly.

Unfortunately, things are not going so smoothly for bandleader Reggie Goff, who is still detained in Harefield Hospital, Middlesex.

Originally Reggie was admitted suffering from heart trouble, but has since developed a kidney ailment for which he is receiving intensive treatment.

'Club Piccadilly' returning

LATE night dance music and cabaret from "Club Piccadilly," the popular Light Programme Saturday night feature, returns to the air on October 15.

Frank Weir and his Orchestra, with his complete vocal contingent, will be spotlighted in the first show, and the host will be Peter Haigh.

Future attractions will be Geraldo, Eric Winstone and Joe Loss, with their orchestras, and cabaret artists will include Marie Benson and the Jerry Allen Trio.

The programme will be produced by John Robertson.

EDMUNDO ROS RETURNS TO DECCA: SIGNS BIG BBC CONTRACT

EDMUNDO ROS makes big headlines this week with news of two sensational contracts that he has signed — one for records, the other for radio and TV.

His recording contract takes him back to the Decca label after one year with Columbia. Prior to signing for Columbia last November, he had been with Decca for eleven years, and now returns to that company with a five-year contract.

Edmundo told the NME: "I would like to thank Norrie Paramor for all the kindness he showed to me during my year with Columbia. The reason I am leaving that label concerns differences of opinion concerning choice of titles, arrangements and billing."

"Also, I have had a most attractive and lucrative offer from Decca."

Skyrockets lining-up for 'Pajama Game'

TRUMPETER Freddy Staff and Eddie Jephson (trombone), who both left Woolf Phillips' group at the Pigalle last week-end, and drummer Max Lewin will join the Skyrockets when they commence in the new American musical "The Pajama Game" at the London Coliseum on Oct. 13.

A pianist is still to be fixed and the string section, which will be added to the Skyrockets dance band unit, is also being completed. Robert Lowe is MD for the musical.

The Skyrockets line-up at present is Freddy Staff, Cyril Ellis, Les Lambert (trumpets); Don Macaffer, Charlie Moore, Eddie Jephson (trombones); Issy Duman, Bill Apps, Pat Smuts, Norman Impcy, Monty Levy, Jock Reid (bass); Max Lewin (drums), and Archie Slavin (guitar).

London's great chance to hear Scott, Whittle Bands

THE auspicious debuts of the new Ronnie Scott Band and the "New Jazz Group" have focused tremendous interest on their forthcoming London debut, at the great NME All-Star Concert at the Royal Albert Hall on Sunday afternoon, October 16.

Last night (Thursday), the new Tommy Whittle Band was launched at Norwich, and this is another of the great attractions making its bow to London concert-goers.

The star-studded show is complete by Poll-winning clarinetist Vic Ash and his Quartet.

With such an exciting bill, it is not to be wondered at that tickets are going very fast, and already only a limited number of 5s. seats are available.

Reserved seats at 7s. 6d., 6s. and 3s. 6d. (gallery standing, 2s. 6d.) can still be obtained, but early reservations for this feast of jazz are essential. Don't be disappointed; make sure of your ticket now!

The display advertisement on page two of this issue gives full details of where and how to apply.

JOE NUSSBAUM is leaving the Jack of Clubs night spot on Saturday week (October 8) after a three years' residency.

THIS WEEK'S RELEASES

GROUP 78 and 45 R.P.M. RECORDS

Available from 3rd October

VICTOR YOUNG
Autumn leaves; Toy tiger 05479

ELLA MAE MORSE
Seventeen;
Piddily patter song CL 14362

DON COSTA, HIS ORCHESTRA & CHORUS
Love is a many splendoured thing;
Safe in the harbour HLF 8186

FOUR ACES
There is a many splendoured thing;
Shine on harvest moon 05480

JACKIE GLEASON AND HIS ORCHESTRA
Autumn leaves;
Ool! What you do to me CL 14363

MYRNA LORRIE AND BUDDY DeVAL
Underway;
I'm your man HLU 8187

PHIL GORDON
Get a load of that crazy walk;
Strip polka 05481

NAT "KING" COLE
Love is a many splendoured thing;
Autumn leaves CL 14364

MULCAYS
Harbour lights;
Dipsy doodle HFL 8188



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MALAGUEÑA

Coupled with SIBONEY — BM 6006

THE BREEZE AND I

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THIS MUST BE WRONG

Coupled with MY LONELY LOVER — BM6001

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JOHNNIE RAY

PLUS—VIC LEWIS and HIS ORCHESTRA

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BENNY GREEN bids a fond farewell to VIC FELDMAN



Victor Feldman at the age of seven when, as a drum prodigy, he played with the Glenn Miller Band at the Jazz Jamboree, and staggered the great American leader by his virtuosity.

WHEN Victor Feldman picks up his bags and flies off to the United States this week, it will be almost exactly three years since I first met him. It was the day of the 1953 Jazz Jamboree, and he had landed on a boat from India that very morning.

He rushed to the Gaumont State, Kilburn, where he was briefed by Ronnie Scott about the band's arrangement of "Stompin' At The Savoy" and, finally, found himself on the stage before an English audience for the first time in over a year.

WHY NOT ?

I asked him many times after that "Why India?" and he would look at me earnestly and reply "Why not?" I believe he went there for reasons that have similar roots to his current trip to America.

He had suddenly become aware of a sameness in his routine and determined to break what he thought was an ever-tightening circle. It is true that his fifteen months or so in India did a great deal to reinvigorate him and erase from his mind at least temporarily the memory of the disillusion that can so easily grip a sensitive young man who finds himself trapped on the merry-go-round of the jazz clubs.

He was very cautious about what he wanted to do at first when he came back here. Of one thing he was quite sure. No touring. He had had enough one-night stands to last him the rest of his life and he didn't want any more. Life on the road was too hard.

LIFE IN A COACH

There were no comforts, the food was usually very bad and the hotels were sometimes worse. What self-respecting man with a regard for his own health and mental welfare would voluntarily start touring, spending one half of his life sitting in a coach and the other recuperating? One-night stands were out.

He joined the Ronnie Scott Band on piano in January, 1954.

He told us tales of India so incredible that his own eyes would widen in wonder as he spoke, tales of mystics who could stick a sword-stick through your arm without so

much as touching you, of wizened yogis who could make their bodies look like a trombone.

Although he had succumbed to the lure of the road, he was determined not to allow his standard of living to deteriorate, and at first he would travel with plentiful supplies of health food, wholemeal bread, assorted nuts and other delicacies.

But he had reckoned without the pinched faces and, when they wanted to turn it on, the pitiful bearing of his companions, who, the instant he pulled out his food bags, would moan quietly to themselves, hold their shrinking stomachs and only accept Victor's offer of a handful of nuts or a couple of peaches on the understanding that he was sure he could spare a little.

Gradually, Victor's idealism about food reform faded, although it never entirely died. It became diluted just as all the other legacies of his stay in India became diluted. His deep tan imperceptibly faded under the grime of the road.



Victor Feldman now. He leaves this week to take up permanent residence in the States.



One small luxury he did manage to indulge in a little while touring was golf, for which he has a passionate love, but even here he was hampered at times by his well-meaning colleagues.

There eventually occurred a most alarming outbreak of golf, largely through Victor's innocent descriptions of the delights of the course.

Everybody suddenly bought golf sets, stood in hotel lounges half the night criticising each other's back-swing, and shouted "Fore" as loud as they could without warning in post offices and tea-shops.

Victor was in an awkward position. He had played more golf than the rest of us put together. To preserve his self-respect he had to win every time. He managed it, but it was a strain at times.

I used to watch him in the periods when some of the golfing Philistines were breathing down his neck, and I wondered if he would hold on. But he did, and gradually the men whom he had unwittingly converted to the game dropped out.

All through his stay with us, right to the end of the band, he retained his rare and intriguing ability to break in on a conversation and completely misconstrue what has gone before.

We were sitting in a hotel once, talking about whether musicians should marry when he came in, looked at us with that earnest expression and asked "What's that about tigers?"

DEADLY SATIRIST

He would retain that expression on his face a great deal of the time, a very serious young man, it would seem. Then he would see the intubility of a situation and burst into helpless laughter. He is a deadly if somewhat unsubtle satirist and his sense of the ridiculous is far too well developed for him not to have seen the farcical side of the touring life.

I have not talked about his music at all, for the good reason that I do not believe myself capable of doing so. He is the greatest jazz musician this country has ever produced, and I am not prepared to argue the point with anybody. He is going to the States with only the vaguest idea of what he will do.

When he gets there, he will, like Oscar Wilde, have nothing to declare but his genius. I hope he does very well, but not so well that he will never come back to England eventually to settle down for good.

I hope the day comes when I will once more see him go into a restaurant and, looking indescribably apologetic, ask the manageress, "I say, have you got any brown bread?" She will shake her head, I will jeer, Victor will groan, and life will be back in its old familiar grooves once more.

New York's gain is our sad loss.

TV brings Ella back to London

DURING the past fortnight, on a stage in the heart of London's West End, a great popular singer has been making TV films for the Jack Hylton organisation.

To see her at work is a revelation. A dark, petite figure, with a Peter Pan hair-style, she sweeps through a morning's filming with the poise and dignity of a grand dame from the legitimate theatre.

Nothing escapes her attention. Between numbers, she will produce ideas for a Press photograph, then take a few puffs of the cigarette constantly on tap from her manager.

Surrounded by people newly initiated into the mysteries of commercial TV, she has the air of a seasoned performer who has seen it all many times before.

As, indeed, she has. For the Scots-Irish (and now naturalised American) singer, Ella Logan, is a big favourite on American TV.

She is at the top of many other branches of show business, too. A star of Broadway and American musicals, her name appears on everything from LP albums to plushy night-spots in Las Vegas.

Ella is a member of the famous Scots show business family (Annie Ross is her niece, and comedian



ELLA LOGAN

Jimmy Logan her nephew), and made her stage debut at the age of two-and-a-half.

After scoring precocious successes in London in her early teens, she went to seek her fortune in America. Apart from regular private visits to her family in Glasgow, she hasn't

been seen here since.

She said: "This is my first working visit here for—well, let's not say how many years. It makes me seem kinda dated." Ella retains a Scots-Irish lilt in her voice, but the American inflection is unmistakable. "Jack Hylton's been telling me for years I should come back and work here. He was one of my first employers, you know."

"I did recordings with his band when I was 13. I couldn't read music, but the young pianist in his band used to help me out by nodding when I had to start singing."

"It worked for a time, but eventually Jack found out. He told me I should take music lessons. But I never did. I still can't read music now."

The young pianist in the pre-war Hylton band has been renewing an old association with the singer, by conducting all her numbers for the TV films. His name—Billy Ternent.

After completing the films, Ella is doing a four-week variety tour here. She may also do some recordings for Capitol.

"But that may have to wait till I get back to California. I have to be back in Las Vegas by the end of November. I should have been working there now, but I got my dates postponed for a couple of months."

Probably Ella's biggest claim to fame is as the star of the Broadway musical, "Flinian's Rainbow." If you see her on TV you will notice her "rainbow" brooch, in emeralds, sapphires, rubies and diamonds.

Like most big-time stars, Ella has announced her "retirement" from the business more than once. Why has she suddenly decided to revisit us after all this time?

No doubt, it has a great deal to do with her old connection with Jack Hylton. Take a peep, for instance, at the lyric she has specially written into the song, "Dear Old London Town."

This song is really built on. My great respect for Mr. Hylton. 'Cause Jack brought me back, that's why we say

That commercial TV's here to stay. Sound corny? But then you haven't heard Ella putting these words across in front of the cameras. She sings them as if she means them.

CHARLES GOVEY.

-BUT NEWCASTLE WASN'T ALL THAT IMPRESSED

I THINK Ella Logan has got something. I think she is a gifted singer and that she has the right sort of personality to put her songs over.

And I also think that her opening at Newcastle Empire on Monday night was a failure.

It was marred by nerves, poor presentation and "ham" effects. All of which was very unfortunate. Because Ella was trying very hard to impress... too hard, I think.

I tried to be fair to the attractive Miss Logan—particularly because one or two of her efforts were done really well. I did not condemn her on the first performance, but stayed through twice in the hope that I was wrong.

The second show just confirmed my impression—and, despite the giggling feeling in the back of my mind that she didn't do herself justice, I still cannot rate her higher than "reasonable."

She started off in sprightly fashion with "Hey Ho, Come To The Fair"—but after that nerves must have conquered her.

She followed through with numbers like "They'll Never Believe Me," "Three Lovely Lassies" and "If I Was The Only Girl In The World."

Always the story was the same. She had difficulty with her breathing, her introductions to the various pieces fell flat (she overdid that Scots accent)—and she had an annoying habit of running off the stage after every song.

JEFF BURNS.

BAND CALL

Week beginning September 30

NED PHILIPS AND HIS BAND

Saturday: Coronation Ballroom, Ramsgate; Sunday: New Theatre, Cambridge; Thursday: Rink, Swadlowcote.

IVY BENSON AND HER ORCHESTRA

Sunday: USAF Camp, Burtonwood; Monday, Week: Empire, Chiswick.

FREDDY RANDALL AND HIS BAND

Tonight (Friday): Town Hall, Birmingham; Saturday: Ritz Ballroom, Swindon; Sunday: Hippodrome, Manchester; Thursday: Rex Ballroom, Cambridge.

FRANK WEIR AND HIS ORCHESTRA

Tonight (Friday): Southsea; Saturday: BBC; Sunday: Walthamstow; Thursday: Taunton.

DAVE SHAND AND HIS BAND

Tonight (Friday): Luton; Saturday: Ashford.

BOBBY MCKLEBURGH BOBOCATS

Tonight (Friday): Cowdenbeath; Saturday: Kirkcaldy.

BILL McGUIFFIE

Monday, Week: Palace, Hull; CREW CUTS Monday, Week: Palace, Manchester.

DANNY FURCHES

Monday, Week: Hippodrome, Manchester.

HARRY LEADER ORCHESTRA

Tonight (Friday): Palais, Stockton; Saturday: Royal Spar Hall, Bridlington.

TONY HAYES ORCHESTRA

Tonight (Friday): Astoria, Rawtenstall; Saturday: Drill Hall, Runcorn; Sunday: Hippodrome Theatre, Manchester.

ERIC DELANEY ORCHESTRA

Tonight (Friday): Cheltenham; Saturday: Birmingham; Sunday: Derby.

MALCOLM MITCHELL ORCHESTRA

Today (Friday): BBC; Saturday: Town Hall, Loughborough; Sunday: St. George's Hall, Hereford; Wednesday: Palais, Scarborough.

TONY WHITTLE ORCHESTRA

Tonight (Friday): Astoria Ballroom, Nottingham; Saturday: Civic Hall, Nantwich; Sunday: De Montfort Hall, Leicester; Thursday: Regal, Beverly.

KIRCHINS BAND

Tonight (Friday): Corn Exchange, Bedford; Saturday: Royal Star Hotel, Maldstone; Sunday: Odeon, Watford; Wednesday: Drill Hall, Lincoln.

JOHNNIE GRAY AND HIS BAND

Saturday: Officers' Club, Benwaters; Sunday: NCO Club, Greenham Common.

GRACIE COLE ORCHESTRA

Tonight (Friday): Town Hall, Crewe; Saturday: Palais, Ashton; Sunday: Kings' Hall, Hems Bay; Thursday: Empire Rooms, Taunton.

VIC LEWIS AND HIS ORCHESTRA

Saturday: NCO Club, Greenham Common; Sunday: City Hall, Hull; Monday, Week: Empire, Newcastle.

RONNIE SCOTT ORCHESTRA

Tonight (Friday): Palais, Ashton; Saturday: Festival Hall, East Kirkby; Sunday: Victoria Hall, Hanley; Wednesday: NCO Club, Sculthorpe.

JOHNNY BANKWORTH ORCHESTRA

Tonight (Friday): Civic Hall, Wolverhampton; Saturday: Plaza Ballroom, Derby; Sunday: Lonsdale Cinema, Carlisle; Monday: St. Margaret's Ballroom, Dunfermline; Tuesday: Empress Ballroom, Dundee; Wednesday: Beach Ballroom, Aberdeen; Thursday: Northern Meeting Rooms, Inverness.

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'OFF THE RECORD'—An improvement must be made

Reviewed by **FRANK HARVEY**

DON'T breathe a word to the traditional fans—but the Jack Parnell Orchestra crashed into last Monday's "Off the Record" TV programme with a modern jazz arrangement of "When The Saints Come Marching In"!

This was a most exciting performance of this classic. The Parnell players were riding high above the marching saints—plenty of verve, attack and no inhibitions.

OUTSTANDING PARNELL

It was a joy to watch a dance band set the pace, sparking on all plugs. Culminating in a dual drum offering by Kenny Clare and Jack himself, the all-too-brief curtain-raiser did not, unfortunately, reflect a prelude in the entertainment standard of things to come. But congratulations to the Parnell crew for one of the outstanding instrumental contributions in this series.

The remainder of the programme can only be described as a pendulum—which sometimes swung to the good side, but generally could not remain on the sunny side of the street.

Whilst the high respects have been attained by Anna Neagle and Herbert Wilcox for their talents in the film and theatre world, that they should

appear in "Off the Record" was as incongruous as Caruso with Crombie.

Surely, this series has been designed to appeal to followers of popular recording artists and music? If this assumption is not correct, Mr. Francis Essex can be provided with a list of classical and "straight" record names as long as Lime Grove.

This writer can suggest many better ways of sustaining thirty minutes fortnightly in "Off the Record" rather than having to endure a lengthy interview between Jack Payne and Herbert Wilcox, or the effort of Miss Neagle rendering "Our Years Together."

When Jack Payne questions guest personalities, it is generally in keeping with the basic principles of the programme. But on this occasion, we were politely reminded of those taking part in the next Herbert Wilcox film, the title, what the story was about and other particulars worth more than the £1,000 per minute charged by the rival Independent

channel. Pity sufficient time could not be allocated for times of showing and prices of seats at the various cinemas exhibiting the film.

Whilst acknowledging Miss Neagle's undisputed talents, I also have a great deal of liking for the great artistry of Dame Myra Hess. But neither can be considered suitable for "Off the Record"—nor could they be expected to enhance the standard of entertainment in this particular sphere.

Whilst Ronnie Hilton's recording of "Stars Shine In Your Eyes" fully deserves its best-selling chart placing, unfortunately the title did not enable Ronnie to extract the maximum viewing appreciation rating. His almost static position throughout did not improve matters, either; but for sheer vocal quality and performance, the Hilton lad is an object lesson in just how much improvement a singer can make in less than a year.

GREAT LITA

If ever a vocalist deserved a disc hit, then Lita Roza's "Man In A Raincoat" should be rewarded. Unquestionably, it is Lita's best effort to date; a tune hall-marked with the stamp of class which may still bring her back into the hit-parade ground.

What a travesty of justice that this record has been acclaimed almost unreservedly, yet is struggling for recognition—and to think that Lita's "Doggie In The Window" attained No. 1 position in the NME's top selling record list!

Regrettably, little else in this presentation encouraged my praise-pencil. Johnny Brandon sang his latest composition "Home"—clad in a sailor's uniform. Opinion: The title would have been the best place—providing Johnny stayed there!

His gestures fail to give personal pleasure—although I am prepared to accept his talents as likely to please the masses. Somebody ought to decide if his latest writing effort is worthy of a peak-time TV programme. If the answer is No, as he is booked as an artist and not composer, Johnny would be well advised to cast an eye at the published efforts of other writers. Some of them are known to produce good material.

WARNING!

Virile Canadian Edmund Hoekridge—sporting a crew-cut—gave out with a lusty "Man From Laramie," proving that he has a real voice. It seems, unfortunately, this is not essential for the platter purveyors.

Early in the programme, the cameras were focussed on Stanley Black providing organ accompaniment for a few bars of "Hummingbird" behind the vocal of the Beverley Sisters. They completed the proceedings—this time with Robin Richmond at the organ—and an explanation from Jack Payne that the first effort was to record an echo effect. Now viewers were getting triple voices in duplicate.

This hardly appeared suitable material for the three little sisters. Frankie Laine and Les Paul need have no fears from this cockney-western style disc.

Summing-up: A previous warning must be repeated: "Off the Record" has set a high standard; if it is to be maintained, considerable improvement must be made, judged on this showing.



British songwriter Michael Carr, who left for the States this week by TWA.

Camilleri off to Australia

MALTESE accordionist Camilleri is returning to Australia for a stay of some months at the beginning of next week.

He first came to this country from "Down Under" several years ago. Before he leaves he will be making a farewell appearance on TV in the "Jack Jackson Show" tomorrow (Saturday).

PHILLIPS IN 'SPACE'

BANDLEADER Van Phillips is currently conducting the orchestra for "Journey Into Space" which began its third series last Monday (26th).

And tonight (Friday) he joins the commercial TV line-up as MD for the new "Laurier Lister Revue" series which will run fortnightly.

MULLIGAN OPENS WATFORD JAZZ CLUB

MICK MULLIGAN'S group opens the winter programme of Watford Jazz Club at the Trades Union Hall next Monday night (October 3).

Mick will appear for the first three Mondays of the season. Another band booked for a later appearance is Alex Welsh and his Dixielanders, currently touring Germany.

DON SMITH AIRING

DON SMITH and his Orchestra, resident at Wimbledon Palais, have a BBC Home Service broadcast lined up for October 14, and a Light Programme airing for October 22.

This will be Don's first Light Programme transmission for several years, although he and his band televised last month.

The Ray Ellington Quartet, in variety next week at the Globe Theatre, Stockton, will shortly commence a series of thirteen Radio Luxembourg programmes.

NORTHERN NEWS

by Ron Drake

NOW occupying the stand at the Rex Ballroom, Stockport, the newly formed Len Devine Sextet includes two members of the former resident outfit—drummer Len Devine (leader) and saxist vocalist Harry Lingard.

New signings are: Geoff Sheanne (bass); Ray Hopkinson (piano); Frank Devine (sax) and Johnnie Allen (trumpet).

Johnnie Allen comes in to replace guitarist Mick Daniels who has been with the Sextet since its inception.

Altoist and MD at the Rex, Harry Townson is currently devoting his energies to the managerial side of the business.

It is with regret that the NME reports the death of Ceres Harper at Bridlington last week.

Ceres Harper was resident with his orchestra at the Yorkshire resort for many years prior to securing the summer season contract at Southport.

Failing health precluded him from personally directing his Southport personnel this summer and the duties were handed over to his brother, pianist Eddie Harper.

Before his death, Ceres managed to attend the orchestra's last performance at Southport's Floral Hall on September 11.

The well-known Manchester leader Morris Mack and his wife, vocalist Brenda Heaton, are to emigrate to Australia next month. They embark for Dowe Under on October 12.

Morris concluded his hand-leading commitments—after his second summer season at the Strand Palais, Isle of Man—on September 11.

After twelve months with the Carroll Lewis touring show Rochdale personality singer Don Paul launches out as a solo artist this week. His first solo dates take him "across the sea to Ireland."

Currently with the resident Phil Moss band at the Ritz, Manchester,

singer Betty Burton—who came into the news when she played a number of concerts with Malcolm Mitchell recently—gets a broadcasting break in the "discovery" spot in the first edition of the Reginald Dixon Half Hour which is to be transmitted from the North on October 4.

Star guest is to be Alma Cogan.

Two drum chairs are due to become unoccupied at Mecca halls in Manchester—Gordon Tetley, currently with Charles Basset's quartet at the Ritz, and Bill Davidson, of the Dave Egerton Trio at the Plaza, are leaving their respective leaders.

With his second Manx season completed Leeds trumpeter leader Gordon Homer is to take in a band at the Kiosk Ballroom, Castleford, following the disbanding of the Jack Tumulty Sextette.

Gordon's contract commences this Saturday and his personnel is to include: Gordon Whately, Alan Fellars and Bobby Myers (saxes); Gordon Clayton (bass); Irvine Tidswell (drums) and—for a short term only—Peter Rodwell (piano).

Pianist leader George Roberts at the Carleton Ballroom, Rochdale, has signed bassist Ralph Bryson and trumpeter Duggie Fitzgerald to complete his line-up.

Stars help newspaper charity

THE all-star bill to be presented at the eleventh "Old Ben" Sunday concert at the London Coliseum on October 23 will include Eddie Calvert, Shirley Abicair, Alma Cogan and the Canadian vocal group, the Maple Leaf Four.

The show will be produced by Mike Meehan and musical accompaniment will be supplied by Reginald Burston and the Coliseum Orchestra.

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SUNDAY
 A.M. 8 Sunday Circus; 10.05 Fine Arts String Quartet; 10.30 Negro College Choir.
 P.M. 1.30 Matinee from Berchtesgaden; 3.05 Highway of Melody; 4.30 Serenade in Blue; 5.0 Frank Sinatra; 5.30 Request Parade; 6.05 Jack Benny; 6.30 Our Miss Brooks; 7 Invitation To Europe; 7.30 Treasury Bandstand; 8.05 People Are Funny; 8.30 Twenty Questions; 9 Rudy Vallee; 12.05 Melody Go Round.

MONDAY
 A.M. 8.05 Hillbilly Gasthaus; 7.15 Today's The Day; 7.30 Tips and Tunes; 8.05 Forward March; 8.15 Behind The Story; 9 Don McNeill; 9.25 Woman's World; 9.30 Tennessee Ernie; 10.05 Merely Music; 11 My Son Jeep; 11.30 Noon Request Show.
 P.M. 12.55 Les Paul; 1 Martin Block; 1.30 Strictly From Dixie; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Bavarian Holiday; 5 Requests; 6 Bob Crosby; 7 Music In The Air; 8.05 My Little Margie; 8.30 Arthur Godfrey; 9.30 Eddie Fisher; 10 The Whistler; 10.45 Blues For Monday; 11.05 Miguelito Valdez; 11.30 Cool Castle; 12.05 Late Request Show.

TUESDAY
 P.M. 1 Martin Block; 1.30 Little Matinee; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Military Minstrel; 5 Requests; 6 Perry Como; 7 Music In The Air; 8.05 Dennis Day; 9.30 Music From America; 11.05 Carlton Hayes and Orch.; 12.05 Late Request Show.

WEDNESDAY
 P.M. 1 Martin Block; 1.30 Strictly From Dixie; 2 Operas of the World; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Bavarian Holiday; 5 Requests; 6 Bob Crosby; 7 Music In The Air; 8.05 Bob Hope; 8.30 Groucho Marx; 10.45 Dixieland; 11.30 Music Views From Hollywood; 12.05 Late Request Show.

THURSDAY
 P.M. 1 Martin Block; 1.30 Little Matinee; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Military Minstrel; 5 Requests; 6 Perry Como; 7 Music In The Air; 8.05 Two For The Money; 8.30 Draget; 10 The Chase; 11.05 Les Skart and Orch.; 11.30 Late Request Show; 12.05 Late Request Show.

FRIDAY
 P.M. 1 Martin Block; 1.30 Strictly from Dixie; 2 Rias Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Bavarian Holiday; 5 Requests; 6 Bob Crosby; 7.00 Music In The Air; 8.05 \$64,000 Question; 9.30 Tony Martin; 10 Box 13; 11.05 Freddie Martino and Orch.; 11.30 Jazz International.

SATURDAY
 A.M. 8.05 Hillbilly Hit Parade; 8.30 Morning Request Show; 8.05 Peter Lind Hayes; 10.05 Merely Music; 11.30 Noon Request Show.
 P.M. 1 Cobhall Concert; 2 Football Game; 5 Requests; 7 Music In The Air; 8.05 Grady Ole Opry; 8.30 Record Parade Of Hits; 9.15 Adventures In Research; 11.30 Casa Carioca; 12.05 Late Request Show.

WEDDING BELLS FOR EDDIE AND DEBBIE

WE'D been expecting it for months — and then, quite suddenly it happened on Monday. Singer Eddie Fisher and film star Debbie Reynolds became husband and wife.

by **REX MORTON**

The news of Eddie and Debbie's engagement had already become current currency . . . had already long become common currency, in fact . . . when this year's London Palladium season got under way, and Fisher appeared there for two weeks commencing March 18.

Debbie came to Britain to be with Eddie during his second London run, and both she and her betrothed were then talking of a June wedding. A few weeks later, however, the date of the ceremony was postponed. You can guess—or, probably remember—how fiercely the rumours flew at that point!

All's well that ends well, and the Eddie Fishers, despite all previous whispers, speculations and prophecies, are now man and wife. We wish them all the luck in the world—as, of course, you do, too—and feel safe in stating that their romance has fired the imagination of British and American teenagers more decisively than any other show-business love story in recent years.

Special idols

For Eddie and Debbie, little more than teenagers themselves, are both among the very special idols of countless young people throughout the English-speaking world.

They rose to fame more or less together, about five years ago, and the impacts they have made since that first hit film in Debbie's case ("Three Little Words") and first hit record in Eddie's ("Thinking Of You") which, coincidentally, was the sentimental theme song of "Three Little Words") always bore an obvious ratio, one to the other.

Eddie's life story has so often been recapitulated in the musical press that only a short summary need be given here. He was born in Philadelphia on August 10, 1928. He sang over local radio stations while a lad (between bouts of selling vegetables from his father's market stall) and eventually graduated to the rôle of production singer at the Copacabana, New York.

Spotted by comedian Eddie Cantor, who signed him for a cross-country tour, Fisher started recording for Victor (HMV here) in 1950.

His waxings of "Anytime," "I'm Yours," "Downhearted," "Lady Of Spain," "Outside Of Heaven," and so on, kept him more and more importantly in the public eye, while he served a two-year stint in the U.S. Army.

And when he was demobbed in the spring of 1953, Eddie stepped straight into the bill-topping slot at the Paramount Theatre, New York and, immediately afterwards, at the London Palladium.

His parade of hit discs continued with "Oh My Papa," "I'm Walking Behind You," "My Friend" (banned by the BBC, but quite a good seller over here, nevertheless) and "Wedding Bells." His "Coke Time" TV show, though panned by some critics, has kept up an enormously and consistently high average listening figure since the series started in 1953.

Debbie, for her part, really impressed her personality upon the minds of moviegoers everywhere when she made "Singin' In The Rain," a charming period piece, with Gene Kelly and Donald O'Connor.

Royal show

She also did particularly well in RKO's "Susan Slept Here" (the film which introduced Don Cornell's vocal on "Hold My Hand"—remember?) and "Hit the Deck"—chosen as the Film Musical of the Month in the August issue of our sister publication HIT PARADE.

Soon we will be seeing her in "The Tender Trap" with Frank Sinatra . . . but what she has accomplished already must have been far beyond the wildest dreams of Mary Frances Reynolds, sixteen-year-old schoolgirl, who won a talent contest in her home town of Burbank, California, one sunny afternoon in 1948.

Although they already had countless admirers when they spent several weeks together in Britain this spring, Eddie and Debbie made innumerable new friends by projecting the friendly warmth of their personalities with all the naturalness in the world.

Eddie was given an ovation when he appeared before the Queen and the

Duke of Edinburgh at the Blackpool Royal Variety Performance on April 13. Two days earlier he had witnessed the London Palladium solo debut of his British opposite number, Dickie Valentine, and he said:

"It was a very, very exciting performance. Dickie did a great job. He has a good voice and wonderful appearance"—a spontaneous and sincere tribute from one star to another, from which many world-famous artists could learn a lesson in humility!

Happy couple

So much for the past . . . and now a word about the future. Debbie will doubtless continue with her movie work, for it will be recalled that the Duke of Edinburgh questioned Eddie about this in Blackpool, and the singer replied: "Our marriage won't prejudice her screen career in any way."

There have also been frequent reports of an imminent film part for Eddie, so he and Debbie should be able to stay together in Hollywood for many months to come.

Sooner or later, of course, we can expect to welcome them in Britain once again . . . and our guess is that the London reporter who called them "the happiest couple in show business" will be able to repeat his pleasurable phrase then.

Eddie and Debbie know what they want—and the main thing they want is each other. An unavoidable three-month delay in their marriage plans has obviously made no difference at all to this glittering fact!

Debbie cuts the cake



Rushed to us by air from New York, this picture shows happy Eddie Fisher and radiant Debbie Reynolds cutting the mammoth cake after their wedding on Monday last. Milton Blackstone, Eddie's manager, was the best man, and after the ceremony, Mr. and Mrs. Eddie Fisher left for Washington, doubling a short honeymoon with a visit to the Coca-Cola Bottlers' Convention, which is being held in that city. Coca-Cola are the sponsors of Eddie's TV series in the States—so the bridal pair were combining business with pleasure!

EAST HAM SINGS IT WITH JOE

DESPITE having a very easy-on-the-eye-and-ear act, Joe "Piano" Henderson found this week, that a cine-variety audience is not the most sympathetic. There is always a fairly large percentage who are only interested in viewing the film part of the proceedings.

However, Joe won over the audience at the Granada, East Ham, with his quiet voice and manner.

Of course, his act includes the now well-known "Sing it with Joe" feature that proved quite a hit on his Polygram recording. The customers proved quite keen to air their tonsils and set to with a will.

COMPOSES

Scots-born Joe provides a varied programme—"Give Me Your Word" to "Lullaby Of Broadway"—which includes a spot where the audience give him three notes and he composes a tune round them.

I think that once Joe polishes up the rough edges in his show he will prove quite a big attraction to variety audiences.

Also on the bill is the Terry Walsh Trio—comprising ex-Billy Ternent instrumentalist Terry, on guitar, and two very attractive young girls.

Here again the act requires a little polishing up—mainly in vocal balance.

Terry has a fine voice—clear and strong—but the close harmony spots are marred by one of the girls tending to "hog" the microphone, so that it becomes difficult to hear the harmony.

Like Joe, they should, with a little more experience, improve a great deal.

JIMMY WATSON.

American Air-mail

by **NAT HENTOFF**

ENGLISH Artists in America:

As part of the exchange agreement between American Epic and British Philips, Epic has just released a recording by Willy Stott and his Orchestra. In return, Philips will continue releasing Epic artists Roy Hamilton, Somethin' Smith, The Four Coins, Lillian Briggs and others in Britain. The Stott record pairs "A Kid For Two Farthings" and "The Lily Walkers Tune." . . . English singer Johnny Brandon meanwhile makes his American debut October 7 on the MGM label with "Don't Worry" and "Sing Me Something Soft And Sentimental." . . .

The famed British-born leader, Ray Noble, returns to the limelight with a regular featured spot in the new Edgar Bergen Sunday CBS radio show series starting October 2. . . . Columbia has released an LP by Noël Coward recorded in actual performance at the Desert Inn in Las Vegas last June. . . . In addition to a briskly selling single of "Begin The Beguine," Mantovani is discovering during his tour that his London LPs of "Rhapsody In Blue" and "Theatreland" are also doing very well. . . .

More on Sinatra: Actor and Sinatra friend, Robert Mitchum, feels that once the new film, "Guys And Dolls" is released, "everybody will accept Frank as one of the musical comedy greats. He's got a little of Ray Bolger, Danny Kaye and Joe E. Lewis in him." . . . Sinatra, meanwhile, is battling again, this time with Frank Loesser, who wrote the music for "Guys And Dolls." As a result of the feud, it's unlikely that Frank will record the songs from the picture for Capitol. American Decca at the same time is readying a "Guys And Dolls" album that will include Marlon Brando, Jean Simmons, Vivian Blaine and other stars from the film.

The Male Garbo: This story comes from Hollywood chronicler Sidney Skolsky: "Mario Lanza will sing two, perhaps three, duets in 'Serenade.' However, Lanza insists that he sing the duets by himself! This may be easier for Lanza, but it's more difficult for the technical department. Here is what will take place: "The young lady whom Lanza will be seen singing with on the screen will record her half of the duets alone. The sound tracks of both singers will then be blended, and Mario and the young lady will be photographed on the movie set mouthing to their playback." . . .

Late News: Danny Kaye has begun a goodwill tour of Austria, Denmark, Finland, France, Germany, Italy, the Netherlands, Norway, Sweden and Switzerland, in connection with his film "Assignment Children." The picture, which describes the work of the United Nations Children's Fund (UNICEF), has already been seen by some 40,000,000 Americans and 10,000,000 Canadians and has been translated

into 17 languages for further showing around the world.

Perry Como's new hour-long TV show made its debut before a huge audience, according to the surveys. Reactions of the critics were generally favourable, though the minority opinion was summed up by the powerful (and syndicated) John Crosby: "Perry Como is the ultimate development in a long line of relaxed singers who stretch clear back to Bing Crosby. At least, I hope he's the last word in this line. If they get much more relaxed than Mr. Como, the singers will be falling to sleep right in front of us." . . . Cress Courtney is Frankie Laine's new personal manager. . . .

Jazz: Norman Grant's Jazz At The Philharmonic is starting off to brisk business this year. He grossed \$24,000 on two Carnegie Hall concerts (8.30 and midnight) which was 30 per cent. ahead of last year's figure, and he's been doing well every where else. The musical standard, as of the early evening concert I heard, is of a more consistently higher level than that of any previous JATP I've heard. Instrumental standouts were Roy Eldridge, Dizzy Gillespie and Lester Young (the latter was a last minute substitute for Stan Getz, who reportedly is seriously ill in Sweden with double pneumonia as of this writing). . . .

Also excellent was the Oscar Peterson trio with Ray Brown and Herb Ellis. Buddy Rich played with his customary technical assurance and was somewhat more subdued behind the small combos than he usually is. He swings always. Flip Phillips and Illinois Jacquet were adequate but they're not jazzmen of first rank in terms of ideas, originality of style, tone, etc.

Ella Fitzgerald was in lyrical form, particularly in a softly eloquent, marvellously phrased "It Might As Well Be Spring." The only bad stretch of the concert was a long set by the stiff Gene Krupa quartet. Gene was all right and his bassist, young Whitey Mitchell, is first-rate, but the hornman with the unit—Eddie Shu—is incredibly banal on all the instruments he plays (tenor, clarinet, and trumpet this night). Shu's trumpet choruses, in fact, were unprecedently amateurish. Teenager Bobby Scott, the pianist with Krupa, has shown on records that he has a forceful talent of unusual potential, but on the night of this concert, he played with bad, lolly-woodish taste, little swing and far too percussive an attack. . . .

The concert ended with a double-drum background to "It Don't Mean A Thing If It Ain't Got That Swing." (A few moments before, Rich had swiftly and firmly carved Krupa in a drum duct). The finale was marred as Krupa lost the beat, but Buddy and the better musicians on the stand, pulled the number out.

Chief news from the concert: Lester Young, when he feels like it, is still the president. . . .

Rossano Brazzi, the Italian film star, will probably play the Ezio Pinza rôle in the film version of "South Pacific." . . . Boyd Raeburn, whose orchestra in the 'forties featured several notable modern jazz scores, is returning to the music business after several years in the furniture business in New York. Columbia has signed him to a record contract and intends to spend a considerable sum to exploit the band. His featured saxist in the old days, Johnny Bothwell, is rejoining Raeburn for the new campaign. . . . RCA-Victor is working on an ambitious Benny Goodman package to coincide with the probable release of "The Benny Goodman Story" picture in February. The package will contain five LPs of the original Goodman band and small groups.

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Breezing into the NME offices this week was pianist Monty Warlock, well-known for his association with Eric Winstone, Sid Millward, George Crow and other bands.

Monty, who now lives in his native Southampton where, in addition to looking after the property he owns, he amuses himself by playing for a semi-pro band in the district, came to London to broadcast a "Piano Playtime" on Tuesday (27th) and was accompanied by his wife, as part of their honeymoon.

Monty was married to Peggy Lovell, of Southampton, at Lynton, Hants, last week, and his many friends in the business will wish the happy couple everything of the best.

Monty is also well-known as a composer, and he collaborated with Walfred Atwell in the writing of her big recording hit "Britannia Rag."

A quartet which has come in for very favourable comment regarding its broadcasts in the past, is the Chris Cowley Quartet which can again be heard on the air today (Friday) at 1.10 p.m. in the "Kings of the Keyboard" programme.

The personnel of the quartet besides Chris at the piano is Ike Isaacs (guitar); Pete Collins (bass) and Bobby Brown (drums). Chris Cowley is pianist with Cyril Grant-bam and his Dorchester Hotel Orchestra and this group can be heard over the Luxembourg wave-

band playing in the Richard Attenborough show "Princess for a Day" which also features vocalist Bob Dule.

★ ★ ★
Following a serious operation, popular personality Betty Driver, returns to the show business world early next month.

Betty has been recuperating with relations in Manchester and owing to her illness was forced to turn down two TV spots.

One of Betty's first intentions is to get back into the recording field. Her last recording was for Planet Records, a British song titled "I Know You're Mine."

★ ★ ★
With the advent of Tommy Whittle and his Orchestra taking the road on a series of one night stands, it occurred to me how unique the position has been regarding former Ted Heath saxophonists.

Ted's sax section has had in its ranks at one time or another all the following players who are now themselves well-known dance band leaders—namely Dave Shand, Johnnie Gray, Reg Owen, Ronnie Scott and now top of the Poll tenor star, Tommy Whittle.

★ ★ ★
Visiting town this week on a short tour of the many Irish clubs and fulfilling playing engagements at the Blarney Club in Tottenham Court Road, is the well-known Irish dance band leader Billy Carter and his band.

GOSSIP



The NME photographer captures this group of musical celebrities at last Saturday's midnight charity premiere of the film "Pete Kelly's Blues" in London. Left to right: Lita Roza, Ray Martin, Adelaide Hall, Norman Newell and Patti Lewis.

Several members of the band, which is resident at the Arcadia Ballroom, Bray, near Dublin, paid a visit to last Monday's Show Band Show.

This, incidentally, was the only free night they had off and today sees the orchestra flying back to Dublin to resume playing at the Arcadia which is well known to all visiting bands who do one night stands in Ireland.

★ ★ ★
Columbia's Norrie Paramor is full of praise for his latest recording "capture"—Eric Winstone vocalist, Michael Holliday.

Belfast-born Michael cut his first two sides, "Yellow Rose Of Texas" and "Stein Song," in the same studio as his countrywoman Ruby Murray, and Columbia are hoping that he will reach the same Top Twenty rating.

Norrie comments that Michael is "the most relaxed singer I have yet met," which is praise, indeed.

★ ★ ★
Congratulations to ace pianist Max Harris and his wife on the birth of a daughter last week. The baby is to be named Sarah.

★ ★ ★
Barney Gilbrath, well-known freelance vocalist and member of the Show Band Singers, told me that such are the many calls made on him to sing with various vocal groups these days, that he has had to ter-

minate his engagement at the May Fair Hotel where he led his own trio in support of the house band.

Bernie, of course, is also an accomplished pianist and accordion player who has played with most of our leading rumba bands at some time or other.

★ ★ ★
In the film of "Simon and Laura" which is due for release soon and for which the musical accompaniment is played by Ben Frankel and his Orchestra, look out for some nice solo background music from alto saxist Bill Jackson and trombonist Laddie Busby. Starring in the film is Kay Kendall.

★ ★ ★
Derek Abbott, trumpeter with the Johnny Dankworth Orchestra, is a firm believer in the principle of if you want anything done well do it yourself. Consequently Derek, with the aid of his brother and friends, is, during his time off, busy building his own house near Denham.

The choice of the site was natural, of course, as Derek is a fully qualified instructor of gliding and flying, and does a lot of this at the aerodrome near Denham.

★ ★ ★
Well-known organist John Maden returned this week to the kind of work he was doing when he first entered the profession 28 years ago. He has been playing at the Granada, Willesden, providing

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impromptu background music for one of the old Mack Sennett comedies, "Ain't Rio Grande." This is exactly how he first started earning his living in those days of silent films.

★ ★ ★
An unusual record to be released here of the current big song on the American Hit Parade, "Love Is A Many-Splendored Thing," is an instrumental solo rendering by altoist Cecil Pressling, of the Oscar Rabin Band.

He is accompanied by Sidney Simone and his Orchestra, on Oriole. Most of the other companies are covering this tongue-twisting title, including Columbia with their "golden boy"—Eddie Calvert.

★ ★ ★
"The last time I was here was in 1923," said songwriter Tolchard Evans at Wimbledon Palais on Tuesday evening. "Joe Loss was playing fiddle in the resident band then!"

Tolchard was one of the many guests at a ball there in aid of Surrey wicketkeeper Arthur McIntyre's benefit year fund. Another was Columbia singer Anne Francis, who, as Jo Searle, had made her singing debut at Wimbledon — with the old Kenny Graham Afro-Cubists five years ago.

★ ★ ★
Anne sang a number—Jo Searle style—backed by Vic Lewis, a keen cricket fan, who took his orchestra along.

Among the many other music personalities present were Franklyn Boyd, Les Perrin, David Platz, Johnnie Gray, Basil Krehin, Frank Holder, Rosemary Squires, Rikki Fulton, Don Smith and Don Sandford (who are resident at the Palais with their bands), Miguelita, Julie Dawn, Max Geldray, etc.

First pop song composition by FDH musical editor David Caryl and his wife, Josephine, seems to be an assured hit.

It's "I'll Come When You Call," which has already been recorded by Ruby Murray and Janie Marden and entered the best selling pop songs after only three weeks, moving up two places this week.

The new number—a waltz and all-British—is being handled by Johnny Johnstone and Bill Cotton, inr., of Michael Reine Music.



AMERICAN harmonica virtuoso and orchestra leader, Richard Hayman, arrived in London last weekend to round off a European holiday tour with a few days in Britain. Here he smilingly poses for the NME cameraman. He is accompanied on his trip by his wife.

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TAIL-PIECES by THE ALLEY CAT

DON'T be surprised if Johnnie Ray makes a second TV appearance in "Sunday Night at the Palladium" at the end of next month... Impresario Bernard Delfont, together with Ruby Murray's manager Keith Devon, planned to New York last Sunday but arrive back in London this week-end... When Cyril Stapleton recorded "Honey Babe," he was confident it would be a big hit; how is he feeling now that the reverse side—"Blue Star"—is shooting towards the top?...

Although Mitch Miller hit the U.S. jackpot with his "Yellow Rose Of Texas" disc, Billy Cotton's version will strongly contest for British sales... Any similarity between Caterina Valente's "Malaguena" recording and the Jane Forrest disc could hardly be coincidental... Jimmy Young will introduce "Housewives' Choice" every morning next week; if "The Man From Laramie" is requested, it will be interesting to observe if he plays Al Martino's disc!...

★ ★ ★
WEEK-END VIEWING AND LISTENING: The Alley Cat's whiskers awarded to Betty Miller (Jack Jackson TV show); The Stargazers in great form on Show Band broadcasts with new singer Eula Parker; and Gerry Wilmet's handling of new Saturday ABC "Music Shop" series... SOUR MILK DEPARTMENT: Jack Jackson's fluffs introducing his first Commercial TV programme and in the same show, Max Bygraves' distasteful remark to Geoff Love; a star of Max's calibre should not have to resort to personal sarcasm to earn laughs...

★ ★ ★
AT MIDNIGHT PREMIERE OF "PETE KELLY'S BLUES": Why did Billy Tennent roar with laughter when asked if Humphrey Lyttelton went to the same tailor as he did? ... Lita Roza looked dazzling and liked the wolf-whistles when introduced on the stage... Same reaction for Yana—but where did she develop that

"Monroe type" voice? ... Of the film, it will make a fortune. "Oscars" to Ella Fitzgerald for two great vocals and to Peggy Lee for her superb acting...

Lester Ferguson currently reducing as he hopes to get role of John McCormack in proposed film of Irish tenor's life... "More Contrary," Richard Afton's TV series, is to feature Greek singer Kitz Kazacos whose hobby is driving high-powered racing cars... Unusual song title recorded by The Cheers on Capitol in America is "Black Denim Trousers And Motor-Cycle Boots." The idea came from Brando's film "The Wild One."

Ted Heath's son—Bobby—has joined Mills Music in exploitation capacity... The inevitable "wise guys" who doomed the Stargazers when Marie Benson departed must be eating their own words at the speed with which Eula Parker has brilliantly adapted herself to the group... Follow the progress of Rosemary Clooney's "Hey There" recording—but don't underestimate the opposition, particularly Sammy Davis, Jr. ...

Because demand is heavy for both sides of David Whitfield's "Ev'rywhere"/"Mama" disc, final sales may exceed "Cara Mia"... Could be that Sylvia Drew might become Mrs. Johnnie Ray in the not-too-distant future... Smart gimmick by smart ABC-TV publicist Suzanne Warner who is sending bottles of eye-drops to business associates suffering from the strain of so much viewing!...

Johnny Stewart angling to catch Lena Horne for a Show Band broadcast... Dickie Valentine showers high praise on the Frank Weir Band who accompanied him at Tooting last Sunday... Welcome back to London, Pete Murray: will be looking out/in for your forthcoming TV appearances... Congratulations to entertainer Bryan Blackburn on his engagement to singing comedienne Helene Lennox.

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