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# Shorter life for the Top Twenty

TALKING POINTS

WHY do today's Number One songs have such a short life in the Hit Parade? asks BRYAN HENDERSON, of Doves Cottages, Chattisham, Ipswich. He goes on:

It appears to me that pop songs of today go in and out of the Hit Parade at a very fast rate. Their average Top Twenty life is much shorter than in the days of "Be-witched," "Tennessee Waltz" or even "Softly, Softly."

How long, for instance, was "Sixteen Tons" in the list, and how long will "Young And Foolish" stay? The Number One changes far more frequently nowadays, too. "Memories" was at the top for only two or three weeks, and I can see "Rock And Roll" replacing "Tomorrow" (I can't resist it) almost tomorrow!

What is the reason for this seemingly shorter life? Is the market flooded with better, poorer or just more songs? Note the long life of the instrumental "Dance Masters"—at 2s. 6d. per copy. Does any reader keep statistics?

### Screaming females

Miss PADDIE FOLEY writes from Sandhurst Road, Orpington, Kent:

With reference to John Howell's recent letter (Talking Points, April 6), I would like to point out that the "screaming females" at the BBC Festival of Dance Music were, in actual fact, boys exhibiting their juvenile sense of humour by yelling in falsetto voices throughout Dickie Valentine's performance.

### The real thing

JOHN WATERFIELD, of Avondale Terrace, Devonport, Plymouth, writes:

I must admit I was not impressed by Stan Kenyon before I saw him at Torquay on Easter Monday. I was even worried about the 10s. I had paid to see him, as it was the most money I'd ever paid for a band.

But right from the opening number I was completely under the spell of his music. Even if I didn't take to all of the music, at least, the

musicians themselves were great.

This concert proved to me once again that there is nothing like the real thing. A live performance is preferable to all other mediums.

### For dancing

Reader C. B. BROOKS, of Bury Street West, Edmonton, London, N.9, writes:

Several dance venues make a practice of engaging name bands from time to time and advertise them as "playing for dancing." But when the bands, in fact, make little pretence at aiming to do this, it is most unfair.

The discerning dancer refrains from attending. But not everyone has an inside knowledge of the type of music every band plays.

I don't wish to deny the jazz and swing enthusiasts the chance of hearing their favourites for one moment. But I do feel these performances should be more accurately advertised and described.

### Hamp on TV

WILLIAM DARLINGTON, of Manselton Road, Manselton, Swansea, writes:

After seeing TV's "Saturday Night Out," I must write and thank all concerned for giving us the Lionel Hampton Orchestra from Brussels.

## Conducted by CHARLES GOVEY

I could hardly believe this was the BBC!

Although I wasn't impressed with the band — I was thrilled with Hampton's vibes. What a wonderful creative artist he is! His version of "Stardust" was a superb improvisation.

### No equals

DEREK THOMPSON and JOCK PAXTON write from RAF, Wahn, BAOR 19:

There are vocal groups in the States that have no equal over here. The only reason we don't see them in the Top Twenty is that some British group has made a recording so similar that it doesn't matter which one you buy.

### Overrated

Reader M. G. ARNOLD, of West Quay Road, Poole, Dorset:

Three cheers! I observe that two of your Service readers have had the courage to admit publicly that a much-overrated British vocal group compares unfavourably with their American counterparts. Let's be honest about this. Too

many "home-made" recordings turn out to be feeble imitations of the much superior American product.

Our artists and instrumentalists should concentrate on developing their own individual styles rather than attempt to compete with the Americans.

### David as d-j

Reader T. H. WETHERILL, of Princess Street, Spennymoor, Co. Durham, writes:

After hearing David Whitfield competing "The Song's The Thing" during Easter week, I think he is the best disc-jockey I have ever heard on the air.

He was quite unselfish—he only played three of his own recordings on the Monday, and four on the Tuesday, whereas other singers have played at least five (not that I blame them, of course).

Besides that, David's choice of other recordings is the best I've heard, covering classical and operatic, as well as lots of current pops.

### Meet The Millers

GORDON ROWE writes from Old Dean Estate, Camberley, Surrey:

We've had the Vaughans and the Dons, but has anybody noticed the number of musical Millers—Glenn, Mitch, Gary, Chuck, Suzi, Ann, Irene, Betty? Are they just following suit, too?

### Sighing for Cy

Reader H. GRANT writes from Attlestan House, Marsh Hill, London, E.9:

Having just heard another excellent performance by the Cy Laurie Band on "British Jazz," I can't understand why they are not included amongst the bands appearing at the Stoll Theatre concerts.

Our best revivalist bands appear at these concerts, except Cy Laurie's. This band has thousands of followers who, like myself, consider them the best of the trade.

## OLD AND NEW

SYLVIA PARNHAM, of Twyford Road, West Harrow, Middx, writes:

In reply to Joan Sturgess's letter (last week's Talking Points), I would say that I am definitely in favour of modern renderings of old songs and tunes.

I especially like several new versions of "In A Persian Market," as the bands take good advantage of the scope for swinging.

After all, every artist should have the numbers he plays arranged to suit his own particular style. No one expects or wants the arrangements of Billy May or the Show Band to sound like those of Ketebeby.

ARTHUR HENDERSON, of Elm Park Mansions, Chelsea, S.W.10, writes:

I agree with Joan Sturgess—it's diabolical for pop musicians to ruin such a beautifully descriptive work as "In A Persian Market." And I can't think of a printable word to describe the lyrics as sung by Sammy Davis, Jr.

At the same time, if she hasn't yet heard Billy May's recording of it, I do ask her to give it a hearing. It is a first-class arrangement retaining the composer's vivid description.

## AFN HIGHLIGHTS

547, 344, 271 METRES

**SUNDAY**  
P.M. 12.30 Matinee from Berehotes-gaden; 2.05 Highway of Melody; 3.30 Songs by Dixie; 4. Frank Sinatra; 4.30 Request Parade; 5.05 Gordon MacRae; 5.30 Our Miss Brooks; 6. Biographies in Sound; 7.05 People Are Funny; 8.30 Star Playhouse; 9.25 Sports Night Cap; 9.35 Philadelphia Orch.; 10.30 Crime Classics; 11.05 Melody Go 'Round.

**MONDAY**  
P.M. 12 Martin Block; 12.30 Strictly from Dixie; 1. Outpost Concert; 2.05 Slickbuddy Jamboree; 2.30 Marines in Review; 3. Bavarian Holiday; 4. Requests; 5. Bob Crosby; 6. Music In The Air; 8.30 Eddie Fisher; 9. The Whistler; 9.45 Teddy Wilson; 10.30 Jazz Album; 11.05 Late Request Show.

**TUESDAY**  
P.M. 12 Martin Block; 12.30 Little Matinee; 1. Outpost Concert; 2.05 Slickbuddy Jamboree; 3. Military Minstrel; 3.30 Star of Space; 4. Requests; 5. Perry Como; 6. Music In The Air; 7.05 What's My Line?; 8.30 Music from America; 9.45 Cool Man's Mother Goose; 10.05 Les Elgart & Orch.; 11.05 Late Request Show.

**WEDNESDAY**  
P.M. 12 Martin Block; 12.30 Strictly from Dixie; 1. Operas of the World; 2.05 Slickbuddy Jamboree; 2.30 Marines in Review; 3. Bavarian Holiday; 3.15 Behind the Bandstand; 3.30 Jason and the Golden Plocc; 4. Requests; 5. Bob Crosby; 6. Music In The Air; 7.30 Groucho Marx; 8.30 Rosemary Clooney; 9. Suspense; 9.45 Dixieland; 11.05 Late Requests.

**THURSDAY**  
P.M. 12 Martin Block; 12.30 Little Matinee; 1. Outpost Concert; 2.05 Slickbuddy Jamboree; 2.30 Matinee; 3. Military Minstrel; 3.15 Piano Portraits; 4. Requests; 5. Perry Como; 6. Music In The Air; 7.05 Two For the Money; 7.30 Dragnet; 8.30 Instrumental Mood; 9. The Adventures of Sherlock Holmes; 9.45 Mood For Moderns; 10.05 Alan Holmes & Orch.; 11.05 Late Request Show.

**FRIDAY**  
P.M. 12 Martin Block; 12.30 Strictly from Dixie; 2.05 Slickbuddy Jamboree; 2.30 Matinee; 3. Bavarian Holiday; 3.15 In The Mood; 4. Requests; 5. Bob Crosby; 6. Music In The Air; 7.05 \$64,000 Question; 7.30 Gunsmoke; 8.30 Hawaii Calls; 9. Box 13; 9.45 Melodia; 10.05 9th Div. Dance Band; 10.30 R. & B. Showcase; 11. News World; 11.05 Late Request Show.

**SATURDAY**  
P.M. 12 Robert Q. Lewis; 12.30 Western Swing; 1. Saturday Salute to Music; 3.30 Hollywood Music Hall; 4. Afternoon Request Show; 5.45 Hymns from Home; 6. Music In The Air; 7.05 Grand Ole Opry; 7.30 Ed Sullivan Show; 9. Music Views from Hollywood; 9.30 Casa Cariooca; 10.05 America's Popular Music; 11.05 Late Requests.

## RADIO LUXEMBOURG

FULL PROGRAMMES - 208 Metres

**SUNDAY**  
6 Glenn Miller Memories; 8.15 Overtures Concert Party; 8.30 Billy Cotton; 9.45 Frankie Laine; 7 Sunday's Requests; 7.45 Whittred Atwell Show; 8 Vera Lynn; 8.30 Family Portraits; 9 Five Smith Brothers; 9.15 Movie Parade; 9.30 This I Believe; 10 Time for a Song; 10.30 Bing Sings; 10.45 Frank Chacksfield & Orch.; 11 Top Twenty; Midnight: Close down.

**MONDAY**  
6 Monday Requests; 7.15 Dan Dare; 7.30 Billy Butterfield & his Orch.; 7.45 Record Spin; 8 Look Who's Here; 8.30 Ken Mackintosh; 9 Hello, Marilyn; 9.30 John Dark; 9.45 Scrapbook of Song; 10 Jack Jackson; 10.30 Candid Microphone; 10.45 Old Wine in New Bottles; 11 Talking Points; 11.05 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow; Midnight: Close down.

**TUESDAY**  
6 Tuesday's Requests; 7.15 Dan Dare; 7.30 There's Magic in Music; 8 Double Your Money; 8.30 Frankie Vaughan; 9 Tuesday Date; 9.15 Your Song Parade; 9.30 John Dark; 9.45 Friends and Neighbours; 10 The Capitol Show; 10.30 Ted Heath and his Music; 10.45 Intimate Rhythm; 11 Revival Time; 11.30 Oral Roberts; Midnight: Close down.

**WEDNESDAY**  
6 Wednesday's Requests; 7.15 Dan Dare; 7.30 Dance Date; 8 People Are Funny; 8.30 Old Time Music Hall; 9. Stargazers; 9.15 Max Bygraves; 9.30 John Dark; 9.45 Easy to Remember; 10 Tropical Holiday; 10.30 Spin With The Stars; 10.45 Late Night Final; 11 Back To The Bible; 11.30 The Hour of Decision; Midnight: Close down.

**THURSDAY**  
6 Thursday's Requests; 7.15 Dan Dare; 7.30 Laurie Gold and his Pieces of 8; 8 Smash Hits; 8.30 Masters of Melody; 9 Between Ourselves; 9.15 Your Song Parade; 9.30 John Dark; 9.45 Friends and Neighbours; 10 Tune In To Teddy; 10.30 Guy Mitchell; 10.45 Mario Lanza; 11 Old-Fashioned Revival Hour; Midnight: Close down.

**FRIDAY**  
6 Friday's Requests; 7.15 Dan Dare; 7.30 Lucky Number; 8 Stan Kenton; 8.30 Oh!; 9 Handful of Stars; 9.30 John Dark; 9.45 Don Cornell; 10 Cabaret in Paris; 10.30 Record Hop; 11 The Voice Of Prophecy; 11.30 The Twenty-one Record Show; Midnight: Close down.

**SATURDAY**  
6 Saturday's Requests; 7.15 Amateur Football; 7.30 Saturday Merry-Go-Round; 8.30 Irish and Scottish Request Show; 10.30 208 Swing Club; 11 Bringing Christ to the Nations; 11.30 Jack Jackson; 12.30 a.m.: Close Down.



Max Bygraves in a song-and-dance scene from "Charley Moon."

## MUSIC AND LAUGHTER IN MAX'S FIRST FILM

FOR his first starring role in films, Max Bygraves plays a country boy who makes good on the stage, only to return to the top and back, he passes through all the usual conventionalities that have come to be expected in English films about show business. Which is a pity. Because "Charley Moon" as a book was more than a starring vehicle for one man—it was a good story, too. But as most filmgoers won't have read the book, anyway, that shouldn't worry them too much. What they will see is a pleasant musical comedy packing a lot of laughter and situations into its one and a half hours.

acceptable fellow out of Charley Moon, and he works hard for his success. Others in the cast that come out with honours include Shirley Eaton, Dennis Price, Vic Wise and Lou Jacobi. But the picture will probably do most good for backroom boys Leslie Bricusse and Robin Beaumont. These two—only a few months out of university—are responsible for the words and music in this their first film. And though most of the music is not up to much, one tune, "Out Of Town," should go a long way. Though the film is corny as they come—I guarantee it'll prove a very popular brand of corn.

### WIDE-SCREEN VOICE

What will the film do for Max Bygraves? A lot of good, I reckon. Not that Mr. Bygraves is by any means perfect on the screen. His voice seems a little less acceptable magnified by wide-screen loudspeakers, and his face looks that much less handsome.

He has plenty to learn about screen techniques—and in this particular film seems to be copying Danny Kaye from start to finish. But this is largely the director's fault. Anyway, Mr. Bygraves makes an

MICHAEL WINNER

## Ronnie, Tubby in 'Jazz from London'

RONNIE SCOTT and Tubby Hayes join the star-studded lineup for the opening concert by the "Jazz From London" show at the Adelphi Theatre, London, this Sunday (15th).

Compare Bix Curtis states that for future shows on the tour, saxists Joe Harriott and Bruce Turner, together with Keith Christie on trombone, will join the bill.

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QUESTION-TIME WITH THE STARS



Your own queries answered by SLIM WHITMAN

THIS week, we introduce a new face to the "Question Time" page—Country and Western artist Slim Whitman...

home listening to my favourite radio shows or spinning records. Fishing, too, is a favourite pastime with me...

Q. Having seen Slim Whitman's act, I noticed that he plays guitar left-handed. Does this in any way bring about difficulties in technique?...

Q. Will you please ask Slim Whitman how he spends his spare time at home?...

HARRY GOODMAN LOOKS IN TO SEE HIS 'ALLIGATOR'

AMERICAN jazzmen in London? Don't overlook a cornerman from the first, unforgettable Benny Goodman band...



Harry Goodman (centre) reminisces in London to songwriter Tommy Connor (left) and music-publisher Elton Box...

PUBLISHER Harry stayed with Benny on bus until 1940, surviving the comings and goings of such BG stars as Harry James, Ziggy Elman, Vido Musso...

derived from the first and last syllables of Harry's own, and he has successfully courted out-and-out commercialism...

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WINNIE AT ALBERT HALL WINIFRED ATWELL adds another major starring role to the many highlights of her brilliant career when she appears as guest-soloist at the Royal Albert Hall on Sunday evening, May 6.

it to be one of the finest there is—guitar music can be really beautiful.

But, business or no business, it's still the casual style for me all the time.

I would like to take this opportunity to thank you all once more for your wonderful reception.

Q. I have admired Slim Whitman's Western-style clothes both in photographs and when I saw his act here in Glasgow. I wonder if you would ask him for me if he always wears this type of dress-off-stage or if he occasionally "indulges" in business suits.

Q. I wonder if I could ask Slim Whitman, through the pages of the "New Musical Express" what he likes most about Britain, and what has been his biggest thrill since he arrived.

I don't mean it wasn't a thrill to appear in the other theatres I have visited but, after all, there is something special about the world's number one variety house.

A. I'm glad you like my choice in attire, John. Naturally, I don't wear my stage clothes when I am walking in the street, but I do have very similar outfits—probably not so bejewelled.

A. That's really easy to answer. But nevertheless, Jean, thanks for giving me the opportunity of expressing my feelings about this wonderful tour.

It made me real proud to see my name in these big, big letters on the Palladium bill hoardings—I think it would give anyone a thrill, no matter how many times they had played that venue.

I am very fond of the casual Western-style rig-outs because they are so comfortable. In fact, comfort is the whole basis of my wardrobe.

I am sure the thing I have liked best so far is the wonderful reception given me by people like yourself. It is very gratifying to meet the crowds of fans at the stage door every night, and it really gives me a feeling of "belonging."

In a tour of thrill after thrill, I think I can quite honestly claim that to be my biggest so far.

If I don't wear "cowboy" suits, it's sports clothes.

You may, or may not know, that in America I play what is called the Country and Western circuit—which means I don't come in contact with the many star "pop" singers of today.

Doris Day returns to her original studio—Warner Brothers—next autumn, to play the feminine lead in the screen version of the hit musical show "Pajama Game."

I have occasionally cause to get dressed up city-wise—but I really don't feel comfortable in a suit.

So it is all the more pleasant to be exploring part of their area and meeting the same people they meet.

Popular singer Danny Pughes will appear in the BBC "Mid-day Music Hall" on Friday, April 20.

OUT THURSDAY APRIL 19



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# THE REST OF LOUIS

Jazz records reviewed by HUMPHREY LYTTTELTON



TWO weeks ago, I wrote a review of the "Satch Plays Fats" LP. Unfortunately, quite a large hunk of that piece went astray somewhere between my typewriter and the printers, with the result that I was cut off in my prime after I had commented on only three tracks.

Being always ready to jump at the smallest opportunity to return to the subject of Louis, I hereby offer, in somewhat condensed form, the rest of the piece.

I got up as far as "I'm Crazy About My Baby." After that comes a slow version of "Squeeze Me," incorporating a humorous vocal duet by Louis and Velma.

This tune is actually an adaptation by Fats Waller of a traditional tune called "The Boy In The Boat." I have a Fats version on an early piano roll transcription and, once again, Louis shows how, quite often,

he gets more out of a Fats number than Fats did himself.

Fats's version was a jaunty up-tempo affair. Louis slowed it down considerably in his 1928 Hot Five version—and this new one is slower still.

Were it not for Velma's contribution, which is a little below par, and the negative role which Barney Bigard plays, I would certainly promote this version to the classic status enjoyed by the Hot Five recording.

There is excellent Trummy here, very much in the Vic Dickenson vein and with more emphasis than usual on melody.

"Keeping Out Of Mischief Now" has been done before by Louis—back in 1932 with one of those cumbersome big bands.

Comparison between the two versions of "Keeping Out Of Mischief" over twenty years apart, strongly favours the latest one. The only thing I regret is that the charming verse, which might have been written for the present All Stars, has been dropped. Otherwise, this is a magnificent version, featuring a lot of the Armstrong trumpet.

### Superlative

His solo following Trummy's chorus is superlative—and explains, in the neatest of nutshells, why Louis has few rivals as a jazzman. It bypasses the big band style of the 'thirties and goes right back through the Hot Fives to the Louis of the King Oliver era—and, for all we know, to earlier days in New Orleans.

Yet it retains all the know-how, the infallible judgment, the eloquence of thirty-five years' experience. The variations are simple, sticking to the framework of the melody throughout.

But, for all the sparseness of the phrasing, this is no sketch, but a complete, final, rounded exposition of an idea, to which nothing can be added or taken away. It's this capacity to condense a wealth of meaning into the simplest framework which distinguishes the great artist. Louis has it today to a greater extent than ever before.

The fact that his solos are often set, rarely improvised on the spot, is, if anything, more miraculous still. For the impact never diminishes, the meaning never evaporates through repetition.

On Side Two, we start with a riotous version of "All That Meat And No Potatoes." By slowing it down, and endowing it with a sort of elephantine dignity, the All Stars enhance, rather than detract from, the humour of the piece.

Louis and Velma have fun with the vocal. "I've Got A Feeling I'm Falling," one of the most popular of Fats's pop-songs, develops rather surprisingly into a powerful swinger, with a final ensemble which rocks along ferociously.

Louis sings a vocal duet with himself in accordance with the precedent established on the Handy LP version, of "Make Me A Pallet." Here, his other self sings in a very smooth, high-pitched scat obbligato reminiscent of his voice in the early 'thirties—a pleasant effect, if unethical. "Black And Blue" has been

### BENNY GOODMAN fans will

welcome the issue of Volumes 1 and 2 of "The Benny Goodman Story" on Brunswick LAT.8012 and 8013. The music was all specially recorded for the now famous Universal-International film, and the sessions brought together such great names as Gene Krupa, Teddy Wilson, Stan Getz, Harry James and many others.

It has been said that the group heard on these sides is not as good as the early Goodman bands, and this is probably true, but, nevertheless, it is still a musical treat, and my guess is that you'll enjoy hearing great melodies like "You Turned The Tables On Me," "Stompin' At The Savoy," "Moonglow," "Avalon," "And The Angels Sing" (featuring Harry James this time, and not its composer Ziggy Elman), "Shine," "Sing, Sing, Sing" and half a dozen more unforgettable tunes.

For me, the highlight of these two LPs is when the Goodman Quartet, featuring Benny on clarinet, Teddy Wilson (piano), Gene Krupa (drums) and Lionel Hampton (vibes), play "Avalon" and "Moonglow."

These superb musicians are still the very tops, and it's a joy to listen to their every note.

Back at normal speed we have the Lonnie Donegan Skiffle Group on Nixa N.15036, offering "Stewball" and "Lost John." "Stewball" turns out to be a racehorse with more than an outside chance of being first past the winning post, but personally I should say this side is not worth more than a few bob each way.

The other side is a better proposition, and I should say it will meet with general approval from our friends across the Atlantic.

The fabulous Frank Sinatra turns up on Capitol CL.14364 with a tremendous performance of a great song called "Flowers Mean Forgiveness."

regarded as an Armstrong classic ever since the 1929 recording with Carroll Dickerson's Orchestra. Once again, I award a points win to this new version, which is admirable.

The ensemble middle-eight, sandwiched between two vocals at the end, rivals some of the Handy ensembles for intensity. A fine, definitive version.

Finally, there's yet another version of "Ain't Misbehavin'" recorded by Louis on at least four previous occasions. Anyone familiar with the Town Hall version by the former All Stars will recognise most of the solo trumpet stuff—but not the coda at the end, which sounds an ad lib addition.

After paying lip-service to the first 1929 version with two familiar breaks, he sets off on a rambling solo excursion, accompanied only by sloshing drums. Those who are emotionally hyper-sensitive to Louis Armstrong's playing are warned to watch their blood-pressure here.

With the simplest of phrases, the subtlest timing, Louis builds up a dangerous tension, the stuff to make strong men hammer their heads on the floor. A magnificent finish to an outstanding LP. And now I find I have no space to mention any more records.

If I may now have a breathing space from the steady bombardment of earth-shattering, history-making Louis Armstrong records, I shall be only too pleased to talk about something else. But really . . .

# FABULOUS SINATRA

Pop Records Reviewed by

This is the Sinatra we all love, showing wonderful control, and phrasing that is just out of this world. This is a song with a first-class lyric, and I know of no other singer with such ability to squeeze every little bit out of a number.

The Nelson Riddle Orchestra and Chorus are also in fine form on both sides.

The flip-over, called "You'll Get Yours," is really one for the fans, with Frank pulling out every trick at his command. The tune does not strike me as being a potential hit, but the record will find a lot of willing customers.

A young lady who has still to fulfil her early promise is Edna Savage, for although she has had a number of near misses in recent months, she has still to hit the disc jackpot. Her latest titles on Parlophone

R.4159, are "Something Old And Something New" and "A Tear Fell," both accompanied by Ron Goodwin and his Orchestra.

On the first title, she is far more cute than on her earlier efforts, and I detect an obvious move to avoid being styled. Unfortunately, this is rather like a trial run, and I'm sure Edna will do a good deal better next time out.

On the other hand, she is heard to better advantage on "A Tear Fell," but neither side is strong enough to be seriously considered as a contender for hit parade honours.

Back in the Long Playing field, a first-class disc with a rather minority appeal is "I've Got You Under My Skin" on Vogue LVA.9012.

It features that fine tenor sax star George Auld with the Andre Previn Orchestra and Jud Conlon's Rhythmaires. Auld has chosen some

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# IN GREAT FORM ON NEW DISC

wonderful tunes to feature on his instrument, and his brilliant playing helps to enhance even such melodies as "Someone To Watch Over Me," "All The Things You Are," "Easy To Love," "Smoke Gets In Your Eyes," "I Cover The Waterfront," "Stairway To The Stars" and "Body And Soul."

The arrangements are excellent, and this disc is going to become a real musicians' favourite.

it's my guess that you'll rush out and buy a copy.

This youngster with the refreshing voice, could easily be the big disc discovery of 1956. His assets are many, but mainly I like his warmth, style and confidence.

He has the ability to express himself in song, and the lyrics mean something to him. I have always considered that the lyric should be understood and studied before ever a song is recorded.

Wally Stott has produced a couple of fine arrangements and there is really little to choose between the two sides.

Frank Weir has now switched

record companies and his first issue for Parlophone is now in the shops. He has found a couple of good titles in "Mister Cuckoo" and "If Ever You Go To Paree," and our wish is that for him Parlophone R.4157 will turn out to be a big seller.

Both tunes are extremely commercial and his orchestra and chorus give good support.

"Mister Cuckoo" is the side I like best, and this melody has all the necessary ingredients for a hit. It has a lift to it, and is easy to remember.

And, finally, to a disc by one of our truly great singers. Yes, it's Anne Shelton's "The Great Pretender" and "Seven Days" on Philips PB.567. I'm sorry that I'm a little late in reviewing this record, but it is so good that I thought this really is a case of "better late than never."

I have always admired Anne's great ability, even if sometimes I have accused her of singing uncommercial songs, and as a technician she remains supreme.

I shall not attempt to review her work as her performances never vary, and every time it is a simple matter of saying another terrific effort from Anne Shelton.

Friends, it is good to know that in this country we have singers as good as Anne Shelton, Ronnie Hilton and Lee Lawrence who are well able to hold their own without getting big selling records. It's a case of class will always tell.

Next, to a young man with a very big future. The name is Ronnie Carroll, and once you've heard him sing "This Same Heart" and "Forever, Darling" on Philips PB.576,

Recording stars Alma Cogan and Ronnie Hilton, as BBC-TV viewers saw them in last Monday's "Off The Record." (See review on page 8).



...oooooh!

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## NME MUSIC CHARTS

### BEST SELLING POP RECORDS IN BRITAIN

[In response to repeated requests from readers and the trade, we are increasing our list of Best-Selling Records from 20 to 30, as from this week.]

Last This Week	Record	Artist
1	POOR PEOPLE OF PARIS (POOR JOHN)	Winifred Atwell (Decca)
2	IT'S ALMOST TOMORROW	Dream Weavers (Brunswick)
3	ROCK AND ROLL WALTZ	Kay Starr (HMV)
4	ONLY YOU Hilltoppers (London)	
5	ZAMBESI Lou Busch (Capitol)	
6	MEMORIES ARE MADE OF THIS Dave King (Decca)	
7	MEMORIES ARE MADE OF THIS Dean Martin (Capitol)	
8	SEE YOU LATER, ALLIGATOR Bill Haley Comets (Brunswick)	
9	THEME FROM "THE THREE-PENNY OPERA"	Dick Hyman Trio (MGM)
10	GREAT PRETENDER Jimmy Parkinson (Columbia)	
11	MY SEPTEMBER LOVE David Whitfield (Decca)	
12	THEME FROM "THE THREE-PENNY OPERA"	Billy Vaughn (London)
13	WILLIE CAN Alma Cogan (HMV)	
14	ZAMBESI Eddie Calvert (Columbia)	
15	CHAIN GANG Jimmy Young (Decca)	
16	ROCK ISLAND LINE Lonnie Donegan (Decca)	
17	BAND OF GOLD Don Cherry (Phillips)	
18	A TEAR FELL Teresa Brewer (Vogue/Coral)	
19	I'M A FOOL Slim Whitman (London)	
20	JIMMY UNKNOWN Lita Roza (Decca)	
21	TROUBLE WITH HARRY Aid and Harry (London)	
22	NO OTHER LOVE Johnston Brothers (Decca)	
23	THE ITALIAN THEME Cyril Stapleton (Decca)	
24	SEVEN DAYS Anne Shelton (Phillips)	
25	YOU CAN'T BE TRUE TO TWO Dave King (Decca)	
26	PICKIN' A CHICKEN Eve Boswell (Columbia)	
27	THEME FROM "THE THREE-PENNY OPERA"	Louis Armstrong (Phillips)
28	YOUNG AND FOOLISH Edmund Hoekridge (Nixa)	
29	COME NEXT SPRING Tony Bennett (Phillips)	
30	WILLIE CAN Beverley Sisters (Decca)	

### BEST SELLING POP RECORDS IN THE U.S.

Last This Week	Record	Artist
1	Poor People Of Paris	Les Baxter
2	Lisbon Antigua	Nelson Riddle
3	Blue Suede Shoes	Carl Perkins
4	Hot Diggity/Juke Box Baby	Ferry Como
5	Heartbreak Hotel/I Was The One	Elvis Presley
6	Rock And Roll Waltz	Kay Starr
7	I'll Be Home/Tutti Frutti	Pat Boone
8	No, Not Much	The Four Lads
9	Why Do Fools Fall In Love?	Teen-agers
10	Great Pretender	Platters
11	A Tear Fell	Teresa Brewer
12	Rock Island Line	Lonnie Donegan
13	Theme From "The Three Penny Opera"	Dick Hyman
14	See You Later, Alligator	Bill Haley
15	Eddie, My Love	Fontane Sisters

### BEST SELLING SHEET MUSIC (U.S.)

Last This Week	Record	Artist
1	Rock And Roll Waltz	
2	Poor People Of Paris	
3	Lisbon Antigua	
4	No, Not Much	
5	Hot Diggity	
6	Theme From "The Three Penny Opera"	
7	Eleventh Hour Melody	
8	He	
9	Mister Wonderful	
10	I'll Be Home	
11	Memories Are Made Of This	
12	Why Do Fools Fall In Love?	
13	Eddie, My Love	
14	Little Child	
15	Juke Box Baby	

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## Laurie Says 'Sorry' After Rattles, Whistles, Bells Mar BBC Festival

FOLLOWING disturbances at the BBC's Festival of Dance Music at the Royal Albert Hall on Tuesday, members of the Cy Laurie organisation hotly denied newspaper allegations that they had organised the demonstrations.

The Festival—part of which was broadcast and televised—was marred by a noisy gang who waved rattles, banged bells, blew whistles and chanted "We want Cy!" during most of the performance. The acts of other artists—including Frankie Vaughan, Eve Boswell and Bob Monkhouse—were seriously affected by the unprincipled behaviour of the small but vociferous section of the huge audience.

In the "Daily Sketch" on Wednesday, a story was printed to the effect that the Cy Laurie Band management had deliberately staged the demonstration.

Don Kingswell, manager of the band, told the NME: "The 'Daily Sketch' misconstrued the facts considerably. The quote they printed as coming from me was very inaccurate. It is true that, as they say, I did purchase £45 worth of tickets for the show—but none of these was given away; all were purchased by club members.

"I bought the tickets to make it easier for the fans to attend the show. I certainly never issued any rattles, whistles or bells, as the 'Sketch' reported.

"I assure you there was no organised chanting or shouting. Our fans are naturally exuberant, but we are not in the position to control them at the Albert Hall—that is up to the hall commissioners."

Cy Laurie's brother told the NME: "We are very embarrassed about the whole thing. I assure you we knew nothing beforehand of what was to happen during the broadcast. Cy was particularly sorry that some of the other artists on the show suffered because of the demonstration.

"We are hoping that some explanation will be forthcoming as a story such as the one in the 'Sketch' this morning can only do damage to the band—and to the music business in general."

Last word on the matter comes from the BBC, where an official spokesman told us: "We are naturally disgusted but are taking no action. We expect no apologies from Laurie and this will not affect our attitude towards booking the band in the future."

FRANK HARVEY writes:

The programme on TV screens was disappointing. After waiting countless years for a transmission of an outside event, this historic occasion lost ten minutes owing to a delay.

From the outset, it was obvious that the audience appeared hostile. Comptre Bob Monkhouse laboured for laughs without success—until he referred to noisy gallery patrons as the George Mitchell Singers, and was cheered by the remainder of the audience.

The Tanner Sisters seemed to attempt the impossible—trying to sing "Rock Around The Clock" like a depleted section of the Stargazers—whilst Stan Stennett fared better with impressions of Slim Whitman and Billy Daniels.

The Kenny Baker Dozen—including instrumentalists from Cyril Stapleton's Show Band, who transferred from the other side of the stage—captured the spirit with "Da Da Strain," to be followed by Frankie Vaughan.

Garbed in tails, with top hat and cane, too, Frankie displayed his personality in "Give Me The Moonlight." His slick timing and gestures command praise—but with his screaming idol-worshippers and the gallery agitators having a private shouting battle, the situation became ludicrous.

Fortunately, it needed the showmanship of Eric Delaney to restore genuine enthusiasm—and Eric's ability to arouse excitement inevitably succeeds. Attendees surrounded him with tom-toms and cymbals, and displaying deft footwork on the bass drum, Delaney proved that he is a bandleader destined to reach the highest pinnacle of success.

What a reception! What an object lesson in giving the public what they want! What a showman! What a drummer! What a good job he was there to save the face of BBC sound radio—having boasted that they provided TV with this programme.

Now No. 5

in the American HIT PARADE

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# Billy Daniels leads another Parade of Palladium song stars

## INK SPOTS HERE FOR NATIONWIDE VARIETY TOUR

AN American vocal group who became one of the biggest post-war favourites in Britain—the Ink Spots, starring Bill Kenny—are returning to this country next month for twenty-six consecutive weeks in a nation-wide variety tour.

Their first engagement will be in "Sunday Night at the London Palladium," on May 13, followed by ten weeks at the following variety theatres: Empire, Glasgow (May 14); Empire, Liverpool (May 21); Empire, Newcastle (May 28); Empire, Edinburgh (June 4); Empire, Finsbury Park (June 11); Hippodrome, Birmingham (June 18); Empire, Chiswick (June 25); Hippodrome, Manchester (July 2); Hippodrome, Bristol (July 9); and the New Theatre, Cardiff (July 16).

This will be followed immediately by ten weeks in super-cinemas (venues to be announced shortly), prior to reverting to music hall engagements for six weeks during the autumn.

### XYLOPHONE

Impresario Tim Daniels will be presenting the Ink Spots with Bill Kenny for this British tour, and American xylophone player Joe Rankin will also be a featured attraction supporting the group.

After scoring their first international record triumph with "If I Didn't Care," in 1939, Bill Kenny and the Ink Spots made such still-remembered hit discs as "Whispering Grass," "Maybe," "We Three," "Java Jive," "Do I Worry," "To Each His Own" and "Bless You" during the war years and after.

They first visited Britain as an unknown act in 1934 under the aegis of Jack Hylton. It was not until 1947 that they returned here as a top-of-the-bill attraction, however, headlining at the London Casino that year, then at the London Palladium in 1950.

In the States, the Ink Spots have long been a consistent club, vaudeville, radio and TV attraction. They made films for Universal and 20th Century-Fox during the 'forties.

### HARRY ROY : SOLITAIRE CONTRACT

BANDLEADER Harry Roy this week signed a two years' contract with Solitaire Records, for regular recordings with his orchestra.

Harry recently parted company with the Gargoyle Club—where he was one of the proprietors—and is now negotiating another West End club berth.

His satisfactory record deal, and the favourable progress of the club project are only marred for Harry by his lack of recognition by the BBC.

"I had a terrific mail from my last broadcast," he told the NME, "but no further dates have come in. I can't understand it."

### WEIR BAND AIRINGS

THE Frank Weir Orchestra are scheduled for two Light Programme late night broadcasts. The first is on April 18, and the second starts a new series titled "Design For Dancing," on April 25.

On the latter broadcast, Frank will be joined by the Hermanos Deniz Rhythm Band and popular vocal group the Kentones.

GLAMOROUS 23-year-old vocalist Doris Steele has passed her recording test for Columbia, and was scheduled to sign a contract with them yesterday (Thursday).

### STANLEY DALE PRESENTATIONS

12 HOLLAND VILLAS RD.  
KENSINGTON, W.14  
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## DANIELS' DATES

THE trial in a New York court of singer Billy Daniels—concerning a shooting incident last month—will not affect his impending visit to Britain.

A new date will be arranged for the hearing of the case, either prior to next Wednesday, or when Daniels returns to America in the summer.

He arrives at London Airport next Friday. Prior to his fortnight at the London Palladium on April 30, he televisions from the theatre on Sunday, April 22. This is followed immediately by a week at Glasgow Empire.

Remaining variety dates after the London Palladium are as follows: Empire, Newcastle (May 14); Hippodrome, Birmingham (May 21); Palace, Manchester (May 28); Empire, Leeds (June 4); Empire, Liverpool (June 11); Finsbury Park Empire (June 18); Hippodrome, Brighton (June 25).

### Mickleburgh band broadens policy

BOBBY MICKLEBURGH is partly to desert the traditional field of music in order to appeal to a wider public.

He is to front a new larger band, which will be aimed at the dancing public. The line-up comprises Bobby, Alan Wickham, Charlie Cleaver (trumpets); Len Beadie (trombone/arranger); Don Francis (tenor/clarinet); Paul Simpson (baritone); Roy Barclay (piano); Ken Hogston (bass) and Bobby Smith (drums).

Allan Wickham will lead a Dixieland group within the band.

### KEEL, STARGAZERS TV

FUTURE stars for the ATV "Sunday Night at the London Palladium" include Howard Keel (April 15) and, in addition to Billy Daniels, the Stargazers vocal group will also be featured on April 22.

### Mr. and Mrs. Harry Bence in car crash

WELL-KNOWN musician Harry Bence and his vocalist wife Elizabeth Batey were involved in a car accident when returning home after visiting a theatre last Tuesday evening.

Elizabeth was taken to St. Mary's Hospital, London, for treatment for slight concussion and shock, but was later allowed home.

LEAD trumpeter Johnny Wolleston is leaving the Syd Dean Orchestra soon to lead his own band at the Majestic Ballroom, Leeds.

He plans to open there on July 31 with a band comprising four trumpets (including himself), four saxes, and three rhythm.

LAST Thursday evening (5th), Maxine Daniels, vocalist with the Denny Boyce Orchestra, deputised at the Adelphi Theatre for singing star Shirley Bassey who was indisposed.

AFTER four years as permanent accompanist to piano-star Winifred Atwell, drummer Colin Bailey has left to join a resident band in Sheffield.

His place has been taken by Dennis Neale.

The young British King Brothers musical trio get a big break by appearing on the London Palladium bill—headlined by Howard Keel—for the next two weeks (commencing next Monday, 16th).

INTERNATIONAL recording stars and leading vocal personalities have been assembled by impresario Val Parnell for his last variety presentation of the current season at the London Palladium—two weeks, commencing Monday, April 30.

Heading the imposing array of names will be America's "Black Magic" showman, Billy Daniels—making his second appearance in variety at this venue, together with his partner/accompanist Benny Payne.

Two South African vocal personalities now domiciled in Britain—Eve Boswell and former Ted Heath vocalist Dennis Lotis—are also featured, in addition to another ex-Heath singer, Lita Roza.

Comedy music will be provided by Sid Millward and Wally Stewart with the Nitwits, who shortly terminate their long season with the Max Bygraves' Show at the London Hippodrome. The bill will also spotlight one of Britain's foremost, yet most underrated singing teams—Teddy Johnson and his wife, Pearl Carr.

### WEST END BOW

The parade continues with former members of the Joe Loss Orchestra—Welsh singer Howard Jones and trumpeter-pianist Reg Arnold—making their West End bow within a year of forming their double act for variety.

But even more unique will be the appearance of the Three Kayes—a trio of feminine vocalists, who undertook their first important engagement less than a month ago, yet have impressed Val Parnell to such a great extent that in selecting them, he has made one of the most daring decisions in his career.

A unique French vocal group—Cinq Peres—complete the musical attractions. This act comprises five members, who use their voices in an instrumental manner to give an orchestral-sounding effect to their presentation.

The NME is especially delighted at the choice of Dennis Lotis, whom

### THREE CONDUCTORS FOR TV SONG FESTIVAL

FAMOUS disc-jockey Wilfrid Thomas is to compeer the whole of the BBC's Festival of British Popular Songs, which begins as a monthly TV series on May 7.

The large concert orchestra to be featured in the series will be conducted in rotation by Eric Robinson, Stanley Black and George Melachrino, and all three leaders will be seen in the final programme.

In the meantime, the hundreds of entries received by the BBC will be opened in the next few days by Light Entertainment chief Ronnie Waldman, and then placed in a strongroom for safe keeping.

This will be an official ceremony, which the Press are being invited to attend.

ISOBEL LUCAS, vocalist from the all-coloured show "Jazz Train," has joined the Ivy Benson Orchestra at the Quebec Restaurant, Marble Arch, London, W.



we acclaimed as the outstanding new solo act of 1955. His reputation has been enhanced considerably during the past few months by his performance in the film "The Extra Day," and BBC-TV series "Hit Parade" and "Tin Pan Alley."

The show will be introduced by resident comper Tommy Trinder.

## NAT 'KING' COLE AND ALABAMA CONCERT

ONE of the world's most talented and respected singing stars—"King" Cole, was the victim of a vicious attack by a gang of men at Birmingham (Alabama), during his performance at a concert on Tuesday.

His assailants rushed down the aisles during his second number and clambered over the footlights. They knocked Nat down with such force that he hit his head and back on the piano stool, and they then dragged him into the auditorium.

Police rushed from the wings and were just in time to prevent the singer being badly beaten up. They arrested the six men, one of whom is a director of the White Citizens' Council—a group which has been endeavouring to boycott "hop and Negro music" and are supporters of segregation of white and coloured people. The audience—numbering over 3,000—was all white.

### NEAR RIOT

The attack started a near riot. Bottles were hurled, a policeman collapsed from a blow on the head and another had his nose broken; Nat Cole also sustained cuts.

The audience stood on their seats causing pandemonium, but fortunately, Ted Heath's Band—part of the package show in which Nat is starring—had the presence of mind

to strike up "God Save The King" and the crowd was quietened. Arrests were made and six taken into custody. Four of them were held for inciting a riot; it was found that their car contained rifles, knuckledusters and a

### OVATION

After the incident, Nat Cole turned to tell the audience that he was going to see a doctor but "these folk hurt my back," when he finally reappeared to continue his act, they gave a tremendous five-minute ovation. He told the audience: "I just came here to entertain and thought that's what you want. I was born here."

Following treatment, Nat appeared at the second concert—attended by an all-Negro audience. Here he received a great ovation.

Nat Cole travelled to Chicago Wednesday for medical treatment. He was not expected to appear at the show at Greenville, Carolina, the same evening, but has not yet decided whether to fulfil the remaining seven bookings for the package Southern States.

### Eartha Kitt in line for BBC-TV big acting role

WHEN Eartha Kitt arrives in London towards the end of this month, the BBC Television Service are planning that she will take the starring role in "The Valiant"—a dramatic play about a person under sentence of death. Original negotiations were started for this project when Eartha was in London recently on film and TV work. It will be screened some time during May.

She left Britain full of enthusiasm for her proposed part in the play and the BBC hope to discuss the proposal again before she commences her cabaret season at the Cafe de Paris, on April 30.

### RUBY MURRAY, I

A NEW company—Ruby Murray Enterprises Ltd.—has formed by Irish vocal star, Ruby Murray. In addition to herself, directors of the company are her parents.

Next week at Birmingham drome, Ruby returns to variety dates will continue until the end of June, then a summer season commences at Brighton Hippodrome starring Ruby, from July 2.

JOHN LEONARD, London pianist-composer-bandleader who attained fame in the States under the name of Little Jack, died on Tuesday in New York of tragic circumstances. He was 42.

Among his best-known compositions are "Jealous," "A Shanty Old Shanty Town," "Hold Me



## VERA LYNN

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The world's greatest singer visits Britain

# WELCOME, FRANK SINATRA!

WE take pleasure in extending a cordial welcome to the world's greatest popular singing star, Frank Sinatra, who arrives in Britain today (Friday).

Frank cabled NME Managing Director Maurice Kinn on Wednesday of this week from Hollywood, stating that he will be landing at London Airport. He will be spending three or four days in this country.

Early next week, Frank departs for the South of France to attend the Prince Rainier-Grace Kelly wedding in Monte Carlo, prior to his main European destination—Madrid.

There he will co-star with Cary Grant and Sophia Loren in the Stanley Kramer film "The Pride and the Passion," and is expected to visit London again before returning to the U.S.

### NO ENGAGEMENTS

During his stay in London, Frank will not undertake any professional engagements, but may remain long enough to attend the premiere of the screen musical "Carousel" at the Carlton Cinema, Haymarket, on Tuesday evening (April 17).

Late last month, Sinatra completed his appearance in the film "High Society," which also starred Bing Crosby, Grace Kelly and Louis Armstrong.

It is three years since Frank commenced his last tour of Britain during the summer of 1953—but since then, he has been acclaimed for his brilliant work in many phases of show business.

### FRIENDLY ASSOCIATION

The friendly association between the NME and Frank has always been extremely close. We are hopeful of arranging a personally written exclusive article by this fabulous performer, for next week's issue, together with a series of pictures. In our nation-wide poll, readers unanimously voted Frank the "outstanding popular singer in the world" and the "top male vocalist in America."

No visiting star could be more welcome. The entire music industry is indebted to Frank Sinatra for his magnificent contributions to the world of entertainment.

### Glamorous Dorothy Dandridge arrives

DOROTHY DANDRIDGE, beautiful star of "Carmen Jones," flew into London last Wednesday afternoon—six hours late.

However, despite the flight delay, Dorothy met newspapermen at the Savoy Hotel, where she commences a cabaret season on April 16.

Wearing a glamorous white, full-length evening gown, Dorothy made an excellent first impression on those gathered to welcome her to Britain.

She will star on the top commercial TV show, "Sunday Night at the London Palladium," on April 29.

# AMERICA DEMANDS RETURN OF RECORD-BREAKING HEATH BAND

## Gold Disc honour for Slim Whitman

A SIGNAL honour is to be bestowed on country-and-western singing star, Slim Whitman, when he returns to London at the conclusion of his highly successful provincial tour.

London Records are to present him with a gold disc in appreciation of the fact that his recordings have attained the amazing aggregate of over two million sales in this country.

This staggering sales-total has been achieved by such records as "Rose Marie" (which has sold approximately 750,000 discs); "Indian Love Call" (of which sales are estimated to be 250,000); "China Doll"; "When I Grow Too Old To Dream"; "Roll On Silvery Moon"; "Cattle Call"; "Tumbling Tumbleweeds," etc.



Frankie Vaughan (left) and Cyril Stapleton take a breather during rehearsals for last Tuesday's BBC Festival of Dance Music at the Royal Albert Hall. Cyril and the Show Band accompanied Frankie.

## MU SECURE INCREASE FOR BALLROOM BANDS

THE Musicians' Union have won a wage increase for many ballroom musicians throughout the country.

The official statement reports: "An Award of Industrial Court, made as the result of a claim by the Musicians' Union, has increased the minimum salaries payable to musicians employed in many ballrooms by 30s. per week."

"This award came into operation from April 2, and covers ballrooms controlled by Mecca Dancing Ltd., and Circuits Management Association Ltd., and also Hammersmith Palais."

### STANDARD CONTRACT

Other MU news is that the London District Branch has compiled a Standard Contract which has been sent to all members in connection with salary rates for West End hotels, restaurants and clubs.

Members have been instructed not to continue in their present employment after April 22 unless they are paid according to the conditions laid

down in the new contract. Bandleaders, too, have been notified that they must not employ musicians except in accordance with the union instructions.

### 'HIT PARADE'

AS an outcome of the recent printing dispute, the publishing date for the May issue of our monthly magazine, "HIT PARADE," has been unfortunately delayed.

Accordingly, we apologise for this hold-up, but wish to announce that the "HIT PARADE" May edition will be obtainable on Monday, April 23.

Any disappointment caused by the delay will be compensated by the exciting contents of this great monthly publication. Full details of the star-packed pages will be announced in next week's NME.

### NOW DUDLEY STAGES DISC-STARS' SHOW

THE recent innovation of presenting several recording stars on the same variety bill has spread to the provinces.

At Dudley Hippodrome next Monday (April 16), directors Bob and Maurice Kennedy have lined up an attractive bill, titled "The British Disc Show."

Making his solo debut in variety at Dudley will be Bobbie Britton, vocalist with Ted Heath's Orchestra, who is not appearing on their U.S. concert tour. The co-stars are Ken Earle and his HMV recording partner, Malcolm Vaughan; versatile instrumental/novelty group, the Hedley Ward Trio; feminine disc artists Marie Benson (Philips) and Margaret Bond (Decca).

Pianist "Thunderclap" Jones, trumpet personality June Birch and miming act Munday and Earle complete the bill. The show will be compered by Ken Earle; booking of the artists was arranged by Dennis Selinger, of the Lew and Leslie Grade office.

JO BEVAN, songstress-wife of Radio Luxembourg disc-jockey Mel Oxley, flew into London Airport from Johannesburg on Wednesday.

THE tremendous impact created by the Ted Heath Orchestra on American audiences has resulted in a sensational offer for Ted to present his own show for a return visit to the U.S., which would also include dates in Canada.

### WINIFRED ATWELL STARRING IN SECOMBE SHOW

BRITAIN'S "Queen of the Ivories," Winifred Atwell is yet another famous star to be featured in the Harry Secombe show—which opens at the London Palladium for a long season, during week commencing May 14.

As the production will also star singing personality, Alma Cogan, it is probable that the revue will enjoy a record-breaking stay at the London Palladium.

Robert Nesbitt will produce this lavish Val Parnell-Bernard Delfont spectacular presentation, which also includes Beryl Reid.

Neither Winifred Atwell nor Alma Cogan will appear with the show for the provincial dates—at Southampton (two weeks) and Birmingham—prior to the London Palladium opening.

Winifred Atwell is currently starring in variety at the Gaumont, Cheltenham, this week. Her recording of the "Poor People Of Paris" is the No. 1 best-seller in Britain.

### DEUCHAR, WRAY JOIN RABIN

BEFORE the break-up of the Ronnie Scott Band next month, two of Ronnie's star sidemen have been fixed for Oscar Rabin's Orchestra at the Lyceum Ballroom, London.

They are trumpeter Jimmie Deuchar (who joins Oscar in a fortnight's time, augmenting the Rabin trumpet section to four) and trombonist Ken Wray (with Rabin as from this week, in place of Billy Steel).

Meanwhile, the Scott combo is working out its final series of dates before Ronnie leaves the band next month to study and work as a soloist.

### MEZZ MEZZROW IS IN LONDON

MEZZ MEZZROW, the famous American jazz clarinettist, who is now resident in France, reached London on Monday evening. It is his first visit here, and he intends to stay several weeks.

A veteran jazzman, who figured with Frank Teschmaker, Jimmy McPartland, Gene Krupa and others in the early days of Chicago-style jazz in the 'twenties, Mezz later figured as clarinettist, saxophonist and sometimes, "effects man" on historic records dates with Sidney Bechet, Tommy Ladnier, etc.

"Rave" press reviews, intensive disc-jockey play of Heath band records and enthusiastic crowds have combined to create amazing interest, resulting in the package show playing to the highest figures in fifteen years at three New Orleans dates. In several cities, tickets were sold out three days in advance, and many hundreds were unable to gain admission to the concerts!

At Mobile, a crowd of 6,000 stood in the open air at the Ladd Stadium, whilst at other towns, additional performances were arranged in order to accommodate thousands who clamoured to secure tickets.

Whenever time allows, Ted appears on disc-jockey programmes and meets record distributors. At Dallas, a special ceremony was arranged at the Public Library, where Ted presented a set of his LP discs to the jazz section of the library; in return, he was given a "ten gallon" hat.

### TED WRITES

Writing personally to the NME from New Orleans last Sunday, Ted was full of praise for his musicians. Highlights of his letter are as follows:

"Have had many offers for a return visit, and I think we would do well on our own" . . . "The bookers and agents generally are amazed at the spirit of the fellows; they say all U.S. musicians have the 'cool' outlook, and make no attempt at show-manship" . . . "We are going well with the coloured people, especially on show numbers; rhythm and blues and roll and rock music is the big thing. Duncan Campbell and Red Price knock them out with 'See You Later, Alligator.' All the fellows are well—but tired; I'm hoping they will stand up till we get to Carnegie Hall."

Tickets for the farewell concert on May 1 at Carnegie Hall, New York—which does not include Nat "King" Cole—have been selling so rapidly that an extra show on the same night is probable. A decision will be made at the end of next week.

An executive of the American GAC Agency told our New York correspondent, Nat Hentoff: "We are very happy at the way the Heath band is going over. If AFM permission is not refused, next season Ted will head his own package—not only on the West Coast of America, but also in leading Canadian cities."

Three separate offers from major promotion syndicates have been made to Ted Heath for a return concert tour. The orchestra's success has exceeded the expectations of even their greatest admirers; the band can be guaranteed a coast-to-coast itinerary every year.

It is a unique achievement for a British bandleader to be in the enviable position of having a choice of lucrative offers in the States for as many years as he cares to select! Well done, Ted!

## E ATTACKED AT CERT

singing stars, Nat by a gang of six once at a concert

Save The Queen" s quietened. ade and six men y. Four of them ing a riot; and it heir car contained rs and a cosh.

nt. Nat Cole re- audience that he a doctor because my back," and appeared to con- ey gave him a nute ovation as he told the audience: to entertain you what you wanted.

ment, Nat appeared ncert—attended by ience. Here again, t ovation.

led to Chicago on medical treatment. ed to appear with Greenville, South e evening, and he nd whether he will ing seven dates package in the

### MURRAY, LTD.

ay—Ruby Murray Ltd.—has been vocal star, Ruby on to herself, other company are Ruby's

Birmingham Hippo- ns to variety. Her e until the end of mer season show ighton Hippodrome, on July 2.

RD, London-born oser - bandleader, ne in the States f Little Jack Little, a New York, under s. He was 55.

st-known composi- s, "A Shanty In "Hold Me," etc.

## Eckstine here next Wednesday

POPULAR U.S. singing star Billy Eckstine is scheduled to arrive at London Airport next Wednesday (April 18).

Two days later (April 20), he will begin rehearsing with his pianist, Bobby Tucker and his British rhythm "duo"—bassist Ken Palmer and drummer Tony Carr—prior to his opening at the Finsbury Park Empire on Monday, April 23.

Two of the three remaining dates in Billy's itinerary have now been fixed. On Monday, May 7, he begins a week at Chiswick Empire, and on Monday, May 14, a week at the Empire, Leeds.

Following dates include the Palace, Manchester (May 21); Empire, Liverpool (May 28); Hippodrome, Brighton (June 4); Hippodrome, Birmingham (June 11); Empire, Glasgow (June 18); and Empire, Newcastle (June 25).

Scheduled Sunday concert appearances negotiated by Ed. Jones are: Colston Hall, Bristol (April 29); Odeon, Romford (June 3) and Davis Theatre, Croydon (June 10).

On May 20, Billy stars in the ATV "Sunday Night at the London Palladium" programme.

### Teddy, Pearl in Atwell ATV series

TEDDY JOHNSON and Pearl Carr have been signed as the vocal attraction in the new "Winifred Atwell Show" presented by Bernard Delfont on ATV, commencing Saturday, April 21.

The series will continue for six weeks and has been designed to prominently feature Winifred Atwell throughout each programme.

The Thursday night "Tune In To Teddy" series on Radio Luxembourg presented by Teddy Johnson on behalf of EMI records, has been extended until June.

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# 'Louis Who?' by



WHEN colleague Humphrey Lyttelton, writing last Sunday in the national press, said: "Even the most unsympathetic man in the street, who would sooner undergo torture on the rack than spend an evening in a jazz club, knows Louis Armstrong's name." I wonder if Humphrey realised exactly how accurate that statement was.

I here append an unembroidered account of the Louis Armstrong Public Reaction Experiment which I and my fellow research workers of the old Ronnie Scott Band conducted as long ago as the winter of 1953.

## ARGUING

On a night cold enough and wet enough to make our coach seem cosy and comfortable, we were headed for Southsea. We had been travelling all day and had spent most of it arguing with our driver about the universality of jazz reputations. We said that jazz had given to the general public at least a few names, but our driver disagreed.

He went so far as to say that not even one jazz performer had ever become famous or popular enough to become known to those who never listened to jazz music.

"Not even Louis Armstrong?" we asked.

"Who?" said our driver. Within sixty seconds, the terms of the wager had been agreed, the stake moneys handed over to one of the vocalists, and the experiment ready to begin. We were to stop ten pedestrians at random and ask them who Louis Armstrong was. To prove our point, we had to score more than seventy per cent.

Guinea-pig number one was a middle-aged lady wrestling with an umbrella. We drew alongside and attracted her attention by shouting in her ear. "Who is Louis Armstrong?" She looked dumbly at us for a moment. Her lips moved but no sounds came out. Then she turned and ran down a side turning, her umbrella trailing behind her.

According to the terms of the bet, was this an anti-Louis vote or a cancelled entry?

The driver insisted that as she had not said she had heard of Louis, then we must presume that she was implying that she hadn't heard of him.

We replied by pointing out that as she had not said anything at all, we might as well presume that she had never heard of anything or anybody.

Our driver insisted that this was at least theoretically possible, but we shouted him down. He finally agreed that experimentees who said nothing at all were to be discounted in settling the bet.

## TERROR-STRICKEN

The next person we tried was a man wheeling a bicycle through the driving rain. "Excuse us," we said as the coach drew alongside, "but who is Louis Armstrong?" at which he looked at us terror-stricken, swerved violently on to the pavement and pedalled frantically down a side turning.

The first success was scored with a clerkish-looking man walking through a small town. He carried a brief case and was crowned with the premature scintilla of the black homburg. "Excuse us," we said, "but who is Louis Armstrong?"

He stopped walking for a moment and replied: "He's a bandleader, I think," raised his hat and walked on. We were jubilant. One out of one.

The next candidate delighted us even more by saying: "He's a trumpeter." Two out of two. The third said: "He's a crooner," and the fourth: "A film star."

With the score at four out of four, our driver was beginning to get a bit worried, so he chose the next candidate himself, an old woman sitting in a heap against a lamp-post, wearing seven or eight tattered coats and jerseys and holding a carrier bag filled with paper packages.

"Excuse me," said our driver, "but who is...?" At this stage the old woman bit him in the face with a piece of decomposed sausage she had been hiding in her pocket. We drove on, realising that it is foolhardy to ask just anybody, "Who is Louis Armstrong?"

Candidate number five said he thought Louis Armstrong was a film star and number six said he was an actor. Six out of six. Number seven thought about it for quite two minutes before answering that Armstrong was a boxing champion, and number eight, a policeman on point duty on the outskirts of Portsmouth, shrugged his shoulders and unintentionally waved on a line of traffic. Six out of eight. Two more votes needed for the jazz cause.

We got one of them by asking one of Elizabeth Taylor's many imper-

sonators hurrying home from work through the Portsmouth streets. "Louis Armstrong? He's a bop trumpeter, isn't he?"

With the score at seven out of nine and one vote needed, the atmosphere became quite heated. When we stopped alongside a young man about to cross the road we all glared at him as if he were a wanted criminal. "Who," we asked grimly, "is Louis Armstrong?"

Our last candidate gurgled nervously and stared at nine animated faces. He then cleared his throat and said: "I am happy to be thank you," before muttering furiously to himself in an obscure Slavonic tongue. He then insisted on shaking our hands before taking his leave.

Eventually, we asked the manager of the ballroom. "Louis Armstrong?" he asked, stroking his cheek. "Armstrong, Armstrong. Never heard of him."

I doubt whether this very unreal but absolutely factual experiment could ever have been undertaken by any other band.



Jack Payne conducting the finale of last Monday's BBC-TV "Off The Record."

## NORTHERN NEWS by RON DRAKE

NEW men signed by trumpet leader Les Moss at the Plaza, Manchester, since his return to Lancashire are: saxists Dennis Langfield; ex-Blackpool Tower leader Charles Barlowes; Reg Dyson, who joined the band last Monday from Dave Shand; pianist Dennis Latimer and trumpeter Duggie Fitzgerald, ex-Phil Moss.

The band is completed by Cliff Hayton, Bill Warburton (saxes); Harry Dunford (trumpet); Frank Ingham (trombone); Len Stewart (bass); Jimmy Jones (drums), and a girl vocalist.

New manager at the hall is Jimmy Saville, from Ilford, who replaces Peter Wilde—now at Sheffield.

Former Mecca drummer Hector Cedall is now installed with his trio at the new Sportsman's Club, Roch-

dale Road. The club is directed by Bill Benny, of the Manchester Stork Club.

Singer Terry Da Costa, who is currently with Phil Moss at the Manchester Ritz, is to join the Ken Turner Band for the summer season, and leaves Phil this weekend. Her place is to be filled by Jackie Paige.

A further change in personnel involves the rhythm section, and will bring in pianist Brian Fitzgerald to replace Jimmy Stuart.

In addition to his girl vocalist Phil humbers no less than five singers in his personnel.

Trumpeter Ken Turner has signed to take a band to Felixstowe—his second summer season at the Spa and Pier venues—commencing June 3.

# 'OFF THE RECORD' GOES OFF

AFTER 25 consecutive programmes which began last May, the BBC-TV show "Off the Record" finished its run on Monday (9th) in a blaze of anticlimax. Material that would just about have made up a 30-minute programme was padded into a 45-minute show, and the result was that it tended to drag.

There is some excuse for producer Francis Essex, as he intended to present a mammoth star-studded bill for the occasion, but found that several of the artists he required were unavailable.

He then arranged for three top French recording artists to appear on the show, direct from Paris, but this fell down at the last moment owing to the fact that an important speech by the French Premier utilised all available French TV cameras.

## UNIMAGINATIVE

Even so, there is no excuse for the fact that so little imagination was used for the show. The artists were presented against varying backgrounds, none of which showed that spark of originality that we have grown to associate with an Essex production.

Perhaps because of the necessity for padding, composer Jack Payne gave his tendency to verbosity full rein. He was in his most tactless mood when announcing Alma Cogan, for he found it necessary to bring in Shirley Abicair's version of "Willie Can"—which he said he had already prophesied would be the best recording of the number—and then more or less challenged Alma to do better with the same tune.

To say the least of it, he put Alma under a handicap which she certainly did not deserve.

The programme started with Sid Phillips and his Band playing "Dixieland Highway" on the front of a moving train. This was a good piece of presentation, but was merely a repeat of the same setting as had been used on the very first "Off the Record" programme last May for the same orchestra.

Next we went to the Birmingham studios to hear David Whitfield—not too well photographed—singing "My September Love" and "The Rudder And The Rock." As usual, Stanley Black, in London, did an impeccable accompanying job with his orchestra.

We will forgive Jack Payne for announcing the first title as "My Secret Love" as he must have had a lot to think about.

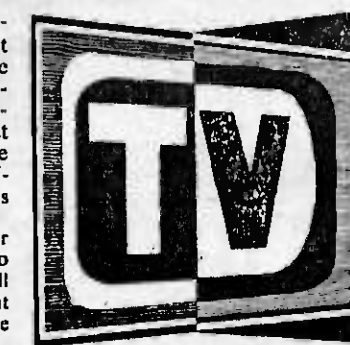
## PHONE LINK

Alma Cogan having proved Jack Payne quite wrong about Shirley Abicair, we were treated to a long telephone conversation between Peggy Cochrane and her husband, the aforementioned Jack Payne.

Miss Cochrane was to have been on the programme, but had sustained a slipped disc and the BBC linked up her voice from her bed to the studio. The conception and the gesture were better than the realisation.

Bill McGuffie treated us to a florid arrangement of "All The Things You Are," after which Ronnie Hilton, walking through a forest for some reason, sang "No Other Love." He was not in as good voice as usual, and his intonation was suspect in one or two places.

Jack Payne made a big feature of the fact that on the first "Off The



Record" show last May, when Ronnie Hilton was making his second TV appearance, he (Jack) had predicted a great future for him.

The fact of the matter is, that by that time, Ronnie had already had three records in the Best Sellers; so the implied suggestion that "Off the Record" discovered him is, to say the least of it, wishful thinking.

Alma Cogan and Ronnie Hilton, against a very decorative background, rather expressed my personal opinion of the show when they sang a duet version of the song "It's All Been Done Before."

The resonant singing of Ronnie rather showed up Alma's increasing tendency to squeak, and in my opinion, the number was not worthy of them.

Following Arthur Wilkinson conducting the "Off The Record" signature tune which he had com-

posed, Ruby Murray hung her head and breathed "I Know I'm Home" and "Please Hold Me Tightly."

She had flown specially from Belfast for the occasion, and one can only marvel at her amazing quality of being immaculately in tune and interpreting the tritest lyrics and corniest musical phrases with warmth and sincerity.

## FINALE

And so we came to the grand finale, in which Jack Payne conducted the concert orchestra, plus the Sid Phillips Band, plus the choir in a rousing symphonic arrangement of "Marching Through Georgia."

Jack showed more personality as a conductor than he does as a compere. He expressed the music by his gestures and kept a rigid and easy-to-follow beat.

At the end, out of breath, he thanked his friends of the recording industry for their co-operation, wished them good luck in their search for new discoveries, and said that a new series would start in the late summer.

If the standard of the last programme was not as high as some of its forerunners, there are many excuses to be made.

Taken by and large, however, Francis Essex, Jack Payne and the BBC, are to be warmly congratulated on the inestimable good that they have done to the cause of popular music through the 25 programmes in the "Off The Record" series.

RAY SONIN

# HOWARD KEEL — 6 ft. 4 ins. OF CHARM AND TALENT

YOU would expect a fellow standing 6ft. 4in., broad to match and, to say the least, handsome, not to be easily overlooked. However, it wasn't until Howard Keel came to London in 1947 to star in "Oklahoma" that Hollywood finally sat up and took notice.

As you all know, once the film city did latch on to the Keel potentialities, a veritable storm of publicity was let loose—only in this case there was talent to back it up.

## COALMINER'S SON

Probably one of the most popular baritones in the entertainment field today, Harry Clifford Keel started life in Gillespie, Illinois, the son of a coal-miner. His father also played trombone in the town band but, apart from that, Howard has no theatrical background.

Howard, too, developed the trombone technique as a teenager—but was unable to gain admission to the local Glee Club (what we in Britain would call a choir).

His friends continually encouraged him to sing but he never took it seriously until he was dared to enter a competition for a scholarship in Los Angeles, and he won.

Howard moved out to Hollywood to take up the scholarship and worked at the North American Aircraft factory to help keep himself during his studies. Later he travelled and won awards at the Chicago Musical Festival. Then came the "miracle."

Oscar Hammerstein II auditioned him for the lead role in "Carousel" then appearing on Broadway. He passed—and the road to fame was open.

While he was alternating with the star of "Carousel," Howard also found time to study the role of Curly in "Oklahoma"—the role that was to bring him to London for the first time.

In London, he met Helen Anderson, an American dancer in the show, who became his wife in 1949. There are two children from the marriage—Kaiya Liane (6) and Kirstine (3½). Mrs. Keel will be coming to London to watch Howard open at the Palladium on April 16.

"Miracle" Number Two came along while he was starring in Britain. He won the male lead in a British film, "The Small Voice," co-starring Valerie Hobson, and MGM took a great interest in his part. They signed him up and he made his debut for them in "Annie Get Your Gun" with Betty Hutton.

## 5 CRAMMED YEARS

Today, Howard is a top screen favourite after only five years. Mind you, these five years have been crammed with outstanding musical films like "Show Boat," "Calamity Jane," "Kiss Me Kate" and "Rose Marie."

Currently, he is starred in the screen version of "Kismet" which British patrons will see after the stage show ends its run in London.

Two other films which helped establish the Keel name in lights were "Seven Brides for Seven Brothers" and "Jupiter's Darling." And the next one scheduled is Britain's favourite romantic character "Robin Hood."

Those of you who have met Howard will know him to be quiet—almost shy at times—particularly in a crowd. However, he is witty and relaxed with friends and once you are a friend you stay one.

He is a capable amateur in painting and golf and loves dressing in casual sportswear. Also very adept with paint brushes... household variety... he has redecorated his home in a very professional way. Also he has inclinations for furniture design—a great help when you are as tall as Howard!

Now Howard is coming to the London Palladium next Monday (16th), and he will no doubt win hundreds more followers with his wonderful voice and charming personality. J.W.

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# ORESTE—a good voice but not a good film

Michael Winner reviews "The Vagabond King"

WITH a flourish of cardboard trumpets and London Transport advertisement hoardings, Paramount introduce their new singing star—Oreste. A pity they couldn't have given him a better first film and less publicity.

### HOKUM

As it is, "The Vagabond King" is about the biggest piece of hokum one could ever come across. There, in abundance, are all the out-dated gimmicks of film musical comedy.

The story of the beggar's king who helps the real King of France save his throne from rebels is phoney as can be. And it is played out at snail's pace against a mass of pretty flower-filled sets straight from sickly picture-postcards.

Along with all this comes Oreste, singing Rudolph Friml's music with such full-throated abandon that he seems determined to blow some of

the cobwebs from it by sheer force. But it is too much of a task even for his excellent voice.

The whole style of music and presentation is way behind the times. Not even vivacious Rita Moreno can make much of it. Who today wants to hear a dramatic rendering of "Only A Rose" sung in a rose-garden full of potted blooms?

### SINGING

Oreste has been built up in the hope that he'll do for Paramount what Mario Lanza has tempestuously done for MGM and Warner Brothers.

But although his voice is better trained, it has not as much natural quality as Lanza's. And with another film like "The Vagabond King," it will not have many followers either.

Just as well be made such a good personal impression with viewers on "Sunday Night at the Palladium."



This NME picture of Oreste was taken when he was rehearsing for his appearance last Sunday in ATV's "Sunday Night at the Palladium."

## IN MODERN MOOD

ONE of my late regrets was not being able to visit Paris last month, during the Gerry Mulligan Sextet's Olympia season.

Musical friends who did make the trip have been shouting ever since about the "wonderful group" now led by Gerry. A new Vogue LP using a different rhythm section, but the same horns—Mulligan, Bob Brookmeyer, Zoot Sims and Jon Eardley—confirm this excited verdict.

### GERRY MULLIGAN SEXTET/QUARTET (LP)

"Western Reunion" / "I Know, Don't Know How" / "Red Doors" / "Blues Going Up" / "Little Girl Blue" / "Piano Blues" / "Yardbird Suite" (Vogue LAE 12006)

THE set was made at two California concerts a few months back. Tracks 1, 2 and 3 are by the Sextet, with Red Mitchell and Larry Bunker in the bass-and-drums department. For the Quartet items spreading across side two, Mulligan, Eardley and Mitchell work as a gleesome threesome, infectiousy supported by the aptest drummer Gerry ever had, his old sidekick Chico Hamilton.

by **MIKE BUTCHER**

A clean, bright, swinging ensemble and typical solos from everyone make "Reunion" a happy opener. "I Know" sounds like it was built from the release of "Line For Lyons"—it's a charming, nonchalant little tune, anyway—and Jon (of whom more anon) heads the file in another fitting sequence of solos by the horns. Then comes a spell of collective ad libbing, enjoyably and expertly dovetailed, before the closing theme statement.

Brookmeyer switches to piano for "Door," while Eardley drops out. Bob could easily make his living as a pianist if he weren't so swell a trombonist. He worships Monk, but has an informed, beautiful, technically first-class keyboard style of his own, as demonstrated here. Zoot blows especially well on "Door" (his own line)—still unmistakably himself. My growing admiration for Bob's probing, timeless trombone jazz will

get proper coverage in "Modern Mood" soon. Meanwhile, as promised before, I'll devote a few sentences to newcomer Jon Eardley.

His trumpet shows up at its best on the Quartet side (helped by outstandingly good recording, which may flatter his sound) and in some ways resembles the 1952 Chet Baker—with added guts. Like Brookmeyer, Eardley has elements borrowed from almost every era of jazz in his style (a large hunk of Bix, for instance), so there's a widely eclectic quality about all the things he does.

"Blues Going Up" will give countless listeners an ideal introduction to Jon. Note his intuitive co-operation with Gerry's baritone (especially those knocked-out minor seconds at the end of Red's bass solo)—and while paying particular attention to Jon, get with the whole feel, the marvellous timing, the tremendous Mulligan choruses, the brilliance of Red and Chico (and of the engineer who captured their every nuance so flawlessly) on a five-star track.

"Girl" reaches its quietly eloquent climax in Gerry's second chorus (though Jon blows with exceptional feeling, and Red shines throughout). "Piano Blues" has Mulligan at the Steinway, funkily exploring a George Wallington groove as far as his limited facility will allow. "Yardbird" begins a bit tamely, builds from the second chorus and allows Chico to extend himself intriguingly.

A scud of sides by Tony Scott do justice to the jazz veteran who has suddenly emerged as a "New Star" clarinetist. Vogue-Coral LRA 10037 is highlight by his long, slow, inventive "Blues For Ava" (on which I quarrel with some of Dick Katz's piano chords) and the Minton's-at-midnight feel of "Goodbye" but "Sweetie Patootie" (a faster blues), the discreet ballad moods of "I Cover The Waterfront" and "Yesterday," the easy rock on "Sweet Lorraine" and light-riding "It's You Or No One" are also valid. Tony gets impeccable support from Earl May or Percy Heath (bass) and Osie Johnson (drums), but I can't see Katz as a vital pianist.

The LP on London LTZ-N 15001 under Milt Hinton's name is actually by the Scott Quartet, with Tony (billed as A. J. Sciacca his legal name), Katz and Osie. All ten tunes are bass features, faultlessly done, divertingly civilised, and of recurring musical interest (except when Milt gets too flippantly quotatious)—but 40-odd minutes' plucking and bowing may eventually bore those of you who are not bassists. The titles include "Mean To Me," "Pick 'N' Pat," "Over The Rainbow," "Milt To The Hill," "Don't Blame," "Katz Meow," "Upstairs With Milt," "Ebony Silhouette," "Can't Us Firmus" and "These Foolish Things."

Completing our Scott round-up, Vogue-Coral's "Jazz For G.I.'s" concert LP (LRA.10036) has long versions of "Milt To The Hill" and "Homecoming"—both previously done as studio recordings—for its top-side attraction. Tony caps the second track with some vicious, vehement jazz, more directly exciting than his usual output. Milt is fine here, drummer Sid Bulkin is solid enough (though inferior to Osie) and Katz remains the same. Mat Mathews (a Dutch-born accordionist new to the British lists) completes "Jazz For G.I.'s" with a booting "Pennies From Heaven" and "Bugs' Groove." The cavernous recording makes it impossible for us to assess Mat's sound, but he swings hard, seems to have a jazzman's heart and a wailingly Hebraic trend in ideas.

# American Air-mail

## by NAT HENTOFF

THE members of the Ted Heath Band managed to cram in an impressively large quantity of listening during their very brief stay in New York—all this despite daily rehearsals. On the Friday night of that week—or more accurately, Saturday morning—though the Heath men were soon to leave for Texas, several of them were in Basin Street digging the Modern Jazz Quartet, J. J. Johnson and Kai Winding, Sonny Stitt, and the Oscar Peterson Trio.

About 2 a.m. I looked around and there were Mr. and Mrs. Ted Heath, too, listening intently to the MJQ. Ted looked up long enough to say that the MJQ required a lot of concentration and it would be better to hear them in a concert hall. I think John Lewis, the MJQ's musical director, feels the same.

Louis Armstrong's current tour of Australia and environs encompasses Melbourne, Newcastle, Brisbane, Adelaide, Singapore, Manila and Tokyo.

According to "Variety," Benn Reyes and Lee Gordon, who are engaged in the promotion of Louis' tours in Australia and England, plan to form a new company, "Big Show (UK), Ltd.," which will bring package shows of American entertainment to British theatres. WINS disc-jockey Jack Lacy, back from Europe, tells "Billboard" that rock and roll is already very popular in England and Europe though not by that name. The Alan Freed r & r transcribed show soon to begin on Radio Luxembourg will introduce English listeners to a man who has become one of America's most powerful disc-jockeys in just a couple of years. The initial hour and a half Freed show on Radio Luxembourg will probably be expanded to two hours.

Johnny Brandon's first release on the King label is "Rock-a-Bye-Baby." Johnny is visiting American disc-jockeys with the recording preparatory to his return to England, on May 11, for TV shows. He'll be back here for personal appearances in September. Eddie Calvert appears in the "Beyond Mombasa" film with Cornel Wilde and Donna Reed.

Broadway producer Gilbert Miller will import the London revue, "La Plume de Ma Tante." Cyd Charisse will star in the film version of "Silk Stockings," and Ann Miller will be featured. Additional songs will be written by Cole Porter, and Arthur Freed will produce.

After finishing her four weeks at the Savoy Hotel, on May 15, Dorothy Dandridge returns to Hollywood to begin talks about her role in Alec Waugh's "Island in the Sun," the story of a Jamaican girl who falls in love with a British newspaperman.

Arwyn Productions, the company owned by Doris Day and her husband Marty Melcher, is adding TV and radio productions to its scope. It'll also buy a share in a record company, so far unnamed, and will invest \$300,000 more in three Arwyn music publishing firms. A new movie to be produced by Arwyn is a musical, "Lady and the Bandit" . . .

Mario Lanza has signed with Warner Brothers for a second picture. Anthony Mann, who directed Lanza in "Serenade," will handle the assignment for the new film, too. Shooting starts in June. . . . In the planning stage at MGM is "Wonderland," a cavalcade of Cole Porter songs, to be produced by Arthur Freed. . . . Yma Sumac will act and sing in Paramount's "The Loves of Omar Khayyam" . . .

Tony Bennett's manager says that Tony is unlikely to leave the United States until September, if then. He is close to setting a TV deal for the summer, and if it goes through, he'll probably want to stay here in the fall to capitalise on the summer exposure. . . . London has released a 12-in. London LP by Winifred Atwell, "By Request," 14 tracks, including "Gold And Silver Waltz" and "Tambour." . . . Also on London 12-in. are Fred Hartley's "Reflections in Black and White" and Stanley Black's Orchestra in "The Night Was Made For Love."

The phenomenal Elvis Presley, who sings in a combination of country and western, rock and roll and whirling dervish, has sold over 100,000 copies of his first Victor album, Victor originally bought the 21-year-old's contract from the small Sun label for \$30,000, plus a \$5,000 bonus to Presley personally. Born in Tupelo, Mississippi, Presley now lives in Memphis. He now has, of course, two new Cadillacs—one pink and one yellow—a station wagon and a motor-cycle. His father has happily retired at 39.

A fantastic advance order for a Broadway show album is the 100,000 orders racked up for Columbia's LP of "My Fair Lady," with Rex Harrison, Julie Andrews and Stanley Holloway. Score is by Alan Jay Lerner and Frederiek Loewe. Harrison talks his way through his numbers and is thoroughly delightful. . . . Frank Loesser's new musical, "The Most Happy Fella," shows pre-Broadway signs of being another major hit. Its score certainly shows signs of creating single pop record

hits. Frankie Laine has recorded the title tune; the Four Lads have done "Standin' On The Corner" . . .

Ed Sullivan, as you know, has the most popular variety TV show in America. In a recent frank autobiography for "The New York Post" he added to his "friends by stating: "Starting in June, 1948, when I first went on TV with my own show, I rejected the old radio legend that the use of Negro acts would bar Southern audiences from tuning in. . . . our show, year after year, has been top-rated in the South and still is. This, despite the fact that I've never used a Negro in the role of a servant, I've presented them in their own dignity as performers."

"This was not done with any sanctimonious attitude; I did it because you just can't put on a top-flight show without calling on the talents of a Nat "King" Cole, a Pearl Bailey, an Armstrong, a Hampton, a Sammy Davis, jr."

"In close to eight years of TV, I've never had to censor the material of a Negro performer; never had to ask a Negro girl or woman to correct her costume. I can't say the same, unfortunately, for white performers, and some Hollywood femme stars are a consistent headache when it comes to costuming." Sir Ian Jacob, director-general of the BBC, said here recently: "I challenge anyone to show that there is anywhere in the world, including


the United States, a television service that exceeds, in range of material, in enterprise for new programme ideas and techniques, in technical quality and in general standard, that of the BBC. . . . When it comes to light programmes, the ITA have it. When it comes to anything else, they do not have it." Any rebuttals? . . .

More trouble is on the way for James C. Petrillo. As an aftermath of the visit to New York this week of three members of the rebellious Los Angeles Local 47, a group of dissidents in New York Local 802 is forming an anti-Petrillo faction, and there is similar action in Philadelphia. Petrillo's one-man rule may be weakening significantly soon.

It looks like the Dorsey Brothers' "Stage Show," owned and produced by the Jackie Gleason enterprises, will be dropped by CBS-TV next season. Perry Como proved to be far too stiff competition. . . . New members of ASCAP, the performing rights society for composers, are Red Nichols and Herb Jeffries.


Stan Rubin's highly derivative Dixieland band, which has recorded here for RCA-Victor, will play at the Grace Kelly wedding. . . . Chet Baker has signed a contract with Pacific Jazz that will run into 1958. In an unprecedented series of articles for the American daily press, New York's biggest circulation daily "The New York Daily News" ran a series of exposé articles last week called "The Big Payola: New Tune in Tin Pan Alley."

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Mr. John Wilkinson and Miss Doreen Compton, "Woodleigh," Longhurst Lane, Melton, Stockport, Cheshire.	"On The Sultry Isle Of Santa Cruz"
JOINT 2nd PRIZE WINNER—	
Mr. Eddie Gillanders and Mr. Morgan Jones, 9, Seaton Avenue, Aberdeen.	"In The Chapel With The Roses"

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# BRITISH BOYS SHINE IN KENTON BAND

**MIKE BUTCHER**  
reviews last Sunday's  
Royal Albert Hall Concert

LAST Sunday (Royal Albert Hall) was my eighth Kenton concert visit in Stan's British tour. I thought my reactions had become stabilised after the fifth or sixth show, and my opinions were much the same then as when I first reviewed the band (NME, dated March 16).

The band's performance on Sunday came as an unsuspected revelation in several respects, however. It swung as a unit more than ever before in my experience. The programme changes were, without exception, for the better—according to my tastes, at least.

## Surprise

Surprise number one illuminated "I've Got You Under My Skin," heard at the other shows but never so persuasively. A slightly slower tempo and lower volume level did the trick. Also, the solos by Harry Klein and Don Rendell easily held their own with those of the Kenton regulars—Sam Noto, Lennie Niehaus and Lee Katzman.

Bill Perkins' "Yesterdays" and "Out Of Nowhere," while not unexpected, remained a special pleasure, as Bill's irrepressible flow of ideas and his jazzman's temperament invested these standard show pieces with freshness, warmth and heart, as always. Then Rendell stepped forward again to pace Niehaus. Carl Fontana and Vinnie Tano, measure by measure, in the blowing sections of "Royal Blue" . . .

But just about the most enjoyable thing I've yet heard the band set down was the totally convincing, free-wheeling lead arrangement of "Take The 'A' Train," kicked off at exactly the right pace by Stan at the piano, with a fine Fontana take-off (perhaps his most inspired solo of the tour) and a climactic two-trumpet blast from Ed Ledy and Tano to



This picture of the Kenton Band in action was taken at its concert in Birmingham. Harry Klein can be seen at the far end of the front row, with Don Rendell, third from left, seated.

follow, all helped by section figures which really moved, and by the rhythm section's great beat.

Exceptional Perkins tenor—exceptional even for Bill—sparked "Concerto To End All Concertos" and "Intermission Riff." The second-named theme also benefited from Klein's booting baritone, and a relaxed ensemble ride—again at the apical tempo imaginable (more on this important point later).

"Swing House" by Gerry Mulligan propelled Kent Larsen, Niehaus, Perkins, and a muted Tano, through the changes of "Sweet Georgia Brown" (the first 16 bars of "Sweet Georgia Brown" to be more specific) while the whole band kept swinging.

For the rest, we heard Mulligan's "Young Blood" (yet another well-paced rock, but spotted too early in the programme for maximum returns—or for Perk's comfort when he found he had mislaid his part!) Johnny Richards' exotic "El Congo Valiente," and the heavily concertised extracts from earlier Kenton libraries—"Collaboration" (played with superb authority by Bob Fitzpatrick), "Love For Sale" (an admirable display of Larsen's

technique), etc.

Lennie Niehaus made much of "Stella By Starlight" and "Cherokee," his Kenton "concerti." Your present writer's opinion on Lennie's flawless alto, and its increasing emotional awareness, has been confirmed on a scribbled card by Nat Hentoff (another reviewer who doubted Lennie's validity in jazz until recently) and on Sunday, the growing vitality that I had noticed in the solo work of Niehaus continued to show.

He seems to fall at present somewhere between Charlie Parker, Lee Konitz, Johnny Dankworth and Marcel Mule. That's pretty high praise for a saxophonist!

## Impressions

Now for some general impressions. Stan has one helluva band. I wouldn't have visited eight of his British concerts, voluntarily, in less than a month, if it were not . . . and I'll be present at a further four this week.

Ed Ledy and Bob Fitzpatrick head their respective brass teams with unyielding surety. Niehaus is a superb first (and in this band, only) alto, added to all of which the rhythm section, as I said last month, operates with closer unity than any other Kenton rhythm section ever did.

Mel Lewis, on drums, never misses a trick. He knits the band together as few other percussionists could—though to dig him at his loosest,

wait for a forthcoming Vogue LP with Mel, Perk, Hamp Hawes and Bud Shank—a happy demonstration in microgroove that West Coast combos can wail as righteously as their New York equivalents . . . and (returning to our Kenton report) Curtis Counce, with Ralph Blaze, completes a team which makes everything jell from the bottom to the top.

Rendell and Klein have clearly justified their presence in one of the world's top bands. The sax team as such sounds exactly as it did in the reign of Spencer Sinatra and Jack Nimitz. Solo-wise, on Sunday, Don and Harry turned in some of their most compelling work in months, giving not the slightest impression that they were scared Europeans among seasoned Americans.

I know for sure that Niehaus and Perkins are happy to be blowing alongside Rendell and Klein. The British boys, for their part, are as thrilled as you'd think at the wonderful chance they have been given, and they are proving their exceptional worth all along the line.

## Kicks

The Kenton band isn't meant to be an unremittingly swinging band. Some of the scores they use are as "European" in feel as so-called progressive jazz almost always is—unless Ellington or, sometimes, Ralph Burns does the writing.

Yet, because of those perfect tempos and that slightly softened dynamic peak, the tunes which should have swung on Sunday did swing. Stan has often had his bands take their jazz a bit too fast and a shade too loud. The difference this time was significant . . .

I don't expect I'll be writing another Kenton report before the band leaves England. Therefore, to say that I have had an unforgettable supply of kicks from some of the nicest people and most complete musicians I ever met is courteous, but also utterly true. Thursday's concert this week (I'm writing on Monday) should be an added gas. Several unfamiliar items are set for inclusion, as much to the pleasure of the band as to myself.

If you happen to see this copy of the NME before the evening of April 12, for heaven's sake take my advice, those of you who live near London, and dash as fast as feet, wheels or wings will carry you, to the Albert Hall. If you're not impressed with what you hear, I'll be a Dutch uncle's Scandinavian godson!

## BAND CALL

Week commencing April 13

**THE HEDLEY WARD TRIO**  
Friday and Saturday: Globe, Stockton; Sunday: BBC; Monday: Hippodrome, Dudley (week).

**ERIC DELANEY ORCHESTRA**  
Friday: Palais de Danse, Ashton; Saturday: Imperial, Nelson; Sunday: Empire, Liverpool; Monday: Hamersmith Palais; Thursday: BBC.

**TERRY LIGHTFOOT'S JAZZMEN**  
Monday: Watford Town Hall; Tuesday: Harrow Jazz Club; Wednesday: St. Albans Jazz Club.

**FREDDY RANDALL BAND**  
Friday to Sunday (inc.): N. Ireland; Thursday: Swindon.

**KONNIE ALDRICH AND SQUADS**  
Friday: Spa, Whitby; Saturday: Grantham; Sunday: Reading; Monday: Empress Hall, London; Wednesday: Bournemouth.

**JOHNNY DANKWORTH ORCHESTRA**  
Saturday: BBC (mid-day); Coronation Ballroom, Ramsgate; Sunday: Savoy Cinema, Burnt Oak; Tuesday: Orchid Ballroom, Purley; Thursday: Samson and Hercules Ballroom, Norwich.

**MAJ. COLM MITCHELL ORCHESTRA**  
Friday: Lincoln; Saturday: Grimsby; Sunday: Southorpe; Thursday: Southorpe.

**DAVE SHAND BAND**  
Sunday: New Brighton.

**BOBBY MICKLEBURGH'S BOBCATS**  
Friday: Eastbourne.

**TOBBY HAYES ORCHESTRA**  
Saturday: Aldershot.

**HARRY LEADER ORCHESTRA**  
Friday and Saturday: Bognor Regis; Thursday: Barnstaple.

**VIC LEWIS ORCHESTRA**  
Friday: Ice Rink, Falkirk; Saturday: Ice Rink, Kirkcaldy.

**JOHNNIE GRAY BAND**  
Friday and Saturday: Bingley Hall, Birmingham; Tuesday: Gaiety Ballroom, Grimsby; Wednesday: Miners' Welfare, Llay; Thursday: Gaiety Ballroom, Grimsby.

**GRACE COLE ORCHESTRA**  
Saturday: USAF, Upper Heyford; Thursday: USAF, Moleworth.

**KIRCHINS BAND**  
Friday: Savoy Ballroom, Southsea; Saturday: Pavilion, Bath; Sunday: Theatre Royal, Bolton; Thursday: Trenham Gardens, Staffs.

**TOMMY WITTELE ORCHESTRA**  
Friday: Astoria Ballroom, Nottingham; Saturday: USAF, Burtonwood; Wednesday: Carfax Assembly Rooms, Oxford.

**BO PHILLIPS BAND**  
Friday: Hippodrome, Stratford-upon-Avon; Saturday: Festival Hall, Kirby in Ashfield; Sunday: Hippodrome, Dudley.

## VICTOR SILVESTER BACK AT WORK AGAIN

POPULAR bandleader Victor Silvester will make his first major public appearance following his recent serious illness, at the "Star Ball" at London's Empress Hall, next Monday (April 16).

Readers will recall that Victor sustained several fractured ribs and shock as a result of a car crash in London on February 21. He left a London nursing home a few weeks ago, and has since been resting.

During his absence, his son, Victor Silvester junior, has been leading the band. At the "Star Ball," Victor will lead the band for the evening competition dances, whilst his son will conduct for the afternoon and evening sessions of general dancing, and also for the afternoon competitions.

Next Wednesday (April 18) will mark the return to the air of Victor with his Orchestra, when he broadcasts in the BBC Light Programme and Overseas Service, simultaneously, from 11.30 a.m. until 12.15 p.m.

Victor has been advised to "take things easy" for the first month or two, and during this time, his son will travel with him on all the band's engagements. Victor will conduct some of the dates, his son the others.

## Operation on Ronnie Munro

RONNIE MUNRO, musical director of London's Victoria Palace Orchestra, is now well on the way to recovery after an operation for a stomach ulcer.

He entered Charing Cross Hospital three weeks ago. Organist Bill Davis is wielding the baton at the theatre in his absence.

Well-known London trombonist Eric Tann has been asked by the BBC to form a 14-piece brass combination for radio work.

No personnel or instrumentation have, as yet, been decided, but Eric says the music to be featured will be mainly light-show tunes, standards, etc.

## Welcome to Dorothy Dandridge!

EVERY so often in the world of entertainment a personality explodes into the public eye. So it was in the case of Dorothy Dandridge, the beautiful girl who portrayed the title role in the film "Carmen Jones." She arrived here on Wednesday to open in cabaret at the Savoy Hotel, London, next Monday (16th).

Dorothy, however, had been a long time waiting for that big film break to spotlight her with the public. Born in Cleveland, Ohio, her singing career began as recently as 1950, but before she gained prominence in that field and the film world, she was a youthful Hollywood drama student.

Few breaks came in her early acting career and, as a matter of fact, many of her classmates took up other professions on completion of their drama course. Dorothy was made of sterner stuff, however.

She persevered while the film studio gates were tightly shut against her face and won the occasional small role. Her faith in herself linked with the support of friends, teachers and relatives kept her face pointed towards success.

Break number one came when she was chosen to replace Virginia O'Brien in an intimate Hollywood stage revue, "Meet the People," but despite a warm reaction from the audience, officialdom continued to ignore the rising star.

Following the disappointing response from Hollywood moguls, Dorothy's friends again rallied round and suggested singing.

Bidding a sad farewell—so she thought—to hopes of an acting career, Dorothy began adapting her singing voice. Before she was really settled to a vocal style, she was asked to stand in with the Desi Arnaz (Mr. Lucille Ball) Orchestra which was playing at the Mocambo.

After only one rehearsal, Dorothy proved a smash hit with the audience, and her first step on the well-known ladder was over.



She returned to the Mocambo some time later—and this time her name flew from a huge banner outside the premises.

Now, despite a Hollywood home bulging with the many trophies won for her "Carmen Jones" performance, Dorothy still studies singing and music all the time. For the past two years, she has shown a marked interest in the operatic field.

But she has no immediate intention of changing her style to suit only cabaret work; her aim is to land a good role in stage musicals or films.

Previously in films, Dorothy was featured in "Remains to be Seen," with June Allyson and Van Johnson, and "Bright Road." The latter didn't go too well at the box-office until Dorothy's outstanding success in "Carmen Jones"; now it has been re-issued and, on the strength of Dorothy's name, is climbing the popularity polls.

Because of her performance as the quiet schoolteacher in "Bright Road," producer Otto Preminger at first considered her "too gentle" for the "Carmen Jones" part.

Dorothy says: "I can't blame Mr. Preminger. He saw me as a shy person, and the memory stayed with him. I insisted on a test for 'Carmen,' and was given the part.

"Now everybody seems to have forgotten the schoolteacher. They say I'm the fiery type. You just can't win!" But Dorothy is certainly a winner! J.W.

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It was a real society wedding at Pulborough, Sussex, last Saturday (7th), when Pip Wedge (ex-Assistant Editor of the NME, and now a commercial TV executive) married Jeanne Powe. Some of the musical personalities who attended are shown in this photograph—(l. to r.): Ray Sonin, Robin Gerber, Teddy Holmes, Norrie Paramor, Norman Newell, Rita Williams, Tony Hall, the bridegroom and bride, Steve Race, Cyril Ormadel and Mrs. Jean Paramor. Beryl Stott and BBC producer Johnnie Stewart were also among the 200 guests. Pip and Jeanne are spending their honeymoon in the Canary Islands.

Well-known compere/disc-jockey David Jacobs must be kept a busy man these days sorting out the records for his various radio programmes.

David begins a new disc-jockey series of broadcasts at 6.15 p.m. today (Friday) on the Light Programme titled "Song For Today," and in this he will feature records of numbers which are entirely of British origin, but which can be sung or played both by British and American artists.

David, of course, also comperes the "Accent On Strings" record programme, which is broadcast each Monday night, and also presents over the air a programme of new record releases each Thursday.

Appearing on the stage at the Empire Theatre, Leicester Square, prior to the premiere showing of the film "Safari," which took place last Friday night, were vocalists Maxine Daniels, Confrey Phillips and George Melachrino and his Orchestra.

Confrey Phillips sang the theme number in the film, which is titled "I've Never Felt Like This Before," written by Ned Washington.

Confrey, whose recordings, accompanied by the Eric Jupp Orchestra, have just been released, will be seen with his own trio on ITV today (Friday), in a show called "Rehearsal in Studio 3."

Appearing in tomorrow's ATV "Music Shop" show, in which they will be accompanied by the resident Ted Brennan-Tommy Maxwell group, are the following artists—Gerald Young (accordionist), Maxine Daniels, Gary Miller, Hollander and Hart, and bandleader Felix King at the piano.

Just over a year ago, a 13-year-old boy who hails from Harlington, in Middlesex, and whose ambition it was to become a trumpet player, was struck down by that dreaded disease polio.

Hearing of the young boy's ambition, all his friends and neighbours began to collect towards procuring a trumpet for him, and last Saturday was the happy culmination of their combined efforts when the youngster was allowed out of hospital to be presented with the trumpet by none other than the boy's idol—Man with the Golden Trumpet, Eddie Calvert.

Eddie has personally guaranteed that the boy will be given every encouragement and has arranged for him to receive the very best in the matter of tuition, so here's wishing this young lad all the luck in the world.

Max Harris, who has been responsible for many of the Show Band hit arrangements, has written a special number called "Festival Mambo," which Cyril Stapleton

featured at the Festival of Dance Music last Tuesday.

★ ★ ★

Appearing in the "British Jazz" radio series on April 21 is the Basil and Ivor Kirehin Band. On May 3, Humphrey Lyttelton and the Terry Lightfoot Quartet will be featured, and on Friday, May 18, Tony Kinsey and Stephane Grappelly will appear.

From May 18, this programme, instead of being broadcast on alternate Saturdays, will air on Friday nights, and will be heard alternatively with the programme called "World of Jazz."

★ ★ ★

Imagine being stranded on a deserted railway station in the early hours of the morning waiting for a non-existent train! Such was the predicament of bassist Bill Stark and drummer Paul Brodie on Saturday.

Bill and Paul, currently with Carl Barriteau's Band, finished a date on Friday, then went to Stafford station in the early hours of Saturday morning to catch a train to London to appear with the Buddy Featherstonhaugh Quintet in Gerry Wilmot's ATV "Music Shop."

But there was no train! Undaunted, the pair set off to hitch-hike their way to London. They made it, but only just in the nick of time. Now, who says a musician leads a life of glamour!

★ ★ ★

Musical director Ron Goodwin is certainly not superstitious. This Friday, April 13, a new record of one of his own compositions is coming out on the Parlophone label, and it bears the appropriate title, "The Headless Horsemen."

Ron told the NME: "This is a nightmare piece, full of excitement. I made it conducting a 45-piece orchestra, and I hope I have found a new orchestral sound. I would call it a ghostly stampede sort of noise." And very appropriate for Friday, the 13th!

★ ★ ★

From the Australian bush to London cabaret—that's the success story of glamorous 18-year-old Sandra Louise, talented young singer who is currently appearing at London's famous Gargoyle Club niterie.

"Sandy" has been in this country only a few months, but already she is making a big name for herself. And it wasn't so long ago that she was working hard on an Australian bush farm—in sloppy shirts and jeans instead of beautiful evening gowns.

Supplying music for dancing at the Gargoyle is a rhythmic little quartet led by bassist Joe Nussbaum. Guitarist Dennis Fisher, pianist Conn Bernard, and drummer Cyril Sherman combine with Joe to make up the group.

★ ★ ★

Good wishes of the profession will go out to Dawn Lake, singing wife of Australian comedian and ex-bandleader Bobby Linn, who entered Hammersmith Hospital on Wednesday.

day (11th) for an operation.

As Bobby is so busy—he was recently signed up by the Bernard Delfont Agency—a problem arose over the care of the Limbs' baby.

But, doing a good neighbourly act are recording star Jimmy Parkinson and his wife Fay, who have moved over from their Putney home to the Limbs' Dolphin Square apartment, to take care of the child.

Incidentally, next week Jimmy takes on another job for, following the success of his disc "Great Pretender," he has been booked into the Chiswick Empire variety bill.

This will be London's first chance to see the new singing star in action.

## TAIL-PIECES by THE ALLEY CAT

ALTHOUGH "I've Changed My Mind A Thousand Times" has not been a hit tune, the publishers Johnny Johnston and Bill Cotton, jr., of Michael Reine Music, will reap huge royalty returns; this is the title which is on the back of Kay Starr's "Rock And Roll Waltz"—also Dave King's "Memories Are Made Of This." The aggregate sales have well exceeded half-a-million.

Fess Parker visited a Glasgow store last week and there was a stamped—pity his recording of the Crockett song did not create the same enthusiasm. . . . Bandleader Jack Parnell was completely exhausted with excitement after hearing the Stan Kenton Orchestra last Sunday. . . . Memo to Ruby Murray: Whilst home in Belfast this week, take a look at Dickie Valentine's variety act at your local theatre. . . . According to a newspaper report, Joan Regan is to marry again this year. . . . Lonnie Donegan's projected visit to the U.S. draws nearer; his "Rock Island Line" disc is No. 12 in the *Billboard* best sellers. . . .

BEHIND THE SCREENS: Warner Brothers announce that Doris Day will play feminine lead in film version of stage hit "The Pajama Game." . . . Mario Lanza has been signed for another screen role to follow "Serenade"; it will allow the Lanza lungs to sing many modern pop titles. . . . Vic Damone expected in Britain again this summer—to appear in his first film here. . . .

WEEK-END LOOKING AND LISTENING: Production-wise British television can learn a great deal from the weekly Liberace programme (AR-TV, Sunday). . . . Libby Morris is developing into a brilliant television artist (Jack Jackson's Show, AR-TV, Sunday). . . . Sound radio on the same day presented some brilliant trumpet playing by Eddie Calvert—and for lush strings, the Peter Yorke Orchestra was magnificent. . . . Nice version of Jack Fishman's novelty composition, "Rock-a-Boogie Baby" by the Stargazers with Cyril Stapleton and the Show Band ("Saturday Show," BBC). . . .

★ ★ ★

THINGS TO COME? Will bet that Pat Boone's latest disc "I'll Be Home" has all the slushy ingredients to reach the best sellers. . . . The coupling of "Great Pretender" and "Seven Days" by Anne Shelton—her first disc for Philips—appears likely to command a high position in the top twenty. . . . Publisher Joe Roncoroni is confident that "Summer Affair" will give Jill Day her first big disc hit. . . . George Elrick strongly fancied for a big new weekly 208 disc-

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This week Alex Macintosh signed an 18 months' contract with the BBC-TV, which gives him the plum job of filling the vacancy caused by the departure of Macdonald Hobley.

The new Mac has been a guest announcer with the BBC-TV since last June, and among his other activities on Britain's screens have been his compering of "The Sinatra Story," and stepping in for Ray Martin as the interviewer in "Isn't It Romantic" during the recent MU strike.

Alex, who gained 5½ years' experience in Australian radio as actor, compere, dee-jay and commentator on the Queen's Tour of that Dominion, is well known to music fans as the record critic of HIT PARADE, the NME's monthly companion publication.

Replacing Alex as guest announcer will be film actor Derek Bond. Peter Haigh, disc-jockey and man-of-all-toils, remains with the BBC as a freelance.

★ ★ ★

Ken Rattenbury, the bearded Midland bandleader, is forming the "Eager Beaver" club for bearded musicians. He has written to Sir Thomas Beecham asking if he will accept the Presidency.

Ken has also invited the NME's own "bearded wonder," Jimmy Watson, to accept honorary membership.

★ ★ ★

It is hoped that the club will extend to America to include such famous musical artists as Mitch Miller, Dizzy Gillespie, Shorty Rogers and Burl Ives.

★ ★ ★

After spending thousands of pounds on advance publicity for his film, "It's A Great Life," producer George Minter has been forced to change the title.

A New York law firm representing a well-known U.S. car manufacturer, threatened to take action against Minter's company unless the title was changed. Apparently, the American firm sponsor a TV programme using that title.

The film, which features Ted Heath and his Music and song-star Dennis Lotis, will now be called "It's A Wonderful World."

★ ★ ★

A contemporary illustrated weekly dropped a large clanger recently; in captioning a photograph of Har-

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