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**FALLING IN LOVE**  
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**NME POLL RESULTS** — See pages 8 and 9 inside



VIEWES OF STARS  
 IN THE NEWS



ABOVE: A toast to Ted Heath from the boys of his orchestra celebrates his winning the NME Large Band Poll for the third successive year. TOP LEFT: Here is a new picture of the one and only Johnnie Ray, who has sustained an injury to his foot. He is seen at a New York film premiere, accompanied by his former wife, Marilyn Morrison. Johnnie's foot is healing well, you'll be glad to know. BELOW: From the film, "Seven Brides For Seven Brothers," Columbia brings you five stars for five bob! To the accompaniment of Ray Martin (extreme right) and his orchestra, four vocal celebrities have waxed two numbers from the film. They are (l. to r.) Ray Burns, Ruby Murray, Ronnie Harris and Diana Decker. The two sides this celebrated quintet recorded were "Spring, Spring, Spring" and "Goin' Courtin'." The session took place in London last Sunday.



★  
 Here is glamorous songstress Eye Boswell, as she appears in the "Humpty Dumpty" pantomime at the Dudley Hippodrome. On left are two famous Americans — Frank Sinatra and his musical director, Axel Stordahl.  
 ★



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WATERY GRAVE DEPARTMENT We knew it would happen. We knew we were tempting fate when we printed Margaret Downey's letter last week in which she vowed to throw herself in the Thames if Johnnie Ray doesn't come back to Britain in April.

TALKING POINTS

PIP WEDGE analyses our readers' letters

At a professional party over the holidays, the NME photographer took this picture of celebrities in festive mood. Reading downwards, Ivy Benson is 'sandwiched' by Norman Newell (right) and Wally Stott. Then comes Lita Roza and friend; Alma Cogan (right) and Rita Williams; Mrs. Berenice Kinn (right), Harold Berens and Barbara Goldstein.



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come true; before I joined the fan club, I tried very hard, stood for hours outside stage-doors, and always went away with Frankie's autograph, thrilled with the smile he gave as he signed it. 'But I'd never met him properly. So please don't give in easily; when you're in the Frankie Vaughan fan club and you have a President like Mrs. Cotton, your turn will come, just like mine did.'

FINE PHILLIPS J. Greenhill, of 22, Halifax Road, Leeds, has words of praise for the Sid Phillips band.

THE JOHNNY PAUL TRIO 'May I, through NME, express my surprise after reading in 'Gossip' recently that the Johnny Paul Trio are talking of breaking up.'

RONNIE RONALDE 'I must write and say how much I agree with Joyce Gardham about Ronnie Ronalde (NME 31/12/54), whom I have had the pleasure of seeing, but not meeting,' writes Jennifer Potter, of Earham Road, Norwich.

CANADA'S INTERNATIONAL COMEDIAN & COMPERE DANNY ARNOLD 45, MARCHMONT STREET, LONDON, W.C.1. TEL 9594.

Also I should like to see more news and pictures of Lester Ferguson. But most of all, my favourite singer, Donald Peers (one could not meet a more charming personality).

COUP DE GRACE With this extract from a letter from Ann Bristow, of 62, Stamford Street, Blackfriars, London, S.E.1, we'll end the column for this week.

HUMPHREY LYTELTON CLUB MACK'S, 100, Oxford Street, W.1 Every Sat., Mon. and Wed. ALL SESSIONS 7.30 to 11 p.m.

But then a Mr. L. W. O'Neill, of 3, West Market Street, Newport, Mon., likes us rather more than the last-named correspondent. He says 'I should like to congratulate all the NME staff for turning out such a grand paper, and thanks for your 'All-Star Annual.'

MORE MITCHELL The Guy Mitchell controversy still rages. Last week we had a selection of letters supporting Guy, and a few against him. This week many fans have written to disagree violently with Miss Ethel Armstrong, who, last week, called Guy Mitchell a 'big-headed snob.'

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TUNES FOR TED? A couple of weeks ago we had a bit of a kerfuffle over 'Peanut Vendor,' and whether Ted Heath had recorded it or not. It transpired that he hadn't, and there, for the time being, the matter rested.

THANKS TO THE PRESIDENT A testimonial to the wisdom of joining a fan club comes from Miss Hilda Brownson, of Burtree Road, West Derby, Liverpool, 14.

TWO FINE PEOPLE 'I was truly touched to read of the fine gesture paid by Frankie Laine to David Whitfield at the Royal Variety Performance ('Is It Really True?') by David Whitfield, NME, 31/12/54' writes Derek Perriton, of Woodvale Terrace, Lauceston.

AFN HIGHLIGHTS 344, 271, 547 METRES SUNDAY A.M. 7 Sunday Circus; 9.05 Front And Centre; 9.30 Symphonette; 10.30 Sunday Synceopation.

HORN BELT BOOGIE After printing Nigel Burlinson's plea recently for Columbia to issue Mitch Miller's 'Horn Belt Boogie,' I've just been glancing through a catalogue, and find that it has been released on Columbia SCM 5037 (45 rpm), together with Guy Mitchell's 'Black-Eyed Susie.'

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# SHEARING

*The great British Pianist, now famous all over the world, tells you all about his forthcoming visit to this country*

FULLY six years have gone by since I last visited you in England. Six years—an unbelievable length of time when I stop to recall the anticipated brevity of my first visit to America. Now, as the time draws near for me to return, I begin to realise how much I've missed the country and friends who gave me my start.

Despite the pressure of booking commitments and the inevitable opposing arguments from agents and managers, my wife Trixie and I have vowed that we'll be in Hatchett's in London on May 1st next.

It's there that we met, and it's there we want to be to celebrate our 14th wedding anniversary. I have to stem a flood of sentiment to keep these reflections on a reasonably academic level, for the thought of going home stirs me with so many memories of warm friendships and happy times.

I look forward to recapturing many of them during my vacation home-coming.

The term "vacation" should answer one obvious question about my plans: I will not be making any scheduled playing appearances during my visit.

A European tour for the quintet is being planned for the near future, but even then union regulations will prevent any concerts in England.

## Ambition

When the union raises the ban, you can bet we'll be first in line to make a tour of the country. That's been a very personal ambition of mine ever since coming to the United States.

The years haven't left me totally out of touch with British jazz. There is an increasingly healthy respect for English music and musicians in the American recording field—and that condition has resulted in a steady exchange of records across the Atlantic.

In addition, hundreds of former friends and colleagues have stopped by to visit me in U.S. clubs while they were vacationing or making business trips to America. Naturally, it's been no substitute for walking the streets of London and personally experiencing what's happening, and that's why

I'm so anxious to have a vacation uncluttered with guest appearances and concert promotions.

I left England originally because of a firm conviction that one can do only so much by merely listening to recordings made by stylists and innovators in the field of jazz.

## Evolution

I felt it was necessary to make a trip to the U.S., which rightfully claims to be the birthplace of jazz as we know it. Most English musicians of integrity concede the U.S. to be superior in its overall jazz achievements.

The evolution here in America has been a continuing process—and I'm convinced that at no time in the brief history of jazz has the U.S. relinquished its leadership in the field.

It has been inspirational to me to work so closely with the artists who gave stature to jazz, and have watched it mature from the brothels and speakeasies to a position of comparative equality with most other creative art forms.

But it has been equally heartening to observe that England, obviously captivated by this stimulating new music, is taking its place among the leaders in jazz. Before leaving, I heard much that gave me confidence and pride in my British jazz background.

I'll never cease being amazed at the phenomenal reading ability of the Ted Heath Band. Back in the early

An exclusive article specially written for the NME

# SPEAKS

'40's I arranged for Ted and also for Frank Weir. If those weren't two of the most swinging, musically bands in the universe, I'll go back to Battersea and start all over again as a plumber.

I continue to hear just as much superior jazz coming from other artists in Britain. To name just a few: Eric Delaney, Ronnie Scott, Johnny Dankworth, Jack Parnell, Norman Stenfalt, Norman Burns and Kenny Baker stand out in my mind. If that seems to be a short-sighted list, it's only because I have so little time to spend absorbing the latest activity in jazz either here or in England.

## Experiment

Ralph Sharon, one of my ex-pupils, is over here now and doing an outstanding job. That applies to almost everyone who has ventured to cross the ocean and test his British training against the competition of U.S.-school musicians.

There is no real comparison, as I look back, between England and America. They both offer such distinctively individual attractions, that any analysis would be punctuated with personal tastes.

This is an immense and overwhelmingly diversified nation—yet the most vivid personal impression I have had takes me back to Cornwall on a summer afternoon, with the sea surging against the rocks and a soft breeze reminding me that peace and serenity are not confined to music.

Trixie and I spent our first holiday together in Cornwall and Devonshire, and we are definitely including it on our vacation itinerary.

Musically, my ambitions continue to be many and varied. The quintet is enjoying remarkable success on its cross-country tours, but I can never be satisfied with a status quo.

We are experimenting now with Afro-Cuban innovations, and I'm delighted with the results. We have added another instrumentalist, a splendid musician named Armando Perazza, who plays bongos and conga drums with great facility and imagination.

Recently we recorded four sides

with a highly professional group called The Ray Charles Singers, and I anticipate doing more in that realm because of the added dimension it gives the quintet.

## Accordion

I am shortly going back to the accordion—no surprise to most of you who remember me as much for performing on that instrument as the piano, but which I haven't touched since my first few months in the U.S. I am also writing popular songs with increasing fervour, and eventually I'd like to concentrate in that field.

None of my dreams could be nearer reality than returning home. The three Shearings—Trixie, Wendy and I—are awaiting our visit with equal excitement.

Dad, who is 81, is living at Walworth, South London, and four of my brothers and sisters are still in the city, too, so it'll be a grand homecoming. Until then, my warmest regards to all of you.

## SCOTT ADDS FOR GREEN'S

THE Ronnie Scott Orchestra will be augmented by three outstanding brass stars for its fortnight's season at Green's Ballroom, Glasgow, commencing on Monday (10th).

The temporary additions to Ronnie's line-up are Jimmy Watson and Jimmie Deuchar (trumpets) and Eddie Harvey (trombone).

Following their Green's season the Scott group will appear at Aberdeen (January 23), Perth (24th), Dundee (25th), Aberdeen (26th), Greenock (27th), Falkirk (28th) and Kirkcaldy (29th).

## NVO BASS CHANGE

Leaving the Northern Variety Orchestra on January 13 is bassist Wally Charnock. His place will be taken by Harry Fir-Archer, from the George Roberts Band at the Carlton Ballroom, Rochdale.

GEORGE SHEARING was born in Battersea, London, on August 13, 1920. He began studying piano-playing at the age of five. After his student days at Linden Lodge School for the Blind, George toured Britain in the mid-thirties with a unique band, composed entirely of sightless musicians and led by Claude Bampton.

In 1939 he made his first solo recording for Decca, "Blue Boogie" with drummer (now Esquire Records chief) Carlo Krahmer. He was then a boogie-woogie specialist.

During the war, George worked for a long period at Hatchett's in Piccadilly with the famous French violinist, Stephane Grappelly. He continued recording for Decca, gradually evolving a more modernistic style which can be heard on his sextet waxings of "Riff Up Them Stairs," etc.

A period with Frank Weir, during which time he mostly played accordion, led Shearing to his first visit to America in 1947. He returned to Britain shortly afterwards, but was in the States again the following year—this time to stay.

The George Shearing Quintet, as we now know it, was first formed purely as a recording unit. But so successful were its first sides ("Life With Feather," "Moon Over Miami," etc., released here by Vogue) that George decided to organise the group on a permanent basis.

Several personnel changes have taken place over the years, but the instrumentation has remained more or less consistent: vibes, guitar, piano, bass and drums. Signing with the MGM label in 1949, George soon came through with a series of hit discs including "September In The Rain," "East Of The Sun" and "Lullaby Of Birdland" (which he composed).

He has been an MGM artist ever since, but plans to switch to Capito' this year.

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# HAPPY NEW YEAR FOR JERRY ALLEN TRIO

THE New Year has started with a bang for the Jerry Allen Trio. The boys will have had eight broadcasts and one TV appearance between January 3 and February 12.

## VARIETY

In addition, they are going into Variety with Lita Roza for the two weeks commencing January 17. The first week is at the Gaumont, Worcester; the second at the Metropolitan, Edgware Road.

The air dates lined up by Jerry and the Trio started with "Mid-day Music-Hall" on January 3, and continue with a MWYW session (10th), "Club Piccadilly" (15th),

TV's "Benny Hill Show" (15th), "At the Hammond Organ" (23rd), "Club Piccadilly" (29th), "At the Hammond Organ" (30th), and "Club Piccadilly" again on February 5 and February 12.

What is worrying the boys at present is how they are to get from the Benny Hill Show at Lime Grove Studios, Shepherd's Bush, to the Paris Cinema, where "Club Piccadilly" goes on the air a bare half hour after the TV show finishes.

With Jerry Allen on Hammond organ, the other boys are Ken Ingerfield (bass), Lionel Rubin (drums), and Alan Grahame (vibes).

Their latest Decca record is very favourably reviewed on the facing page.



Our record-reviewer, Geoffrey Everitt, mixes with the best people—as this picture taken at a New Year party shows! He is on the right next to Alma Cogan, with Ronnie Harris and Alma's sister completing the group.

# THIS IS

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

**FRANK SINATRA**  
"Sing And Dance With Frank Sinatra"  
Parts 1 & 2  
Philips (BBR. 8003)  
(Long Playing)

ONCE and for all Frank Sinatra has killed the age-old saying "They never come back," for today he stands at the top of the ladder and he has won his way back only by sheer ability and a voice of distinction.

Here is a singer who believes that the lyric of a song is just as important as the melody, and it is true to say that no singer today can interpret a lyric as well as Frankie.

He is master of the slow lilting love song and of the song with a beat; in fact, he is the master.

On this disc, you can hear "Lover," "It's Only A Paper Moon," "My Blue Heaven," "It All Depends On You," "You Do Something To Me," "Should I," "The Continental" and "When You're Smiling."

These wonderful, evergreen melodies give so much scope to a singer with wonderful phrasing and a feeling for all types of rhythms.

The orchestra is conducted by George Siravo on seven of the eight sides while Hugo Winterhalter waves the baton on "It All Depends On You." This, sir, is my kind of music.

**MARION MARLOWE**  
"Whither Thou Goest"  
"Kiss Me Once"  
(Philips PB.352)

MARION MARLOWE is certainly not the greatest singer of the day, but her voice has a good deal of warmth and charm and is most suitable to the sentimental type of song.

As "Kiss Me Once" falls into this category, it is obvious that she is recording the right songs, and I like the orchestral backing which is just about the most tasteful I have heard for ages.

It is so simple and yet so effective

and the guitarist almost has a solo spot. Perhaps this side is mainly for the male record buyers and it's a pushover for all lonely lovers.

"Whither Thou Goest" is a song with a great lyric and although the idea is not a new one, it has a touching sentiment.

I sincerely hope I shall hear many more records by Marion Marlowe, for she has a quality that is somewhat different.

**RUSTY DRAPER**  
"The Magic Circle"  
"Muskrat Ramble"  
(Mercury MB.3165)

MANY years ago, that great trombone-player Kid Ory penned "Muskrat Ramble" and in recent months it has come to the fore as a vocal item although it had become accepted as a jazz classic.

Rusty Draper has a nice backing with a good beat, yet his voice just lacks the spark of personality that is so necessary on this song; nevertheless, his performance is well above average.

"The Magic Circle" is a novelty type song but it has little to suggest that we shall hear a great deal of it in the near future.

Sometimes I wonder just why Record Companies cover this kind of material, but we must remember that it is easy to pick out a hit when it is already installed in the Hit Parade.

This is an interesting record but not a great one.

**LOU MONTE**  
"In My Dreams"  
"When I Hold You In My Arms"  
(H.M.V. B.10794)

MANY may remember that some months back, Lou Monte recorded a song called "One Moment More" and although it had the makings of a hit, something went wrong and it just never happened.

This time he offers two titles backed by the wonderful Hugo Winterhalter Orchestra, and I'm afraid he is somewhat overshadowed on "In My Dreams" by a most beautiful accompaniment.

At times, Lou phrases rather like Eddie Fisher especially when he is in full voice, but on "When I Hold

# THAT MAN BOSTIC

Jazz records reviewed by HUMPHREY LYTTTELTON

BEFORE I get down to the heavier tasks of reviewing, there are one or two oddments left over from the Old Year which require some attention. I have already given notice that I am going to deal harshly with the new Earl Bostic LP, issued on Parlophone (PMD 1016).

Before I do so, let me forestall one practically inevitable line of counter-criticism. It has become a tedious habit for readers with some particular pet to exclaim, whenever that pet is adversely criticised, that the reviewer is not fitted to comment on him. I am quite confident that, were I to write a column-long eulogy of Earl Bostic and all his works, no

suggestion of ineptitude would come from the fans.

This time, I have taken the trouble to check my conclusions against those of my "modernist" colleague Mike Butcher and of alto-saxophonist Bruce Turner. And on the subject of Bostic, I find we are of one mind.

This LP consists of four "Flamingo-type" mid-tempo pieces—"Moonglow," "For You," "You Go To My Head" and "The Hour Of Parting"; two up-tempo bouncers—"Linger Awhile" and "Ain't Misbehavin'"; a Bostic mood-piece with choral backing—"Velvet Sunset"; and a sax-speciality piece—"Smoke Gets In Your Eyes."

It's this last track which really gives the game away, for it's played without any of the tricks and stunts with which Bostic simulates a bogus "hot" sound.

In its nakedness, Earl Bostic's tone belongs to the dance-band or concert orchestra Sweet, over-lush and with a horrid sentimental vibrato, it falls into that category of exhibition sax-playing in which the late Freddy Gardiner excelled. And I say this without any disrespect to Freddy Gardiner, who did it very, very much better.

## SCHMALTZY

In the rooky numbers, this schmaltzy tone remains, but disguised beneath an overlay of yodels, rasps and corny double-fingering.

These tricks of the trade were common currency among rhythm and blues saxists long before the kids discovered Bostic, but no one has ever used them with such lavish disregard for taste. True, the music swings, but in a grinding, monotonous way which none but a moron could relish after the first hearing.

When I think of the notoriety which Earl Bostic has achieved on the strength of a handful of raucous clichés, and stack it against the attention paid to Benny Carter, Pete Brown, Johnny Hodges, Charlie Holmes—yes, Charlie Parker, too—I boggle. Still, it's no use bogging.

All I ask is that you should recognise that Bostic, along with many other transient freaks in the entertainment world, is one of the lucky ones who has hit on a money-spinning "gimmick" and is now busy flogging it to death. If this LP collection doesn't hammer that home, then you have no ears in your head—if, indeed, you have a head.

On Good Time Jazz, there is an Extended play record by Kid Ory's Band, consisting of titles already issued on 78's and recorded at one of those shocking great Dixieland jubiliations which they hold on the West Coast.

Titles are "Ory's Boogie," "St. Louis Blues" and "Blues For Jimmy," another instalment in Ory's perennial tribute to his old colleague, Jimmy Noone. For some unaccountable reason, this number appeared on 78 as "Blues For Home"

## SHOE-LEATHER VOICE

Kid Ory's announcements, which the EP customers gets thrown in for extra measure, are almost worth the price of the disc.

His casual introductions come through in a voice as ripe and wrinkled as old shoe-leather—and just as near the ground.

The music is concert stuff, with Teddy Buckner unrestrained and the rhythm fluctuating somewhat in the excitement. There's nothing here to compare with the great hi-fi LP issued last year, and strangely enough there's less "atmosphere." The audience is remote in the great amphitheatre, and the applause comes rippling through like tiny breakers on a calm evening.

Experience of American mammoth audiences on record has given me an impression of the transatlantic jazz fan almost as sinister as that which I have of the disciples of Earl Bostic. The only solo which is applauded on "Blues For Jimmy"—and none, let's face it, is very startling—is an out-of-tune growl solo by Teddy Buckner which ends

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## MUSICIAN OF THE YEAR



- 1 ERIC DELANEY ..... 2058
- 2 Johnny Dankworth ..... 1552
- 3 Eddie Calvert ..... 850
- 4 Ted Heath ..... 697
- 5 Ronnie Scott ..... 618
- 6 Frank Weir ..... 608
- 7 Jack Parnell ..... 374
- 8 Don Lusher ..... 360
- 9 Bill McGuffie ..... 339
- 10 Ken Mackintosh ..... 335
- 11 Ken Moule ..... 310
- 12 Winifred Atwell ..... 263
- 13 Basil Kirchin ..... 254
- 14 Johnny Hawksworth ..... 254
- 15 Don Rendell ..... 244
- 16 Tommy Whittle ..... 232
- 17 Mantovani ..... 232
- 18 Tony Crombie ..... 220
- 19 Cyril Stapleton ..... 205
- 20 Kenny Baker ..... 187
- 21 Tony Kinsey ..... 178
- 22 Wally Stott ..... 154
- 23 Victor Feldman ..... 145
- 24 Jimmie Deuchar ..... 144
- 25 Ronnie Verrell ..... 104

## PIANO

- 1 BILL MCGUFFIE ..... 1981
- 2 Dill Jones ..... 867
- 3 Winifred Atwell ..... 774
- 4 Frank Horrox ..... 427
- 5 Ralph Dollimore ..... 320
- 6 Derek Smith ..... 249
- 7 Johnnie Patrick ..... 228
- 8 Ken Moule ..... 222
- 9 Syd Lucas ..... 195
- 10 Arthur Greenslade ..... 175

## VOCAL GROUPS

- 1 STARGAZERS ..... 10288
- 2 Coronets ..... 3926
- 3 Keynotes ..... 3725
- 4 Beverley Sisters ..... 1539
- 5 Sapphires ..... 1312
- 6 Johnston Bros. .... 1304
- 7 Kordites ..... 1270
- 8 Hedley Ward Trio ..... 716
- 9 Tanner Sisters ..... 380
- 10 Mackpicks ..... 344

Some of the newcomers to Poll-winning honours are shown above. Left to right: Harry Klein (top baritone-saxist); Lita Roza (a new picture of the top girl vocalist for the third year running); Cliff Adams, leader of the Stargazers, the top vocal group; Vic Ash (top clarinet) and Victor Feldman (top in the vibraphone section).



The NME's newly-elected Musician of the Year had a very pleasant surprise recently when the entire personnel of the Eric Delaney band clubbed together to buy Eric a silver tankard as a Christmas present. Engraved with the names of every member of the orchestra, the gift was presented to Eric on the band coach en route to Leicester on the Sunday after Christmas — but the presentation was re-staged the following day at a BBC studio to enable our photographer to get this picture. Eric certainly has every reason to feel pleased with himself.

## VIBRAPHONE

- 1 VICTOR FELDMAN .. 2446
- 2 Bill Le Sage ..... 1789
- 3 Roy Marsh ..... 275
- 4 Martin Slavin ..... 151
- 5 Tommy Pollard ..... 24

## TRUMPET

- 1 KENNY BAKER ..... 1467
- 2 Eddie Calvert ..... 1253
- 3 Jimmie Deuchar ..... 882
- 4 Bobbie Pratt ..... 560
- 5 Eddie Blair ..... 501
- 6 Humphrey Lyttelton ..... 285
- 7 Albert Hall ..... 228
- 8 Bert Courtney ..... 206
- 9 Freddy Randall ..... 203
- 10 Reg Arnold ..... 153



DON LUSHER VALERIE VALENTINE

## ALTO-SAX

- 1 JOHNNY DANKWORTH ..... 1582
- 2 Ken Mackintosh ..... 578
- 3 Joe Harriott ..... 286
- 4 Les Gilbert ..... 203
- 5 Derek Humble ..... 137
- 6 Frank Weir ..... 125
- 7 Dave Shand ..... 122
- 8 Frank Gillespie ..... 120
- 9 Brian Hayden ..... 101
- 10 Roy Willox ..... 81

## TROMBONE

- 1 DON LUSHER ..... 2952
- 2 Keith Christie ..... 609
- 3 Ken Wray ..... 439
- 4 Mac Minshull ..... 267
- 5 Laddie Busby ..... 267
- 6 George Chisholm ..... 137
- 7 Maurice Pratt ..... 129
- 8 Harry Roche ..... 122
- 9 Don Clarke ..... 120
- 10 Bill Geldard ..... 96

## ARRANGER

- 1 REG OWEN ..... 1495
- 2 Johnny Dankworth ..... 580
- 3 Jimmie Deuchar ..... 434
- 4 Wally Stott ..... 359
- 5 David Ede ..... 157
- 6 Johnny Keating ..... 123
- 7 Bob Sharples ..... 114
- 8 Ray Martin ..... 112
- 9 Eric Jupp ..... 81
- 10 Les Vinal ..... 70

## GUITAR

- 1 BERT WEEDON ..... 2031
- 2 Ivor Mairants ..... 1384
- 3 Roy Plummer ..... 458
- 4 Don Fraser ..... 328
- 5 Dave Goldberg ..... 173
- 6 Malcolm Mitchell ..... 146
- 7 Ken Sykora ..... 115
- 8 Archie Slavin ..... 82
- 9 Ike Isaacs ..... 67
- 10 Frank Deniz ..... 63

## DRUMS

- 1 RONNIE VERRELL .. 1763
- 2 Eric Delaney ..... 1507
- 3 Jack Parnell ..... 821
- 4 Tony Kinsey ..... 444
- 5 Alan Ganley ..... 375
- 6 Basil Kirchin ..... 294
- 7 Phil Seaman ..... 285
- 8 Bobbie Kevin ..... 258
- 9 Joe Daniels ..... 257
- 10 Tony Crombie ..... 235

### FIRST-TIME WINNERS



Left to right: Bert Weedon (guitar); Ronnie Verrell (drums) and Tommy Whittle (tenor-sax). For each of them, it is their first NME Poll success.

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## BASS

- 1 JOHNNY HAWKSWORTH ..... 4055
- 2 Joe Muddel ..... 403
- 3 Lennie Bush ..... 257
- 4 Sammy Stokes ..... 252
- 5 Eric Dawson ..... 241
- 6 Arthur Watts ..... 238
- 7 Jack Seymour ..... 187
- 8 Joe Quinlan ..... 165
- 9 Ronnie Seabrook ..... 119
- 10 Micky Ashman ..... 68



REG OWEN BILL MCGUFFIE

## CLARINET

- 1 VIC ASH ..... 2286
- 2 Sid Phillips ..... 2151
- 3 Henry Mackenzie ..... 836
- 4 Carl Barribeau ..... 763
- 5 David Ede ..... 484
- 6 Frank Weir ..... 311
- 7 Wally Fawkes ..... 217
- 8 Alan Beaver ..... 181
- 9 Nat Temple ..... 117
- 10 Keith Bird ..... 93

## BARITONE-SAX

- 1 HARRY KLEIN ..... 2315
- 2 George Hunter ..... 541
- 3 Benny Green ..... 398
- 4 Alex Leslie ..... 209
- 5 Ronnie Ross ..... 154
- 6 Jimmy Simmonds ..... 124
- 7 George Robinson ..... 122
- 8 Roy Bull ..... 120
- 9 Lennie Dawes ..... 119
- 10 Harry Gold ..... 115

Among the artists taking part in Jack Payne's "Say It With Music" programme on January 13, are the Ray Ellington Quartet, Max Jaffa and Jimmy Young, with Ted Heath and his Music as guest band. Petula Clark is in "Midday Music Hall" on January 10. The King Brothers make their seventh TV appearance on January 22.

## TENOR-SAX

- 1 TOMMY WHITTLE ... 1254
- 2 Ronnie Scott ..... 1155
- 3 Don Rendell ..... 733
- 4 Jimmy Skidmore ..... 430
- 5 Norman Hunt ..... 389
- 6 Tubby Hayes ..... 227
- 7 Art Ellefson ..... 149
- 8 Gray Allard ..... 147
- 9 Alan Beaver ..... 121
- 10 Roy Sidwell ..... 117

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# 'Carmen' comes to town

Reviewed by PIP WEDGE



Harry Belafonte and Dorothy Dandridge, stars of "Carmen Jones," in a scene from the film, which is reviewed here.

# NORTHERN NEWS... by Ron Drake

**IF** you liked the American Negro opera "Porgy And Bess," then you should certainly lose no time in getting along to the Odeon, Marble Arch, where a new Cinemascope film, "Carmen Jones," opened yesterday (Thursday).

Patterning the story on Bizet's opera, "Carmen," though transplanting the scene from Spain to America, with prizefighters substituted for bullfighters and parachute-packing factories for cigarette factories, Oscar Hammerstein II has written a book and lyrics which, for quality, equal anything he has previously penned, and Bizet's stirring music is done full justice in both adaptation and orchestration for the new medium.

**SINGING DUBBED**

The leading parts of Joe and Carmen are brilliantly acted by Harry Belafonte and Dorothy Dandridge, though, in view of the fact that both have excellent singing voices, it is rather surprising that their songs have been dubbed by Le Vern Hutcherson (who was here with the "Porgy And Bess" company) and Marilyn Horne respectively.

Pearl Bailey plays a comparatively minor role, but makes the most of one solo number and her part in a quintet. Her acting sparkles with character, too.

Olga James, as Cindy Lou, and Marvin Hayes, whose voice is heard singing the role of Husky, the boxer, both have fine, true voices, and a spirited chorus in the finest "Porgy" traditions is heard often if not often enough.

The main difference in the structure of "Carmen Jones," by comparison with the opera on which it is based, is that between songs in the film there is normal, spoken dialogue, as opposed to the sung "recitatif" passages which are a part of straight opera. This point may induce reluctant patrons to change their minds and go after all.

**CHANGES** in trumpeter-leader Harry Pook's resident band at the Harpurhey Baths, Manchester, are scheduled to take place on January 14.

Harry's present three trumpet brass section comprises himself, Alf Sewell and Charlie Godden. After January 14 he will have a new signing in the person of trombonist Jerry Morris, who is coming in as a replacement for Charlie Godden.

Drummer Brian Kelsall also leaves the band on the same date—no replacement musician has yet been signed.

The Pook personnel, in addition to the above, is Ernie Forbes, Johnny Smith, Ernie Boole and Fred Disley (saxes); Ronnie Bell (trombone); Norman Gleaves (bass) and Jeff Hurst (piano).

Harry Pook is to return to the Coronation Holiday Village for the summer season on completion of his current contract with the Baths management.

**VOCALIST** with Phil Philips at the New Plaza, Swinton, twenty-two-year-old Sheila Burton recently had a preliminary test with Columbia Records. Now we hear that Sheila may visit Town very shortly for full scale trials.

She has been with the Philips band for the past two years, and made her first appearance with them when Phil was resident at Sale Lido—now the Locarno.

**THE** trumpet berth in Sonny Swann's resident band at the Plaza Ballroom, Manchester, left vacant when Bobbie Bell left the line-up recently, has been filled by Andy Anderson—formerly with the Syd Seymour outfit.

Other changes recently completed brought in saxist Les Simpson for Ronnie Maybury, and Johnny Scriven for Frank Joynson on drums.

Sonny is extensively featuring original songs written by a local boy, Bob Vernon, and himself, in his current programmes at the Plaza.

The Hector Gedall Trio, which augments to five for Tuesday evening jazz sessions, has received the "go ahead" sign for their scheme to import star jazz soloists.

Reg Payton and Alf Abott, respectively on trombone and sax, who have regularly augmented the Trio, have now given way to saxist Alan Butler and trumpeter Julian Cowan.

**TWO** young vocalists, Vivian Griffiths and Eileen Ashworth, won a singing competition at the Carlton Ballroom some months ago and, as a result, were featured regularly with the resident band.

Four weeks ago, Eileen left the band; on Christmas Eve she returned to the stand and asked if she could sing a number.

Bandleader George Roberts readily agreed to her request, but was quite unprepared for the announcement which followed her song.

Eileen, and her ex-colleague in the vocal department, Vivian, broke the news that they had just become engaged.

**LEAVING** Derek Sinclair's resident band at Leeds Locarno next week-end is pianist Harold Hymans. He is to resume his studies and take his final exam in chemistry.

Derek, who has yet to sign a replacement for Harold, is currently leading trumpeter-vocalist Derek Andrews; Don Mackintosh (accordion and reeds); Don Yorke (sax); Jeff Todd (drums) and Les Watterson (bass).

**NEW** vocal team currently causing favourable comment in the north is the Jones Boys.

Three of them—John Padley, Johnny Harrison and Ron Robson—are from Doncaster; the fourth, and remaining member of the group is Northampton boy Bernard Burgess.

They are appearing at Huddersfield Theatre Royal in "Jack And Jill," and have been featured at a number of Lancashire ballrooms before comedian Dan Sherry signed them for the pantomime season.

Southerners can catch this act when they appear on Sunday concert bookings for Ed Jones—February 20 the Trocadero, Elephant and Castle; March 6, the Odeon, Barking, and March 13, the Gaumont, Lewisham.

**DRUMMER** R. A. McGregor, who is the brother of the Glasgow Barrowland Ballroom's Gaybirds bandleader Billy McGregor, has formed a six-piece Dixieland outfit which plays at private functions.

The Yorkshire Jazz Club's new premises are at 17, Upper Mill Hill, Boar Lane, Leeds.

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# MODERN MOOD

**DUKE ELLINGTON AND HIS ORCHESTRA**

"Ellington Uptown" (LP)  
"A Tone Parallel To Harlem" / "Perdido" / "Skin Deep" / "The Mooche" / "Take The 'A' Train"  
(Philips BBL.7003)

**COMMISSIONED** by Toscanini, presented by Ellington in manuscript form to President Truman at the White House, "Tone Parallel" could easily have turned out to be an inartistic, pretentious work.

Actually it is nothing of the sort. Duke rose smartly to the occasion and produced a masterpiece. Of all his full-scale compositions this has the greatest, most concentrated impact.

It runs without interruption for fourteen minutes, but divides itself into three main sections. The first develops from a two-note motif into a riot of colour and contrast (Harlem by day?).

Then comes a swinging bit which obviously suggests night-life in up-town New York. Finally, a spiritual-like theme with strictly secular interjections and variations evokes the mood of Sunday in a big, hard city.

Such music will be no more acceptable than a Sutherland portrait to escapists in search of a bromide. But surely you, dear reader, are not afraid to face the facts of life?

The remaining tracks complete a well-balanced programme, even if we could have done without "Skin Deep" at this late date. Note the clarinets on "Mooche," the showmanly, but tasteful, brasswork which dominates "Perdido," the fine Paul Gonsalves tenor solo on "A Train" (which also has an amusing Betty Roché vocal).

**★**

**RONNIE SCOTT JAZZ CLUB — VOL. 4 (LP)**

"Fine And Dandy" / "Bouncing With Bud" / "Things Ain't What They Used To Be" / "Serenade In Blue" / "Humble Pie" / "Cuse These Blues" / "Perdido" / "Tenderly" / "Fuller Bop Man" / "Nice Work If You Can Get It" / "Tin Tin Deo" / "Fools Rush In" / "In The Land Of Nimbupani"  
(Esquire 32-006)

**RONNIE'S** latest broadcast LP caught the band on a transitional day, as the following personnel will make clear: Scott (tenor), Jimmie Deuchar (trumpet), Mac Minshall (trombone), Derek Humble (alto), Pete King (tenor), Benny Green (baritone) Victor Feldman (vibes, piano), Lennie Bush (bass) and Phil Seaman (drums).

As a matter of fact, this was Jimmie's last date with the band—and he made the most of it, blowing chorus after chorus of inspired, authoritative stuff. Also worthy of individual mention are Ronnie himself, Feldman and Humble (the last in particularly good form).

**★**

**CLAUDE WILLIAMSON TRIO**

"Bouncing With Bud" / "Salute To Bud" / "Penny" / "Thou Swell" / "Obsession" / "Indiana" / "Over The Rainbow" / "Curtistan"  
(Capitol KPL.103)

**★**

**THESE** "Kenton Presents" LP's please me much more than the earlier 78's. The Holman titles are all beautifully written (by Bill, of course), and neatly played by Herb Geller, Bob Gordon, Stu Williamson, Curtis Counce et al. Not really my kind of jazz, but superior examples of the west coast style.

The Coopers feature a smaller group with people like Bud Shank (baritone), Howard Roberts (guitar), Joe Mondragon, Shelley Manne and Stan Levey taking turns in the line-up. Another safe recommendation to California-jazz addicts.

Williamson may appeal more to a slightly different public. His Bud Powell-inspired pianisms come nearer to the heart of jazz, though he is certainly no more than a talented copyist. Counce (bass) and Levey (drums) complete his swinging trio.

A word of disapproval, by the way, for Kenton's empty, uninformative cover notes to all three sets.

**★**

**Cap-In-Hand Department:** My apologies to Lou ("Record Of The Month Club") Praeger, who points out that Nat Hentoff was not referring to all the "Aces Anonymous" tracks when he wrote his "rather disappointing" report on them (quoted in this column, 24/12/54). "Deep Purple" and "I'll Remember April" have not yet been released in America, so Nat was only concerned with "Quick Return," "Crystal" and "I'm Putting All My Eggs..."

A couple of lines chopped from the end of last week's "Modern Mood" may have left you wondering what I was getting at! The gist of my intended meaning was this: Although records by the Dave Brubeck and Gerry Mulligan Quartets were released in Britain during 1954, none of them measured up to the artists' best standards.

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