

PETER MAURICE  
**THE SPRING HIT!**  
**CHEE CHEE-OO**  
**CHEE**  
 (SANG THE LITTLE BIRD)  
 — MACMELODIES —  
**I WONDER**  
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*new*  
**MUSICAL**  
**EXPRESS**

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**THE SUNNYSIDERS**

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*LONDON*

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**JUNE 'HIT PARADE' ON SALE NEXT WEDNESDAY**



ABOVE: The outgoing "tenant" of the star dressing-room at the London Palladium greets the "new arrival." Kitty Kallen chats with Danny Kaye, who took over this week as top of the bill. CENTRE: Canadian songstress Patti Lewis, now scoring in variety, radio and cabaret. RIGHT: Yes, girls, it's a new picture of Jeff Chandler, who charms your eyes by his acting on the screen and your ears by his singing on his Brunswick recordings. BELOW LEFT: It was Eric Delaney's birthday last Sunday and, in between accompanying Billy Eckstine at a Gaumont State concert, the singer presented him with this attractive birthday cake. BELOW CENTRE: Ever since comedian Derek Roy (left) started in show business, he has been impersonating Bing Crosby, so you can imagine his thrill to meet the "Old Groaner" in person during his recent trip to Hollywood. BELOW RIGHT: Glamorous celebrities caught by the NME at last Saturday's gala opening of the Battersea Pleasure Gardens (l. to r.): Lorraine Desmond, Suzi Miller, Vera Lynn and Lita Roza.



A Great Song  
**HELLO, Mrs. JONES**

(IS MARY THERE?)

Recorded by

Dickie Valentine • Ronnie Harris  
Vic Damone

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TWO KISSES**

(MAKE ONE LOVE)

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LITA ROZA, KEN MACKINTOSH, RAY ELLINGTON  
JOHNNIE FRANKS, THE CREWCUTS, DE MARCO SISTERS  
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# TALKING POINTS

**READER** Lillian Bentley's comments about Tony Bennett and the golden path to the Palladium have brought some interesting replies. And we were quite surprised to see so many readers writing so knowledgeably about Tony and the records he made before "Stranger In Paradise." Top place in the column goes to two letters that neatly sum up the arguments for both sides.

**★ THE GOLDEN PATH**  
Here is what **JOHN DOWN**, of Clifford Avenue, Beeston, Nottingham, writes:  
I couldn't agree more with what Lillian Bentley said. It seems that nowadays all one has to do is to make one hit record and immediately the artist is hailed as a star.  
This is grossly unfair to the real stars, when it has taken them years of hard work to attain their position. We want new voices, yes, but we do not want them to be given this cheap short cut to the top.  
I hate to think how many so-called stars of today will still be in the business a few years from now.

**★ THE OTHER POINT OF VIEW** is taken by **PETER NOLAN**, of Tennyson Street, Rochdale, Lancs:  
Surely, the top of the bill at any theatre has always been an act that the public want to see no matter how many years you go back.  
Things are no different today. The top of the bill is still the one the public want to see. The difference today is all due to the dominating influence of the gramophone record.  
Val Parnell can't do business on sentiment. He wants a top of the bill that will fill his theatre, whether he is British or American. I don't think the customer minds who's at the top so long as he enjoys what he pays to see.

**★ THE BREAK HE DESERVES**  
**JIM CARBERY** and **KEN KENWRIGHT**, of Tynwald Place, Stonycroft, Liverpool 13, write:



Cricket is in the air again, so here is a photo just sent to us from Australia. It was taken at the EMI record factory in Homebush, New South Wales, when the victorious British cricketers came out to see how records of another kind are made. The picture shows Mr. V. Chalwin, a director of EMI in Australia, explaining the process to Trevor Bailey, Bob Appleyard, Reg Simpson and Vic Wilson.

It's the Greatest—**LOUIE BELLSON'S**  
**TING-A-LING**  
ORCHESTRATIONS 4/-  
Recorded by **ERIC DELANEY** • **JACK PARNELL**  
**CAMPBELL CONNELLY MUSIC CO. LTD.**  
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**★ DENNIS LOTIS ★**  
Looks forward to meeting you at his London Variety debut next week at the **FINSBURY PARK EMPIRE**  
(Commencing Monday, May 30th)

# Short Cut to the Top

Conducted by  
**CHARLES GOVEY**

Howard, Glenn Mason and a singer whom a couple of years ago I thought would top them all — Bill Hurley.

Here are good singers who use no gimmicks or impressions and don't have to sing like Americans to get by.

**★ NOT ON RECORDS**  
Nothing infuriates the fans more than to find that their favourite singer is not on records. Here is a typical onslaught from **PEGGY WILLIAMS**, of Barrow Hill Crescent, Shirehampton, Bristol:  
At Butlin's, Clacton, last year, I heard for the first time the wonderful vocalist with Eric Winstone's Band—June Marlow. Before I left I tried to get a record of her, without success. Then Miss Marlow told me she hadn't made any.  
I felt sure 1955 would change all that, but up to now it doesn't seem as if it will. When are recording companies going to wake up?

**★ HOUSEHOLD NAME**  
**A. J. BROWNE**, writes from Lingfield Grove, Broadgreen, Liverpool:  
I was waiting for someone to write and tell reader Roy Knott that Tony Bennett was not a stranger 18 months ago, when your article by the singer himself forestalled me.  
His disc of "Cold, Cold Heart" and "Because Of You" was issued about 1952 by Columbia before Philips started selling records. Unfortunately, Tony recorded a number of the religious type of song after that, before Frankie Laine started the vogue, and he didn't catch on.  
I knew Tony had come to stay when he made "No Tears Tonight," but "Stranger In Paradise" took a long time to catch on. His latest swingy records should soon make him a household name.

**★ THE UP-AND-COMING**  
While we are on the subject of American toplineers in this country, here is a letter from **SHIRLEY WOGAN**, of East Road, Shore-ditch, E.1:  
Why do our own singing stars never get a chance? I think we have some of the best popular singers in the world today, such as Lee Lawrence and Harry Dawson, of whom we hear far too little.  
Then there are up-and-coming young men like Kirk Stevens, Les

**★ THE LAST TO KISS**  
**JOHNNIE RAY**  
**ELAINE RATIMILL**, of Nevil Road, New Moston, Manchester, looks as if she's going to stir up some controversy with the following letter:  
I think I must have been the last girl Johnnie Ray kissed before he announced his engagement to Sylvia Drew. He kissed me on Sunday, May 15, at Manchester during his concert, and I guess I was the envy of thousands of fans.  
I wish Johnnie and Sylvia all the happiness in the world.  
Well, girls, any advance on Sunday?

**★ SONGWRITERS**  
Another reply to Victor Knight's letter on songwriters comes from **IAC ARTHUR HENDERSON**, of the RAF, Brampton, Huntingdon:  
While Mr. Knight has very kindly somewhat clarified the position in that British songs are not receiving the exploitation that American songs are, he leaves rather a lot to our imagination.  
Are we to presume that most British artists have such little confidence in themselves that they shrink from launching a British song? Or is it they can so rarely find a good one?

David Whitfield launched "Cara Mia" and that reached the top of the Hit Parade. Perhaps Mr. Knight can explain why so few of our songs are being recorded and exploited.

**★ PATTI'S PUBLICITY**  
Mrs. **JEAN SATCH**, of the Harold Fielding office, writes:  
As the individual responsible for Miss Patti Lewis's personal publicity, may I thank your correspondent, James Hartley, for his references last week to my activities on her behalf?  
His comments on "the lack of publicity" and "inept conditions" surrounding her variety debut are, to my mind, the greatest compliments he could have paid me.

## AFN HIGHLIGHTS

344, 271, 547 METRES

**SUNDAY**  
A.M. 8 Sunday Circus; 10.05 Symphonette.  
P.M. 1.30 Jo Stafford; 3.05 Highway of Melody; 4.30 Serenade in Blue; 5.0 Frank Sinatra; 5.30 Request Parade; 6.05 Jack Benny; 6.30 My Friend Irma; 7 Hail of Fame; 7.30 All-Star Parade of Bands; 8.05 Ozzie and Harriet; 8.30 Twenty Questions; 9 Music by Percy Faith; 12.05 Melody Go Round.

**MONDAY**  
A.M. 6.05 Hibbilly Gasthaus; 7.15 Don McNeill; 7.30 Morning Record Show; 8.05 Forward March; 8.15 Today's Day; 9 Junior Miss; 9.25 Woman's World; 9.30 Tennessee Ernie; 10.05 Merely Music; 11 Malsie; 11.30 Noon Request Show.  
P.M. 12.55 Les Paul; 1 Martin Block; 1.30 Strictly From Dixie; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Matinee from Garmisch; 5 Requests; 6 Bob Crosby; 7 Music In The Air; 8.30 Arthur Godfrey; 9.30 Quiz of Two Cities; 10 The Whistler; 10.45 Blues for Monday; 11.05 Xavier Cugat; 11.30 Late Request Show; 12.05 Late Request Show.

**TUESDAY**  
A.M. As for Monday, except 9 Junior Miss.  
P.M. 1 Martin Block; 1.30 Little Matinee; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Matinee from Berchtesgaden; 5 Requests; 6 Perry Como; 7 Music In The Air; 8.05 Dennis Day; 9.30 7th Army Symphony; 11.15 Chuck Foster & Orchestra; 11.30 Late Request Show; 12.05 Late Request Show.

**WEDNESDAY**  
A.M. As for Monday, except 9 Junior Miss.  
P.M. 1 Martin Block; 1.30 Little Matinee; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Matinee from Garmisch; 5 Requests; 6 Bob Crosby; 7 Music In The Air; 8.30 Arthur Godfrey; 9.30 Quiz of Two Cities; 10 The Whistler; 10.45 Blues for Monday; 11.05 Xavier Cugat; 11.30 Late Request Show; 12.05 Late Request Show.

**THURSDAY**  
A.M. As for Monday, except 9 Junior Miss.  
P.M. 1 Martin Block; 1.30 Little Matinee; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Matinee from Garmisch; 5 Requests; 6 Bob Crosby; 7 Music In The Air; 8.30 Arthur Godfrey; 9.30 Quiz of Two Cities; 10 The Whistler; 10.45 Blues for Monday; 11.05 Xavier Cugat; 11.30 Late Request Show; 12.05 Late Request Show.

**FRIDAY**  
A.M. As for Monday, except 9 Junior Miss.  
P.M. 1 Martin Block; 1.30 Little Matinee; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Matinee from Garmisch; 5 Requests; 6 Bob Crosby; 7 Music In The Air; 8.30 Arthur Godfrey; 9.30 Quiz of Two Cities; 10 The Whistler; 10.45 Blues for Monday; 11.05 Xavier Cugat; 11.30 Late Request Show; 12.05 Late Request Show.

**SATURDAY**  
A.M. As for Monday, except 9 Junior Miss.  
P.M. 1 Martin Block; 1.30 Little Matinee; 2 Outpost Concert; 3.05 Stickbuddy Jamboree; 3.30 Bud's Bandwagon; 4 Matinee from Garmisch; 5 Requests; 6 Bob Crosby; 7 Music In The Air; 8.30 Arthur Godfrey; 9.30 Quiz of Two Cities; 10 The Whistler; 10.45 Blues for Monday; 11.05 Xavier Cugat; 11.30 Late Request Show; 12.05 Late Request Show.

Miss Lewis is in the most fortunate position of having been discovered by the public, and not by the publicists. Obviously, she is not destined to be a one-night sensation, but an artist who is here to stay.

She has not been described in press releases as "the greatest" or even "the foremost" singer of our time. We believe she is merely a singer the public wants to see and hear.

Surely there have been too many cases recently of singers being hally-heed to the skies by over-enthusiastic publicity agents, to the public's inevitable disappointment when fact fails to measure up to fiction.  
Critics, in such cases, delight in writing that "so-and-so is not as good as her publicity." In this case, I am highly gratified that Mr. Hartley has found Miss Lewis so very much better than her publicity.

**★ BRILLIANT DANNY**  
**MAUREEN PAVIS** writes from North Allington, Bridport, Dorset:  
Now that the brilliant Danny Kaye is here, those hysterical "herbs" who have been frequenting the Palladium lately will realise on hearing him sing, how grossly they have over-estimated their idols.

**★ VALENTINE SOS**  
An SOS comes from **JILL RUSSELL**, of 97, Foredown Drive, Portslade, Brighton:  
Is there anybody who went to



Bandleader Eric Jupp is still talking about the remarkable musical box which he found in a Devonshire antique shop. Venerable in appearance, it astonished him by playing "Cherry Pink and Apple Blossom White." In this NME photo Eric (second from left) is showing his find to Bill Govey (left), MD Bernard Monshin, and guitarist Eric Shear.

Dickie Valentine's "Get Together" and took photographs? If so, can they tell me how many they took, and how much they want for them? Unfortunately, my photos didn't turn out.

**★ CONGRATULATIONS CORNER**  
To the Four Jones Boys, who are the number one vocal group as far as I am concerned. If you haven't heard them, you've never lived! (**OLIVE BANKS**, of Lady-

well Street, Preston, Lancs).  
To the extremely good orchestra of Cyril Ornadel's and the wonderful drumming of Dennis McCarthy and Joe King that comes from the pit of the Stoll Theatre for "Kismet." (**BRIAN TAYLOR**, of Park Avenue, Shorham, Sussex).

To Frankie Vaughan on his fine record of "Wildfire." And what a terrific write-up he gave Howard Jones and Reg Arnold! (**Mrs. PATRICIA COTTON**, of Spring Lane, Heatley Lynn, Warrington).

To Guy Mitchell for his superb "Zoo Baby." (**MARY MEAGHER**, of Westbourne Park Road, W.2, and **WENDY WOOD**, of Camden Road, Holloway, N.7).

To David Whitfield for a terrific performance at Exeter (May 14). Six months ago I thought he was the most conceited person in show business, but I was surprised to see just an ordinary guy singing. (**SHEILA ALLDER**, of Quayfield Flats, Ilfracombe).

**★ COMIC VOICE**  
Miss **L. LOWNDES**, of Bods Head Road, Higher St. Budeaux, Plymouth, asks:  
Would you please settle an argument between a friend and myself? We want to know which player in Ted Heath's Band sings "Red Canary" and "Big Mania" in a rather comical voice.  
The answer is trumpeter **Duncan Campbell**.

**RADIO LUXEMBOURG**  
FULL PROGRAMMES 208 Metres

**SUNDAY**  
7 Sunday's Requests; 7.30 Dick James; 7.45 Whiffred Atwell Show; 8 Vera Lynn; 8.30 Michael and Joan; 9 Melody Caravan; 9.15 Curt Massey and Martha Tilton; 9.30 Ted Heath; 10 Time For A Song; 10.30 Bing Sings; 10.45 Charlie Kunz; 11 Top Twenty. Midnight: Close down.

**MONDAY**  
7 Eddy Howard Orch.; 7.15 Dan Dare; 7.30 Harry Gold and his Pieces of Eight; 8 Strike It Rich; 8.30 Monday's Requests; 9 Noel Whitcomb's Party; 9.15 Anthony Steel; 9.30 Perry Mason; 9.45 Serenade Of Songs; 10 Jack Jackson; 10.30 Two-Way Tempo; 10.45 Italian Music and Song; 11 Programme Announcement; 11.05 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World of Tomorrow. Midnight: Close down.

**TUESDAY**  
7 Tommy Tucker Orch.; 7.15 Dan Dare; 7.30 Glenn Miller; 7.45 Your Favourites & Mine; 8 Tuesday's Requests; 8.30 Frank Chacksfield; 9 Lita Roza; 9.15 Tony Martin; 9.30 Perry Mason; 9.45 Friends and Neighbours; 10 Handful of Stars; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

**WEDNESDAY**  
7 Ambassadors Dance Orchestra; 7.15 Dan Dare; 7.30 Intimate Rhythm; 7.45 Home on the Range; 8 Magic Carpet; 8.30 Wednesday's Requests; 9 Bill McDuffie Trio; 9.15 Ruby Murray; 9.30 Perry Mason; 9.45 Curt Massey and Martha Tilton; 10 On The Brighter Side; 10.15 Eric Jupp and his Players; 10.30 Spin With The Stars; 10.45 Frankie Vaughan; 11 Back To The Bible; 11.30 The Hour Of Decision. Midnight: Close down.

**THURSDAY**  
7 Ray Anthony and Orchestra; 7.15 Dan Dare; 7.30 Music We Love; 7.45 Bengt Hall Band; 8 What's My Line; 8.30 Jack Payne Show; 9 Stargazers; 9.15 Your Song Parade; 9.30 Perry Mason; 9.45 Friends and Neigh-

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**MERVYN NELSON'S**  
**The JAZZ TRAIN**  
"IT'S TER-R-R-IFIC!"  
-DAILY EXPRESS

**VOCAL DIRECTORY**

<b>KEYNOTES</b> THE ★★★★★	<b>STARGAZERS</b> ★ THE ★
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<b>ALMA COGAN</b> c/o SIDNEY GRACE 238, Regent Street, W.1. REG 6821	<b>RONNIE HARRIS</b> 104, Norfolk Ave., Palmers Green, N.13. Tel.: Bowen Park 5525
<b>TONY BRENT</b> c/o FOSTERS AGENCY, REG 6367	<b>CORONETS</b> c/o HAROLD FIELDING
<b>BILLIE ANTHONY</b> ★ STANLEY DALE, HAYSWATER 7808	<b>MARGARET KERR</b> GRO 5681
<b>PENNY NICHOLLS</b> c/o TED HEATH AGENCY 23, Albemarle Street, W.1	<b>TONY RUSSELL</b> 21, CAMBRIDGE SQUARE, W.2. AMB 8817/3576
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<b>MIKE STEVANS</b> ★ ★ Bule Rep.: A. JAMES. BIS 3085	<b>SHIRLEY SOMERS</b> RUISLIP 4234 RUISLIP 3421

BILLY ECKSTINE is no stranger to "Question Time." He made his first appearance in our popular series last year (NME dated 7/5/54). And now that he's back with us, we have asked him to answer a further selection of readers' letters.

A lot of them have to do with music, of course—for Billy, unlike many vocalists, is a fine musician. There are, however, also a couple of replies which will tell you something about Eckstine the man, as well as Eckstine the artist.

Either way, he gets our vote as one of the really worthwhile people in show business!

Q. Will you ask Billy Eckstine for me how he chooses the songs which he records? (Nora Wayne, Blackburn, Lancs.)

A. The melody of a song must attract me very much before I even begin to consider it for recording. The fact that a had song is a sure-fire hit doesn't interest me at all. If it's bad, it's bad, and all the dollar signs in the world won't induce me to record it.

Bobby Tucker, my pianist, and I must feel as one about the song, too. When we both get a feeling for a particular melody, we give it all we've got—and hope for the best.

The recordings I've made which I particularly favour are those in a Rodgers and Hammerstein album which has not, I'm sorry to say, been released here yet. It includes songs from such shows as "Carousel" and "South Pacific." I really enjoyed singing the lovely lyrics of "Younger Than Springtime." "That's For Me" and "People Will Say We're In Love."

Q. Are there any up-and-coming artists in America whom we should look out for over here? Ask Billy Eckstine this for me, please. (Graham Carey, Reigate, Surrey)

A. There certainly are—although the chief one, Sammy Davis, Jr., is not exactly up-and-coming in the States. He's up on top already. He is the greatest impressionist of our age, but, at the same time, his own singing voice and style are exceptional. I hope you'll be seeing Sammy over here before long.

Next, I'll mention a good girl singer, who sings with the Woody Herman band back home. Her name is Lea Mathews—and she has what it takes to be a future Doris Day, as far as stardom is concerned. Then of course, there's the blind singer, Al Hibbler. But I understand that you already know of him through his recording of "Unchained Melody."

Q. Can you ask Billy Eckstine what he has been doing since he was in Britain last year? (Doris Drew, London, S.E.5.)

A. Two enjoyable engagements since I left Britain were, first, at the Sands Hotel, Las Vegas, and, secondly, at the Beachcomber in Miami. I like Las Vegas for the sun by day, and the gambling at night.

The latter is by no means as bad as it probably sounds! My own gambling is confined to those attractive and quite innocent "fruit machines."

After the show at night, I like to spend fifteen minutes or so gambling with a few nickels. More often than not I get my money back—plus twenty or thirty jelly beans!

Q. Will you please ask Billy Eckstine where he lives in America, and to describe his house? (Carole Terry, Sleaford, Lincs.)

A. I have a ranch-type house in Hollywood. Ranch houses are very popular in California, mainly because of the climate. They are one-storey buildings, but if, as often happens, they are built on the side of a hill, the rooms are at different levels.

# QUESTION-TIME WITH THE STARS

## BILLY ECKSTINE

answers our readers' queries



My own home boasts ten rooms on one level. It is decorated throughout in the most completely contemporary manner, with the furniture also right up to date.

I'm very proud of the way it's looking just now—but you know, the contemporary style is causing a lot of controversy. A lot of people think it doesn't look "homey" and "lived-in." It suits me fine, however.

As a matter of fact, I don't feel at home in the so-called cosy places. For me, the decor, as well as the music, must be cool!

Sporting pastimes play a great part in my private life. Therefore I have my own swimming pool, tennis court, badminton court and putting green. There's also a small baseball pitching court for my two youngsters. Billy, Jr. (known as Bees) and Edward (known as Little Bugs).

Q. I am a record collector, and have heard that Billy Eckstine also collects discs. Will you, therefore, ask him to name some recent issues which he has enjoyed? They need not be available here yet. (Allan Martin, London, S.W.5.)

A. I like anything by the new Count Basie Band—especially "Two For The Blues." Then there's Sammy Davis' "Birth Of The Blues," anything by Nat Cole, the

Clifford Brown trumpet album with Max Roach—and, of course, anything by the late irreplaceable Charlie Parker.

Sarah Vaughan's new pop record, "Whatever Lola Wants," pleases me

more than somewhat, as its current success must be pleasing Sarah. You won't be hearing this over here just yet, however, as the song comes from a new Broadway show, "Damn Yankees."

# EVE'S BACK!

On her return from her South African triumphs, Eve Boswell is interviewed

by DON WEDGE

HELLO! Please excuse me, I've got such a cold." Eve Boswell stretched out her hand when we called at her flat near Broadcasting House on Monday.

The cold seems the last thing to expect from a Miss Boswell tanned milk chocolate after eight weeks of autumn South African sun.

"We weren't expecting to see you for another three weeks," I said.

"I know," she replied. "I didn't think I would be back myself. Trevor and Michael (her husband and son) saw me on the boat at Durban as I started the sea trip home."

"They were going to Johannesburg by road and then flying back on the chartered plane with the rest of the party. Suddenly, I felt lonely. I wanted to go back with them. I cancelled the boat passage, removed my personal luggage and caught a plane. I have never made such a definite decision in my life."

"I met Trevor and Michael in Johannesburg and we all came back with the others in the show."

### BACK AS A STAR

The eight weeks' variety tour had been Eve's first trip to South Africa in five years. At that time, she was singing with Gerald, and the band had temporarily disbanded. Eve had gone back as a solo star to the country where she had previously found stardom.

What changes had she found in South Africa during the intervening years? Mainly in Johannesburg. "It is so American. The speed of life there is breathtaking. Durban is very British still, and so is Cape Town, quiet, family life being the usual thing."

"I noticed no tension, particularly in Cape Town. There the European

and coloured people can travel on the same buses, and so on."

Eve had wondered about some scare reports that had appeared here suggesting that it was not possible for European artists to play to the coloured peoples. Had the position changed since she was there five years ago?

"You can play to the coloured peoples. Although I was born in Hungary, I considered myself a South African, yet I did shows for the coloured peoples."

### DEMONSTRATIVE

In Johannesburg, Eve did a concert with the Parnell band in the huge Wembley Stadium at which coloured people had a large section of the reserved accommodation, proved the most demonstrative part of the audience and mobbed the artists when the show ended.

Her car was rushed and she was completely surrounded by coloured people. A long autograph session and posing for photographers was the result.

In Cape Town she made a special personal appearance at the Star Cinema in District 6—and had a six-man police escort. District 6 is one of those sort of areas and almost exclusively coloured. But Eve appeared there and broke no laws—or rules.

But the show she went out to do? Eve did a 32-minute act, backed, as was the rest of the show, by Jack Parnell.

"I've never had such good accompaniment," Eve said emphatically. "Jack was so co-operative and such a wonderful person throughout the tour. He had the whole of the band to look after and did their own long spots as well—all twice nightly."

"He and I joined up in a 'ticky-dre' on stage," Eve explained that a ticky-dre is a South African



Eve Boswell, with her husband and manager, Trevor (left) and accompanist Cliff Kirkham, trying out some new songs during her South African tour. In Cape Town and Durban, Eve held songwriters' competitions and had more than 400 songs submitted. She brought back two, which she hopes to have published in this country.

dance named after the "taxy" whenever she could.

Her own father and mother—the Hugos—had seen every show during the four and half weeks in Johannesburg and travelled to Durban for the week there.

Having missed the rest of three weeks on the boat from Durban, Eve was planning to leave yesterday (Thursday) for Alassio, a beautiful Italian resort, where she hopes to spend a fortnight in some more sun.

Her days in London were busy ones. When she returns from Italy, she is to start making the first of her series of filmed programmes for AR-TV.

Eve worked very hard while she was there. "Harder than in this country most of the time." But the last week she was left free except for the theatre shows. She was able to see her family.

In Johannesburg she had been with her own and her husband's parents

# ROUND AND ABOUT

TWO Birmingham bands figure in Midland Region broadcasts over the Whit holiday weekend.

Hedley Ward and his Orchestra with the Hedliners air on Monday (30th) and Colin Hulme and his Orchestra feature in "Tea Time Cabaret" on Tuesday afternoon (31st).

Colin Hulme is resident at Tony's Ballroom, Birmingham, but replaces Phil Tate at Hammersmith Palais for a fortnight on July 4, while the latter is on holiday.

Percy B. Broadhead, aged 76, died at his Manchester home last Sunday. During his lifetime Mr. Broadhead had been a strong influence in Northern show business. He is sur-

vived by a son who is general manager of the Salford Hippodrome.

SINGER Jill Kinley is to join Dinah Dee's All Girls Band on June 13.

She will be featured with Dinah during the band's nine weeks' season at St. George's Hall, Guernsey, which commences on July 3.

For this date the Dee Band is being augmented to a five saxes, nine brass, three rhythm line-up.

Jill Kinley's last major assignment was a four week spell with Joe Loss, as deputy for Rose Brennan, when the Irish singer had throat trouble.

She was also with Sidney Lipton for three years and has sung with Jan Rallini, Ken Mackintosh and Jack Nathan's Coconut Grove Orchestra.

# DANNY KAYE, THE GREAT BAMBOOZLER

Palladium opening reviewed by CHARLES GOVEY

SOMEWHERE at the beginning of his 60-minute solo performance at the London Palladium, Danny Kaye says: "I'm not a born fool; it took work to be what I am."

As a matter of fact, he is quoting a speech from his new film, "The Court Jester." But it might easily stand as a description of the master entertainer himself. And Danny no doubt intends us to take it that way.

The truth is that it is almost impossible to decide when Danny is playing a part and when he is simply "being himself."

No doubt, the 99.9 per cent. of the audience who are his ardent fans like to believe that the songs and the gibberish and the cosy intimate chats all stream out of him in one glorious flow of spontaneity. Danny, they would have us believe, just can't help doing what he does.

But there remains a small hard core that refuses to be completely subdued by that scintillating personality. Their response is tempered by the thought that the act is probably rehearsed down to all but the smallest details.

Whatever Danny does (and is there anything he doesn't do?) "took work." Even the really impromptu bits—the invitation to people standing at the back to come and take the empty seats in the front—seem only carefully contrived means of making the audience more completely his slaves.

But however you try to analyse the amount of care and sheer technical skill that goes into the making of this tremendous act, you can't ignore the power of the personality that binds it all together.

The most hardened cynic cannot fail to admire an artist whose audience follows him wherever he likes to lead them.

He starts to sing a song—and they are in raptures of delight. He stops singing a song—and they are still in raptures of delight because he is now telling a story.

Then he starts dancing, a wonderful scrap impression of the Spanish Antonio "getting mad with the floor"—and they have forgotten all about the songs and stories.

Perhaps Danny isn't a singer at all—or a storyteller, or a dancer, or even a comedian—but just a mimic who imitates them all so brilliantly that even the expert can't tell the difference from the real thing.

And, in the end, what does it matter whether he is the real thing or not? An artist is by nature a bamboozler, who dupes his audience into believing anything he wants them to believe. The more he can bamboozle them, the more power to his artistry.

Danny is simply the greatest bamboozler of them all.

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# SINCERELY

McGUIRE SISTERS (Vogue); ROSE BRENNAN (HMV); JILL DAY (Parlophone); EDDIE CALVERT (Columbia); LOUIS ARMSTRONG (Brunswick); MURIEL SMITH (Philips); BILLY FIELDS (MGM)

# TIN PAN ALLEY BALL

KEN MACKINTOSH and his Orchestra (HMV)

# I DREAMED ABOUT TOMORROW LAST NIGHT

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# SWISS BLISS

Jazz records reviewed  
by  
HUMPHREY LYTTTELTON

I HAVE just returned from a ten-day tour of Switzerland, incorporating a one-night stand in Mulhouse (in Eastern France) and a quick visit to Paris.

Having become accustomed in the past to hearing Britain referred to on the Continent as a sort of jazz Cinderella—thanks largely to the pathetic showing made by the BBC in the jazz field—it has been a pleasure to find that, in one respect, we are the envy of fans and collectors across the Channel.

I refer, of course, to the gramophone record situation, in which we have made enormous advances over the past few years.

### BEST FRIEND FATS

It was a pleasure to abandon for once the air of inferiority which the British jazz fan, like the British epicure, customarily assumes abroad, and to be just a little patronising about our newly-acquired superiority in the gramophone field.

You can't really blame us—after years of shoulder-shrugging and head-banging over our BBC and our Musicians' Union, it's nice to be proud of something for a change.

It's not quite so nice to come back to the job of reviewing records after ten days away from it all. Fortunately I have a new record to hand by the Jaded Reviewer's Best Friend, Fats Waller.

So let me ease myself gently back into the swim with an EP containing four Waller piano solos recorded in 1941 (HMV 7EG 8098).

Titles are "Georgia On My Mind," "Ring Dem Bells," "Carolina Shout" and "Rockin' Chair." There's nothing much left to say about Fats Waller. He had everything—personality, humour, flawless technique, boundless swing, a great fund of ideas and a limitless store of clichés. And he put them all into every performance.

For some unaccountable reason, I often find him dull. Perhaps the ease, the fluency are just a little obvious, especially in his later recordings. I like my jazz to show some evidence of blood, sweat and toil, some hint of struggle and endeavour behind the facility.

I got it with the early solos—"Alligator Crawl" and "Viper's Drag" particularly—but I miss it here.

### TESTING PIECE

"Georgia" and "Ring Dem Bells" open with long out-of-tempo introductions, which always leave me cold. "Carolina Shout," the old testing piece for stride pianists written by James P. Johnson, is the best track here—a real romper with Fats clearly on his mettle.

Even so, he offers no serious challenge to James P.'s own version, to be heard on the Brunswick LP, "Daddy Of The Piano" (LA 8584). Another version of "Carolina Shout" by its composer is found on the recent issue of James P. Johnson piano rolls entitled "Early Harlem Piano" (London AL 3540).

This selection has the usual disadvantage of piano roll reproduction—inconsistent, unvaried volume which tends to irritate, jerky rhythms, and slight variations in tempo. Nevertheless, plenty of good music comes through, and the James P. Johnson style is quite recognisable.

"Backwater Blues" is a lush, near-straight version of the blues which has now become a blues classic.

"Daintyness Rag" has been recorded more recently by Johnson (issued here on Esquire) in a more streamlined manner. It's a catchy tune which could well afford to make a reappearance in the jazz repertoire.

Indeed, the outstanding thing about this collection is the high standard of the compositions—intelligent tunes, never stereotyped or predictable like too many of the slender themes of later jazz.

The remaining titles are "Caprice Rag" by James P. Johnson, "Baltimore Buzz" and "Gypsy Blues" by Eubie Blake and Noble Sissle, "Don't Tell Your Monkey Man" by Lukie Johnson, and "Railroad Man" by Elmer Schoebel.



Hundreds were turned away from the Jazz Band Ball at Hammersmith Palais on Monday, and seen here playing to the capacity crowd, are Sandy Brown and his Band. Compère David Miller is at back on right.

# MODERN MOOD

SOME more "Kenton Presents" Capitol have just come to hand.

They suggest that the maestro is still allowing his own tastes (I almost wrote "prejudices") to dominate the series. Three ex-Kentonites lead the combos. Several of the supporting musicians are, or were, directly associated with Stan.

To stay in such a narrow rut must be the quickest route to monotony—but there's still some pleasant music to be found, particularly in the Salvador, if you listen to these records with an open mind and ear.

★ ★ ★  
FRANK ROSOLINO SEXTET (LP)  
"Ragamuffin" / "Embraceable You" / "I'm Gonna Sit Right Down And Write Myself A Letter" / "Besame Mucho" / "Linda" / "Frank 'N Earnest"  
(Capitol KPL 104)

SAL SALVADOR QUARTET (LP)  
"Down Home" / "Salutations" / "Violets For Your Furs" / "Now See Here, Man" / "Nothin' To Do" / "Boo Boo De Doop" / "Autumn In New York" / "Wheels"  
(Capitol KPL 105)

BOOTS MUSSULLI QUARTET (LP)  
"Rubber Boots" / "Le Secret" / "Four Girls" / "El Morocco" / "Mutt And Jeff" / "You Stepped Out Of A Dream" / "Tico-Tico"  
(Capitol KPL 106)

THE Rosolino set swings after a fashion, has some tolerable Charlie Mariano alto (on a Parker kick), undistinguished Sam Noto trumpet and lots of the leader's tactless trombone. A fairly good rhythm section comprising Pete Jolly (piano), Max Bennett (bass) and Mel Lewis (drums) completes the group. Salvador (KPL 105) always pleased me when he played guitar with Kenton's 1953 band. He pleases me here, too, by virtue of his good, smooth sound, ease of execution, warmth and tastefulness. He has a fine bassist, Jimmy Gannon, who comes through especially well on tracks 3, 5, 6 and 7, where pianist Eddie Costa switches to vibes. All in all, a thoroughly engaging programme to relax with!

Finally, the Mussulli LP proves that Boots, despite his good beat and presence, lacks sufficient personality as an altoist (or baritonist) to sustain a full-length recital. He is quite easy to take in small doses, however—though I quarrel with his occasionally strange concept of musical form (e.g. the "missing" bars, half-bars and beats in "Girls" and "Dream"). His efficient associates are Ray Santisi (piano), Max Bennett (bass) and Shelly Munné (drums).

★ ★ ★  
FATS SADI'S COMBO (LP)  
"Sadisme" / "Sweet Feeling" / "Thanks A Million" / "Big Balcony" / "Karin" / "Lagum Leap" / "Ad Libitum" / "Ridin' High"  
(Vogue LDE 133)

SADI, the Belgian vibes man, was previously heard here on Vogue's first Bobby Jasper LP (LDE 041), and Felsted's "New Sound At The Boeuf Sur Le Toit" set (L.87003). He's an impressive musician, somewhere between Lionel Hampton and Milt Jackson in style.

You'll get a reasonable idea of what he can do from this new LP—and you'll also enjoy Francy Boland's ingenious arrangements ("Sadisme," "Ad Libitum"), Bobby Jasper's intelligent tenor solos ("Thanks A Million," "Big Balcony," etc.) and the smooth, unusual ensemble voicings.

Others present include Roger Guérin (tuba and trumpet), Nat Peck (trombone), Jean Aldegon (bass clarinet), Maurice Vandair (piano), Jean Louis Viale (drums)—and a bassist. The latter is listed as Jean-Marie Ingrand, and I wrote my sleeve notes for the record assuming this to be correct. After listening closely, however, I now feel almost

sure that Pierre Michelot, and not Jean-Marie, played the date.

★ ★ ★  
JIMMY RANEY QUARTET (EP)  
"Body And Soul" / "Once In A While" / "You Go To My Head"  
(Vogue EPV 1044)

A SWELL bass feature for Red Mitchell ("Head"), a typically expressive Raney guitar solo ("Body") and a nice enough piano-and-rhythm track featuring Sonny Clarke ("Once") make up this attractive EP.

I wrote elsewhere that Jimmy makes "most of his contemporaries seem rather puny in comparison." That's a decision which I'm always prepared to stand by!

★ ★ ★  
"AMERICANS IN SWEDEN" (EP)  
"Indian Summer" / "Jumping For June" / "Dedicated To Lee" / "Late Date"  
(Esquire EP 45)

GUITARIST Jimmy Raney has some sympathetic companions—including Putte Wickman (clarinet) and Bengt Hullberg (piano)—along for his "Summer ride." "Jumpin'" features Raney again, this time with Gösta Theselius (playing somewhat Frank West-like tenor), Sonny Clark (piano), Red Mitchell (bass) and Elaine Leighton (drums) in support. Pleasant stuff, but not in the world-beating class.

The remaining tracks are reissues of Lars Gullin's agreeable session with a Kenton contingent. Although the line-up includes Konitz, Candoli, Rosolino et al, tenorist Zoot Sims (on "Date") is the only soloist, apart from Lars.

## BLACKPOOL ROUND-UP

By James Hartley

BLACKPOOL'S big annual show business drive began with a marked emphasis last week-end when Jimmy Brennan's "Pick Of The Pack" was launched at the Queen's Theatre.

Outside the theatre at 8.55 on Saturday night a commissioner loudly proclaimed to the crowds surging around the pay-box, "One single seat only left—who wants one single?" Then for a second time that night the "House Full" board was put out.

Such is the drawing power of this assemblage of stars—Joan Regan, The Three Monarchs, Hylda Baker, Ken Platt, Jean Bayliss, etc. No doubt about it: Mr. Brennan has dealt himself a hand of aces.

Delfont director, Dick Hurran, makes the most of the diverse talents at his command to form a new, streamlined vaudeville express whose popularity potential seems lively even to exceed that of predecessor, "Off The Record," last season's local starring package for Eddie Calvert.

Tonight, Friday, two more well-favoured prospects, John Capstick's "Orchard Room" with Kenny Baker, Morecambe and Wise, the Kordives, etc. (at the Central Pier) and Lawrence Wright's "On With The Show" with Five Smith Brothers, Sally Barnes, Jimmie Paige, etc. (at the North Pier) open season-long runs.

Black Brothers' "Big Show Of 1955" with Alma Cogan (at the Opera House) and "Sing A Happy Song" with David Whitfield (at the Winter Gardens Pavilion). Jack Taylor's "Zip Goes A Million" with Tom Moss (at the South Pier) and Tom Arnold's "Dickie Valentine Show" are all scheduled for June openings.

# Out next Wednesday! THE WORLD'S STARS WRITE FOR YOU IN 'HIT PARADE'

THE June issue of our great monthly magazine "Hit Parade" will be on sale from next Wednesday (June 1), and once again brings you star material by the stars and about the stars.

Personally written articles in this issue include contributions by famous American screen star Tony Curtis; top U.S. recording personalities Eddie Fisher and Joni James, besides the British "Mobile" star, Ray Burns.

The fabulous Danny Kaye occupies the front cover photograph and there is also a special article about him, plus features spotlighting Tony Bennett, the McGuire Sisters and Johnny Brandon.

### FINE FEATURES

Band Parade introduces Edmundo Ros and his Orchestra; there is the first instalment of Doris Day's life story in strip cartoon; whilst box biographies are devoted to Nat "King" Cole, Frank Sinatra, Benny Goodman, Patti Page, Georgia Gibbs and the Coronets.

There are, of course, all the usual wonderful features—the fan club page; reviews of the latest popular and jazz record releases; Lita Roza's Glamour page; latest from Luxembourg presented by Geoffrey Everitt; behind the screens from Hollywood and American airmail from New York; Tony Hall's "World of Jazz"; Personality Parade; complete Radio Luxembourg programmes for the month of June; a new crossword competition with 100 records as

prizes, besides an interesting quiz and a splendid array of wonderful photographs.

### PLACE AN ORDER

"Hit Parade" at 2s. is a must for all music fans. Why not place a regular order with your newsagent or bookseller? It costs no extra. In the event of any difficulty, or if you would prefer a copy by return of post, send 2s. 3d. (inclusive of postage) to "Hit Parade," 5, Denmark Street, London, W.C.2. The display advertisement on page 10 also gives full details of the June "Hit Parade."

### KIRCHINS' MAMBO FOR SPAIN

ONE of the Kirchin Band's first recorded titles, "Mambo Macoco," has just been issued in Spain.

David Platz, who handles the number for Latin-American Music, reports an excellent reaction and big sales from their Barcelona office. The disc has already been released in the States. American drummer Louie Bellson was so impressed that he wrote a special number for the competition with 100 records as

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# SAMMY DAVIS IS THE BOY!

**SAMMY DAVIS, JR.**  
 "Love Me Or Leave Me"  
 "Something's Gotta Give"  
 (Brunswick 05428)

"SOMETHING'S Gotta Give" is from the film "Daddy Long Legs" and Sammy Davis, Jr.—a truly great artist if ever I heard one—turns in a terrific performance. I wonder how many of our present-day singers can reach such heights and display such personality. Sammy's phrasing is out-of-this-world and he seems to be able to get just that little bit extra out of everything he tackles.

The orchestra give him terrific support on both titles, but it will be a long time before I forget their backing to the old favourite "Love Me Or Leave Me."

Sammy goes a bit modern on this side, but at all times his work is brilliant. Without a doubt, the best record of the week.

**THE SAUTER-FINEGAN ORCHESTRA**  
 "Joe's Tune"  
 "Honey Babe"  
 (HMV B.10865)

THIS fine orchestra give a great performance on both "Joe's Tune" and "Honey Babe." Of the two, I think the latter gave me the more pleasure, for it contains almost everything one looks for in a first-class record.

Terrific atmosphere, good musicianship, a spot of comedy and a good arrangement.

It's from the film "Battle Cry" and is in complete contrast to the melodic "Joe's Tune," featuring a marimba solo by Joe Venuto. I found this very attractive and unusual enough to be interesting.

The brilliant scoring for the vocal

## Popular Records Reviewed by GEOFFREY EVERITT

chorus stands out on this side, and it will win yet more friends for these two very fine arrangers.

I can't think of two more contrasting titles than these, so you at least will get something that you like. Personally speaking, I like them both.

**HUGO AND LUIGI**  
 "The Crazy Otto Rag"  
 "Medley"  
 (Mercury MB.3221)

HERE'S a couple of bright sides with a wonderful happy-go-lucky atmosphere and just enough rough edges to make them appealing.

Naturally, the old upright piano receives a good bashing and "The Crazy Otto Rag" really rocks along.

The other side is made up of two old favourites in "I'm Nobody's Sweetheart Now" and "Somebody Soke My Gal," and these boys Hugo and Luigi are certainly a pair of happy entertainers.

This is a record designed to drive away the blues, and it's a lot of fun throughout.

**ROY SMITH AND THE STARGAZERS**  
 "Red Roses"  
 "The Devil's In Your Eyes"  
 (Decca F.10529)

I RECKON I've heard Roy Smith before and if I'm not mistaken he's one of Mrs. Smith's five little boys, but this time he's left his pals

at home and in place we have the fabulous Stargazers.

"Red Roses" and "The Devil's In Your Eyes" are both very interesting sides with the latter just winning on points, mainly perhaps because of the excellent backing provided by Bob Sharples and his Music.

Back, however, to Roy Smith who, with just that little bit of good fortune, could quickly hit the jackpot.

You know the way he sings, and his deep rich voice will ensure that at least you hear what's going on. Call again, Mr. Smith.

**FAY BROWN**  
 "I Was Wrong"  
 "Unchained Melody"  
 (Columbia DB.3623)

"I WAS Wrong" is a pleasant enough melody and the lyric calls for plenty of feeling and expression from the singer, but unfortunately, Fay Brown has left out both of these important ingredients and to me she just misses the mark.

Almost there—yes, but that little something is most definitely missing, and she does not at this stage command attention. Today you've got to make people sit up and take notice, but even with the aid of two good backings from the Ray Martin Orchestra, Miss Brown is not completely happy.

The ending of "I Was Wrong" is just a bit beyond her at the moment. Yet I can't help feeling that we've yet to hear the best from a voice that is at least different, and my advice to Fay is simply: Get hold of the lyrics and squeeze every ounce out of them.

Listen to the way Frank Sinatra turns an ordinary lyric into a great one, and more important, get the

warmth and feeling into your work that you almost capture on "Unchained Melody."

**JOAN WEBER**  
 "Tell The Lord"  
 "Lover-Lover"  
 (Philips PB.447)

I'M sorry, Miss Joan Weber, but I've got news for you, and I mean it most sincerely—I'm not at all impressed with your version of "Tell The Lord," mainly because I consider it to be in rather bad taste!

It's perhaps unfortunate for you that a large number of record buyers are also just a little bit fed up with attempts to gain popularity through the medium of semi-religious songs.

I do not say that you are not sincere in your work, but I do say you choose your songs badly.

You certainly did a quick-change act for the other side called "Lover-Lover," which is one of those sentimental-type love songs we hear so often.

This is obviously your material, and I trust that in future this is the way we shall hear you.

A good voice will win through without sides such as "Tell The Lord."

**DANNY CAPRI**  
 "Desirable"  
 "I Do, I Do"  
 (Capitol CI.14265)

"I DO, I DO," sung by Danny Capri, is just about the best side I've heard this month, and I must give full marks to this young singer and also to the orchestra and chorus under the direction of David Linden.

Danny has a very pleasant voice, and he will quickly make his mark on this side of the Atlantic, for his is a voice full of charm and natural ability.

Listening to "Desirable" is a real joy, for the singer is the master from start to finish, and his excellent voice control is very noticeable.

Listen also to his phrasing and, above all, his obvious confidence in his own ability.



Film-star Donald Sinden (right) discusses the arrangement of the record "Drum Crazy" with Laurie Johnson, Polygon's Musical Director, who made the disc. They are featured in Ross Radio's production of "Spin With The Stars," which will be transmitted over Radio Luxembourg, next Wednesday (June 1) at 10.30 p.m.

I'm sure Danny really enjoys his work and, if the disc-jockeys get cracking, you will, too. Watch out for the name Danny Capri!

**SOMETHIN' SMITH AND THE REDHEADS**  
 "My Baby Just Cares For Me"  
 "It's A Sin To Tell A Lie"  
 (Philips PB.446)

HERE'S some really good corn, and on both sides I like the wonderful atmosphere created by Somethin' Smith And The Redheads.

The tunes are, of course, both old favourites and after listening a couple of times to this record I feel certain you will also be tempted to remark "There are no tunes like the old tunes."

But these sides are wonderfully well presented and "My Baby Just Cares For Me" is a fine effort by any standard.

It's beautifully relaxed, one hundred per cent commercial and extremely simple, and believe it or not it's different.

"It's A Sin To Tell A Lie" re-

minds one of evenings spent around the NAAFI piano, for it puts you in a happy frame of mind, without forcing you to drink that famous NAAFI liquid officially known as tea.

I shall be very surprised if this record does not become a firm favourite with disc-jockeys and listeners alike.

### WEIR BREAKS NEW GROUND IN WALES

THE first appearance in North Wales of the Frank Weir Orchestra took place last Friday at the Assembly Hall, Holywell when they played at the monthly dance organised by the local football club.

Supporting were the Laurie Williams Orchestra from Llandudno Winter Gardens. The club hopes to bring other name bands to Holywell in the near future, including Reggie Goff, Dave Shand, Johnnie Gray and Sid Phillips.

★ 1 SOFTLY, SOFTLY  
 ★ 2 TOMORROW  
 ★ AND NOW 3 NEW  
**'HIT' SONGS!!**  
**OH, MY LOVE**

Recorded by MEL GAYNOR on Decca (CAVENDISH)

**STRIKE IT LUCKY**

Recorded by JOHNNY BRANDON on Polygon (CAVENDISH)

**I WANNA HEAR A POLKA**

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## NME MUSIC CHARTS

BEST SELLING POP RECORDS IN BRITAIN		BEST SELLING SHEET MUSIC (BRITAIN)	
Last This Week	This Week	Last This Week	This Week
1	1 CHERRY PINK (Eddie Calvert (Columbia))	1	1 STRANGER IN PARADISE (Frank Music) 2s.
2	2 STRANGER IN PARADISE (Tony Bennett (Philips))	2	2 CHERRY PINK (Maddox)
3	3 CHERRY PINK (Perez Prado (HMV))	3	3 UNCHAINED MELODY (Frank Music) 2s.
4	4 UNCHAINED MELODY (Al Hibbler (Brunswick))	4	4 SOFTLY, SOFTLY (Cavendish) 2s.
5	5 EARTH ANGEL (Crew Cuts (Mercury))	5	5 UNDER THE BRIDGES OF PARIS (Southern) 2s.
6	6 GIVE ME YOUR WORD (Tennessee Ernie (Capitol))	6	6 WHERE WILL THE DIMPLE BE (Cinephonic)
7	7 UNCHAINED MELODY (Jimmy Young (Decca))	7	7 TOMORROW (Cavendish) 2s.
8	8 STRANGER IN PARADISE (Tony Martin (HMV))	8	8 GIVE ME YOUR WORD (C. & C.) 2s.
9	9 STRANGER IN PARADISE (Four Aces (Brunswick))	9	9 READY, WILLING AND ABLE (Berry Music)
10	10 UNCHAINED MELODY (Les Baxter (Capitol))	10	10 PRIZE OF GOLD (Victoria)
11	11 IF YOU BELIEVE (Johnnie Ray (Philips))	11	11 UNSUSPECTING HEART (Berry Music)
12	12 SOFTLY, SOFTLY (Ruby Murray (Columbia))	12	12 IF ANYONE FINDS THIS, I LOVE YOU (Michael Reine) 2s.
13	13 WHERE WILL THE DIMPLE BE (Rosemary Clooney (Philips))	13	13 OPEN UP YOUR HEART (Duchess) 2s.
14	14 STRANGER IN PARADISE (Eddie Calvert (Columbia))	14	14 I WONDER (Macmaddies) 2s.
15	15 WEDDING BELLS (Eddie Fisher (HMV))	15	15 MOBILE (Leeds) 2s.
16	16 READY, WILLING AND ABLE (Doris Day (Philips))	16	16 LET ME GO, LOVER (Aberbach)
17	17 DREAMBOAT (Alma Cogan (HMV))	17	17 A BLOSSOM FEEL (John Fields) 2s.
18	18 IF ANYONE FINDS THIS (Ruby Murray (Columbia))	18	18 YOU, MY LOVE (Dash Music)
19	19 UNDER THE BRIDGES OF PARIS (Eartha Kitt (HMV))	19	19 CHEE-CHEE-OO CHEE (Peter Maurice)
20	20 ELEPHANT TANGO (Cyril Stapleton (Decca))	20	20 TWEEDLE-DEE (Robbins)
21	21 MAMA (David Whitfield (Decca))	21	21 DREAMBOAT (Leeds) 2s.
		22	22 DON'T WORRY (L. Wright)
		23	23 MELODY OF LOVE (C. & C.) 2s.
		24	24 SINCERELY (Dash Music)

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

Last This Week	This Week
1	1 Cherry Pink And Apple Blossom White (Perez Prado)
2	2 Dance With Me, Henry (Georgia Gibbs)
3	3 Unchained Melody (Les Baxter)
4	4 Ballad Of Davy Crockett (Billy Hayes)
5	5 Ballad Of Davy Crockett (Fess Parker)
6	6 Unchained Melody (Al Hibbler)
7	7 Ballad Of Davy Crockett (Tennessee Ernie Ford)
8	8 Crazy Otto Medley (Johnny Maddox)
9	9 Unchained Melody (Roy Hamilton)
10	10 Honey Babe (Art Mooney)
11	11 Blossom Fell (Nat 'King' Cole)
12	12 Darling Je Vous Aime Beaucoup (Nat 'King' Cole)
13	13 Whatever Lola Wants (Sarah Vaughan)
14	14 Rock Round The Clock (Bill Haley)
15	15 Tweedle Dee (Georgia Gibbs)
16	16 Don't Be Angry (Crew Cuts)

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

Last This Week	This Week
1	1 Ballad Of Davy Crockett
2	2 Unchained Melody
3	3 Melody Of Love
4	4 Cherry Pink And Apple Blossom White
5	5 Open Up Your Heart
6	6 Dance With Me, Henry
7	7 Tweedle Dee
8	8 Whatever Lola Wants
9	9 Fly Me Hearts And Flowers
10	10 How Important Can It Be
11	11 Darling Je Vous Aime Beaucoup
12	12 Heart
13	13 Blossom Fell
14	14 Young And Foolish
15	15 Two Hearts

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# new MUSICAL EXPRESS

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 PERCY C. DICKINS



Johnnie Ray waves to the fans as he leaves London Airport for the Continent. Crowds of teenagers sobbed as he flew off on Sunday after one of the most successful tours a recording singer has ever had here.

## TV's 'OFF THE RECORD' KEEPS UP ITS HIGH STANDARD

RECORDS can make good television. The second of the BBC's "Off the Record" Shows on Wednesday confirmed the favourable impression created by the opening show a fortnight ago.

Basically, the format remained the same. Jack Payne introduced the programme, and also did the interviewing to a filmed sequence with Winifred Atwell that had been flown from Australia. This interview, through no apparent fault of Jack's was rather disturbing as another male voice could distinctly be heard underneath his own.

The show opened with a flag-waver from Ronnie Aldrich and the Squadronaires. The whole band was seen in full screen and clever camera cutting on to the various sections greatly helped the dynamic effect of the band's modern offering of their own evergreen "South Rampart Street Parade."

An innovation was an attempt by an artist to present music in a symbolic form—Jack Payne called them "tonescritps"—to Nelson Riddle's record of "Brother John."

### NEWCOMER STEALS SHOW

Technical success came with Lita Roza's spot. Although Lita was appearing at a London theatre, it was not possible for her to get to the studio in time for transmission.

Therefore her number—"Two Hearts, Two Kisses"—was filmed without any accompaniment three weeks before in an empty studio, and Stanley Black, the orchestra and chorus, provided the backing "live."

Former NME radio critic Jack Bentley showed up in rather a more subdued form than we used to know him, talking about the qualities he looks for when listening to a record.

Introducing one of the numbers from his forthcoming musical ice show, "Wildfire," Frankie Vaughan forgot the limitations of TV and partly spoilt his spot with Jolson-like over-dramatisation.

Mel Gaynor, Oscar Rabin vocalist now being offered to the public as a recording soloist, suffered from a similar fault—one that can partly be excused through his lack of experience and the difficulty of presenting a fast number in any other way.

Vera Lynn closed the show with an as yet unreleased Irish type of ballad that suited her personality well.

But despite this star-studded galaxy of singers, it was newcomer Barbara Lyon, of the famous radio family, who stole the programme. Singing "Stowaway," set on board ship (the best setting of the evening) her attractiveness and sincerity were most outstanding.

Jack Payne called her spot "charming." He was putting it mildly.

Producer Francis Essex is going to be a very valuable friend of the record-buying public and the music industry if this high standard is maintained. D. W.

LATE FLASHES—Mantovani's next TV programme on July 15 will be the start of a regular series featuring the country's top pop string orchestras. . . . Singer Joy Nichols returns to British variety at the New Theatre, Cardiff, on June 6. She comes to London—at Chiswick Empire—on June 20. . . . Congratulations to Delaney trumpeter Bert Courtney, and to his wife, well-known femme tenorist Kathy Siobart, on the birth of a son last Saturday.

# Tony Bennett is coming here in July—but only for two weeks!

TONY BENNETT, America's "Stranger In Paradise" singing star, will be appearing in Britain, for two weeks only, during July.

This news, exclusively prophesied in the NME dated May 6, was confirmed this week by the Music Corporation of America—Tony's booking representatives.

He will star at Glasgow Empire during the week commencing July 18, and at Liverpool Empire the following week.

Tony then has to return immediately to America, flying home on the Sunday (July 31) to open the following day at a New Jersey night club.

### SONG BAN

When the NME pointed out to NCA's British representative, Norman Payne, that Tony may not be able to sing his greatest hit, "Stranger In Paradise" in British variety, owing to the stage ban imposed on the song by Jack Hylton's Office, Norman replied:

"We do not consider this important. There has been a great demand for Tony Bennett to appear here, and we were pleased to take advantage of these two available weeks. Who knows? Perhaps a way will be found for him to feature 'Stranger In Paradise' in his act, after all."

Tony, almost unknown here until his recording of "Stranger" was released a few weeks ago, has had many hit discs in America, including "Because Of You," "Cold, Cold Heart" and "Rags To Riches."

## REGGIE GOFF ILL

BANDLEADER - SINGER Reggie Goff has suffered a mild heart attack, and on a specialist's advice is cancelling all dates and remaining at home for the next few weeks.

For Reggie's immediate dates, Dinah Dee and her Girls Band deputised at Shaftesbury on Wednesday, while efforts are being made at press time to find a suitable singer to front the Goff outfit at Holywell (Friday), Burtonwood (Saturday) and Sealand (Sunday).

## Wally Carr joins Stanley Black

STANLEY BLACK'S search for a new singer to replace Larry Gretton, who is now with Joe Loss, ended this week when he secured Wally Carr from Nat Temple's Orchestra.

Australian-born Wally was with Ambrose and has also been busy as a freelance around town before joining Temple.

Francisco Cavez plays a programme of accordion music in the Light Programme on June 5.

## STANLEY DALE PRESENTATIONS

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

WEEK OF MON., MAY 30th LUTON 6.10 GRAND 8.20 LEE

YOUNG WALTER NIBLO ROTHERHAM 6.30 REGENT 8.30 BILLIE

ANTHONY JOE CROSBIE LEICESTER 6.25 PALACE 8.40

TONY BRENT RUSS HENDERSON'S TRINIDAD MUSIC

## KITTY KALLEN MAKES RECORDS AT MIDNIGHT

AN unusual late-night recording session was undertaken in London last Friday by U.S. singing star Kitty Kallen.

Kitty cut two undisclosed titles for the Brunswick label, accompanied by Roland Shaw and his Orchestra, at a date which lasted from 11.30 p.m. on Friday to 2.30 a.m. on Saturday.

The decision to wax these sides was made at the very last moment. Kitty had to leave London after closing at the Palladium on Saturday, for her engagement this week at Glasgow Empire. Hence the session's unconventional timing.

Kitty has been plagued by a return of her recent throat affection during her current week at Glasgow Empire. She sang all her scheduled numbers at Wednesday's performances, however, and is able to carry on for the rest of the week.

A doctor visited her at the theatre several times, and diagnosed "severely bruised vocal chords." But although in great discomfort, Kitty has not missed a single show during her current British tour.

The songstress flies back home to America on Sunday, direct from Glasgow. She is due to appear on TV in California next Wednesday, and the following Monday (13th) begins a month's season at Las Vegas.

## TOMMY WHITTLE WILL MAKE BANDLEADING BOW AT NORWICH

POLL-WINNING tenorist Tommy Whittle, whose forthcoming debut as a full-time bandleader has already been reported in these pages, announces some specific details this week of the group he will be fronting in his exciting new venture.

It will be an eight-piece, comprising trumpet, alto, trombone, baritone and three rhythm (piano, bass and drums)—with, of course, Tommy himself leading on tenor.

Whittle has already handed in his notice to the BBC Show Band (to which he is currently under contract), and he hopes to leave in July, around the band's annual holiday period. However, his final departure date will depend on a suitable replacement being found.

### REHEARSALS

The new Whittle band expects to commence rehearsals in August. Tommy will continue work at London's Studio '51 until then with his present quintet.

Personnel details for the forthcoming group have not yet been announced, except for the fact that Eddie Taylor (now at the '51 with Tommy) will be on drums.

Booked by the Harold Davison Office, Tommy's band makes its public bow at the Samson and Hercules Ballroom, Norwich, on September 29. It is then at the Astoria, Nottingham, and is afterwards booked solidly for the next six weeks.

## RE-ENTER THE AMSTELL RAF 5

A FAMOUS RAF quintet of the war-time days is being re-suscitated. It is the group formed of famous West End "veterans" Billy Amstell (clarinet), Arthur Mouncey (trumpet), Tiny Winters (bass), Bobby McGhee (piano), and Sid Heiger (drums).

The outfit will be well remembered by older fans. It was heard on the old Radio Rhythm Club, and "stopped the show" at the 1942 Jazz Jamboree.

The boys spent the whole war together, being posted to the Shetlands and later to India—where they aired again and were associated with Commercial-radio notability Harry Alan Towers and BBC producer Charles Chilton.

The boys hope to get broadcasting again, and also to appear at jazz clubs. Sunday concerts, etc.

## DORIS DAY IS BACK IN LONDON

DORIS DAY returned to London on Tuesday, to continue filming in Alfred Hitchcock's "The Man Who Knew Too Much."

Previous "shooting" has taken place in Paris, the South of France, and North Africa.

The film will probably take three weeks to conclude in Britain. Doris will then return to the U.S.

## Australian Crawford takes over at Southern Music

AUSTRALIAN music personality Alan Crawford, has taken over Leslie Abbott's desk at the Southern Music Company.

Alan, who was Sydney manager for the world-wide Southern organisation, came to this country early in April to look at the music business here. On his trip from Australia, he stopped in India and in several Continental countries.

He had intended to go on to America, but is staying in London indefinitely and handling the Southern exploitation.

A new Southern subsidiary, Rhythm and Blues Music, has recently been registered, but has not yet commenced operation.

Another development in the r & b field is the publication of a "Rhythm and Blues Album" by Campbell, Connelly.

## LANGHORN FAREWELL TO MACKINTOSH BAND

GORDON LANGHORN, lead trombone and vocalist with the Ken Mackintosh Orchestra, made his farewell appearance with Ken last Sunday at a concert in his home town of Halifax.

No definite replacement for Gordon Langhorn had been fixed at press time, although it has been rumoured that Dave Charnon, from Oscar Rabin's Orchestra, was a likely candidate to fill the breach.

This week-end sees the start of Ken Mackintosh's nine-day tour of Ireland, when the band visits Dublin, Cork, Waterford, Enniscrone, Ennis, Oldcastle and Bray.

On returning to England the band starts almost at once at Pinewood Studios for its role in the new Raymond Stross Eastman VistaVision production "An Alligator Named Daisy."

## GERRY GRANT LEAVING TERNENT

SINGER Gerry Grant, who has been doing comedy spots and impressions with the Billy Ternent Orchestra for the past 14 months, is leaving the band.

He has been offered a big spot with Syd Seymour and his Mad Hatters, who begin a new long tour of the Moss Empires and ABC circuits on June 6.

## JACKIE FOR DECCA

FURTHER to last week's story concerning an administrative reshuffle at Decca, it is now announced that Miss Jackie Buckland will help Maurice Clarke with the exploitation of records on the Decca label, in addition to her other duties.

Both Jackie and Maurice will handle the output of all Decca artists in the pop field, from the exploitative viewpoint.

Noted French bandleader Ray Ventura arrived in London from the States this week on a short business trip.



Smiling bandleader Ronnie Aldrich offers his congratulations to a highly amused Squadronaires tenorman Red Price plays his version of "The Wedding March" after his marriage to May Mathason at Caxton Hall, London, on Monday last (May 23). NME

# U.S. MUSICIANS' TO DISCUSS HEAT EXCHANGE DEAL

THE PROPOSED ANGLO-AMERICAN BAND EXCHANGE ENVISAGED BY THE NME, AND INVOLVING THE KENTON AND TED HEATH ORCHESTRAS—NOW MORE LIKELY THAN EVER TO SUCCEED!

As reported in last week's NME, the British Musicians' Union and Ted Heath had both enthusiastically agreed to co-operate in an all-out effort to make such an exchange possible.

However, the current feelings of Stan Kenton and of the American Federation of Musicians—the parties concerned in the U.S.—on this burning topic had not then been made known to us.

We awaited news from America concerning the plan with bated breath—and on Monday it came, in a cable to the NME from Stan Kenton himself. Stan wrote: "Delighted to know of favourable reaction from MU. Will start work for clearance at this end, and let you know results as soon as possible."

### CABLES

On Wednesday, a further American cable arrived at our offices, this time from NME New York correspondent Nat Hentoff. It said: "The matter will be taken up at the American Federation of Musicians' Convention, opening in Cleveland on June 6."

James Petrillo, the President of the union, will be present, as will all officers of the Federation, plus members of the board from each separate district. A decision on such a matter as this would be arrived at by the entire executive board.

So there the matter rests at present. Britain has given the "green light" for the exchange. Kenton, in America, is equally enthusiastic. Soon we will know the AFM's verdict.

James Petrillo is at present in Europe, attending the International Confederation of Free Trade Unions conference in Vienna. He returns to the States on June 3.

AMERICAN pianist-entertainer Stan Freeman will probably be appearing in London during August, at the Colony Restaurant. He played harpsichord on Rosemary Clooney's famous "Come On a My House" waxing, and piano on the late Charlie Parker's first album.

## THE LATEST DECCA

- FRANK WEIR The water tumbler tune; Whispering leaves F 10530
- WILL GLAHE Willie's smiles medley; Willie's happy medley F 10531
- CHRIS HAMALTON Mexican madness; Whistling Rufus F 10532
- LORRAE DESMOND Heartbroken; Stowaway F 10533
- VERA LYNN Doonaree; Show me the way F 10535



## Autumn return likely for Four Aces

AMERICAN vocal group stars, The Four Aces, departed from London Airport for New York last Sunday, following their two months' variety tour in Britain.

A few hours prior to their departure, leader of the group—Al Alberts—revealed to the NME that negotiations have commenced for the Four Aces to return to Britain in September or October. "We are anxious to undertake mostly one-night concert dates," Al told the NME. He continued: "In this way, it will enable us to cover more audiences and attract the type of fans ideally suitable for our kind of presentation."

If the tour materialises, it is also scheduled to embrace two variety theatre dates—including a return visit to Liverpool Empire.

## HUGHES BRINGING 'EASTERN PATTI PAGE' HERE

WHEN David Hughes returns to this country in mid-July, he hopes to bring a "sensational" Japanese girl singer, Chiemi Eri.

Revealing this in a message to the NME received on press day, the British singer went on to describe her as the "Patti Page of the East."

David Hughes hit national front pages at the week-end owing to visa trouble in Honolulu, Hawaii, where he was spending a delayed honeymoon with his bride of two-and-a-half-months, former London dancer Ann Sullivan.

The honeymoon was interrupted when David was called in to deputise for an ailing Savannah Churchill at the Orchid Room, Honolulu. His success was so great that he was asked to appear at the Royal Hawaiian Hotel last week.

The latter date was cut short, however, by the intervention of the U.S. immigration authorities. David now has to go to Canada before re-entering the United States.

Coincidentally, Dick Haymes was the last singing star to appear at the Royal Hotel, Honolulu, and it was whilst working there that Haymes ran into American immigration difficulties.

## The Alligator's named Daisy, but the singer's named — ??

THERE is still no definite news of the singer chosen for the solo vocal rôle in the picture "An Alligator Named Daisy"—the rôle which, as the NME exclusively revealed last week, has recently been offered to singer Frankie Vaughan.

There has been no further news yet about Frankie's participation, but on Wednesday, David Rabin, manager of the Ken Mackintosh Orchestra, told NME that Mackintosh singer Don Cameron had been fixed for the solo rôle, in addition to his appearance with the orchestra, which has an important part in the film.

However, a spokesman at Pine-wood Studios told the NME on Wednesday evening: "There is definitely no certainty about the singer at this stage."

## New role for Steve Race

NOTED musical personality Steve Race, is a director of a new company, Musical Facilities Ltd., which is applying for an employment agency licence from the LCC.

Steve Race's appointment as Director of Light Music to Sir John Barbirolli's unit was announced earlier this month.

# GUY MITCHELL BOOKED FOR LONDON PALLADIUM IN AUGUST



A LAST-MINUTE news-cable from America confirms that Guy Mitchell has now definitely been booked to appear at the London Palladium for two weeks commencing August 1.

He will probably remain over here for five further weeks, playing variety dates and concerts in this country, and also in Ireland. Apart from the Palladium, Guy's British dates and venues have not been announced as yet. Some of the bookings may well be fitted in during July.

Present plans are for Mitchell to play three days in Ireland, and to star at Sunday concerts as well as week-day events.

He has been booked here by the Lew and Leslie Grade Office, and his Palladium fortnight immediately follows that of Rosemary Clooney, who opens at the theatre on July 18.

## OPERATION ON EDMUNDO ROS

FAMOUS LA bandleader Edmundo Ros underwent a small operation this week.

Entering the London Clinic last Sunday, he had operative treatment on his arm which has necessitated several days away from his customary position on the Coconut Grove bandstand.

Edmundo came out of hospital on Wednesday, but cannot do any playing yet, since he must keep the affected arm in a sling for several days.

## McGUFFIE TURNS DOWN LAS VEGAS OFFER

YET another exciting American offer has come the way of BBC Show Band piano star Bill McGuffie.

Bill, who is already scheduled to leave the Show Band in July to take up some big offers in the States, was singled out for a further big-time assignment, when singer Kitty Kalken suddenly asked him during a recording session in London last week if he could go with her show to Las Vegas.

The plan would have been for Bill to appear as a concert pianist with his own offerings, and then remain on the stage to accompany Kitty.

However—quite apart from the obvious complications which this might have caused with the AFM—it would have meant leaving as early as June 4, and Bill has too many commitments here for this to be possible.

## CROMBIE U.S. PROJECT

A LONDON dance band agency claims that it is negotiating a contract for Tony Crombie and his Orchestra to appear in America for variety, radio and TV dates.

Whilst the NME considers it unlikely that such a project will materialise, it would be tremendous prestige for British dance music if negotiations were successful.

## EDDIE CALVERT IN THE 'PINK'

EDDIE CALVERT will appear as a special added attraction at Harold Fielding's Blackpool Opera House concert on Sunday (29th).

This booking comes as a direct result of the trumpet star's "Cherry Pink" recording having reached top position in the NME "Best Selling" chart this week.

On Wednesday, Fielding contacted Calvert, and signed him for a special guest spot in the concert, which also stars Anne Shelton, Don Cornell, the Tanner Sisters and Ronald Chesney.

CONCERTS The sudden supreme success of Eddie's "Cherry Pink" came as a surprise to the profession—especially as Perez Prado's original waxing of the number (of which Calvert's is a virtual copy) reached top position in our charts several weeks ago, and was then replaced by "Stranger in Paradise."

Harold Fielding's annual "Music for the Millions" concerts start at Bournemouth next Monday (30th). Alma Cogan is the first star, and she will be followed by Ruby Murray and Ronnie Hilton for the weeks of June 6 and 13 respectively.

As the season progresses, other venues will be opened up for these presentations. These are set to include Llandudno, Ilfracombe, Torquay, Cheltenham, Harrogate, Margate and Aberdeen.

## JACK JACKSON BOOKED FOR COMMERCIAL TV

PROMINENT disc-jockey, variety personality and former trumpeter-bandleader Jack Jackson will be featured each Saturday night on ABC-TV when the commercial TV programmes start at the end of September.

He will interview British stars and visiting personalities as well as using film clips of famous singers and personalities. The show will be transmitted from 10.15 to 11 p.m.

Bunny Lewis, former Decca recording personality has been signed by several commercial concerns to act in an advisory capacity for their TV advertising.

GERARD "Dave" Pochonct, one of the foremost drummers in French jazz, has been in London this week. He transcribed a series of AFN broadcasts while over here, and returned to the Continent on Thursday.

## MUSICIANS' STATEMENT ON TV AND BBC FEES

DETAILS of session rates for musicians taking part in commercial TV programmes remain undecided.

In a press statement issued on Wednesday, the Musicians' Union explains the current position as follows:

"It is impossible to say at present what fees will be payable to musicians performing for the commercial television service; but negotiations are in progress.

TV MEETING "Associated-Rediffusion" Limited was the first of the four programme contractors to approach the Union, and, following a meeting of the Union's Executive Committee, Union representatives met those of the four programme contractors on May 17. A further meeting is to occur on June 2.

"Negotiations may not be completed even at this second meeting, but we do expect to receive an assurance that the Union will be fully recognised in respect of all classes of musicians we organise, and to get agreement on basic fees. There will be other subjects for discussion at a later stage.

"Musicians have been looking forward to commercial television as a new service in which there will be a lot of employment available at high fees, and one thing we are

anxious to know from the programme contractors is just how much there will be. We are naturally concerned to ensure that whatever music is used will be made by our members. It is also our view that as much as possible should be transmitted 'live', for if music is recorded for repetitive use, there will obviously be less employment than if the music were directly transmitted.

BBC DISPUTE "Meantime, there is a dispute between the Union and the BBC on the fees to be paid in future not only for television but for broadcasting.

"The BBC reported a dispute to the Ministry of Labour with a view to arbitration under the Industrial Disputes Order, but, following the recent meeting of our Executive Committee, we are investigating the possibility of agreement upon some other arbitration procedure before abandoning arbitration as a means of settlement."

## AL MARTINO BRITISH TOUR: LATEST

AS exclusively forecast in the NME last month, yet another American vocal celebrity will be returning to Britain this summer for a variety tour.

He is Al Martino, who is scheduled to open here in June. Final confirmation of Al's opening date and venue has, however, been delayed.

These depend on negotiations, now taking place, as to whether he will be touring the country with a specially selected name band.

He may do this, or alternatively, he may carry two or three key musicians with his act, and work with the pit orchestra in each theatre he plays, as he did during his seven months in Britain last year.

Lew and Leslie Grade, Al's British representatives, were awaiting a final decision on this matter from GAC, his American agents, as we closed for press.

## JOE MUDDER IS NEWEST NAME FOR SHOW BAND

THE first of the two Exclusive Films Productions featuring Cyril Stapleton and his Orchestra is being shown in London's West End, at the Rialto Cinema, this week.

This is both the first of the two Stapleton films, and the first of the several exciting CinemaScope productions in which famous stars of the dance band world are featured.

Meanwhile, an item of news which will interest all Show Band fans concerns an important personnel change scheduled to take place immediately following the band's annual holiday in July.

Bassist Tim Bell, after ten years' association with Stapleton, has been with Cyril right since his days at Fisher's Restaurant in Bond Street) has expressed a desire to leave.

Taking over the position from Tim will be famous West End stylist Joe Mudder, prolific sessioneer and doyen of the jazz clubs.

When the Show Band resumes after the holidays two other newcomers will also be present—the new pianist who will take over from Billy McGuffie, and the tenorist to take over from Tommy Whittle. No news of either musician could, however, be obtained at press time.

Having heard that the new tenorist might be Keith Bird, the NME asked Cyril Stapleton to confirm or deny this rumour. Cyril would make no statement. "It might be Keith Bird, it might be anybody," was all he could say at press time.

Tito Burns discusses the accordion's place in jazz in "The World of Jazz" on June 4. The following week Kenneth Ashen introduces a programme of traditional records for the new collector.

## CONVENTION AT BATH—KENTON

AL CHANGE—THE STAN DOWN LOOKS

DUNG RADIO, TV

needs of his is with "Un- comes a string mmy Young. Workers' Play- ue 7. On the ears in Jack ord" on TV, he will be or's "On with chester. he makes a Star Bill." ead, he has ère for TV's "ference," on ppearances in onths back, mpering with ng, was highly

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BAND ONDON

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sicians' book- on a recipro- ith Lyttelton's France

ver the Home ezvous" from

BETTY MILLER WITH CALVERT SHOW

RHYTHM singer Betty Miller, who recently made her solo variety debut at Brixton Empress, is to play a few weeks with the Eddie Calvert road-show.

Her first date with the golden trumpeter is the Ritz, Cleethorpes, on July 11.

Next Monday (30th) Betty begins a season of cabaret at the Embassy Club, and on June 13 she is to appear in TV "Show Case."

During the week commencing June 6, she will double the Embassy with the Finsbury Park Empire

CA-GROUP RELEASES

45 r.p.m. records

GUY LOMBARDO Hey, Mr. Banjo; Blue mirage 05413

GEORGIE SHAW I'll step aside; The water tumbler tune 05426

THE FOUR ACES Sluefoot; I'm in the mood for love 05429

PEGGY LEE I belong to you; How bitter, my sweet 05435

SAMMY DAVIS JR. Something's gotta give; Love me or leave me 05428

KAYE BALLARD Don't you tell Pa; In love and out again 05436

Brunswick

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LINE RENAUD If I love you; Pam-pou-de CL 14230

LES PAUL & MARY FORD Genuine love; No letter today CL 14300

STAN KENTON Casanova; Dark eyes CL 14301

DANNY CAPRI Don't make a liar out of me; Angelica CL 14302

ELLA MAE MORSE Smack dab in the middle; Yes, yes I do CL 14303

THE HARRIS SISTERS We've been walking all night; Kissin' bug CL 14232

CONNIE RUSSELL Ayuh ayuh; I'm making believe CL 14236

LES BAXTER Play me hearts and flowers; Cherry pink CL 14237

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# ALL ABOUT ANNIE

by **BENNY GREEN**



ANNIE ROSS

IN a world where everything has been done a thousand times, originality comes at a very high premium, which is why Annie Ross interested me so much as soon as I came to know her.

Funnily enough, at the time I did meet her I had never heard her sing. Her recording of "Twisted" had somehow eluded me, as records sometimes do, and when I first heard her it was in the flesh, with the impact of novelty fresh upon me.

Since then I have become what might loosely be termed an Annie Ross devotee. And not just on the strength of "Twisted" either. The rest of her songs—the "others"—a little more orthodox, quite astonished me by their ingenuity and genuine melodic flair.

It is a pity that "Twisted" and "Farmer's Market" have, for the time being at any rate, eclipsed "Let's Fly Baby" and "The Time Was Right."

## INDIVIDUALITY

Annie Ross is a child of her environment, which was a fortunate one to say the least. I gather that by the time she was eleven she had met Robert Benchley and Damon Runyon, discussed the question of the American Constitution with Artie Shaw, and worked through a couple of mad crushes for David Rose and Franklin Roosevelt Junior.

She wrote her first song at seven—"I don't think too much of it now"—and if I know her at all, probably sang it at the clientele of the Stork and the Twenty One to the approval of her aunt, Ella Logan, who seems to have been determined to acquaint her niece with as many of the celebrated and the great as were to be seen, with the result that Annie is among us now at twenty-four with the professional experience and a list of celebrated acquaintances which could knock your eye out if you are that sort of a person.

I had an aunt once who was mistaken for Broderick Crawford, and that, I am afraid, was the beginning and the end of my intimacy with the famous, but with Annie it has always been different.

As a singer, quite apart from what she sings, she has a certain individuality which makes it easy to identify her on record. Although she has not the all-embracing vibrancy of the great coloured singers, there is a certain unmistakable wau charm in her delivery which marks her as a very definite self-supporting musical personality.

There is a worldly-wise weariness in her singing which never fails to convey itself to me. Her singing voice is the voice of disillusion, sweet and regretful, sadness without a whimper. Then there is the

question of her intonation. Some unkind things have been said about it at times, rather similar things in fact, to what they sometimes said about the late Charlie Parker.

Annie, to coin a cliché, has the theatre in her blood. Being a member of the famed Logan family, which is to Scottish music what the Barrymores were to legitimate American drama, it is not surprising that Annie was on the stage as a straight man at two or some such ridiculous age, and has been trying to stay on it ever since.

It is more than possible that one day if you want to see Annie Ross singing, you will have to buy a ticket for one of the West End theatres.

## EXPERIENCES

She was dicing a raw onion one night with a breadknife, and talking about her professional experiences. It was quite startling.

"You know I played the lead in a West End musical once for three weeks in '48 when Marjorie Reynolds was ill. I loved it. Can you see the peppercorns anywhere?"

She is like that. She drops the most devastating bombshells right in your lap with a casualness which I thought at first might be contrived but which I have since learned is quite natural to her.

She potted around her kitchen, opening saucepan lids, grating carrots, mixing batters and generally fooling around the way women do in kitchens, and all the time talked about Paul Whiteman and Mark Hellinger and Groucho Marx with a naïveté that was fascinating. She never gushes. Everything is underplayed.

"I went to Hollywood when I was five, after I appeared on Whiteman's Radio Show. They gave me a contract but nothing happened. I don't know... here, taste this."

"What is it?"  
"Salad dressing with gorgonzola and garlic."  
"Garlic?"

"Go on. There's only a little garlic in it."  
"There is no such thing as a little garlic. No thanks."

I think she was more disappointed than if I had turned my nose up at some of her lyrics. Sometimes you would take her for a professional cook who also sings.

It is superfluous to say she is an intelligent young woman. Her lyrics tell you that from the very first bar. Her dexterous evasion of the obvious indicates a lively intelligence made even more refreshing by the scarcity of it in popular songwriting at the present time. Rhymes like—

"I was renowned  
As the Mouse with the Sound"  
and  
"It could have been so wonderful..."

If I hadn't been so blunderful... have about them the piquancy of the unexpected which elevates her writing from cliché-juggling to genuine originality.

If Annie ever does go into the theatre, then revue's gain will be jazz's loss, which is why I have taken whatever opportunities that have presented themselves of seeing her work with musicians who know what she is about.

All due respects to pit bands, but I shudder to think what some of them would make of the accompaniment to "Twisted."

That is why my advice to those who care about these things is to see her work with a modern jazz band while they can. She is the best singer in the country by a million miles. If you miss her now you may kick yourselves in five years.

Of course, I mentioned nothing of all this to her as she potted contentedly with her kitchen toys. She seemed completely composed.

The fact that she was having supper with Gene Kelly that night didn't seem to ruffle her at all.

"Gene's a great guy, know him for years."  
Oh, well.

# NORTHERN NEWS

by **RON DRAKE**

## BANDLEADER-SAXIST Sunny

Swann who has resigned his post with Mecca is to disband his Manchester Plaza band on May 30. He will join Syd Seymour for a Variety tour commencing at Finsbury Park Empire on June 6. Sunny Swann said that he would re-form his band at a later date. For the moment, however, he would concentrate on his composing activities in addition to his Seymour commitments.

Permanent replacement for Sunny at the Plaza is to be Bert Quarimby, who will commence duty at Manchester on June 13. Currently leading a nine-piece at the Locarno, Sheffield, Bert is reorganising his band and will lead a seven-piece on this new contract.

Roy Kenton, directing a four sax, two brass and three rhythm outfit will occupy the Plaza stand from May 30 to June 13 immediately prior to Roy's opening for the summer at the Blue Lagoon, Newquay.

TWO members of the Phil Moss rhythm section signed new contracts last Saturday—bassist-vocalist Peter Cunningham was married to June Dutton; drummer Alan Clarkson was married to Eileen Lucas. Congratulations!

Phil was best man at the Cunningham/Dutton wedding.

PIANIST Bill Johnson, who joined the Jack Stone entourage—en route for a Herne Bay summer season—this week, was presented with a daughter, Carol, by wife Marguerite on Friday, May 13. Good luck and congratulations!

VOCALIST Vickie Lane, formerly with Phil Moss at the Ritz, Manchester, is now with pianist leader George Roberts at the Carlton Ballroom, Rochdale.

Vickie replaced Vivian Griffiths and became the second member of the Bradley household to join the Roberts outfit... Husband John Bradley is with the sax section.

TRUMPETER George Boocock who, since leaving Johnny Dankworth, has been leading his own band in addition to commercial activities in Dewsbury, Yorks, re-joined the Dankworth brass just in time for the Election Night Ball yesterday.

George, however, is due for only a short stay with Johnny before settling into a permanent berth elsewhere.

LEEDS bandleader Gordon Homer has signed saxists George Turner



Mr. and Mrs. Jan Koopman, well-known Dutch radio personalities, were in London last week and called in at the "Henry Hall's Guest Night" broadcast to say "hello" to Henry himself (extreme left) and pianist Dolores Ventura (extreme right).

(tenor) and Harry Dawson (baritone) to complete his personnel for the Douglas Holiday Camp, Isle of Man, summer season commencing this week-end.

FRANK ABBOTT opens at Weymouth tomorrow (Saturday) after recently concluding a twenty-nine week winter contract at Scunthorpe Baths.

His resident summer personnel, which he will direct on alto and clarinet, is to include Stan Martin (piano); Peter Houchin (bass); Freddy Adamson (drums and vibes) and two other musicians—a trumpeter and a saxist—whose names are not to hand at press time.

TROMBONIST Cliff Bevan—sidesman with the Eric Batty Jazz Aces—is to leave the group shortly in order to pursue his musical studies. He will continue to write arrangements for the Aces and put in occasional guest appearances.

He is to be replaced by teenager Roy Williams from Farnworth, who has recently appeared with a local group.

LEEDS rhythm men—pianist Norman Allen and drummer George Goodier—have moved south to the Imperial Hotel, Jersey, where they are to be resident for the summer.

Norman was recently with Peter Fielding at the Scala Ballroom. Also breaking with the Scala is saxist Billy White who, for many years, has had a place in the sax

## FROM HOLLAND TO HENRY HALL

sections of the various bands which have occupied the Scala bandstand. Billy is to replace tenorist Don York, who has left Derek Sinclair at Leeds Locarno and joined Birmingham Casino leader Harry Gray.

Guitarist Eddy Brady, currently with Charlie Basset's Ritz quartet at Manchester, is due to join a trio at Blackpool led by Lytham leader Frank Sherry.

## BAND CALL

Week commencing May 27

SID PHILLIPS BAND  
Tonight (Friday), Saturday Sunday and Monday: St. George's Hall, Gaerney.

DAVE SHAND ORCHESTRA  
Tonight (Friday): Witherssea; Saturday: Fleetwood; Sunday: Northampton; Monday: Ramsgate.

FRANK WHITE ORCHESTRA  
Tonight (Friday): Penzance; Saturday: Taunton; Sunday: Exeter; Monday: Morecambe.

ERIC DELANEY ORCHESTRA  
Tonight (Friday): Queen's Hall, Burnley; Saturday: Town Hall, Torquay; Sunday: Palace, Reading; Monday: Newport; Thursday: Queen's Hall, Bournemouth.

TONY GRAMBE ORCHESTRA  
Tonight (Friday): Corn Exchange, Peterborough; Saturday: Civic Hall, Nantwich; Wednesday: Carfax Ballroom, Oxford.

RONNIE ALDRICH & SQUADRONAIRES  
Tonight (Friday): Winter Gardens, Eastbourne; Saturday: South Parade Pier, Southsea; Monday: Town Hall, Hornsey; Tuesday: BBC; Wednesday: BBC.

MALCOLM MITCHELL ORCHESTRA  
Tonight (Friday): Public Hall, Barrow-in-Furness; Saturday: Festival Hall, East Kirby; Sunday: White Rock Pavilion, Hastings; Monday: Rex Ballroom, Bognor.

GRACIE COLE ORCHESTRA  
Tonight (Friday): Savoy Ballroom, Southsea; Saturday: Palais, Lowestoft; Sunday: USAF Camp, Sculthorpe; Monday: Samson & Hercules Ballroom, Norwich; Tuesday: Town Hall, Huddersfield; Thursday: USAF Camp, Moleworth.

KIRCHIN BAND  
Tonight (Friday): Ice Rink, Fulfrick; Saturday: Ice Rink, Kirkcaldy; Monday, Week: Green's Playhouse, Glasgow.

JOHNIE GRAY BAND  
Tonight (Friday): Town Hall, Watford; Saturday: Gildersome, Boston; Sunday: Hippodrome, Wolverhampton; Monday: Civic Hall, Nantwich; Tuesday: Town Hall, Huddersfield.

TUBBY HAYES ORCHESTRA  
Tonight (Friday): Miner's Hall, South Elmsall; Saturday: Gaiety Ballroom, Grimsby; Sunday: USAF Camp, Ruislip; Monday: Royal Forest Hotel, Chingford; Wednesday: Flamingo Club, London.

BILLY BAKSTINE  
Monday, Week: Hippodrome, Manchester.

BILLY ANTHONY  
Monday, Week: Regent Theatre, Rotherham.

NAT GONELLA  
Monday, Week: Hippodrome, Brighton.

DANNY PURCHES  
Monday, Week: Empire Theatre, Sunderland.

NICK MULLIGAN BAND  
Tonight (Friday): Nottingham; Saturday: Bedworth; Sunday: Edmonton; Monday, Tuesday and Thursday: Grimsby.

ALIX WELSH BAND  
Tonight (Friday): Stockton; Saturday: Sheffield; Sunday: Whitley Bay; Wednesday, St. Albans; Thursday: Barrow.

## HULL SINGER JOINS WOOLF PHILLIPS

SINGER Jeff Bellamy began his first resident engagement in the West End last week when he joined Woolf Phillips and his Orchestra at the Pigalle. Jeff comes from Hull and replaces David Francis. Woolf has another Decca release this month, a big number predominantly for strings, titled "Blue Waters."

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# American Air-mail

by NAT HENTOFF

THOUGH much of the American press continues to hint strongly that all may be over between Eddie Fisher and Debbie Reynolds, there is still no conclusive news. The two have been geographically far apart in recent days with Debbie heading a USO troupe entertaining soldiers in Korea.

Debbie's next film "The Tender Trap" starts in June and her co-stars will be Frank Sinatra and David Wayne.

Eddie meanwhile will make one of his rare New York night club appearances in early June at a new club, La Vic. Fisher will sing at the night spot's opening three days for a very low fee as a gesture of friendship to its owner, Monte Proser. The generous gesture is characteristic of Fisher, who is reported to have turned down an offer of many of dollars for a Las Vegas engagement in June.

★

Theatre folk on Broadway are intrigued by the Cinderella story of 22-year-old Jean Bayless who will succeed Julie Andrews in "The Boy Friend" in September. The English girl was playing a small part in a show at Blackpool when she received word that she had scored over dozens of applicants for the coveted part.

Lena Horne will apparently star in a Broadway musical this fall in which she will play the Queen of Sheba. English actor Michael Redgrave may co-star in his first singing role here. Judy Garland appears set for the Mary Martin role in "South Pacific" when that uranium mine reaches the screen.

The Crew Cuts, who have made a swift fortune from their rhythm and blues hits on Mercury, may be coming to Britain next year. Fartha Kitt is scheduled to perform in the West Indies in August and in Australia come December.

Perez Prado's "Cherry Pink and Apple Blossom White" has now sold over 1,000,000 records for RCA-Victor and Prado has accordingly received the traditional gold record as a trophy. Capitol Records has signed Patti Andrews, formerly of the Andrews Sisters, and the Les Brown Band may soon leave Coral for Capitol.

Capitol's president, Glenn E. Wallichs, meanwhile has been elected to the Board of Directors of EMI which recently bought controlling interest in Capitol. Several EMI executives from Britain have been making first-hand surveys of the Capitol operation here in the past few weeks.

The powerful combination of the American Broadcasting Company (both radio and TV) and Paramount Pictures have definitely decided to enter the recording field. Sam Clark, a co-owner of Cadence Records, will head the operation. In view of the money behind ABC-Paramount, this should mean the emergence of another major pop label and yet more opportunity for new stars to be heard. Nat Cole's Capitol recording of "A Blossom Fell" (a tune he first became beguiled by while in England) is climbing steadily in the sales charts here.

★

Before starting her two weeks at the London Palladium July 18, Rosemary Clooney is playing the Sands Hotel in Las Vegas this month, then returns to Hollywood for radio broadcasts. As soon as Kitty Kallen returns to Hollywood from the Palladium, she'll record four sides with Bing Crosby.

As a result of Bing's recent open letter to columnist Hy Gardner (quoted in the NME) in which he stated he'd like to be booked into a small club to regain more experience, Bing has received over 300 offers from rooms all over the country. NBC's costly Perry Como show, which makes its hour-long bow as a weekly TV feature this fall, is already sold out.

The major new arrival in New York night life this season has been Matt Dennis, a uniquely pleasurable singer-pianist. Dennis actually is a veteran writer-arranger in the music field, but only in recent years has he concentrated on a cafe act. In the past, Dennis wrote and arranged for Tony Dorsey, the Pied Pipers and many TV programmes.

He has written the lyrics to such standards as: "Everything Happens To Me," "Let's Get Away From It All," "Angel Eyes," "Violets For Your Furs," "The Night We Called It A Day" and "We Belong

Together." His freshness as a performer first became widely known as a result of an LP he cut two or three years ago for the now defunct Trend label.

A New York manufacturer, hearing this LP recently, went out to California to catch Dennis working at Los Angeles night clubs. Even more impressed with Dennis's "live" skill, the manufacturer opened a new New York club, the Chi-Chi, and imported Dennis to be the opening act. The club has been filled since opening night several weeks ago and Dennis is well on his way toward steady stardom.

Victor has just released a new Dennis album, "She Dances Overhead," and in time Matt—who sings and plays with a rare combination of taste and jazz-based musicianship akin to Nat Cole's—will probably also be coming to Europe.

★

Guitarist Herb Ellis will definitely rejoin the Oscar Peterson Trio as soon as he recovers from his current indisposition. It looks as if Gerry Mulligan—the object of brisk bidding from the record companies—will sign with EmArcy, Mercury's jazz subsidiary. Gene Krupa will appear in the film, "The Benny Goodman Story."

Atlantic's most recent jazz session was under the name of west coast writer-tenor Jack Montrose. Also on the date were Bob Gordon, Red Mitchell, the ubiquitous Shelly Manne and a new name—pianist Paul More. Mary Ann McCall, one of the better jazz vocalists, is going out as a single after a year with Charlie Ventura. She's been signed by EmArcy.

★

Before leaving for Europe on a long vacation, Norman Granz recorded another session with the Count Basie Band, including Count's excellent blues vocalist, Joe Williams. Granz also cut a jam session with Oscar Peterson, Ray Brown, Freddie Greene, Buddy Rich, Ben Webster, Frank Wes, Thud Jones and Joe Newman. The session will be released under Rich's name.

During the time last month that George Lewis and his New Orleans band were in New York, George recorded a session of 12 sides for

Blue Note of blues, stomps, marches and spirituals.

On the modern kick, Blue Note has signed young pianist Herbie Nichols, a musician with unusually intriguing conception. Nichols records 12 of his originals on his first two sessions with Al McKibbon on bass and Art Blakey on drums. Another Blue Note event was the cutting of another album by one of the hardest-swinging units in contemporary jazz. The group has Horace Silver (piano); Art Blakey (drums); Doug Watkins (bass); Kenny Dorham (trumpet); and Hank Mobley (tenor).

★

The first picture history of jazz will be published in America this fall by Crown Publishers. Editors are Orrin Keepnews and Bill Grauer, Jr. of "The Record Changer" magazine and Riverside Records. Grauer and Keepnews also produce the valuable series of "Vault Original" reissues on Label "X." Their book, "A Pictorial History Of Jazz," will cover jazz from its earliest days to the present and will include almost 500 pictures (many never previously published), plus a number of other pictorial rare items like early recording cards, posters, etc.

★

The book is still in the process of being compiled and the authors note that they are anxious to hear from musicians, photographers or fans who might have pictorial material available that would be of value in making for as nearly complete a story as possible.

An English publisher has been announced for another jazz book, "Hear Me Talking To Ya: The Story Of Jazz By The Men Who Made It." This volume is the first history of jazz to be related in the words of the musicians themselves from Louis Armstrong to Dave Brubeck. 150 musicians' first-hand accounts are included and there are representatives from all eras of jazz history. The co-editors are Nat Shapiro of Broadcast Music, Inc. and this writer. The United States publication date is June 20 and the publisher here is Rinehart. In England, Peter Davies will put out the book.

## KITTY KALLEN CHARMS THE SCOTS JAZZ BANDS

OH, what a night it was—it really was! Yes, the impact of this first-ever Scottish Jazz Band championship was certainly something worth seeing.

Well over two thousand stamping, clapping, cheering and critical fans had crammed their way into Glasgow's St. Andrew's Hall for the occasion—and I could swear the roof of the hall was ready to break free from its moorings and fly away, off on a shuffle of its own!

It was a wonderful sight. There were ten of Scotland's leading traditional groups all striving to win the coveted Championship Banner and the Glasgow Jazz Club Challenge Trophy—not to mention the cash and other prizes.

There were five judges—BBC producer Donald MacLean, Glasgow jazz personality Dr. Norman McSwann, Edinburgh discographer David Mylne, London jazz critic James Asman and noted Glasgow musician Harry Carmichael.

But the event which stopped the show was the appearance of American singing star, Miss Kitty Kallen, to present the prizes.

### BEST SOLOIST

The prize for the best soloist went to Ian Menzies, trombone-playing leader of the Clyde Valley Stompers—and he thoroughly deserved the title for his clean phrasing and his interpretation.

Best trumpeter was a young fellow called Ross from Jim McHarg's Jazz Kings. The judges summed him up

thus: "Watch this youngster: he has a great future!" Prize for drummers was won by gum-chewing Hugh Findlay, of Andy Paton's Dixielanders.

When the band placings were announced it proved to be a night of triumph for trombonist Ian Menzies for his Clyde Valley Stompers walked away with first place. Second came Andy Paton's Dixielanders.

These two bands certainly had my feet tapping—especially the Stompers' arrangement of "The Martinique," a really beautiful jazz number. In third position was George Crockett's Nova Scotians.

### 'THE SAINTS'

After Kitty had finished announcing the winners—with a hug and a kiss for Ian Menzies—the fans began the chant: "Sing, Kitty, sing!"

They never seem to realise that there are such things as contracts. However, Kitty used a marvellous piece of diplomacy.

She brought the winning bands back on stage and announced: "O.K. I'm a bit commercial these days but I did start off with Jack Teagarden and my heart will always be with jazz."

"How would you like to hear—unrehearsed remember—the national anthem of jazz, 'When The Saints Go Marching In'?"

That was all they wanted. They whistled, cheered, clapped and stamped louder than ever before.

Ian Menzies gave the downbeat and the three bands launched into Glasgow's all-time favourite. Kitty stepped up to the microphone and sang the first few bars and then called on a young boy from the audience to come up and join her.

One did and she began to "jitter-bug" all over the stage with him while two vocalists from the bands carried on with the singing—I don't think any agent's going to quibble about that!

Then the triumphant finale, with Kitty leading the bands offstage still playing "The Saints."

You know something, Kitty? You are the first "pop" singer I have ever seen who could win over two thousand ardent jazz fans in one night!

JIMMY WATSON.

## JACK PARNELL, just back from South Africa, TALKS TO THE NME

Reported by JACK MARSHALL

HELLO. Please excuse me, I've got a dreadful cold." With these words (just the same words as Eve Boswell used on her page 3 interview!), bandleader Jack Parnell greeted the NME on Monday, just two days after returning from his nine triumphant weeks in South Africa.

Sum-tanned and fit after the most memorable experience of his musical career, he had nevertheless (like singer Eve Boswell) caught a heavy cold immediately upon returning to the variable English climate.

After telling the NME some of the high-spots of his great South African journey, Jack went on to speak enthusiastically about the possibilities opened up for visiting dance bands and entertainers in the country of his recent visit.

### OVERCROWDING

He also enlarged further upon the plans (first exclusively revealed in the NME dated April 22), whereby he will try, as part of his future programme, to take his band show all over the world.

He is more than ever determined on this move now, especially since, following his South African experiences, he is firmly convinced that a band show which is sufficiently versatile to succeed in one country will succeed almost everywhere else.

"This new plan will not only be in an effort to see other countries and broaden my musical outlook," Jack told us. "There is a much more vital reason behind my idea—the simple matter of self-preservation."

The British dance band front, Jack told us in his most serious vein, is hopelessly overcrowded. "I don't think our country will continue to support as many bands as exist at the moment," he asserted. "Somebody has got to fall—unless we go



Now scoring heavily on their tour of the Continent, Ivy Benson and her All-Girls Band are pictured here outside the famous Tabaris in Berlin.

all out to open up the wonderful new fields offered to us by South Africa, Australia, India, Scandinavia, and the less exploited parts of Europe."

To do this successfully, Jack has decided, will require a really elastic organisation; a band which can play dance music at an exclusive hotel one night, and the next evening put over a swinging jazz concert from the stage, and so on. "In short," says Jack, "it must be an organisation of musicians, singers, comedians and what have you, possessing good musicianship, showmanship, novelty and comedy, and geared to appeal to as many tastes as is humanly possible."

When will Jack be able to put his plans into operation? Not for some months, anyway, for this Saturday the Parnell band kicks off at Manchester on its long series of Mecca dates, and it is booked up solidly in one way and another at least until the autumn.

### SWING PIANIST

Jack told us how much he is looking forward to the visit to this country of Dave Lee, the leading South African swing pianist, who will be here during June. Nothing is finalised about Dave joining Jack's band, and whilst Norman Stenfalt belongs to the organisation there is obviously no possibility of a change being made. However, Dave Lee definitely is coming to England, and he will try to fix a job here in one of our leading orchestras.

Regarding singer Dennis Hale—who is embarking on a "solo" variety tour in September, Jack was uncertain, but stressed again that the negotiations were well advanced for

him to bring the sensational young coloured South African singer Gene Williams to this country, as exclusively revealed in the NME of April 22, when we published a photo of Gene sent to us by radio.

One important change has affected the brass section. Lead trumpet Ronnie Simmonds left the band the moment it arrived back in England. He is joining Geraldo. Temporarily carrying on in his place is trumpet-arranging ace Jimmy Watson, who has just left the Malcolm Mitchell band.

## ROBERT EARL IN VARIETY

PHILIPS recording artist Robert Earl, who was signed up by the Will Collins office two weeks ago, makes his debut as a variety topliner next month.

He opens at the Palace, Hull, on June 20, and the following week shares the bill with Ray Ellington at the Gaumont, Worcester. Other dates are Belfast on July 4 and Newcastle on July 11.

Robert, whose current record release, "I Wonder," has attracted much favourable comment, is also booked to appear on TV's "Variety Parade" during August.

The Malcolm Mitchell Orchestra airs for the first time in the Light Programme on June 10.

Geraldo, Tito Burns, Alma Cogan and Bruce Trent are some of the stars of "Star Bill" on June 5.

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# They're both chained to a hit with 'Unchained Melody'

## ★ AL HIBBLER

A STRANGE, almost traditional-sounding ballad, somewhat similar to "High Noon" in its appeal, "Unchained Melody" has become a huge success. That had to happen—or else it would have passed completely unnoticed. It's that kind of take-it-or-leave-it song.

Fortunately for Al Hibbler, Decca (Brunswick here) decided to take it—and to let Al wax it on his first solo recording date for the label. It soon started to sell fast in America, despite the strength of competitive versions by Les Baxter and Roy Hamilton. In Britain, it is number 4 on the "Best Sellers" list this week.

The hit proportions of Hibbler's "Unchained Melody" have even startled those responsible for publicising it over here. Decca had no photograph of Al—not even an old one—on file until two or three days ago. A few biographical details could be obtained, but nothing very specific.

### New name

It seems therefore that Al Hibbler is a new name, and a new voice, to most people in Britain—not only the public, but professionals, too.

Close followers of the Duke Ellington band had, however, heard of him as long ago as 1944. He joined Duke around that period, stayed six years... but let's pause for a while, to get this story on a more personal level.

In 1944, when I was with the RAF in Canada, Ellington had a Sunday evening broadcast series. I thus heard Hibbler for the first few times, most often singing Duke's then-current hit song "Do Nothing Till You Hear From Me."

His style seemed to come directly from that of Herb Jeffries, Al's predecessor with the Ellington band. He had a warm, rich voice, a sometimes uncontrolled vibrato, annoyingly affected diction, a mannered (though not unattractive) manner of phrasing—and a range which extended from the deepest bass thrills to near-tenor whispers.

"I don't think of Al as a vocalist," Duke told a reporter later that year. "He's a tone pantomimist." Exactly what that meant, I never found out. But I did like Hibbler's work well enough to order his first record with Ellington when I returned to England in 1945.

Although not many NME readers will remember "I Ain't Got Nothin' But The Blues" (HMV, now deleted), it sold quite well at the time—if only because it had "I'm Beginning To See The Light" (not sung by Al) on the other side.

Hibbler's earliest solo discs came out in America some ten years ago. He cut several sides for Aladdin,

★  
Al Hibbler, who has been sightless from birth, was born in Little Rock, Arkansas, on August 16, 1915. He attended the Arkansas School for the Blind, sang in choirs, and made his stage debut at a Memphis amateur show.

★  
Al worked with Johnny McShann's Band, a blues outfit which also had Charlie Parker on alto, in 1941. He later joined Duke Ellington from 1944 until 1949.

★  
Though he has been following a solo career since 1950, Hibbler had to wait until this year for his biggest break—the release of his triumphant "Unchained Melody" recording.



none of which was issued here, with an Ellington contingent. Later he made two sessions for Sunnise and one for Mercer. Very little happened.

He left Duke in 1949, and began to tour the lesser clubs with an occasional decent booking, such as Birdland, thrown in. Johnnie Ray recalls how Al would sing everything from "Trees" to "Fat And Forty," perched high on the stand, while he, Johnnie, an unknown himself, sat among a far-from-opulent crowd of beer-drinkers—maybe in a Detroit bar—listening to the guy who had appeared at Carnegie Hall with Ellington.

### Gimmick

Al's recording career had a fillip when Norman Granz teamed him with the Johnny Hodges Orchestra for a couple of dates. Then Decca signed him up—and "Unchained Melody" duly came out. The rest of the tale you know.



EDDIE PARKER

## EDDIE PARKER TO MARRY

COLUMBIA vocal discovery Eddie Parker marries Miss Margaret Bonnor, a Sheffield civil servant, at Christ Church, Watford, on June 27.

Eddie has been appearing with Eddie Calvert's show and topping variety bills in his own right in recent months.

This week he is with Eddie Calvert at Brighton Hippodrome. He is appearing as a solo star for the next four weeks.

On Monday (30th) he opens at the Empire, Sheffield, with Lita Roza, and then in succeeding weeks tops the bill at the New Theatre, Cardiff; Empire, Leeds, and Manchester Hippodrome.

Eddie is accompanied by pianist Julian Oakley. Julian was formerly with the Five Smith Brothers and the Beverley Sisters.

## New drummer, singer for Gracie

DRUMMER Pat Sheridan rejoins the Gracie Cole Orchestra on June 13 as permanent replacement to Beryl Cantrell.

She was formerly with the orchestra, two years ago, and has since been playing in her husband Peter Legh's line-up at the Seaburn Hall, Sunderland. Josephine Jago is temporarily deputising with Gracie until Pat moves in.

Gracie is also urgently seeking a replacement for baritone Brenda Duke, who has been with the orchestra since its formation. Brenda left last week, and shortly goes to America to marry ex-GI Len Peters.

Another new Cole girl is nineteen-year-old auburn-haired singer Shirley Dodds. Shirley hails from Glasgow and Gracie has signed her to join the band on June 13 when they start a Scottish tour. Shirley replaces Berri Shaw.

Latest recruit to the Columbia record label is pretty North Shields-born Rosemary Gaynor. Rosemary worked as a secretary with the EMI group until getting her chance on wax. Her first record, "Give A Fool A Chance," backed with "Wheels Of Love," is now on sale.

## ★ JIMMY YOUNG

"UNCHAINED Melody" has introduced a new singer in Al Hibbler to Britain's "Best Selling Records" list. It has also reintroduced a familiar one—Jimmy Young's version of the song is selling very strongly.

It looks, in fact, as though it will be a neck-and-neck race between him and Al Hibbler for final honours over here.

Jimmy, now thirty-one years old, has been a star since his Polygon recording of "Too Young" became a smash hit in 1951. He followed on with other successes, waxed for the same label. "Vanity" and "Kiss Of Fire" were two of them.

### Doing well

In 1952, however, when the singer transferred to Decca, his luck seemed temporarily to decrease. Sure, he did well enough with "Till I Waltz Again With You," "Faith Can Move Mountains," "A Baby Cried" and so on. But none of them caused a sensation.

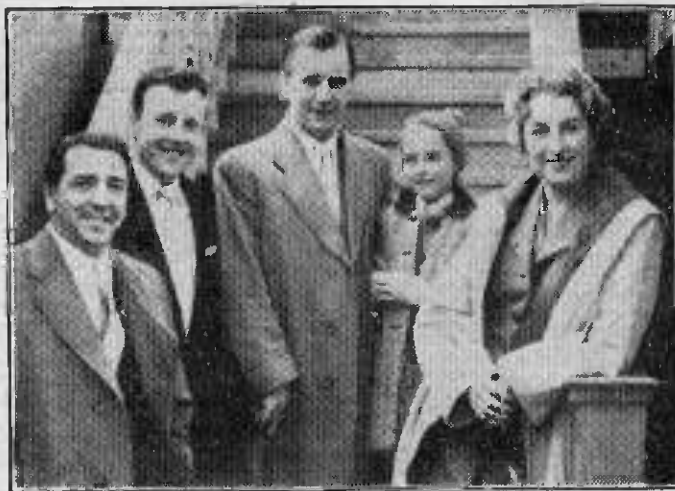
Maybe the songs weren't quite right for Jimmy. Perhaps other factors were involved. Anyway, the current success of "Unchained Melody" makes all such theorising unnecessary.

In other fields, too, Jimmy Young is doing very well at the moment. His variety appearances take him all over the country. His broadcasts give unlimited pleasure to countless listeners.

He broke new ground by acting as compère, rather than singer, earlier this month in a TV programme called "Music With A Difference." For the next programme in this series, on August 8, Jimmy will compère again. This time, he'll also sing.

He has a further TV date lined up for June 8, in Jack Payne's "Off The Record" show. All in all, his future looks pretty bright right now.

There's usually a story to be found behind the impersonal grooves of a gramophone record. Jimmy's "Unchained Melody" is no exception.



Jimmy Young (second from left) photographed with (l. to r.): Mantovani, George Elrick, Vera Lynn and Vera's daughter, Virginia, at the gala opening of Battersea Pleasure Gardens, last Saturday.

exception.

He heard the song at Decca's offices a few months ago, found that he could not get it out of his mind—and persuaded the company's a & r people that he should be allowed to wax it.

Proudly he took the disc home and played it to his wife, former Young.

Geraldo vocalist Sally Douglas. "I think this will be a hit," said Jimmy. "Never on your life," retorted Sally.

She was wrong, of course. But the pay-off is this. She had made a similar comment once before... when she first heard Jimmy's "Too Young."

## STARS ON TV

AN increasing number of popular singing and recording stars are being featured in BBC-TV programmes in the next few weeks.

Ted Heath singer Kathy Lloyd is making her TV debut on Monday (30th), when she televises in a ballroom dancing programme from the Carlton Rooms, London, during which the 1954-55 "Carl-Alan" Awards for services to dancing will be presented.

Recipients will include Joe Loss (Outstanding Modern Bandleader) and Oscar Rabin (Outstanding Resident Bandleader). Former Ted Heath singer, film actor Paul Carpenter will be compère and music will be provided by the orchestras of Stanley Black and Harry Davidson.

### 'DEEPS' RETURN

The Deep River Boys, the outstanding American vocal group, have been added to the cast of "Variety Parade," to-morrow (Saturday).

This will be the "Deeps" first appearance in this country this year. They have a concert date at Great Yarmouth on Sunday (29th) and start a variety tour at Swansea Empire on Monday (30th).

Successive weeks take them to the Empire, Chiswick; Empire, Finsbury Park, and the Hippodrome, Brighton. They then visit Belgium before returning to this country later in the year.

Frankie Howard returns to the screen June 11, with the first of a short series of monthly programmes

called "The Howard Crowd." The Tanner Sisters, Lee Young and Billy Ternent (without his orchestra) will be among those featured with the comedian in the first show.

All were with Frankie in his radio show earlier in the year. Eric Robinson will conduct the studio orchestra.

Singer Teddy Johnson introduces "Garrison Theatre" from Perth on June 7 with the Maurice Little Quartet providing the music. "Top Town" next Tuesday (31st) will be accompanied by an orchestra directed by Steve Race.

Alma Cogan will be flying from Blackpool to star in "Saturday Night Date" on June 11.

All these programmes are in addition to the "Off The Record" series, the second of which was seen on Wednesday.

Additional artists announced for the third programme on June 8 include Pat Kirkwood and Shant Wallis—who will be visited by the Roving Eye camera in their dressing room at the Princes Theatre—Anne Shelton and the Stargazers.

Marion Gay, dainty blonde member of The Coronets vocal group, was married to the BBC's Peter Madden last Monday (23rd) at Caxton Hall. They met while both were working in "Archie's The Boy."

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**SON OF A GUN!**  
Beryl, wife of Johnny Dankworth vocalist Tony Mansell, gave birth to a son, to be named Stephen, at Perivale Maternity Hospital, Greenford, on Tuesday.

This is the Mansell's first child in seven years of married life, but Tony's only comment on the event was that he remembers breaking a hand-mirror on his wedding night!

He also thinks that the title of his latest record—"Who Loves You Like I Do?"—has some bearing on the subject! Beryl, incidentally, is the clever lady who designs and makes Cleo Lane's dresses.

Tony was involved in an incident of a rather different sort last Friday, when he was driving to Southsea with Dankworth colleagues Bill Geldard and Alex Leslie.

As they were going through the

notorious "Petersfield mile" their windscreen was shattered by the mystery projectile that has been attracting widespread attention in the Press and the House of Commons.

After removing the glass, the trio continued on their way with nothing between them and the weather. They arrived late for rehearsal, but otherwise none the worse for the extraordinary experience.

**THE NAME'S THE SAME!**  
Who is "the other" Eve Boswell? This simple question caused a great deal of heartburning in the NME offices last week. On the morning of press day, the public-relations office of a famous airline tipped us off that Eve Boswell was travelling to the U.S. that night.

Consternation! How on earth had Eve arrived back from South Africa



Brunswick recording slogger and champion golfer **Don Cherry** straightens his cap prior to going out and helping the U.S. team beat the British golfers in the Walker Cup at St. Andrews last week. His great friend Billy Eckstine went over specially to see Don play—and win!

so quickly, and what was she going to do in the States? The News Editor cabled South Africa; the Assistant News Editor rushed down to Heathrow; at the printing works that night, our Editor held the mighty presses back waiting for a scoop!

In the midst of all the hullabaloo, a Miss Eve Boswell of Worcester quietly took her place on an airliner for the States. She was no relation of our own, fabulous Eve. She hadn't even, apparently, taken part in "The Name's The Same"—but we'll certainly be watching when she does.

# WOODEN SHOES AND HAPPY HEARTS

(based on LAZY PETE)

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days, before going on to Istanbul for the launching of a new Hilton hotel.

During his short stay in London, Mr. Green will meet leaders of the film, theatre and music industries, and also see a number of current shows.

on the following day; at the conclusion of the broadcast at 2 p.m. the orchestra played for the opening of the Battersea Pleasure Gardens and to round off the day, during the evening they played at a private dance for Briggs Motors at Harringay Arena.

**MARIO'S ANNIVERSARY**  
Congratulations to Maestro Mario, who this month celebrates his 25 years as a singing teacher.

On the walls of his Bond Street studio are the photos of hundreds and hundreds of stars whom he taught, including Howard Jones, Pat Kirkwood, Zoe Gall, Hughie Diamond, Peter Dinuntes, Marlon Saunders, Sully Gray, etc. etc.

All the top bandleaders know him as the man to go to when they want a singer, and for 25 years he has never stopped being excitedly enthusiastic about his pupils.

Here's to many more years of success, Mario!

Sunday included a recording session in the afternoon followed by a wedding reception in the evening before several hours of rehearsal for the usual Show Band Show on Monday.

**YOUNG IN SPIRIT**  
Driving home from Hackney Empire to his Bayswater flat following band call on Monday morning, singer **Jimmy Young** was involved in a collision with a heavy transport lorry but fortunately escaped injury, although his car was severely damaged.

Despite a delayed shock reaction, Jimmy delighted the audience on Monday night with his virile singing.



"This is what you look like on your photos!" quip the Stargazers as they mimic a Four Aces' pose for the benefit of the Four Aces. Shot was taken at the gala reopening of the Battersea Pleasure Gardens last Saturday (21st).

**BOB PLEASES JOHNNIE**  
During his recent broadcast with the BBC Show Band, Johnnie Ray was so impressed with the Bob Sharples arrangement of "Stranger In Paradise" that he has asked for a special recording to be made of the arrangement so that he can play it over to his friends back home in the States.

Bob's star seems to be travelling far and wide these days as he has just recently been contracted to score the background music for two Australian Technicolour films.

**SPANISH HOLIDAY**  
Tired after a long continuous spell of one-nighters and show-backing chores with Johnnie Ray during the latter's provincial dates, bandleader **Vic Lewis** arrived home in the early hours of Sunday morning to find himself with a heavy round of conferees.

At the same time he had to pack for an eighteen-day Spanish holiday.

On Monday, Vic left London with his wife, Jill, his pianist **Red Mitchell** and Red's wife, singer **Paul Lewis**. They intend to tour by road, and it's the first visit to Spain for the entire quartet.

**SWING SHOP SIX**  
The complete line-up of the Swing Shop Sextet, who are broadcasting in Monday's Music Hall Show, is as follows: **Eddie Jenson** (trombone); **Keith Bird** (sax and clarinet); **Tommy Maxwell** (drums); **Bernie Fenton** (piano); **Denis Bowden** (bass); and **Woolf Phillips** (trumpet **Ted Brennan**, who also scores all the arrangements for the group.

Vocals will be sung by **Brian Johnson**. I had the pleasure of listening to some discs made by this group and their debut on the air should be well worth listening to.

**"I LOVE PARIS," SAYS BILLY**  
**Billy Eckstine** has a very special affection for Paris, which he first visited last year at the end of his British tour.

On Sunday (29th), he is breaking his variety dates at Coventry and Manchester Hippodromes by a flying trip to Paris—just for the day.

**FILM FANS**  
Two of the Ted Heath boys, who obviously have no intention of forgetting their recent trip down under, are brassmen **Wally Smith** and **Duncan Campbell**.

Both are cine-camera enthusiasts and they have filmed in colour a record of all the interesting places they visited on the tour including their holiday visit to Hawaii, the Fiji Islands, Los Angeles and California.

Wally says that if the weather is bad again this summer, he will just keep looking at his films and get suntanned that way!

**"VARIETY" CHIEF HERE**  
**Abel Green**, Editor of "Variety," the world-famous U.S. show business weekly, is due in London on June 6. He is travelling via the Continent and will be staying here only three

**BUSY BRANDON**  
Making a welcome return to our TV screens on June 22 will be live-wire vocal star **Johnny Brandon**, when he appears in **Jack Payne's** TV show "Ole The Record."

Johnny is at present filming with comedians **Fred Emney** and **Cardew Robinson** in a film titled "Fun At St. Fannies," and in the film he will sing two numbers, "Anyone Can Be A Millionaire" and "Two-Four-Six-Eight," both of which, I understand, he will also record for Polygon.

**TV DEBUT MISSED**  
Owing to the fact that she has had to go over to Germany for a further five weeks' filming, Decca recording star **Suzi Miller** will not be appearing with **Jack Jackson** in his next TV show "Leave It To Jackson."

This was to be Suzi's TV debut but no doubt on her return to Britain this will not be long delayed.

**RUSH FOR RITA**  
Last Sunday was indeed a busy one for popular vocalist **Rita Williams**. Following upon her radio appearance with **Billy Cotton** in his Band Show, Rita had to dash off to Brighton to take part in a charity concert given in aid of St. Dunstan's, and as soon as this was over she had to make a hurried return to London to fulfil a date with **Cyril Stapleton** and his Orchestra.

**"ONE LESLIE" WRITES AGAIN**  
**Leslie Holmes**, one of "The Two Leslies"—the other was **Leslie Sarony**—who abandoned his share of that famous eleven-year-old music hall partnership in 1946 to become a newspaper executive, is again taking a serious interest in the entertainment business.

He has teamed up with **Donovan**

**COTTON'S KITTEN**  
During her recent fortnight at the London Palladium, American singing star **Kitty Kallen** endeared herself to everybody she met in London.

The nicest compliment came from forthright bandleader **Billy Cotton**, who told Kitty in her dressing room last Saturday night "You are the nicest American artist I have met. It's a pity you can't stay here; I would like you for a daughter!"

**4 ACES SURPRISE**  
A mystery surrounds the proposed series of programmes by the **Four Aces** scheduled to be pre-recorded last week for Radio Luxembourg.

Suddenly the sessions were cancelled and we understand that a heavy expense was involved concerning the musicians who had been booked for the accompanying orchestra.

Listening to the **Four Aces'** BBC broadcast last Sunday, this writer thought they were excellent; but as visual performers at the London Palladium, they left a great deal to be desired, and cannot be compared with either the **Deep River Boys** or the **British Stargazers**.

**COLOSSAL CALVERT**  
It was a great surprise when the **Eddie Calvert** "Cherry Pink" recording overtook the **Perez Prado** version in the NME Best Selling Records Charts last week.

But an even bigger surprise will be observed in our current charts on page 5—**Eddie's** record is now topping the list, even eclipsing **Tony Bennett's** "Stranger In Paradise."

Despite various criticisms which have been directed at the Calvert recording, that it should attain this position in the face of such strong competition is a colossal achievement for a British artist.

**HAPPY BIRTHDAY!**  
Imaging the surprise of leader **Eric Delaney**, who appeared at the Gaumont State, Kilburn, with his Orchestra last Sunday (his birthday), when star attraction **Billy Eckstine**, led the audience in singing "Happy Birthday To You."

Backstage after the show, **Billy** assisted **Eric** in cutting a magnificent cake made in the shape of a drummer seated at a two-bass drum kit. (See picture on our front page.)

Incidentally, the **Billy Eckstine-Eric Delaney** Orchestra combination attracted two jam packed audiences at the huge **Gaumont State** for these concerts.

**SHOW BAND SHOWS**  
Last week-end will remain a memory for **Cyril Stapleton** and the Show Band for a hectic bout of engagements.

Following their usual late broadcast on Friday, rehearsal commenced for the Saturday broadcast at 9 a.m.

Incidentally, the **Billy Eckstine-Eric Delaney** Orchestra combination attracted two jam packed audiences at the huge **Gaumont State** for these concerts.

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For O' My Heart	Fenites From Heaven	Pick Yourself Up	Poor Butterfly	Pocketful Of Dreams	Pretty Girl Melody	Puttin' On The Ritz	Rit Song	Roll Away Clouds	Room With A View	Rosalie	Results (Tango)	She's My Lovely	Shook Of Araby	Shine On Harvest Moon	Skaters Waltz	Small Hotel	Smile Darn Ya	So Many Memories	Somebody Loves Me	Somebody Stole My Gal	Someday I'll Find (Wz.)	Someone To Watch	Something To Remember.
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