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One disc you don't like!

DENIS McCOMBE, of Inver Road, Larne, Northern Ireland, writes:

I am a member of quite a number of fan clubs, and I'm afraid that, unlike some of the very biased writers to this page, I have not yet found an artist who pleases me on EVERY DISC WITHOUT FAIL.

I have decided that the clubs themselves are to blame for this attitude of a great number of their members, because they never say a word against their champions.

By far the most interesting of all the clubs to which I belong is the Glenn Miller Appreciation Society, which praises or slates Miller as it thinks fit.

Why don't some of your readers grow up and learn to appreciate the artists instead of idolising them? Surely even the most ardent fan is bound to admit that his idol made just ONE record which he didn't like.

Answer to Elvis

DORIS and DORIS write from Kimberley Avenue, Ilford, Essex:

It is all very well to pat Britain on the back for having its own rock 'n' roll sensation. But were there no Elvis Presley, we very much doubt whether there would ever have been a Tommy Steele.

Why has Tommy found fame in six weeks? Because Britain wanted to find an answer to Elvis, just as Capitol grabbed Gene Vincent. Tommy's voice hasn't the impact or power of Presley, but at least he doesn't have Vincent's permanent flutter echo.

Winnie's Winners

JOHN GOULD, of Mount Wise, Newquay, Cornwall, writes:

It has always amazed me how Winifred Atwell manages to push her way through the jungle of rock 'n' roll and other noises to the top half of the best-selling record charts.

She is, as far as I can see, the only instrumentalist who can ever do this, and it is wonderful to see that she can, through straight piano playing, reach the top against the various gimmicks of today, and land a winner each time.

I notice with pleasure that, only after one week on the market, her latest "Party" disc started climbing. Congratulations, Winnie, and may there be many more to come.

Bad tempered

JOHN PATERSON, of Curzon Street, Sattney, Chester, writes:

At last, for the first time in about six weeks, there's no criticism of Elvis Presley in Talking Points! I'm not a great fan, although I listen to him at times, but it used to make me go out on a Friday morn-

TALKING POINTS

Conducted by CHARLES GOVEY

ing bad-tempered when my favourite article was spoilt by the fans and haters of Presley every week.

This time, however, I went to work in a real good mood.

Tommy for her

MARGARET WHEATLEY, of Westmacott Street, Newburn, Newcastle-on-Tyne, writes:

I was fortunate enough to see Tommy Steele at Sunderland Empire last week. He's terrific. The Pelvis hasn't got a look-in. From now on it's Tommy, not Elvis, for me!

King Haley

HALEY FAN writes from Cyprus Street, Norwich, Norfolk:

Reader W. Hawkins made me sick when he said the Platters saved that great film "Rock Around The Clock" from being an utter bore.

Don't make me laugh! Minus Bill Haley also the Bellboys, it would have been an absolute flop and he knows it. I admit the story behind it wasn't very good, but Bill Haley and his Comets didn't give us a chance to notice that!

Don't get the idea I'm running the Platters down; I think they're one of the best vocal groups yet. But to rate them higher than the king of rock 'n' roll is ridiculous.

Red-hot mommas

Mrs. I. KERSHAW, of Nuthall Road, Nottingham, writes:

In reply to reader S.T., of Keighley, I would like to point out that his mother isn't the only rock 'n' roll fan.

I have two daughters, aged 18 and

19, and therefore think I am able to qualify as one of the elderlies. Believe me, I enjoy this rhythm as much as the Charleston. In fact, I think it goes one better.

I went to see Bill Haley's "Rock Around The Clock," and although I must have been quite the oldest person there, I enjoyed it as much as any of the kids.

My mother, who is over sixty, is also a fan. In fact, I bet she could teach some of the youngsters a thing or two about rock 'n' roll.

Information, please

Private SIMPSON, of HQ RASC, Aqaba, BFPO, 58, Jordan, writes:

Would any NME readers like to drop us a line giving us the "gen" on the latest pop records and singers (Bill Haley, Elvis Presley, etc.)?

We are lost out here as far as pop records are concerned. We still enjoy reading your wonderful paper, although it's three or four weeks old when we get it.

Certain something

KENNETH MANN, of Scott Hall Road, Leeds, writes:

Of all the rock 'n' roll artists, I think that if Tommy Steele was given the right build-up and the right material, he could become as great a phenomenon as Presley.

I think he's got that certain something that makes a pop singer.

Mickey-taking?

TWO WORKING GIRLS write from St. Anne's Road, Blackpool, Lancs.:

Please would you thank Gilbert

Harding for his wonderful selection of records in "Housewives' Choice."

We work in a factory from 7.45 a.m. until 5.30 p.m. and look forward to this programme, as it's the only time we have the radio on, and we have to listen to it whether we like it or not.

Some of Gilbert's records we'd never heard of; no doubt they're straight from the American Hit Parade!

The one we enjoyed most was "Come Into The Garden, Maude." Although we didn't know the words and couldn't join in, we feel sure it's destined to be a big hit!

Stone-age towns

DAVE WILLIAMS, of Hurdis Road, Shirley, Birmingham:

I think Mr. Hoose and Mr. Every, who complain about being unable to obtain 7-inch discs, still live in stone-age towns.

There is a shop here in Birmingham where you can walk in and buy any 45 rpm you care to name. Even here in Shirley, which isn't even on the map, our record shop has a good stock.

So take a hint, you record dealers who live in stone-age towns!

Full Programmes RADIO 208 Metres LUXEMBOURG

SUNDAY
6 Beaver Club; 6.15 You Lucky People; 6.45 Frankie Laine Sings; 7 The Empire Show; 7.30 Winifred Atwell Show; 8 Bonanza!; 8.30 Take Your Pick; 9 Mario Lanza Sings; 9.15 Movie Parade; 9.30 This I Believe; 10 Time For A Song; 10.30 Bing Sings; 10.45 Intimate Rhythm; 11 Top Twenty. Midnight: Close down.

MONDAY
6 In The Mood; 6.45 In The Lighthouse; 7 Monday Requests; 8 Calvert Cavalcade; 8.30 Spinning A Yarn; 9 Hello, Marilyn; 9.30 Candid Microphone; 9.45 Scrapbook of Song; 10 Jack Jackson; 10.30 Top Pops of Tomorrow; 11 Talking Points; 11.05 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Tomorrow. Midnight: Close down.

TUESDAY
6 Issy Bonn; 6.45 Max Bygraves; 7 Tuesday Requests; 8 Made In Britain; 8.30 David Whitfield; 9 Lucky Number; 9.30 The Stars Are Singing; 10 The Capitol Show; 10.30 Ralph Marterie and his Orchestra and Edmundo Ros and his Orchestra; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY
6 Bright and Breezy; 6.45 In The Lighthouse; 7 Wednesday Requests; 8 Double Your Money; 8.30 Dickie Valentine; 9 Stargazers; 9.15 Fascinating Rhythm; 9.45 Two's Company; 10 Rockin' To Dreamland; 10.30 Spin With The Stars; 10.45 Continental Cabaret; 11 Back To The Bible; 11.30 The Hour of Decision. Midnight: Close down.

THURSDAY
6 Six O'clock Song Show; 6.45 Accordion Time; 7 Thursday Requests; 8 Music To Tease; 8.30 Lucky Couple; 9 Two's Company; 9.15 "Sing A Happy Song"; 9.30 Irish Requests; 10 Date With Don; 10.30 Dennis Lotis; 10.45 Italy Sings; 11 Old-Fashioned Revival Hour. Midnight: Close down.

FRIDAY
6 Square Dance Party; 6.45 Teresa Brewer; 7 Friday's Requests; 8 Fire-side Serenade; 8.30 Shilling A Second; 9 Deep River Boys; 9.15 Scottish Requests; 9.45 Scrapbook Of Song; 10 208 Swing Club; 10.30 Record Hop; 11 The Voice Of Prophecy; 11.30 The Twenty-One Record Show. Midnight: Close down.

SATURDAY
6 Ted Heath and his Orchestra; 6.45 Tropicana; 7 Amateur Football; 7.10 Saturday's Requests; 8 Jambooree; 10 Tonight; 10.30 Fanfare; 11 Bringing Christ to the Nations; 11.30 Jack Jackson; 12.30 a.m.: Close down.



Young Nixa recording singer Pauline Shepherd lives right next door to the Arsenal Stadium at Highbury, and is a keen follower of the team. The NME photographer caught her getting autographs from Arsenal players during one of their training spells. (L. to r.): Gordon Nutt, Mike Tiddy, Don Roper, Denis Evans, Pauline, Jack Kelsey, Derek Tapscott, Cliff Holton and Len Wills.

MAUREEN PAVIS writes from North Allington, Bridport, Dorset: Rock 'n' roll has become the all consuming musical rage these days. But it seems to me so ironic that professionals should endorse this kind of music, which has so little tune, so few decipherable lyrics and so little artistry. Yet in little towns and villages all over Italy there are singers, bands and outfits made up of complete non-professionals who play the kind of impromptu music which could only come out of some glossy, gay film. It certainly is mighty paradoxical to realise that from the simplest surroundings comes the true musical worth, while from higher places in the musical sphere, which are accessible to the widest audiences, all we get is smash, battle and bawl!

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IS CROSBY FINISHED? NO FEAR!

by
MIKE BUTCHER

IT'S easy to say that Bing Crosby is as American as a hamburger, as corn on the cob, motels or baseball, as Fort Knox and Las Vegas, skyscrapers and President Eisenhower, or even as an ever-youthful and non-bewhiskered edition of Uncle Sam himself.

Easy... but completely true: for Bing, still playing the guy who gets the gal in CinemaScope and waxing his full quota of romantic ballads at the age of 53, has literally personified the whole United States to billions of youngsters and oldsters, all over the world, for nearly 30 years.

Statisticians will tell you that a single minute never passes, on any day of every year, without a Crosby disc being played on the air, somewhere, whether the d.j. works from New York, Los Angeles, London, Paris, Helsinki, Accra, or even Moscow.

'Der Bingel'

Then you can ask the military historians how great a part Bing's voice played in making the liberation of Europe a believable fact to the Italians, Greeks, Belgians, Dutch, Norwegians, Danes and, most importantly, Germans, when propaganda chiefs needed a living symbol of the American Way of Life in 1944.

And they'll tell you how "Der Bingel" mattered much more than chewing gum, Chesterfields, K-rations or anything else.

Do you remember the war-time movies which probably helped more than any others to boost our morale with their escapist chuckles and tenuous hits? Almost without a doubt they were the famous "Road" series, to Singapore, Zanzibar and Morocco, starring Bob Hope, Dorothy Lamour—and Bing.

Have you forgotten the song that became another "Tipperary" during the same, bitter period? The answer has to be "no" in this case, because "White Christmas" as sung by Bing remains the top seasonal favourite when each December comes around.

Yet the strongest institutions sometimes crumble, and there has been an increasing tendency to speak of Bing Crosby's greatness in the past tense when show people and fans alike

have gathered together and discussed the scene in recent years.

Just about all his platters could be sure of murdering every kind of competition on the same material... until around 1950, when Bing's sales began to slump.

Comeback

And despite the plaudits heaped upon some of his later films—"Little Boy Lost" and "The Country Girl" for instance—none of the numbers they contained spelt a Hit Parade triumph for the self-styled "Ol' Groaner."

Listen to Brunswick-LA.8714 and you'll hear how attractively such tracks as "It's Mine, It's Yours" (from "Country Girl") or "Violets And Violins" (first heard in "Little Boy Lost") come across on wax.

Nevertheless, they passed virtually unnoticed in the shops and on "Family Favourites"—so Cyril Stapleton sat down and wrote his much-quoted "What's Happened to Crosby?" article for the "Daily Express" to which Bing sent a personal reply, agreeing that his palmist days were over and stating, in fact, that he was amazed at having been able to stay at the top so long!

Bing went so far as to say that much of his enthusiasm for singing had gone. But it's now rather obvious that he was quietly pulling off one of the neatest publicity stunts of his life!

Look at the facts. Before Cyril Stapleton had thought of rushing into print, the "unenthusiastic" Crosby had set the stage for a comeback at least as important as Frank Sinatra's legendary return to the heights in 1953.

He craftily disentangled himself from all the exclusive contracts which had bound him and, some might say, held him down. After two decades with Paramount, Bing was able to take his pick, freely, from all the rôles offered him by every Hollywood studio.

Furthermore, following a binding association with American Decca, which had been in force since 1934, he signed a new deal with the same company—but on condition that he could also record when and where he chose, in addition to the Decca sessions still coming his way.



Bing Crosby and Louis Armstrong enjoy a jam-session in between filming their latest picture—"High Society." This is the film from which Bing's latest record hits have emerged.

The result? Bing is currently back among the top ten record sellers in the States (a success he is certain to duplicate here) with a waxing of "True Love"—for Capitol, while his new album of rhythmic renditions for Norman Granz's Verve label (due for HMV release here in December) has been hailed as the most exhilarating Crosby collection since... well, it's hard to say just when.

But that's no more than half the story. In the wake of a well-received Paramount revival of "Anything Goes," starring Bing, Donald O'Connor, Jeanmaire and Mitzi Gaynor (you can hear their versions of Cole Porter's evergreen hits on Brunswick LAT.8118), an MGM film which Londoners will be seeing soon

has already been hailed through the U.S. as a Crosby masterpiece to rank with his best.

From the ingredients it contains, "High Society" apparently couldn't miss. And it didn't! The script is based on a pre-war comedy classic of the Broadway stage and Hollywood

screen—Phillip Barry's "Philadelphia Story."

The cast must be reckoned among the strongest ever assembled, including as it does Frank Sinatra, Grace Kelly, Celeste Holm and the Louis Armstrong All-Stars apart from Bing.

New hit

Cole Porter penned his first complete motion picture score since 1942 specially for the occasion, turning in a fine and varied selection of specialties, tailor-made for Crosby, Sinatra, Armstrong and the others, from which we'll cite "You're Sensational," "Mind If I Make Love To You," "Well Did You Evah," and "Who Wants To Be A Millionaire" for a start. (You've probably heard them on the radio already).

But among Bing's feature numbers—and one should note in passing how beautifully "Little One," "I Love You, Samantha" and "Now You Has Jazz" suit his always-casual and relaxed style—the aforementioned "True Love," in which Miss Kelly joins him for the last half-chorus, has risen to the top of a delectable heap and emerged as a single hit.

Although "High Society" will not be premiered in Britain until December 20 (when it opens at the Empire, Leicester Square), Capitol have already released the soundtrack album here on LCT.6116, plus 78s and 45s of most of the songs.

It's safe to prophesy that these records will figure among the highlights of 1956—and 1957—whether judged artistically or commercially. Added to which the showing of the film is sure to put Bing Crosby right back where he rightly belongs, among the world's mightiest box-office heroes.

BUDDY WITH TED

BARITONE-SAXIST Buddy Featherstonhaugh and his New Quintet are the guest artists in next Tuesday's "Ted Heath Swing Session" at 10.20 p.m. in the BBC Light Programme.

BAND CALL

Week beginning
November 16

TERRY LIGHTFOOT'S JAZZMEN
Friday: Bellingham Jazz Club; Saturday: Cooks Ferry, Edmonton; Sunday: Humphrey Lyttelton Club; Tuesday: Harrow; Wednesday: Welwyn Garden City; Thursday: Wimbledon.

ERIC SILK JAZZBAND
Friday: Southern Jazz Club, Leytonstone; Monday: Hammersmith Palais; Tuesday: Ilford Palais.

SID PHILLIPS BAND
Friday: Town Hall, Hove; Saturday: Dorchester Hotel, London, W; Sunday: Empire, Liverpool; Thursday: Galety Ballroom, Grimsby.

FRANK HOLDER
Monday: Palace, Plymouth (week).

HEDLEY WARD TRIO
Monday: Granada, East Ham (week).

ERIC DELANEY
Friday: Queen's Rink, West Hartlepool; Saturday: Imperial Ballroom, Nelson; Sunday: Hippodrome, Manchester; Tuesday: Bournemouth; Wednesday: Port Talbot; Thursday: Winter Gardens, Malvern.

FREDDY RANDALL BAND
Friday: Southsea; Saturday: Rushden; Monday: Hammersmith; Wednesday: Swadincote.

"JIVER" HUTCHINSON
Friday: Hippodrome Ballroom, Stratford-on-Avon; Saturday: Festival Hall, East Kirky.

EDNA SAVAGE
Monday: Empress, Brixton (week).

VIC LEWIS ORCHESTRA
Friday: Guildhall, Southampton; Saturday: Empire Hall, Taunton; Sunday: Palace, Reading.

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Friday: Trocadero Ballroom, Derby; Saturday: Public Hall, Preston; Wednesday: Town Hall, Rugby.

JOHNNY DANKWORTH ORCHESTRA
Friday: Royal Hall, Harrogate; Saturday: Town Hall, Loughborough; Sunday: Plaza Cinema, Stockport; Monday: BBC; Thursday: Town Hall, Melksham.

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Friday: Scunthorpe; Saturday: NCO Club, Burtonwood.

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WORLD-CLASS RONNIE MAKES A HIT

Pop records reviewed
by KEITH FORDYCE

Your Arms." Though complete with ships' sirens, bells and seagulls, "Harbour Bells" is not as rowdy as its forerunner, but anticipates an international situation that appears less probable than the one that provided "Lay Down Your Arms" with a handy touch of topicality.

For this reason, I rate higher the chances of the flipside "I'll Be Near To You." Lyric-wise this is just a variation on the oft-used theme of "I'll Walk Beside You."

Very pleasant — tailor-made for Anne's voice.

★ ★ ★
Oriole could have a zooming hit with Dickie Henderson and "Everybody Falls In Love With Someone." An easily remembered melody; a simple lyric; a delightfully relaxed performance from Dickie, and a cute arrangement. All the ingredients are there. Now it's up to you, the listener, to give your approval.

★ ★ ★
The coupling is the one hundred and ninety-seventh version I've heard of "A House With Love In It."

★ ★ ★
Another song that has as many versions as there are drops in the ocean, is "True Love." Amongst the throng are Ruby Murray, Kitty Kallen, David Hughes, Jane Powell, Eve Boswell and the Bing Crosby-Grace Kelly duo. The last-named being the original, has an extra pull, but for the rest—well, I can't ever remember one song getting such consistently good treatment.

★ ★ ★
It's a natural for Ruby Murray (Columbia) and Eve Boswell is at her polished and accomplished best on Parlophone.



"Come Home to My Arms"
"Someone to Love"
NIXA N15075

Dorothy Squires



Joe "Mr. Piano" Henderson
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Singing star Alma Cogan is to appear in pantomime this Christmas. She will be guest-starring in "Aladdin" at the Empress, Brixton (two weeks); Granada, Sutton, and Granada, Woolwich (week each), commencing Christmas Eve. Here she is seen going over the final details of her tour with the managers of the theatres where she will be appearing. Bill Maynard co-stars with her.

My personal preference eventually settled on Jane Powell, whose appearance on HMV with this song, is something of a surprise. Jane's voice is rather different from most of the gals on wax, and that makes an attractive change.

★ ★ ★
For the coupling, Miss Powell takes another song from the film "High Society," called "Mind If I Make Love To You," and again I find the result very satisfying.

★ ★ ★
The Roland Shaw Orchestra provides the backing for "I Don't Want To Walk Without You" and "Waltz For Young Lovers."

★ ★ ★
The latter is a Tormé original, and not surprisingly perhaps, the better side of the two.

★ ★ ★
I can't get away from the feeling that simple rhythm backing would not only have been adequate, but markedly more effective. Final conclusion: Mel being the artist that he is, get this disc!

And how is your rock 'n' roll this week? Bruised and battered, or ready for more? Whatever you answer, you're going to get plenty more, with Mr. William Haley and his stratospheric projectiles well in the lead!

★ ★ ★
Bill and the boys draw on their unending fund of energy for "Rip It Up" and "Teenagers' Mother." This last is a reply to disapproving mommas, reminding them of their young days when they used to dance the Charleston.

★ ★ ★
England's answer to Elvis, name of Tommy Steele, has made a second record. His first was a hit, and since the new one is better than the old, it ought to be a hit, too. (On Decca).

★ ★ ★
I'm at a loss to understand how Bill Doggett's "Honkey Tonk" ever came to rest near the top of the U.S. hit parade. This performance takes up

both sides of Parlophone R.4231, and though there's "nowt wrong wi' it," there's nothing very noticeable, either. Unless it's the ultra-persistent beat.

★ ★ ★
The tune in the early stages is ultra-repetitive, too. Guitar takes lead to begin with, then a jazz saxophone comes in, later developing into a fairly dirty rock 'n' roller.

★ ★ ★
On second thoughts, perhaps I do get it. When you've heard it a couple of times, it kinda sticks. Even if you don't want it to!

★ ★ ★
"Shifting, Whispering Sands" was a big success for Eamonn Andrews, who is again heard as a narrator in "High Wind." Quite effective, but lacks the spine-chilling atmosphere of "Sands." The Voices of Vernons and Ron Goodwin's Orchestra join in on this, as well as on "The Legend Of Wyatt Earp."

★ ★ ★
The latter is a straightforward eulogy of Mr. Earp's abilities as seen in the TV series. (Parlophone R.4234).

★ ★ ★
Ron Goodwin's name is top of the bill on Parlophone 4235, as he leads his orchestra and chorus in "War And Peace," taken from the film of the same title.

★ ★ ★
Despite the name, this is a love song, and you'll have to listen for a long while before you find any connection between the trend of the lyric and the title. The performance is good, but not an immediately impressive song.

★ ★ ★
The flipside, Ron's own composition "The Christmas Tree," will doubtless spin on many a turntable between now and the New Year, including mine.

★ ★ ★
It captures all the spirit of Christmas as exemplified in music, whilst cleverly avoiding the over-obvious and the sickly sentimental. Nice work, Ron!

★ ★ ★
Sing-song and melody discs can't fail these days, it seems. So it's hardly surprising to find the ever-popular Jimmy Shand cashing in. "Sing It With Jimmy Shand" covers

both sides of Parlophone R.4242, and the Balmoral Trio provide the words of "Roaming In The Gloaming," "I Love A Lassie," "Stop Your Tickling, Jock," "Just A Wee Deoch And Doris," "Loch Lomond," "I Belong To Glasgow" and "My Bonnie Lies Over The Ocean."

★ ★ ★
Fine songs, one and all, and let no Sassenach deny it! No kidding, this disc could be a best-seller next month.

★ ★ ★
A very different sort of medley is waxed by Joe Daniels Jazz Group under the title of "Dixieland Party No. 2." Whatever your taste in jazz, be you Modern, Trad, West Coast or something else, whatever your taste generally, be you classical or rock 'n' roll, a spot of Dixie now and then never fails to please.

★ ★ ★
This platter has nothing new about it—all the seven titles are old favourites—nor is it anything outstandingly good. But it is outstandingly enjoyable. And that'll do for me. On Parlophone R.4236.

★ ★ ★
Terry Thomas has beaten Stan Freberg to the task of "finishing off" two hit numbers. "Lay Down Your Arms" is blown sky-high by "R.S.M." Terry Thomas and the band of the WRECS, whilst a certain scobie-dooie girl becomes "A Sweet Old Fashioned Boy" at the hands of "Terry Thomas, Esq. with his Rock 'n' Roll Rotters."

★ ★ ★
Both sides are a riot, especially the second one, in which an Eton accent holds firm despite the instructions from several other accents, all provided by T.T. Decca F.10804.

★ ★ ★
The Four Aces rate high on my list of vocal groups. Their latest coupling on Brunswick 05613 is "Written On The Wind," with "You Can't Run Away From It." An up-tempo number with the Aces in good form, but not hit material.

★ ★ ★
"Written On The Wind" could just make the grade. Lest the title mystifies you, it concerns unfaithful lovers, and is a slower song, but with a very strong lyric.

NEWS ROUND-UP

★ ★ ★
THE Geraldo Orchestra is again to star in a sponsored variety bill, this time at the Birmingham Hippodrome for a week from November 26.

★ ★ ★
After a period of touring with "Guys and Dolls," saxist Martin Hayes has returned to London night club work with a trio at the Carousel Club. With Martin in the trio are Al Scotton (pno/tp) and Bobby Milton (dr. vcl.).

★ ★ ★
"Workers' Playtime," BBC Home

★ ★ ★
Service, on Tuesday, November 27, features Ivy Benson, Eddie Arnold, Dennis Lotis and Cardew Robinson.

★ ★ ★
Mick Mulligan and his Band, with George Melly, will be featured in "At The Jazz Band Ball" on the BBC Light Programme on November 28.

★ ★ ★
Rex Denby has replaced drummer Benny Goodman with the new "Jiver" Hutchinson Band. Benny is currently playing jazz club dates in town with the Ronnie Scott Quintet.

Sensational!!

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RONNIE CARROLL is not just a fine vocalist. He's definitely world-class. Listen to his latest waxing, "This Is Only The Beginning," and then try to think of any singer who could better it.

There's a deplorable tendency in this part of the world to regard anything American as good, and anything home-grown as second-rate. Ronnie gives the lie to that nonsense with his every record. The aforementioned song is a sentimental ballad that gives the Irish lad a golden opportunity to display the sensitivity and warmth at his command.

"Canadian Sunset," the backing, is a bit late for the market, and more's the pity. A Philips release.

★ ★ ★
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2	1 JUST WALKING IN THE RAIN Johnnie Ray (Phillips)	1	1 MORE (Morris) 2s.
1	2 WOMAN IN LOVE Frankie Laine (Phillips)	2	2 A WOMAN IN LOVE (F. D. & H.) 2s.
2	3 HOUND DOG Elvis Presley (HMV)	3	3 LAY DOWN YOUR ARMS (Macmelodies) 2s.
4	4 MY PRAYER Platters (Mercury)	4	4 AUTUMN CONCERTO (Melcher-Toff) 2s.
6	4 MORE Jimmy Young (Decca)	5	5 WHATEVER WILL BE, WILL BE (Frank) 2s.
21	6 RIP IT UP Bill Haley Comets (Brunswick)	10	6 JUST WALKING IN THE RAIN (Duchess) 2s.
5	7 ROCKING THROUGH THE RYE Bill Haley Comets (Brunswick)	6	7 WALK HAND IN HAND (John Fields) 2s.
14	8 GREEN DOOR Jim Lowe (London)	7	9 ROCK AROUND THE CLOCK (Kassner) 2s.
20	9 GREEN DOOR Frankie Vaughan (Phillips)	19	10 THE GREEN DOOR (F.D. & H.) 2s.
6	10 LAY DOWN YOUR ARMS Anne Shelton (Phillips)	14	11 WHEN MEXICO GAVE UP THE RUMBA (Felt) 2s.
12	11 LOVE ME AS THOUGH THERE WERE NO TOMORROW Nat "King" Cole (Capitol)	9	12 SWEET OLD FASHIONED GIRL (Campbell-Connelly) 2s.
—	12 ST. THERESE OF THE ROSKS Malcolm Vaughan (HMV)	8	13 ROCKING THROUGH THE RYE (Sterling) 2s.
11	13 MAKE IT A PARTY Winifred Atwell (Decca)	11	14 MOUNTAIN GREENERY (New World) 2s.
8	14 ROCK AROUND THE CLOCK Bill Haley Comets (Brunswick)	13	15 YOU ARE MY FIRST LOVE (Grosvenor) 2s.
13	15 WHEN MEXICO GAVE UP THE RUMBA Mitchell Torok (Brunswick)	—	16 TWO DIFFERENT WORLDS (Spier) 2s.
8	15 GIDDY-UP-A-DING-DONG Freddie Bell and the Bellboys (Mercury)	15	17 SERENADE (Blossom) 2s.
—	15 BLUE MOON Elvis Presley (HMV)	22	18 A HOUSE WITH LOVE IN IT (Lawrence Wright) 2s.
10	18 MORE Perry Como (HMV)	17	19 THE BIRDS AND THE BEES (Maddox) 1s. 6d.
17	18 ROCK WITH THE CAVE MAN Tommy Steele (Decca)	20	20 LOVE ME AS THOUGH THERE WERE NO TOMORROW (Robbins) 2s.
15	20 WHATEVER WILL BE, WILL BE Doris Day (Phillips)	18	21 BY THE FOUNTAINS OF ROME (Sterling) 2s.
16	21 BLUE JEAN BOP Gene Vincent (Capitol)	24	22 GLENDORA (Campbell-Connelly) 2s.
18	22 AUTUMN CONCERTO George Melachrino (HMV)	16	23 WHO ARE WE? (Bourne) 2s.
18	23 GREAT PRETENDER / ONLY YOU Platters (Mercury)	—	24 CHRISTMAS ISLAND (Macmelodies) 2s.
29	24 TWO DIFFERENT WORLDS Ronnie Hilton (HMV)		
27	25 HOUSE WITH LOVE IN IT Vera Lynn (Decca)		
—	26 GREEN DOOR Glen Mason (Parlophone)		
23	27 BRING A LITTLE WATER, SYLVIE/DEAD OR ALIVE Lonnie Donegan (Pye-Nixa)		
26	27 MIDDLE OF THE HOUSE Jimmy Parkinson (Columbia)		
28	29 TONIGHT YOU BELONG TO ME Patience & Prudence (London)		
22	30 YING TONG SONG / BLOOD-NOK'S ROCK AND ROLL CALL Goons (Decca)		

BEST SELLING POP RECORDS IN THE U.S.

Last This Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20																			
1	1 Love Me Tender/Any Way You Want Me Elvis Presley	2	2 Green Door Jim Lowe	3	3 Don't Be Cruel/Hound Dog Elvis Presley	4	4 Just Walking In The Rain Johnnie Ray	5	5 Singing The Blues Guy Mitchell	6	6 Honky Tonk Bill Doggett	7	7 Blueberry Hill Fats Domino	8	8 True Love Bing Crosby/Grace Kelly	9	9 Friendly Persuasion/Chains Of Love Pat Boone	10	10 Tonight You Belong To Me Patience & Prudence	11	11 Canadian Sunset Hugo Winterhalter	12	12 Cldy, Oh, Cldy Vince Martin	13	13 Hey, Jealous Lover Frank Sinatra	14	14 Whatever Will Be, Will Be Doris Day	15	15 You'll Never, Never Know / It Isn't Right Platters	16	16 True Love Jane Powell	17	17 I Walk The Line Johnny Cash	18	18 Lay Down Your Arms/Teen-age Goodnight Chordettes	19	19 Cldy, Oh, Cldy Eddie Fisher	20	20 City Of Angels Highlights

The American charts are published by courtesy of "Billboard."



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Proprietors: NEW MUSICAL EXPRESS, LTD.
Managing Director: MAURICE KINN
Editorial, Advertisement & Circulation Offices:
5 DENMARK STREET, LONDON, W.C.2
Phone: COVENT GARDEN-2266 (5 lines)
EDITOR: RAY SONIN
News Editor: DOUG GEDDES
Advertisement Manager:
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HEATH—BASIE EXCHANGE: NEW MOVES

THE forthcoming transatlantic exchange in which Ted Heath and his Music will figure as the British representative is still the subject of protracted negotiations as we close for press.

Willard Alexander, the American agent who represents Count Basie, is reported to have heard with some dismay that Heath is not keen to launch his second American tour on February 8 next, as originally discussed. He alleges that Heath had agreed to commence his visit at that time and, in view of this, Alexander had gone to a great deal of financial expense to set up the tour. He also claimed that he had cancelled bookings for the Basie Band in order to leave it free to make its trip to Britain around January.

As previously reported in the NME, Heath is not keen to undertake a February tour because he also intends to play concerts in Canada and is likely to encounter bad weather conditions at that time of the year. He prefers to make the trip around April.

HEATH'S STATEMENT

Speaking to the NME late on Wednesday from the U.S. base at Sculthorpe where he was appearing with his orchestra, Ted Heath made it clear that he is quite prepared to undertake the U.S. tour booked for him by Alexander, provided that the terms, conditions, dates and supporting attractions meet with his approval.

In return, he is willing to negotiate a Count Basie visit here at a later date than January, or is prepared to consider as an alternative the two other attractions suggested by Alexander—namely, the Dorsey Brothers Orchestra or the re-formed Glenn Miller Orchestra, led by Ray McKinley.

He said: "I cabled Alexander today inviting him to fly to Britain at my expense at the earliest opportunity in order that everything should be thoroughly and harmoniously discussed between us."

"Unfortunately, my commitments with my orchestra in Britain make it impossible for me to visit the United States for this discussion, but I am most anxious to make every effort to conclude satisfactory arrangements with Alexander."

Meanwhile, as reported last week, the American agency, General Artists' Corporation, are pressing for a Heath-Billy May exchange.

Alexander has mentioned the possibility of putting the case before the American Federation of Musicians, but he is hardly likely to gain the support of this very fair-minded body in view of the fact that Heath is desirous of making every effort to keep good faith with Alexander by touring the States under his auspices.

Obviously, the whole matter depends on whether suitable dates, terms and conditions can be worked out between Alexander and Heath, and future developments are awaited.

PRINCE OF WALES VARIETY

FOLLOWING the Christmas show, starring Billy Cotton and Peter Brough, which opens on Christmas Eve for a month, the future of variety at the Prince of Wales Theatre, London, is at present undecided.

Impresario Bernard Delfont is at present considering the position very closely, in view of the fact that the variety season at the London Palladium is scheduled at the end of March.

He told the NME on press night: "I shall be presenting the Cotton-Brough Show for a month, with possible extensions to eight weeks, but after that I have not yet made my mind up."

"With two leading West End theatres presenting variety bills at the same time, the problem is not so much of securing top attractions, but of getting suitable supporting acts."

All over Italy, They rock 'n' roll so prettily!

LONDON agent Adrian Dante has arranged for one of the first rock 'n' roll band imports from this country into Italy.

Recently married clarinetist, Dave Shepherd, will head the group which will also include his wife Jo Searle as featured vocalist.

The band was scheduled to leave London on Wednesday of this week, to open at one of Milan's No. 1 night-spots, Porto D'Oro, today (Friday).

Following a two-week engagement at that venue, the band is due to begin rehearsals for a rock 'n' roll package show, planned for appearances at major Italian cities. The initial booking is for two months.

Short notes...

Saxist-violinist Mickle Seidman, with his Quintette, left London for Bulawayo, Rhodesia, on Thursday, where they will appear under a long-term contract at the Hotel Victoria. They will open there early in December... Vocal stylist Rosemary Squires has left the Decca label, having cut only two discs in a year. The first was released in February, her second—"You Can't Run Away From It"—only this month... Latin-American bandleader, Edmundo Ros is to do a further stint as the compere on the BBC radio series—"Housewives' Choice." Edmundo will be heard on this programme for weeks commencing January 28 and February 4... Through a change of management and policy at London's Maxims Restaurant, Stan Brockett and his Trio leave tonight (Friday), after a residency of seventeen years...

GREAT NME POLLWINNERS' CONCERT—Sunday, February 3, Royal Albert Hall

THE great NME Poll Winners' Concert is to take place at the Royal Albert Hall, London, on Sunday, February 3 next! This will be welcome news for our readers who are well aware that this Concert is one of the major events of Britain's musical year, presenting as it does a glittering array of poll-winning stars.

Full details of this exciting show will be given next week, together with complete results of our current Poll, which has just concluded.

Yes, we know that we promised you the full results in this issue, and we apologise for not being able to keep our promise, but we made it before the avalanche of votes from readers completely swamped our offices!

Thousands and thousands of entries have poured in, and even though we have delegated a complete staff to count the votes, it has been a physical impossibility for them to complete their enormous task in time for us to give you the results this week!

THE WINNERS

However, by a supreme effort on the part of all concerned, we have been able to check every entry to discover the winners of each section, and their photographs are published on the front page of this issue.

It will be seen that Frank Sinatra has held off all challengers to repeat his double success last year as the World's Outstanding Singer and the Top American Male Vocalist; and that Ted Heath (Large Band); The Kirchens (Small Band); Doris Day (American Feminine Singer) and the Stargazers (British Vocal Group) have again won their sections.

Dickie Valentine retains his position as Top British Male Vocalist, and Britain's Outstanding Musical

Eve Boswell's gesture to Hungarian relief

PARLOPHONE singing star, Eve Boswell, is to donate all the royalties of her recent LP recording, "Sugar And Spice" to the Lord Mayor of London's Hungarian relief fund.

Eve, is, of course, of Hungarian birth herself.



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Personality; but Alma Cogan ousts Ruby Murray (last year's winner) from the position of Britain's Top Feminine Singer.

Bill Haley has been adjudged the World's Outstanding Musical Personality; and Jack Jackson is your Favourite Disc-Jockey, while the new section for the World's Outstanding Vocal Group has been won by the Four Aces.

There are many surprises in the runners-up and other placings, and these will all be presented in full next week. At the same time, watch out for complete details of the Great NME Poll Winners' Concert. You know the date; make a note of it and keep it free for the Show of the Year!

TOP STARS FOR SUMMER SHOWS

SHOW-BUSINESS interests always look far ahead and, with Christmas only just round the corner, plans have already been made for top musical personalities to appear in summer shows next year.

One of the biggest stars who will be playing a summer season is Queen of the Ivories Winifred Atwell.

She has been signed by Bernard Delfont to star in a special summer show that he is presenting at the Hippodrome, Brighton, commencing July 1. The show will run for twelve weeks.

When Winnie finishes her tremendously successful season in "Rocking The Town" at the London Palladium, she will be seen in variety at the Gaumont, Southampton (week commencing December 24), and the Odeon, Southend (January 7).

To follow that, she is at present considering her first-ever visit to Paris in February of next year, for she has been offered a lucrative engagement at one of the leading and most exclusive night-spots in the French capital.

At Blackpool next summer (commencing early in June) Bernard Delfont is to present the show at the North Pier, taking over from Lawrence Wright.

BLACKPOOL

Delfont is planning to engage a battery of top personalities for this eighteen weeks' season, and one of them will definitely be popular singing favourite Ruby Murray.

Bernard Delfont has invited BBC-TV producer Ernest Maxin to produce the show at Blackpool.

Ernest has expressed his willingness, providing the BBC raise no objections, and it is not expected that they will refuse.

This production would in no way interfere with his BBC commitments. Other star names mentioned for this show are comedian Ken Platt and comedy-magician Tommy Cooper.

Another Delfont enterprise is his annual summer revue, presented jointly with Val Parnell, at the London Palladium, and Joan Regan is a strong candidate to star in next year's venture.

Also booked under Delfont auspices is versatile comedian Benny Hill, who will star for the summer at Great Yarmouth.

Seymour joining Delaney

JACK SEYMOUR, co-leader with Bert Courtney of the Courtney-Seymour Band, is to join the Eric Delaney Orchestra as staff arranger.

As previously announced, the Courtney-Seymour Band is leaving its resident berth at Wimbledon Palais on November 25 and is breaking up.

Seymour will then join Delaney, and it is strongly rumoured that, in addition to his arranging duties with Eric, he may also play bass with the band. No confirmation of this could, however, be obtained at press-time.

A chance to travel with the Eric Delaney Band is being offered to NME readers. Eric is looking for a band porter, used to heavy work, to handle the drums and stage equipment on one-night stands. "But no elephants!" says Eric.

Application should be made to the Delaney Office.

Johnnie Ray arrives Nov. 24—and he'll be back again next spring!

FLYING across the Atlantic on the BOAC Monarch strato-cruiser, America's fabulous vocal entertainer Johnnie Ray lands at London Airport on Saturday morning, November 24. Following his London Palladium ATV appearance the next evening, a series of concert dates and a further television booking on Saturday, December 1, Johnnie is expected to remain in Britain for a few extra days—possibly until December 8.

Whilst it is considered unlikely that he will accept any further commitments here after December 2, a change of plans within the next few days would not be surprising.

The NME understands that Johnnie will definitely return next spring for two weeks in variety at the London Palladium. The actual dates will be finally agreed after consultation with Johnnie's personal manager Bernie Lang, who arrives with him in Britain on November 24. Since the initial announcement in the NME of Johnnie's TV appearances in this country, ATV press office has been receiving applications for tickets at the rate of 200 a day.

However, most of the available tickets were already allotted from a surplus of applications from his previous "Sunday Night at the London Palladium" appearance.

Victor Feldman back



British-born multi-instrumentalist Victor Feldman arrived back in this country for a short "working holiday" last week, and on Saturday, appeared in the BBC production "In Town Tonight." On Tuesday, he appeared in a concert at the Royal Festival Hall, and today (Friday), he is the guest star in the Ted Heath Orchestra's AR-TV show. For the remainder of the month, and during December, Victor will fulfil numerous jazz club engagements in London—at Club Basie, Club "M" and the Star Club—in addition to TV and radio dates, and five recording sessions for Decca. The picture above shows a welcoming party in his honour given in London shortly after his arrival. (L. to r.): Vic's personal manager Pete King, Tubby Hayes, NME columnist Benny Green, Tony Kinsey, Victor Feldman, Lennis Bush, Ronnie Scott and NME staffman Keith Goodwin.

BRITISH TRUMPET PLAYER JOINS HAMPTON LINE-UP

IT happened with Kenton—and now it's happening again with Lionel Hampton. A star British jazzman, trumpeter Jimmie Deuchar, has joined Hamp's otherwise all-American line-up for a series of British and Continental dates!

This unexpected break for Jimmie came about last week-end when Dick Williams, featured soloist and cornerman in the Hampton brass team, was obliged to return to the States owing to a breakdown in health brought about by overwork.

Lionel then asked Jimmie, who had been recommended to him by members of the band, to fill the breach without delay. So one of this country's leading modernists stepped into the ranks of a world-renowned U.S. band.

Following the Hampton group's final British engagements this week (which included the important Royal Festival Hall show at midnight on Tuesday—see review on page 10) Deuchar will travel with the band to Scandinavia for a further ten days' European bookings.

He then returns to London to resume leadership of his own club group, in addition to many other free-lance playing and writing commitments.

Dates cancelled after disturbances

AS the result of disturbances during a concert at the Astoria Cinema, Brixton, last Sunday (featuring the Jiver Hutchinson Band, Bill McGuffie and the Rory Blackwell Rock 'n' Rollers), it has been decided to cancel an engagement booked for these attractions at the Gaumont, Southampton; this Sunday (November 18).

Furthermore, concerts will not be continued at the Brixton venue. The appearance by the Eric Delaney Band there on December 2 has been cancelled; this attraction will now appear at Canterbury on that date.

EDDIE PARKER GOES INTO HOSPITAL

YOUNG Columbia recording singer, Eddie Parker, had a bad break this week when he learned that he must enter hospital immediately for a slight tubercular complaint.

Eddie made a successful London debut only two weeks ago at Brixton

VINCE MARTIN

CINDY, OH CINDY

HLN 8340

RIP IT UP

HLO 8336



Series for Stapleton, Ros in big BBC-TV music plans

BBC television will launch several new series from the beginning of 1957—with popular music programmes extensively in the limelight.

On Wednesday, January 2, Cyril Stapleton and the BBC Show Band will be featured in a sixty minutes presentation, including many famous guest stars. These programmes will continue at intervals of four weeks.

Name of the producer for the series will be announced within the next few days.

Cyril Stapleton and the Show Band recently undertook three BBC-TV Sunday night programmes, besides a series at the end of last year.

'OFF THE RECORD'

Although details are not yet available, the NME can reveal a New Year series starring Edmundo Ros and his Latin-American Orchestra, whilst the current "Off The Record" programmes will continue at fortnightly intervals.

"The Vera Lynn Show" — on alternate Wednesday evenings—terminates on January 15, but in view of the success attained, a further run commences at the beginning of April.

During the interim period, Vera has received a fabulous offer for TV, stage, and radio dates in Belgium, which is under consideration for February.

As exclusively announced last week, a new format has been designed for the "British Festival of Song" competition—four successive dates, commencing January 22.

"The Dave King Show" will be delayed until Saturday, January 12, unless Dave is well enough, following his operation this week-end, to start his series earlier—in which case December 15 has been mentioned as the date for commencement.

WHITFIELD'S NEXT LONDON DATE

THE date of David Whitfield's next London variety appearance—at Finsbury Park Empire—commences Monday, November 26, not December 3, as previously stated.

David stars at the Gaumont, Cheltenham, for a week commencing next Monday, November 19. Prior to a fortnight's holiday, which embraces the Christmas season, he is featured in a Val Parnell ATV "Saturday Spectacular" on December 15.

Following a week in Antwerp (from New Year's Eve), Whitfield stars in his hometown—Hull—at the local Regal Theatre from January 7.

BUSY SECOMBE

HARRY SECOMBE, now currently starring in the London Palladium's "Rocking the Town" revue, will only manage a four-day holiday when the show terminates on Dec. 15.

In addition to his regular appearances in the "Goon Show," Harry has been booked for a BBC-TV appearance on December 31, and an ATV showing on December 22.

Early in the New Year Harry is to begin work on a new film "Davy" which is to go into production at Ealing studios.

MALCOLM MITCHELL ILLNESS CAUSES TRIO BREAK-UP

ONLY two months after his successful come-back with his Trio in variety, ex-bandleader Malcolm Mitchell has been forced to disband his unit.

After an X-ray check-up last week, Malcolm learned that he had contracted tuberculosis, which would necessitate a lengthy period in hospital. He went into hospital last week-end, and is expected to move to a convalescent home in the near future.

The Trio cancelled the remainder of their performances at Finsbury Park Empire last week, and their place was taken by the Jones Boys. The King Brothers are filling their spot at Chiswick Empire this week.

Other engagements that have had to be cancelled include a series of one-nighters in Scotland over the Christmas period, and the ITV series, "Fancy Free." The Leslie Baker Quartet will be taking over the TV dates.

STARS FOR JACK JACKSON SHOW

EVE BOSWELL, who has had to forego her appearance in next Sunday's ATV presentation "The Jack Jackson Show," to appear in Sweden, has been replaced by Decca singing star, Joan Regan.

Also taking part in the same programme will be the Keynotes, Harry Dawson, Ronnie Harris, and the Victor Feldman Quartet.

Star line-ups are announced for future presentations, the first being for Sunday, November 25, which includes Lita Roza, the Tanner Sisters, the Hedley Ward Trio, Robert Earl, and bandleader Ronnie Aldrich in a solo piano capacity.

For the week following (December 2), the programme includes Frankie Vaughan, the Kentones, Rosemary Squires, and Desmond Lane.

Anne Shelton, Dennis Lotis, Sheila Buxton, Kenny Baker, and TV-studio manager David Galbraith, will be seen on December 9, whilst two names have been revealed for the December 16 presentation—Eve Boswell and Ronnie Ronalds.

Vivacious songstress, Betty Miller, is to undertake a two-week cabaret date at London's Embassy Club.

ELLA, OSCAR HERE NEXT MARCH

NEGOTIATIONS that have been taking place between British impresario Harold Davison and Norman Granz have now resulted in a definite agreement regarding the proposed visit here of singing-star Ella Fitzgerald and pianist Oscar Peterson.

They will definitely be playing concerts in London next March, but a disappointing aspect of this good news is that they will only be able to appear for one day.

Ella and Oscar are members of Granz's Jazz at the Philharmonic unit, which will then be appearing on the Continent, and the group's heavy commitments have made it impossible to release the two soloists for more than just one day to play in Britain.

Confirmation is now awaited from Granz regarding the exact date of their appearance, and the composition of the group that will accompany them.

TOMMY WHITTLE BACK

POLL - WINNING tenorist Tommy Whittle may make another working trip to America in the near future!

He gave this news to our reporter who greeted him on his return from the States on Sunday following his successful tour as guest soloist with the Vic Lewis Orchestra.

Tommy said: "Agent Joe Glaser asked me in New York before my return home if I'd be interested in making another working trip to the States if and when it could be arranged. I naturally assured him that the idea appealed to me!"

After settling down again after his hectic and highly successful trip, Tommy intends to concentrate on free-lance work around town for a while.

He also hopes to form a part-time jazz unit for club dates, and is currently discussing his future recording plans with various executives.

Northern piano soloist in car crash

FEATURED pianist with the BBC Northern Dance Orchestra, Ken Frith, was involved in a serious car accident in the early hours of Thursday morning, last week, in Manchester.

He had a miraculous escape, though he is now in Ashton General Hospital in Manchester with multiple injuries. Harry Hayward and Eric James are deputising for him.

U.S. 'PERSONALITY OF THE YEAR' AWARD TO PAT BOONE

AMERICA'S greatest young hit-selling disc star—22-year-old medical student Pat Boone—has been accorded one of the outstanding honours in U.S. show business.

The Variety Club of Washington D.C. have selected Pat Boone to receive the 1956 award as the "Personality of the Year." He is one of the youngest entertainers in the States ever to receive this coveted accolade.

His selection was based on exemplary personal and professional conduct—besides his sensational success in the recording field during the past year. On November 17, at a dinner for more than 750 guests in the leading Washington hotel, Pat will be presented with a key to the city by the Board of Commissioners (representing President Eisenhower), in addition to the award from the Variety Club.

Only seven other personalities have been honoured in this way during past years—including Eddie Fisher, Perry Como, Jane Froman, Steve Allen and the late Al Jolson.

At the end of this year, Pat Boone—during his vacation from Columbia University, New York—is scheduled to play his first British TV and concert dates—commencing on Boxing Day (Wednesday, December 26), under the auspices of Lew and Leslie Grade. At present it is planned for Pat to remain here until Sunday, January 6.

IT'S WORTH WAITING FOR!

AN overwhelming and gratifying response has been forthcoming to the first announcement—in last week's NME—of our new 1957 Disc-Diary and Year Book.

Details of this magnificent and unique production captured the imagination of our readers to such an extent that thousands of orders poured in for the Diary, and extra copies are now being printed.

It was hoped to have the Disc-Diary on sale at the end of this week, but we deliberately held it back a few days in order to include last-minute information regarding music charts, etc., to bring its contents right up-to-date.

In the circumstances, there will be a little delay in the despatch of copies, but they will be available next week.

The enormous demand makes it essential for orders to be placed immediately for this super 100-page production, and readers are earnestly advised to fill in the coupon right away, which will be found in the advertisement on page 2 of this issue. Otherwise, they may be disappointed.

Harry Roy and his Band make another BBC radio appearance on the Light Programme on Saturday, November 24. The vocalist on the broadcast will be Johnny Webb.

DAWN LAKE LEAVING SHOW BAND

AUSTRALIAN vocal songstress, Dawn Lake, who was a surprise addition to the ranks of Show Band vocalists in August of this year, is to make her last broadcast with Cyril Stapleton and the BBC Show Band on Sunday, December 2.

Dawn first sang with the Show Band on August 27, and has been heard each week since that occasion, following a series of auditions in which seventy vocalists were tested.

Married to comedian Bobby Limb, she and Bobby came to Britain over two and a half years ago.

AUSTRALIAN RETURN

Now they have been offered combined television and theatrical engagements in their native Australia by one of the leading theatre groups, which they have decided to accept. Bobby was recently at London's Prince of Wales theatre, and latterly has been touring in variety.

Though he had commitments until Christmas, Bobby has secured his release from them after this week at Exeter, and he returns to London in preparation for leaving this country on December 4.

Whilst no definite announcement has been made concerning the vocalist to replace Dawn Lake with the Show Band, the NME understands that negotiations have been taking place with newcomer Matt Monro—Winifred Attwell's bus-driver/singer discovery recently signed by Decca.

It is confidently anticipated that Monro will join the Show Band for regular broadcasts in the near future.

NIXA TALENT IN NORTHERN CONCERTS

PYF-NIXA are sponsoring a series of northern concerts for eight days commencing Sunday, November 25—featuring jazz talent from the Nixa label.

The attractions will be headed by Chris Barber and his Band (incorporating the Skiffle Group and singer Otilie Patterson), the Dill Jones Trio, and guest soloists Jimmy Skidmore and Bertie King.

Included in the itinerary is a debut at the Victoria Hall, Hanley (November 26), followed by dates on consecutive days at the Free Trades Hall, Manchester; Town Hall, Middlesbrough; Royal Hall, Harrogate; Town Hall, Huddersfield; King George's Hall, Blackburn; City Hall, Newcastle; and, finally, De Montfort Hall, Leicester.

Jazz Shows Ltd. will promote the concerts—and arrangements have been made for the artists to appear at local record shops.

More stars for ABC-TV 'Fan Club'

ABC-TV announce a further four names for their spotlight programme "Fan Club," transmitted each Saturday afternoon over the Northern network.

Featured in tomorrow's programme will be Lorraine Desmond, whilst on Saturday, November 24, Ray Ellington will appear in company with his group.

A guest has yet to be named for the December 1 programme, but singing star Eve Boswell has been signed for the December 8 edition.

Ronnie Hilton has been engaged for the December 15 programme.

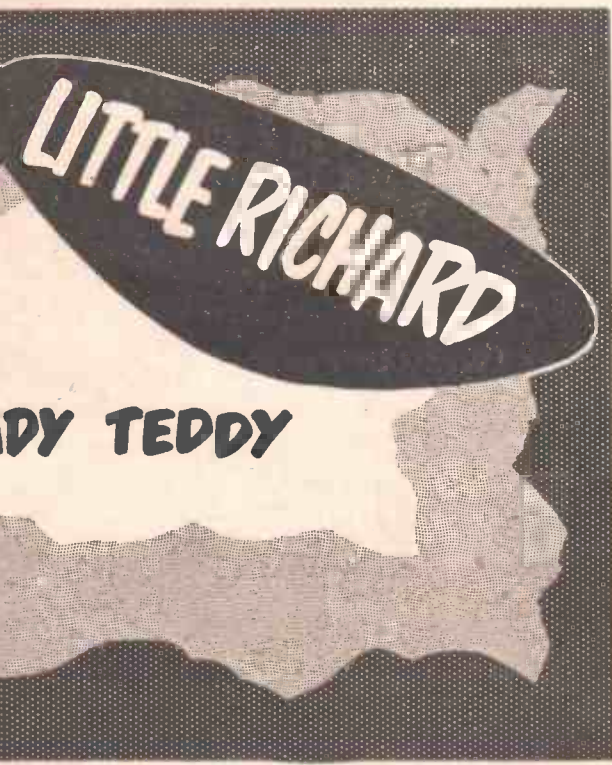
For Val Parnell's ATV "Startime" on November 29, songstress Shirley Eaton, and singing star Lester Ferguson have been announced to appear.

Skiffle star Lonnie Donegan has been named as one of the ATV "Startime" attractions for the December 13 presentation.

ALF PREAGER

ALFRED PREAGER would like to thank everyone for the very kind consideration and sympathy shown to him in his recent bereavement, and expressed by their visits, letters, telegrams and telephone calls.

He trusts that they will accept this, under the circumstances, as a personal acknowledgment.



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A Critical Glossary



by
BENNY GREEN

EVERY day the world of jazz becomes more densely populated. Jazz is news. Even the "posh" newspapers and weeklies carry frequent jazz features. The circulation of this paper continues to rise rapidly.

It is reasonable to suppose that every time a new edition of this paper appears, somebody reads its columns for the very first time. To those who are familiar with the vocabulary of jazz criticism there may appear to be no problem here, but the man who gazes upon a musical paper and reads a piece of musical criticism for the very first time is confronted with a considerable problem of simple understanding.

It is for the benefit of baffled initiates that I append the following glossary of critical terms and phrases as used in the jazz world. The list may also prove useful to those who aspire to criticism themselves one day.

Authority. A man is said to be playing with authority when he gets through an entire side of an LP without being drowned out by the noise of the rest of the band.
Bandleader. In the old days, the man you called "Str." Now, the chap you call Charlie.
Bringdown. See Drag.
Consummate artistry. A phrase for describing anything the critic does not understand. Usually applied to

something on the quieter side. For instance, Lee Konitz may be said to possess consummate artistry, but someone like Charlie Parker would probably be said to "swing like mad."

Club-owner. Man with a lease on a cellar.

Concentrating on freelance activities in Town. Unemployed.

Dazzling Technique. A phrase much overworked in modern jazz. It is usually brought in wherever a bar of music occurs with more than eight notes in a single bar. In jazz, technique is always misinterpreted as playing a lot of notes quickly.

Drag. See Bringdown.

Extravaganza. Any revue with more than one set.

Extended vacation. Unemployment.

Having a Ball. In archaic English, this phrase meant a situation where a group of people were bored at a dance, but in the modern jazz world it means a situation where a group of people are bored at a party.

Ingenious harmonic progression. Any harmonic progression other than

the twelve-bar blues sequence and "I Got Rhythm." See "West Coast School."

Jazzoisie. A generic term used to describe the rapidly growing contingent of the intelligentsia now invading the world of Jazz. The Jazzoisie gives and listens to lectures on Jazz; sees, or says it sees Hemingway in Big Bill Broonzy and Falstaff in Fats Waller. (It may be right). It reads the better type of periodical, insists it is disenchanted, and generally prefers the nostalgia of the late twenties in its jazz, in preference to the modern school.

Masterly Stage Technique. In variety, the use of a hand-microphone.

Promoter. See "Club-owner."

Notability. A notability is a person who is such a nonentity that not even the use of the word "notability" in reference to him will induce anybody to read about him.

Promising Debut. The first performance of a band or an artist. New bands in the jazz world always have a promising debut, which is not so sycophantic as it sounds. Every debut promises something, even if it is only imminent catastrophe.

Nationwide Tour. A week in the suburbs followed by a week in the provinces.

Not touring through pressure of commitments. Unemployed.

Sell-Out. A jazz concert is said to be a sell-out when the advance booking offices are opened to the public.

Surprise turn of events. Something that everybody has known about for weeks.

Sensation. See above.

Studying in Town. Unemployed.

Tragic Break-up. The twin phrase to "promising debut." (See above). Used to describe the disbanding of an orchestra. The beginner should note that no matter how unsuccessful a band's career, its disbanding instantly transforms its past into a mad whirl of success, with fame and fortune just around the corner.

Sensitivity. Playing in tune.

Showmanship. Bad taste.

This Informal Disc. Recording where glaring errors have been allowed to get through.

Textbook (often "Indispensable Textbook"). Any volume on jazz of more than fifty pages.

Vivacious. Still alive.

Versatility. The ability to do two or more things, although not necessarily at the same time. A musician is said to be versatile if he has written a theme or done an arrangement.

West Coast School. Archaic English: A Californian Seminary. Modern English: An abstraction meant to convey the style of music associated with musicians who live on the West Coast. Playing with flutes or French horns. A Hollywood studio musician.

Working the Clubs. Unemployed.

Wonderful. Medecore.

Yesterdays. What today will be tomorrow. Tune by Jerome Kern.

Zoo. Jazz Club.



Howard Jones (left) kisses Shani Wallis, much to the envy of his partner, Reg Arnold. They are three of the stars in the very successful "Dave King Show," currently at the London Hippodrome.

MODERN MOOD

by **MIKE BUTCHER**

me, her rigidly stylised interpretations fail to bring out the full expressiveness of most of the songs she tackles here, however.

The Freshmen disappoint me more and more, their old enthusiasm and sense of adventure no longer making up for that old bugbear, doggy intonation, among other faults... while the Anthony, while a good dance album, is dullish, if judged by the highest big-band standards.

I feel that the demand for T.743 and 663 may well belie my unenthusiastic verdicts, nevertheless, so give them a listen by all means.

"OPUS DE JAZZ" (LP)
Opus De Funk / Opus Pocus / You Leave Me Breathless / Opus And Interlude
(London LTZ-C.15026)****

SHORTY ROGERS (LP)
Isn't It Romantic / Trickle-diddle / Oh Play That Thing / Not Really The Blues / Martians Go Home / My

Heart Stood Still / Michele's Meditation / That's What I'm Talkin' About (London LTZ-K.15023)**

HERE'S an easy comparison between jazz which swings and says a lot without trying, and jazz which tries to swing and says a lot. The "Opus" set is a get-together for Frank Wess (flute and tenor), Milt Jackson, Hank Jones, Eddie Jones and Kenny Clarke.

All except "Breathless" follow the fundamental 12-bar blues formula, yet the improvisations maintain an enjoyable flow of freshness, and the feeling of inspired spontaneity leaps straight from the studio out of your loud-speaker.

The Rogers package, filed out by Jimmy Giuffre (clarinet, tenor and baritone), Pete Jolly, Curtis Counce and Shelly Manne in addition to the Short One, has a studied pseudo-"grooviness" and psychiatrist's-couch "relaxation," which I find supremely dull, despite the polished musicianship.

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(Capitol T.679)****

WOODY HERMAN (LP)
9.20 Special/Bags' Other Groove/Broadway/Jumpin' At The Woodside/Boot/Wailing Wall/Bass Face/Junior
(Capitol T.748)****

JUNE CHRISTY (LP)
That's All/I Didn't Know About You/Daydream/Sing Something Simple/Maybe You'll Be There/Dearly Beloved/Round Midnight/Lovely Way To Spend An Evening/Wind/This Year's Kisses/For All We Know/There's No You
(Capitol T.725)***

FOUR FRESHMEN (LP)
Day By Day/It Never Occurred To Me/Graduation Day/Poinciana/Love Turns Winter To Spring/Day Isn't Long Enough/In The Whole World/Charmaine/Lonely Night In Paris/Seems Like Old Times/Now You Know/How Can I Tell Her
(Capitol T.743)**

RAY ANTHONY (LP)
Skip To My Lou/All Of You/Christopher Columbus/Love's Old Sweet Song/Don't Be That Way/Night And Day/Vilia/S'Wonderful/Mr. Ghost Goes To Town/Heat Wave/Pennies From Heaven/King Porter Stomp
(Capitol T.663)**

THESE are the first albums to hand from Capitol's new, cheaper 12-inch LP series. They cost only 32s. each, but have been produced with all the care and expertise of other Capitol productions.

Other artists in the initial list include Gene Vincent, Jane Froman, John Raitt and George Shearing. But for the present I'd recommend "Modern Mood" readers to get the Ellington, an excellent buy on the varied strength of tracks 1, 2, 4, 5, 7, 9 and 10, though London's "Historically Speaking" (to be reviewed next week) is more consistently great—the Thrill of the Year for Duke enthusiasts, in fact.

T.748 presents a smaller-than-usual edition of the Herman Herd, and fans of Woody's later efforts may find bigger kicks than I in the mostly unpretentious, sometimes swinging ensemble and solo work of Dick Collins, Cy Touff, Richie Kamuca, etc.

Miss Christy enjoys the benefit of smoothly fashioned Pete Rugolo accompaniments in her latest recital, and she is still singing with a better regard for pitch than of yore. To

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American Air-mail

by **NAT HENTOFF**

Associate Editor,
'Down Beat'

IN "Billboard's" large annual sampling of American disc-jockey opinion, Mantovani ended in a ninth place tie with André Kostelanetz in the list of favourite album artists. On the strength of "Sadie's Shawl," Bob Sharples came in fifth among most promising instrumental groups.

As usual, one of the most interesting features of the poll was the contrast between the record spinners' own favourite vocalists and the artists whose records they most played.

Favourite vocalists were Doris Day, Patti Page, Ella Fitzgerald, Frank Sinatra, Perry Como and Nat Cole. Most played were Kay Starr, Gale Storm, Patti Page, Elvis Presley, Perry Como and Pat Boone. Only Como and Page made the top three in both lists.

"Variety" reports the presence in town of Major Donald Neville-Willing, general manager of the Café de Paris, here for talent negotiations that may encompass Sophie Tucker, Pearl Bailey, and even Elvis Presley.

Boosey and Hawkes' record catalogue will now be released here by Vox. First issue is for January and will include Stanley Black's "Percussion Fantasy" suite.

London Records reports this signi-

ficant incident as having occurred during the course of the Mantovani tour: "In Rochester, N.Y., he faced competition from a rock 'n' roll package show. Monty drew a packed house of 3,800 with plenty of standees. Only 1,000 turned up for the rival show."

London's newest album releases include Mantovani ("Candlelight"), Frank Chacksfield ("Broadway Melody"—the music of Nacio Herb Brown), Cyril Stapleton ("Music for a Starry Night"), George Chisholm ("Chis"), Vera Lynn with the Roland Shaw Orchestra ("If I Am Dreaming")

According to Dorothy Kilgallen, "Billy Eckstine is so hot again in U.S. show business that he could give the Copacabana only one week—in January." Bing Crosby sang "live" for the first time on TV on a recent Ed Sullivan show. It looks as

if his "True Love" duet with Grace Kelly may mark Bing's 20th one-million-plus record. During rehearsals for the Sullivan show, incidentally, Bing told Sullivan he thought Elvis Presley has "a darn fine voice."

"Billboard" reports a hot trade rumour that Coca-Cola will cancel the long-run Eddie Fisher TV series at the end of the year, and is looking



Perry Como Doris Day

for another singer. "Fisher is said to have refused to attend distributor meetings, and his ratings have not been up to expectations."

Elvis Presley received one write-in vote in the presidential elections. It happened in B'ount County, Tennessee. Since Presley has earned some \$430,000 in record royalties in just a year, Victor will probably spread the money out over the next ten years to give Elvis a tax break.

Elvis in turn will lengthen his contract with Victor to five years with a five-year option.

Doris Day will star for her husband's TV firm, Arwin Productions. She'll be in a series based on "Calamity Jane," a heroine of the Wild West.

Doris made a triumphal return recently to her home town of Cincinnati on a publicity trek for her movie, "Julie." She told the New York "Herald Tribune": "It was all like a motion picture. I've heard so many actors and actresses say you can go home and lay a big bomb, so I half-way expected it to be terrible. Instead it was the most wonderful thing that ever happened to me."

In the course of the trip, she visited the radio station where she once was a \$64-a-week staff singer. She also discovered: "They have less problems in Cincinnati than people in Hollywood, because they have found the right route to happiness. They know that being married and having a happy family is the most important thing in life."

Ava Gardner, Louella Parsons reports, has asked MGM to fund her a musical for her next film.

Ray Anthony and Orchestra have been signed by MGM to appear in

"This Could Be The Night" and to play the numbers for Julie Wilson and Neile Adams. Starring in the picture is Jean Simmons. Richard Adler, composer of "The Pajama Game" score will act as musical consultant for the Warner Brothers' film version with Doris Day, John Raitt, Carol Haney and Eddie Foy, Jr. Production begins the first of December.

According to "Variety's" Boston correspondent, Guy Mitchell is devoting the second half of his new act to impressions of Elvis Presley, Bill Haley and his Comets, and other rock and rollers. Film star Donald O'Connor will conduct the Los



Benny Goodman Mantovani

Angeles Doctors' Symphony Orchestra January 12 through part of a two-and-a-half hour classical work of his own authorship.

Columbia has just released Leonard

Bernstein's lecture-demonstration, "What Is Jazz?" Among the examples are Buck Clayton, Bessie Smith, Miles Davis, Teo Macero, Louis Armstrong and Buster Bailey.

Ralph Sharon's next Bethlehem album will be a sextet session with his wife, Susie Ryan, as vocalist. Instrumentation will include tenor, vibes and trumpet, and Ralph hopes to travel with the group. Stan Kenton and his trombonist Bob Fitzpatrick were assaulted in a San Francisco hamburger stand apparently without cause by six young hoodlums. Kenton was uninjured, but Fitzpatrick's ribs were bruised.

Good Time Jazz will soon release two Kid Ory albums recorded before the band left for Europe. Al Haig is the new pianist with the Dizzy Gillespie big band. In the trumpet section is the promising youngster from Philadelphia, Lee "Howdy Doody" Morgan. Chief arrangers are Quincy Jones, Ernie Wilkins, Tadd Dameron and A. K. Salem.

Among those Benny Goodman will take to the Far East are Budd Johnson, Israel Crosby, Peanuts Hucko and Moussey Alexander. He'll also have a new young vocalist, Phyllis Powell.



EDDIE'S 10th BIRTHDAY PRESENT

Eddie Kassner—he has bought a new building for his birthday as a publisher.

accordion—is 35 years of age, and had his first song published in Vienna when he was 15. But any musical success he may have envisaged in his own country was dispelled with the coming of Hitler, and he fled to Britain in 1938, a penniless refugee from Nazi oppression.

The war saw him as a member of the British Intelligence Corps, and when he concluded his 4½ years' Army service in 1946, he took a gamble on the melody he had written in an army canteen during a bombing raid at Antwerp.

With lyrics by Desmond O'Connor, the song, "How Lucky You Are," was published by Eddie himself and launched one of the most fabulous success stories in the music-publishing business.

Starting in a small office in Gerrard Street, Kassner bought several catalogues with the money he made on "How Lucky You Are" and, following a string of hits including "Chattanooga Shoe Shine Boy," "If," "Silver Dollar," "With These Hands," etc., he emigrated to America in 1950 to open up in the States.

Today, the Kassner group of companies comprises seven firms in America (which represent 37 U.S. catalogues in Europe) plus offices in Canada, Germany, France, Italy, Belgium and, of course, Britain.

The new Kassner building in Denmark Street will be occupied early in the new year and simultaneously with the news of this expansion, Eddie also announces the formation of his new publishing company in the Scandinavian countries, as well as the purchase from Syd Roy of the J. Norris Music Publishing company.

The Norris catalogue includes such standard numbers as "Leicester Square Rag," "You Made Me Care," "Goodnight Children, Everywhere," etc.

When asked what "luck" is, Eddie replied, "Firstly, to know what you are doing; secondly, to be at the right place at the right time; and thirdly, to make the right decision at the right moment. After that, it's all in the stars."

Eddie, however, omits to mention business acumen, hard work, initiative and the ability to gamble on one song. All these reasons combine to make Eddie Kassner's international success very well deserved.

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NORTHERN NEWS
by **RON DRAKE**
THE Paul Sange group which has now returned to Powolny's, Leeds, following their Butlin's season at Skegness, has three new men in the personnel.
George Eddison (drums) and Bill Lawrence (piano), formerly with the now disbanded 101 Club outfit, have been signed together with ex-Walter Garrard saxist Freddy Cornelius.
Eddison replaces Doug Museroff, who left to lead a small group at the Mansion Hotel.
Completing the line-up are Percy Horsefall (strings) and Cyril Proctor (bass).
The Marquis of Donegal is to preside at the second annual meeting of the Northern Jazz Association, scheduled for November 18 at the Midland Hotel, Manchester.
Australian trumpeter John Perry who is currently with the Johnny Wollaston Band at Leeds Majestic is finalising arrangements for his return home—it is expected that Don Banks, now with Freddy Platt at Rochdale, will fill the vacancy thus created, and will commence duty with Johnny next week.
The personnel of Jeff Locke's Clubmen has undergone several changes since the band left the Embassy, Wakefield.
Newcomers Frank Porter (trumpet) and Irwin Searle (trombone) joined Frank Dobbs to complete the brass section. Saxist Jan Henderson and drummer Ray Dalleywater are also recently signed.

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Victor Young (right) is seen here being interviewed by Mike Butcher when he paid a flying visit to London last February.

VICTOR YOUNG — 1900-1956

MIKE BUTCHER pays tribute to a world-famous musical director and composer who died this week

THE very week when it's our pleasure to note the spectacular return to form of Bing Crosby (see article on page 3), we also regretfully have to announce the death of one of Bing's closest associates over the years—musical director and composer Victor Young, who succumbed to a heart attack in Hollywood last week-end at the age of 56.

It was Bing who collaborated as co-lyricist with Victor and Ned Washington in the writing of such pre-war hits as "Ghost Of A Chance" (still a jazzmen's favourite), "Love Me Tonight" and "Waltzing In A Dream"—good literate examples of what must be the least publicised side of Bing's talents.

With Crosby

Other melodies composed by Victor Young similarly reached the hit parade on the strength of vintage Crosby recordings—"Can't We Talk It Over," to quote an obvious example.

And the list of famous sides by Bing for which Victor arranged and conducted the musical backings could be extended far beyond the confines of the page towards infinity: from the 20-year-old "Touch Of Your Lips," "I'm An Old Cowhand," "Ah, Sweet Mystery Of Life" and "Boots And Saddle" to the post-war Crosby versions of "Old Man River," "Darling, Je Vous Aime Beaucoup," "How Can You Buy Killarney," "Galway Bay," "Hello, Young Lovers," etc.

To concentrate upon Victor's work with Crosby to the exclusion of all else would be a real injustice, nevertheless, for his career encompassed a host of important activities, many of

them connected with Paramount Pictures and other Hollywood studios. Young was a Chicagoan by birth, but he spent much of his youth in Europe, studying composition and violin at the Warsaw Conservatory and making his concert debut with the Warsaw Philharmonic Orchestra.

Hit songs

Then, with the outbreak of World War 1, Victor returned to the States where, in due course he was appointed concert master at Chicago's Central Park Theatre. He composed songs for local shows with lyrics by Will J. Harris—and in 1926, one of their joint efforts broke loose as a world-wide success, the unforgettable "Sweet Sue, Just You."

But that was just a beginning. 1931 saw Victor in New York as MD at Brunswick Records, fronting the house band which included the Dorsey Brothers, Miff Mole and Red Nichols in innumerable discs as an instrumental unit as well as accompanying star singers from Crosby down.

In 1934 he transferred to American Decca, and two years later, to Paramount, where he occupied an office and wrote movie scores right up to the time of his death, as well as freelancing busily in later years.

Victor's most memorable film music includes the highly dramatic underscore to "For Whom The Bell Tolls"; the themes and other background writing for "My Foolish Heart," "Love Letters," "Golden Earrings" and "Our Very Own"; "Stella By Starlight" (from "The Uninvited"), and more recently, "The Ballad Of Colin Black" and "To Love You" (from "The Proud And The Profane").

As a songwriter, however, Young found his biggest latter-day success

in a melody which he originally composed for the American TV series, "Medic." He waxed it for American Decca as "The Medic Theme," but you're probably more familiar with the lyricised edition with words by Edward Heyman, "Blue Star."

Your present reporter had the very real pleasure of meeting Victor on his last visit to Britain this February, and impressed by his gentlemanly charm as much as his great musicianship. I stated (NME, dated 24/2/56):

"We write it so often it has become a cliché. A musician comes to town, middle-aged, courteous, dignified and rational. So we fall over backwards to say he's not like a typical musician. But people like that actually are typical musicians . . ."

"Therefore, in describing Victor Young . . . we'll take into account his dark, sober suit, his grey hair, friendly eyes and make-you-feel-right-at-home manner. And instead of com-

paring him to a banker, we'll give him instead the label he deserves—a typical musician, and an unusually charming and talented one, too."

Two of the last orchestral pieces which we can expect to hear from Young rank with his best work. When Frank Sinatra commissioned various Hollywood composers to contribute movements to the "Tone Poems Of Colour" suite, which Frank conducted for Capitol Records, he assigned two of the tonal subjects, "White" and "Black," to Victor.

I'll be returning to the album as a whole in due course, but would recommend you, meanwhile, to hear these two extracts, the structure, shading and melodic strength of which confirm the position of Victor Young among the leading light-music composers of our time.

At least one more of his film scores, "Around The World In Eighty Days," has yet to reach us. But many of Victor's works will certainly live on, even though he himself is no longer with us.

For unlike most of today's Tin Pan Alley hacks, he composed music which was made to last—not to disappear after a few, mad weeks in the Top Twenty!



A group at rehearsal for last Monday's BBC-TV "Off The Record." (L. to r.) Frank Weir, Jack Payne, Jackie Lee and David Hughes.

It was jazz only,

No rock 'n' roll at Hamp's midnight show

THEY had promised us "jazz only, no rock 'n' roll" for Lionel Hampton's midnight concert at the Royal Festival Hall on Tuesday—and at least some of the time Hamp and his boys gave the wildly receptive, capacity house (at 30s. top) just what they expected.

EASY-PACED VIBES

The first half included a generous quota of easy-paced vibes features by Lionel—in more inventive and expressive form than has sometimes been the case at his "normal" shows on "Sunny Side Of The Street," "Love Is Here To Stay" and "Nearness Of You."

Other soloists, such as Bobby Plater (alto), Scoville Browne (clarinet), the ubiquitous Eddie Chamblee (tenor), Eddie Williams (trumpet) and "Slide" Hampton (trombone), had an initial chance to strut their stuff in the rocking (but not rolling!) band numbers—"The Chase," "Pig Ears And Rice," etc.—while our own Jimmie Deuchar did a

thoroughly excellent job as replacement for trumpeter Dick Williams (see separate news story).

A long and rewarding "Blue Panassié," with feelingful solos by trumpeter "Moon" Mullens (a most impressive mainstream stylist of whom I'd like to hear more) and Browne again; then Hamp's really masterful vibes workout on "High And The Mighty," provided further musical highspots as the night progressed.

OUT OF CHARACTER

Nevertheless, and despite the mostly-resounding reception they received from all parts of the hall, there were a number of specialities which were, frankly, out of character for a "serious" jazz presentation—notably the leader's extended drum display (which caused a few disgruntled customers among the 100 per cent. enthusiasts to call out "Let's have some jazz") and that apparently unavoidable "Flying Home" parade as a closer.

Sure, I know that "Flying Home"

sent the band off to an ovation which recalled those notorious Empress Hall début concerts. But surely a leader of Lionel's vast experience must have a less vaudevillian finale tucked away in the books for Special Events?

Despite the various reservations printed above, however, I'm delighted not to have missed this midnight matinee (jointly presented by the NJF and Visiting Orchestras Appreciation Society).

At last one could hear the band under superb acoustic conditions, and apart from the exhilarating, unremitting swing (which we can take for granted by now) there were moments when the sections cut through with surprising precision, attention to shading and similar virtues which we can't take for granted with a Hampton unit.

The funny thing is, for every well played ensemble chorus there was another of hit-or-miss sloppiness suggesting a lack of the right kind of rehearsal rather than intrinsic faults in the musicianship,

man for man. I'm also still not at all sure how much Williams, Mullens, Slide Hampton and several of the others can potentially offer as soloists. Each of them should have been allowed more time in which to "say his own piece"—as for that matter should Deuchar.

UTTER SATISFACTION

But no matter. The show contained many items of interest, enlightenment and utter satisfaction for the most died-in-the-wool jazz lover. It had the customers yelling endlessly for more until "The Queen" sent them home.

It gave us the opportunity of hearing several individualists who rose right up to the occasion and a couple (notably Chamblee) who didn't. And it proved yet again that whatever the time or place, Lionel Hampton and his Orchestra can put on one of the best-paced, most entertaining shows in the entire band world of today.

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TAIL-PIECES by THE ALLEY CAT

WHO is hiding behind that "Green Door"? Three good-looking gentlemen, Frankie Vaughan, Jim Lowe and Glen Mason, are climbing the top twenty ladder—peeping through the window in eagerness! . . . "Two Different Worlds" aptly describes the activities of Eddie Kassner (the publisher of the title), who divides his time between Britain and the States; the Ronnie Hilton version is destined for the hit parade, whilst David Hughes deserves success with his class effort . . . Lorraine Desmond 'planned to Brussels for a TV date last Monday . . .

Whilst newspapers seem prepared to pay Jack Payne high amounts to write controversial statements, must the BBC-TV "Off The Record" programme be used for the same purpose? Trying to place Lionel Hampton in a tough spot (concerning respective payments of bands in the Anglo-U.S. exchanges), Jack seemed pained by the obvious negative reply . . . Patti Lewis plans a return to Canada—for a short visit early in 1957 . . . An impending visit by Edna Savage to British forces camps overseas, is really the stuff to give the troops! . . .

Publisher Roy Berry will have good reason to remember 1956—with combined sheet music and record hits of "Meet Me On The Corner" (Max Bygraves), "Poor People Of Paris" (Winifred Atwell) and now "More," with two top-selling successes by Perry Como and the rising Jimmy Young smash waxing . . . Looks like a fierce struggle between the respective Decca and EMI groups for British sales of "Cindy, Oh Cindy"; HMV release the Eddie Fisher record and Tony Brent deserves good fortune with his Columbia pressing—but Decca's London label have issued the American hit, by unknown artist, Vince Martin . . . Understandably, Hungarian-born



Here are some of the stars whom Yorkshire listeners saw in a special variety programme which inaugurated ITV for that area (l to r.): Albert Modley, Jack Parnell, Peggy Ryan, Ray MacDonald and Ruby Murray.

Eve Boswell returned to London from America, looking very sad on Monday of this week . . . An Australian audience booted Stan Freberg—forcing him to refrain from a joke in bad taste against Johnnie Ray . . . U.S. rights of the "Star-time" composition (by London Palladium leader Eric Rogers) have been bought by publisher Jack Mills . . . TV producer/actor/bandleader Desi Arnez has formed his own music company; so has composer-singer Boyd Bennett . . .

Although refused permission to sing "St. Theresa Of The Roses" on a BBC-TV programme, Malcolm Vaughan is blooming with the biggest surprise hit of the year . . . In a full-page advertisement by Bill Haley in the U.S. *Billboard*, the NME top twenty chart is reproduced—spotlighting his five recent simultaneous entries . . . Billy Terment's promising vocalist Shirley Norman is likely to join the Eric Winstone Orchestra—replacing June Marlow, now firmly established with the Stargazers . . .

Winifred Atwell's recent bus driver/vocalist discovery Matt Monroe has completed an LP for Decca; Show Band leader Cyril Stapleton is also expressing great interest in him . . . Although Libby Morris waxed "When Liberace Winked At Me" in Canada four years ago, her recent Parlophone release was a new recording—with accompaniment by Ron Goodwin and his Orchestra . . . Because Sammy Davis, Jr. will exercise a contract option to leave the Broadway show "Mr. Wonderful" in February, Val Parnell has every chance of securing this fabulous entertainer for the London Palladium variety season next spring . . .

If you appreciate real talent, Bing Crosby displays great form on the "High Society" LP Capitol album—co-starring those supreme stars, Frank Sinatra and the inimitable Louis Armstrong . . . Although rock 'n' roll artists have been extended a friendly paw by the Alley Cat, it seems a great pity that a delightful song ("Blueberry Hill") must be massacred by a weapon—labelled the voice of Fats Domino . . . The British record buying public revived the thirty-year-old "Mountain Greenery" enabling Mel Tormé's brilliant talent to win fame—but for an extreme contrast, "Blue Moon" (although waxed by many top vocal stars) is shining into the hit parade with Elvis Presley's bright torch! . . .

Fred Jackson, bearded general manager of Mills Music, is assisted by bearded Mark Pasquin; is it surprising that Mark is jokingly tagged "Son of Fred"? . . . Although a converted admirer of Liberace's showmanship, his ATV programme last Sunday landed in the depths of bad taste . . . Right in the middle of Sunday lunch, that train came right through the "Middle Of The House" twice in an hour, steamed up by the Johnston Brothers and also Alma Cogan . . .

Another marching song record by Anne Shelton is planned for release—early in 1957 . . . With his first disc for MGM, screen star Rory Calhoun's "Kiss Of Love" enjoys brisk sales in America . . . "Canadian Sunset" is about to rise into

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The trio are none other than Dennis Wilson (piano), Jack Collier (bass) and Jack Llewellyn (guitar).
 Cyril Stapleton and his Orchestra will be playing at the special ball in aid of Spastic Children to be held at Grosvenor House on Monday, November 26.

In a star-studded cabaret, artists appearing will include Alfred Marks, Harry Secombe, Spike Milligan, Eric Sykes and Shirley Bassey.

When Ronnie Hilton leaves this country next Tuesday (20th) for a six days' tour of Germany, where he is to entertain British Forces stationed there, he will have the unique experience of giving a concert at the barracks in Essen where he himself was at one time stationed.
 Ronnie, incidentally, will be making his first-ever appearance at the London Palladium when he appears in the "Daily Mirror" Festival, which will be screened by ITV on Sunday, December 2.

Former Gerald alto-saxist Dougie Robinson is now playing regularly with the orchestra of his TV namesake Eric Robinson (incidentally, there is no relationship). Dougie is also the featured solo sax with the Eric Jupp Players when they broadcast late night each Friday.
 Vocalist Jean Campbell, of the Keynotes, will be a guest artist in a special St. Andrew's Night broadcast of the Henry Hall Guest Night show on Friday, November 30. Jean will also sing solo with the BBC Show Band on Friday, November 23.
 Plans for an Australian tour for rock 'n' roll idol Elvis Presley have been postponed because of Presley's commitments in the United States. It had been reported Presley would arrive in Australia next March.
 Announcing the postponement, one Melbourne paper headlined its story: "AUSTRALIA SAFE FROM ELVIS . . . FOR A WHILE."

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GOSSIP

It really was Alex Macintosh who sang a duet version of "You Can't Lose Me" with Petula Clark, on BBC-TV's "House Magazine" last Sunday. They recorded it a couple of hours before.
 Characteristically, Alex asks us to say that the telephones of the BBC were afterwards jammed by representatives of the record companies. "They all wished to make it quite clear," he adds, "that I do NOT record for their labels!"
 In a recent series of the Jack Payne "Off the Record" show, a trio titled "The Three Mad Professors" (who were, in fact, three of our leading musicians, got up in old-time comedy garb), played a number in real old-fashioned barrel organ style.
 Such was the success of the performance that it led to an interview by a well-known daily newspaper, and the trio have now waxed a double-sided disc which is released this week.

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