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This Sunday **GREAT MALCOLM MITCHELL BAND CONCERT** Royal Albert Hall, 2 p.m.



ABOVE: Irish fans of song-star Ruby Murray sent her a pound of genuine shamrock by TWA in time for St. Patrick's Day this week. In this picture, she is receiving her parcel of good luck at London Airport from air-hostess Margaret Rowland. RIGHT: Malcolm Mitchell, who makes his London debut with his new and exciting Orchestra, at the great NME concert at the Royal Albert Hall this Sunday (20th). BELOW: Jack Parnell and his Orchestra, who scored a big hit at Monday's BBC Festival of Dance Music Concert, which is reported in this issue.

ABOVE: It's welcome to American singer Don Cornell, who arrived in Britain this week for his debut in variety at Glasgow Empire on Monday (21st). ABOVE, LEFT: Rushed to the NME from Australia, this picture shows Winifred Atwell with Johnnie Ray. It was taken in Winnie's dressing-room at the Tivoli Theatre, Sydney, just before the start of the Flood Relief Concert in which both artists appeared. Over £8,000 was raised for the flood victims. BELOW: The Ray Ellington Quartet in action at the BBC's Festival of Dance Music Concert at the Royal Albert Hall on Monday.



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 AND
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PIP WEDGE analyses readers' letters in this week's TALKING POINTS

TWO subjects above all others in last week's "Talking Points" seem to have caused our readers to reach for pens and paper to write to us for this week's issue; readers Brian Gladwell and Mrs. D. Hall's complaints about the conduct of the audience at the first BBC Dance Music Festival—particularly during Frankie Vaughan's act—and Maurice Kinn's personal evaluation of Dickie Valentine as a vocalist equal to, if not greater than, any other in the world.

HE'S VAUGHAN-DERFUL!
 "That mockery of good dance music and jazz—Frankie Vaughan, indeed!" writes 16-year-old Jean Taylor, of Nasmyth Street, Denton, Manchester, paraphrasing Brian Gladwell.
 "Some people make me SICK. Frankie Vaughan has more rhythm in his big toe than most pop singers have in their whole bodies! I think Brian Gladwell is old-fashioned; the day of the sentimental ballad has passed—we need a vocalist with some zip, some personality, to keep pace with the Modern Atomic Age, and I think Vaughan fills the bill admirably.
 "Frankie, you have my ardent support, and that of at least 200

pupils of Fairfield High School, Manchester!"
 Two hundred schoolgirls! Help!
 We knew we'd hear from the President of the Frankie Vaughan Fan Club, Mrs. Patricia Cotton, of Spring Lane, Heatley - Lymm, Warrington. And sure enough she wrote:
 "I'm so annoyed! Didn't Mrs. D. Hall hear the squeaks that accompanied Dennis Lotis and Bobbie Britton? Why single out Frankie Vaughan?
 "Mrs. Hall talks about the Mums and Dads making up an artist's ideal audience; I'd like to point out that today's teenagers are tomorrow's Mums and Dads, and why shouldn't they scream if they want to?
 "Dad shouts and screams like a maniac at a football match, and so do some Mums. I admit it was a

bit much over the air, but then I blame the BBC for their microphone placements."
 Writes Audrey Wardle, of Ravensdale Grove, Blyth, Northumberland: "Why pick on Frankie Vaughan? He goes through his act the way we, his friends, like him to."
 And: "They're not shrieks, Mrs. Hall," replies Miss D. Marsh, of Holt Street, West Hartlepool, "but just cries of delight from those people who know a good singer when they hear one."
 Finally, Mr. P. Dawson, of Lenthall Avenue, Grays, Essex has his say on the subject.
 "Surely, if anyone is screaming-worthily, it is Mr. Vaughan? He conveys to the audience... that he is going to enjoy himself, and by his manner invites everyone to do the same."
 Supporting the Gladwell/Hall school we have but two letters so far.
 In one, Graham B. Browne, of Dene Road, Ashted, Surrey, says: "I think that the crowd must be almost aboriginal to utter such weird cries... surely the accepted way of expressing pleasure in the British Isles is by clapping?"
 And in the other, Sylvia Darville, who lives in Chase Side, Enfield, Middlesex, suggests that "these girls are not real fans, but exhibitionists. This type of behaviour gives these singers a bad name among critics."
 Well, so much for Frankie Vaughan. Now let's turn our attention to

He says: "To think that anybody could even consider Valentine great makes me laugh, but to compare him with such 'greats' as Laine, Ray, Crosby, Sinatra, Cole and the rest makes me wonder whether it's a terrific joke."
 "Still, as Maurice Kinn says, time will tell. I say, two years and Valentine will hardly be remembered."
 A view which appears to be shared to some extent by Brenda Wilkinson, Ann Snare, P. Waters, Winifred Long and Judith Curry, in a letter originating from Church Avenue, Gosforth, Newcastle-on-Tyne.
 "Mr. Valentine has a wonderful voice," say the girls, "and is also a good impressionist, but not half as good as Mr. Sammy Davis, Jr."
 Maureen Pavis, of North Allington, Bridport, Dorset, is unkind enough to suggest that the tropical heat might have had something to do with Mr. Kinn's "wild raving and gibbering" over Dickie Valentine.
 "Now," she goes on, "I've no objection to harmless predictions, but anyone who's honest knows Valentine only just gets by as a vocal artist—and that's all."
 "But our Florida-bound friend gives the impression we've a minor Caruso on our hands."
 Well, Maurice expected trouble when he wrote what he did. And now he's got it. So neither side will be surprised!



Saxist Benny Bromnick, late Harry Roy and a dozen other West End bands, is now Mine Host at the "Lemon Tree," in Bedfordbury, near the London Coliseum. This snap on his first night there shows Benny behind the bar with his wife. Also present are drummer Syd Raymond, bandleader Alfred Van Straten, trumpeter Benny Perrie, and tenor-saxists Alfie Kahn and Roy Taylor.

FOOD FOR THOUGHT
 Let's close this week with one or two interesting readers' questions which other readers might like to make a stab at answering.
 From Mrs. D. Hall, of Dale Street, Burton-on-Trent (yes, same Mrs. Hall): "Do disc-jockeys really consider the people they serve? Recently, one said they have a 'black list' of regulars who will not get a record played.
 "Another said the record he was about to play shouldn't have been in the programme as it was in the Hit Parade. One morning, another said that requests to be played on birthdays should be in at least a month in advance. The next week a post

card was read out as having been received 'that morning.'
 "Do I send in the request for my birthday now, or wait until March 31 and hope it will get a hearing on April 1?
 From R. J. Sinclair, of Maison Dieu Road, Dover, Kent:
 "Why is the BBC giving so much time to Continental dance programmes, and so little to our own top line dance bands, particularly as these Continental bands are generally inferior to our own?"
 And lastly, from John Waterfield, of 55, Avondale Terrace, Devonport, Devon:
 "Why is Lester Ferguson not making records now?"

GREAT NME FAN CLUBS CONVENTION
 Plans for this great event are already in an advanced stage, and full details of the venue and other arrangements will be appearing in the NME soon. In the meantime, we shall be glad to hear from any fan club organisers who are interested, and who have not already written to us. When writing, please mark your letters "NME Fan Clubs Convention."

DOWNEY DAY
 After a few weeks without any Margaret Downey correspondence in "Talking Points," here she comes again. It's about the audience reaction at the showings of Johnnie Ray's film "There's No Business Like Show Business."
 "Those people who clap every time Johnnie appears on the screen, are NOT exhibitionists," claims Margaret. "The applause did not all come from girls, either; a lot came from the male members of the audience."
 "Johnnie has the power and personality to move and excite any audience to such an extent that they feel they owe him something—so they clap him, and all I can say is good luck to them."
 Margaret closes her letter by mentioning that she has had to transfer her branch of the Johnnie Ray Fan Club to someone else, for a very good reason. She has just gone on to night work, and although she did try to keep up the club, soon found herself getting ill through lack of sleep.
 So now you know.

SAUTER-FINEGAN'S "OH"
 J. M. Kennedy asked last week when the Sauter-Finegan recording of "Oh" was going to be released here. Whereupon several readers have rushed to point out that it was issued here in February, 1954, on HMV B 10617, backed with "The Moon Is Blue."
 Our thanks to M. J. Johnson, G. S. Cook, Cliff Jarrett, G. R. Elliott, Ivor A. Powley, and several other readers, for this information.

VALENTINE THE GREAT
 Maurice Kinn's comments about Dickie Valentine, mentioned at the beginning of this column, have not gone unnoticed by our readers. Many have been the letters, both agreeing and disagreeing with this forthright appraisal from one who has had the opportunity of hearing the best singers of both the New World and the Old.
 "I have just read Maurice Kinn's 'Miami Merry-Go-Round,'" writes Morva Ca'e, of Capel Avenue, Peacehaven, Sussex, "and felt I just had to write to say how much I, and many others, agree with him."
 "How good it is to know that Britain has at last acknowledged a singer who is in many respects better than all the American crooners put together."
 While from Miss M. R. Moulder, of Ellington Street, London, N.7, we have:
 "I heartily congratulate Mr. Kinn on his article re Dickie Valentine. It is about time someone acknowledged this artist's ability and success."
 "I believe that if the NME Poll was extended to American artists, Dickie would still have been No. 1."
 A third Kinn supporter is Miss He'en Gray, of Bank Street, Paisley, who writes: "I heartily agree with Maurice Kinn. In fact I'd go a step further and say Dickie is better than any other star."
 But on the other hand:
 "I strongly disagree with Mr. Kinn," states Jim Carruth, of Hollybrook Street, Govanhill, Glasgow, S.2.
 "To compare Dickie Valentine with Sammy Davis, Jr. angers me. Surely the 'freedom of the press' has overstepped its mark? Dickie does not deserve such billing."
 Fred Roberts, of Dulverton Gardens, Reading, Berks, feels rather the same way.

WHO IS HE? (6)



Here is a youthful photo of a British musical celebrity. Study the clues to his identity, and try to answer the question in the heading—"Who is he?" The answer will be found on page 3 of this issue.
 HE is probably the most famous figure in British song-business. HE was 16 when this photo was taken, and he had just started a music-publishing stall in Leicester Market.
 HE was once the office-boy in the Tin Pan Alley business that he now owns.
 HE was the subject of a BBC programme tribute a few weeks back.
 HE has written a long string of world-wide song hits.
 HE is famous under two names—one as a music-publisher and one as a songwriter.
 HE has produced a summer show in Blackpool every year for the past 30 years.
 HE looks like Sir Winston Churchill nowadays.

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SUNDAY
 6 p.m. Geraido's Music Shop; 6.15 The Ovaltines' Concert Party; 6.30 Guy Lombardo; 6.45 Frankie Laine; 7 Songs For The Million; 7.30 Sunday Sing-Song; 7.45 Winifred Atwell Show; 8 Vera Lynn; 8.30 Take Your Pick; 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 Sing-Song Time; 11 Top Twenty. Midnight: Close down.

MONDAY
 6 p.m. Monday Requests; 7 Spread Your Wings; 7.15 Dan Dare; 7.30 Smash Hits; 8 Strike It Rich; 8.30 Your Mother's Birthday; 9 Hollywood Calling; 9.15 Anthony Steel; 9.30 Perry Mason; 9.45 Scrapbook of Song; 10 Jack Jackson; 10.30 Bob Crosby & Orch.; 10.45 Italian Music And Song; 11.00 Programme Announcements; 11.5 The Bible Christian Programme; 11.15 Frank and Ernest; 11.30 The World Of Tomorrow. Midnight: Close down.

TUESDAY
 6 p.m. Tuesday's Requests; 7.15 Dan Dare; 7.30 Musical Express; 7.45 Your Favourites and Mine; 8 Double Your Money; 8.30 Frank Chacksfield; 9 Lita Roza; 9.15 Tony Martin; 9.30 Perry Mason; 9.45 Fashions In Music; 10.15 Joe Loss; 10.30 For Pete's Sake; 11 Revival Time; 11.30 Oral Roberts. Midnight: Close down.

WEDNESDAY
 6 p.m. Wednesday's Requests; 7 Accordion Time; 7.15 Dan Dare; 7.30 Family Album; 7.45 Soccer Survey; 8.00 People Are Funny; 8.30 Sam Costa; 9 Doris Day; 9.15 Smile and a Song; 9.30 Perry Mason;

9.45 Curt Massey and Martha Tilton; 10 Dreamtime; 10.15 Eric Jupp; 10.30 Portrait Of A Star—Edmundo Ros; 10.45 Words and Music; 11 Back To The Bible; 11.30 Swing Session. Midnight: Close down.

THURSDAY
 6 p.m. Thursday's Requests; 7.15 Dan Dare; 7.30 Wedding Bells; 7.45 Edmundo Ros; 8 What's My Line; 8.30 Family Magazine; 9 Harold Smart Quartet; 9.15 Dickie Valentine; 9.30 Perry Mason; 9.45 Friends and Neighbours; 10 Teddy Johnson; 10.30 Evening Star; 10.45 Mario Lanza Sings; 11 Old-Fashioned Revival Hour. Midnight: Close down.

FRIDAY
 6 p.m. Friday's Requests; 7 Butlin's Beaver Club; 7.15 Dan Dare; 7.30 Ken Mackintosh Show; 7.45 Jolson Memories; 8 Shilling A Second; 8.30 Sportsman's Choice; 9 Scrapbook Of Song; 9.15 Frank Weir and Alma Cogan; 9.30 Perry Mason; 9.45 Curt Massey and Martha Tilton; 10 Dreamtime; 10.15 Petula Clark; 10.30 Old Acquaintance; 10.45 Harry Gold and "Is Pieces of Eight"; 11 The Voice Of Prophecy; 11.30 Moments Of Faith; 11.45 Music At Bedtime. Midnight: Close down.

SATURDAY
 6 p.m. Saturday Requests; 7 Amateur Football; 7.15 Bill McGuffie and His Trio; 7.30 Billy Cotton & His Band; 7.45 Irish Requests; 8.30 Eric Easton; 9 Songs From The Screen; 9.15 Scottish Requests; 9.45 Country Fair; 10 Listen With Philips; 10.30 Those Were The Hits; 10.45 Italian Music and Song; 11 Bringing Christ To The Nations; 11.30 Jack Jackson. 12.30 a.m.: Close down.

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HELLO, BRITAIN! by DON CORNELL

The famous American 'Hold My Hand' recording singer makes his British debut at Glasgow on Monday, and here is an exclusive article he has

specially written for the N.M.E.



I CAN'T wait to work in Europe! Of course I love my good old USA, but something about the stories I've heard of London, Paris, Rome, and the countries in the Alps have always fascinated me. I guess any guy born and brought up in the Bronx would feel the same way.

Yes, I'm really looking forward to this trip; my first date is at the Empire Theatre in Glasgow, Scotland, starting March 21.

From Glasgow, we go to theatres in Edinburgh, Newcastle, Manchester, Liverpool, Leeds, Birmingham, Finsbury Park, Hanley, Bristol and Coventry.

There'll be concerts as well as weeks in Variety—and I'm really

looking forward to it all as a wonderful new experience.

I say "we," because my manager Mannie Greenfield will be over with me for a few weeks to get the tour working smoothly, and my conductor-accompanist Jerry Carretta will also be with us.

Jerry and I will spend some time looking up our relatives somewhere in Italy when we get a few days to ourselves. However, Mannie is working with the Harry Foster office of William Morris over in London on many more weeks following the aforementioned tour and we're waiting for word on the opening date at the Palladium, so we may never get to eat spaghetti with the cousins.

Oh yes, there will be a few one-nighters sprinkled about on off-nights.

Of course, all this is being made possible by "Hold My Hand." This record has gone about 1,100,000 in sales and it was the first one of my Coral platters to be released by Vogue-Coral in Europe.

Luckily it was the No. 1 record over your way for the past six months and this one song made our tour possible. We've sold about 300,000 "Hold My Hand" in Europe alone.

I understand from such good friends of mine as Frankie Laine, Guy Mitchell, Al Martino, Billy Eckstine and Danny Kaye that the audiences in Britain are the greatest in the way of appreciation and enthusiasm shown. I hope they receive me half as well as they received each of the wonderful artists I mentioned.

Talking about hit records and European trips is a far cry from the day about three years ago when I told my manager I thought I ought

DON CORNELL (real name: Dominic Francisco Cornello) was born in New York thirty-two years ago. At the age of seventeen he was middle-weight boxing champion of New York High School, and at the time intended to make boxing his career. Mother, however, had other ideas.

Within six weeks he was singing with Sammy Kaye's band; a friend had recommended him after hearing him sing with his high school glee club and with the local church choir. Then came the war, and after four years with the Air Corps Don returned to the Kaye band, with which he stayed until 1949.

His last disc with the Kaye band, "It Isn't Fair," became something of a hit. So did his first solo record, "I Need You So," which topped the six-figure mark in sales. He made this for RCA Victor, who dropped him when Eddie Fisher came along.

Don joined Coral, and after a few quite good sellers came his sensational hit, "Hold My Hand," about which he writes in the accompanying article. We're sure we're voicing the sentiments of all our readers when we bid a hearty welcome to Don

CORNELL

to quit and get a job making a steady living for my family and myself.

I was very brought down when RCA Victor let me out after two years of nothing happening and things were getting kind of rough with bookings. However, he convinced me to keep plugging and we finally were lucky to come up with a record contract through the good graces of Jimmy Hilliard, then at Coral, and Leonard Schneider, executive vice-president of Decca-Coral.

Hits

With Coral "I'll Walk Alone" and "I'm Yours" were our first big hits and we followed through under Milt Gabler and later Bob Thiele with "I," "You'll Never Get Away" (done with Teresa Brewer), "Heart Of My Heart" (with Alan Dale and Johnny Desmond), and the recent "Hold My Hand." I'm hoping for many more.

My Mom, wonderful wife Edith, and baby daughter Donna Marie, still think of "It Isn't Fair" as their favourite and I guess it will always be mine.

Perry Como, who will always be my very special warbler and golf partner since we sort of came up through the same ranks, he with Ted Weems and me with Sammy Kaye, is the kind of a man I'd like to fashion my life and career after. Perry has always been very helpful to me and I shall always be thankful for his kind words.

I hope to have the opportunity of writing another article in the N.M.E. In the meantime, I'll be pleased to try to answer some of your questions in one of this fine paper's future "Question Time" features.

An unlucky accident that might have been serious occurred during Joe Loss's part of the broadcast from the BBC concert reported alongside.

Several of the boys had already come forward to the microphone to be ready for their solo parts in "At The Jazz Band Ball" when, as Joe swung round after announcing the number, his hand struck Reg Arnold's trumpet.

The accidental blow split Reg's lip, drawing blood, but fortunately, it did not stop Reg blowing, and the show went on. The Loss boys had a couple of days off, and the latest news is that the small injury to Reg Arnold's lip has almost healed.

WHO IS HE? — See p. 2
LAWRENCE WRIGHT



Dynamic Joe Loss and some of his boys take their applause at the end of a number during Monday's Royal Albert Hall Concert, reported here. Reg Arnold (who featured in the slight accident mentioned in columns 5 and 6) is second from right.

LOSS AND PARNELL BANDS SCORE AT SECOND BBC FESTIVAL CONCERT

THE second in the series of three concerts in the BBC's Festival of Dance Music packed the Royal Albert Hall to the ceiling on Monday (14th). During the broadcast, Brian Johnston said there were 9,000 people in the hall—8,000 seated and 1,000 standing, and if those figures were a little on the optimistic side, they certainly give a good idea of the tremendous interest that the BBC's great gesture to dance music has created.

And the huge audience was well served by a bill which, for atmosphere, diversity and entertainment appeal, even transcended the high standard of the first concert.

It was good to see Joe Loss illustrate his unerring ability to take advantage of an occasion and please any kind of audience. He was up against the big-band competition of the Jack Parnell and Ken Mackintosh orchestras in front of an audience that was predominantly non-commercially minded, but he came, he saw, and he conquered in no uncertain fashion.

Show-stoppers

Aided by impeccable playing, good programming and the solid singing of ever-popular Howard Jones (his version of "Rain, Rain, Rain" was a show stopper), Joe was in great form and scored a terrific success.

So did Jack Parnell, who put over a show that suggests that South African audiences are in for a treat when he arrives there next month. Highspot was, of course, the Parnell-Kenny Clare drum duet, "Skin Deep," and Jack also brought the house down with "The Saints Go Marching In."

Ken Mackintosh's contributions were very well received, particularly "Juke Box Saturday Night," which was conspicuous for an extremely amusing impression of Jerry Colonna singing "Ebb Tide," by Kenny Bardell.

But his outstanding vocalist was Don Cameron, who scored very heavily with "That's My Desire"—an item not, unfortunately, in the 90 minutes of air-time given to the concert.

The Ray Ellington Quartet made an all-too-fleeting appearance in between their performances in variety at Chiswick Empire, and Ray and

Marion Ryan had the place rocking with their "Man And Woman" duet, while Dick Katz shone—as always—in his piano contributions.

The remaining group on a well-varied bill was the Tony Kinsey Quartet, which pleased the modernists and commercialists alike. Joe Harriott was in fine alto-sax form in "Fascinating Rhythm" and the recording arrangement of "Chiracahua" went down very well.

Guests

As well as the bands, the programme also contained a number of distinguished guest artists. Joan Regan looked ravishing in a Dutch-style ballet-length dress of pale green chiffon with a velvet bodice, and sang "Prize Of Gold" and "If I Give My Heart" in a manner as pleasing as her appearance.

Billie Anthony's "This Ole House" sounded good on the broadcast but was rather inaudible in the hall. However, her duet with Howard Jones in "Mobile" was another of the concert's highspots.

Kenny Powell played one number, "What Is This Thing Called Love?" and we could have done with more of this polished and modernistic pianist. Kenny Baker was as consistently great as ever.

Robin Boyle compered competently, saying the right things in the right way without resorting to flippancy, and the whole programme was slickly produced by Donald MacLean and Jimmy Grant.

Australian comedian Bobby Limb had a couple of spots, and worked too slowly for such a big audience. His material was poorly chosen, and a contrived parody of "Way Down Yonder In Kensington" didn't help matters. However, he played a pleasant enough tenor saxophone solo, although even this seemed out of place.

Would YOU like to serve on the Jury?

We certainly appreciate the power of the press and the power of advertising, but feel that to-day's dance band enthusiasts are very discriminating, and quite capable in judging for themselves the performance of a new attraction, namely:

TUBBY HAYES and his ORCHESTRA

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 MORRIS
KO KO MO
THE MAN THAT GOT AWAY
 From the Warner Bros. film "A STAR IS BORN"
 MADDOX
THAT'S ALL I WANT FROM YOU
 I DO
CHERRY PINK
 (MAMBO) From the film "UNDERWATER"



Ronnie Aldrich (right) conducting a section of the Squadronaires in their first recording for Decca under the new rhythm-and-blues policy on which the band has now embarked. Titles were "Ko Ko Mo" and "Rock Love." Recent changes in the Squads are saxist Lew Warburton for Monty Levy, and trombonist Brian Perrin for Bill Steele.



ACCOMPANYING BESSIE

Jazz records reviewed by HUMPHREY LYTTELTON

scored accompaniment. His dissatisfaction arises from an almost uncanny feeling for harmony, demonstrated here when he himself is in the accompanying role. In all the trio sides with Fred Longshaw on piano or harmonium as the third voice, Louis fills out the harmony line as well as the melody, inserting telling lead notes as unerringly as a picador placing his darts. The other aspect of Louis's accompaniments which cannot be overlooked is the ready humour—not the type of hokum so often found in early blues accompaniments and manifested in comic muted effects, but humour properly and wittily incorporated in the musical structure. There are two good examples in "Cold In Hand."

HUMOUR

First at the beginning, when Louis emphasises the anticipatory nature of the stereotyped verse with a repeated dominant note, articulated differently each time. And again in the last chorus when he follows one of Bessie's long drawn-out phrases — "I'm Gonna Find myself Another Man" fantastically spaced out over two-and-a-half bars—with a skittish cascade of notes phrased all around the beat, as if to say . . . "If it comes to messing around with the beat, two can play at that game!"

In two articles, I have turned to the light some of the most striking facets of this LP. There are many more, but I have no more space to discuss them.

I have had most of the records for many years. And in playing them over again and again for this review, I have discovered many hitherto unrevealed delights. That's the sort of record it is.

SONGWRITERS' CONCERT

THERE is still plenty of standing room for the "Our Friends the Stars" special annual show which the Songwriters' Guild is presenting at London's Victoria Palace this Sunday (7 p.m.).

Standing tickets cost 5/- (Stalls and Dress Circle), and 3/- (Upper Circle). The box office will be open on Sunday afternoon and early evening for these to be purchased on the day, or they may be obtained before hand from the Songwriters' Guild.

A few returned seats may be available before the show, which is otherwise the usual sell-out. The names of song-star Muriel Smith, and TV announcer Mary Malcolm, have been added to the imposing list of artists published in the NME last week.

Charles Shadwell and his Orchestra are again in the pit.

MODERN MOOD

PROMOTED by Vogue as though he were a new kind of toilet soap, altoist Lennie Niehaus (pronounced "Knee-house") can hardly miss! His first record is already selling fast, and it's likely that many of you have already heard it.

For those new to the scene, however, here are the details:

LENNIE NIEHAUS QUINTET (LP)
"I Remember You"/"Whose Blues"/"Prime Rib"/"Inside Out" (incorrectly labelled "Bottoms Up")/"You Stepped Out Of A Dream"/"I'll Take Romance"/"Day By Day"/"Bottoms Up" (incorrectly labelled "Inside Out.")
(Vogue LDC.120)

THE group includes Jack Montrose (tenor), Bob Gordon (baritone), Monty Budwig (bass) and Shelly Manne (drums) in addition to Lennie, who wrote all the originals and arrangements.

There's absolutely no doubt that Niehaus is a stupendous musician—just as good as anyone who holds teaching credentials in music ought to be. He blows confidently, intricately, through every track without the tiniest technical flaw.

The rest of the combo is equally immaculate . . . perfectly balanced and in tune, almost inhumanly precise. Each ensemble can be taken as an object lesson in phrasing and shading.

I'll have something specific to say about Niehaus, the artist, when his next record comes out. Listen to him closely meanwhile, and decide for yourself just what he has to offer.

MAX ROACH AND CLIFFORD BROWN COMBO (LP)
"All God's Children Got Rhythm"/"Tenderly"/"Sunset Eyes"/"Clifford's Axe"
(Vogue LDE.117)

LOTS of Brownie's excellent vehement trumpet and some great Roach drumming highlight these vigorous concert extracts. The other musicians aren't in the same class, but they're of the same school.

Particularly noteworthy are Clifford's up-tempo romp through the changes of "Children" and his assertive, thoroughly masculine approach to the ballad line of "Tenderly" (despite a couple of unfortunate "goofs").

Max also has a dazzling solo on "Children," after which he exempli-

fies his ease with LA rhythmic patterns in "Sunset Eyes." The latter, in D flat major, is wrongly referred to by annotator Alun Morgan as a minor-keyed tune.

Teddy Edwards (a commanding, but uncouth tenorist), Carl Perkins (piano) and George Bledsoe (bass) complete the personnel.

ELIA FITZGERALD (LP)
"I'm Glad There Is You"/"What Is There To Say"/"People Will Say We're In Love"/"Please Be Kind"/"Until The Real Thing Comes Along"/"Makin' Whoopee"/"Imagination"/"Stardust"/"My Heart Belongs To Daddy"/"You Leave Me Breathless"/"Baby, What Else Can I Do"/"Nice Work If You Can Get It"
(Brunswick LAT.8056)

SARAH VAUGHAN (EP)
"They Can't Take That Away From Me"/"Prelude To A Kiss"/"You Hit The Spot"/"If I Knew Then"
(Mercury EP.1-6000)

TWO superb girl singers—it's entirely a matter of taste which you prefer—make most of their competitors sound quite amateurish by comparison in these delicious recitals.

Ella sustains a quiet, warm, midnight mood throughout her twelve songs, helped considerably by the exquisite pianisms of Ellis Larkins (her sole accompanist). And how nice it is to have a first-class vocal record of such seldom-heard, but superior numbers as Jimmy Dorsey's "I'm Glad There Is You," Vernon Duke's "What Is There To Say," etc.

Sarah tries several contrasted things, bouncing lightly on "They Can't . . ." (which has a knocked-out off-key idea to fit the appropriate part of the lyric), slipping into a sentimental groove for "Prelude," essaying an effective change from sweet to swing halfway through

MIKE BUTCHER

"Spot," and scating some of the time on "Then."
All four come off—especially the first three—with the backings by John Malachi (piano), Joe Benjamin (bass) and Roy Haynes (drums) a potent added attraction.

MM ALL STARS "Waxing The Winners" (parts 1 and 2) (Esquire 10-436)

ESQUIRE made these British poll-winners sides on March 7. Four days later the record was on sale! That's good going if you like, and the company concerned deserves a nod of approval for being right on the ball.

The first side begins with a familiar riff (previously known as "Waxing With Whittle"), after which comes a succession of solos from Tommy Whittle (tenor), Keith Christie (trombone), Ronnie Chamberlain (soprano), Kenny Baker (trumpet), Vic Ash (clarinet) and Victor Feldman (vibes).

Tito Burns (accordion), and Bill McGuffie (piano) open part two. Then Johnny Dankworth, Joe Harriott, Ronnie Chamberlain, Vic Ash and Harry Klein move into the spotlight, all playing altos and making their entrances in the order given.

A stellar line-up like that will doubtless attract many buyers—but among other faults, the virtual inaudibility of Joe Muddel's bass just about ruins a generally unsatisfactory rhythm section. Bert Weedon is the guitarist, and Eric Delaney is the drummer and timpanist.

ROUND AND ABOUT

THE Iris Long Trio have signed a long string of Variety dates which open next Monday (21st), at the Empire, Kingston-on-Thames, and from there take them consecutively to Chelsea Palace, the New Theatre, Cardiff, the Empress, Brixton, and the Metropolitan, Edgware Road.

The girls have been engaged previously in variety, touring shows,

cabaret and troop shows. Back in the winter they carried out a two months' Forces tour on the Continent.

The trio, which specialises in close-harmony singing, is led by Iris on guitar, supported by Lynne Gay (bass), and Sheila Fuller (piano).

FOR the first time since it opened there is to be a change of policy at the Majestic Lido Hotel, Isle of Man, for the summer season.

Instead of the usual West End outfit, the management have engaged local bandleader Jack Davidson and his Band, who have been playing for the regular Saturday night dances at the hotel during the winter season.

Jack leads the outfit on alto-sax, with his daughter Margaret on piano, his son Doug tenor-sax, and Eric Cowin on drums. The Majestic is due to open for the summer at the end of May.

AN inter-hotel musical switch at Hull involves the music of the Teddy Barker and Harold Dawson groups.

Teddie Barker, resident at the White House Hotel, is switched to the New York Hotel, owned by the same firm, to inaugurate a new, progressive dancing policy aimed at the younger element of the city's population. Meanwhile, Harold Dawson moves to the White House.

The new musical policy at the New York is all part of extensions and improvements which the owners have in mind for the hotel. The ballroom is being re-arranged; the accent will be on good music with modern arrangements. The first of these "different" dances to Teddie Barker's Modern Music is tomorrow (Saturday).

With Teddie Barker, who leads on piano, are: Roy Longbottom (alto and clarinet); Pete Wainwright (bass); Clive Carnazza (drums) and a young electric guitarist, Vic Chessman. The group will play many of Teddie Barker's own arrangements.

Teddy Johnson will be introducing "Garrison Theatre" from Arbroath, Scotland, next Friday (25th). Also appearing will be Pearl Carr, and the Maurice Little Quintet.

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STAN KENTON CAN PLAY HERE IF— says Musicians' Union

A FURTHER development in the scheme, proposed by NME Managing Director Maurice Kinn, to bring U.S. bandleading "great" Stan Kenton and his Orchestra here, or alternatively, to bring Stan over for a tour with a British band, possibly Vic Lewis's (see last week's issue), is contained in favourable statements from the Musicians' Union concerning the practicability of the project.

The NME exhaustively discussed both projects—i.e., the proposed exchange of the complete Kenton Band for a comparable British unit, or failing that, a visit by Kenton alone to conduct the Vic Lewis Orchestra—with Hardie Ratcliffe, General Secretary of the MU, this week.

Hardie told us: "The Union would be perfectly agreeable to a completely reciprocal exchange of bands. That is to say, if Kenton came here with 17 men to play a dozen concerts, then a British unit of the same strength could visit the U.S. to play a like number of engagements—always providing, of course, that the American Federation of Musicians had agreed, as well."

Regarding the alternative proposition that Kenton should come here by himself to conduct the Vic Lewis Orchestra, Hardie Ratcliffe said: "This, I am afraid, would be impracticable—unless Vic Lewis went to the States to conduct the Kenton Band. We should not insist, however, that such an exchange of leaders need necessarily take place concurrently."

Reminded that British light orchestra leader Mantovani had already conducted an American orchestra in the U.S., and would be doing so again this autumn, Hardie Ratcliffe commented: "This has nothing whatever to do with the present propositions regarding Stan Kenton, and has no possible connection with it."

MORE DATES FOR PURCHES

SINGER Danny Purches cut his first two sides for Columbia on Sunday. He was accompanied by Ray Martin and his Orchestra; the titles were "Tomorrow" and a new composition by Bob Merrill, "Rusty Old Halo."

On March 28 he opens a new important series of music-hall dates, starting at the Palace, Reading, after which he visits the Empire, Liverpool (April 4), Hackney Empire (11th), the Palace, Hull (18th), the Empire, Sunderland (25th) and the Grand, Bolton (May 2).

STOP PRESS

The NME learned late on press night that negotiations are well under way for vocalist Ray Burns to go to the United States in August for at least four weeks. He will undertake TV and other personal appearances.

LESLIE ABBOTT LEAVING SOUTHERN FOR BIG TV POST



LESLIE ABBOTT

COMMERCIAL television, which has so far only made inroads into the performing and producing sides of the entertainment business, has this week made its first capture from the ranks of the music publishers.

Leslie Abbott, managing director of Southern Music for the past three years, is leaving at the end of this month to join the Associated Broadcasting Company.

Leslie, who came to Southern from Francis, Day and Hunter, is a foremost expert on copyright, and is on the Boards of the Performing Right Society, the Mechanical Right Society and the Mechanical Copyright Protection Society.

His duties in commercial TV— which he takes up on April 4—will be concentrated largely on copyright and contracts.

At press-time no announcement had been made as to his successor with Southern Music.

Duke Ellington will play in Britain!

NEGOTIATIONS are going ahead very rapidly regarding the projected visit to Europe, later this year, of the fabulous Duke Ellington and his Orchestra.

Although nothing is actually signed, it now appears more than probable not only that the Duke will make the trip but that he will be coming in September—and will almost certainly visit Britain!

Ellington's visit here of course would be to play a series of dates at U.S. camps; and this brings us to one of the most exciting aspects of the whole visit.

If Duke plays these camp shows as anticipated, a British band to play opposite his great aggregation is already in prospect. It is the new British group which is nowadays getting talked about wherever musicians gather together—the young, lively, intensely exciting Kirchins Orchestra. This group has been selected as the most suitable one to play "for American consumption" in the U.S. camps opposite the Duke.

Basil Kirchin told the NME at press time: "If this comes off it will be the most wonderful break I have ever had. Ivor, the boys and myself are keeping our fingers crossed and pray that nothing will stop the Duke's projected visit when September comes."

DON CORNELL HERE

U.S. singing ace Don Cornell, of "Hold My Hand" fame arrived in Britain yesterday (Thursday).

Don expects to record for the Coral label in London over the week-end. Then he plunges into a series of variety dates, commencing Monday at the Empire, Glasgow.

Following weeks take him to Edinburgh, Newcastle, Manchester, Liverpool, Hanley, Birmingham and the Finsbury Park Empire, his first-ever London date.

The NME extends hearty congratulations to violinist-leader Johnny Franks, whose wife this week presented him with a baby boy. Gary Howard are the names selected for the new arrival.

Ted Heath makes Australian date —with only two hours to spare

TED HEATH and his Orchestra won their dramatic dash right across the world to be on time for their first Australian concert in Sydney last Friday. It was by the narrow margin of less than two hours—but they made it.

It was certainly touch and go! The NME has already reported how engine trouble had seriously delayed the Heath plane at Karachi, and how the available time had dwindled from days to hours as desperate efforts were made to fix for a special relief plane and crew to be waiting at Darwin to fly the orchestra right across the vast Continent of Australia to Sydney.

The plane was there, and the flight was made. Although it was a very weary band of musicians who thus arrived at Sydney Stadium in the very nick of time, the boys nevertheless felt like giving of their very best, for it seems that almost the whole of Sydney—intrigued by the advance stories of the intensely dramatic flight—rose enthusiastically to the band's visit.

Undoubtedly the band's Australian trip is a huge success, although detailed news of the boys' triumphs is sparse as yet.

On press day (Wednesday) came the briefest of telephone messages from Ted Heath in Adelaide, reporting wonderful progress, and mentioning a six a.m. start for the band's next concert in Melbourne the following day.

RUBY FOR BRISTOL VARIETY

UP-AND-COMING songstress Ruby Murray is entering variety, and plays her first date at Bristol Hippodrome, next week.

At the moment, however, Ruby's advisers have no intention of allowing her to accept the many music-hall offers which are pouring in for the young Irish vocalist.

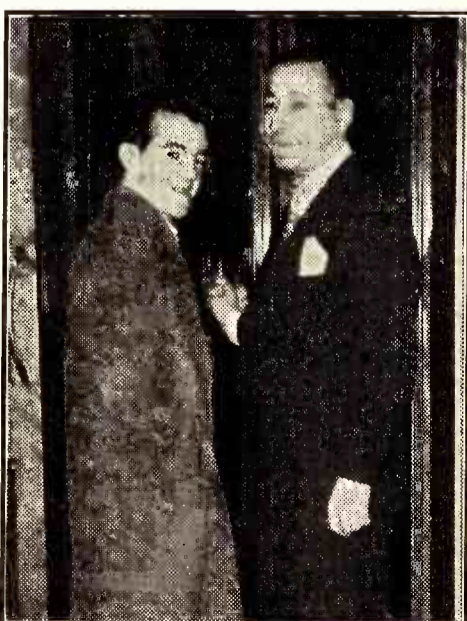
Next Sunday evening (20th), she makes her first West End appearance at the London Coliseum, singing at a charity concert organised by Johnnie Riscoe.

The programme will be compered by Eamonn Andrews and Clifford Davis.

Also on the bill—Ronnie Harris, the Treble Tones, Rawicz and Landauer, Alma Cogan and the Ray Ellington Quartet.

Frank Sinatra is the star of "Hollywood Entertainment" on April 1 (Light).

ROSS JOINS LOSS



Caught by the NME photographer as they entered Broadcasting House, bandleader Joe Loss is here seen (right) with his new vocalist, Ross McManus, who takes the place of Tony Ventro. Ross, who also plays trumpet, was with the Eric Lawe Orchestra. Tony Ventro recently had to leave the Loss Orchestra through illness, and Joe secured Ross as soon as the young singer was available.

DANKWORTH, MITCHELL RANDALL FOR BIG NEW BAND FILM

THE new and thriving boom in dance bands on the British cinema screen gains further momentum this week with news of definite dates for the recording and pictorial shooting of the "Eric Winstone Band Show" and also with details of what may well be the most ambitious British dance band film project to date—Exclusive Films' "Parade of the Bands."

Famous producer, Michael Carreras, spoke enthusiastically this week of his constantly increasing plans to film the dance band men. "Parade of the Bands," which will probably be the longest of his CinemaScope band productions so far, will feature a whole host of dance band stars, with Johnny Dankworth and his Orchestra—with a special solo spot for singer, Cleo Laine—as well as the new Malcolm Mitchell Orchestra, Frank Weir and his Orchestra, and Freddy Randall and his Band.

Shooting for "Parade of the Bands" will go on during May, and the film is likely to be seen in British cinemas by August. By the time shooting starts on this production, the "Eric Winstone Band Show" will already be "in the can."

LATIN-AMERICAN

Even all these stars of the dance band firmament do not complete the ambitious "Parade" line-up. The Latin-American side will be well represented by Francisco Cavez and his Rumba Orchestra; whilst the straighter side will be sustained by Eric Jupp and his fine light orchestral ensemble.

WINSTONE FILM

Further details of this production already announced in the NME reveal that it will combine not only Eric Winstone and his Orchestra, augmented by extra brass and strings, but also trumpet star Eddie Calvert, singer Alma Cogan and the George Mitchell Choir.

There will also be a feature spot for Eric's small group—the jazz ensemble from the main band under Roy Marsh. This film should also be seen here in the late summer.

Although contracts are still unsigned, Michael Carreras has almost completed his plans to screen, a little later on, both Kenny Baker and the "Dozen," and the full Latin-American Edmundo Ros Band.

NAT TEMPLE SIGNS FOR COMMERCIAL TV

CLARINETTIST-LEADER Nat Temple is the latest musical personality to announce his plans for commercial TV.

Nat has signed with C. J. Lytle (Advertising) Ltd., and will be providing all the background music to that company's output of TV films.

Nat will be working mainly with a "gimmick" orchestra, under the supervision of former BBC TV producer Dicky Leeman. Mr. Leeman was responsible for many of the "What's My Line" shows, and many other panel programmes.

JULIE TO STAR

JULIE ANDREWS, 19-year-old star of the Broadway production of "The Boy Friend," is to play the part of Eliza Doolittle in the \$400,000 musical version of Shaw's "Pygmalion," which is to be produced on Broadway in the autumn, titled "Lucky Eliza."

EVERITT IS 208's CHIEF PRODUCER

NME record reviewer Geoffrey Everitt has been appointed chief producer at Radio Luxembourg.

In the new position he will be mainly responsible for major productions, contacts with artists and new programme ideas.

Luxembourg are expecting to appoint another senior producer this month to round off the production team which now includes Peter Fox and Peter Pritchett-Brown.

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ELL, WEIR,



Here's a special NME picture of the entire Tony Crombie Band leaving for Paris by boat on Tuesday, to play at the 20th Anniversary Concert organised by the Paris magazine "Jazz Hot."
Decca had at press time agreed to wax the Crombies' section of the concert; in addition Rendell had been asked by Vogue Records whether he could make an LP while in Paris, blowing alongside such Continental stars as Belgian tenorist Bobby Jaspar and French pianist Henri Renaud.
The British group returns to this country in time for a one-nighter at Keighley today (Friday). They are at Darlington, tomorrow.

Dennis Hale leaving Jack Parnell for solo variety tour

PARNELL FIXES NEW BASSIST FOR S.A. TOUR

BANDLEADER Jack Parnell—all set for the epoch-making South African tour that he and his band will undertake—has signed Canadian bassist Hughie Currie as replacement for Charlie Short. Continuing ill-health is the reason for Charlie's departure.
Currie, who arrived in this country only a few months ago, has recently been working with the Tony Crombie Band. His wife, singer Stevie Wise, left the Ronnie Scott line-up a few weeks back.
Meanwhile, preparations continue apace for the Parnell band's South African trip. The boys leave London next Tuesday (22nd) on the first leg of their exciting journey. With them go vocal celebrity Eve Boswell—a familiar figure to South African audiences—and Morton Fraser's Harmonica Gang.
Billed as "Variety Parade," the Parnell-Boswell-Fraser package opens in Johannesburg next Friday (25th). The tour is set to last for two months.

BOYCE FOR PURLEY

DENNY BOYCE and his twelve-piece orchestra have been engaged to replace Don Smith's group at the Orchid Ballroom, Purley.
They commence on Easter Monday—the same day as Don Smith re-opens at Wimbledon Palais.
Denny's band will comprise four brass, four reeds and three rhythm.
Full details of personnel are not yet to hand, but it can be revealed that Denny is using a new coloured singer, Maxine Daniels.

Dick James films

THE voice of well-known radio vocalist Dick James will be heard in the new film "The Night My Lucky Number Came Up," which is due for early release.
The production stars British film favourite Sheila Sim.
Meanwhile, Dick James has a new publishing venture on hand. In partnership with Sidney Bron, he is opening up a new music-publishing firm which will be called Sheridan Music Company.
Eve Boswell is among the artists taking part in the centenary edition of "Variety Playhouse" next Saturday (26th).

DENNIS HALE, vocalist with Jack Parnell and his Orchestra, will be leaving the band at the end of August to embark on an ambitious variety career.
Dennis was expected to sign a long-term contract with one of this country's leading firms of variety agents yesterday (Thursday) which will bring him under their aegis from September 1.

REPLACEMENT
Jack Parnell told the NME on Wednesday: "Dennis is under contract to me until August, 1956. I don't want to stand in the way of this offer, however, and provided that he agrees to fulfil certain conditions I will release him."
"I am confident that I will be able to find a replacement who will step into Dennis' shoes in a very short space of time."
"I have already auditioned several singers but have made no choice yet. Who knows? I might find a promising singer during the band's forthcoming South African visit.

REPLACEMENT
There is plenty of time for a good choice to be made."
In the meantime, Dennis has been signed by Decca and cuts his first sides for them today (Friday). He will be accompanied by a 17-piece orchestra, directed by Roland Shaw, and a femme vocal quartet, the Four Eves.
These sides will be released prior to Dennis' variety debut as part of the big build-up being planned for him. The whole deal has been arranged by his personal manager, well-known exploitation expert Peter Charlesworth.
Singing first with Teddy Foster, Dennis was also with Eric Winstone for a spell before forming his own band. During its residency at Brighton, one of the band's vocalists was Alma Cogan. Giving up band-leading to join Oscar Rabin, Dennis moved to the Parnell group about eighteen months ago.

PETER KNIGHT TO CONDUCT ALL-NEGRO JAZZ MUSICAL HERE

LONDON musicians are intrigued at the possibilities opened up by the production here of the all-Negro Broadway success, "The Jazz Train," which opens at the Piccadilly Theatre on Tuesday, April 26.
The original music in this show is by the late Fletcher Henderson. "The Jazz Train" has been described as a veritable cavalcade of jazz—and an exciting Negro blend of music, song, dance and comedy.
It had a considerable success in New York at Broadway's Cluque club in 1949, and will have a similar appeal to that of the well-remembered "Blackbirds."

JAZZ ORCHESTRA

Playing the music in London will be a pit orchestra of jazz stars under the baton of Peter Knight. The complete personnel is not to hand, but already fixed are such stalwarts as Roy Plummer (guitar); Monty Levy and Jimmy Durante (both ex-Squadronaires' reedmen) and Cecil Moss (late Skyrockets trumpet).
Peter Knight told the NME this week: "The music is a magnificent potpourri of the original Henderson tunes, interspersed with traditional Negro melodies. Such old-time

Sudden death of Charlie Parker is irreparable loss to modern music

ALTO-SAXOPHONIST Charlie Parker—the greatest solo genius in American jazz, according to his fellow-musicians—is dead. This tragic news, which several of our national newspapers have already recorded, has fallen as a sombre cloud upon every community of jazz musicians throughout the world.
Charlie passed away, quite suddenly, in the New York apartment of his friend, the Baroness Nica Rothschild de Koenigswarder, last Saturday (12th). He was stricken with what seemed to be a heart attack, and died soon after. Later, the cause of his demise was diagnosed as pneumonia.

Word of Parker's death did not break until Monday night, after his body had been removed to Belle Vue Hospital, New York. He is survived by his widow, Chan, and two children—Leon, a seventeen-year-old son by a former marriage, and Baird, aged two. The second Mrs. Parker also has a daughter, Kim, from a former marriage.
Charlie had a close brush with death last September, when he drank iodine in a suicide attempt. He was committed to Bellevue Hospital, but released within a few days. It seemed then that his health was on the mend.

BENEFIT SHOW
A few weeks ago, he was reported to be en route for California, working briefly in various towns along the way. Suddenly, however, Parker returned to New York. Only last week a news item in Nat Henoff's U.S. column told us that Charlie was playing at Birdland, on Broadway, with a band co-featuring pianist Bud Powell and bassist Charlie Mingus.

According to a cable from Henoff, the alto genius will be laid to rest today (Friday) afternoon. A benefit show for his dependants will be held at Birdland on April 3, and many stars, including Sarah Vaughan and pianist Lennie Tristano, have already promised to take part.
Charlie's only daughter, Prec, died of pneumonia at the age of three, and he will be buried beside her, as he requested.
Writing of Parker in an obituary notice, and commenting on his quiet personal life, New York "Daily News" columnist Robert Sylvester provided a fitting obituary: "He was a gentle, amiable and lost artist, who never hurt anybody, except a man named Charles Parker."
Tributes have also reached us from distinguished British musicians, and we print a selection of them below, given by nine of our most celebrated modernistic instrumentalists—band-leaders. A further appreciation of Parker, by Mike Butcher, appears on page 9 of this issue.

British bandleaders pay tribute to Parker

JOHNNY DANKWORTH
"His untimely death has robbed alto players all over the world of their strongest-ever source of inspiration. Unfortunately, the popular jazz public never really knew Parker, but every altoist who ever topped a poll would openly admit the injustice of the situation. Without him, their music would never have begun to exist."

RONNIE SCOTT
"It's hard to realise what has happened. I remember hearing Parker on record for the first time—the most fantastic musical experience I had ever known. Later I was lucky enough to see him in person several times, in New York and Paris. His newest records proved him to be still as wonderful as ever."

TONY KINSEY
"What can I say? He was the greatest, that's all. The greatest jazz musician who ever lived."

TOMMY WHITTLE
"Charlie Parker is dead. But even while he lived, he was a legend. I feel that the best tribute one can pay to a musician is to listen to his work. I shall always listen to Parker's records. Something for which I shall never forgive myself is this—I never gave myself the opportunity to hear him in person."

DON RENDELL
"It's like losing a personal friend. I never met Bird, but the things his music has meant to me just cannot be put into words."

EBBINGHOUSE LEADING AT SLOUGH
ARRANGER - TROMBONIST
Bernard Ebbinghouse becomes a bandleader on March 23, when he takes his own eight-piece orchestra into Slough Palais.
Bernard is well known as a trombonist—late Oscar Rabin, Freddy Randall, Teddy Foster—and also as a prolific free-lance arranger, working for most of the West End bands. His outfit for Slough Palais (a hall which is now under entirely new management), will comprise trombone, three trumpets, tenor sax and three rhythm.
Line-up will include Dennis Roe, Chris Lamb, and Dennis Burgoyne (trumpets); Johnny Marshall (tenor); Colin Kaye (bass) and Geoff Westlake (drums).
Joy Nichols will perform the opening ceremony when the new Ebbinghouse group—to lead which he is changing his name to Bernard Brent—makes its debut at the newly decorated palais next Wednesday.

Bassist Ronnie Stone will be joining Jan Ralfini when Jan opens at the Royal, Tottenham, next Monday

RAY ELLINGTON—LONG VARIETY TOUR

FOLLOWING the continued success of their Sunday lunchtime BBC programme with Edmundo Ros and his Orchestra, the Ray Ellington Quartet have been signed to long-term contracts in variety.
Dates are finalised up till September next but the tour will go on well past that date. The Quartet had been offered a sensational engagement overseas but in view of the pressure of British variety bookers and the financial remuneration involved they decided to remain here.
Future dates include Derby next week (March 21) and in succeeding weeks Cardiff, Manchester Hippodrome, and Leicester (April 11).

SPANISH HOLIDAY

The Quartet will be holidaying in Spain for a fortnight early in June but from then on many of their dates are for cine-variety, following their success at the Gaumont, Doncaster two weeks ago. This Sunday the group records the last programme in the current "Goon Show" series and will be undertaking concerts each Sunday as well as the "Mr. Ros and Mr. Ray" series—due to run until May 8.

HAZY OSTERWALD TO TELEVISION HERE

AFTER discussions with the Musicians' Union, London agent Jack Bontemps has arranged a British TV show for the famous Continental Hazy Osterwald Sextet.
The group will be seen and heard in "Variety Parade" on Saturday, April 2.
Four other appearances have been arranged whilst the sextet is in this country, but these will be confined to U.S. Camps. Its visit here is preceded by TV dates in Essen, Hamburg, Stuttgart and Brussels.

Song Street on celluloid

A PATHE film unit has visited Tin Pan Alley in force this week. On Wednesday, a short colour film was shot for Pathé Pictorial in the offices of Jimmy Phillips, General Manager of the Peter Maurice Co.
Two singing stars feature in the film. They are Ruby Murray and Ronnie Harris. Also in the production—about which extremely hush-hush methods have been adopted—are Bill Phillips (Leeds Music) and accompanist Leslie Paul.

39 COMMERCIAL TV SHOWS FOR EVE BOSWELL

A REPORT in the American entertainment newspaper "Variety" reveals that British singing star Eve Boswell has been signed for a series of 39 commercial TV programmes to start when the commercial wavelengths are opened here later this year.
This is the first news of any definite signing of an artist for specific programmes for the new service although it is known that many advertising "jingles" have already been made.
The report mentions a figure of \$60,000 (over £20,000), as being the value of the proposed contract. It is stated that the programmes would start on September 1.

MU RATES

THE Musicians' Union have issued the following press statement this week regarding revised rates for musicians in summer engagements all over Britain.
"As the result of recent negotiations between the Musicians' Union and the Association of Health and Pleasure Resorts, musicians employed on seasonal engagements during 1955 are to receive an increase of £1 5s. per week above the minimum salaries paid in recent years."
"This means that the lowest salary payable will now be £11 15s. for ten performances in a week of not exceeding eighteen hours, including rehearsals."

CROMBIE AIRS

THE re-formed Tony Crombie Orchestra airs in the last in the present series of "British Jazz" on March 28.
The Ken Moule Seven are featured this Monday (21st).
"World of Jazz" takes an unusual form on April 2, when it will comprise a short programme of uninterrupted music called "Jazz Studio Two."

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BENNY GREEN

baritone-saxist with the Ronnie Scott Orchestra, and the musical profession's foremost literary humorist, discusses

the eccentricities of genius in this special article which

he calls

WHO'S MAD?

After all this time I have come to the conclusion that it is the musicians who are normal and all the others who are a bit unsteady. Henry's explanation of his behaviour was logic itself.

"There is," he said, "a part behind the brain which is the real you, dad. You can only get to the real you if you can stop your brain from thinking, ya dig? Now, once you can get your brain to stop thinking, the real you comes out and everything is swingin', dad."

"And you have managed to stop your brain from thinking?"
"After long practice, yes."
"Is that what you were doing in the wardrobe?"

"Yes."
"If you aren't thinking about anything, how do you know you aren't thinking? What I mean is, surely you must say to yourself, 'Now I am not thinking' and in the very act of doing that you are thinking after all."

"I'm glad you asked that. You see, I only realise I haven't been thinking afterwards, when I start thinking again."

"I see," I looked at him thoughtfully. After all, he is a business partner of mine.

"Henry," I said, "how do you feel?"

"Swingin', dad."

"I'm glad, Henry. Truly glad. You can use my wardrobe any time."

After he had left the room I thought about his theory of not thinking, and it made me wonder why people are always saying musicians are mad. I suddenly thought of all the so-called eccentricities of musicians and re-examined them in the fresh light of Henry's strange logic.

I recalled a magnificent conversation I had once held with Norman Stenfalt, in which he annihilated me in three sentences with a blinding Socratic ingenuity which made me



wonder whether he shouldn't have been a politician instead.

I said people liked corny songs because they never had a chance to hear the other kind. He said people liked corny songs because that was

the way people were. In an attempt to win the argument once and for all I tried flattery. I should have known better.

"For instance," I said, 'I'm sure that if a man had enough musical

taste he could write a song that was musically worth while and still be a popular success."

"No," said Norman. "Take you, for instance. I think that if you wrote a song that satisfied your own critical standards, the public would be bound to like it."

Now this was the turning point in the argument. Norman was here supposed to go off at a tangent about all the greats in the past who had starved. But he didn't. He routed me like this.

"If I wrote a song that satisfied me, the public wouldn't like it," he said.

"Well, surely musicians would like it?"

He thought about it. "No." "I was getting desperate now." "Well, surely the guys in this band would like it?"

"Look," he said, "even I wouldn't like it."

To me that is not eccentricity or anything like it. It is sheer brilliance.

I recalled, too, Johnny Hawksworth's eminently sober advice to those who were sufficiently interested in themselves to observe the changes in their own faces.

"I have a plan," he said to me one afternoon in the Harmony Inn, "whereby I can create a living

changing version of myself as I was and am."

I stopped making midget concertinas with silver paper and listened. This sounded promising.

"Anybody can start as soon as he likes, today if he feels like it. All you do is to go to a photographer. You have your photo taken. Next day at the same time you do the same thing. And the next day and the next and the next. You go on doing this till you feel you are at death's door, all the time placing each day's photo in a file appropriately named, something like Ravages of Time Folio. Then you put all the photos together in consecutive order, flick them through very fast and watch yourself grow old."

He then rose from the table and left for the nearest photographer's.

The legend that the music business is crammed with eccentricity is, however, not entirely unfounded.

I am thinking in particular of one of the brigade of girl vocalists to pass through the ranks of the Ronnie Scott Orchestra who sent a postcard home after every meal, giving a detailed account of what she had just eaten . . . of the Northern promoter who is rumoured to walk about with a stopwatch and a pair

of dividers in case there is an outside chance of finding anybody for a breach of the Time-and-Distance clause . . . of the very famous West End band-leader who once put up with me (and me with him) for three weeks, and who insisted on saying that he was old enough to be my father and yet became outraged when I proved more than willing to concede the point and said he was old enough to be my grandfather . . .

Henry Shaw standing on his head in a hotel wardrobe is rational enough once you understand Henry . . . so is Tony Crombie having a piano with green keys, possibly in deference to me . . . a nameless trumpeter I once knew who plugged the spaces between his teeth with gutta-percha before he went on the stand each night . . . the two celebrated musicians who stuck posters all over the town reading "Bones for the Austrians" . . . Johnny Hawksworth addressing a street meeting in a provincial market square . . . This is not eccentricity.

But when you look down your touring date list and you read:—

Friday: Bournemouth.
Saturday: Newcastle.
Sunday: Torquay.
go to your agent and take a good look at him, for in him will you find the true, unadulterated eccentric

NORTHERN NEWS by RON DRAKE

RONNIE HILTON'S Monday evening programmes, broadcast from the North, have met with such success that the series is to be extended beyond the initially planned number of dates. Other broadcasting news from the North is that "Radio Roadshow," which came off the air last July, may reappear shortly and will be on the same lines as the first series. This featured the NVO and a number of solo artists

THE campaign to recruit youthful members to the British Legion has not overlooked the drawing power of jazz. Roundhay and Harehills (Leeds) Branch of the Legion are promoting a concert at Leeds Town Hall on Sunday, March 27. The Tony Kinsey and Ken Moule groups are booked for the occasion.

JOHNNY ROADHOUSE has announced that his Schools of Dance Music are to take over new premises in Oxford Road, Manchester, two blocks removed from the School's existing premises. Present accommodation will be used for the vocal studios. Johnny is to set up a musical instrument advisory service for the school's pupils, the object being to ensure that pupils purchasing second-hand instruments can have the benefit of experienced instrumentalists and

teachers to vet the purchase beforehand. At the new premises, guitarist Dennis Newey is to inaugurate a class for guitarists. Dennis will score music for a number of guitars, and each pupil will take a turn at the separate parts. Opening date is set for March 31st.

WELL-KNOWN broadcasting singer Rae Diamond, who has been Raymond Woodhead's resident vocalist at Ashton Palais for the last year, has now removed from her Stockport address and has taken up residence at Kenton, Middlesex. While still remaining a member of the Tunemiths broadcasting vocal quartet, Rae intends to move into the cabaret field now that she is in the London area. Rae states, however, that she will still be available for Northern air dates.

NORTHERN musical personality Raymond Woodhead, with forty voices already under his control, seeks to recruit a further thirty singers for inclusion in his choirs and vocal groups. Raymond's singers are already appearing in two broadcast series from the North, and are to provide the choral work in yet another programme, which is to be titled "The

Show Goes On."

The first programme of the new series is to be pre-recorded at Hulme Hippodrome on March 27.

Compre and vocalist Alan Rae recently left Raymond's band at Ashton Palais. A replacement is also required for singer Rae Diamond (see story above).

MANCHESTER'S Apollo Ballroom reopened last Saturday after a week's shut down—while a two-thousand-pound overhaul, which included a new dance floor, new interior decorations and improved lighting was in operation. The resident band is directed by Jack Stone.

DRUMMER Cecil Hall, who formerly led his own band at Retford, Notts, has returned to band-leading and has opened with a three sax, trumpet, piano and drums outfit at the ABC's Casino Ballroom, Rusholme, Manchester. Cecil has recently acquired the lease of the premises.

FURTHER to last week's brief report on Freddy Tomasso's new project—the Tomasso Jazz Group—Freddy says: "The new outfit is to be formed for dates in and around the North and will not interfere with my commitments with the Dixieland Jazzmen."

Freddy's outfit ends its three-week run at Leeds Scala tomorrow (Saturday) and will make way for Peter Fielding's return from Brighton.

The Fielding resident Scala outfit is to be cut to six piece for Monday to Thursday sessions, but will feature ten or eleven personnel on Fridays and Saturdays.

Drummer-leader Hector Gedall—resident at the Plaza, Manchester—and his wife Pauline, have just become the proud parents of a boy—Lloyd. Congratulations!



On March 10 the Tubby Hayes Band waxed some sides for Decca. Our picture, taken at the session, shows (l. to r.) Jackie Sharp (baritone), Tubby himself on tenor, and Mike Senn (alto).

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This Sunday (20th) is the great day for the new Malcolm Mitchell Orchestra making its London debut at the Royal Albert Hall (2 p.m.) and here you can read of the backstage activity as

MALCOLM PREPARES TO CONQUER!

THREE days to deadline... three days to London debut-time for the big new Malcolm Mitchell Orchestra—and the backstage boys of the band are buzzing around like a drone of bees.

Everyone has been briefed. "This debut must be BIG... and it's up to each and everyone of us to make sure it is." That was the order of the week. It came on Tuesday from a tireless Malcolm Mitchell.

Malcolm—and the band—arrived back in town in the early hours of Tuesday morning after completing an encouraging advance tour of the provinces.

First, they grabbed a few hours sleep—then the rush began. But let's get things straight. There was no panic. Everything had been carefully planned at an early Tuesday morning conference.

And while the boys went off to rehearse, the back-stage brigade set about their jobs; everyone from the band manager to the "Man from the Dry Cleaners."

"The Man from the Cleaners" was first on the scene. He had an early-morning date with band manager Ken Cramer to collect the uniforms, which, although only a few weeks old, had a date with the wash.

Then out came the spit and polish. It was cleaning time for the Mitchell music-stands.

Malcolm had deliberately turned down engagements for the band this week. Wisely, he had considered the London debut an extremely important occasion both for the history and future of the band, and Malcolm wanted every minute to rehearse... and re-rehearse, the boys.

And, as the band played on, new singing personality Carole Newton sat in a corner at the Café Anglais, in London's Leicester Square, adding finishing touches to a lovely lace-trimmed pink dress she had made specially for the debut.

Every now and then the music died away... Malcolm interrupted to prompt the brass—or the saxes—over a tiny mistake. Malcolm doesn't want even tiny mistakes on Sunday. Everything has to be perfect.

Jimmy Watson took a breather from blowing to alter, slightly, one of the many original numbers to be featured on Sunday.

That was Tuesday. Wednesday and Thursday were the same; eight-hour rehearsals each day, starting at 9.30 a.m.

And all the time, the calm and

smooth efficiency of leader Malcolm was ever present. Just for a moment, let's take a brief look at Londoner Malcolm who, at 26, can this week, without question, be labelled Britain's busiest bandleader.

It is the varied and eventful life that Malcolm has led that makes him one of the music world's most invigorating personalities.

At the age of five he was playing a sixpenny mouth organ, which was his pride and joy; at 14, the ukulele; a year later, the guitar.

When he was 16, he became the leader of the school orchestra. Malcolm did not know then that within a few short years he was to be among Britain's five top guitarists.

But when Malcolm left school, it wasn't the music business that secured his services... but an accountant's office. Poor Malcolm... true, accountancy was a fine profession, but he just didn't seem to fit into that kind of work.

And so at 17, he was touring with Felix Mendelssohn's Hawaiian Serenaders. Then a session of free-lance work, which brought him many broadcasts and recording dates.

Then came a great offer from a distinguished American musician... Duke Ellington. The Duke asked Malcolm to be guitarist in a group which accompanied him on a tour all over Europe, including Paris and Zurich.

But Malcolm has always had a large helping of the pioneering spirit in him, and in 1948 he decided to form his own trio. After six very successful years, he disbanded the trio and became a solo singer in variety and for records.

And less than a year later, it is Malcolm who takes the country by storm with a big, new, powerful band. And so the Mitchell story goes... steeped in the history of modern dance music, scattered with

famous names... but always retaining individuality. This is a quality you will find in the music of this new £10,000 orchestra, which has been drawing big crowds on its provincial dates. Certainly, looking at the band's date list, its future looks encouraging enough. The band already has 22 dates for April alone.

But Sunday is still a BIG day for the Malcolm Mitchell Orchestra. To quote a line from a popular song: "It's not far away," and Malcolm hopes it's going to be a "GREAT DAY."



Also on Sunday's great bill are the Tony Kinsey Quartet, seen here playing the capacity crowd at last Monday's BBC Festival of Dance Music. This means that Tony and his henchmen will be featured at the Royal Albert Hall twice within the space of one week—a noteworthy achievement.

STATE WELCOME FOR FRANKIE AND RUBY!

SUNDAY Concert "King" Ed. W. Jones stacked the cards high and dealt us several aces in the double show which he presented last Sunday at the Gaumont State Theatre, Kilburn. Backed by Ronnie Aldrich and the Squadronaires, the bill highlighted such stars as Frankie Vaughan, Ruby Murray, Audrey Jeans, and comedy boy Stan Stennett (writes Jack Marshall).

In a jam-packed programme lasting nearly two-and-a-half hours, there literally was not a dull moment. The Squadronaires put over a fast-moving show, nicely balanced as to the grave and the gay, and bringing for the first time to the microphone their new Irish songstress Jackie Lee.

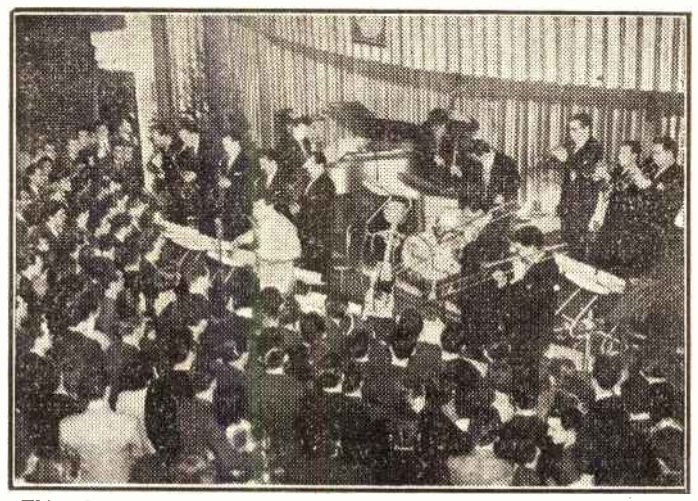
JACKIE AND STAN
Diminutive Jackie scored a hit, both in her solitary song, and in her lively duet with Peter Morton. The Aldrich outfit then accompanied the rest of the bill, which brought us the typical cabaret act—rather lost in the huge amphitheatre at the State, but registering strongly nevertheless—of Audrey Jeans, who was until recently in the Ted Ray radio show and has since toured in variety.

To this reviewer at least, the surprise of the evening came next. It was Stan Stennett. Bugged down by unsuitable scripts and short, bitty appearances during his run with the Show Band, Stan is such a startlingly different proposition on the variety stage that he never ceased to astonish and please—especially when he took up a trumpet and nonchalantly gave us an Armstrong-ish interpretation of "Basin Street Blues."

BANDS GO UP THE RIVER

EIGHT Northern jazz groups—The Merseysippi, Muskrat and Rainy City bands, the Eric Batty Jazz Aces, Eddie O'Donnells New Orleans Jazzmen, Derek Atkins Dixielanders, The Zenith Six and the Eric Lister Easy Riders—are to take part in a two-day Riverboat Shuffle on the River Mersey, on Saturday and Sunday, May 7 and 8.

The m/v "Egremont" will leave Liverpool on the Saturday for a six-hour journey to Manchester. Four of the bands and a crowd of jazz lovers will be on board. A concert at the Houldsworth Hall has been arranged for the evening, and Liverpool fans will be catered for with a special train which is to be booked to get them home.

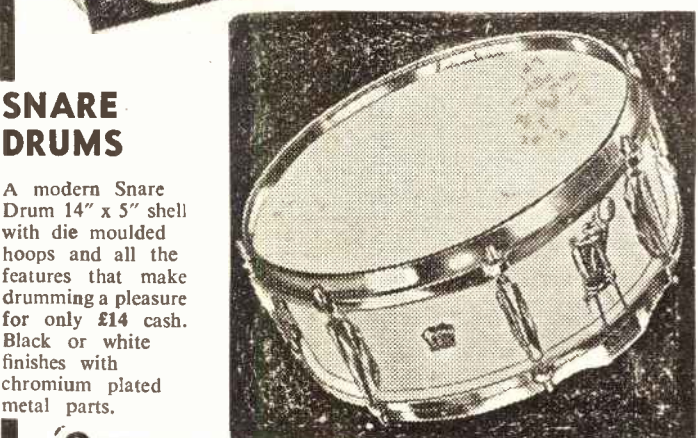


This photograph of the new Malcolm Mitchell Orchestra in action was taken by the NME cameraman at the Astoria, Nottingham, when the band was launched before the public earlier this month. Our reviewer, Mike Butcher, summed up the occasion by saying: "On their very first performance, Malcolm and his men established themselves in the vanguard of British bands." Definitely an orchestra to see!

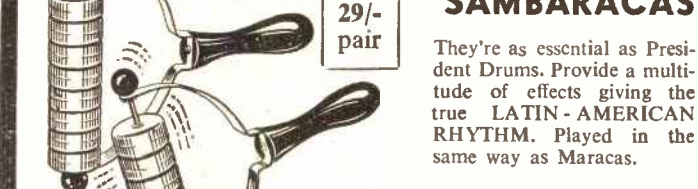
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DIG THAT CRAZY CELLO! After reading our "soap-box opera" tale last week about the trumpeter with "B.O." reader Johnny Behenna has sent us a clipping from a women's magazine, which is a worthy follow-up to last week's item. In it, someone writes to the magazine to say that they recently visited a jazz club for the first time. We quote: "The raz-a-ma-taz of the piano, the drone of the cello, the shrill of the trumpet, fill my body and brain with a wonderful ecstasy... I am saving hard for a bottle of something to make my hair grow to pony-tail length, so that I can 'cut a rug' with my fellow 'crazy brains'."

What, no french horn? Or, better still, oor stone the anglais!

HEALTHY CORPSE—When the song "Cherry Pink And Apple Blossom White" was first published in 1950, public reaction was indifferent, to say the least, and the song quietly died a death. But with RKO Radio Pictures' decision to include it as the theme of their new film, "Underwater," which stars Jane Russell, interest was quickly revived. Before long, several old recordings had been taken off the shelves and re-issued, and new waxings appeared in the shops like magic. There are now recordings available by Perez Prado, Eddie Calvert, Xavier Cugat, Edmundo Ros, Cindy Lord, Georgia Gibbs and Jimmy Dorsey.

The "dead" song has indeed proved a healthy corpse!

STARS WANTED—Any well-known singers likely to be in the Doncaster area on Wednesday, April 14, can help a very good cause if they will be kind enough to look in at the Doncaster Co-operative Ballroom that evening. For a big charity dance is being held there in aid of the Wireless For

The Blind Fund; prizes have been donated by such eminences as Lady Churchill, Lady Docker, hairdresser Raymond and singer Frankie Vaughan, but the organisers badly need some celebrities in person to help attract the crowds.

Would any artists or agents who can help, please contact Mr. F. C. Hunter, at Loyds Retailers Ltd., 100-102, St. Sepulchre Gate, Doncaster. Thank you.

CABARET FOR PATTI—Canadian vocalist Patti Lewis told me that she has been engaged to make a return cabaret appearance at the Coconut Grove for two weeks commencing April 2. This will be followed by a two weeks' engagement at the May Fair Hotel.

Patti will be broadcasting again in the programme "How Do You Do" during the month of April and will also broadcast in "Let's Face The Music" on April 5.

THREE YEARS LATER—A tune which Sam Coslow wrote three years ago for the Spike Jones Band is now part of the score for the new Rank film "As Long As They're Happy," which was reviewed in last week's NME.

It's called "I Don't Know Whether To Laugh Or To Cry," and it's one of the current B. F. Wood plugs. Fred Jackson also told us this week that his "Blue Mirage," which he discovered on the Continent, is now twelfth in the American Hit Parade.

After sending over the music to Jack Mills in America, Fred later cabled a "Blue Mirage" lyric—again written by Sam Coslow. Guy Lombardo was in the Mills office when the cable arrived, and within a few days had made the record which is now rocketing to the top of the American sellers.

Fred has recordings available here by Les Baxter, Ralph Marterie, Frank Chacksfield and Swedish singer



Celebrities get together at Sunday's Gaumont State, Kilburn, star concert (reported on page 10). L. to r.: Keith Devon, Frankie Vaughan, Ruby Murray, Ed. W. Jones, Ronnie Aldrich, Audrey Jeans, Stan Stennett and friend.

Harry Arnold, who recorded it in Stockholm after Polygon's Alan Freeman had sent over the song for him.

SWEET SEVENTEEN—Last week we mentioned the new Jack Hylton musical "Kismet," which opens in Oxford on Tuesday week; in particular, we wrote about the hit song from the show, "Stranger In Paradise."

Our mention brought forth a phone call from Robin Gerber, of Frank Music—who are handling the score—telling us that there are no less than seventeen different recordings of the number due for release with the opening of the show.

Among those who have waxed it are Tony Martin, Ralph Flanagan, Eddie Calvert, Ronnie Harris, Edmund Hockridge, George Shearing, Tony Bennett, Mantovani, Winifred Atwell, The Four Aces, Gordon Macrae and Vic Damone—quite a pluggers' paradise.

We'll be watching with interest to see whether Tony Bennett, who has never had a hit record in Britain, can repeat the fabulous success he had with "Stranger" in America.

SINGER Frankie Vaughan and England footballer Ronnie Allen are firm friends. They even look alike, and whenever there's a chance to see each other, you can be sure Frankie is up in the stands watching Ronnie or Ronnie is out front watching Frankie's act.

That's why last week Frankie and pianist Bert Waller were at The Hawthorns. They watched Ronnie's side, West Bromwich Albion, draw with Sheffield United. Frankie was appearing at the Gaumont, Worcester.

On the golf course, too, they are firm rivals as well as friends. But good player though he is, Ronnie will have to watch out because Frankie has been learning a thing or two from professional Fred Daly.

Ronnie, incidentally, is now a vice-president of the Frankie Vaughan Fan Club. There's no fear of them swapping professions, although Frankie is a great believer in keeping fit, and whenever he can, trains alongside his many footballing friends.

SUBMARINE SHAND—When Dave Shand and his Band were playing in Plymouth recently, Dave was approached by a number of sailors from one of H.M. submarines and was pleasantly surprised when

they asked him if he could consent to his orchestra being "adopted" by the ship's crew as being their favourite band.

Dave was introduced to officers of the crew who backed up the request and the result was that Dave and his boys are to wax a special record for the sailors' use which will be played during their long periods of duty at sea.

As the submarine is on special exercises at the moment, Dave said that he could not disclose its name, but that he and the boys were delighted with the honour which had been bestowed upon them.

MAURICE MIRRORED—Ex-Geraldo drummer and critic Maurice Burman had a nice plug in the form of an article in the "Daily Mirror" last Saturday for his activities as a successful singing-teacher.

His host of pupils are keeping him very busy these days.

SERIES EXTENDED—Johnny Johnston, leader of the famous Key-notes vocal group, told me that such has been the success of the "Friends And Neighbours" Luxembourg radio programme, in which the group are starred, that the series, which was originally contracted to run for 52 weeks, has been extended for a further 26 weeks.

Johnny said they will, of course, continue to be accompanied by the Denis Wilson Trio who have also a spot in the show. The quarter-hour broadcasts take place every Tuesday and Thursday at 9.45 p.m.

REG RETURNING—Reg Morgan, the songwriter-pianist who was manager and coach to the late Steve Conway, plans a return to West End musical circles in a new role.

Reg—he wrote "Down Forget-Me-Not Lane," "Someday You'll Be Sorry," "Anytime, Anywhere," and many more—plans to open his own studio for voice production and coaching for would-be stage, radio and recording stars.

EASY ON THE EARS—A sincere word of praise to a simple but very musical radio programme that must give a great deal of pleasure to thousands of people, as well as this writer.

It is on the air at 10.30 p.m. on Sunday evenings, and is called "Down Melody Lane." Edric Connor speaks the continuity and sings the songs; Paul Fenoulhet and the BBC Variety Orchestra play the music. The numbers have been chosen with care and are obviously

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those that Edric likes to sing and Paul likes to play. The result is extremely pleasant listening on which I congratulate all concerned.

FINE FOR FAYNE—Making his debut as a solo singer on Parlophone the other week was Tony Fayne, of the famous Fayne and Evans comedy team. Tony waxed two sides and sang numbers composed by Johnny Rogers, accompanist to Joan Regan.

The titles were "Where Is The Love I Had For You" and "I'm So Lonely, Lonely, Lonely."

GOOD FOR STEVE!—Steve Race delivered himself of the judgment of Solomon on Monday, when he had to give the casting vote in a "Top Town" TV contest between Ulverston and Stockton-on-Tees.

In a quite masterly impromptu summing-up, he combined tact, wisdom and fluency, and I particularly liked his advice to a budding male singer to give out more with his voice. The actual phrase he used was: "More Lee Lawrence and less Ronnie Harris," which summed it up nicely.

In all, this Race produced a winner!

TAILOR-MADE—A small cafe in Berwick Street has a tiny green piano tucked away in one corner. A 19-year-old Soho tailor called in for lunch regularly and asked the

proprietor, well-known West End pianist Gerald Benson, if he would play over a number he had written.

Gerald did, and he liked it. What is more he set up a publishing company to push the song. He sent it round to Philips a&r chief, Johnny Franz, who liked it so much that he immediately arranged a recording by Marie Benson and a male vocal group with just piano accompaniment.

Title is "Our Old Pi-Anna" and it's due for release on April 1. It will probably be heard before then though, as Marie told her other Stargazer colleagues and they are likely to broadcast it with the Show Band.

The number seems well set to get away but it's going to be awkward for publisher Benson. The lease on the cafe has several months to run and so he will have to combine both jobs until he is able to move to offices of his own.

TO THE RAYSCUE—Teddy Foster trumpeter Ray Martin has been a member of the St. John Ambulance Brigade for several years, but never once has he been called on to demonstrate his ability. Until last week.

Then, the Foster band was first on the scene of crashes on two successive days. Ray was first out of the coach each time and he did such good work among the injured that Teddy is thinking of presenting him with a special nurse's outfit!

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ERIC DELANEY ORCHESTRA
Tonight (Friday): Oxford; Saturday: East Kirby; Sunday: Hippodrome, Dudley; Monday: Arcadia Ballroom, Barnsley; Tuesday: Seaburn Hall, Sunderland; Wednesday: Drill Hall, Lincoln; Thursday: Gaiety Ballroom, Grimsby.

FRANK WEIR ORCHESTRA
Saturday: Battersea; Sunday: Rawtenstall; Wednesday: Swadlincote; Thursday: New Brighton.

DAVE SHAND ORCHESTRA
Tonight (Friday): Maidstone; Saturday: Bognor.

SID PHILLIPS BAND
Tonight (Friday): Astoria Ballroom, Nottingham; Saturday: Windmill Club, Rushden; Sunday: Palace Theatre, Reading; Wednesday: Winter Gardens, Bournemouth; Thursday: Samson & Hercules Ballroom, Norwich.

VIC LEWIS ORCHESTRA
Tonight (Friday): Taunton; Saturday: Town Hall, Torquay; Sunday: Carlton Rooms, Malda Vale.

BONNIE SCOTT ORCHESTRA
Saturday: East India Hall, Poplar; Sunday: Royal Albert Hall and Windsor Theatre, Bearwood; Tuesday: Salon de Danse, Northampton; Wednesday: Baths Hall, Leyton.

JOHNNIE GRAY BAND
Tonight (Friday): Town Hall, Crewe; Saturday: Brighton; Sunday: New Theatre, Northampton; Monday: Grafton Rooms, Liverpool.

GRACIE COLE ORCHESTRA
Guildhall, Southampton; Saturday: USAF Camp, Manston; Wednesday: Palais de Danse, Peterborough.

KIRCHIN BAND
Tonight (Friday): Asnton; Saturday: Palais de Danse, Peterborough; Sunday: USAF Camp, Southorpe; Thursday: Town Hall, Watford.

NAT TEMPLE ORCHESTRA
Tonight (Friday): Southend; Saturday: New Ballroom, Guildford; Sunday: Cafe Royal, London.

SQUADRONAIRES
Tonight (Friday): Town Hall, Cheltenham; Saturday: Baths Hall, Epsom; Sunday: Theatre Royal, Chatham.

MALCOLM MITCHELL ORCHESTRA
Saturday: USAF Camp, Greenham Common; Sunday: Royal Albert Hall, and Carlton Rooms, Malda Vale; Thursday: City Hall, Hull.

TONY CROMBIE ORCHESTRA
Tonight (Friday): Darlington; Saturday: Kelghley.

ALEX WELSH BAND
Tonight (Friday): Manchester; Saturday: USAF Camp, Burtonwood; Sunday: Picton Hall, Liverpool; Tuesday: Royal Festival Hall, London; Wednesday: St. Albans.

KEN MOULE SEVEN
Saturday: Maidstone; Sunday: Streatham; Monday: BBC.

TONY KINSEY QUARTET
Tonight (Friday): Derby; Saturday: Harpurhey Baths, Manchester; Sunday: Royal Albert Hall; Thursday: Acton.