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BRITAIN'S LARGEST WEEKLY ENTERTAINMENT NEWSPAPER

Musical Express

FRIDAY, FEBRUARY 2nd, 1951

No. 226

PRICE FOURPENCE

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HARRY ROY IN COACH CRASH

Roy Orchestra Escape Unhurt

HARRY ROY AND HIS BAND, WHO APPEARED AT YORK LAST SUNDAY NIGHT, WERE SUCH A GREAT SUCCESS THAT ALTHOUGH THEY WERE SCHEDULED FOR AN HOUR AND FIFTY MINUTES' SHOW, THEY ACTUALLY PLAYED FOR TWO AND A HALF HOURS. HUNDREDS OF PEOPLE HAD TO BE TURNED AWAY AT THE DOORS, ALTHOUGH THE CITY WAS COMPLETELY FOGBOUND.

Wishing to get back to London as early as possible, the members of the orchestra asked Roy if they might travel overnight. The journey was undertaken in thick fog and travel was very slow. Harry Roy told Musical Express:



HARRY ROY

"During the early hours of the journey we must have passed about twenty smashes on the ice-bound, foggy roads. We eventually dozed off to sleep, only to be awakened by a terrific jolt and a loud bang. A truck coming out of a side turning had crashed into the bonnet of our band coach. Needless to say, the coach was completely immobilised, but I think we all had the most miraculous escape. If it had been a split second later the truck would have hit us broadside-on, and I don't think we now should be here to tell the tale.

"Although the driver's cabin was covered in glass, he was not injured, and neither were any of the members of the band."

The accident occurred at Buckdon, about sixty miles from London, and Harry and the boys had to await the arrival of transport from London to complete their journey.

Stargazers Sign Exclusively With Decca

THE STARGAZERS HAVE SIGNED AN EXCLUSIVE TWO-YEAR RECORDING CONTRACT WITH DECCA. THE GROUP HAVE, OF COURSE, CUT MANY SIDES FOR THIS COMPANY, AND UNDER THEIR NEW CONTRACT WILL, IN ADDITION TO THEIR OWN SOLO SIDES, BE HEARD WITH THE STANLEY BLACK ORCHESTRA, WITH THE GEORGE MITCHELL CHOIR, AND ALSO WITH DICK JAMES AS BACKING.

SHARON ADDS TRUMPET

RALPH SHARON, whose Sextet has been such a popular attraction on broadcasts and on club appearances, informs us that he has now decided to augment his group with a trumpet. Sharon said that, delighted as he was with the sound of his group on broadcasts and in clubs, he felt that it did not have a big enough "noise" for the dance halls, where they present commercial music. After discussion with agent Alfred Praeger, he decided that the ideal instrument to give this larger sound to his Sextet was a trumpet, and he has, therefore, engaged Terry Brown, for whom he predicts a big future.

The Sextet's latest recordings, "Stalking At The Stork" and "Sleepy People," are due for release within the next two weeks.

ADVANCE FIXTURES for B.B.C. JAZZ CLUB By JAMES ASMAN

THE OFFICES OF THE NATIONAL SECRETARY OF THE N.F.J.O. HAVE BEEN SWAMPED BY REQUESTS FOR COMPLIMENTARY TICKETS FOR JOHNNY HOOPER'S B.B.C. "JAZZ CLUB" SHOWS. THE NEW POLICY HAS BROUGHT BACK LIVE AUDIENCES, AND THE N.F.J.O. IS ASSISTING THE B.B.C. IN THE DISTRIBUTION OF TICKETS TO JAZZ LOVERS.

Applicants for tickets should enclose a stamped addressed envelope, and should write to the national secretary (James Asman), 18, Timbercroft-lane, Plumstead, London, S.E.18. Supplies of these tickets are limited, and individual members of the N.F.J.O. will be given preference.

Future broadcasts lined up by the new producer, John Hooper, show a definite attempt to present well-known jazz groups, and not pick-up bands of swing and dance musicians. February 3, Freddy Randall and his Band are being featured. On February 10 the long-waited airing of the Crane River Jazz Band will please the purists. Harry Gold and the Pieces of Eight, with an entirely Dixieland programme, are scheduled for the 17th.

"Jazz Club" goes to the provinces on February 24 with a broadcast from the Manchester studios featuring the Saints Jazz Band and American Negro folk singer, Josh White. The audience on this occasion will be specially

MITCHELL ROMANCE



Malcolm Mitchell and his fiancée.

ON behalf of the profession we offer our congratulations to Malcolm Mitchell on his engagement to Miss Edna Cherry. Mitchell met his twenty-year-old fiancée at a party given by his cousin six weeks ago. They plan to marry at the end of the year.

The Mitchell Trio have recorded two more sides for Parlophone, which will be released on March 4. The numbers recorded are "Your Feet's Too Big" and "Minikins, Manikins, Mitz, Moo."

ARTHUR KIMBRELL IN 'EXPRESS' CAMP Famous Impresario To Run National Championship Events

ARTHUR KIMBRELL, ONE OF THE COUNTRY'S FOREMOST IMPRESARIOS AND LEADING ORGANISER OF DANCE BAND CONTESTS IN THE MIDLANDS FOR A GREAT NUMBER OF YEARS, HAS MADE ARRANGEMENTS WITH LEWIS BUCKLEY FOR EXCLUSIVELY PRESENTING HIS EVENTS IN CONJUNCTION WITH THE NATIONAL DANCE BAND CHAMPIONSHIP UNDER THE AUSPICES OF MUSICAL EXPRESS.

Kimbrell has presented many important events and has a wide connection with leading Midland hall managers. The importance of this arrangement for Midland contests will be readily acclaimed by all bands participating in N.D.B.C. events as Kimbrell is held in the highest esteem by all bands and acts. His wide knowledge of organising contests will have even greater appeal for bands entering N.D.B.C. contests. The first contest to be organised by Arthur Kimbrell will take place at the Victoria Hall, Hanley, on Sunday, March 18, details of which are given in the fixtures list.

"LORD FESTIVAL" Dances to Graham, Ternent

THE Rt. Hon. Herbert Morrison was among the many famous personalities who danced to the Kenny Graham Afro-Cubists and Billy Ternent's Orchestra at the annual ball of the Showman's Guild, held last week at Grosvenor House, Park-lane.

Singing with the Afro-Cubists was Judy Johnson, who has just returned from a successful Dutch tour with the Joe Saye Trio.

Graham informs M.E. that Judy will be featured with the band on many of their future concerts and one-night stands.

HALL TO TAKE OVER CLUB

TONY HALL, who will be heard again this Saturday comprising another Johnny Dankworth Seven programme in Jimmy Grant's "Jazz for Moderns" series, will, we learn from the Wilcox Organisation, take over the management of the Dankworth Club on their behalf.

This has been brought about owing to the other activities of James Bell, now touring with Graeme Bell. The club meets every Friday and Saturday at 10/11, Gt. Newport-street.

SID PHILLIPS BACK FROM IRISH TRIUMPH

SID PHILLIPS returned to London last Saturday from his four days' appearances in Ireland. We understand that Dublin folk were wildly enthusiastic over the band's performance, and that they played to capacity crowds wherever they appeared.

HECTIC WEEK - END FOR DINAH KAYE

VOCALIST Dinah Kaye, who commenced as resident guest singer with the Wally Rockett Band at the Celebrité on January 25, spent a hectic week-end travelling last Saturday and Sunday.

On Saturday she travelled to Wisbech to appear with Nat Allen and his Band, and on completion of the engagement travelled back to London overnight, arriving in the early hours. On Sunday morning she travelled to Birmingham to appear as guest singer with the Freddy Randall Band at a concert at the Odeon, Warley. Dinah informs us that the house was packed to capacity, and it will be recalled that it was at Warley three weeks previously that Dinah collapsed while appearing with the Randall Band. Needless to say, she received a terrific ovation.

The heavy travelling schedule was completed when Dinah and the band travelled back to London from Warley overnight in thick fog, arriving at 6 a.m. She was unable to catch up on lost sleep, for she had a 9 a.m. call to make a dubbing for Vandyke Films production, "Two on the Piles," which lasted all day, and then on to her resident engagement at the Celebrité.

This Saturday she will appear at Bishops Stortford with Percy Rance and his Band, and on Sunday will be with Randall and his Band again when they appear on the Donald Peers show at the State, Kilburn.

DEATH OF C.B.

JUST AS THIS ISSUE GOES TO PRESS, THE DEATH IS ANNOUNCED OF SIR CHARLES COCHRAN, AFFECTIONATELY KNOWN AS "C.B." AND ACKNOWLEDGED THE GRAND OLD MAN OF THE ENTERTAINMENT INDUSTRY.

Musical Express, in sympathy with the entire profession it represents, sadly mourns the loss of one of the greatest figures and the most dignified personages in show business. We offer our condolence to Lady Cochran and Sir Charles's partner, Lord Vivian, who has decided to cancel the opening date of the new Cochran show, "The Lion and the Unicorn," scheduled for April.

New Ellington Disc

THE much talked-of record that the Ray Ellington Quartet have made of "That's My Girl" will definitely be released in the February lists. On February 2 and 3, the quartet have two rather special dates in the Lancashire area. On February 2 they appear at the Queen's Hall, Preston, and February 3 at the Devonshire Ballroom, Manchester. Ray tells us that he is specially anxious to see all his fans there.

"MARDI GRAS"

THE Wilcox Organisation are presenting an ambitious name band policy every Friday night at the Wimbledon Town Hall; the first is a "Mardi Gras," held paradoxically on Friday, February 9. They are presenting the Kenny Graham Afro-Cubists, with Judy Johnson and Billy Olu Sholanke, and Graeme Bell's Australian Jazz Band, featuring Lazy Ade's Late Hour Boys. This will be the first occasion that Wimbledon has had a "Mardi Gras" Festival Ball, and with two broadcasting bands the bill is exceptionally strong. In addition the Wilcox Organisation have booked John Garfield at the organ. The following week, they are presenting the Johnny Dankworth Seven with Linda Ellington and Frank Holder. Other bookings are at the moment in the process of negotiation.

Dankworth and Graham Concerts

FANS in such widely separated places as Croydon and Rotherham are to have the opportunity of seeing two of the country's greatest modern groups, the Johnny Dankworth Seven and the Kenny Graham Afro-Cubists. At Rotherham Baths Hall on Sunday, February 11, and at Croydon Empire on February 18, the bill will also feature a battery of vocalists. With Graham will be Judy Johnson, and with Dankworth, Linda Ellington and Frank Holder.

CASTELLI LEAVES FOR CONTINENT

ACCORDIONIST-BAND LEADER Max Castelli left again for Paris this week-end. Following his successful tour of Italy, Switzerland, and France last summer he has been booked to appear at many of the leading cabarets. Travelling with him will be comedian Johnny Hayward and bassist Maurice Egholm. He will be introducing something new in electric accordions, having had a special model built for him.

MORE DATES FOR DENIZ

THE Hermanos Deniz, resident at Grosvenor House, will play a return date, after only three weeks, at the Embassy, Bristol, this Sunday. On February 11 they will play a concert at Bath and will broadcast from Grosvenor House on February 14 at 10.20-10.40 p.m.

NEW DRUMMER FOR GOLD

IN place of Sammy Herman, who has left the Pieces of Eight to rejoin Leslie Douglas, Harry Gold has engaged drummer Tony Lytton, who commences with the band at Liverpool.

SOS FOR SMITS

AGENT Billy Forrest urgently wishes to contact Jan Smits (ex-Ken Hewitt, sax-vocalist). Smits can get in touch with Forrest at Room 18, 38, John Bright-street, Birmingham, 1.

PERILOUS JOURNEY FOR THE KEYNOTES



Our picture shows the Keynotes toasting their good fortune after their hair-raising experience in Stockholm last week. Left to right: Malcolm Lockyer, Irene King, Miff King, Johnny Johnston and Pearl Carr.

THE KEYNOTES, CHOSEN ONCE AGAIN TO REPRESENT ENGLAND IN AN INTERNATIONAL ALL-STAR CONCERT ORGANISED BY E.C.A., THE RADIO DIVISION OF THE MARSHALL AID PLAN, IN STOCKHOLM LAST WEEK, HAD ONE OF THE MOST WORKING EXPERIENCES OF THEIR CAREER.

Johnny Johnston and Miff King flew to Stockholm on Monday, leaving Pearl Carr (who had to record a Bernard Braden show on that day) to follow on Tuesday with Irene King and pianist Malcolm Lockyer.

DELFONT HAS ALMA, LUTON Big Theatre and Dance Hall

KEITH DEVON, FAMOUS BOOKING EXECUTIVE OF THE BERNARD DELFONT OFFICE, INFORMS THIS NEWSPAPER THAT THEY HAVE NOW TAKEN OVER THE ALMA THEATRE AND DANCE HALL, LUTON. FOR THE SUNDAY CONCERTS AT THE ALMA THEATRE THEY HAVE AN INTERESTING ARRAY OF FAMOUS NAME BANDS AND STARS LINED UP, AND THERE WILL BE INFORMATION SHORTLY REGARDING BANDS TO APPEAR AT THE ALMA DANCE HALL.

LOSS BREAKS THREE RECORDS IN FOUR NIGHTS

CONTINUING HIS SCOTTISH AND NORTHERN TOUR AFTER FIVE WEEKS' SEASON AT GLASGOW, JOE LOSS BROKE THREE HOUSE RECORDS IN FOUR NIGHTS.

On Tuesday he broke the record at the Eldorado Ballroom, Leith, playing to nearly 2,500 people; next night at Aberdeen, where he was booked out seven days in advance, he broke the record at the Beach Ballroom. At Preston on the Friday he again broke the record at the Queen's Hall, the doors being closed at 8.30 p.m.—which has never happened there before.

Joe and the orchestra played the Imperial Ballroom, Nelson, on Saturday, and a concert at the Victoria Hall, Hanley, both being packed to capacity. On returning to London from Hanley on Sunday night in dense fog for a recording session on Monday for H.M.V., Loss had an alarming experience. The band coach was involved in a double crash on the Great North Road. Fortunately no one was hurt, but the coach was badly damaged. Crawling at about ten miles per hour, they eventually reached town at 7 a.m. on Monday.

Carey's First— Dale's Last



DAVE CAREY

DAVE CAREY who, as exclusively announced in Musical Express last week, will take over from Bob Dale with the Cyril Stapleton Orchestra, will play his first concert with the band at the Ardywek Hippodrome this Sunday. This will be Bob Dale's last appearance with Stapleton after a long and happy association.

Carey, who has been resident at the 400 Club with Tim Clayton, has already made a recording with the band, and will be heard on the air with them this Friday, February 2, at 10.20-11 p.m.

Dean For Birmingham

FOR the week commencing Monday, February 5, Alan Dean will be featured at attraction at the Ambassadors Ballroom, Birmingham. Dean has taken over at the last minute as star attraction in place of the complete Vic Lewis Orchestra, who have been booked for an engagement in Switzerland.

DELFONT HAS ALMA, LUTON

They should have arrived at 6 o'clock in time for a run-through for the broadcast at 8.30. The plane, however, was grounded in London owing to bad weather, leaving the party to travel on the next one, which arrived in Stockholm at 8.20, ten minutes before the broadcast, and the airfield 45 minutes from the city. When Johnny heard this he immediately contacted the police department, who promised their fastest driver and fastest car would meet the plane and bring the party to the broadcast. So, with the girls trying to change in the back of a police car, the journey, which normally takes 45 minutes, took exactly 17 minutes from the airfield to the microphone on the stage of the Koncertshuset. Not bad driving, considering the roads were ice-bound.

CAB KAYE RETURNING

CAB KAYE, after a long and very successful tour on the Continent, is coming back to England this Friday. After a short period in this country, during which time he will visit the West End Café, Edinburgh (for two weeks), Newcastle and Bristol among other towns, the group will return to the Continent.

SENSATIONAL BUSINESS AT OUR BAND CONTESTS

WE are able to report remarkable business at the opening events of the National Dance Band Championships under the auspices of Musical Express, organised by Lewis Buckley. At the Empire, Nottingham, on January 14, the house was a complete sell-out. A big queue started to form as early as 2.30 in the afternoon for the 7 p.m. show, and several hundreds of people had to be turned away.

On January 21, at the Ritz, Doncaster, over 1,700 people attended the show.

Last Sunday at Hull the show had the biggest attendance this season for any Sunday concert at the City Hall, and this in spite of the fact that the whole of the North was enveloped in fog.

The fog was so bad that the Len Marshall outfit, of Lincoln, started back on their return journey and had to return to Hull and stay the night because the fog was impenetrable.

Big Attraction At Feldman's

NEXT Sunday the Feldman Club will feature Kathleen Stobart and her New Music and also the famous Stargazers with Bernie Fenton at the piano. The following week, February 11, Leon Roy will re-form his big Minton Orchestra specially for the club members' entertainment.

CAMPBELL CONNELLY JOIN NOW!

THE NEW "THREE WAY" ORCHESTRAL CLUB

By taking out membership to the "THREE-WAY" Club you will receive the new issues of Campbell Connelly (inc. Harms-Connelly), Cinephonic, and Dash Music.

In the first parcel will be Six Smash Hits:

- FERRY BOAT INN IF I DIDN'T MISS YOU TENNESSEE WALTZ TZIN. TZAN. TZUN SENORA LUCKY. LUCKY. LUCKY ME

Terms: S.O. 24/-, F.O. 32/-, TRIO 16/-, P. SOLO 14/-, P. CONDUCTOR 10/-, EXTRA PART 4/-.

Please write for full details now, and take advantage of this great opportunity. Please note—All members of the C. & C. and Cinephonic Clubs will automatically become members of the new club.

Please address all correspondence to: CAMPBELL CONNELLY & CO. 10 DENMARK ST. 1, B. LTD. LONDON, W.C.2 1653

The Orange Sky is now overcast with cloud and NO "BOYDS" SING

OF THE LETTERS I RECEIVE FROM READERS ON THE SUBJECT OF RECORDS AND RECORDING ARTISTS, A VERY HIGH PERCENTAGE ASK FOR INFORMATION ON THE SUBJECT OF BOYD RAEBURN. ARE ANY OF HIS RECORDS ISSUED HERE? IF NOT, WHEN WILL THEY BE? WHY AREN'T THEY?

The fact of the matter is that Boyd Raeburn's Orchestra, whom some of us believe produced "progressive" jazz of far more significance than the majority of Kenton works, made its records for a relatively obscure American firm, now defunct, which has no British opposite number. I can assure interested readers that a number of executives in this country have made real efforts to contact the American Jewel Company, but so far without success.

I was reminded of the sad absence of Raeburn records over here by the issue of a new Ray Anthony record, on which he plays a number I had always hitherto associated solely with Raeburn: "The Man with the Horn." The latter's recording of that lovely tune is a gem, though my particular pressing of it is a rather worn-out gem by now.

Ray Anthony and his Orchestra

The Man with the Horn
Mr Anthony's Boogie

Cap. CL13438
"Man with the Horn" is credited to DeLange, Lake and Jenney, though whether DeLange is Eddie DeLange, and Jenney is Jack Jenney, I have no means of knowing. The tune, anyway, is simple, logical and beautifully melodic, at least in the hands of Raeburn.

Ray Anthony treats it (naturally enough, in view of the title) as a trumpet feature for himself, and starts straight in to phrase around the melody, even in the first chorus. The result is that the plain theme is never really stated until the end; a strange reversal of the usual process, established throughout the centuries, whereby the theme comes first, then the variations. The record emerges finally as "Theme on a Popular Variation," rather than "Variation on a Popular Theme."

But the fact that Anthony never actually states the simple theme need worry no one to whom the tune is itself unknown, and the overall sound of this side is sweet and (after the fashion of Harry James and Randy Brooks) quite moving. As a matter of fact, "Man with the Horn" has quite a lot in common with the record which I find myself most often recommending in retrospect: Randy Brooks' "Tenderly," on Brunswick. Anthony's tone can't compare with Brooks', in my opinion—it's rather too brassy—but the style of his phrasing is similar, and the two arrangers concerned were obviously aiming at the same effect. In each case, it came off nicely.

"Mr Anthony's Boogie" provides yet another example of the fact that present-day musicians haven't noticed the difference between shuffle-rhythm and boogie-woogie. The rhythm section here is all at sixes and sevens as a result, and, in places, quite stodgy. I can't begin to like this side. How could one like a white band's attempt at a Lionel-Hampton-style boogie bash? Even the model on which it's based is spurious music, though I wouldn't deny the precision and attack which the Anthony front-line brings to its repetitive riffs.

Rather more to my liking is—

Ray Anthony and his Orchestra

Skycoach
Harbour Lights

Cap. CL13437
—though the so-called "Composers" of "Skycoach" (Williams and Anthony) would have a hard



PERCY FAITH

job persuading me they had never heard "920 Special." All the same, this is soft swing of the type at which Les Brown excels; it jumps inoffensively and quite pleasantly from pianissimo start to fortissimo finish.

"Harbour Lights" is an old British tune which, if my guess is correct, is going to head the Top Ten before long, just as it did about thirteen years ago. This is a sweet, musicianly version, with vocal by one of my favourite newcomers, Ronnie Deauville. (While in a mood rash enough to predict success for "Harbour Lights," I may as well stick my neck right out and say that if my guess is correct, Ronnie Deauville will be the next really big solo vocalist.) This is one of the first versions of the song to be issued, and it deserves to sell as well as most "First Versions" seem to do.

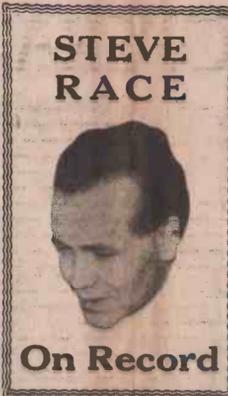
Rawicz and Landauer

Annen Polka
Petite Waltz

Col. DB27768
Sidney Torch and his Orchestra
Petite Waltz
Elfinette

Parlo. R3248
Sometimes in the past I have ventured to suggest that, while nobody objects to Rawicz and Landauer arranging standard works for two pianos, they should guard against disarranging them too much. Not every melody is improved by the addition of flared arpeggio runs at the top of the keyboard. In the case of the Strauss "Annen Polka" they have avoided this tendency to "improve by ornamentation," but there is still a fault—something is lacking. The missing article, I think, is rhythm. Their "Annen Polka" is pretty and inoffensive, but Strauss, one of the most essentially rhythmic composers who ever lived, would surely have found this version rather insipid.

"Petite Waltz" is one of the best sides Rawicz and Landauer have done. It suits them down to the ground, and I don't know of a more delightful instrumental version so far issued. (Erroll Garner's recording of the tune has not yet been released.) The Sidney Torch version seems quite a scamper in comparison, and is really too fast to bring out the haunting quality of the tune, though I can't complain at lack of rhythm here. It's a small point



On Record

to sing downright wrong chords and progressions. (The trouble here is that they sense the whole passage in the wrong key, starting on what they think is the 5th of the scale, though in reality it is the 2nd.)

Nevertheless, I welcome the Andrews Sisters to "Telephone Song," and "Telephone Song" to the Andrews Sisters. It is one of the finest novelty productions of our own Johnny Brandon, a young man who, in my opinion, is just about the brightest thing in British show business. If I had a recording company (or for that matter, a Broadcasting Corporation) I would get him under contract at literally any price, and set him to work turning out scripts and special material. No, he's not my brother-in-law or the son of my bank manager—I know him only slightly—but I look on him as the type of man which British entertainment most needs, and most lacks.

Brandon's "Telephone Song" is well known over here, and now, through the Andrews Sisters' record, it looks as though America is getting wise to his talents. Give me a ring before you sail, Johnny.

Teresa Brewer and Snooky Lanson, with Jackie Pleis' Orchestra

Hello
A Penny a Kiss

London 4874
Jack Pleis, His Piano, and Orchestra

Autumn Leaves
Sophisticated Lady

Bill Snyder, His Magic Piano, and Orchestra

Dream Concerto
Ridin' the Offbeat

"Hello" is not a Telephone Song, but a pick-up song. Bandleaders stuck for diet numbers (and they often are) will be glad to know about it, though references to meeting in Baltimore, or in the "Five and Ten," need a little editing before English audiences will take much interest in them. I'm not very keen on this side, though Lanson's line is rather a nice idea.

"Penny a Kiss" is pretty ordinary, too, at least until the trombone solo, which marks the first time I have ever heard an American player sound like George Chisholm. Dust vocals have to be pretty good these days to mean anything.

"Autumn Leaves" is in the hands of Jack Pleis, his orchestra and chorus, is still a lovely melody, but it is Ellington's "Sophisticated Lady" which takes on a new life in their hands. A little light and shade and this would have been a memorable side in its way.

The Snyder "Dream Concerto" is really a dressed-up popular tune, rather than the ambitious work which its name implies. As such, it is quite attractive. "Offbeat" is last novelty solo of the "Dizzy Fingers" variety. Snyder's clanging, echoing piano may be magical, as the label says, but it's a bit wearing, too.

Les Paul

Little Rock Getaway
Tennessee Waltz

Cap. CL13434
Remember "Little Rock Getaway"—the Joe Sullivan piece, which he and Bob Zurke used to feature. Most of Les Paul's recording of the number is taken up by a sputter rather like someone sitting on a pneumatic drill and trying to play a ukelele. It seems to me to prove that one can take the search of a "New Sound" just a little too far.

"Tennessee Waltz," however, is excellent. Mary Ford sings the "duet" vocal, and Les Paul's own contribution is sparing and perfectly tasteful. His solo half-chorus, in fact, is quite a model of phrasing. There has been no attempt at startling originality on this side, and as a recording of the tune, it might stand up to stiff competition from Anita O'Day, and others, in the "Tennessee Waltz" market. Well done.

Benny Goodman and his Sextet

Oh Babe
La Rosita

(orchestra)
Col. DB27797
"Oh Babe" is a juke-box job in the main, with James Rickey (labelled as just plain "Rickey") and Nancy Reed (not labelled at all, for some reason) sharing large sections of vocal. I feel a little cheated when a B.G. Sextet side turns out to be so largely sung, but there's something about the Goodman clarinet, and split-second flashes of Terry Gibbs' vibes. "Rosita" is a nice tune, of course, but that's just about all that can be said of the band side: a pretty tame couple of minutes, on the whole.

Graeme Bell and his Dixieland Band

Wolverine Blues
Canal Street Blues

Nixa BY1105
Birmingham Bertha
Baby Won't You Please Come Home?

At the Darktown Strutters' Ball
Square Dance

I have no axe to grind on the subject of the Graeme Bell band, but I do not believe they have set music back two thousand years,

nor, on the other hand, do I credit them with having discovered the only true jazz. I like the spirit and sheer "guts" of the band; I like the way its soloists observe (in the main) the chords to which the composer saw fit to set his melody. I wonder on occasions—in "Wolverine Blues," for instance—whether even the clarinet player himself finds his tone pleasing. In the same record I wonder whether the scat vocal has anything to recommend it, and whether the chief participant would sound any better if he cleared his throat and forgot about Louis Armstrong (who sounded like that naturally).

Listening to "Canal Street Blues," I appreciate the genuine attempt which the front line men make to dovetail with each other's phrases, and notice once again that even if the ensembles ride, the solos seldom seem to. In the case of "Birmingham Bertha" I wish the band had scrapped the issued "Master" and made another for the trombonist's sake, though the muted trumpet solo could hardly have been improved upon.

Then along comes "Baby Won't You Please Come Home," and I sit up with a start. This is real jazz feeling, with warmth of tone as well as of emotion. If this is the Graeme Bell Band, give me more. Keep the Teagarden-struck vocalist, perhaps, but give me more of the trumpet lead, and especially of the trombonist.

Then comes "Darktown Strutters' Ball," adequate, but rather run-of-the-mill Dixieland stuff, and a veritable *tour de force* of band clarinet intonation. The last chorus swings, but in view of what goes before, they owe us that much. "Square Dance" swings, too, but this time the clarinet is asthmatic in the extreme, and the band seems to have carried on after the recording stopped, which is a little disconcerting.

Altogether a peculiarly mixed set of records, with "Baby Won't You Please Come Home" standing out as one of the best Dixieland sides I've ever heard from a non-American group. If you're the least bit interested in that type of music, don't miss it. I assure you it's a "Find."



"Be nice to me, honey, and you can have your name in restricted lights!"

Lyttelton's New Club: Message from Bechet

THE IMMENSE POPULARITY OF HUMPHREY LYTTELTON AND HIS BAND HAS NOW RESULTED IN A NEW KIND OF CLUB—THE HUMPHREY LYTTELTON CLUB. ANNUAL MEMBERSHIP WILL BE 50 PER YEAR, AND MEMBERS WILL RECEIVE ALL THE LATEST NEWS OF THE BAND'S MANY ACTIVITIES BY POST, TOGETHER WITH INTIMATE DETAILS OF RECORDING SESSIONS, BROADCASTS AND CONCERTS.

In a message from Paris Sidney "Pops" Bechet accepts the post of president and says, "Best wishes and regards. Have been hearing of your success, which gives me great pleasure. Delighted to accept presidency of your new club, which I wish every success, and only regret that I cannot be in Britain personally."

Meanwhile the Humphrey Lyttelton office is at work organising a series of concerts, the first of which will take place at the Conway Hall on February 23. The band will also appear at the Birmingham Town Hall on March 17, and their first gala dance will be held some time in March at the Royal Hotel, Woburn place. Humphrey's supporters should write to his office at 84, Newman-street, Oxford-street, W.1.

COOKS Ferry Inn, headquarters of the Cleveland Rhythm Club, will be closed on Sunday, February 4. A letter from the Wilcox Organisation informing the club that the B.E.C. had cancelled the scheduled Graeme Bell broadcast from Cooks Ferry had been received by the secretary. The club committee decided, in order that their members should not be disappointed, that the closing of the club for one Sunday would allow them to hear Freddy Randall and his Band at the Gaumont State, Kilburn, where they will be accompanying Donald Peers. On February 11 Cooks Ferry will be open again with Freddy Randall back on the stand.

THE N.F.J.O. "Meet the Critics"

show, to be held on February 27 at the intimate 20th Century Theatre, 201, Westbourne-grove, Notting Hill, will have an extremely novel programme, including the leading jazz critics of this country in a "We Beg to Differ" feature, followed by a unique blindfold test, when members of the audience will be asked to take part in a record quiz for prizes. There will also be a jazz version of the parlour game "Twenty Questions," with Sinclair Trail as question-master. In the afternoon, the R.C. "Jazz Club," Bournemouth, Humphrey Lyttelton, Brian Rust, Elliott Goldman and myself. Live music will be provided by several jazz stars, and also by Sid Phillips' Hot Six. Tickets, costing 5s. each, are now obtainable from any good jazz shop, or from the N.F.J.O. national secretary, 18, Timbercroft-lane, Plumstead, S.E.15.

THE London Jazz Record Society

which operates at the Popcine on the corner of Great Newport-street, near Leicester-square tube station, has a very interesting programme lined-up for the real enthusiasts. This Friday, February 2, Sinclair Trail will be giving a recital on "Ragtime" with recitalist Ben May discussing "Bechet on Blue Note." The following week, February 9, introduces Britain's star discographers, John Davis and G. F. Gray Clarke, in a special programme called "Twenty Years Jazz Research." There will also be a recital by veteran trombonist Kid Ory, given by Fred May. February 16 finds, as the L.J.R.S.'s publicity has it, James "Rudi" Asman taking up the whole evening with a recital entitled "A Basic Jazz Collection." I expect a certain amount of interest in the club by the nobles who frequent this club, because I see, with some misgivings,

JAZZ SCENE

By James Asman



FREDDY RANDALL

that they are allowing three-quarters of an hour for a general discussion on my recital, opinions, and probably appearance! Ah, well. March 2 introduces Bob Milne in a recital on pioneer blues singer, Bessie Smith, and Pete Payne will also be along to give a record review he calls "The Three R's" (record, retailer's remembrance). His programme for February 23 is not yet arranged.

THE Red Hill Sunday Rhythm Club

opens up on March 4, featuring Les Lord and his Band, at the White Lion Hotel, Edgware. This new Sunday lunch-time session should interest a wide jazz public. Les tells me that his band's debut on B.E.C. "Jazz Club" was a hot music from Dixieland to Benny Goodman. So take a tube to Edgware and a trolley No. 664 to the White Lion, and if you see me there, buy me a drink. I always need one.

"Jazz Comes to Slough"

is the title of the Crane River Jazz Band's major concert at the Dolphin Hotel, Uxbridge-road, Slough, on February 10, following their debut on B.E.C. "Jazz Club." The concert starts at 8 p.m., and tickets—cost 3s. each, N.F.J.O. members, on showing their membership cards, will be allowed admission at a reduced rate of 2s. 6d. Admission at the door. On February 17 the Cranes will visit Nottingham for a concert organised by the Nottingham Jazz Club. The next day will find them again on the air, this time for the B.E.C. French Service, from Cooks Ferry Inn.

NORWICH-born London area

N.F.J.O. secretary, Miss Beryl Bryden, reports a Dixieland-styled group now flourishing in the wilds of Norfolk, called the Collegians. During the summer the band plays every Sunday at Horning Ferry on the edge of the Broads. At present they are performing at one-night shows all over the county, including the American Forces camps. A debut in London is being arranged shortly.

LEN BEADLE AND HIS BAND,

who carried away the N.F.J.O. Jazz Band Contest banner last year for the southern area, are back in the news with their own club on Tuesday nights at the Dutch House, Lee. Changes in the front line find Eric Hitchcock on trumpet and Ted Layton on clarinet. At the group's recent dates at the Catford Jazz Club and the Delta Jazz Club in the West End they gained a great deal of applause and new support.

SOUTHEND is a busy place for

jazz these days. With a local policy of co-operation between the

traditionalists and the modernists, the three Southend clubs seem to be extremely active. The Riverside Jazz Club presents Chris Barber and his Band on February 20, and all the clubs are arranging an Easter Jazz Jamboree with Mick Mulligan and his Magnolia Jazz Band, the Riverside Jazz Band, Leswell Herman's New Music, and probably Len Beadle's Band. Several celebrities will be along for this show, including the N.F.J.O. national secretary, ex-Webb trumpeter Owen Bryce (who will also complete the show), and others.

NEWS...comes...through from

Mattie, where the local traditionalist, E. B. and Buzz Wilby's Usawm Jazz Band, is having an interesting time of it. They were recently invited to play at the pop club down there, the Apollo Club, and met with what they described as "a mixed reception." They also report the presence of a coloured blues singer called Mollie Walker who toured Europe with Will Marion Cook's band in the early days. When Miss Walker sang with the band, the modernists forgot their prejudice, I am told.

Continued on Page 4.

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FEBRUARY CAN TRULY BE DESCRIBED AS A STAR-STUDED MONTH INsofar as the SUNDAY CONCERTS AT THE VICTORIA HALL, HANLEY, ARE CONCERNED.

They are followed on February 11 by a great bill which is topped by radio's "Voice of Variety," Ronnie Ronalds.

On Sunday, February 13, Sid Phillips and his Band with Johnny Eager and Geraldine Farrar are making a much-awaited return to this venue, and for the concert, which is at 7 p.m., Sid Phillips has secured the services of that great artist, Teddy ("Beloved Be Faithful") Johnson, who is making a special guest appearance.

The last Sunday in February brings to Hanley what is probably the finest bill that has ever been presented in the Potteries or for many miles beyond. It is the great show topped by the sensational American folk singer, Harry Alton, on this star-studded bill are Kitty Bluett, otherwise "Mrs Ted Ray" of the "Ray's a Laugh" radio show; Arthur Haynes, of the Charlie Chester Gang; Frederick Ferrari, known as the "Voice in the Charlie Chester shows; and, as if this were not enough, Harry Gold and his "Pieces of Eight," with Betty Taylor and the sensational new discovery, Jimmy Day, who is described as one of the finest impressionists of the late Al Jolson heard in this country.

For this great show there will be two performances, and judging by the attraction they will be more than needed to accommodate all who would be patrons. All these concerts are presented by the Midlands Variety and Band Agency in association with Midlands promoter Arthur Kimbrell, and the concerts on February 25 are arranged in conjunction with Alan Fletcher.

WARD M.D. FOR CAROUSEL

HEDELEY WARD continues to make news in the entertainment world, and his recent appointment as musical director of the Carousel—one of London's newest and most exclusive night clubs—is further proof of his bearing in London music circles.

Saturday, February 3, brings Hedley Ward and his Band to the microphone again from the Midlands studios at 6.55 p.m. Then, on Sunday, the band and trio play their second concert in three months at the Savoy, Kettering, Monday, February 6, begins the Trio's nationwide tour with Josh White at Glasgow, and on Sunday, February 11, the Hedley Ward Trio join Ralph Sharon and his Sextet for a concert at the Hippodrome, Manchester.



HEDELEY WARD

NEWCOMERS TO LONDON MUSIC

TWO newcomers to London music will make their debut at a Beethoven concert at the Royal Opera House, Covent Garden, on Sunday, February 18. Andrée Wachsmuth, the Swiss soloist in the Beethoven violin concerto, was a pupil of Isaye, and since 1934 has been professor of virtuosity at the Conservatoire of Lausanne. She has given concerts in France, Switzerland, Belgium and Germany, but has never appeared in England.

Gunter Wand, guest conductor of the London Symphony Orchestra at this concert, started his career at the Cologne Opera House when he was 26. In 1945 he was appointed conductor of both the opera and the Cologne Symphony Orchestra.

Listeners to Cologne Radio will have followed his fine interpretation of Mozart, and will have noted that he not only follows the traditional path to Bach, Beethoven, Brahms and Bruckner, but has become an ardent protagonist for modern composers of all countries.

In Europe, where he has conducted the Berlin Philharmonic, Hamburg Philharmonic, and the Leipzig Gewandhaus Orchestras and the Orchestre du Conservatoire, he is regarded as a natural successor to Furtwangler.

Bell Concert

WHEN Graeme Bell and his Australian Jazz Band appeared at the de Montfort Hall, Leicester, last Sunday, guest singer Neva Rapphelo was unable to carry out her guest-spot with the band due to a sudden attack of flu. Bert Wilcox hurriedly telephoned Judy Johnson, who was free, and drove her to Leicester. On arrival she had a few minutes to discuss the programme with Graeme Bell before going on, and was, in spite of the tremendous shortage of time, a great success.

and roared with approval. Another old-time jazz star who appeared there was clarinetist "Juice" Wilson, who is also famous for his "alley fiddle" work with Nat King Cole. Wilson created a sensation at the Apollo and had the audience on their feet most of the time. Bazz Wilby's group will be broadcasting from the local radio station soon in a new series of air shows.

NEWS has also reached us of the Korean jazz group, the Dixeylanders, exclusively reported in this column a few weeks back. They have just returned from six weeks' ordeal of bombardment and patrolling the west Korean coast. Their recent jazz shows on board ship have met with wild enthusiasm by the assembled ship's company. The whole band has now joined the N.F.J.O., and they send their good wishes to fellow enthusiasts in this country. I am sure you will join me in wishing them all the best of luck and a speedy return home.

THE Portsmouth Jazz Club held their annual general meeting recently and elected a new committee. Meetings are held weekly on Wednesday evenings at The Old Countryman, Thomas-street, Landport, Portsmouth, with record recitals of jazz in the traditional style. Portsmouth now has three clubs, all thriving.

THE Record Jazz Club, presenting recitals of both traditional and modern jazz music, holds its sessions every Tuesday, at 8 p.m., at Weldon Park School, Wyvenhoe-road, South Harrow. Local jazz fans are asked to go along, where a good evening of jazz music is always scheduled.

LATEST NEWS of Joe Daniels' Jazz Club, opening up in the Pinners district, Harrow, on February 17, comes in as we go to Press. Joe's own traditionalist group, which recently made several sides on Parlophone, will be the house band.

LEEDS now has two flourishing jazz clubs, the Yorkshire Jazz Club and the Club New Orleans.

Wedding in Rose Band



Basil Stutely was married to Miss Elaine Greatrex at Birmingham Register Office on Saturday, January 20. He met his bride at the West End Ballroom where he leads the saxophone section with Sonny Rose and his Orchestra.

GREAT IRISH SINGER RECORDS HERE

MELODICS have made one of the greatest recording captures of recent years. They announce that the world-famous Irish folk singer, Della Murphy, has cut many sides for their company.

She is the wife of the Eire Ambassador to Australia, Dr. T. J. Kierman, who, besides his high position in the Diplomatic Corps of his country, is a Doctor of Philosophy in Public Finance.

On February 16, at 10 p.m. on the Scottish Home Service, they will be heard in an O.B. from the Berkeley Restaurant. The line-up consists of piano, guitar, accordion, drums, and Rennie leading on violin and bass. The outfit, which is still semi-pro, only works week-ends. Arrangements are by Nick Welsh and Ramsey Crossen, pianist and guitarist with the group.

SCOTS GROUP DO WELL

SEVERAL months ago the Lindsay Rennie Five had their first broadcast in the Scottish Home Service in a series titled "New Names." Following this they obtained an engagement to tour the Scottish border country at week-ends.

On the next week's issue, Musical Express correspondent Alma Shepherd, is writing the account of an exclusive interview with Miss Murphy.

BERNARD DELFONT'S NEW PRODUCTION SCHEDULE

BERNARD DELFONT'S spectacular new programme ranges from lavish spectacle of fabulous proportions with the "Folies Bergère," due at the London Hippodrome about March 6, to the legitimate theatre with "The Mad Woman of Chaillet" during the second week of February, with Marita Hunt fresh from her Broadway triumph in the title rôle.

By contrast, he is presenting the Continental genius of magic, Kalanag (who makes a full-sized car vanish), with his all-mystery music and glamour revue, at the Stoll Theatre, Kingsway, on Tuesday, January 23.

Décor and costume designer from Paris—Michel Garmarthy, is in England designing and supervising the new Folies Bergère show.

The cost is estimated in the region of £40,000. Talent will be international. Feathers, mostly shipped from South Africa, will cost hundreds of pounds, and white fox furs alone to the value of £1,000 will be worn in a race meeting scene.

Nudes are ironically enough, just as expensive to adorn. Each nude's wardrobe represents between £500 and £600—such is the price of extravagant head-dresses and feathered and bejewelled accessories.

Nudes will be embodied in the decoration of hanging candelabra in one scene. In all there will be more than twenty full-scale production scenes, some occupying the whole of the proscenium, from ceiling to footlights.

pected star of the evening turned out to be an American Negro Blues singer named Archie Savage, who sang a Billie Holiday number with great effect. And one of the most entertaining club nights that London has seen came to a close with Mike Daniels' Delta Jazzmen blowing hard on the traditional "When the Saints Go Marching In."

Further N.F.J.O. Club Benefit nights are scheduled for the next month or so. The Cranford Jazz Club will be holding one on March 2, and details can be obtained from Bill Colyer, 52, Charing Cross-road, London.

VIENNA MUSIC DIRECTOR IN LONDON A STUDY of the teaching of music in Britain will be made by Dr. Karl Lustig-Preen, director of the Vienna Konservatorium and of the Vienna Symphony Orchestra, during a three-week visit to the United Kingdom from January 22 to February 3, under the auspices of the British Council.

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SWING CONCERT AT STAINES

ON Thursday, January 25, a concert of modern music was presented at Staines Youth Centre. Taking part were the Phil Jennings Band and the Gordon Sherrill Quartet, who played alternately throughout a two-hour programme to an attentive and enthusiastic audience.

The Phil Jennings Band, featuring a varied selection of commercial and swing numbers, contributed a fringing "Artistry Jumps," which was the highest spot of the evening. What was lacking in technique was more than made up by the tremendous verve and joie-de-vivre with which it was played.

The concert was rounded off with a competent arrangement for the combined groups. All the musicians concerned must be congratulated for their co-operation in making a success of this new venture.

PETE CHILVER PROUD FATHER

WE offer congratulations to Pete Chilver, whose wife Norma presented him with a baby son last week. Since retiring from active playing, Chilver is now managing the Westerndures Hotel, North Berwick, and is also musical adviser for the West End Café, Edinburgh.

OPERA AT COVENT GARDEN

audience. High praise is also due to the producer. Rigolotto. In Rigolotto, Rothmuller portrayed the tragic court jester very well, although one could not say that his performance was the equal of those given by Silveri at Covent Garden.

Walter Midgley sang most beautifully the rôle of the Duke of Mantua, even if he had not quite the range of expression necessary. Midgley is at his best when singing intense parts. When required to be light-hearted, he is not so successful, because he does not entirely free himself of the rôle of the Duke. The result was that the famous aria in the last act—the satirical one about the fickleness of women—was treated more as a love song than as a drinking song.

Midgley has a lovely voice, and on the whole he is a highly successful Duke. Also blessed with a most beautiful voice is Wilma Lipp, who took the part of Glia. On the night of Monday, January 15, she was suffering from an extremely bad cold, but no one would have noticed it. Every note was pure, and her intonation was always satisfactory.

A few hours after this is printed the curtain will go up on the first performance of the Revival of "Salome." The title rôle will be sung by Christel Goltz, leading soprano at the Berlin State Opera. She is also appearing as Leonora in "Fidelio," the last performance of which takes place on January 30. The production has I believe been somewhat modified. Karl Rankl will conduct.

STOP PRESS

Harry Parry was rushed to Middlesex Hospital this week for an emergency operation.

Tickets for "Jazz Club." Enormous quantity of applications mean delay in allocation, says James Asman, but he assures readers that N.F.J.O. members will have priority.

CLASSIFIED ANNOUNCEMENTS

- SONGWRITING: WISH TO TEAM UP with one who can write music. Advertiser has songs, melody, swing with words. Tommy Atkins, etc.—Box No. 9309.
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VOCALISTS WANTED: WANTED—Choir singers, audition Friday; regular job for right person; must be young, attractive, stylish and have personality; soprano, alto, tenor, bass; no doublers; extra quire fee paid one way and one night's hotel expenses.—Tommy Smith, Savoy Ballroom, Strand, W.C.2.

LUXEMBOURG PROGRAMMES

Long Wave, 1293 m., 232 K/cs., 150 Kw. WEEK COMMENCING FEBRUARY 4

Sunday, February 4 Monday, February 5—Contd.

1.30 p.m. THE CONCERT PARTY. The Pony Express, Old MacDonald Had a Farm, Buffalo Billy, Deep in the Heart of Texas.

1.45 ADVENTURE UNLIMITED. Serial Story, "The Red Patrol," by Robert Leighton. Introducing the many voices of Stephen Jack.

2.00 JO STAFFORD presents TIME FOR A SONG. THE DONALD PEERS SHOW, with Peter Yorke and the Concert Orchestra. If You Smile at the Sun, Sometime, Have I Told You Lately That I Love You, With a Song in My Heart, Sentimental Me, My Heart Stood Still.

2.30 MUCH BINDING IN THE MARSH with Richard Murdoch, Kenneth Horne, Sam Costa, Maurice Denham, Diana Morrison, Patricia Hughes and the Squadronaires Dance Orchestra conducted by Ronnie Aldrich. Compère: Bob Danvers-Walker. Recorded before an audience.

3.00 GRACE FIELDS, with the Keynotes and Billy Terent and his Orchestra. Compère: Bernard Braden. Ma Belle Marguerite, Meet Me in St. Louis, My Wonderful One Let's Dance, We Went to the Zoo, Time On My Hands, Dolores, I Only Have Eyes for You, Ciri-birin, That Lucky Old Sun, Swanée River, The Queen Was in the ParLOUR, Question and Answer, Queen of Hearts.

4.00 QUIZ LEAGUE, featuring your favourite football stars. Roy Rich referees Brighton v. Aldershot in a replay following their draw last week. Recorded before an audience.

4.15 RAWICZ AND LANDAUER. Dances from "Merrie England," "The Petite Waltz, Bees' Wedding."

4.30 OPPORTUNITY KNOCKS, with Hughie Green as Master of Opportunities and Cyril Stapleton and his Orchestra. Recorded before an audience.

5.00 SONS OF THE PIONEERS. Texas Stomp, Virginia, Come and Get It, Mexicani Cose, Following the Sun. (Presented by Carter's Little Liver Pills).

5.15 CARROLL GIBBONS and his Orchestra, with Alan Dean. The Thing, Me and My Imagination, I Taut I Taw a Puddy Tat, Look for the Silver Lining, I Get a Kick Out of You.

5.30 GODFREY WINN presents Your Mother's Birthday, for birthdays falling this week.

6.0-8.30 Continental Programmes.

8.30 HOLLYWOOD CALLING! Introducing the Stars.

8.45 The Kathran Oldfield Programme. SOCCER SONGTIME. Again, You Make Me Love You, I Get a Kick Out of You.

9.00 STEWART MacPHERSON in TWENTY QUESTIONS, with the new team: Frances Day, Richard Murdoch, Daphne Fadel, ex-Def. Suplt. Fabian, of Scotland Yard.

9.30 A DATE WITH STEVE RACE. "Opportunity Knocks" discovers in their first professional date. Coronation Scott, Tenderly, Villa, Girl With the Flaxen Hair, I Only Have Eyes For You.

9.45 THE ANSWER MAN. Write to him if there is anything you want to know.

10.00 PETER MURRAY'S CORNER (On Gramophone Records).

10.25 THE WEEK'S FOOTBALL TIP.

10.30 WHAT'S YOURS? Gramophone Record Request Programme. Introduced by Geoffrey Everitt.

11.00 TOP TWENTY. Selected recordings of last week's best-selling songs in accordance with the Music Publishers' Association.

12.00 NEW RELEASES OF GRAMOPHONE RECORDS. Introduced by Peter Murray.

12.30 a.m. Close Down.

Monday, February 5 4.0-4.30 p.m. VOICE OF REVIVAL (French).

9.00 THEATRE HOUR (French).

9.00 NIGHT CLUB (French).

9.25 YOUTH OF THE WORLD

9.30 GOOD EVENING, FRIENDS. Gramophone Record Request Programme (French).

10.30 TOPICAL HALF-HOUR. Up-to-the-minute tunes on Gramophone Records.

11.00 THE VOICE OF PROPHECY.

11.15 SWING REQUESTS, with Geoffrey Everitt.

11.45 THE ANSWER MAN. Write to him if there is anything you want to know.

Midnight Close Down.

Tuesday, February 6 4.00 p.m. CHILDREN'S CORNER. 4.15-4.30 THE VOICE OF PROPHECY.

9.00 DANCE MUSIC (French).

9.25 YOUTH OF THE WORLD (French).

9.30 GOOD EVENING, FRIENDS. Gramophone Record Request Programme (French).

10.30 TOPICAL HALF-HOUR. Up-to-the-minute tunes on Gramophone Records.

11.00 REVIVAL TIME. 11.30 IRISH HALF-HOUR. Request Programme. Midnight Close Down.

Wednesday, February 7 4.0-4.30 p.m. BRINGING CHRIST TO THE NATION. TRACK, with Stany (French).

9.30 GOOD EVENING, FRIENDS. Gramophone Record Request Programme (French).

10.30 GORDON JENKINS and his Orchestra (On Gramophone Records).

10.45 SOCCER SUMMARY. Selections for Saturday's matches with up-to-the-minute information.

11.00 BACK TO THE BIBLE. TUNES OF THE TIMES. Songs from last Sunday's "Top Twenty" (On Gramophone Records).

11.45 THE ANSWER MAN. Write to him if there is anything you want to know.

Midnight Close Down.

Thursday, February 8 4.0-4.30 p.m. BALTIMORE ENANGELISTIC TABERNAACLE.

9.00 RADIO LUXEMBOURG SYMPHONY ORCHESTRA. Conducted by Henri Pensis (French).

9.30 GOOD EVENING, FRIENDS. Gramophone Record Request Programme (French).

10.30 TOPICAL HALF-HOUR. Up-to-the-minute tunes on Gramophone Records.

11.00 OLD-FASHIONED REVIVAL HOUR. Midnight Close Down.

Friday, February 9 4.00 p.m. SHOWERS OF BLESSINGS. 4.15-4.30 THE HEALING MINISTRY.

9.00 PIANO RECITAL (French).

9.30 GOOD EVENING, FRIENDS. Gramophone Record Request Programme (French).

10.30 TOPICAL HALF-HOUR. Up-to-the-minute tunes on Gramophone Records.

11.00 THE VOICE OF PROPHECY.

11.15 SWING REQUESTS, with Geoffrey Everitt.

11.45 THE ANSWER MAN. Write to him if there is anything you want to know.

Midnight Close Down.

Saturday, February 10 9.00 p.m. RECORDS BY LUXEMBOURG SERVICEMEN (French and Luxembourg).

9.30 UNINTERRUPTED DANCE MUSIC (On Gramophone Records).

10.30 UNINTERRUPTED DANCE MUSIC (On Gramophone Records).

11.00 BRINGING CHRIST TO THE NATION. Introduced by Peter Murray.

Midnight Close Down.

TOP TEN

1. Beloved Be Faithful (Pickwick).

2. Petite Waltz (Duchess).

3. Puddy Tat (Harms-Connelly).

4. Ferryboat Inn (C. & C.).

5. The Thing (Leeds).

6. All My Love (P. Maurice).

7. Autumn Leaves (P. Maurice).

8. Tennessee Waltz (Cinephonix).

9. Sleigh Ride (Mills).

10. Rudolph (Chappell).