

BRITAIN'S FOREMOST ENTERTAINMENT NEWSPAPER

WE HAVE PLEASURE IN ANNOUNCING OUR **WHITE WEDDING**

# Musical Express

FRIDAY, JANUARY 11, 1952

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**YOU BELONG TO MY HEART**

Southern Music Publishing Co., Denmark St., W.C.2 TEL 4234

## WISDOM RECORDING 13 LUXEMBOURG PROGRAMMES

*Will Open New Show in April*

FOLLOWING THE TREMENDOUS RISE IN THE POPULARITY OF COMEDIAN NORMAN WISDOM, RADIO LUXEMBOURG APPROACHED THE COMEDIAN THROUGH HIS MANAGER, BILLY MARSH, AT 5.30 P.M. ON FRIDAY DECEMBER 28, WITH AN OFFER FOR HIM TO RECORD THIRTEEN PROGRAMMES IMMEDIATELY FOR ROWNTREE'S NEW COCOA.

The deal was completed by 8.30 p.m. the same evening and Norman was contacted during his pantomime performance at the Grand Theatre, Wolverhampton and asked what songs he wished to record, for this was to be his first singing programme.

### THE HAPPY PARENTS



Jerry Martin took this charming photograph of Cyril and Sheila Stapleton on the eve of their first wedding anniversary in St. Mary's Hospital, where Mrs. Stapleton last week gave birth to a baby daughter who was one week old on the anniversary last Tuesday.

### ELLINGTON QUARTET THREE MONTHS IN LONDON—RESIDENT ENGAGEMENT

THE RAY ELLINGTON QUARTET WILL COMMENCE A RESIDENT SEASON OF THREE MONTHS, WHEN THEY OPEN AT MECCA'S NORTH LONDON BALLROOM, THE ROYAL, TOTTENHAM, ON MARCH 3.

They will appear during the afternoon and evening sessions daily, and the engagement is doubly welcome to the boys as it will enable them to be "on the spot" for the run of their radio series "Crazy People" which starts on January 20 as well as, of course, their TV show "Eric Barker Half-Hour" fortnightly on Wednesday evenings. In the past the Quartet's broadcasting and TV commitments have necessitated their travelling many hundreds of miles to London and then back again to wherever they were playing in the Provinces. Now their only inconvenience will be a speedy car dash across London in between sessions at the Royal, and their radio show is on a Sunday anyway. So generally this three months will provide the Quartet with a recuperative respite so far as travelling is concerned.

The engagement with Mecca was arranged by Lewis Buckley Entertainments, which agency represents the Quartet for ballroom, concert, and one-night-stand bookings. Foster Agency, Ltd., of course, represents them for variety and the Continent.

Today, Friday, January 11, the Quartet will be appearing at the Drill Hall, Coventry; January 12—Drill Hall, Horsham; with a Sunday concert at the Colston Hall, Bristol, on January 13. Following their TV date on January 16, they will then appear at the Palais, Stockton-on-Tees, on January 18, and the Embassy Singsop, on January 19. On January 20 they report at the

### Penny Nichols at Blackpool

PENNY NICHOLS and Billy Merrin start the New Year at the Palace, Blackpool, on Monday, January 14, with a tour to follow. On February 2 they have their first BBC Music Hall date and Penny will be featuring a brand new number which Bill has written specially for this occasion.

### ROY FOX IN TOWN

Roy Fox is now working with in the offices of the Wilcox Organisation at No. 4, Eastham Street, W.C.2, Temple Bar 1762. Business for his orchestra will still be under the personal direction of Roy Fox and manager James Bell.

The Saturday morning, as most of the music publishers were closed, great difficulty was experienced in collecting sufficient orchestrations of songs ready for the first recording on Sunday morning at 10 a.m.

Meantime, Harry Parry had been engaged to play for the programme and Billy Marsh, Luxembourg executive Peter Wilson and Harry Parry met at 3 p.m. on Saturday afternoon and the type of programme, etc., was thrashed out. At 5 p.m., during one of his moments off stage, Norman was given a resumé of what had been finished on his behalf.

Wisdom left Wolverhampton at 7.30 a.m. on Sunday morning, arriving at Star Sound Studios at 10 a.m., and, having selected the three songs for the first programme, a script was then written and, after rehearsal, the first programme was in the can by 1.0 p.m. Production was by Gordon Crier.

Further numbers were selected and script written and the recording session continuing, with only half-hour breaks for meals and refreshments, until 10 p.m., when Norman Wisdom left London for Wolverhampton, having completed five of the programmes.

The journey back to Wolverhampton by car takes between 3-3½ hours and, after a few hours' sleep, Norman Wisdom appeared as usual at the 2.30 matinee (Monday, December 31) rather bewildered by the unexpected turn of events, but none-the-less happy that, at last, he has a programme entirely devoted to singing, as his original ambition was to be a singing comedian.

After the run of the Wolverhampton pantomime which, incidentally, has been so successful that it is expected to run over the eight weeks originally scheduled, Norman Wisdom starts rehearsals for the London production of "Where's Charlie?" which is to be presented by Henry Hall. It will run, prior to its London run, at the Coventry Hippodrome, in April.

### EPSTEIN RESIDENT AT U.S. CLUB

LESLIE EPSTEIN, the noted blind South African pianist who received his jazz training in America, has secured the vacant piano chair in the exclusive American Air Officers Club in London. The Club is situated in the former home of Woolworth heiress Barbara Hutton in the centre of Regent Park. The whole building now being used entirely by the American Services.

Leslie Epstein first came into prominence through the columns of "Musical Express" which was seen by famous BBC producer David Miller who immediately urged Epstein for a broadcast in his Commonwealth programme "Rendezvous"; a further broadcast by Epstein in this programme is expected in the near future. Meanwhile he has been playing in various clubs and for private functions around London. Leslie works within the aegis of the Wilcox Organisation under the personal management of Bert Wilcox.

### Dates for Sharon

SINCE the announcement that S. Ralph Sharon had re-formed his Sextet, offers of engagement have been received by the Wilcox office from all parts of the country including a proposed resident engagement for the summer and a tour of the Continent. In the meantime, the sextet is busy on Friday at the Royal Forest Hotel, Chingford.

### MDA ANNUAL PARTY AND GALA BALL

Highly Successful Evening at Wimbledon Palais



Jack Baverstock, the Editor of "Musical Express" and TV's MD Eric Robinson laugh at a joke cracked by E. O. (Poggy) Pogson.



L. to R. Frances Tanner, Ray Ellington, Benny Lee, Alf Praeger and Georgie Vedej.



Mr. and Mrs. Jack Amlot, Arthur Passmore, and MDA Secretary Bill Sensler.



Pat Dodd and Wool Phillips.

### Oldfield Signs for Own New Commercial Show

AFTER A TWO YEAR ASSOCIATION ON THE "EMPIRE SHOW," TALENTED CANADIAN SINGER KATHRIN OLDFIELD WILL DO HER LAST BROADCAST FOR THEM ON JANUARY 20, IN ORDER THAT SHE MAY BEGIN HER OWN NEW SHOW "TOKALON TIME," SPONSORED BY TOKALON BEAUTY PRODUCTS. KATHRIN WILL BE HEARD BOTH SINGING AND COMPERING THIS NEW MUSICAL SHOW, WHICH IS TO START JANUARY 30, AND CONTINUE EVERY WEDNESDAY AT THE PEAK HOUR OF 7 P.M. MUSICAL DIRECTION IS IN THE CAPABLE HANDS OF AUSTRALIAN COMPOSER-PIANIST RAY HARTLEY AND HIS QUARTET.

Kathrin has just completed a sensational engagement at London's famous Berkeley Hotel, and had both options on her contract

### Eve Boswell to Co-Star with Derek Roy

AT THE END OF MARCH EVE BOSWELL, WELL-KNOWN VOCAL STYLIST WHO RECENTLY LEFT GERALDO'S BAND, GOES ON TOUR TO ALL THE PRINCIPAL THEATRES THROUGHOUT THE COUNTRY. SHE IS TO CO-STAR WITH DEREK ROY IN THE SHOW "HAPPY GO LUCKY" AND COMMENCES REHEARSALS ON MARCH 3. THIS IS THE REVUE PRODUCED BY GEORGE AND ALFRED BLACK WHICH IS DUE TO GO ON THE ROAD ON MARCH 17 AT NOTTINGHAM.



renewed. The special material for this appearance was penned by this talented artist herself, the songs being in the sophisticated comedy idiom.

### Trade Music Guild Ball in February

THE VERY WORTHY TRADE MUSIC GUILD BALL WILL BE ONCE AGAIN HELD AT THE EMPIRE ROOMS, TOTTENHAM COURT ROAD, ON FEBRUARY 15. THIS FINE ORGANISATION, ORGANISED IN 1949 BY THE MAINSTAY OF THE MUSIC INDUSTRY, THE TRADE COUNTER BOYS, HAS SINCE ITS INCEPTION ALREADY PUT INTO OPERATION A PENSIONS SCHEME AND SEVERAL OF ITS MEMBERS ARE ALREADY IN RECEIPT OF A WEEKLY ALLOWANCE.

The Guild has never asked any monetary support from its employers, the big publishing houses. In view of this, this newspaper feels that the Guild Ball should receive from the publishing houses the same support that is given to the MPCA's function The Tin Pan Alley Ball. We, therefore, urge every publishing house to book their tables early for this function that gave so much pleasure and enjoyment to all who attended last year.

Tickets can be obtained from George Seymour, of Irwin Dahn Music Co., at 17, Berners Street, London, W.1, price 10s. each.

Once again the Guild have engaged Les Brown and his Orchestra, and dancing will be from 7.30 p.m.—a date and the committee are in process of arranging a first-class cabaret to add to the evening's enjoyment. There will also be another band playing, details of which will be available at a later date.

### MARLAND TO LEAD OWN NEW ORCHESTRA

IN THE HOME SERVICE, ON JANUARY 14, 7.00-7.30 P.M., WE SHALL BE WELCOMING AN OLD BROADCASTER IN A NEW MUSICAL SETTING, WHEN ALBERT MARLAND, FOR SIXTEEN YEARS MUSICAL ADVISER, PIANIST AND ARRANGER TO HENRY HALL, WILL BE HEARD WITH HIS OWN ORCHESTRA.

THE ORCHESTRA IS ITSELF SOMETHING OF A NOVELTY, CONSISTING OF TWO FLUTES, TWO MANDOLINS, SIX VIOLINS, TWO VIOLAS, CELLO, GUITAR, BASS AND HARPSICORD (WHICH MARLAND PLAYS HIMSELF). THE MANDOLINS WHILE BEING UNUSUAL INSTRUMENTS IN AN ORCHESTRA, ARE INCORPORATED AS A RESULT OF MARLAND'S LOVE FOR THE INSTRUMENT EVER SINCE HE PLAYED ONE IN A BAND AS A YOUNGSTER.

Those of you who missed Jonah Barrington's "Record Round-up" on December 16, will be able to hear music in the style of "Musette" and "Kobalotten" about which there was so much surprise and admiration expressed, for the Kurt Burling of this record is none other than Albert Marland.

He composed these pieces, and to see if they would become best sellers without any reference to his known works, adopted the name of Kurt Burling. Many people wrote in asking who the

composer was, and if he was of Continental birth. Then someone let the secret out and now everyone is full of praise for a musician who had the courage to try out a composition under an unknown name.

### NEW SONG COMPOSED FOR YOUNG TENOR

HARRY GORDON, the well-known songwriter and composer of "Down in the Glen," recently heard Patrick O'Hagan, the brilliant young Irish tenor, as a variety bill. He was so impressed with his performance that he immediately composed an entirely new number specially for him. O'Hagan is delighted with the song, titled "Eilex," and both he and his accompanist, Hal Stead, together with the publishers, predict that the number is a worthy successor to "Down in the Glen."

# Musical Express

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Read throughout the wide world

## THE VOICE

### THE NEW MEDIUM

○ TEMPORA, O MORES! Once upon a time it was fashionable to take your amusement and pleasure at the Vauxhall Gardens. The Crystal Palace was also, at one time, the place for leisure hours although it was burned down long after it had served its useful purpose as a show place. The old Alhambra, now the Odeon, in Leicester Square, was the entertainment centre sans pareil before and during the 1914-1918 war. The London Palladium, with its glamorous five-act seasons, is the main attraction in that genre today. But for a classic example of the way public taste varies and changes with the times there is nothing more extraordinary than the attraction of the Earl's Court, Empress Hall, at Earls Court, which almost all-the-year-round season for the shows on ice. Tom Arnold turned his sagacious attention to the possibilities of the ice spectacle. It is, beyond doubt, the new entertainment medium and nothing else draws such colossal crowds into every show. A "house" at Earls Court can total 6,000 people.

### THE PA SYSTEM

IT would have been deemed crazy to conceive an all-talking, singing, musical show on ice in a great arena like Earls Court or Harringay a few years ago. But the PA system of amplification and the technique of dubbing the skaters' voices, make it possible to present a great spectacle, unhampered by the confines of the orthodox stage, and its presentation, in a fourth dimensional presentation complete with the voices and music which are essentially of the theatrical show.

### NEW TECHNIQUE

PRODUCING a show in spectacular form in such a huge arena calls for a new technique and the technicians are not slow in making their appearance. The difference between a stage and an arena must be like painting a picture on a small piece of paper and painting a backdrop for the audience. The artist's hand alters the artist's scene completely. Outstanding among the experts in the new technique is the talented Eve Bradford who produced the current spectacle at Earls Court—'Fuss In Boots'. For such a task one must have not only the artistic sense and the terms of picture upon a colossal canvas. How then, if such a medium is new, does one serve an apprenticeship for the new technique? The answer is—'one doesn't'. The job, as usual, always produces the workman capable of the task. Such are the Eve Bradfords.

### NOT EASY

AND all of us with a flair for production, let us not minimise the achievement of putting on shows in the new medium. Quite apart from an ability to produce the acts and chorus and ballet on such a large scale, the Eve Bradfords must have the ability to co-ordinate the whole with musical settings. And another thing, on ice you don't just walk on and off from the wings. It isn't so easy to dispose of an act or a troupe by the simple expedient of just dropping the tabs on them. They must be brought on and taken off with speed and finesse, so that the continuity of the show may proceed unimpeded by the audience. Of course, there are not sufficient arenas suitable for ice spectacle on the grand scale to warrant you and me going into ice production as a profession. Nor are there many managers outside Earls Court and Harringay with the financial resources to stage entertainment on such a grand scale. But the fact remains that the greatest of all spectacles has become a vogue with an unprecedented following and that vogue has attracted and found the right people to design, create and produce the wonderful results so far achieved.

### MUSICAL STAGEPOINT

THERE is another healthy repercussion from the ice show. It provides an almost all-the-year-round engagement for musicians. Stage instrumentalists have been attracted to the arena as witness the resident band at Earls Court with its talented conductor Harry Rabinowitz. Many famous names are associated with that musical aggregation, for they find it a congenial and useful financial proposition. But make no mistake about the work. It's hard going. More than that, the musicians blow three shows a day with half an hour's break between. And a show lasts over two and a half hours. The men play all the time, and that's hard labour by any standard. But they know they are in a new and better world. The job, as usual, always public wants the show the show will continue to run. There are cashier jobs for musicians than the ice spectacle if you like it the way you. But hard work never killed anybody while lack of it certainly will.

# Footloose Bandwagon to Solo Star

by "Musical Express" Disc-Jockey Frenchy Sartell

VERY FEW SINGERS COM-  
MENCE THEIR CAREERS  
AS SOLO ARTISTS. UN-  
LESS THEY ARE ESSEN-  
TIALLY SPECIALISING IN THE  
CONCERT FIELD. THE POPU-  
LAR FIELD OF MUSIC GENER-  
ALLY FINDS A SINGER  
FEATURED WITH A BAND  
AND IT'S A HARD CLIMB,  
ESPECIALLY WITH THE  
LIMITED AMOUNT OF BROAD-  
CASTS ALLOTTED TO EACH  
ORCHESTRA, FOR A VOCA-  
LIST TO ACQUIRE FOR HIM-  
SELF A LISTENING PUBLIC  
THAT WILL WARRANT THE  
RECORDING COMPANIES GIV-  
ING HIM, OR HER, A SOLO  
RECORDING CONTRACT.

A very large majority of to-  
day's American topliners com-  
menced as singers with an  
orchestra. It's nice to see that the British  
recording companies have  
realised that today's band voca-  
lists are the potential stars of  
tomorrow.

Latest singer to hitch the  
bandwagon to a solo star is fea-  
tured vocalist with Oscar Rabin,  
Dennis Hale. I have always  
admired Hale's singing with the  
Rabin Band, but I think you will  
agree that in his first solo discs  
for Parlophone, Hale has ex-  
celled himself. More power to  
the record companies for giving  
the comparatively unknown the  
chance to prove themselves.

Dennis Hale and the Peter  
Green and his Orchestra.  
Only Footloose Turn Back The  
Hands of Time—Parl. R.  
3476.

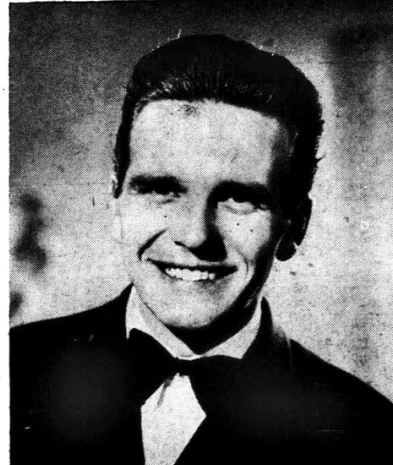
Hale has a most pleasing,  
warm voice, that is very easy on  
the ear. His style is not copied  
from any other singer and his  
range is very fine. The only fault  
that I can find with "Only Footloose"  
is that his diction could do with a  
little more preciseness. When he  
has overcome this minor failing,  
Hale should become one of our  
most popular solo artists.

On the reverse side, "Turn  
Back The Hands of Time," he is  
accompanied by the very fine  
Peter Knight Singers and the  
orchestra backing, by that past  
master at accompaniment, Phillip  
Green, all make this a very fine  
first solo disc.

Phil Cardew and his Corn  
Huskers  
Camp Town Races/The Girl  
I Love Behind Me/With  
David Miller—Parl. R. 3473.

It's no wonder that square  
dancing has caught on, especially  
when the music for it is pre-  
sented in the musicianly manner  
of Phil Cardew and his Corn  
Huskers. The ones heard in  
Teletelton and Woodstock  
(Dave Miller will know what I  
mean) never sounded like this. So  
if we're going to have square  
dancing, and it certainly looks  
that way, this is the best possible  
way of having it with Mr. Car-  
dew playing the music and Mr.  
Miller as the caller. Even if you  
don't do square dancing, both  
these sides are good entertainment  
for listening only.

Fats Waller and his Rhythm  
You've Been Reading My  
Mail/Honey Hush—HMV B.  
10191.



DENNIS HALE

I can't resist these re-issued  
Fats Waller records. Every time  
I listen to them I think of the  
good old days of music. By that  
I am not inferring that music has  
relaxed. I know it has pro-  
gressed but with that progression  
it has acquired a tenseness. You  
don't notice the changes that  
occur in music from week to  
week over the years, but when  
you hear a Waller record made  
several years ago, you realise we  
have lost that ease and freedom

that this man portrayed so well.  
What more can I say of these  
two sides than that they are  
played and sung by Waller. You  
simply must enjoy yourself when  
you hear them, because Fats  
Waller, his style and music, will  
never die.

Bing Crosby with John Scott  
Trotter and his Orchestra  
The Calico Kids  
Domino / Country Style—  
Bruno. 04841.

The Old Man of Song comes  
along with "Domino" and  
"Country Style." I don't think  
these are two of his best records,  
but I don't suppose that will  
deter the Crosby followers. I  
have heard much better records  
of the beautiful ballad,  
"Domino" but I don't think we  
heard better accompaniment  
than that which John Scott  
Trotter gives to Crosby on this  
side. I can answer, however,  
Crosby for an occasional lapse.  
And who couldn't when you take  
into consideration how many  
brilliant records and how much  
pleasure he has given so many  
over such a long period. Like I  
said of Waller, Crosby too gives  
that impression of ease. And if  
you're a square dance fan you  
will certainly enjoy Crosby as the  
musical caller, although the brief  
interlude of "The Calico Kids"  
could quite easily have been  
dispensed with.

Dolores Gray with Orchestra  
directed by Camarata.  
Shrimp Boats / More! More!  
More!—Bruno. 04840.

The "Annie Get Your Gun"  
Gal, comes up with the best re-  
cording I have heard of "Shrimp  
Boats" and quite honestly this  
is the first time I have actually  
heard the lyrics and understood  
them. She sings it beautifully,  
with a treatment that is really  
great. The orchestra and chorus  
conducted by old friend Tutti  
Camarata gives her great inter-  
pretation an added fillip.

What a team this Gray-Cara-  
rata set-up makes. I say team  
because each lends to the other  
their musical brilliance and feel-  
ing, and all I can say is More,  
More, More, please.

Steve Croshaw accompanied by  
Ray Martin and his Orchestra  
With All My Heart and Soul/  
Chez Moi—Col. D.B. 2967.  
Steve Croshaw sings "With All

My Heart and Soul" with the  
ease and brilliance of which he  
is so capable. I understand that  
he is shortly to have an opera-  
but I sincerely hope that it will  
not be long before he is fully re-  
covered and back in the business  
making more records like "Chez  
Moi." We in England are proud of  
our singers of this calibre. Turn  
on your radio and you can  
always say that's Steve Cro-  
shaw. Such is his distinctive style.  
The ten-year old "Chez Moi,"  
loses none of its charm in Con-  
way's delightful treatment, and  
the fine Ray Martin accompani-  
ment.

Frankie Froeba and his Boys  
At Sundown / I'm Sorry I  
Made You Cry—Bruno.  
04823.

Charlie Kunz and Victor Sil-  
vester all rolled into one—that's  
Frank Froeba and his Boys. If  
you like your strict tempo dance  
music you've got it strict and if  
you want to travel back to the  
style of piano music popular  
twenty years ago—Froeba's your  
boy.

Danny Kaye, chorus and or-  
chestra conducted by Vic  
Shoen  
Tongue Twisters / Eat, Eat,  
Eat—Bruno. 04836.

Who better to record "Tongue  
Twisters" than Danny Kaye, the  
man with the loose tongue and  
the perfect diction. You'll likely  
drive yourself crazy trying the  
twisters in the Kaye manner, and  
I'll lay a small shade of odds  
you'll never make it like he does.  
I know that "Eat, Eat, Eat," is  
a little late, telling at it does a  
Christmas story. But I don't  
think that will really matter  
especially as Kaye lends to this  
Christmas story his own inimit-  
able style and charm. And you'll  
want to keep "Tongue Twisters"  
anyhow for your next party.

## Clair Leng's Film Column

# "THE AFRICAN QUEEN"

CLOSE on the heels of the  
Botticelli angel who ushers  
in the New Year comes  
John Huston's film "The African  
Queen." I wish I could hope that  
one quarter of the films in 1952  
could be one quarter as good.

I defy anyone not to be  
enthralled by the picture, with  
its outstanding team of writers  
and technicians. Huston worked  
on the screenplay as well as  
directing. Jack Cardiff photo-  
graphed in Technicolor. Allan  
Gray wrote the music, and the  
Royal Philharmonic Orchestra  
played it. Humphrey Bogart and  
Katherine Hepburn were the  
stars.

Bogart has certainly never  
done anything better than his  
performance as Allnut, captain  
of the tin-tizzie steamer  
"The African Queen." Miss Hepburn  
is excellent as the middle-aged  
spinster whom he rescues from  
the Germans in Africa, during  
World War I.

Miss Hepburn is a straight-  
laced missionary—Bogart, a gin-  
ning shades of Rhetoric. The de-  
velopment of their relationship is  
beautifully handled; his, from a  
grudging admiration to protect-  
ing affection, hers, from hooded  
mistrust to absolute adoration.

This graduation takes about an  
hour on the screen—an hour of  
Bogart, Hepburn, magnificent  
African scenery and adventure;  
an hour so delightful that I  
almost regretted that other char-  
acters had to be brought in at  
the end of the film. This is by no  
means an insult to the hands of  
competent actors who appear  
at the end; it's just that I could  
happily have sailed forever with  
the crew of "The African Queen."  
A craft which for me has more  
character than the "Queen Mary"  
will ever possess.

Make no mistake, when the  
time comes to look back on the  
best films of '52, they will have to  
be a frighteningly good bunch if  
they don't include "The African  
Queen."



The crew of "The African Queen."

### "LONE STAR"

MGM's new Western, dealing  
with the annexation of Texas  
'way back in 1845, packs some  
clark. For a start, it stars  
Clark Gable, a rough-and-  
ready, but charming, Rhetoric  
Butler, right down to the hat),  
Broderick Crawford, equally  
rough-riding and adventurous,  
real material on television. It's  
the local news-sheet.

The first part of the film is  
somewhat obscure, politically and  
socially ("pistols in the pack  
for two, Jose..."), but once the  
story gets moving it is packed  
with dynamite. Never have  
horses run faster nor kicked up  
stronger dust, never before has  
such devilish cunning been met  
by such satanic ingenuity.

The final storming of the block-  
ade is excitingly and brilliantly  
photographed, whilst the Gable-  
Crawford fist-deemed unit for  
Miss Gardner's eyes—left me  
bruised and breathless. If you  
like this sort of thing I did until  
frankly, I did think I did until  
I saw "Lone Star"—this is the  
film for you.

### "TWO TICKETS TO BROADWAY"

THIS lively piece is a back-  
ground rather than a back-stage  
saga—the talented team of Janet  
Leigh, Tony Martin, Gloria De  
Haven and Ann Miller are trying  
to break into TV.

The film is as frankly a piece of  
entertainment—or escapism, if  
you prefer it—an unshamed  
opportunity for Martin to sing  
and the girls to dance.

Julius Styne has learned his  
music with Leo Robin's lyrics,  
for an adequate if not impressive  
song score. I liked their senti-

mental "The Closer You Are"  
and the bright "Let the Worry  
Bitch Go." "Musical  
favourite number for me was the  
revival of the very worthwhile  
Rogers and Hart "Manhattan."  
Martin sings wonderfully, includ-  
ing "There's no Tomorrow" (his  
best-selling record) and the pro-  
logue to "I, Peggiback"—short-  
ened and with a beguine accom-  
paniment.

Bob Crosby sings a painfully  
dull production number "Let's  
Make Comparisons" to a dummy  
of brother Bing, but even if this  
were the low-spot, it is more than  
made up for the guest appear-  
ance in the film of the wonderful  
French cast, the Charvils. In  
their ten-minute spot the Charli-

## Letters to the Editor

COMMERCIAL JAZZ  
James Asman's controversial  
article in your issue "Musical  
Express" calls for some com-  
ment from at least one of the  
various factors concerned,  
especially from promoters who  
have persistently presented all-  
jazz concerts around the coun-  
try.

Most of us began as collectors,  
and because we loved the  
music well enough to shrug off  
the losses, we were the people  
who nurtured the bands who are  
now being featured by the big  
professional promoters with pro-  
fit. So long as they can make  
money by promoting major jazz  
shows they'll stay in it, too.

a time, a very unremunerative  
business too. That was in what  
we might call the pioneer days,  
when jazz was "uncommercial."  
Because of the work and the  
enthusiasm put into British jazz  
by the small jazz promoters it  
has now become reasonably pro-  
fitable. My shop pays its way,  
my club covers itself and my  
jazz concerts are a sellout. All  
because a few of us believed in  
the kind of music we liked to  
hear. Now, at a time when we  
might be seeing some of the  
fruits of our work in the shape  
of a little cash profit, the "prize"  
is being snatched from us by the  
"big boys" who have only just  
entered the field of jazz, with no  
knowledge and appreciation of  
it. So long as they can make  
money by promoting major jazz  
shows they'll stay in it, too.

Continued on page 4

# THIS 'FLIPPIN' MAN!



RADIO. I AM WRITING ABOUT  
THIS "FLIPPIN' MAN"—  
TONY HANCOCK.

HANCOCK is radio's custard  
pie. He is always the essence  
of outraged dignity. The rich,  
fruity voice, the cultured speech  
with the aspirants omitted are his  
stock-in-trade, not the gag book.  
Give Hancock a situation and  
instantly you have him on such  
a high level. Proof, if ever it were  
needed, came last week when he  
appeared in "Bumblethorpe" as  
guest star. He brought his own  
fresh air to the production.

But the secret of Hancock's  
amazing success goes beyond his  
style and the characters which  
are his mainstay. It is his tech-  
nique and uncanny timing that  
put him over just as much as his  
unique microphone presence.  
Radio has produced nothing like  
him before.

HANCOCK is the new clown  
of radio and he has come to  
stay. His line is quite safe for a  
permanency because material is  
not vital to him. He is a technician,  
man, pure and simple—a proud,  
ego-centric, dignified character.  
Outraged, he retaliates with  
felice repartee, developing, pathos,  
and a sense of humour. "Flippin'  
kids" is his final retort when  
Archie Andrews has had fun at  
his expense. And he gets every  
ounce out of every speech he  
makes working to a steady  
rising crescendo all the time. Any  
time you want to go to America,  
Mr. Hancock, in certain they'll  
want to keep you there, but it  
would be at our expense, for we  
cannot afford to lose you.

MUSIC business welcomes back  
its representative figure, ab-  
sent from the show-stores for a  
month on a holiday cruise. Just  
about the time you were get-  
ting used to press Gerald will be  
back. Gerry's holiday was  
planned with much wisdom. His  
multifarious commitments ne-  
cessitated escape if he were to  
have a holiday at all. And he  
realised there was no escape in  
any part of the globe, so he  
boarded a ship and staying there. In this way  
he managed to lose contact with  
show business.

HE arrived first at New York,  
staying there overnight prior  
to leaving for a cruise of the West  
Indies. He called at Trinidad,  
Jamaica, and Venezuela and  
Cuba. And he returns about the  
time you will be reading this.  
There is no doubt that the  
maestro will have heard some  
native music in the Latin-Ameri-  
can idiom while he was in the  
Indies. And if I know Gerald,  
he would not be coming back  
brought something authentic and  
new in the folk-music line back  
with him.

I UNDERSTAND that Gerald's  
first public appearance after  
his holiday will be at Bingley  
Hall, Birmingham, on Sunday,  
January 13, at two o'clock. He  
will take there his broad-  
casting dance orchestra of  
seventeen pieces, together with  
the vocalists, Day, Bob  
Dale and Derrick Francis. Sun-  
day will be an important day for  
Bruno. By the way, for Birming-

ham readers the times of  
Gerald's concerts at Bingley  
Hall, are 5.30 and 8 p.m.

TELEVISION'S star Terry-  
Thomas has, I hear, just signed  
for a production at Blackpool at  
a salary reputed to be in excess  
of £500 per week. The droll with  
the long cigarette holder and the  
curious grin, who made me laugh  
when he was in vaudeville, leaves  
me cold when I see him on the  
screen. Why? Because I have  
yet to see Thomas working any  
real material on television. It is  
guarding his tricks and his gags  
for live shows in case they are  
pinched by other comics viewing  
him only in case they become  
stale? If so, it's a pity, for it robs  
us of the pleasure of a real T-T  
performance in our own homes  
and it robs T-T of his crown.

THERE is an answer to this  
wave of plagiarism so feared  
by comics. Any comedian accept-  
ing radio or video should first be  
certain he has a routine to  
"throw away." But that routine  
should be good enough to amuse  
his fans. He cannot risk dis-  
appointing them, even to safe-  
guard his material. Terry is not  
only one of our best, but a  
great clown. Max Wall, prince of  
funny men, has been going on for  
an late with indifferent mate-  
rial, trying to do a charming  
ditties, his voice and his guitar  
to carry him off to reasonable  
applause. Great comics are rare  
and those who have arrived  
would remember that nobody  
establishes himself in the hearts  
of a nation more substantially or  
more quickly than a clown.

# Jerry Martin-

# SHOW TALKING

NINETEEN-FIFTY-TWO, although just a baby still, is really getting into its stride with a promise of plenty of attractions in the entertainment world. New Year resolution by Editor George Veley that this shall be a bumper year for readers of "Musical Express" is being ably supported by colleagues Frenchy Sartell, Jimmy Asman, Clair Leng, Malcolm Symant and of course, your humble, and we pledge ourselves to give you of the best in the Musical and Show world during the coming year. One of the first jobs on hand was to clear the office desks for action, and we spent a pleasant half-hour browsing over the seasonable greetings cards sent to us as we packed them into the box to be forwarded to the local children's hospital. Greetings cards are a fetish with the people of the entertainment world and many show the resourcefulness and wit of the senders. Credit to the sauciest card must go to Tommy Trinder, but there were plenty of others one could chuckle over. Arthur English, from States, used his tie for an emblem while Johnny Dankworth's stood up like a music stand. Every band leader seemed to have remembered their popular paper including Joe Loss, Cyril Stapleton, Sid Phillips, Peter Yorke, Gerald and Frank DeVol, States, Phil Harris, Frank DeVol, to name just a few. Also in the American mail came greetings from the Andrews Sisters, Tony Martin, Pinky Lee and a host of others who, although thousands of miles away, never forget the "Musical Express" and its readers. Vocalists were also well to the fore, Vera Lynn, Pearl Carr, Anne Shelton, Diana Coupland, Donald Peers, Alan Dean, Dorothy Squires, Teddy Johnson and Sarah Vaughan being among the many who remembered at Christmas - time to wish their favourite paper well. I wish I could mention the mention of all those whose cards made the office look so glamorous, but to mention each one individually would fill all the columns in the paper so we will just say one big "thank-you" and look forward to next year's batch.

Called in to see how the cast of Val Parnell's Revue "Peep Show" are getting along in their new home, the Prince of Wales Theatre and found everyone pleased at the more intimate atmosphere of the smaller theatre where the show seems to sparkle even more than it did at the Palladium. Sue Carson, of course, was quite at home, having stayed on from the previous show, and Jack Jackson was also no stranger, having opened in Variety there earlier in the year. Those who made the journey, The Three Wierd Brothers, Bryan Johnson, Huguette Mory and newcomers June Powell, an attractive soubrette, with dancers Igor Barczinski and Enid Martin together with Tony Hancock make up a grand team who should keep the show running for a lengthy season.

Anne Shelton is to make her West End debut, after her return from America, at a Charity Concert sponsored by the Sportsman's Aid Society at the London Casino on January 17. Other top-line acts also appearing are Max Miller (who will return to the West End in the Palladium Variety season this year) Derek Roy, Sue Carson, Sam Browne and his Singers, Antony Martin (from the Covent Garden Opera House), Joan Turner, The Tanner Sisters, Joan Heal and Woolfe Phillips and the Slynkreeds Orchestra. With such a bill it is not surprising that all tickets have been sold.

Had hoped to get a phone call from the "Queen Mary" in mid-Atlantic, with singer Vera Lynn on the other end of the line, but atmospheric conditions were so bad that contact with the great liner was not advisable. However, Vera, and her husband Harry Lewis, are now in New York with a hectic programme of T.V. dates ahead of them. I feel sure Vera will follow in the footsteps of Anne Shelton, Tessie O'Shea, Norman Wisdom, and many others of our stars and make a lasting impression. Vera confided in me before she left that however big she may go over in the land of dollars, her greatest ambition is to do a Musical in this country and I am sure all "Musical Express" readers will join me in wishing her hopes will materialise this year.

Renewed acquaintance with two "wives" this week, both strangely enough playing in Panto "Babes in the Wood", but at different theatres. First call at Finsbury Park Empire where Kathleen Moody, wife of Lew Grade, the theatrical producer in private life, is surely the prettiest Maid Marlow ever to win the heart of Robin Hood, played by Phyllis Hunter. Also in the panto, which is playing to packed houses, are C. Dernier Warren as Nurse Glucose, Low and Webster as the Robberg, with

some good support by the George Mitchell Glee Club. Journeyed out to Lewisham later where, at the Hippodrome, Joan Alexis, wife of pianist Carroll Gibbons, is playing Principal Boy, and Tommy Trinder supplying the fun in the real Trinder style.



The Edmundo Ros Cubanaires, a lively quartette with a South American air appearing in "Peep Show" at the Prince of Wales Theatre. Sam Walker, clarinet; Pete Peterson, trumpet; Bill Sholank, drummer and Fris Coleman, guitar.



Principal Boy, Phyllis Hunter and Principal Girl Kathleen Moody in "Babes in the Wood" at Finsbury Park Empire.



Sydney Torch (right) conducts while Joy Nichols and Wally Peterson sing "The Old Soft Shoe" and Joe Latona taps out the steps at EMI Recording Studios.

Latest recording soon to be in the shops is a novelty number, "Old Soft Shoes", with Joy Nichols and hubby Wally Peterson. I dropped in at the studio with my camera and took the shot below for "Musical Express" readers. This grand pair, with Sidney Torch conducting, made light of what could be an arduous job, cracking gags in between recordings and I think you will find this light-hearted spirit will "come over" on the record. Incidentally the "soft shoe" tapping you will hear was danced by Joe Latona of the acrobatic dancing team Warren, Latona and Sparks, currently appearing

at the Hippodrome in Folies Bergere Revue. Jazz Clubs who are short of a band for club dates should pay a visit to Bertram Mills' Circus and take an option on the Five-piece band who certainly create a new sense of music values. Composed entirely of chimpanzees, I am sure they would soon have a big following in the Jazz world. Colleague Jimmy Asman assures me he has seen them playing during his tour of the Jazz clubs, but I am certain that was the time when the Club secretary made him more than welcome at the bar.

Many thanks to the readers who have written to say they approve and, in some cases, condemn my pictures and gossip. All letters are welcome for they act as a guide to whether we please you, or otherwise. Let me know you are liked and I will endeavour to keep you in touch with the people who interest you most. Remember that I am fortunate enough to interview a famous film or stage star, we chat not so much on the personal angle but as a spokesman for the thousands of you readers of the "Musical Express" and am, in effect, speaking individually for each and every one of you.

The most recent ballet introduced by the Sadler's Wells Ballet Company at Covent Garden is "Donald of the Buthens". The story is based on a Scottish legend and the music is by Ian Whyte. Massine is responsible for the choreography, and the imaginative scenery and costumes are by Robert Colquhoun and Robert MacBryde. It cannot be said that the work as a whole is completely satisfactory. There is rather an uncomfortable few minutes before Donald's death, where there is some padding, presumably for giving the corps de ballet something to do. Also the introduction of the bagpiper and the singer savours rather of a trick instead of falling naturally into the scheme of things.

The music attempts what may even be impossible—the combining of twentieth-century idiom of the Scottish folk dance style. Personally, I do not think it is impossible, but it takes a Bartok to manage it. Ian Whyte seemed to be continually yawning between the one and the other. Individual sections of his music some of very few we hear as a whole we feel that there is a constant conflict between the composer's real self and his desire to be authentic.

He need not have bothered to have been so authentic in view of Massine's choreography, which might well have made the Clan-wreck Scot howl with rage, but which to us is full of those subtleties and personal idiosyncrasies which make Massine's work a never-ending delight. It is just these subtleties, however, that do not allow us to over-concentrate on the music. My judgment of Whyte's score is perhaps unfair in that I was thinking more of the effect it would make in concert performance—something that a good many ballet scores cannot stand up to.

The principals in the ballet are Alexander Grant (Donald) and Beryl Grey (Death). Both give extremely fine performances. Beryl Grey's characterisation being, like everything else she does, perfection.

**"LES SYLPHIDES"**  
In the same programme, on Saturday afternoon, December 29, were "Les Sylphides" and "Daphnis and Chloe." "Sylphides" which I had not seen for about three years, is still of very high standard in spite of an awkward moment when dancer and orchestra "were in canon instead of unison."  
My complaint last time I saw "Sylphides" was that Gordon Jacob in his orchestration had over-used the percussion department. Quite a bit of the circus noises had been either taken out or toned down, but there is still too much. The fact that they may be a great help to the dancers does not lessen the offence to our ears. Now the offending moments are much fewer and far between.

**"DAPHNIS AND CHLOE"**  
The revival of "Daphnis and Chloe" is a very important event; not the least of its merits being that it allows Ravel's score to be heard in its intended context. It is true that "Daphnis" is sometimes given complete in the concert hall, but its effect is greater with a stage action. At Covent Garden it is performed correctly, that is with chorus.

**"FIDELIO"**  
New, choreography is by Frederick Ashton. I must confess that I was rather worried about the modern dress before I saw

the ballet, but strangely enough it is perfectly in keeping. The one weak point of the choreography is the ecstatic final dance which degenerates into a trick instead of falling naturally into the scheme of things.

The famous double bassoon part in the grave-digging scene sounded on this occasion grotesque. This was almost certainly not the fault of the player, but of the instrument. Double bassoons produce a wide variety of sounds, and in some there is more buzz than note. Such was the state of affairs on this occasion. I feel that unless a real bassoon tone can be produced in these passages, it would be preferable to have part played on an ordinary bassoon, therefore sounding in octaves with the double basses. Probably the instrument used at Covent Garden is not a Heckel, the sensitive tone of which would suit this passage admirably.

**CHORUS MOST IMPRESSIVE**  
On the whole this performance was far from satisfactory, although it improved as it progressed. In the first scene were unable to surround the orchestra and few words could be heard. The chorus, as usual, thoroughly distinguished itself. The principal parts were sung by Sylvia Fisher (Leonora), Thorsteinn Hansson (Florestan), Adele Leigh (Marcelline), Polly Glynn (Rocco), Tom Williams (Don Pizarro) and Marko Rothmuller (Don Fernando).

**"IL TROVATORE"**  
The orchestral playing was up to standard again when Franco Capuana conducted "Il Trovatore" on New Year's Day. For this performance Anthony Marlowe replaced James Johnston, but as he was indisposed, for the part of Manrico, Marlowe was obviously performing under difficult circumstances and it would therefore, not be fair to criticise him. "Leonora" was sung by Gre Bronwenstijn who, like most guest artists, had a somewhat hazy idea of English pronunciation. At the end she gave it up and went into Italian. She is an extremely fine singer and actress, fully equipped with all the technical necessities to cope with such a part. Her voice is of a very fine quality, and her only

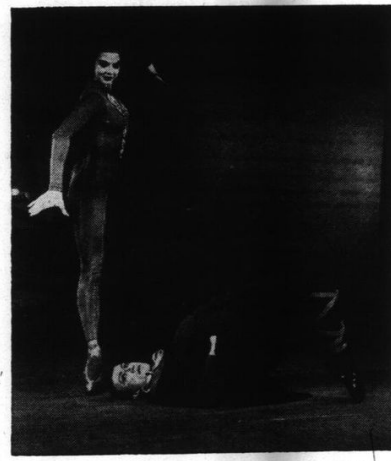
weakness is a tendency to employ an over-pronounced vibrato. Jean Watson was absolutely first-rate as the dying woman, even if she had not quite the same dramatic power of Shacklock's performances two years ago. The reliable James Walters sang the "Count de Luna."



"Sensational press campaign for you, Maestro! First you accuse your agent of forging your cheques. He says in court that you spent the money on drink, women and dope. Then you adopt a baby. Oh boy will they lap it up!"

## Recent Events in Ballet and Opera

By Malcolm Rayment



Beryl Grey as Death and Alexander Grant as Donald

**"ROSENKAVALIER"**  
With Kleiber, who conducted "Rosenkavalier" on Thursday, January 3, the orchestra sounded as if it might have been composed of individually selected musicians from all the finest orchestras in the world; as with Beecham's "Meistersinger" was complete perfection and what happened on the stage almost always matched the perfection in the pit.

New to the cast this year is Ruth Guldbæk from Copenhagen. While Octavian and the Princess have remained constant, the role of Sophie has always been changed. It has always been good but never better than with Ruth Guldbæk. She is a beautiful singer and her voice has exactly the right quality for the part. As far as her English goes, she might just as well have sung in German. Indeed, she might have sung it even better in German. Being unable to hear her words mattered little, especially as a scholar, read it. Until now the English singers was far from clear.

**GREAT TRIO**  
Musically, Sylvia Fisher (Princess), Constance Shacklock (Octavian) and Ruth Guldbæk made a great trio, so much so that it is not possible to imagine greater perfection. The performance seemed to be even greater than those given last year. Howell Glynn continues in the part of Baron Ochs, and the more he does it the more he seems to master it.

**NEW FANFAL**  
Another change in cast is Ronald Lewis who has taken over the part of Faninal from Graham Clifford. This is certainly an improvement as Lewis replaces the fustiness of Clifford's interpretation with a certain dignity. After all, Faninal was the fool; not so one day he will speak of Kleiber's "Rosenkavalier" at Covent Garden in 1952.

There were mistakes in "Rosenkavalier" but they were of the sort that might happen in any performance: in other words, singers got out momentarily. As a whole, it was an experience that one can never forget. Just as some old opera goers today speak of performances that happened years ago with the experience of a lifetime, so one day we will speak of Kleiber's "Rosenkavalier" at Covent Garden in 1952.

Abbott's Southsea Personnel

FOLLOWING Frank Abbott's successful opening at the Embassy Southsea with his new orchestra on December 17, Manager Billy Forrest reports the complete line up of the orchestra as being: Ken Allen (piano), Haydon Henry (drums), Walter Russell (bass/vocals), Tony Wilson (trumpet), Les Williams (trumpet), Syd Munson (tenor/arranger/clarinet), Roy Smith (tenor/clarinet), Joe Adams (alto/vocals), and Eric Adams (alto/vocals).

Pursuing the name band policy inaugurated by Eric Winstone's engagement at the ballroom's opening night, the Embassy will be presenting Ralph Sharon on January 31.

Joe Sage Sunday Concerts

THE Joe Sage Trio resident at London's Starlite Room, will shortly be embarking on a series of Sunday concerts commencing February 10. Joe has received many enquiries from bookers and agents during the past year to undertake Sunday concerts but owing to his recent engagement this was not possible.

The Trio record regularly and it has been the phenomenal sale of these records which has created the big demand for the person's appearance at the ballroom's various parts of the country.

The Royal Philharmonic Society Open Prizes

ONE Prize of £40 and one of £20 will be offered for works composed in one or other of the following categories: (a) for full orchestra; (b) for solo instrument or instruments, and full orchestra.

The competition is open to British composers who are not present students at any of the following Colleges: Royal Academy of Music, Trinity College of Music, Royal Manchester College of Music, Royal College of Music, Guildhall School of Music, Royal Scottish Academy of Music.

MAWSON FORMS NEW GROUP

When the well-known Bradford contesting band, The Modernaires, disbanded early last year, Ken Mawson reformed a new outfit from the Modernaires which is now known as Ken Mawson and his Modernaires. Mawson has been rehearsing a brand new book for six months and engagements have been played recently in Leeds and Bradford.

VICKY AUTIER

Vicky Autier the French cabaret artist, who since 1950, has made several successful appearances in the Royal Cabaret, and on the radio, returned on New Year's Eve for a new cabaret season at the 96, Piccadilly Restaurant.

Bert Collier's Come-back

BERT COLLIER, lead trumpet with Joe Loss for five years, after ten years of ill health has now formed a semi-professional outfit comprising four reeds, two trumpets and three rhythm.

Randall at Lewisham

Tonight (Friday, January 11) Pete Payne Promotions presents its sixth Jazz Concert at the Lewisham Town Hall. Topping the bill Fredy and the Four Aces.

Colin Hume and Party



"Musical Express" exclusive photo was taken in Lisseter's Orchid Restaurant at the New Year Party given by Tony's Birmingham Band Colin Hume, and shows the full orchestra with guests including Billy Forrest, Ken Pace, ballroom director Charles Harris, and Midland BPC's Alan Waterman.

Central School Dance

MEMBERS of the Student's Social Club of the Central School of Dance Music are reminding the tickets are still available for the dance to be held at the St. Martin's School of Art, tomorrow (12th).

As well as students' bands and singers, there will be Derrick Francis and Bob Dale, Ivor Matran, led by Victor Field, and the band led by Jimmy Deuchar, Keith Bird, Douggie Robinson, Denis Wilson, Eric Deane and Frank Donnison.

18-year-old Accordionist for Fields' Show

HARRY DAWSON Enterprises has announced that Geraldine Wilkin, 18-year-old British accordion champion, has been selected to play in her own solo spot in the Grand Fields' Show for the Accordionists in Austria and Italy leaving London on January 16. She is the only other female in the cast which includes Robert Carroll, Peter Arnold, Peter Dare and Freddy Harris.

Fox Cubs to Broadcast

THIS Saturday's Jazz for Moderns broadcast features the Fox Cubs (not the Wolf Cubs). This is, of course, the group of modernists from the Roy Fox band led by Victor Field.

Nathan Signs New Trumpet

Jack Nathan informs us that young trumpet stylist Dave Usden has joined his orchestra last Monday as a permanent fixture with the band. Nathan, who has been resident for eighteen months at the exclusive Club Grove has just had his contract extended for a further six months until June, 1962.

Studio '51 Give Farewell Party

THIS Saturday an all-star group led by Kenny Graham and Jo Hunter will be at Studio 51 for a special farewell party for Ronnie Ball whose Trio has been resident at the Club since its inception. The group will be presented to give Ronnie a big send off.

Letters to the Editor

When they have sucked it dry, and when the jazz backs have been pulled by countless other concerts, we'll get it back again—for what it is worth.

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Studio '51 Give Farewell Party With James Asman

SINCE their sensational re-union with Chris Barber and his New Orleans Jazz Band and the Merseyside Jazz Band, James Asman and his band have been trying to cope with the dates and offers which have rolled in on them. In their new band, the Rollis Royce automobile band will be touring down south, beginning with Friday night at the Savoy Ballroom, Southsea. The next day, they will be featured once again at the Pavilion Ballroom, Gillingham, where they are now playing.

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SUNDAY, JANUARY 13

- 6.00 THE TONI TWINS present DRICK HAYMES with Carmen Jackson and Concert Orchestra.
6.15 THE OVALS presents THE COLETT PARTY.
6.30 THE EMPIRE SHOW, Introducing this week's guest, G. H. Elliott.
7.00 KNOXLEY presents YOUR MOTHER'S BIRTHDAY.
7.15 INTERLUDE with THE SILVER STRINGS.
7.45 ARTIE SHAW presents "My Record Album."
8.00 THE GRACE FIELDS SHOW with Gerry Wilmore, the Keynote and Billy Tennant and his Orchestra.
8.30 KICK A TUNE FOR £200, featuring Lou Preager and his Band and your Competition Master, Roy Rich.
9.00 BARBELL GIBBONS and HER SAVOY HOTEL ORCHESTRA with Ken Gledhill.
9.15 GERALD AND HIS ORCHESTRA with Eve Bowell and Bob Dale.
9.30 THE CASE OF THE MARTYRED MOTHER, A Perry Mason adventure by Eric Stanley Gardner.
10.00 STAFFORD presents TUNE FOR A SONG.
10.30 KING SINGS—At your request. (Presented by Carter's Little Liver Pills)
10.45 THE ANSWER MAN. Write to him if there is anything you want to know.
11.00 TOP TWENTY selected recordings in accordance with the Music Week Association.
11.15 MUSIC AT MIDNIGHT. Introduced by Peter Madren.
11.30 CLOSE DOWN.

RADIO LUXEMBOURG PROGRAMMES

- 6.00 PENGUIN PARADE. Featuring Barbara McFadyen and Gerry Marsh, with tunes and stories from the young to all the family.
7.15 THE ADVENTURES OF DAN DARE.
7.30 INTERLUDE with THE SILVER STRINGS.
7.45 MUSIC AT THE EVENING. Robin Richmond at the Organ.
8.00 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
9.00 MOVIE MAGAZINE with Wilfrid Thomas.
9.15 THE GYLNDALE STAR. Meet the Ken Family.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
9.45 CAVALCADE OF MUSIC. A half-hour of music featuring the Ken Family.
10.00 MOVIE MAGAZINE with Wilfrid Thomas.
10.15 A DATE WITH DICKIE. You call the tune—Richard Autenborough plays the record.
10.30 REFLECTIONS. A programme of quiet music featuring the singing of LARRY CROW. (Presented by Carter's Little Liver Pills.)
10.45 RHYTHM RENDEZVOUS. Your favourite dance tunes introduced by Peter Madren.
11.15 PRANK AND BETTIE. A programme of comic sketches.
11.30 MUSIC AT MIDNIGHT. A programme of instrumental melodies.
11.45 CLOSE DOWN.
TUESDAY, JANUARY 15
6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.
6.10 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
7.15 THE ADVENTURES OF DAN DARE.
7.30 INTERLUDE with THE SILVER STRINGS.
7.45 MUSIC AT THE EVENING. Your favourite dance tunes introduced by Peter Madren.
8.00 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
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10.30 REFLECTIONS. A programme of quiet music featuring the singing of LARRY CROW. (Presented by Carter's Little Liver Pills.)
10.45 RHYTHM RENDEZVOUS. Your favourite dance tunes introduced by Peter Madren.
11.15 PRANK AND BETTIE. A programme of comic sketches.
11.30 MUSIC AT MIDNIGHT. A programme of instrumental melodies.
11.45 CLOSE DOWN.

MEDIUM WAVE (208L)

- 10.45 CARPENTER'S SHOP. A crisp quarter-hour of music featuring songs by Lana Morris and Richard Beynon.
11.00 BACK TO THE BEBBE. A programme of music featuring the singing of LARRY CROW. (Presented by Carter's Little Liver Pills.)
11.15 THE ANSWER MAN. Write to him if there is anything you want to know.
11.30 THURSDAY, JANUARY 17
6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.
6.10 THURSDAY REQUESTS. Your requests introduced by Peter Madren.
7.15 THE ADVENTURES OF DAN DARE. Plot of the Future.
7.30 INTERLUDE with THE SILVER STRINGS.
7.45 MUSIC AT THE EVENING. Douglas Taylor and Sylvia Marriott present the Ken Family.
8.00 MOVIE MAGAZINE with Wilfrid Thomas.
9.15 THE GYLNDALE STAR. Meet the Ken Family.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
9.45 FELIX KING at the Piano.
10.00 SONGTIME with Judy Garland. (On Gramophone Records.)
10.15 A DATE WITH DICKIE. You call the tune—Richard Autenborough plays the record.
10.30 REFLECTIONS. A programme of quiet music featuring the singing of LARRY CROW. (Presented by Carter's Little Liver Pills.)
10.45 FELIX KING at the Piano.
11.00 MOVIE MAGAZINE with Wilfrid Thomas.
11.15 THE GYLNDALE STAR. Meet the Ken Family.
11.30 MUSIC AT MIDNIGHT. A programme of instrumental melodies.
11.45 CLOSE DOWN.
FRIDAY, JANUARY 18
6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.
6.10 THURSDAY REQUESTS. Your requests introduced by Peter Madren.
7.00 PUNISH PARADE. Presenting Barbara McFadyen and Gerry Marsh with tunes and stories from the young to all the family.
7.15 THE ADVENTURES OF DAN DARE.
7.30 INTERLUDE with THE SILVER STRINGS.
7.45 MUSIC AT THE EVENING. Your favourite dance tunes introduced by Peter Madren.
8.00 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
8.15 A DATE WITH DICKIE. You call the tune—Richard Autenborough plays the record.
8.30 REFLECTIONS. A programme of quiet music featuring the singing of LARRY CROW. (Presented by Carter's Little Liver Pills.)
8.45 RHYTHM RENDEZVOUS. Your favourite dance tunes introduced by Peter Madren.
9.15 PRANK AND BETTIE. A programme of comic sketches.
9.30 THE GYLNDALE STAR. Meet the Ken Family.
9.45 CAVALCADE OF MUSIC. A half-hour of music featuring the Ken Family.
10.00 MOVIE MAGAZINE with Wilfrid Thomas.
10.15 A DATE WITH DICKIE. You call the tune—Richard Autenborough plays the record.
10.30 REFLECTIONS. A programme of quiet music featuring the singing of LARRY CROW. (Presented by Carter's Little Liver Pills.)
10.45 RHYTHM RENDEZVOUS. Your favourite dance tunes introduced by Peter Madren.
11.15 PRANK AND BETTIE. A programme of comic sketches.
11.30 MUSIC AT MIDNIGHT. A programme of instrumental melodies.
11.45 CLOSE DOWN.

TOP TEN WAKE UP YOUR LIVER BILE

- 1. Longing For You (Sterling).
2. I Love the Sunshine of Your Smile (New World).
3. The Loveliest Night of the Year (Francis Day).
4. My Blue Heaven (Doris Day).
5. Rosaline (Michael Reine).
6. Allentown Jail (Bourne).
7. Some Enchanted Evening (Bourne).
8. Belle, Belle, My Liberty Belle (Dash).
9. Shrimp Boats (Walt Disney).
10. THE VOICE OF PROPHECY. A programme of quiet music featuring the singing of LARRY CROW. (Presented by Carter's Little Liver Pills.)
10.45 IT'S ALL YOURS. John Dexter plays all your requests from Beethoven to Pop.
11.15 RHYTHM RENDEZVOUS. Your favourite dance tunes introduced by Peter Madren.
11.30 MUSIC AT MIDNIGHT. A programme of instrumental melodies.
11.45 CLOSE DOWN.

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