

CHOO CHOO SAMBA

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YOU BELONG TO MY HEART

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RAI... SHOWS FOR VIDEO

M.D.A. FX ONE EVERY MONTH

WHEN A COMMITTEE OF THE MUSIC DIRECTORS' ASSOCIATION WHICH INCLUDED LOU PRAEGER, ALF VAN STRATEN, SIDNEY LIFTON AND NATIONAL SECRETARY BILL SENSIER MET RONNIE WALDMAN CHIEF OF T.V. LIGHT ENTERTAINMENT LAST WEEK THEIR TALKS AT LAST BORE FRUIT. WALDMAN AGREED TO GIVE DANCE BANDS ONE SHOW PER MONTH ON TELEVISION AND THE FIRST GOES TO NAT ALLEN ON AUGUST 13.

During the past three years viewers with musical interests have been badly neglected, for during that period only four bands have been featured. Considering that the M.D.A. have only been dealing with the matter for three months, during which period Bill Sensier has had two interviews with Waldman, the M.D.A. feel that this concrete proposition is a step in the right direction.

RED SKELTON AT PALLADIUM

THE BRILLIANT RUBBER-FACED RED SKELTON OPENED AT THE LONDON PALLADIUM LAST MONDAY TO A TERRIFIC OVATION THAT HE MORE THAN EARNED HE CLOWNEO, TOLD CLEAN STORIES, SANG, TUMBLED, AND GENERALLY SHOWED US THAT HE IS NOT JUST A FUNNY FILM STAR BUT A BRILLIANT VARIETY PERFORMER. HIS CURTAIN CALL SPEECH WAS NOT "THANK YOU WONDERFUL BRITISH AUDIENCE" BUT WAS DIRECTED AT THE HEART OF ANY AUDIENCE IN THE WORLD. HERE IS SINCERE ARTISTRY COMBINED WITH HILARIOUS COMEDY. SKELTON SHOULD BE AS FIRM A FAVOURITE WITH THE BRITISH AUDIENCE AS IS DANNY KAYE.

The supporting bill is excellent and I was particularly impressed with the Nelson Sisters, one of the best trapeze acts I have seen. Joyce Golding was excellent with her multi-voiced impressions but please Miss Golding, with your artistry, you do not need those "near the mark" gags.

ELLINGTON LEAVES BAKER

Eighteen year old singing starlet Linda Ellington, completed the Festival Week, on Sunday night in the Kenny Baker and His Band when they appeared at the Piffen Gillingham last Saturday.

In order to facilitate further music studies, Linda will free lance in town but there is every possibility that she may accept one of two offers. The first is a Continental tour and the other was made by a resident London band leader.

Baker told Musical Express: "Linda, who has sung with my band since its inception leaves on the most amicable terms and I wish her every possible success in her future career."

Miss Ellington was first brought to the profession's notice when Musical Express Record critic Steve Race, introduced her to Johnny Dankworth. Dankworth at that time suggested her to join the Seven in place of Marilyn Williams who had left to join Vic Lewis.



BILL SENSIER AND RONNIE WALDMAN

NORMAN WISDOM MAKES FIRST RECORDING FOR DECCA

Waxes his own song "Beware"

NORMAN WISDOM, WHO SURPRISED MILLIONS OF RADIO LISTENERS AND VIEWERS BY HIS EXCELLENT LIGHT BARYTONE VOICE, HAS JUST RECORDED HIS FIRST DISC FOR DECCA. THIS RECORDING IS A DOUBLE TRIUMPH FOR NORMAN, FOR ONE SIDE FEATURES HIS OWN COMPOSITION "BEWARE" WHICH HE SINGS NIGHTLY IN "LONDON MELODY" AT THE EMPRESS HALL.

Accompanied by the Robert Farnon Orchestra, under the direction of Bob himself, Norman received enthusiastic praise from engineers and orchestra for so successfully getting on to the disc the warm sweetness of the voice that has so charmed everyone who has heard him sing.

The reverse side will carry his recording of the theme song of the Empress Hall show, "London Melody," written by Bob Farnon. In this number Norman is accompanied by a male voice choir.

Hundreds of letters have poured into his dressing room at the Empress Hall from viewers who saw the recent special TV edition of "London Melody," enthusing about his singing. Several letters have also arrived from America, from people who picked up a re-broadcast of a recent radio programme, "Comedians Sometimes Sing," in which he appeared. Letters from listeners in this country all ask when Norman will have his own radio programme.

KATHRAN OLDFIELD RECORDS NEW SERIES

KATHRAN OLDFIELD, that versatile young singer, commences recording this week for her new Radio Luxembourg series "Song Time" the first of which will be held on August 12. On her new series Kathran will be accompanied by the Norris Paramore Quintette. First guests will be none other than Tottenham footballer Arthur Rowe and famous American Musical Director David Rose famous in this Country for his "Holiday For Strings."

YOUNG AUSTRALIAN TO TOUR WITH BIG BILL CAMPBELL



WALLY CARR

YOUNG Australian singer Wally Carr arrived in England two weeks ago last Monday with no prospects only an adventurous spirit and the hope that he could eventually make a name for himself in England. His surprise was great, therefore, when on the following Thursday he found himself signed up to commence a tour with Big Bill Campbell.

Carr has sung on all the well known radio stations and famous clubs in Australia but this will be the first time he has appeared in variety. He opens on July 23 with the show at Great Yarmouth.

David Toff, well known publisher who has lent a helping hand to many now famous personalities, has been instrumental in assisting this young stranger to our shores. Carr informed us that he is deeply appreciative of the guidance Toff has given him.

HEATH AND LEWIS FOR GERMANY

Will Entertain Civilians GREAT NEW FIELD OPENED

A BRAND NEW FIELD OF EMPLOYMENT HAS BEEN OPENED BY ENTERPRISING AGENT HAROLD DAVISON IN CONJUNCTION WITH LOU VAN REES. IT WILL BE RECALLED THAT THESE AGENTS HAVE NEGOTIATED AN INTERCHANGE BETWEEN BRITISH AND DUTCH DANCE BANDS. HOWEVER, THEIR LATEST VENTURE WILL NOT ENTAIL ANY INTERCHANGE. THE AMBITIOUS PROGRAMME THEY HAVE SET WILL MEAN THAT BRITISH BANDS WILL PLAY IN GERMANY, NOT FOR THE FORCES BUT TO ENTERTAIN GERMAN CIVILIANS.

First band to visit this new territory will be none other other than Ted Heath and his Music. They will play on August 8, 9 and 10 at Timmerdoferstrand and on August 11 and 12 by Bad Schwartau. Both these luxury hotels are situated just outside Hamburg. They follow this with Frankfurt on August 12 and a morning broadcast in Cologne and evening show in Düsseldorf on August 14. Further appearances are August 15 Stuttgart, August 16 Munich, August 17 Hanover and August 18 Berlin.

On August 14 Vic Lewis and his Orchestra leave England to commence a twenty-eight days' tour for the "American Forces" which they will follow with the same dates as those listed for Ted Heath and his Music. They commence their civilian tour on September 12.

Davison informs us as we go to press that negotiations are in progress for many other name bands to follow in this very lucrative field and that there is every possibility that the next band will be that of Ivy Benson who already has a big following with the German people.

SNOOPERS IN TIN PAN ALLEY See "The Voice" Page 2

ELLINGTON QUARTET PREPARE FOR GLASGOW TRIP

THEIR many followers who have shown great interest in the Ray Ellington Quartet's "Teddy Bears Picnic" (Boogie) will be glad to know that the Quartet have recorded this and that it is scheduled for release this month. The other side of the boys' newest disc is "Time Takes Care of Everything."

Further good news is for their Glasgow fans. When the boys appear at the famed Glasgow Empire next week Ray will be making a personal drum demonstration on July 14 at Bridley's and the complete Quartet will sign autographed records at Littlewood's Stores on July 12. Ellington told Musical Express:

"As this is the first time I have visited Glasgow with the Quartet I am hoping it will be a chance for our fans to come along and meet us personally. We are all greatly looking forward to meeting our Glaswegian friends."

BERENICE & MAURICE KINN of MAURICE KINN ENTERTAINMENTS 37 Parton Street, London, S.W. 1. (Whitehall 5331 2; 5378)

with to announce that they have been appointed the sole booking agents for one-night stands at ESSOLD THEATRE, NEWCASTLE-ON-TYNE; TOWER THEATRE, NEW BRIGHTON; VIN SUMNER ENTERTAINMENTS (Preston); PAVILION BALLROOM, GILLINGHAM; WINTER GARDENS, VENNOR; SYD NORRIS AND JOHN SMITH ENTERTAINMENTS, (Dorling, Guildford & Camberley); WINTER GARDENS, EASTBOURNE & DONOVAN CIRCUIT (Ireland)

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STUDIO '51 SENSATIONAL BAND BOOKINGS

Dankworth, Lyttelton, Graham Baker, etc. in Big Festival Week

TO CELEBRATE THE FESTIVAL JAZZ WEEK (JULY 14-22), LONDON'S MODERN JAZZ CENTRE, STUDIO '51, HAS LINED-UP THE BIGGEST PARADE OF THE COUNTRY'S TOP MINTON AND TRADITIONAL GROUPS EVER ASSEMBLED IN ONE WEEK BY ANY SINGLE CLUB IN BRITAIN. THE COMPLETE LIST OF BOOKINGS ARE AS LISTED HERE.

Following the normal Saturday evening session, which will spotlight the Joe Muddel Sextet and the outstanding new attraction formed exclusively for the Club, the Ronnie Ball Trio—the actual Week commences at midnight, when a famous personality whose name is being kept secret, will declare the Festival Week "open" Featured on this session is a double-barrelled attraction—the Kenny Graham Afro-Cuban Quintet. The Ronnie Ball Trio will again be featured, and as we go to press another star attraction being signed-up. Tony Hall will be featured as resident complete throughout the Festival Week.

Sunday evening sees the return by great demand after their recent Jazz airings, of the Shearing-styled Norman Burns Quintet. The Ronnie Ball Trio will again be featured, and as we go to press another star attraction being signed-up. Tony Hall will be featured as resident complete throughout the Festival Week. Monday is a big night for Traditionalists. The normal Crane River night has been extended to 12.30 p.m. and the attractions lined-up include the resident

band plus the Cy Laurie Four and the Inst. Christie Trio. As always, Bill Collyer will compare.

Tuesday's attraction is in the nature of a "scrap"—the only appearance in the West End prior to their long annual holiday, of the Humphrey Lyttelton Band. For the session, the management will admit as members, holders of any Club Membership Card.

Wednesday is yet another big night for modernists, when the Johnny Dankworth Seven and the Joe Muddel Quartet share the stand. Thursday is a special occasion for collectors, when Jack Chiles, English executive of the Melodisc Co., and Mike Nevard are presenting a record session. Friday features the Joe Muddel Sextet and many guest stars, and Saturday night an All-Star Group specially chosen by Mike Nevard. A big capture to the Club is the Kenny Baker Band. Playing opposite them will be the brilliant Ronnie Ball Trio.

This colossal booking organisation has been handled by the firm of Perin in Sage, who have been appointed managers by the owners.

Current attractions at Studio '51 include the Johnny Rodgers-Dave Uaden Boppers who will take the stand this Friday (6th), while Saturday sees a quick return to the Club of tenor man Keith Bird and his group of Geraldine Stars, who played to very good business last Sunday. The interludes will feature the Ronnie Ball Trio. On Sunday night, star trumpeter Kenny Baker takes his full band into the Club, and on the Wednesday there will be a Gola Heunlon Night for members of the old Johnny Dankworth Modern Music Club with music by the Dankworth Seven. The Ronnie Ball Trio will be featured on both nights.

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Read throughout the wide world

THE VOICE

SNOOPING IN THE ALLEY

A SENSATIONAL announcement is made in connection with the activities of The Songwriters' Guild of Great Britain and its vice-Chairman, Eric Maschwitz. The four hundred strong Guild, including every famous writer and composer in the business, were largely publicised in this newspaper since its inception, has taken action in no uncertain manner to investigate the preponderance of foreign songs played and broadcast. The idea is said to be that of Eric Maschwitz himself and that he formulated it upon experiences when he was attached to Intelligence during the war. Maschwitz says that all the little pieces of a jig-saw, when co-ordinated, finally make an intelligible whole. He is now after all the little bits and pieces. These it is hoped to collect and place in what they call up at 118 Oxford Street the "little black box." Black-souled colour. The pieces will be collected by the four hundred members of the Guild who will become snoopers on Tin Pan Alley and Archer Street. Their duty will be to report on the activities of all publishers, representatives and band leaders known to be deliberately supporting a preponderance of American works to the detriment of the British product.

THE GUILD'S AIMS

THE Songwriters' Guild has the noblest aims. It was formed to protect the interests of the British writer and composer. Not so much patriotism as the need for self-help against foreign competition was the virus. Today we know how much the Guild has achieved in years of incessant work. Maschwitz himself has been a great force in the movement. With things as they are today in Tin Pan Alley it is not surprising that the Guild should take such a course. Quite frankly music publishers would, if they were known, be much happier with the Guild British success on their hands than with the attendant headaches of an American hit involving the outlay of colossal sums in advance royalties to America and the problematical financial returns and number one selling affected by local and meteorological conditions. The sun shines and that spells depression in the song business—it always has. Cost of living goes up and the purchasing power of the public diminishes. Cost of paper rises in such fantastic proportions that it is no longer pays a publisher to print a sheet of music. Number one song in the Hit Parade no longer represents astronomical sales. By comparison the Top Ten might well represent 1000 copies per song, number ten selling 100 copies and number one selling 1,000. Some weeks number one does not even sell 1,000 copies of anything like it.

THE OUTLOOK

IT is obvious that conditions prevailing today have affected the song industry and now, of course, is the time to do something about it. American songs have not had anything to do with this slump. It is purely a matter of force majeure. No British publisher should turn his nose up at the chance of publishing a big American hit. The British public has a right to hear the American song successes and the British publisher has a responsibility to see fair representation for the British product. Now that the pickings are limited there is little wonder that the Guild should take drastic action to save what it can for the British writer. The Guild itself is not anti-American and recognises, in common with this newspaper, that numbers from U.S.A. have their rightful place in British broadcasting and recording. What they want is a proportionate share of the loot.

THE SECRET AGENTS

SO, according to Eric Maschwitz, the members of the Songwriters' Guild have been asked to become "secret agents." They are expected to watch carefully the activities of any person or persons who may be suspected of "keeping British songs out of the air. Now that, of course, is another matter. Any person in authority who can be said to "keep a British song off the air to the advantage of a foreign song" is morally guilty of sabotaging the livelihood of British writers and, in our view, the Guild has the moral right to deal with the situation accordingly. The Guild fights its own battle in its own way against overwhelming odds. If, by making its members snoopers for the purpose of collecting evidence, it can achieve its purpose, who are we to deny them this right? The Government does it. But in the case of the songmen they are snooping in a desperate effort to safeguard their already meagre livelihood and there is much to be said for that.

TRUE PICTURE

BUT let nobody imagine for one moment that there is war between publishers and writers or between foreign and British American songs. A publisher does not willingly part with vast sums of money in advance royalties to America for preference when he knows he can buy a good British song for a small fee—foreign because he is unpatriotic. Conversely the British writer is not being forced out of business just because he is British. He is being victimised purposely. But nobody can deny that the very limited market for British songs in the country now, more than ever, the British songwriter must act quickly, if he is to exist at all. There is talk of minister activities to keep the Briton's work off the air. We in this business know all about "furthering the interests of 'big business.'" Not only the British songwriter but many British publishers—many of them established firms—would be glad to see the collapse of any "cartel" system if they exist. If Eric Maschwitz, with his newly formulated "intelligence" system, his little black box and his "secret agents" can put the pieces of the jig-saw into place, forming an accurate picture of all and sundry to see, by all means let him do it. If, when the picture is complete, anomalies are proven, then let us start afresh with a clean slate. It is no good saying "give the British writer a chance." He doesn't want a fair wage for the job and, apparently, he is now prepared to fight for it.

3 **★ YES, YOU WERE RIGHT**
RECORDED BY ANNE SHELTON on DECCA F.9622

★ ON THE OTHER SIDE OF TOWN
RECORDED BY FLANAGAN & ALLEN on COLUMBIA DB 2857

★ GOT ANNY MO' GUN, MA **BRITISH SONGS!**
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STEVE RACE'S RECORD COLUMN

PLEASE USE BY ANY OTHER NAME

IN SOME CIRCLES IT IS CONSIDERED A MISTAKE TO PUBLISH A SONG WITH A DIFFICULT TITLE. J. P. FURBER, ESQ., HAVING TAKEN A FANCY TO A TUNE THAT GOES "DAR-DE DAR-DE DAR DAR," MIGHT BE DIFFIDENT ABOUT WALKING INTO A SHOP, AND ASKING FOR A COPY OR A RECORD OF "MEI MUTTER WAR A WIENERIN," TO TAKE AN EXTREME EXAMPLE. SOME PEOPLE FEEL THAT "CLOPIN CLOPANT" MIGHT HAVE FARED EVEN BETTER THAN IT DID IF IT HAD BEEN GIVEN A MORE RESEMBLY PROFOUND TITLE, AND I KNOW A PIANIST WHO FEELS RATHER THE SAME WAY ABOUT HIS RECORD OF "CAVAQUINHO," THOUGH THE STUMBLING BLOCK THERE WAS MEMORY RATHER THAN PRONUNCIATION.

Larry Cross
London by Night/M'y Truly, Truly Fair—Parlo. R.3411.

I first heard Larry Cross in the Lime Grove television studio a few months ago, and was struck by his confident, unself-conscious style. I'm glad to welcome him to commercial records, though I think he might have been wiser to choose a number which was not already recorded by Frank Sinatra. Still, he has an attractive, full-toned voice, with a pleasant touch of the nasal quality. Roberto Inglese's accompaniment, recorded without a great deal of definition, provides a pleasant, generally vague background. Barrethouse piano and a lot of handclapping stamp "Truly Fair" as yet another attempt to turn out a happy-sounding record.

Guy Mitchell, Chorus, & Mitch Miller's Orch.

My Truly, Truly Fair/Who Knows Love—Col. DB 2883.

Challenge accepted, at least in part, by Messrs. Mitchell and Miller. Thanks to the break in M.E. publication, I have been spared the pain of saying before now that Guy Mitchell gives next to no pleasure to my jaded ears, though for the seemingly inseparable french horn section of Mitch Miller I have a lot of time. They're both featured a great deal here.

Doris Day
10,432 Sheep/You Love Me—Col. DB 2887.

Here's Doris Day singing a Betty Hutton-ish number about the troubles of insomnia. I can't say I'm very impressed by it. "You Love Me" is much better, in fact, it's in the genuine Sammy Kahn and Jules Styne tradition of top-drawer melodies. As certain other critics say (so irritatingly at times: "This is one review copy that I shall keep. For the pleasure of playing 'You love Me.' I'll even find house-room for those darned sheep.

Jo Stafford
Stardust/Lovely is the Evening—Col. DB 2893.

Last week, when I confessed to having heard rather too much of "Stardust" over the years, I reckoned without Jo Stafford.



NAT "KING" COLE

whose extraordinarily personal vocal style brings new life to the Carmichael and Parish classic. (Don't forget that lyricist Mitchell Parish had more than a hand in the song's success. Hoagy wrote it originally as a ragtime piano solo. Isham Jones introduced it to the public in that form; Jimmy Dale, the arranger, suggested that the tune be slowed up and fitted with words. It wasn't until Parish wrote the lyrics that the song really got anywhere.)

"Lovely is the Evening" sounds rather like a quick waltz version of the old German National Anthem. I like its faintly cynical words, but Haydn made better use of the tune.

Malcolm Mitchell Trio
Trinidad Rumba/I'm Barmy over You—Parlo. R.3410.

The Mitchell Trio—now permanently on Parlophone's cheap label, it seems—seems to be writing most of its own numbers these days. The mainly-instrumentalists, like "Trinidad Rumba," lean heavily for their effectiveness on pianist Johnny Pearson's staggering keyboard technique. "Barmy over you," a not very original song, suffers from the lack of best evident in nearly all the trio's records: they can't honestly recommend this disc—sorry, boys.

Hugo Winterhalter's Orchestra & Chorus
I'll Never Know Why/Alice in Wonderland—H.M.V. B.10097.

I think it was Gordon Jenkins who started the orchestra-and-choir-with-no-soloist business on records. He certainly started a big thing, almost every able-bodied Musical Director in the States has since been hustled into a studio, and given an orchestra and chorus to play about with. Apart from Mitch Miller's horn section, they all sound pretty well the same.

The King Cole Trio
Prelude in C sharp Minor/To a Wild Rose—Cap. CL 13335.

Poor old Rachmaninoff is rather an uneasy stranger in the land where all major triads have added sixths, and all sevenths are thirteenth. Sure enough, before he and his overplayed Prelude has been going for more than a minute along come the jazz boys to bounce him with a solid four. Inquest adjourned.

A FILM TO REMEMBER

Clair Leng reviews "RAPTURE"



GLENN LANGAN

LOOKING back over years of film-going, it is surprising to find which films one remembers best and why. Naturally one remembers the best—for me, Orson Welles' "Citizen Kane" and Alan Cogan's "La Belle et La Bête"; but I also find that there are sequences from otherwise forgotten films which stick in the memory—can still launch on a black Monday at the escape over the ravine from "Rainbow Island," although the rest of the film means nothing to me now. Likewise, the first thing I think of when someone mentions "September Affair" is the background music, and although I know I enjoyed all of "The Tales of Manhattan," I particularly think of Charles Laughton's performance as the impoverished conductor.

All of which makes me think that if a film leaves you with something to remember, it has done a great deal. "Rapture" is the brainchild of a group of Americans in Italy, who raised some good ideas together and decided to make a film. The result is not a great film, but it has some of the finest photography I have ever seen. The story is a little too airy-fairy for the British (and, I am sure, American) audience, while the script is in places either maudlin or downright ridiculous. The hero, Glenn Langan, is an idealist, a romantic, and a sculptor. He is drawn into a lonely place, all photographed in a breathtaking manner, and there is a long, silent sequence where he strikes a match among ruins, statues and bamboo until he suddenly sees what he has believed to be a statue, a naked girl, dive into the lake and swim away. Here, although the photographer has done his best for several minutes, the script-writer has done their worst. He calls out, "Wait!" Well, of course, we

know he only wants the girl to model for him, but the magic which has been built up is ruined.

Repeatedly the film's level is brought to zero by the fool words put into the character's mouths. Our heroine, lovely Ely Albin, is not seen until we have been warned that she "is not like other girls." An archaic phrase which always reminds me of the verse:

"So you're to a psychiatrist
"Your little Psyche's queer?"
"You'd better far to visit a
"Pneumatologist, my dear!"
Ely's trouble, I understand, springs from seeing her mother die in the war, and other dark

hints, leading me to ponder over "something nasty in the woodshed," as the casts startled glances, wrings her hands, and indulges in various stages of brainstorms. However, home of this puts the hero off, and their story unfolds with more drama than ups—for an hour and a half. I am sorry to be so damning about a first effort from this ambitious group; I sincerely feel that they can do better with their next film. And I know that I shall never forget the fantastic beauty of almost all the shots; this film will be a joy to any amateur photographer, and from that point of view I heartily recommend it.

Maschwitz's "Wild Rose" has none of its original qualities retained, and none of the Cole Trio's added.

Teddy Wilson & his Orch.
Warmin' Up/Bloom in C sharp Minor—Parlo. DP 212.

Duke Ellington & his Famous Orch.
Black & Tan Fantasy/Prelude to a Kiss—H.M.V. JO 241.

Keep an eye on those E.M.I. Continental lists—there's some interesting stuff coming out. Just as a reminder, here are two records from way back. The first features Roy Eldridge's fiery and to me always exciting playing, despite what Bortman calls its "tear, unrelaxed, peculiarly hot-toned manner." It also serves as an interesting reminder of the great Chu Berry.

The Ellington coupling has, so far as I know, never been issued before, having been recorded in 1943 and for some reason put on the shelf. "Fantasy" is too well-known to need reviewing. "Prelude" is a medium-sized feature for Harry Carney, Ray Charles on violin, and the Duke himself. It's not one of the band's greatest, but it makes good listening, so Ellington fans.

Stan Getz Quartet
The Lady in Red/My Old Flame—Eqs. 10-137.

There's a small Hotel, I've got you under my skin—10-138.

Stan Getz has to a high degree the quality which so many of his contemporaries lack—melodic beauty. Right from the very start of "Lady in Red" it's apparent. We haven't a very high stock of that commodity on either side of the Atlantic, though our British tenor players I suppose Keith Bird. He certainly sounded like Stan Getz long before Getz became a de rigueur.

However, here is Getz himself, pouring out fascinating, well rounded melodic ideas, each one fashioned into a satisfactory length and cut short or over-lengthened like so many of the cool boys. He has to contend with Percy Heath's steadily basic but by no means uninteresting accompaniment. It is perhaps symptomatic of the non-chance affected by these cool merchants that nobody troubled to wrap up the last part of the number, but enough good things precede it to make the record well worth buying.

Some people say that the Milton may can't play slow numbers, and (with some notable exceptions) by gum they're right. "Old Flame" almost comes within the dangerous danger range, but as an example of how to be creative on the tenor and pedestrian on the bass, its worth hearing.

"Small Hotel," recorded rather more recently (Jan. 1950), brings in Al Haig, Potter and Haines, to the great betterment of the brainstorms. However, one occasional fumbling mars Getz's work on "Skin." Maybe he was tired, or something. Of these four "Lady in Red" is the one for me.

DUTY ON RECORDS TO BE REDUCED

THE duty on gramophone records will be reduced from 13½ per cent to 10 per cent on and after September 1. This is one of the tariff concessions agreed upon by the U.K. during the recent conference at Torquay.

Reductions in the rate of duty affecting musical instruments will be:

	per cent	per cent
Concertinas and Accordion	22.9	16.2-3
Reeds	16.2-3	10-13.1
G r a m m o p h o n e Needles	32.9	16.2-8
Mouth Organs	32.9	16.2-3
Parts of Organs	32.9	16.2-3

TOP TEN

1. With These Hands (Dreyer).
2. My Resistance is Low (Morris).
3. Mocking Bird Hill (Southern).
4. Be My Love (F. D. & H.).
5. Ivory Rag (Macmotelody).
6. Old Smokey (Leeds).
7. Shotgun Boogie (C. & C.).
8. Jezebel (C. & C.).
9. Good Luck, Good Health (Carolin).
10. Would I Love You (Disney).

JOHNNY DODDS' WASHBOARD BAND
"Backton Stamp" B10082
Wear City Stamp

SID PHILLIPS
On top of Old Smokey: It's gonna be too late from "Fancy Free" BD 4095
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The Hallmark of Quality
THE GRAMOPHONE COMPANY LIMITED, HAYES, MIDDLESEX.

N.F.J.O. RIVERBOAT SHUFFLE

THE JAZZ SCENE BY JAMES ASMAN

"Solent Queen" Destroyed at Southampton

FIREMEN with three engines and a fire boat fought a fierce fire in the Red Funnel steamer "Solent Queen" on June 30 early in the afternoon. The very large amount of water pumped into it by the fire fighters lowered the boat in the water so much that operations had to stop until the sludge had been supported and danger of collapse averted. The "Solent Queen," 720 tons, was formerly built by Hamilton's, of Glasgow, and was originally named the Queen of Thanet. On July 29 it was booked for a special N.F.J.O. Riverboat Shuffle which would have carried nearly a dozen different bands, over a thousand passengers, and which would have made a round trip to sea from Southampton Pier. This was being organised by Southern Area N.F.J.O. Secretary, Tony Starke, and efforts are now being made to book another boat for the widely advertised trip. Those interested can write to Ella, Regent's Park Road, Southampton, and tickets are 8s. 6d. each.

One of the best jazz concerts organised in the suburbs of London recently was held at Lewisham Town Hall, featuring a large bill including Mike Daniels' Delta Jazzmen with apin blues singer, Phyllis Keys, Humphrey Lyttelton, George Webb, Keith Christie, Chris Barber and his New Orleans Band, Norman Hill's Band with Diggle Wood, Neville Raphaelis, the Ian Christie Trio and Cyril Scott's Boogie Woogie Trio. This was organised by well-known South Coast jazz enthusiast Peter Payne, who combines his jazz shop business with the treasurership of the N.F.J.O. and the running of the Delta Jazz Club in New Compton Street every Saturday and Sunday. The unexpected star of the show was trombonist Keith Christie, who joined the Webb-Christie-Sawood accompaniment for Neville Raphaelis, and who played magnificently behind her. Expected star of the show was the Mike Daniels' Delta Jazzmen whose bright and urgent Dixieland music brought the packed audience to their feet yelling for more. The concert was B.B.C. "Jazz Club" producer, John Hooper, who suffered under the

handicap of rather poor amplification. The show was so successful with crowds flooding to get in after the "House Full" sign had gone up that Peter Payne has promised another date in September.

The sensational news that British jazz pioneer pianist George Webb, and banjoist Buddy Vallis have suddenly left the Humphrey Lyttelton aggregation is no surprise to the gossip-mongers of Oxford Street. Wild stories of angry words, fantastic replacements and likely implications have been going the usual rounds for September. The truth is that there were growing disagreements on musical policy and the widening scope of business interests, and both George and Buddy left. Both were original members of the George Webb Dixielanders, Britain's first jazz band, and it was out of this group that Lyttelton formed his now famous band. The Dixielanders brought several well-known musicians to fame, including Eddie Harvey of Johnny Dankworth's Seven (once a hefty tall-gate trombonist), Humphrey Lyttelton who replaced the original trumpeter of the Reg Rignall and Owen Bryon, Wally Fawkes and the Christies among many. The hopes of numerous friends that George Webb would lead his own band are not, however, readily realised for both he and Buddy are taking the opportunity to have a rest. But my guess is that George WILL be back fronting his own band. My guess, is that when he does it will be a good one!

"The Delta Jazz Club, at 6, New Compton Street, Charing Cross Road, will be featuring a month of guest bands when the resident group, Mike Daniels' Delta Jazzmen, go on a well-earned holiday in July 7 finds Mike sharing honours at the club with Norman Hill and his Band from the New Addington Rhythm Club. On the following Sunday, July 8, the Daniels' Band is featured. Contrary to publicity reports, the Delta Club will be on the night of the N.F.J.O. traditional jazz show at the Royal Festival Hall, but on July 15, Mike will again be on the stand introducing guest star blues singer Neville Raphaelis. On Saturday, July 21, Eric Silk's Southern Jazz Band provide the music straight from their second B.B.C. "Jazz Club" broadcast. He again takes over for the week-end July 22 and 23, and on Saturday, August 4, Denny Coffey's Red Hot Beans make a Delta debut. Finally, Mike re-

turns from his holiday on Sunday, August 5.

News from B.B.C.'s Overseas headquarters at Bush House tells me that producers Robin Scott and Jacques Leroy are busy looking for a series of jazz broadcasts and the first one will be that of the up and coming Eric Silk Southern Jazz Band on September 7. This first series of jazz broadcasts can be heard every Sunday at 8.30 p.m. on 224 metres and is well worth picking up.

A new jazz centre will be opened up officially in Manchester when the Collet's Manchester Bookshop in Deansgate inaugurates their Jazz Department on July 21. Doing the honours for the occasion will be Ernest Borneman author of "A Critic Looks at Jazz," and the National Secretary of the N.F.J.O. This is a provincial branch of the International Bookshop in Charing Cross Road and will be run by Northern enthusiast W. B. Keal.

The Cranford Jazz Club, out near the London Airport, has been busy presenting its members with several new bands recently. Even my nose, flattened to the ground for the odd murmur, has failed to pick up some of the original trumpets of the band was the Sycamore Jazz Band from the Amerham Rhythm Club. It is a strange device officially called a baritone saxophone, but which, I am told, was variously alluded to as the "snurage" and the "snurage." I investigated the meaning of "snurage," which had something to do with such improbable objects as false teeth and railway carriage seats, and was also informed of its ancient American folk origin, lost in both antiquity and inquiry. To recover from the just-like-it-is "snurage," the Cranford Club will feature another new band, described as the Crane River's "second line," called the Hill City Stompers. A "second line" is the vintage years of New Orleans jazz was composed of youngsters who cheerfully carried the coals, instrument

cases, water buckets and impediments, the musicians who played in the parades and marching seasons. Louis Armstrong was once one of these "second liners." The Hill City Stompers have good tradition behind them.

Leeds ex-Yorkshire Jazz Band trumpeter, Dicky Hawdon, married Barbara Moran on June 29 at the Hampstead Registry Office. Best man was Vogue Records chief, Doug Whittan, and International Bookshop manager, Ken Landay was a witness. Both Dicky and Barbara work at the International Bookshop, and will shortly be seen there again after a brief honeymoon. Dicky Hawdon recently left his own group to join Chris Barber's New Orleans Jazz Band.

During the N.F.J.O. Festival of Jazz, West one item seems to have escaped notice—the concert held at the Acton Town Hall on July 20, featuring the Crane River Jazz Band with a quite novel interval spot provided by the Unity Theatre Mobile Group with a short play entitled "Focus on Germany." This has been organised in aid of the Crane River Youth Festival, where they will be featured as part of the festivities.

Tickets for the Modern Jazz Concert at the Royal Festival Hall on July 16th are nearly sold out. All seats at 5s., 7s. 6d., and 10s. are now filled and only a limited number of 12s. 6d. tickets are left. These can be obtained from the N.F.J.O. at Timbercroft Lane, S.E.18, or from the Royal Festival Hall booking office at 10, Abchurch Lane, E.C.4. Tickets for the N.F.J.O. at the Holborn Hall on Saturday, July 21 at 4s. each. All these are obtainable from the N.F.J.O. Secretary.

It is a pity that it happens across the rather nice story of the dance band drummer who dreamt one night of his own band, called Victor Sylvester's Strict Tempo Dance Orchestra—and woke up to find out that he was?



"So You're a musician, son . . . and you want peace . . . well you've come to the right place!"

MONKEY ON THE PIER

I RECENTLY PICKED UP THE VOICE AND ARTISTRY OF A NEW SINGER WHOM I REGARD AS AN UP-AND-COMING STAR. I HAD NOT SEEN DAVID HUGHES AND DID NOT KNOW WHAT HE LOOKED LIKE UNTIL I SAW HIS PICTURE IN MY OWN COLUMN. INDEED HE HAS THE APPEARANCE AS WELL AS THE VOICE SINCE THEN HOWEVER, I HAVE LEARNED THAT DAVID HUGHES IS CURRENTLY PLAYING FOR THE SEA-SON ON THE CENTRAL PIER THEATRE, BLACKPOOL, IN THE SHOW "EIGHT MONKEYS STARRING AS THE CATCH-PHASE IMPLIES, AL READ. HUGHES HAS JUST CUT HIS FIRST TILES FOR E.M.V. AND I BELIEVE THESE ARE RELEASED NOW IN THE EARLY JULY LIST. HE HAS RECORDED "WITH THESE HANDS" AND "A BEGGAR IN LOVE." HUGHES' INTERESTING RECORDS WILL BE ALREADY HAVE PROVIDED FOR HIM A LARGE LISTENING PUBLIC. HIS RECORDS SHOULD ENJOY EQUALLY BRISK SALES.



By LEE CONWAY

ON July 7 Ethaline Terriss, widow of the late Sir Seymour Hicks, will reminisce about the days when she was a Gaiety Girl. (Video).

ON July 4 a programme features another "Top Hat" founding of Reuter's Agency called "Reuter Reports." (Video).

ON July 7 Richard Afton produces another "Top Hat" introduced by Richard Murdoch and including Roger Smith and his talking guitar, Antonio Marie, French singer Jacqueline Ricardo and the Twelve Toppers. The next "Top Hat" programme to follow this will be seen on August 4.

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HAMMERSMITH PALAIS BALL ON WAX

Reviews by James Asman

LAST March Equire recording engineers hopefully placed their microphones amidst the forest of B.B.C. equipment, battled gamely with 3,500 jazz enthusiasts who were intent on either pressing as near to the band as they could, or throwing a music on the seething dance floor, and took the results down on wax at a sensibly discreet distance.

The results, just as the band-leaders, the N.F.J.O. and Equire had supposed, were very good. In a meeting called between them the records were carefully studied, and the leader was given the final word from first to last—no-one hailed the discs as the best the bands had made. But everyone was satisfied that something of the enthusiasm and atmosphere of that highly successful N.F.J.O. Jazz Band Ball could be found on all the sides.

Chris Barber and his New Orleans Jazz Band. "On Didn't He Ramble" The Crane River Jazz Band. "Eth La Bas" Mike Daniels' Delta Jazzmen. "South" and "Mahogany Hall Stomp." Wisely, the band carefully avoided the numbers, made an attempt to record as well as perform, and subsequently benefited by their wisdom. The drummer sets down his first almost jiggy rhythm on "South" which is accentuated by the neat but rather passionless ensemble, Charlie Connor, on clarinet, makes a poor solo, but trombone and trumpet are quite pleasant. "Mahogany Hall Stomp" is in similar fast tempo, for Mike appears to prefer the more hectic beat. It is the better side, with at least one high note. After the bass solo a touch of inspiration urges the drummer to lead in the clarinet on a snappy "Rag" which solo which could excuse his former lapse from grace.

Kid Ory and his Creole Jazz Band. "Eth La Bas" "Tiger Rag" —Vogue V. 2011.

They did the same thing in America when Frank Bull and Gene Norman presented the Dixieland Jubilee starring the Kid Ory band. And, nature and the same disadvantages prevent good balance.

"Eth La Bas" is the more restrained of the two sides, with Ory singing somewhat tunelessly. It contains rough snorls from Ory, a good sample of Darrebourg on clarinet in both registers, and a spot of hectic ensemble. "Tiger Rag" has little to recommend it beyond enthusiasm. The band is obviously playing down to the mob, but the tempo is fast and dirty calls from "Tiger" Ory. The speed is such that the piano solo loses sense and the terrific high register trumpet screaming plumbs the depths and rouses the "gods."

and makes an almost continuous solo of it. The rhythm section doesn't even sound like they are at all. Ben Marshall's highly distinctive banjo is buried, and Pat Hawes' excellent piano often gets lost.

On the other hand, with a far "whiter" style and lighter approach, Mike Daniels' Delta Jazzmen make their best sides with "South" and "Mahogany Hall Stomp." Wisely, the band carefully avoided the numbers, made an attempt to record as well as perform, and subsequently benefited by their wisdom. The drummer sets down his first almost jiggy rhythm on "South" which is accentuated by the neat but rather passionless ensemble, Charlie Connor, on clarinet, makes a poor solo, but trombone and trumpet are quite pleasant. "Mahogany Hall Stomp" is in similar fast tempo, for Mike appears to prefer the more hectic beat. It is the better side, with at least one high note. After the bass solo a touch of inspiration urges the drummer to lead in the clarinet on a snappy "Rag" which solo which could excuse his former lapse from grace.

I WAS listening to a broadcast last week of Trevor Brookes and his Orchestra was pleasantly impressed by a simple musical treatment to the programme. It was in tune and played with some accuracy, and was thinking that this, surely is the right formula for the public. Then I heard Mr. Brookes himself. He sang one or two items and I was very much impressed. He has a consistent style with a bright number, and whatever liberties he decides to take with your vocal treatment, he has never gone too far. Not once did he sacrifice his intonation for stylish tricks, or vice versa.

Brookes' "Pretty Eyes Baby" which he sang in a duet was excellent. How can I quote the names of the other vocalists if the announcer, in spite of his pleasant microphone presence, muffed the pronunciation of the names? I did not even know I was listening to Trevor Brookes until I checked it in the daily paper, for I could not catch his name. That's a pity, for I like to give credit where credit's due.

VIEWERS will see an adaptation of the Irish novel "The Search Party" on July 8, with a repeat on July 12. This novel is full of Irish fantasy, farce and excitement. It will entail a two-studio production with a cast of 30.

AMERICA makes "Give him the money, Barney" sound like mild charity in comparison with their own radio prizes. Their "Queen for a Day" radio and video show has given away in six years more than four million dollars (£1,500,000) in prizes ranging from expensive fur coats to washing machines. This feature has been used as the background for a film with a trio of stories by three famous authors including "Gossamer World," "High Diver" and Dorothy Parker's satire "Horrie." When the film is shown in Britain, radio and video fans will have a chance to see exactly how it is done in American broadcasting.

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KEN GORDON MARRIES

On June 9, well-known Birmingham band leader Ken Gordon was married to Miss Elizabeth Bartlett at Bourneville Church.

Now back from his honeymoon, Ken has resumed the lead with his orchestra on his consistently full date-book.

Personnel of Ken's orchestra: Ken leading alto/clarinet, Dennis Howes, alto/clarinet, Dave Willis, tenor/clarinet, Harry Jenkins, tenor/clarinet, Bill Thompson, trumpet, Malcolm Woodbridge, bass, Len Jones, drums, and Ray Pritchard piano/arranger.

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WANTED Two tickets for Festival Jazz Concert July 14—Advy. 4d. Calton Stn., Huddersfield, Yorks.

MUSICIANS WANTED

VACANCIES EXIST for the following instruments in the Band of Marine Mountings: Flute, Oboe, Bassoon, Bb clarinet, Eb Alto Saxophone, Euphonium, Basses, Cornets and Trombones.

VACANCIES EXIST for female instrumentalists; woodwind, brass, piano or strings in the Staff Band of the Women's Royal Army Corps stationed at Guildford Surrey.

THE BAND—3rd Bn. The Parachute Regiment, now has vacancies for Flute, Clarinet, Drums and French Horn only.

FAST MOTOR LAUNCH, 22-ft. built by Taylor's of Chertsey, brand new, never been used. Full particulars to Bendmaster, E. F. Rippons, A.R.C.M., Waterloo Barracks, Aldershot, Hants.

BUSY SUMMER FOR ERNEST LORAINÉ



ERNEST LORAINÉ

AFTER 1949/50/51 seasons under Geraldine's direction, playing seasons at the "Caronia" and "Queen Mary," band leader Ernest Lorainé is currently engaged on an extensive season in North Devon, negotiated by the Billy Forrest office.

Lorainé has been playing a hectic triple-booking residence since Whitman, appearing regularly at the Valley of Rocks Hotel, Lynton, the Tora Hotel, Lynton, and the Fortledge Hotel, Bideford.

With Ernest leading from piano, the outfit is completed by Derek West, also clarinet/violin, and Johnny Fuller, drums/vibes/vocals, and the boys are handling both light and dance music in the intimate manner.

YOUNG ARTISTE SIGNS FOR SUMMER

YOUNG singer and comedienne Joan Reddin has just opened her fourth season at the Exchange Theatre, Kilmarnock. This versatile young artiste is playing very successfully.

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MUSICAL ACHIEVEMENT BY BLECH

FORTY-ONE-YEAR-OLD Londoner, Harry Blech, has a number of musical achievements to his name. In 1933 he formed the Blech Quartet; in 1946 he founded the London Symphonic Players, a students' training orchestra. Then he organised the Londonists, a chamber orchestra for the foundation of the Haydn-Mozart Society.

After his successful appearance with the London Mozart Players at the Royal Festival Hall recently, he thinks he has added a small chapter to musical history. An audience of some 3,000 people attended the concert given by a chamber orchestra. That, in itself, is an achievement.

Taking a chamber orchestra to the Festival Hall, Harry Blech defied many critics who alleged that the Hall's acoustics would be "unkind" to the orchestra. "I think that with very minor adjustments, the Royal Festival Hall will be the finest concert hall in the world," says Blech, who has visited most of the world's concert halls.

Harry Blech and the London Mozart Players give an additional Festival Hall concert on July 20 and appear at the Edinburgh Festival at the end of August.

GERALDO FOR ADVERTISING BALL

Geraldo and his full orchestra will play, on July 11 at one of the biggest functions of the season, the "unkind" to the orchestra. "I think that with very minor adjustments, the Royal Festival Hall will be the finest concert hall in the world," says Blech, who has visited most of the world's concert halls.

NATIONAL DANCE BAND CHAMPIONS AT HICKLEY

THIS Sunday, July 8, the National Dance Band Champions, Arthur Rowberry and his orchestra, are playing two concerts in the arena of the beautiful Hollycroft Park. When the band played this date last year they broke all records and it is again anticipated that they will play a very large audience.

NATIONAL DANCE BAND CHAMPIONSHIP CONTEST FIXTURES

PRELIMINARY CONTESTS PORTHAWL (Grand Pavilion), Wednesday, July 18. Dancing 7.30 p.m. to midnight.

ALL WALES CHAMPIONSHIP at the Grand Pavilion, Porthcawl, Wednesday, August 22. Dancing 7.30 to midnight.

NORTH OF ENGLAND (Eastern Region Section—"A") CHAMPIONSHIP at the Rialto Cinema, York, Sunday, September 9. Concert 7 p.m. to 10 p.m.

MIDLANDS CHAMPIONSHIP (details to be announced). NORTH OF ENGLAND (Western Region) CHAMPIONSHIP (details to be announced).

WEST OF ENGLAND CHAMPIONSHIP (details to be announced). NORTH OF ENGLAND (Western Region) CHAMPIONSHIP (details to be announced).

AREA CHAMPIONSHIPS Entries are confined to large and small band section winners of 1951 Preliminary Contests.

ISSY BONN RETURNS TO TOWN

FOLLOWING his engagement at West Hartlepool last week, famous comedian Issy Bonn returned to London for three weeks' engagements. These include w/c July 9 Finsbury Park Empire, July 25 East Ham, Empress, and July 28 East Ham, both appearing at St. Leonard's recently.

Bonn's latest recording of the British hit "Good Luck, Good Health and God Bless You" is proving one of his best sellers.

CHANGES IN MUDDER BAND

MODERNIST bass-player Joe Muddel has now made several changes in the personnel and style of the Sextet with which he has been playing.

A great honour has been bestowed upon Joe Muddel, in that he will be appearing with two groups at the Modernists' Concert at the Royal Festival Hall on July 16.

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RADIO LUXEMBOURG PROGRAMMES

Table with columns for Day/Time and Program Name. Includes programs like 'JO STAFFORD presents THE FOR A SONG', 'BING SINGS', 'THE ANSWER MAN', 'REFLECTIONS', 'WAKE UP YOUR LIVER BILE'.