

CHOO CHOO SAMBA

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YOU BELONG TO MY HEART

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ANDREWS SISTERS-45 MIN. RBC SHOW

Champion Pipe Band as Guests

Script by Young Scot

SENSATIONAL NEWS FOR THEIR MANY FOLLOWERS WHO HAVE BEEN UNABLE TO SEE THEM DURING THEIR CURRENT TOUR OF GREAT BRITAIN, IS THE INFORMATION THAT NEXT TUESDAY THE FAMOUS ANDREWS SISTERS WILL PRE-RECORD A COMPLETE FORTY-FIVE MINUTE SHOW FOR THE B.B.C. WHICH WILL BE HEARD ON THE LIGHT PROGRAMME ON SEPTEMBER 10.

Called "Au Revoir to Great Britain" the show will be heard at the peak listening time of 9.15-10 p.m. and will be a comedy presentation of all the interesting places the girls have visited during their tour, with cues into their many famous songs.

The show will really be a "Hands Across the Sea" gesture for the Andrews Sisters are giving a big break to a young Scots newspaperman Clifford Hanley, who will write the complete script. The girls first met Hanley when together with co-writer Ian Gourlay, he sent the Sisters a copy of a song entitled "Gathering of the Clans" they had recently written. The girls featured this when they attended the Gathering of the Clans in Edinburgh last week and are so delighted with it they will make a big production of it on their broadcast show.

Another great feature of the show will be heard in the finale. So thrilled were the Andrews Sisters when they heard the seven times Champion Pipe Band of the Glasgow Police Force, they insisted the band be brought specially from Glasgow for their programme, led by Pipe-Major MacDonald, the Pipe Band will accompany them when they sing "Gathering of the Clans" and also when they record this song, together with a traditional Scottish air, for Decca next week.

The B.B.C. is to be congratulated on having acquired such a sensational programme for their listeners and for giving to the many who cannot see them, the opportunity of hearing a complete programme of such a famous American act as The Andrews Sisters.

N.F.J.O. "BREAKAWAY" MYTH Modernists to work with N.F.J.O.

DESPITE SENSATIONAL STORIES TO THE CONTRARY, THERE IS NO ORGANISED OPPOSITION TO THE NATIONAL FEDERATION OF JAZZ ORGANISATIONS BY THE MODERNISTS.

John Gee, Secretary of the New Jazz Society, reports that the N.J.S. has no intention of forming a modernist N.F.J.O. separate from the existing organisation, and that the Society will work inside the Federation.

Recent stories have been circulated that modern jazz enthusiasts, dismayed at the modernist jazz concert at the Royal Festival Hall on July 16, are intending to split with the existing Federation to create a new one. The "Musical Express" has found that there is no foundation for such Press reports and rumours.

On August 25 the New Jazz Society are meeting at 11, Little Newport Street, Leicester Square, in the afternoon to discuss future plans with N.F.J.O. officials. The National Secretary of the N.F.J.O., James Amann, will be present, and also other prominent members of the Central Committee.

The New Jazz Society is also working in co-operation with American modern jazz authority, Barry Ulanov, and plans are being formulated further the interest in pop, modern jazz and progressive music. John Gee has told our correspondent that all these arrangements will be made by the N.J.S. in, it is hoped, full co-operation with the present N.F.J.O.

BOWEN FORMS NEW LIGHT ORCHESTRA

WELL-KNOWN CONCERT PIANIST AND RADIO SOLOIST BERNARD BOWEN, WHO HAS ALSO APPEARED AS A TELEVISION ACCOMPANIST AND IN VARIOUS RADIO FEATURES SUCH AS "MORNING MUSIC" AND "MUSIC TAPESTRY" SERIES, WILL SHORTLY BE HEARD AGAIN AS SOLOIST IN THE LATTER PROGRAMME.

Interesting news from Bowen is that he is now branching out with his own piece orchestra. He will, of course, include piano solos, as he will direct the orchestra from the piano. The orchestra will make its broadcast debut on August 27 in "Music for the Housewife" at 3-3.30 p.m. The strings which will be led by David Wolfstall include Charles Katz, Jack Greenstone, violins, David Bellman, viola, David Penman, cello, Wally Ashworth, bass, and the woodwind includes Pat Eydmann, flute, Pete Newbury, oboe, and Leslie Ormondroyd, clarinet.

A B.B.C. producer has expressed the opinion that the new organisation has the makings of being one of their best light orchestras.

AMERICAN DISC JOCKEYS HONOUR JOE LOSS

JOE LOSS, AT PRESENT COMPLETING A RECORD SEASON AT THE VILLA MARINA, DOUGLAS, ISLE OF MAN, HAS JUST BEEN ACCOSED ONE OF THE GREATEST HONOURS OF THE DANCE RECORDING WORLD. HE HAS BEEN ELECTED A MEMBER OF THE AMERICAN SOCIETY OF DISC JOCKEYS. THIS IS AN HONOUR WHICH IS GIVEN TO VERY FEW DANCE BAND LEADERS IN THE WORLD, LET ALONE IN BRITAIN.

Joe Loss has gained membership thanks to the terrific popularity of his H.M.V. recordings which are widely sold in America as well as in Britain. They are regularly used by the various U.S. Radio Stations in all parts of the United States. Not only do they help to boost Britain's name among the Americans, but they also help to bring valuable dollars into this country.

Demands for Joe Loss recordings, however, is not confined to America. They are keenly sought in other parts of the world too and given time on the air. Radio Luxembourg for instance, broadcasts regular programmes of Joe Loss and his Orchestra on gramophone records.

Present Joe Loss favourite is "The Bridal Waltz" sung by Howard Jones and Rose Brennan, backed up by Howard Jones' "Jezebel."

DEATH OF CONSTANT LAMBERT

The whole musical profession mourns the loss of Constant Lambert who died on Tuesday. He had a diabetic attack and went into a coma from which he never recovered. Lambert would have been 46 yesterday. Last Wednesday he should have gone North to conduct "Tiresias" at the Edinburgh Festival.

BENNY LEE DUETS WITH DAUGHTER



Charming recording with 9-year-old Daphne

RECORDING TWO CURRENT NUMBERS FOR DECCA "SHANGHAI" AND "TULIPS AND HEATHER," IT WAS DECIDED THAT BENNY LEE SHOULD SING A DUET WITH HIS DAUGHTER. AT LEAST THAT WAS THE WAY THE RECORDING SESSION WAS SCHEDULED. BUT BENNY'S NINE-YEAR-OLD DAUGHTER DAPHNE WAS IN THE STUDIO WITH HER FATHER AND THIS EVENT WAS RESPONSIBLE FOR A SUDDEN CHANGE IN PLANS. DAPHNE WAS ASKED IF SHE WOULD LIKE TO SING THE DUET WITH POP AND THE YOUTHFUL VOCALIST WAS RECRUITED TO THE MICROPHONE.

Benny Lee tells "Musical Express" that this was by no means an easy procedure, for Miss Lee was not particularly excited about making a record with father. However, she was eventually coaxed and with some condescension she agreed after Benny had promised her a fee for her services.

The record will be released by Decca in September and the firm is of the opinion that it is one of the most charming records made - not only by Benny Lee but by the Decca Company.

Daphne, whom you see in the accompanying picture actually doing the recording with her father, had not heard the number before. But she was very quick to assimilate it and recorded her part like an old trouper.

Benny Lee has been obliged to refuse the opening Radiolympia show this year owing to prior bookings at the Tivoli Theatre, New Brighton.

M.U. MAKE REPRESENTATIONS TO NEW YORK PHIL.

As we close for press important information reached us that M.U. General Secretary Hardie Ratcliffe, who returned from his holiday last Monday travelled to the manager of the New York Philharmonic Orchestra, who are to do seven broadcasts between them. During the Edinburgh Festival. Our own Orchestras who are there will only be doing five broadcasts between them. The unions, we are given to understand strongly resent relays of the American Orchestra in view of the fact that when Sir Thomas Beecham, who is a member of the American Federation of Musicians as well as the British M.U., was in New York he was asked not to delay in order to avoid any unpleasant feeling. He was kind enough to comply with this request and it is felt that the A.F.M. should reciprocate the friendly manner which the M.U. has always shown towards them. Full details should be available in time for next week's issue.

For the winter season at the Savoy Ballroom, Southsea commencing September 7, Devon has already booked Nat Temple, Harry Gold, Gerald, Joe Loss, Stapleton, Oscar Robin and Ted Lewis.

GREAT SELECTION OF BANDS FOR JAMBOREE

A TRULY REPRESENTATIVE SELECTION OF THE BEST IN MODERN, DIXIELAND, PROGRESSIVE AND DANCE MUSIC HAS BEEN ORGANISED BY THE COMMITTEE OF THE MUSICIAN'S SOCIAL BENEVOLENT COUNCIL TO ENTERTAIN THE FANS AT THIS YEAR'S ANNUAL JAZZ JAMBOREE. ONCE AGAIN THIS EAGERLY AWAITED FUNCTION WILL BE HELD AT THE GAUMONT STATE, KILBURN, ON OCTOBER 7 AT MIDDAY.

Conducted by Tommy Trinder, whose inimitable style and knowledge of the music fraternity and its followers, has made him one of the masters of this yearly concert, the show promises to be an interesting one. The line-up of star bands have all been fixed with the exception of one more group. They include Kenny Baker and his Band, Tito Burns and his sextet, The Johnny Dankworth Seven, Gerald and his Orchestra, Harry Gold and his Pieces of Eight, Ted Heath and his Music, Vic Lewis and his Orchestra, Ken Mackintosh and his Orchestra and Jack Parnell and his Music Machine.

It is more than certain that tickets will be on sale from September 7 and full announcements concerning these will be printed in this newspaper during the first week of that month.

LONDON HOUSEWIFE BECOMES DANKWORTH SINGER

THREE months ago Mrs. Clementina Langridge was a housewife living in Southall. Her daily round was similar to that of any other British housewife-looking after her husband, who is a roofing tiler, and her four-year-old son, and enduring the many tedious tasks of present-day housekeeping. Mrs. Langridge had, however, a hobby-singing. The nearest she came to public appearances, however, was to sing at the local British Legion Hall for private and social functions and to entertain her friends and neighbours.

One evening a friend of agent Harold Davison heard her and was so impressed he suggested to Davison that Johnny Dankworth,



JOHNNY DANKWORTH

who was at that time looking for a singer, audition her at Studio 51.

Dankworth was immensely impressed with her work as were the members of his famous Seven. He signed her immediately to sing with the band and since that date she has made appearances with them at the Royal Festival Hall and given time on the air. She has made appearances with them at the Royal Festival Hall and given time on the air. She has made appearances with them at the Royal Festival Hall and given time on the air.

Readers will be able to form their own opinions when she broadcasts with the Dankworth Seven in the Light Programme next Wednesday, August 29. The band will then be resuming radio activities after a seven-month self-imposed broadcasting band. Mrs. Langridge has adopted the professional name of Cleo Laine.

PAUL RICH ENGAGED

On behalf of the profession we offer our sincere congratulations to Paul Rich who this week announced his engagement to Miss Marion White of Maida Vale.

TITO BURNS FOR 51 CLUB

This Sunday, Tito Burns and His Sextet with Terry Devon will make their first appearance at the 51 Club. They share the bill with the Ronnie Scott Quartet. On Saturday the music of Kenny Graham's Afro-Cubists will be featured.

DANDRIDGE AND MOORE LEAVE



This exclusive "Musical Express" picture shows impresario Maurice Winnick saying au revoir last Saturday to film and cabaret star Dorothy Dandridge and pianist-composer Phil Moore when they flew back to Hollywood after a highly successful six weeks' stay in England. Maurice Winnick who brought these two artists to the Cafe de Paris has had so many offers for them to return to the West End that, providing their American commitments allow, they will return again shortly.

JAZZ CARTOONIST ARRESTED Mysterious Return from Yugoslavia

WILLIAM DISLEY, ART EDITOR OF "JAZZ RECORD" AND FAMOUS JAZZ CARTOONIST, REPORTED LAST WEEK IN "MUSICAL EXPRESS" AS MISSING, HAS NOW TURNED UP AGAIN. DESPITE THE FACT THAT WILD REPORTS HAVE BEEN CIRCULATING IN THE PROVINCIAL PAPERS REGARDING DISLEY'S STRANGE DISAPPEARANCE, HE IS NOW WELL AND UNHARMED IN TRIESTE.

Sergeant Disley, of the Education Corps and attached to the R.A.F.C., was transferred from his station in the port of Trieste to Lazaretto, eleven miles away and there he stayed for a week. Following his usual custom of wandering around with his sketchbook in search of material, Disley strayed over the border and was speedily arrested by a Yugoslav frontier guard.

He landed, sketchbook and all, in jail, where he stayed for twenty-four hours, until the Yugoslavs handed him back to the British authorities. Meanwhile the customary report that he was "missing" had been sent to his home near Leeds, and had prompted the news stories in the Yorkshire press, and finally in "Musical Express."

On his return he found himself involved in large-scale manoeuvres over in Austria for 3 weeks, and it was not until he had reached his Trieste barracks that the Press reports of his "death" came to his notice. Immediately he contacted his family, the Yorkshire papers and the "Musical Express."

Disley, who was conscripted nearly a year ago, will be returning to England and a civilian life at the end of the year. One of his

ambitions is to travel to Hollywood to seek a job at the Walt Disney studios. This ambition is two-fold, for Disley also hopes to be able to join the famous Disney jazz group, the Firehouse Five Plus Two, on banjo. J.A.

WOOLF PHILLIPS DEPUTISING FOR STANLEY BLACK

WOOLF PHILLIPS, CONDUCTOR OF SKY ROCKET ORCHESTRA, WILL TAKE OVER TOP SCORE FOR THREE WEEKS COMMENCING SEPTEMBER 9. HE WILL BE DEPUTISING FOR STANLEY BLACK WHILE THE B.B.C. DANCE ORCHESTRA IS ON HOLIDAY. PHILLIPS WILL TAKE HIS OWN 35-PIECE ORCHESTRA CONSISTING OF 15 STRINGS, BRASS, WOODWIND INSTRUMENTS, HARP, FRENCH HORN AND RHYTHM SECTION.

L.J.C. COMPLETES SHUFFLE SEASON

ON Sunday last, the London Jazz Club held its six and final Riverboat Shuffle for the season. The "Shufflers" coasted off from Richmond Pier early in the morning, to the strains of the Christie Bros. Stompers and Eric Silk's Southern Jazz Group. Various stops were made on the way, at well known hostilities and when the Riverboat arrived at Chertsey, it found itself tied up in a bank were therefore given an early start. The evening's Jazz music interspersed with racing.

By Frenchy Sartell

Musical Express

Record Review

BUT THE LION DOESN'T ROAR

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Read throughout the wide world

THE VOICE

WEDDINGS

There have been famous weddings to capture the imagination of a romantic public. Even in Britain, where the national temperament is essentially phlegmatic, a wedding will draw a crowd anywhere. The most obscure church hall in the remotest back street will never be short of sightseers if a wedding is taking place. There was "The Wedding of the Painted Doll" immortalised in popular song and its successor "The Wedding of Lill Marlene" for the nation to sing about. Royal weddings, naturally, draw tremendous crowds and a society wedding is an event for mounted providers of onlookers. A theatrical wedding is equally important and is an occasion for press photographers and extra police. We would admit, very reluctantly, that a musical wedding would appear to be an exercise of lesser public interest in a society wedding. That, it would seem, is something different again.

ROMANCE IN JAZZ

The other week a Jazz celebrity got married in that popular holiday resort Juan-les-Pins and the turnout for this occasion rivalled the State Opening of Parliament. Out-Disneying Disney, the town gave rise up to an orgy of romantic adulation, for the bridegroom was none other than that historical Jazz personage—coloured clarinetist Sidney Bechet. His bride, Mrs. Elizabeth Ziegler, whom he has known for over twenty years, is a blonde German who married into the world of show business celebrities. The procession was greatly swelled by thousands of visitors on holiday, and jazz musicians, fans, coloured girls carrying flowers and representatives of show business made the Bechet wedding very complete.

CELEBRITIES AMONG THOSE PRESENT

King Farouk's sister Fawzia was there. So was Mistinguett who, perhaps best of all the celebrities present, knew the era. She was the witness at the ceremony. The Prince of Monaco provided the open carriage in which the bride, all in white, drove in a procession which included mounted cowboys and a special guard on horseback, and which marched its way through the streets to the music of truckloads of coloured musicians playing Latin-American music. The thronged sidewalks teemed with living, dancing, coloured jazz. The piano became infected with an insidious virus, convulsed with an unseen impetus and each an emotional state en masse that is quite incredible. The Jazz music does it to them all without exception. But they may also reach this state of society when the presence of a great Jazz star, without hearing any music at all. How, then, does one account for this phenomenon?

THAT ELUSIVE SOMETHING

What causes all this mass hysteria? No other kind of music provides the impetus for this kind of reaction. And no other musical idiom. Jazz and the Jazzman seem to have an elusive, undefinable, indescribable something. Go to a Jazz Concert and look around at the audience while even a poor or indifferent jazz band is playing. The patrons become infected with an insidious virus, convulsed with an unseen impetus and each an emotional state en masse that is quite incredible. The Jazz music does it to them all without exception. But they may also reach this state of society when the presence of a great Jazz star, without hearing any music at all. How, then, does one account for this phenomenon?

FESTIVAL SUCCESS

Whatever the sceptics may have thought about the big Jazz Concert project at South Bank, there is no doubt now about its phenomenal success. Thousands of swaying, infected fans gave proof that this Jazz festival was a triumph. "Musical Express" is a newspaper devoted to all kinds of music, not only Jazz. Yet it gives a great deal of prominence to columnist James Asman, his Jazz Critic, by reason of the fact that there is such a wide variety of music that cannot be ignored. While the historians, sticklers for chronological accuracy, might deny Sid Phillips the claim for having a Jazz Band, nevertheless his two-beat music is essentially of jazz. It is in jazz that the universal phenomenon has been known as Jazz, Swing, Hot, Jive or Jam and has produced specialties like the Black Bottom, the Charleston and the Boogie. But this all proves one conclusive fact. That Jazz, as such or by any other name, has never died and never will die. It is an established form of music acceptable to all ages, in all eras, and at all times. Its specialists are as much a part of the fabric of our lives as the Haversham or Ales Guinness of the film fan. Shut your eyes to the fact, if you like, but you cannot close your ears to it, as witness the wild and enthusiastic scenes at Juan-les-Pins during the Disneyish, State Procession for the fabulous wedding of King Farouk's sister Fawzia (45y-four is old for Jazz) reports of which read like the script for a Hitler pantomime.

NEXT MONTH WE SHALL HAVE SOME REAL EXCITEMENT IN THE RADIO WORLD WHEN THE BIG SHOW—BIGGEST THING IN AMERICAN BROADCAST ENTERTAINMENT—COMES HERE TO TRANSMIT FROM THE BRITISH ISLES. THIS COLOSSAL PRESENTATION LASTS NINETY MINUTES AND COSTS IN THE REGION OF £20,000 WEEKLY. THE GREATEST STARS IN THE WORLD APPEAR IN IT, WITH TALLU LAH IN THE LEAD. AT THE HEAD OF THE LIST AS MISTRESS OF CEREMONIES AND GENERAL BUTT OF PERSONALITIES WILL BE THE INIMITTABLE FRED ALLEN. IT IS SAID TALLU LAH GETS AROUND £1,500 A WEEK FOR HER SERVICES. AND THE WHOLE DING TO LISTENING FIGURES SHE MUST BE WORTH EVERY PENNY OF IT.

Now, Doreen has the appealing quality that commands instant attention. She is an artist of the highest order, a statement proven by her own expression, diction and mastery of her material. Her presentation of "No Au Revoir" is an interesting arrangement which has never been done before. And I liked especially one sketch where I brought was buying clothes for Archie in a store. It had a lot of scenery, great dialogue and rode along at a great pace. Add to all this the talent of Julie Andrews who sang "Vienna" with a great artistry and a voice as clear as a bell, the talented Tanner Sisters and the splendid Hedley Ward Trio and you have something of a top-line radio show.

It takes the place of the big production scene that any good vaudeville show should (when possible) have as a finale. I refer to the addition of that popular radio personality John Watt, with a speciality of his own rather on the lines of his famous "Songs from the Shows" but in a condensed form and featuring the star of the show under presentation. Last Saturday night, as a Grand Finale to Music Hall, John Watt gave us excerpts from "Me and My Girl" with music, choir, Lupino Lane himself, big graphical notes and an interview with the star. Now for my money Lupton Lane has no place in radio (although it is a fact that a broadcast put his show "Me and My Girl" on the map). But

of this and I'm sure the Herman fans will, too.

JOHNNY DESMOND with Tony Motola and his Orchestra and The Ray Charles Singers

Too Young/ I Fall in Love with You/ Every Day

MG M 419.

Johnny Desmond turns up this week with the nicest rendering I've heard to date of the current hit "Too Young." When he sang with the late Glenn Miller in England, during the war years, he was acknowledged a fine singer. I feel that during the interim period his voice has attained a maturity and soulful warmth. The backing by Tony Motola and his Orchestra is delightful. The trumpet solo with its luscious tone is all too short and so is the brief ensemble. It is nice to hear a backing to a vocal that, for a change, is not an a-ble. I think this gives the vocalist a lot more freedom to portray the number the way he feels it. There is no doubt Desmond does just this.

No wonder America's famous Breakfast Club programme features Desmond three times a week. "This boy is really versatile. Listen to the decided beat he gets into the commercial "I Fall in Love with You Every Day." Still with the Motola Orchestra, Desmond sings this tune with the very fine Ray Charles Singers. Two excellent sides, this disc is well worth your money.



WOODY HERMAN
Leo the Lion/By George—MG M 421.

As a tribute to the leonine favourite, Woody Herman pays tribute to his bosses, Metro-Goldwyn Mayer and their famous "Leo the Lion." In this composition by Tiny Kahn, there are mild touches of pop, interspersed with good section work.

BILLY WILLIAMS QUARTETTE with Leroy Holmes and his Orchestra

Between the Devil and the Deep Blue Sea/Shanghai—MG M 418.

The Billy Williams Quartette really don't leave me in Between the Devil and the Deep Blue Sea. They are a pleasant quartette but after groups like The Mills Brothers, The Deep River Boys, The Delta Rhythm Boys and many others who all have an original style in voicing tricks, I find them weak in comparison. The accompaniment by the

THE LULLABY SHOW

in the hands of John Watt he became an interesting exhibit and the excerpts from the show were discreetly chosen. Watt condensed the whole came into a paced few minutes of entertainment. But Watt is a master of this technique, and I understand there are more of these cameo productions to follow in the future. I look forward to them. At last Music Hall has found an adequate and suitable Grand Finale.

IN the same Music Hall broadcast Jack and Eddie Eden, slick as ever, did exceptionally well with smart material tastefully presented. Mary Naylor was delightful to hear as she sang "Too Late Now" with an appropriate backing, and an inspired arrangement. Tony Lowry and Clive Richardson got a big reception for their act at the end of the show when on one "pop" and I think I know why. It was because their arrangements were constructed with a distinct appeal to audience reaction. Other piano acts please note. Terry Thomas, fresh from his American successes, was a highlight of this programme.

BUT I am sorry to say I thought Terry Thomas worked too slowly—even for him. He fell below a whisper at times and did not seem to attain those higher levels of delivery so vital to a comedian. His material, too, was

capable of portraying. Stanley Black must surely have accompanied a great number of orchestra leaders and yet to each and every one he gives something in musical backing. With Lawrence's brilliant and rich voice, and Black's wealth of accompanying experience, this record should normally show off the brilliance of his voice. I don't think Lawrence was happy recording this side, for he loses a great deal of the resonance that is so predominant in "Beggar in Love."

EVE BOSWELL
Leroy Holmes Orchestra sounds like a lover of Gershwin and who isn't?—The Rose conception of his music will give you pleasurable listening.

LEE LAWRENCE with Stanley Black and his Orchestra

Beggar in Love/Where'er You Go—Decca F 9726.

Light and shade, powerful delivery, sincere presentation all go to prove why Lee Lawrence is such a great hit with variety clubs and the general public. "Beggar in Love" is ideal material for all this fine voice is

EVE BOSWELL with Orchestra conducted by Gerald Wood

I'm in Love Again/Would You?—Parlo. R.3421.

What an artistic string this gal Eve Boswell is. Consistently good, whether broadcasting or recording, whether singing a ballad or a bright number, and what nice diction. She sings "I'm in Love Again" as though she really means it. Listen for the very useful tenor solo and nice interlude of tenor and celeste which is all too short. What better can one have than Eve Boswell in comparison with the quality of the Gerald Orchestra backing her?

From the film "Happy Go Lovely" Eve sings "Would You?" Would you get a better recording of this beautiful number? I don't think so.

DAVID ROSE AND HIS ORCHESTRA
An American in Paris—MG M 420.

Famed both here as well as America for his famous string writing, David Rose gives you a better material than the orchestra in Paris" dished up in the Rose manner. The orchestra also features a past master fails to come up with something good. I think he could have no better material than the orchestra evergreens to work on. Both the numbers are from the current film "An American in Paris" and portray a lush film music at its very best. If you

not up to his usual standard. What's the matter, Terry? Are you saving it for Variety? I don't blame you for that, but do please give us something a little more exciting than the routine voice broadcast last Saturday night. It's too mild, even for Music Hall.

AND one other important observation about Music Hall. Note the new type of announcing. At last the B.B.C. have found the ideal method of announcing in a method with its origin in sheer simplicity. They tried everything before, including shouting the names of the acts, but it never worked, cracking puns about them, in fact everything to take the place of the optical number that goes up high in the frame for music hall patrons to consult their programmes. Now, by the simple expedient of stating the name—and the name only—of the act about to appear, and this announcement made before or after the entrance doors, it goes up high in the frame for music hall patrons to consult their programmes. This simple method of announcing, together with the Grand Finale idea with John Watt's "radio production scenes" at the end, represent a new high in Music Hall. Last Saturday night the bill was not particularly good and definitely not strong. But it came over well—thanks to the new technique. Congratulations to those concerned.

Footnote.

A reader has been kind enough to send me a cutting from "American Variety" that gives us a few details on Dagmar, about whom I wrote the other week. This new star was appearing at the Paramount, New York, and of her one of her variety critics said:

"Dagmar Jenny Lewis is strictly a TV phenomenon. Coming up via her appearances on NBC-TV 'Broadway Open House' show, she has parlayed her provocative physique and scripted malapropisms into big time coin as a solo personality. This could all happen on video where the slight, thin, young monumental figure can take precedence over other talent possibilities."

Dagmar was appearing with Frank Sinatra with whom she now does a great deal of comedy work. For readers who wish to see what this gal looks like, I understand that the American magazine, "Life," did a big spread on the new phenomenon in their July 16 issue. I can't wait to get hold of a copy.

The Jazz Scene

N.F.J.O. BACK

PARAMOUNT IN RE-ISSUE

OF JAZZ FILM

by James Asman

PARAMOUNT Pictures gave private showings of the Bing Crosby Jazz film "Birds of a Feather" and the new issue of the N.F.J.O. They hope to re-release this film story of the birth of Dixieland music throughout the country, and it will appear at the Plaza, Piccadilly Circus, on September 11. The film, which stars Crosby, Brian Donlevy, Mary Martin and Jack Teagarden, takes its inspiration from the legend in the opening scenes, with Bing as a job searching for the "darkie music" on the docks in New Orleans.

A memorable scene shows film star Donlevy as "Memphis," blowing some fiery cornet jazz with Bing's Dixieland Band, "The Key Carrier," from Jack Teagarden's Orchestra in 1941, provided the actual horn playing, and very good it is, too. Apart from the usual commercialism of the "Walter, the Porter and the Uprights Maid" and "Wait Till the Sun Shines, Nellie," the band gives out with several easily recognisable jazz classics. As a public primer to jazz, it is probably the most effective Hollywood jazz music ever made, and despite the fact the film is 10 years old, it doesn't age an iota.

PARAMOUNT AND BRITISH JAZZ BANDS

Part of the tentative discussions between Paramount's publicity agents and N.F.J.O. officers concerned the probable use of local amateur jazz groups to provide live jazz to introduce and publicise the film on the radio circuits. It is hoped that such an idea can be enlarged upon, and that in this way British jazz will receive a boost and wider publicity. So far one of the major difficulties to be faced has been the fact that additional stage presentations are extremely costly and semi-professional jazzmen could not play at afternoon programmes. The N.F.J.O. are at the moment co-operating with Paramount Pictures regarding publicity for the film, which Paramount are releasing as a jazz film and not as a Crosby musical.

PENDLEY MANOR WEEK-END

Accommodation is still available for the N.F.J.O. (Pendley Adult Education Authority) jazz week-end arranged for September 14 to September 16 at the famous old Pendley Manor, Tring, Herts. During this unusual and exciting 3-day week-end the live jazz will be presented by Chris Barber and His New Orleans Jazz Band and guests, and several recitals will be given by Jazz experts. The N.F.J.O. National Secretary will be "in the chair," and the whole week-end from 7.30 p.m. Friday (Sept. 14) to 7.30 p.m. Sunday (Sept. 16) including single or double rooms and all meals for the whole time, will be 2 guineas. A few bookings are still available and those interested should write immediately to The Secretary, Pendley Manor, Tring, Herts. For further information obtain from the N.F.J.O. (telephone WOOLWICH 4492).

SILK 'N WEBB

At the very successful opening of the Southern Jazz Club on Friday, August 17, at the "Old Red Lion," Leiston, Suffolk, E.H. Eric Silk and His Southern Jazz Band provided the new club members with some forthright playing. Guesting at the piano and receiving a tremendous ovation, was George Webb. The club room, for once NOT in a cellar, is pleasant and airy, with a modern bar, stage and amplification. The jivers took advantage of an excellent floor to evort in the mystical manner of their kind, and, as the night session drew to a close the applause became frantic. Undoubtedly the present silk band will go places, and on Friday's showing it deserves to.

J.R.R.A. CONTENT

The Jazz Record Retailers' Association, under the able secretaryship of Owen Bryce, of Farley Radio Service, Ltd., is busy planning a national conference and dealers. This novel competition is intended to further a widespread interest in jazz recordings. It is hoped that, as a result, there will be a great boost in the sales of jazz issues. Dealers are asked to forward new ideas in jazz record sales promotion, exceeding 200 words, to the Secretary, 23, Thomas Street, Woolwich, S.E.18.

Editing will be a panel of names, including Cecil Taylor, committee members of the N.F.J.O. The first prize will be a free display advert in The Press, and details of the winning scheme together with the successful entrant's name, will be widely circulated by the J.R.R.A.

Film Review

"AN AMERICAN IN PARIS" "WILL THRILL YOU"

George Gershwin had lived to see the ballet of his "American in Paris" which brings the film to a close, I would think it would have made him wonderfully happy. No composer could wish to have his music more beautifully translated into colour and movement than to receive the treatment which choreographer Gene Kelly and director Vincente Minnelli have devised as the final twenty minutes of the film. The original score has been added to, but not spilt, to form a piece of perfect cinema-ballet—it could not be performed on a stage—which must surely be a classic in the history of screen musicals. It contains every mood, the orchestra is superb, and the dancing of Gene Kelly and his new star Leslie Caron beyond reproach.



HAPPY MUSICAL TRIO... Left to right, they're Gene Kelly, Georges Guetary and Leslie Caron in a gay scene from Metro-Goldwyn-Mayer's "An American in Paris."

The whole film, running just under two hours, is excellent. Caron is certainly a find; she has a gamine charm which is more memorable than the usual Hollywood glamour, and once in the ballet she becomes a wonderfully effortless grace which would shame a tittle-down. Her acting leaves something to be desired, but since this is her first film, further experience could build her into a class where no one could touch her, since she starts off with such overwhelming assets.

Caron's boy- and Gene Kelly's girl-friend. Just for the record Guetary's sequence singing "I'll build a stairway to Paradise" is a pretty authentic reproduction of the type of setting and costume to be seen in Paris "Folies Bergères."

For the rest of the musical numbers, apart from "I've got Rhythm," lesser known Gershwin has been chosen, so that the music comes over fresh to the ears. The whole film again points to the moral that only America can make a musical, and this, in my opinion, the best of recent years.

(Next week, however, I shall be reporting on a Soviet Musical, "Tale of Siberia," in Soviet colour. This is a new field for musicals, and should prove very interesting.)

I ALSO believe that the best thrillers have Humphrey Bogart in them. In this, Bogart does not do any better than he has done away with.

The film starts with the evening before the head of the organisation comes up for trial, when the only witness against him dies.

LESLIE CARON The gay Paris of the film will be more familiar to people who have never visited it than to those who have.

George Guetary and Nina Foch are present as Leslie Caron's boy- and Gene Kelly's girl-friend.

By Clair Leng

"AN AMERICAN IN PARIS" "WILL THRILL YOU"

The U.D.C. are commanded by Richard Widmark, who unfortunately is a disliked actor as most American Commanders (in films) are fated to be. It seems to be a fever with the lower ranks to hate the guy who gives the orders. Not the least of these warring elements is Dana Andrews, Chief Petty Officer of the U.D.T. squad, who spends his free time between eulogising about a late Commander and organising petitions to be placed under someone else's command.

The method of picking up the men after the mission is at once interesting and thrilling. I was amazed to see a war film where everything was new and different for giving us this insight into the work of the Frogmen so to speak. Fox's picture is a war making, in spite of Mr. Widmark's trials. Yet, his men come to admire him, even if I feel it was for the wrong reasons. They don't give a hang when he saves a whole destroyer full of men by rendering a torpedo harmless; he only becomes a right guy by showing enough courage to defend himself, and be wounded for it. It takes all sorts to make a world!

"The Golden Horde" To put you right in the picture, I'll tell you that the Golden Horde is the name given to the mighty force of Genghis Kahn which swept across Asia during the 13th century. From watching the film you might think it was something Ann Blyth had hidden away somewhere in her palace in Samarkand. The advance guard from the Khan includes his son Juchi (Henry Brandon) and Tugluk (Howard Petrie), chieftain of the Kalmuk—great stuff, these names—who refrain from sacking the city for several days on account of the way Miss Blyth "shows herself on the balcony."

Also around is David Farrar, a Crusader from England, with a merry band of lads—his expression, not mine. When Juchi and Tugluk aren't battling and muttering together, David Farrar is taking pot shots at them, until in desperation Genghis Kahn himself leads his hordes across Asia (the Rockies) to sort it out for himself. But Mr. Farrar shows him where he gets off, and Princess Shalimar.



"And now I'm going to describe this happy scene in the Festival Gardens as Humphrey Schmendrek plays the electronic organ to the holiday crowds..."

DARMSTADT A Summer Centre for Atonalists BY MALCOLM RAYMENT

AS last year, the International Courses for New Music were held at the Seminar Marienhöhe, just outside Darmstadt. These Courses lasted three weeks, extending over the end of June and the beginning of July. The first week at Darmstadt coincided with the International Festival of Contemporary Music at Frankfurt. The result of this proved to be very hectic. Every evening a bus left Darmstadt for the Festival at Frankfurt, arriving back about midnight. One did not, however, always make the return trip by bus. The temptation to remain in Frankfurt was very strong, for every night there was some party in a Frankfurt hotel, and here one had the opportunity of meeting all the German composers whose works were being played at the Festival. It was an unusual occurrence to get to bed at dawn.

During the first week at Darmstadt, lectures were given by composers and critics from various countries. They dealt with the musical situation at home. The one essential, which I lacked, for understanding fully these lectures was a knowledge of German. England was represented by Humphrey Searle; Germany by Professor Stückenschmidt; France by Antoine Goetz; Australia by Dr. Silbermann; Italy by Dr. Fleisher and America by Dr. Helm.

At the same time, classes in composition were given by Wolfgang Fortner, Sandor Jemnitz and Hermann Heiss; singing by Ilona Steingruber; piano by Peter Stadler; violin by Tibor Varga and chamber music by Margit Webern.

From what I could gather of the Congress itself, it was disappointing in that it was both long and elementary. The morning of the first day was mostly taken up with a long exposition on equal temperament. The three speakers mentioned above, however, were a very great success.

On the first evening of the Congress a performance, or rather two performances, were given in Darmstadt of Schönberg's "The Dance of the Golden Calf," a substantial extract from the opera "Moses and Aaron." This, the first performance since the Darmstadt is about the size of Worthing. To realise the achievements of local German music that would only have to imagine what would happen if one suggested that the Worthing Municipal Orchestra should give the first, or indeed any performance of a work by Schönberg.

THOROUGH REHEARSAL Of course, they really rehearse in Germany. "The Dance of the Golden Calf" was rehearsed for a week or more all day and every day, and sometimes in the evenings as well. The concert consisted of two performances of this work. To pretend that they were perfect would be ridiculous, but they certainly showed the first, or indeed tremendous power of the music.

They also left us wondering how the work could be staged. The erotic orgy would give the censors a fit. It was evident that this work which Schönberg had been working on for so long (20 years or so) and which he completed only shortly before his death, had lost none of its impetus through being so protracted. One looks forward to hearing the opera complete; it seems doubtful if it ever will be seen.

A HINDEMITH JOKE The second day of the Congress was devoted to Berg, and in the evening the music we heard was of a very different character. A large reception was given by the Burgomaster of Darmstadt during the course of a meal; we were "entertained" by an early String Quartet of Hindemith. It meant to be purely humorous and consists to a large extent of well known tunes mixed up together with a few wrong notes and a few wrong modulations.

The whole thing was so long-winded that after the first tenth it the joke was already stale. The rest seemed interminable. Why must a composer, if he is going to make a joke, put it into Sonata form? Even the rather corny German dance band who came afterwards was a relief. The Hindemith Quartet has, I believe, remained unpublished. One imagines that Hindemith desires it that way.

THE JAZZ SCENE Continued from page 2

FESTIVAL IN BATH The Bath Jazz Club are organising a local Jazz Festival Week beginning September 24 and ending September 29. On Monday there will be a Jazz Party, and a special session on Tuesday at the club's headquarters at the Y.M.C.A., Broad Street, Bath. On Wednesday a jazz concert will be held at the Spa City Stomper Room, and on Thursday the club are presenting a film show. Friday will see a record session, and on Saturday the Bath Jazz Club's jazz festivities, six bands will be featured at the Y.M.C.A., Broad Street, Bath, in a mammoth Jazz Band Ball. The Spa City Stompers, the Bath Jazz Club's resident group, will be featured at all sessions, and tickets can be obtained from the Secretary, 4, Wansdyke Road, Odd Down, Bath.

according to the latest reports I have received, the band are resting in the many duties which they, say, "go to make a ship fighting fit." They would, however, welcome letters from the English jazz clubs, and you should send these to The Dixieylanders, Band Mess, H.M.S. "Ceylon," c/o G.P.O., London.

NOTTINGHAM RHYTHM CLUB The Nottingham Rhythm Club celebrate the new season with a Humphrey Lyttelton concert at the Odeon Ballroom on August 25, followed by a welcome visit from the famous Manchester jazz group, the Saints, on September 22. Their record recitals, held at the "Dog and Bear," Bridle-Path, Nottingham, every other Monday night (starting September 3) will feature special recitals by the club's vice-president, Humphrey Lyttelton, Lord Donegall, and yours truly. Details and tickets can be obtained from the Secretary, 189, Seelton Dale, Nottingham.

HUMPHY MAKES TERRIFIC COME-BACK On Wednesday, August 15, the Humphrey Lyttelton Club staged their opening session at their new premises at 100, Oxford Street, where they will be meeting in future every week. The new band seemed in even better form than ever, and the crowded club showed their appreciation in no uncertain manner. With Lyttelton himself leading the group on trumpet, the band consisted of Wally "The Boy" Faux on clarinet and bass clarinet, Johnny Parker (piano), Freddy Legon (banjo and guitar), Mickey Ashman on bass, and George Hopkinson at the drum kit. The band presented several new numbers which will certainly add to their popularity. With the absence of trombone, the new group is obviously travelling along a new musical path, with Ellington, Mezzrow, Bechet and Ladnier well in mind. Humphrey took over the conducting of the band in his own confident manner. It was a night out, too, for the boys, with many well-known collectors and critics mingling with a sprinkling of curious musicians.

KOREAN JAZZ News is still coming in from the agitated war front in Korea of the "spreading of the gospel" by the British jazz band, "The Dixieylanders" on H.M.S. Ceylon. Apart from record recitals aboard ship, the band has recently toured the fighting front with their Dixieland music. Memories of "Muskrat" attendance at their concert in Korea" still echo in camps in Bluea and Japan. At the moment,

ROUND THE JAZZ CLUBS Members of the N.F.J.O. can now make the rounds of different jazz clubs for almost every night of the week in London. One of the benefits of being an Individual Member is, of course, that it entails automatic membership of all N.F.J.O. member clubs. This has enabled the Federation to boost its attendance figures, and in recent months, as N.F.J.O. supporters have sought out more and more of the clubs on the strength of their membership cards. It has proved of tremendous use to holidaymakers, who have taken the opportunity of visiting clubs in Southampton, Portsmouth, Southend, Canbury, Liverpool, Brighton, Bristol and Bourne-mouth, to mention but a few. N.F.J.O. membership costs only 2s. 6d., and a copy is obtainable from The National Secretary, 18, Timbercroft Lane, Plumstead, London, S.E.18 (phone WO 4024). Can be had for the convenience of "M.E." readers is a brief list of some of the major N.F.J.O. London clubs:

TRUMPETER NEIL HEFTI AND VOCALIST WIFE FRANCES WAYNE SIGN EXCLUSIVE CORAL PACT



JIMMY HILLIARD, Vice-President in charge of Recording at Coral Records, announces the signing of trumpeter-arranger Neil Hefti and his vocalist wife, Frances Wayne, to an exclusive recording contract. The former Woody Herman arranger and trumpeter and his wife will record together on the Coral label. Neil Hefti plans to produce a 15-piece orchestra and Frances Wayne will be featured vocalist on disc. Hefti is credited with arranging the famous "Caldonia" by the Herman herd. Recently he has done arrangements for such top TV shows as "The Town," "The Frank Sinatra Show," "Sing It Again," and "Songs For Sale." Before joining Woody Herman's group Hefti played with Charlie Barnet, Charlie Spivak and Horace Heidt. His wife, Frances Wayne, was featured on Woody Herman's recording of "Happiest is Just a Thing Called Joe." Their first recording date will take place this week at Coral's New York studios.

PRINTING OF A TOY SOLDIER

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NEW YORK PHIL. AT EDINBURGH FESTIVAL

The Fifth International Festival of Music and Drama in Edinburgh brought to the microphone on August 22 the famous Philharmonic Symphony Orchestra of New York.

Saturday's concert by this orchestra is in the Third Programme and will be conducted by the famous Dmitri Mitropoulos.

Fronting a versatile 9-piece, and featuring glumorous head Celia Nicholls as vocalist, Ronnie is handling modern and old time dance sessions, pit accompaniment, and his own variety band show.

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CLASSIFIED ANNOUNCEMENTS

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VACANCIES exist for instrumentalists, men and boys - Brass, Reed, Stringed, Percussion, etc.

THE ARMY offers an attractive musical career, with good pay and prospects, for young and capable instrumentalists.

HOWARD BAKER Bands and Cabaret, one-night stands and resident - 69, Glenwood Gardens

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FOURTH MEMBER OF MAPLE LEAFS TO MARRY

31-YEAR-OLD Norman MacLeod, leader of the Maple Leaf Four, marries 23-year-old Bunty Gordon.

They first met while playing in Norman Evans' show "Over The Garden Wall" last year.

Norman MacLeod is the last of the Maple Leaf Four to get married.

RONNIE CARYL'S BUTLIN SUCCESS

RONNIE CARYL and his Orchestra have scored an overwhelming hit at Buxton, Ayr, where they are playing their first summer season with Butlin's under the joint aegis of Billy Forest and Bill Elliott.

Fronting a versatile 9-piece, and featuring glumorous head Celia Nicholls as vocalist, Ronnie is handling modern and old time dance sessions, pit accompaniment, and his own variety band show.

AREA FINALS AT HANLEY

ARTHUR KIMBRELL in association with Lewis Buckley will be presenting the area final of the National Dance Band Championship at the Victoria Hall, Hanley, on Sunday, September 9 at 7 p.m.

NEW BRIGHTON (Tower Ball-Betty Taylor, Freddie Tomasso, etc.) Friday, August 31. The Laurie Gold Quartet and Dancing 7.30 p.m. to midnight.

MIDLANDS CHAMPIONSHIP

Entries are confined to large and small band section winners of 1951 Preliminary Contest.

NORTHERN COUNTIES CHAMPIONSHIP at the Empress Ballroom, Whitley Bay, Friday, August 24. Dancing 7.30 to Midnight.

WEST OF ENGLAND CHAMPIONSHIP at the Empire Theatre, Swindon, Sunday, August 26. Personal Appearance: Freddie Tomasso and His Band.

NORTH OF ENGLAND (Eastern Region Section-"A") CHAMPIONSHIP at the Rialto Cinema, York, Sunday, September 9.

NEW MUSICAL FOR STOLL

ON Friday, September 21, at the Stoll Theatre, Kings-play "Rainbow Square", book by Guy Bolton and Harold Percell; music by Robert Stolz.

In the principal roles are Martha King, Bruce Trent, Gloria Lane, Soanale Hale, Vera Pearce and Alfred Marks.

Robert Nesbitt, responsible for many of London's more glamorous productions will produce "Rainbow Square"; he says the new piece will owe nothing to any previous methods of production.

The plot is laid in Vienna and covers the activities of a section of people of different nationalities who are caught up in the exciting events of the production.

Bandleader Frank Abbott and B.B.C. Producer Duncan Wood register amusement at a gag pulled by comedian Cyril Fletcher on a recent broadcast.

NATIONAL DANCE BAND CHAMPIONSHIP CONTEST FIXTURES

NEW BRIGHTON (Tower Ball-Betty Taylor, Freddie Tomasso, etc.) Friday, August 31. The Laurie Gold Quartet and Dancing 7.30 p.m. to midnight.

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WEST OF ENGLAND CHAMPIONSHIP at the Empire Theatre, Swindon, Sunday, August 26. Personal Appearance: Freddie Tomasso and His Band.

NORTH OF ENGLAND (Eastern Region Section-"B") CHAMPIONSHIP at the Empire Theatre, Dewsbury, Sunday, September 23.

NORTH OF ENGLAND (Western Region) CHAMPIONSHIP at the Hippodrome Theatre, Ardwick, Manchester, Sunday, September 23.

THE GRAND FINALS OF THE 1951 NATIONAL DANCE BAND CHAMPIONSHIP will be presented on Sunday, September 20 from 2 p.m. to 6.30 p.m. in the WINTER GARDENS, BLACKPOOL.

SUNDAY CONCERTS AT HALEY

ARTHUR KIMBRELL in association with the Midland Variety and Band Agency re-opens his Sunday concert season at the Victoria Hall, Hanley, on August 26, when famous American personality band leader Roy Fox and His Orchestra will be appearing for one concert in the evening at 7 p.m.

On September 9 the area final of the National Dance Band Championship will be staged and full details appear in another column.

TOP TEN

- 1. Too Young. 2. My Resistance is low. 3. With these hands. 4. Ivory Rag. 5. My truly, truly fair. 6. I apologise. 7. Jeezabell. 8. Too late now. 9. Be my love. 10. On top of Old Smoky.



RAIOLINO KIMBRELL PROGRAMMES

Attention with songs by Carole Carr and music by Wally Peterson, and introducing tonight - Barbara Leigh.

FRIDAY, AUGUST 31. 7.00 LOG CABIN LULLABY. Songs of the Range with Wally Peterson.

POPULAR ORCHESTRAL CONCERT. The Halle Orchestra, conducted by Sir John Barbirolli.

FEATURING THE MUSIC OF FRANKIE CARLIE. EDMUNDO ROS AND HIS RUMBA BAND.

MEMORIES OF THE PAST. BIG SINGS - AT YOUR REQUEST (On Gramophone Records).

MEET THE BAND. Today we introduce you to Vaughn Monroe and his Orchestra.

PROGRAMME AS RADIO LUXEMBOURG 208 metres. VOICE OF PROPHECY.

BRINGING CHRIST TO THE NATIONS. BALTIMORE EVANGELISTIC TABERNACLE.

SHOWER OF BLESSINGS. THE HEALING NATIONS CHRISTIAN SINGERS.

RAPHAELLO FOR FILM BALL

THE Wilcox Organisation informs us that Neva Raphaelo who is currently engaged on a series of one night stands in the Midlands, last week appeared as guest artist at the Rialto Casino, Coventry.

The B.B.C. Midland Service, for whom Neva did a series of jazz broadcasts, have again contracted her.

Attention with songs by Carole Carr and music by Wally Peterson, and introducing tonight - Barbara Leigh.

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MICK MULLIGAN FOR HOSPITAL JAZZ

ON Tuesday, September 4, Mick Mulligan's Maggot Jazzmen with George Melley pay a visit to the Belmont Hospital at Sutton, Surrey to give a Charity Concert for the patients.

Attention with songs by Carole Carr and music by Wally Peterson, and introducing tonight - Barbara Leigh.

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