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BIG SHOWS ON NEW WAVE

Ambitious late night broadcasts from Luxembourg

by LEE CONWAY

WITH THE POPULAR RADIO LUXEMBOURG TRANSMISSIONS NOW ON MEDIUM WAVE OPERATING ON THE 208 METRE BAND, IMPORTANT NEWS BREAKS THAT THIS STATION WILL COMMENCE ON JULY 1 BROADCASTING IMPORTANT HIGHLIGHTS IN ENTERTAINMENT BETWEEN THE PEAK LISTENING HOURS OF 6 PM AND 12.30 AM. PROGRAMMES WILL BE VARIOUS AND TO SUIT ALL LISTENING TASTES.

AROUND THE SHOWS

LONDON MELODY

THE new Claude Langdon-Henry Hall production "London Melody" at Empress Hall, Earls Court, opened on May 31. This show is a producer's dream combining musical comedy, variety, brilliant ice ballet, stage productions, and in fact everything out of the show business hat including a brilliant accompanying orchestra under the direction of Harry Rabinowitz. The score and twelve songs by Robert Farnon are just what one would expect from this great musician. The incomparable Belita is not only a scintillating skater but a first-class ballet dancer and a most convincing actress. Norman Wisdom is funnier than I have ever seen him and his antics on ice rate him as a brilliant pantomimist as well as a fine comedian.

DANNY KAYE

ALTHOUGH he is American, Danny Kaye has established himself firmly with British variety audiences as their own particular property. And no wonder. Every time Kaye returns to this country he brings an entirely new act incorporating his own particular brand of artistry and charm. He opened his current eight week's stay at the London Palladium to an uproarious ovation that has now been continuing for several weeks.

When Kaye leaves England he leaves behind an aura that the greatest names in show business find hard to follow.

LEON COCHRAN SCORES AT PRESTATYN

ALWAYS one of the most sought-after summer seasons in the country, the Prestatyn Holiday Camp resident band contract this year went to Birmingham sax-violinist Leon Cochran, the engagement being secured by the Billy Forrest office.

Under Leon's playing and baton lead, the versatile orchestra has made a sensational hit with Campers at this holiday resort. Leon has been orchestrating for Modern and Old Time dance music and for his own weekly Band Show. He is also conducting the orchestra as a pit orchestra accompanying the resident show and presenting light music sessions.

Leon led his own outfit at the Masque Ballroom, and Lewis's Restaurant, Birmingham, for some time. For over two years he was Leslie Douglas's second in command, deputy leader and staff arranger. His personnel is: Johnny Hood, alto, clarinet, violin; Alf Veal, alto, clarinet, oboe, etc.; Aubrey Jones (ex-Douglas lead tenor) tenor, clarinet, violin; Dennis Sykes, tenor, clarinet; Tommy Smith, lead trumpet, French horn; Roy Hodson, 2nd trumpet (ex-Arthur Rowberry, first fully professional season); Brian Perrin, trombone, comedy; Syd Dale (ex-Benny Daniels) piano, arranger; Ron Bailey, bass, accordion, comedy vocals; Gerry West, drums, etc.; with Leon leading, M.D., arranger, alto sax, clarinet, violin, etc.

Peter Wilson, head of the J. Walter Thompson Radio Department, told me that their bookings for this listening period on the medium waveband are highly ambitious. In addition to the Gracie Fields and Hughie Green series already handled by them and enjoying a tremendous listening public through this station, Thompsons have imported a new musical series from Canada entitled "Reflections" which features that fine singer Larry Cross.

I am able to announce also that the famous "Dan Dare" series has been dramatised and two new disc jockey shows will be featured presented by Godfrey Wynn and Peter Dyneley. Many other important bookings are in the stages of negotiation and both Peter Wilson and Arthur Adair are currently active producing the best available in the world of entertainment for the new wavelength fans.

TRIBUTE TO SID FIELD

ON June 25 at the London Palladium the greatest array of performers from every branch of the entertainment profession will pay tribute to the late Sid Fields in a special benefit concert. So many artists have offered their services that it is anticipated there will be great difficulty in accepting all these generous offers.

Ellington Quartet Entertain H.M.S Theseus Heroes



THE RAY ELLINGTON QUARTET

THE Ray Ellington Quartet who will be appearing at the Croydon Empire for the week commencing June 18 entertained a party of thirty of the crew of the aircraft carrier H.M.S. "Theseus" last Sunday only recently returned to this country after service in Korean waters. The boys aboard the "Theseus" adopted Ray as the president of their ship's swing club, as they have been exchanging correspondence for some months now.

As soon as it was known that the ship was back home again, Ray sought the first opportunity to arrange a reunion celebration, hence the invitation for the sailors to attend the "Crazy People" broadcast recording. The Navy thoroughly enjoyed their glimpse of the B.B.C. at work, and the "Goon Show" was just to their taste.

"Crazy People" has been extended a further six weeks and will now run into August. The show changes in July to Thursday nights (instead of Mondays), and in addition to capturing the peak listening spot at 8 p.m. will be given a repeat on Saturday mornings at 9.30 a.m.

During the Quartet's week at Croydon Empire they will do a "midnight matinee" at the Ritz Cinema, Romford, in aid of the Romford branch of the R.A.F. Association. In addition to the Quartet the following artists will be appearing: Robert Morton, Joyce Golding, Bill Kerr, Lorna Martin, Leslie Welch, etc.

On Sunday June 17, the Quartet features in another of the Palladium Swing Sessions and on Sunday, June 24, they have a concert at the South Parade Pier, Southsea. In their variety schedule they have three dance engagements at the Casino Warrington June 28, Astoria Nottingham June 29 and Devonshire Ballroom Salford June 30.

SUMMER CONTRACT FOR ARTHUR SLATER

FOLLOWING recent successful Midlands Region broadcasts, Arthur Slater was approached by Billy Forrest for a resident summer engagement, and is now booked with his Quartet to play the season at the Grand Hotel Sheringham, commencing July 1.

Arthur will be presenting both a straight and dance music programme during the season. Personnel of the group is: Arthur, leading from piano; Barry Fox, guitar; Jimmy Taylor, sax, clarinet, violin; and Johnny Wall, drums, vocals.

Until the start of the season Arthur continues with his extensive private connection in the Midlands, including his regular resident engagements at Birmingham Rainbow Club and the Dragon Hotel Bromsgrove.

GRACIE AND NORMAN



Gracie Fields congratulating Norman Wisdom after his success in the ice spectacle "London Melody."

ELIZABETH BATEY REJOINS JOE LOSS

JOE LOSS and his Orchestra are playing to very good business at the Birmingham Hippodrome this week. He returns to town on Sunday June 17 and on the following day is recording four numbers for H.M.V.—namely, "I apologise," "With These Hands," "Satins and Lace" and "Riot in Rio," all non-vocal. On Tuesday June 19 they have another recording session, which will be all-vocal.

The orchestra has a broadcast on June 19 (5.15 to 5.45 p.m.) with the full dance orchestra and full team of vocalists when Elizabeth Batey is returning to the band after her accident. The full team of vocalists now consists of Rose Brennan, Elizabeth Batey, Tony Ventro and Howard Jones, with the 16-piece dance orchestra.

On Wednesday morning, June 20, with the same singers and same combination they pre-record for transmission on Saturday, June 23 (9 to 9.30 a.m.). On Thursday, June 21, the band has no engagement, but on the following day they play at a dance at the Grafton Rooms, Liverpool. On Saturday, June 23, they cross over for their sixth consecutive season at the Isle of Man, playing there until September.

SCHNABEL ILL

Dame Myra Hess steps in

THE Philharmonia Concert Society regrets that owing to illness, Artur Schnabel will be unable to play at their concerts at the Royal Festival Hall on June 25 and 28. His doctors have ordered him to Switzerland for a long rest. His place will be taken by Dame Myra Hess, who will play Beethoven's Emperor Concerto on June 25, and by Solomon, who will play Beethoven's Concerto No. 3 in C minor on June 28. The conductor will be Otto Klemperer, and the programme remains unaltered. Money for tickets will be refunded at the place of purchase, if desired.

LAST OF HEATH SWING SHOWS

TED HEATH and his Band will play at another Palladium Swing Session this Sunday. Guest stars will be Sid Phillips and his Band, and the Ray Ellington Quartet. This will be the last Swing Session at the Palladium until after the summer.

GERALDO CONCERTS

GERALDO and his Orchestra, having just returned from a very successful ten-day visit to Holland, appeared at two concerts on June 13 at York Festival, and have a further two concerts at the City Hall Sheffield on Thursday July 14.

1951 PROM SEASON

THE fifty-seventh season of Henry Wood Promenade Concerts begins at the Royal Albert Hall on Saturday July 28, and will continue for eight weeks until Saturday September 22. Three orchestras will take part: The B.B.C. Symphony, the London Philharmonic, and the London Symphony. The conductors are Sir Malcolm Sargent and Basil Cameron with John Hollingsworth and Trevor Harvey as assistant conductors.

CARL BARRITAU GIVES UP LEADERSHIP: JOINS CYRIL STAPLETON

Leaves Eldorado Edinburgh

CYRIL STAPLETON has made the most important capture of his career in signing as featured artist with his orchestra, that outstanding showman-clarinetist-vocalist-pianist-comedian—Carl Barritau. Carl has relinquished the leadership of his orchestra at the Eldorado Ballroom, Edinburgh, to accept a very lucrative offer from Stapleton.

Carl commenced with the orchestra at Wimbledon Palais last Tuesday, and will be undertaking all the orchestra's engagements in the future. These include their resident season at the Palace Ballroom, Douglas, commencing June 30. Owing to a prior commitment Carl is unable to appear with Stapleton at the Winter Gardens, Morecambe, this Sunday, but Cyril has obtained the services of Geoff Love. Cyril's manager, Maurice Kinn, has asked us to make it clear that Carl is not playing in the orchestra but is a featured artist.

For the season at Douglas Cyril has signed as additional vocalist, Monty Norman who has been singing with Nat Temple's band, and very favourably impressed Stapleton on a recent broadcast which has resulted in a permanent contract. Prior to their season at the Isle of Man, the Stapleton orchestra is booked continuously for one night stands and concerts as follows:

June 15 Town Hall Cheltenham, June 16 Royal Hall Harrogate, June 17 Winter Gardens Morecambe, June 18 Dorchester Hotel London, June 19 pre-recorded broadcast, June 20 Jesus College Oxford, June 22 pre-recorded broadcast and engagement at the Savoy Southsea, June 23 broadcast 12.15 to 1 a.m. followed by a dance at the Pavilion Ballroom Gillingham, June 24 White Rock Hastings, June 27 Troops Hospital at Stoke Mandeville, June 29 broadcast 12.15 to 12.45, followed by Grafton Rooms Liverpool. Monty Norman will be featured on both dance music broadcasts.

The Stapleton orchestra is being augmented with strings, making a total of 27 players to pre-record a series of morning music broadcasts, to be transmitted during July and August.

Some recent personnel changes have been made. Replacing Syd Lawrence who has joined Geraldo is Bill Metcalfe from

Eric Winstone's orchestra. In place of Albert Hall who has returned to the Tito Burn's Sextet is Peter Winslow, from the Teddy Foster orchestra. Alan Roper who has also joined Geraldo, but as an arranger, is replaced by Andy Dennitts from Frank Abbott's band at Bourne-mouth. Drummer Ronnie Verrall is remaining with the orchestra permanently and is not joining Ted Heath as previously stated. Jean Campbell and Dave Carey are remaining as vocalists together with the Stapletocks.

THE RETURN

AFTER an absence since April 13 Musical Express is once again in circulation and available on the bookstalls. Its long absence has been enforced through the paper situation with which the public is not unfamiliar. Many weekly newspapers, some a hundred years old, have since ceased publication through similar causes. It is fortunate, however, that "Musical Express" has been able to overcome the repercussions of force majeure and publishes again this week and regularly weekly hereafter.

Our readers should ask for a copy to be reserved for them at their usual bookstall or newsagent. Regular subscribers will continue to receive their copies by post in the usual manner and new subscriptions are now being accepted.

We apologise to our readers for the inconvenience they have endured in the absence of publication and now assures them of a continuity of supplies.

EDITOR.

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THE VOICE

THE NEW MEDIUM

THE musical profession justifiably regarded television as heralding a new and profitable medium of employment for its members. It is not yet big enough to absorb sufficient musicians to make itself appreciably felt, but with studio productions now augmented by outside telecasts, important enough to warrant the Musicians' Union laying down a schedule of minimum charges. These minima are curiously interesting when compared with the importance of the shows chosen for television performances and the attitude of the managements to the problem, particularly since famous players and eminent instrumentalists are to be found among the personnel of London's show orchestras. The British Broadcasting Corporation may well pay a totally inadequate fee for the privilege of broadcasting or telecasting an established show. But the promoters of the show enjoy nationwide publicity out of all proportion to the fee received. Musicians in the orchestra must receive their share of that fee and their minimum is stipulated by their Union. That minimum, as we shall see, is mostly inadequate. The result has been that the musician himself has done his own bargaining with his employers to achieve a reasonable remuneration for his services. That this bargaining should have to be undertaken by the musician himself is a great pity for it diminishes his respect for the Union to which he pays his dues while conducting his own negotiations.

MAKE YOUR OWN TERMS

A CLASSIC example comes to light with the recent telecast of a famous London show. The Musicians' Union informed the promoters and the band contractor that the minimum fee for a six-hours session was three pounds. Representative members of the orchestra informed the management that three pounds would be inadequate. The management, in negotiation with their orchestra, agreed to pay four pounds ten shillings. This, quite obviously, is a case where the management were cognisant of the importance of their orchestra and the eminence of its members and were prepared to remunerate them accordingly. Then the surprise came like a bombshell. The Union decided they had made a mistake. The orchestra in question had been erroneously classed as a dance band and assessed at three pounds per man for the session whereas, in point of fact, it was actually a theatre orchestra and the price for such an aggregation, irrespective of the fact that many famous names graced its personnel, was only two pounds ten shillings. The players' representatives assured the Union that they were not concerned with the ruling on minimum charges for the session as they would not be prepared even to accept the fee of three pounds first quoted and had already made their own terms.

KEEPING A DOG

THE minima stipulated by the Musicians' Union might lead one to believe that the Union is fundamentally opposed to the earning of bigger salaries. In any case they appear to be doing nothing conducive towards managements recognising the specialised talent of the musician in terms of adequate financial remuneration. Musicians of every calibre, from the virtuoso to the hack, all belong to the one organisation pledged to work and act in their interests. But if the musician is left to do his own bargaining, surely it is like keeping a dog and having to bark yourself? In any case, having quoted as the minimum three pounds, and having learned that the musicians were themselves negotiating for four pounds ten, no good purpose could have been served by notifying the management that fifty bob would suffice. Fortunately the management, in this case, were appreciative of the standard of their own orchestra and no difficulty was encountered by the men during their negotiations for the larger fees.

FESTIVAL MILLIONS

ALL this brings us to the Festival of Britain, costing millions of pounds. Visitors from all over the wide world might well have expected Britain's most expensive orchestras to be playing there. "Musical Express" is not concerned with the fees paid to individual musicians in resident bands at the Festival so long as they are not below Union minima. But what are those minima? Twelve pounds a week? And are not the men, even if they only play a maximum stipulated number of hours for their salary, on call over a period which keeps them on the site all the time? Divide their salaries by the number of hours they are required to be on call—playing or not—and it might well be discovered that the labourers who cleared away all the mud and slush before ever a bandstand could be erected earned far more than the professional artists who play for the entertainment of the Festival patrons.

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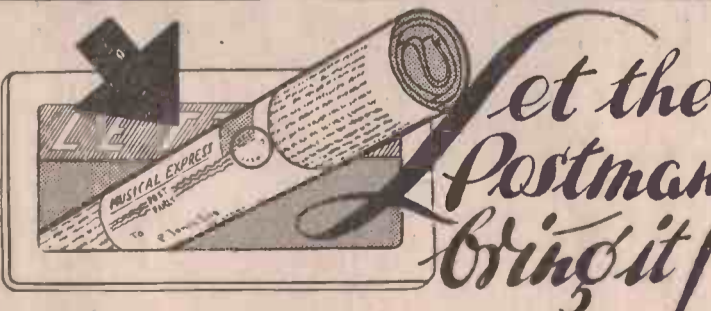
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Lyttleton.

THE National Federation of Jazz Organisations have scored a resounding bullseye with their two concerts which are scheduled for July 14 and July 16 at the Royal Festival Hall on the South Bank. Tickets for both of these star jazz shows are now expected to be on hand at all ticket agencies within the next two or three days. Meanwhile, rumours of cancellations and sell-outs have circulated both the agencies and the jazz circles in London, perhaps because of the long delay caused by the Festival ticket printers.

The latest news from the Federation's Central Offices is that the NFJO has now reserved over three-quarters of the 3,000 seats in the hall for NFJO members and provincial member clubs for the traditional jazz concert. Nearly half the available seats have already been sold, even before the tickets are available. Large parties have booked to travel from far away spots such as Edinburgh, Birmingham, Coventry, Sheffield and Manchester, where whole coach loads of rhythm clubites are planning to help pack the new Royal Festival Hall in July.

Stars of the traditional jazz show are Humphrey Lyttleton and his Band, Graeme Bell's Australian Jazz Band, Joe Daniels' Jazz Group, Freddy Randall and his Band, the Crane River Jazz Band, the Saints Jazz Band (from Manchester), and Mick Mulligan and his Magnolia Jazz Band with vocalist George Melly. Among the well known guest artists appearing will be clarinetist Sid Phillips, Blues singer Neva Raphaello and Boogie Woogie pianist Cyril Scott. The show will be presented by BBC actor and announcer, Deryck Guyler, of ITMA fame. Guyler, a member of several London jazz clubs, is a collector of many years standing, and is perfectly suited for this major job of introducing British jazz to the world at the Festival of Britain 1951.

On July 16 the modern jazz concert will be compered by Steve Race, and will feature the finest in modern hot music, including Vic Lewis and his Orchestra, Johnny Dankworth's 7, Tito Burn's Sextet with Vocalist Terry Devon, the Toni Anton Orchestra, Norman Burns' Quintet, and an all star bop group starring Kenny Graham, Harry Klein, Martin Aston, Joe Muddel, Leon Calvert and Jill Jones.

Enthusiasts are advised by the NFJO to apply for their tickets now. The best plan seems to be to join the NFJO (which costs 2s. 6d. per year) and reserve your tickets immediately. The famous NFJO Hammersmith Palais Jazz Band Ball last March turned away over 1,000 fans who left buying their tickets until it was too late. The address to write to is, the National Secretary NFJO, 18, Timbercroft Lane, Plumstead, London S.E.18.

In addition to these two great shows on the South Bank, the London Area Committee of the NFJO is now busy arranging a Festival of Jazz week in London, commencing with a Street Parade and a Tea Party Reception before the July 14 Royal Festival Hall concert. On Sunday, July 15, an all day Riverboat Shuffle on the m/v "Royal Princess" with two bands, the Saints Jazz Band and Mick Mulligan and his Band, is now scheduled. Tickets, which cost 15s. each, can be obtained from the NFJO offices. On Monday, together with the modern jazz concert at the Royal Festival Hall, the Crane River Jazz Club will be holding a special party night with guest-stars at their premises at 11 Great Newport Street. Tuesday is being celebrated in both South and North London. In the South the Chas Wigley Outdoor Jazz Party at the "Duke of Edinburgh," Clapham North, will be in full swing, whilst Wood Green Jazz Club will also be holding a "Bumper Night" featuring several bands including the house band, Chris Barber's New Orleans Jazz Band. Worcester Park Jazz Club present a two band club night with Mick Mulligan and Dicky Hawden bands on the stand at the "Queen Victoria," North Cheam on Wednesday. Thursday will see a special film show at the Columbia The-

atre, in Wardour Street, featuring a batch of famous jazz films, and including the almost legendary "St. Louis Blues" with Blues singer Bessie Smith heading a cast which includes such jazz greats as Joe Smith, Fletcher Henderson and Kaiser Marshall.

The Four Last Songs (Vier Letzte Lieder), are Strauss's last completed compositions. Strauss wrote a tremendous number of songs, many of which rank among the finest ever written, this set of four is a worthy last work. Their titles are "Fruhling" (Spring), "September,"

JAZZ SUCCESS AT SOUTH BANK

Inclusion of Randall and Anton

THE JAZZ SCENE BY JAMES ASMAN

An all night party is being arranged for Friday night, probably at the Delta Jazz Club premises at 6, New Compton Street, Charing Cross Road. And, on Saturday, July 21, the London Area Committee are busy arranging a Farewell Tea Party for the afternoon and a Gala Jazz Ball with Mike Daniels Delta Jazzmen and several other popular traditionalist groups in the evening. Full details are not yet available, but enquiries can be made to the London Area Secretary NFJO, 245, Camden Rd., London, N.7.

The Southern Area Committee is also busy with special Festival plans, including a Riverboat Shuffle which goes to sea. Using a large paddle steamer, the "Solent Queen," and carrying nearly 1,000 jazz fans, the boat will leave Southampton Royal Pier at 2.30 p.m., cruise down

Southampton water along Spithead to Southsea, across to the Isle of Wight, and along the coast line to the Needles. In a trip of nearly 70 miles by sea, the boat is scheduled to return at 7.30 p.m. Bands to appear on the boat include Ted Ambrose's Jazz Bands from Brighton, Ken Grinver's Wolverines, new groups also from Southampton and Portsmouth, and several modern jazz groups headed by Bill Cole's Clubmen, Ronnie Horler and his Music, the Leo Pollini Quintet and Jimmie Kerr and his Band. All this, and a jazz fan's Heaven

too, for 8s. 6d.! Tickets can be obtained from the Southern Area Secretary, NFJO, 139a, Regents Park Road, Southampton.

Pete Payne will be holding a Festival jazz concert at the Lewisham Town Hall on June 22, featuring Mike Daniels' Delta Jazzmen, Chris Barber's New Orleans Jazz Band, Cyril Scott's Boogie Woogie Trio, Neva Raphaello, George Webb, and Humphrey Lyttleton in a top line bill. Comper will be B.B.C. producer of "Jazz Club," John Hooper. Tickets can be obtained from the Lewisham Town Hall.

The French Service of the B.B.C., with their very popular "At the Jazz Band Ball" airing on Sunday evenings at 7.30 p.m. has a fine schedule for the next two months. July 1 features Humphrey Lyttleton and his band, July 8 presents "White Musicians of New Orleans" by Brian Rust, Graeme Bell's Australian Jazz Band broadcast from Cooks Feery Inn on the 15th, and a request programme of jazz discs is listed for the 22nd. July 29 finds Denis Preston with the first of a new series of broadcasts on jazz. August 5 features a record programme written by James Asman on Johnny Dodds, the



Dankworth.

12th has a programme on Kid Ory scripted by Brian Rust again, and August 19 airs another Listener's Jazz Requests.

Latest star releases for the jazz collector include the Christie Brothers Stompers on Esquire, a terrific Mahalia Jackson out on the new Vogue label and some excellent Crahe River Jazz Band sides on Melodisc. Rex Harris's "History of Jazz" with the Mick Mulligan band is scheduled for release soon, on Tempo. The latest HMV NFJO release is the Johnny Dodds Washboard Band on HMV B.10082, with "Bucktown Stomp" and "Weary City Blues" highly recommended. Another exciting issue can be found on Capitol CL.13530—The Rev. R. A. Daniels with the Mount Zion Chuch Gospel Choir in two wonderful and very genuine Negro Spirituals.

STRAUSS, BLOCH, MARTINU

Minature Scores reviewed by Malcolm Rayment

AMONG the miniature scores recently published by Boosey and Hawkes Ltd., are Richard Strauss's Second Horn Concerto and Four Last Songs, Bloch's Concerto Symphonique, and Martinu's Fourth Symphony. Richard Strauss's Second Horn Concerto was composed nine years ago, well over half a century after the first horn Concerto. In spite of this great temporal distance, the two works are not stylistically dissimilar. Strauss began as a classicist; he regarded Brahms as a modernist. No one would have guessed from his first works that he would, while still a young man, become one of the great revolutionaries.

At the end of his life he was once more a classicist, after gradually inclining that way for thirty years or so. There is a difference however between the classicism of a young man who has yet to find his true individuality, and a classicism of one who writes with a life time's experience behind him.

The solo part in the Second Concerto was written for an E flat horn. If Strauss did not understand the horn to a greater extent than any other instrument, it was because he was a master at handling them all. He knew as much about the horn sixty years ago as will ever be known about it (think of Till). The horn may well have been the first instrument that he ever got to know, for his father was a great horn player of his day.

The solo part in this concerto is horn music, by which I mean that it is music that fits the horn like a glove, and even if played on some other instrument, reminds one immediately of a horn. When valves were added to the instrument in the last century, certain notes previously unobtainable, and others only playable by stopping and half stopping, became available. Nevertheless, the true character of the horn is not chromatic, and the notes most natural to it are those of the harmonic series. Strauss respects, without observing, the limitations of the old hand horn. A considerable proportion of the solo part could indeed be played on the hand horn, and at least four out of five notes, probably more, form part of the harmonic series.

The work is scored for small orchestra of double wood-wind, two horns, two trumpets, timpani and strings. The virtuosity of the solo part is contrasted against the simplicity of the orchestral part. The soloist is allowed to show off, but is given no acrobatics to play merely for the sake of showing off. The texture of the whole has a Mozartian character.

The Four Last Songs (Vier Letzte Lieder), are Strauss's last completed compositions. Strauss wrote a tremendous number of songs, many of which rank among the finest ever written, this set of four is a worthy last work. Their titles are "Fruhling" (Spring), "September,"

"Beim Schlafengehen (On going to Sleep), and "Im Abendrot" (At Dusk). The poems of the first three are by Hermann Hesse, the last being by Joseph von Eichendorff. Like so much of Strauss's music, these songs have an autobiographical content. The musician is facing his own approaching end with confidence and without regret. In the last, the singer asks "Can this be death?" for answer the horn replies with the transfiguration scene from Strauss's own tone poem "Death and the Transfiguration."

These lovely songs are scored for a fairly large orchestra, and the orchestration is as masterly as anything Strauss ever did. There is of course no obvious brilliance or cleverness; it would have been quite out of place here, instead, there is a most carefully calculated transparent texture. At the end of the last song the whole orchestra, but for two piccolos, plays quietly, the highest part being a G in the treble clef. Two octaves above, the piccolos trill quietly in thirds. It is an effect full of meaning.

Bloch's Concerto Symphonique for piano and orchestra is a fairly recent work. It is massive in more senses than one, it lasts thirty-eight minutes and the score runs to two hundred and forty-nine pages. The orchestra employed is a large one.

The title Concerto Symphonique is apt, for the whole conception is very different from the ordinary piano concerto. The piano part is a virtuoso one, and there is an elaborate cadenza. But the piano does not for the most part maintain an independence from the orchestra; rather does it work with the orchestra. In fact it would not be incorrect to say that the piano forms the most important voice of the orchestra.

One should not therefore judge the work as a piano Concerto. There are places where the piano (one must be almost completely lost among the mass of instruments. The trouble with this sort of thing is that it looks wrong. In listening to a normal Concerto one tries to hear every note the soloist plays, and nothing is more annoying than to see a player putting everything he has into a passage, and hearing nothing of it. Bloch obviously does not always intend us to hear the piano as the primary voice. There are three movements, the second of which combines the function of Scherzo and slow movement. The first is also comparatively slow, but the Finale is most energetic.

Bohuslav Martinu's Fourth Symphony also gives a pianist a great deal to do, although hardly any of it essential, indeed I should imagine that much of the piano "doubling up" could be dispensed with to the benefit of the work as a whole. There is nothing particularly striking or

original about this symphony, which is in the romantic idiom. The first movement is unusually short for the first movement of a symphony, but its shortness is not due to a concentration of ideas.

The Scherzo is much better, it has energy and some intriguing rhythmic play. It is much longer than the first movement, but does not seem so. A curious thing

about the slow movement is that in the only performance I have ever heard of the work, it had three bars more than the score. Not even with the aid of the piano have some of the wood wind figurations much chance of cutting through the brass and string climaxes. The last movement is cheerful, but comparatively ordinary.

Is B.B.C. Drama Dept. Slipping?



By LEE CONWAY

THE recent broadcast of "Home at Seven" starring Ralph Richardson was a shock to me. I do not know whose fault it was but it sounded like a first read-through of the play. Richardson's expression appeared void of all understanding of the meaning of the lines. Inflections were up when they should have been down and vice versa. This may have been due to the producer's idea although I often wonder whether a radio producer (like a movie director) has any control or jurisdiction over an actor of Richardson's standing. Nobody seemed to have any idea what inflections to put into the sentences. The pauses were not pauses used for effect—they became a constantly recurring hiatus. The B.B.C. Drama Department has earned the reputation for being the most thorough and most efficient in that body's entertainment section. It cannot afford to allow indifferent performances to mar an impeccable standard. Somebody should vet these things.

BIG musical, specially written for video will be seen on June 23. Idea is that of Jack Hulbert who has been working on the script and production himself. Title of the show is "The Golden Year" and the music has been specially written by Harry Pepper. This production is an interesting and ambitious innovation for television. Just how much the finance is justified in comparison with the procedure of outside telecasts of existing shows remains to be seen. I will watch the result with great interest. Any venture to produce

an exclusively T.V. show for T.V. is, in my view, a step in the right direction.

CHARLIE Chester has decided to curtail his "Keep Smiling" series. Chester fans will regard this step with disappointment, including this writer. It is said that repeat broadcasts are necessary to make Chester's show a financial proposition and these, apparently, were not granted by the B.B.C. I should have thought that repeat performances would have been well worth while for the purpose of keeping a radio personality like Charlie Chester on the air, especially when there are so many repeats of less interesting subjects. The B.B.C. knows its own business best but for its own I'd have kept Chester at all costs.

WELCOME return of another famous British radio personality—Terry Thomas. He gets back this week end from his highly successful American tour. While in the United States Terry has been appearing in cabaret, broadcasting and televising.

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Broadcast of The Benny Goodman Trio, W.N.E.W. Studios, New York



The Benny Goodman Trio in action at the concert.

THREE'S COMPANY from Sydney Gross

Quintet and gave us "Sunny Side of the Street." Teddy. I know the boys loved it." And he meant that sincerely.

Henderson Fund

Lou McGarity, wearing a green corduroy jacket and his trombone, now became part of the Benny Goodman Sextet and "Basin Street Blues" was sent out over the Manhattan air waves.

Buck Clayton, who was long with Count Basie, now added his trumpet to the group, the result being a more than exciting version of "Honeysuckle Rose." This latest Benny Goodman Septet were able to find enough time to blow a few torrid choruses of "One O'clock Jump" before the studio clock pointed the fact that this full hour of memorable music had come to an end.

Right after the broadcast I was having a word with Krupa and Goodman when John Hammond came over as excited as a schoolboy at his first jam session. "Benny, it was wonderful! It was even more exciting than the old days." "Yeah, it was a great kick being back with Gene and

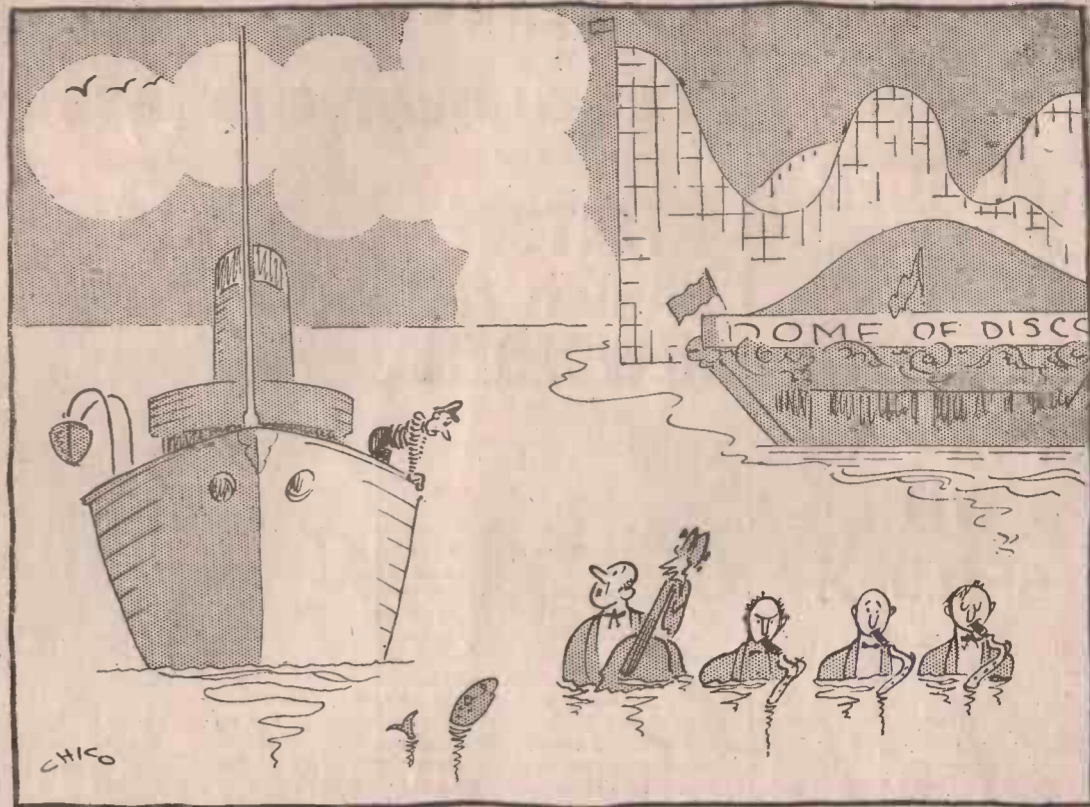
The day following the broadcast Goodman made a wonderful gesture towards his fellow-musician and former arranger-pianist Fletcher Henderson. Realising that personal tributes cannot be eaten, he inaugurated the Fletcher Henderson Fund and it was decided that the recording of the session be issued as an LP record in album form. Forty-five continuous minutes of jazz. A benefit album for Fletcher.

Permission was granted by Columbia Records to allow Wilson and Goodman to play outside of their recording contracts, and Victor did the same for Krupa. Petrillo OK'd gratis performances by the rest of the musicians. The various publishers waived their royalty rights and even Uncle Sam was persuaded to forgo any taxes in connection with the album.

Continued on page 4



Martin Block, Buck Clayton, Eddie Safranski, John Smith, Gene Krupa, Lou McGarity, Benny Goodman and Teddy Wilson.



"Oh yes—we're playing on the Festival bandstand—the only difference is the tide's in at present."

Introducing Lovely MARGARET PHELAN Now appearing at the Bagatelle

MARGARET PHELAN has risen during the past few years to prominence among the top five chanteuses in the world. Stunningly beautiful she is gifted with remarkably versatile vocal chords.

A comparative unknown as late as 1948, she has since headlined at all America's swank supper clubs, has starred in R.K.O. films and turns out best-sellers for King Records.

In addition, she is in great demand for television guest appearances, having been on just about every top show in the medium, including "Toast of the Town," "This Is Show Business," and "Showtime U.S.A." among others.

Born in Chicago, and raised in Ft. Worth, Texas, Margaret Phelan's earliest recollections are of baseball diamonds. Her father, Art Phelan, a former major league infielder with the Cincinnati Reds and Chicago Cubs, became manager of the Ft. Worth "Cats" in the Texas League when his major league career ended.

In 1941 she married a young officer, John Hunter, and decided to abandon her career. She went with her husband to Pearl Harbor. There, during the attack on the aircraft carrier U.S.S. "Lexington," her husband was killed. The bride of two months, now a widow, returned disconsolate to her family. Voice coach Samoiloff advised her to resume her career and head east.



Margaret Phelan

She had introductions to the Metropolitan Opera Company and was being considered for future engagement. But, meanwhile, an agent booked her at a Buffalo night club and in that sphere she became a decided success.

Forsaking all ideas of opera now, she became established in cabaret and vaudeville. Smart clubs, radio, television followed. By the end of 1948 she was headlining at the Waldorf. The lovely girl with the operatic training now specialised in her own type of material written specially for her particular kind of entertainment.

Margaret is today as conversant on the subject of "balls and strikes" as on Irvin Berlin and Cole Porter. She is one of the very few women who can keep score of a baseball game with the mysterious symbols employed

rigorous training under famous Hollywood coach Lazare Samoiloff and played leading roles in opera, went over to the Southern California Opera Company and sang as guest soloist with the Los Angeles Philharmonic Orchestra.

Margaret Phelan is said to be one of the ten best dressed women in America. As she works she is capable of creating laughs and tears among her audience at will. Do not pronounce her name to rhyme with "feelin"—she does not like it. The correct way is to rhyme it with "faylin."

NATIONAL DANCE BAND CHAMPIONSHIP RESULTS

1951 WEST LANCASHIRE CHAMPIONSHIP

Empire Theatre, Liverpool. Sunday, April 15.
Adjudicators: Dennis Wilson and Cyril Stapleton. Personal Appearance: Cyril Stapleton and His Orchestra. Compere: David Miller.

RESULTS
(Large band section—8 or more members)

WINNERS:
RON HALL AND HIS BAND, 400, Bolton Road, Ashton-in-Makerfield, Wigan. Telephone: Ashton-in-Makerfield 7110. (9) Five saxophones; trumpet; piano; bass; drums. Commended: Tenor; trumpet.

SECOND:
FREDDIE SLOAN ORCHESTRA, Arthur Makin (Secretary), 74, Lilford Avenue, Warrington. Telephone: Warrington 176. (9) Three saxophones; two trumpets; piano; guitar; bass; drums. (Small band section—4 to 7 members)

WINNERS:
ERIC PEPPERELL AND HIS MUSIC, 11, Plumtree Avenue, Bewsey Estate, Warrington. (5) Accordion; piano; bass; drums; vocalist. (Band with the highest marks in the Contest.) Individual Awards: All members. Highly Commended: Accordion. Commended: Rest of band.

SECOND:
FREDDY POTTAGE QUINTET, Miss Muriel Darwent, 22, Feltwell Road, Anfield, Liverpool. 4. Telephone: Stoneycroft 6588. (5) Clarinet; piano; guitar; bass; drums. Individual Award and Most Outstanding Individual Performance in the Contest: Clarinet. Highly Commended: Clarinet; piano; bass. Commended: Guitar.

THIRD:
Laurie Franks Sextet, Frank L. Hamilton (Leader), 4, Whalley Road, Birkenhead.

Telephone: Birkenhead 7813. (6) Alto; tenor; trumpet; piano; bass; drums. Individual Awards and Highly Commended: Alto; tenor; trumpet. Commended: Clarinet; piano; bass.

1951 WARWICKSHIRE CHAMPIONSHIP

Hippodrome Theatre, Coventry. Sunday, April 15.

(Organised by Arthur Kimbrell, by arrangement with Lewis Buckley.)
Adjudicators: Geoff Love and Oscar Rabin. Special Stage Presentation by Oscar Rabin and His Band, with Harry Davis. Arthur Rowberry and His Orchestra. Compere: Harry Davis.

RESULTS
(Large band section—8 or more members)

WINNERS:
RAYMOND AND HIS ORCHESTRA (Band with the highest marks in the contest), Raymond Challens (Leader), 14, White Road, Sutton Coldfield. Telephone: SUTTON Coldfield 4757. (13) Five saxophones; four trumpets; piano; bass; drums; conductor. Individual Awards: Alto; clarinet; trumpet. Highly Commended: Alto; trumpet; piano; bass; drums. Commended: Rest of band.

SECOND:
PETER JUSTICE BAND, Johnny Ball (Leader), 427, Main Road, Tamworth. (9) Four saxophones; two trombones; piano; bass; drums; vocalist. Individual Awards: Trombone; flute. Highly Commended: Trombone; flute; piano. Commended: Vocalist. (Small band section—4 to 7 members)

WINNERS:
RAYMOND RHYTHM QUARTET, Raymond Challens (Manager), 14, White Road, Sutton Coldfield 4757. (4) Tenor; piano; bass; drums. Individual Awards and Highly Commended: All

members. Most Outstanding Individual Performance in the Contest: Tenor.

SECOND:
FUTURISTS QUARTET, Des Collier (Leader), 5, Spalden Avenue, Ashbourne. (4) Tenor; piano; bass; drums. Highly Commended: Tenor. Commended: Piano.

J. REGAN AND HIS BAND (Kenilworth) and **JIMMIE THOMAS AND HIS MUSIC** (Birmingham) also competed.

1951 NORTHUMBERLAND CHAMPIONSHIP

Oxford Galleries, Newcastle-upon-Tyne. Friday, April 20.

Adjudicators: Geoff Love and Carlo Kraemer. Resident Band: Phil Richardson and His Band.

RESULTS
(Large band section—8 or more members)

WINNERS:
QUEENS HALL DANCE BAND, Tom Foster (Leader), 64, Scotland Road, Stanwix, Carlisle. (10) Four Saxophones; trumpet; trombone; piano; bass; drums; conductor. (Band with the highest marks in the contest.) Individual Award: Clarinet. Highly Commended: Clarinet; trumpet. Commended: Tenor; bass; drums. (Small band section—4 to 7 members)

WINNERS:
ALAN NICHOLSON QUINTET, 32, Whitefield Terrace, Heaton, Newcastle-upon-Tyne. 6. Telephone: Newcastle-upon-Tyne 55029. (5) Tenor/soprano; trumpet; piano; bass; drums. Individual Awards and Highly Commended: Tenor; piano; bass; drums. Commended: Soprano; trumpet. Most Outstanding Individual Performance in the Contest: Piano.

SECOND:
TOM FOSTER AND HIS BAND, 64, Scotland Road, Stanwix, Car-

lisle. (7) Alto; tenor; trumpet; trombone; piano; bass; drums. Individual Awards: Alto; trumpet; trombone. Highly Commended: Alto; tenor; trumpet. Commended: Trombone; clarinet.

THIRD:
GEORGE NELSON AND HIS MODERNISTS, Bevl House, 9, North Drive, West Hartlepool. (6) Tenor/clarinet; accordion/alto; trumpet; piano; bass; drums. Individual Award and Highly Commended: Accordion. Commended: Piano.

1951 WEST YORKSHIRE CHAMPIONSHIP

Empire Theatre, Dewsbury. Sunday, April 22.

Adjudicators: Dennis Wilson and Sid Phillips. Compere: David Miller. Personal Appearance: Sid Phillips and His Band, with Johnny Eager and Geraldine Farrar.

RESULTS
(Large band section—8 or more members)

WINNERS:
MODERNAIRES (135 marks), Roy D. Longbottom (Secretary), 319, Willerby Road, Kingston-upon-Hull. Telephone: Kingston-upon-Hull 73536. (Band with highest marks in the contest.) (14) Five saxophones; three trumpets; three trombones; piano; bass; drums. Individual Awards and Highly Commended: Trombone; bass. Commended: Trumpet; piano. Most Outstanding Individual Performance in the Contest: Trombone.

SECOND:
DAVID BARRETT AND THE PREMIER PLAYERS (127 marks), 30, Oatlands Drive, Otley. (12) Five saxophones; three trumpets; trombone; piano; bass; drums. Individual Award and Highly Commended: Alto. Commended: Tenor, trumpet, (Small band section—4 to 7 members)

WINNERS:
DIXIELANDERS (134 marks). Address, see Modernaires. (7)

Clarinet/Alto; tenor; trumpet; trombone; piano; bass; drums. Highly Commended: Trumpet. Commended: Trombone; bass.

SECOND:
CAMEO CLUB SEVEN (133.5 marks), Peter Baynes, Cameo Club, 55, Godwin Street, Bradford. Telephone: Bradford 23190. (7) Alto; tenor/clarinet; trumpet; trombone; piano; bass; drums. Individual Awards and Highly Commended: Tenor; trumpet. Commended: Piano; drums.

TIED THIRD:
LEWIS HILL QUINTET (133 marks), 89, Roydhouse, Linthwaite, Huddersfield. (5) Tenor; vibraphone; piano; bass; drums. Individual Award: Vibraphone. Highly Commended: Vibraphone; bass.

TIED THIRD:
TED NEEDHAM QUARTET (133 marks), 32, Parkhead Road, Sheffield, 11. Telephone: Sheffield 70797. (4) Piano; guitar; bass; drums. Individual Awards and Highly Commended: Piano; guitar, drums.

FOURTH:
LESS JARVIS QUARTET (125 marks), 11, Coronation Flats, Infirmary Road, Sheffield, 6. (4) Tenor; piano; bass; drums. Highly Commended: Tenor; piano; bass. Commended: Drums.

N.B.: Maximum marks obtainable 150.
1951 LEEDS CITY CHAMPIONSHIP
Town Hall, Leeds. Sunday, May 20th.

Adjudicators: Harry Gold and Laurie Gold. Compere: David Miller. Personal Appearance: Harry Gold and His Pieces of Eight.

RESULTS
(Large band section—8 or more members)

WINNERS:
DAVID BARRETT AND THE PREMIER PLAYERS (122

Continued on page 4

A GREAT WRIGHT DOUBLE—
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JOE LOSS ENTERTAINMENTS LIMITED
The directors of KINNLOSS ENTERTAINMENTS LIMITED wish to advise the Profession that they have altered the name of the above Company to JOE LOSS ENTERTAINMENTS LIMITED of "Morley House", Regent Street, London, W.1., and that the management of the Company remains under the personal supervision of MR. JOE LOSS.

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ARRAU TO BROADCAST WITH BEECHAM

THE famous Chilean pianist Claudio Arrau plays with the B.B.C. Symphony Orchestra in the Home Service on June 20 and in the Third Programme on June 21. Sir Thomas Beecham conducts. Arrau will give a performance of Liszt's E flat Concerto (No. 1) for piano and orchestra. In the purely orchestral part of the concert listeners will hear one of Debussy's Nocturns "Paris." The Symphony is Schubert's No. 5 in B flat and the two concertos end with Debussy's Symphonic Suite "Printemps."

TOP TEN

- Mocking Bird Hill (Southern).
- Be My Love (F. D. & H.).
- With these Hands (Dreyer).
- Good Luck, Good Health, God Bless You (Unit).
- Shot Gun Boogie (C. & C.).
- Rose Rose I Love You (Sterling).
- Sparrow in the Tree Top (Cinephonic).
- Our Very Own (Bradbury Wood).
- September Song (Sterling).
- Tennessee Waltz (Cinephonic).

FRANK LEE JOINS DECCA

Takes over the late Harry Sarton's duties

FRANK LEE, as many people in the profession already know, is leaving the administration of Radio Luxembourg after he has taken his annual holiday next month. He leaves the great radio organisation with which he has been actively connected for so long to return to the Decca Record Company, taking over the onerous duties of the late Harry Sarton.

Although it is not generally known, Frank Lee will continue to be associated with Radio Luxembourg for a further twelve months at least in an advisory capacity.

FEATURE BANDS FOR NEWCASTLE

BERENICE KINN of Maurice Kinn Entertainments is presenting an outstanding concert at the Essoldo Theatre Newcastle-on-Tyne this Sunday June 17, which will feature two bands, both making their first appearance in Newcastle. They are Britain's outstanding trumpet player **Kenny Baker** and his New Music featuring **Linda Ellington** and **Jimmy Skidmore** and from the Delta Jazz Club **London Mike Daniels** and his Delta Jazz Men, with guest artist **Michael Black**.

Berenice Kinn has been appointed sole booking agent for attractions at the Essoldo Newcastle and future bookings include on June 24 Joe Daniels and his Hot Shots with Alan Dean as guest star; July 1 Graeme Bell and his Australian Dixieland Band, July 8 Vic Lewis and his Orchestra, July 15 the Ralph Sharon Sextet and the Reggie Goff Quintet, July 29 Nat Temple and his Orchestra and the Johnny Dankworth Seven, August 5 Harry Gold and his Pieces of Eight, August 19 Teddy Foster and his Orchestra, August 26 Humphrey Lyttelton and his Band, September 2 Kenny Baker and his Band with guest artists, September 9 Felix Mendelssohn and his Hawaiian Serenaders, September 16 the Crane River Jazz Band and the Ian Christy Trio.

STAR BANDS AT JAZZ CLUB FESTIVAL

AT the London Jazz Club this week, the bands of Chris Barber and Eric Silk will be playing at the guest night session on Saturday evening, June 16. The Club's Festival programme for the Festival Jazz Week is a special late night session on July 14, at which the bands of Graeme Bell, Mick Mulligan and Chris Barber will be taking part.

Last Wednesday, June 6, the Club had its Festival Riverboat Shuffle. It commenced at Westminster Pier with 250 London Jazz Club members on board. The bands playing were Humphrey Lyttelton and Mick Mulligan. Also on board was Graeme Bell and members of his Band who are now at the end of their five-week holiday seeing London's Festival sights for the first time, John Hooper of the B.B.C. and several other well-known jazz personalities.

The boat left with bands playing and flags flying from Westminster pier, through the Pool of London and across by the South Bank Festival Hall, and then went up to the Festival Gardens at Battersea. As they went past the House of Commons, various M.P.'s were taking their ease between recesses on the balconies, and all waved to the boat. They cruised around all evening and arrived back at 11.30 p.m. The next Riverboat Shuffle will take place on July 29.

STAN SMITH PLAYING ISLE OF WIGHT

THE Stan Smith Quartet opened successfully on resident summer engagement at the Totland Bay Hotel Isle of Wight on June 2, playing through to September 29 on contract.

Well known for his three-year resident run with his "Tune-Smiths" at the Ikley Moor Hotel Yorkshire, and his broadcasts during this period, Stan has been engaged over the past year in Cardiff on his private gig connection. He has now placed the affairs of the group in the hands of the Billy Forrest office, currently engaged on lining up winter residence for the outfit.

Personnel for Totland Bay are: Stan leading on trumpet/vocals/arranger; George Firth, electric guitar/vocals/piano; Gene Norris, bass/vocals; and a pianist/accordion. Bassist Gene Norris rejoins the group after playing in Stan's wartime R.A.F. Sextet, touring and broadcasting from the Middle East.

Guitarist George Firth was with Stan at the Ikley Moor, and previously with Nat Gonella and the Tommy Allan Trio. He and Stan will be jointly responsible for most of the arrangements.

At Totland Bay the Quartet will be featuring their own intimate style of modern dance music with vocals on Malcolm Mitchell lines. Also featured will be cabaret and their special costumed Latin-American presentation.

McINTOSH FOUR

LAST year Musical Express published a photo of the Don McIntosh Quartet, together with an item of their broadcasts. The photo interested the Billy Forrest office who immediately approached the boys. Now the Forrest office reports the outstanding success scored by the Four at the exclusive Devon Coast Country Club where they opened at Whitsun on summer season contract.

The McIntosh group are well known for their Northern Region broadcasting activities—"Variety Fanfare," "Star Spot," "Workers' Playtime," etc. They are handling both dance and straight music requirements.

Personnel is: Ron Moore, guitarist of classical and concert repute; George Pears, bass, vocals, drums, etc.; Fred Archer, alto sax, clarinet, accordion, vocals, piano, arranger, etc.; Don McIntosh, tenor sax, clarinet, accordion, piano, arranger, etc. The boys also double several novelty instruments for speciality numbers. Since the Club has a Clarivoline installed, the number of instrumental combinations used are interesting.

As on broadcasts, the featured "New Noise" of the group is from two accordions, string bass and guitar combination—using their own modern arrangements.

FELDMAN MEMBER LEAVES FOR STATES

THE Feldman Club's first member, known to all club visitors as Trudi, is to sail for America to join her uncle, the famous film star S. Z. Zakall. In her honour the club owners are throwing a big farewell party this Sunday and for the occasion Leon Roy, who has just completed trips on the boats, has re-formed his fourteen-piece band. Robert Feldman informs us that they have also booked a new piano fidd, Stan Tracy and his Quartet to relieve during the evening.

THREE'S COMPANY

Accordingly, 2,500 LP albums of the session are being pressed and sold at a cost of seven dollars (or more if you wish it) per album. Columbia is doing the pressing at no charge to the fund. Surely no further comment is necessary.

These albums will certainly become collector's items in a very short while and it will allow some of the followers of jazz to give back something to a man who has given much of his life to the furtherance of jazz. At this writing I have been informed by John Hammond, who has been elected secretary of the Fletcher Henderson Fund (a fund which aims to help other needy cases), that over four thousand dollars has been contributed in the few hours since the announcement of the fund.

BAND CONTEST FIXTURES

PRELIMINARY CONTESTS
PORHCRAWL (Grand Pavilion). Wednesday, July 18. Dancing 7.30 p.m. to midnight. South Wales Championship. Resident Band: **Tex Hannaby** and **The Grand Pavilion Orchestra**, with **E. Hughes Davies** at the Electric Organ. Tickets 3s. 6d. from the Grand Pavilion or 4s. at Box Office on the night. Balcony 2s., including tax.

HARROGATE (Royal Hall). Sunday, July 29. Concert 7 p.m. to 10 p.m. Central Yorkshire Championship. (Details of Special Attractions and Seat Booking arrangements to be announced.)

NEW BRIGHTON (Tower Ballroom). Friday, August 10. Dancing 7.30 p.m. to midnight. Wirral Championship. Resident Band: **Bill Gregson** and **His Band**. Tickets 3s. 6d. at Box Office on the night.

Bands from all Districts are invited to Compete
Syllabus and Entry Forms obtainable from the Organisers, **Lewis Buckley** Entertainments, Limited, 28, Carr Lane, Birkdale, Southport. Telephone: Ainsdale 78238.

AREA CHAMPIONSHIPS
Entries are confined to large and small band section winners of 1951 Preliminary Contests. Should circumstances arise (illness, inconvenience of date, etc.), whereby the entries for Area Championships are insufficient,

bands placed Second may, at the discretion of the Organiser, be allowed to compete. In areas where Preliminary Contests have not been held, entries for Area Championships will be accepted in strict rotation from bands resident in the area.

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.

NORTH OF ENGLAND (Eastern Region Section—"B") **CHAMPIONSHIP** at the Empire Theatre, Dewsbury, Sunday, September 16; Concert 7 p.m. to 10 p.m.

MIDLANDS CHAMPIONSHIP (details to be announced).
LONDON AND SOUTH OF ENGLAND CHAMPIONSHIP (details to be announced).

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

The **GRAND FINALS** of the 1951 **NATIONAL DANCE BAND CHAMPIONSHIP** will be presented on Sunday, September 30, from 2 p.m. to 6.30 p.m. in the **WINTER GARDENS, BLACKPOOL**.

RADIO LUXEMBOURG PROGRAMMES

SUNDAY, JUNE 17	
RADIO LUXEMBOURG I (1,293m) 2.30 p.m. THE DONALD PEERS SHOW, with Woolf Phillips and his Orchestra: Raise Your Voices; Let the Rest of the World Go By; "Deed I Do; Dad's Birthday Waltz; I Can't Give You Anything but Love; Powder Your Face with Sunshine; Every-where You Go; Strawberry Moon; I Told Them All About You; Just Around the Corner. Recorded before an audience at the Scala Theatre, London.	11.45 THE ANSWER MAN. Write to him if there is anything you want to know. Midnight. Close Down.
	RADIO LUXEMBOURG II (208m) 9.00 p.m. MONDAY'S REQUESTS. Your requests introduced by Peter Murray. 10.30 MELODY MAKERS. Featuring the story and music of IRVING BERLIN. 11.00-Midnight. PROGRAMME AS RADIO LUXEMBOURG I.
TUESDAY, JUNE 19	
RADIO LUXEMBOURG I (1,293m) 5.00 p.m. FOLK SONGS (on gramophone records). 5.15-5.30 THE VOICE OF PROPHECY. 11.00 REVIVAL TIME. 11.30 MUSIC AT BEDTIME (on gramophone records). Midnight. Close Down.	RADIO LUXEMBOURG II (208m) 9.00 p.m. TUESDAY'S REQUESTS. Your requests introduced by Peter Madren. 10.00 TOP TWENTY. Selected recordings of last week's best selling songs in accordance with the Music Publishers' Association. (10.35—Empire Jockey Coupen—O D D S A N NOUNCEMENT.) 11.00-Midnight. PROGRAMME AS RADIO LUXEMBOURG I.
WEDNESDAY, JUNE 20	
RADIO LUXEMBOURG I (1,293m) 5.00-5.30 p.m. BRINGING CHRIST TO THE NATIONS 11.00 BACK TO THE BIBLE. 11.30 INTERLUDE with PETER YORKE and his CONCERT ORCHESTRA (on gramophone records). 11.45 THE ANSWER MAN. Write to him if there is anything you want to know. Midnight. Close Down.	RADIO LUXEMBOURG II (208m) 9.00 p.m. WEDNESDAY'S REQUESTS. Your requests introduced by Peter Murray. 10.10 MUSIC FROM THE BALLET including "SWAN LAKE" with the story told by Peter Madren (Repeat of broadcast from Radio Luxembourg I on April 29). 11.00-Midnight. PROGRAMME AS RADIO LUXEMBOURG I.
THURSDAY, JUNE 21	
RADIO LUXEMBOURG I (1,293m) 5.00-5.30 p.m. BALTIMORE EVANGELISTIC TABERNACLE. 11.00 p.m. OLD FASHIONED REVIVAL HOUR. Midnight. Close Down.	RADIO LUXEMBOURG II (208m) 9.00 p.m. THURSDAY'S REQUESTS. Your requests introduced by Peter Madren. 10.00 THE IRISH HOUR. Introduced by Peter Murray. 11.00-Midnight. PROGRAMME AS RADIO LUXEMBOURG I.
FRIDAY, JUNE 22	
RADIO LUXEMBOURG I (1,293m) 5.00 p.m. SHOWERS OF BLESSINGS. 5.15-5.30. THE HEALING MINISTRY OF CHRISTIAN SCIENCE. 11.00 p.m. THE VOICE OF PROPHECY. 11.15 RADIO BIBLE CLUB. 11.45 THE ANSWER MAN. Write to him if there is anything you want to know. Midnight. Close Down.	RADIO LUXEMBOURG II (208m) 9.00 p.m. FRIDAY'S REQUESTS. Your requests introduced by Peter Madren. 10.30 SWING REQUESTS introduced this week by Peter Murray. 11.00-Midnight. PROGRAMME AS RADIO LUXEMBOURG I.
SATURDAY, JUNE 23	
RADIO LUXEMBOURG I (1,293m) 11.00 p.m. BRINGING CHRIST TO THE NATIONS. 11.30 DANCE MUSIC (on gramophone records). Midnight. Close Down.	RADIO LUXEMBOURG II (208m) 9.00 p.m. SATURDAY'S REQUESTS. Your requests introduced by Peter Murray. 10.30 CABBARET TIME. Lou Praeger and his Orchestra. The Malcolm Mitchell Trio (on gramophone records). 11.00-Midnight. PROGRAMME AS RADIO LUXEMBOURG I.

NATIONAL CHAMPIONSHIP RESULTS

Continued from page 3

marks), 30, Oatlands Drive, Otley. (12) Five saxophones; three trumpets; trombone; piano; bass; drums. Individual Award: Alto. Highly Commended: First alto; trumpet; first tenor; first trombone; drums. Commended: Piano; bass.

SECOND:

LEWIS HILL AND HIS MUSIC (115 marks), 89, Roydhouse, Linthwaite, Huddersfield. (8) Four saxophones; trumpet; piano, bass; drums. Highly Commended: First alto; first tenor; bass. Commended: Piano; drums. (Small band section—4 to 7 members)

WINNERS:

LEWIS HILL QUINTET (126 marks), 89, Roydhouse, Linthwaite, Huddersfield. (5) Tenor; vibraphone; piano; bass; drums. (Band with highest marks in contest.) Individual Awards and Highly Commended: Tenor; vibraphone; bass. Commended: Piano; drums. Most Outstanding

Individual Performance in Contest: Vibraphone.

TIED SECOND:

BRIAN TANN ORCHETTE (121 marks), John Crosland (Manager), 138, New Hey Road, Oakes, Huddersfield. Telephone: Huddersfield 2834. (6) Tenor; trumpet; piano; guitar; bass; drums. Highly Commended: Tenor; trumpet; piano; bass and drums. Commended: Guitar.

TIED SECOND:

TED NEEDHAM QUARTET (121 marks), 32, Parkhead Road, Sheffield, 11. Telephone: Sheffield 70797. (4) Piano; guitar; bass; drums. Individual Awards: Piano; guitar; drums. Highly Commended: All members.

INDIVIDUAL AWARDS AND COMMENDATIONS GAINED BY OTHER CONTESTANTS:

METRONOMES SEXTET

(Batley). Commended: Alto; trumpet; piano.

ATONAL QUINTET (Leeds). Individual Awards: Clarinet. Highly Commended: Alto; clarinet. Commended: Bass.

DON CURRIE ORCHESTRA (Darlington). Individual Awards: First trumpet; first trombone. Highly Commended: First alto; first trumpet; first trombone. Commended: Soprano.

1951 CHESHIRE CHAMPIONSHIP

Parr Hall, Warrington. Friday, May 25.

Adjudicators: Harry Gold and Laurie Gold. Compere: Wilf Rigby. Personal Appearance: Harry Gold and His Pieces of Eight.

RESULTS

(Large band section—8 or more players)

WINNERS:

STAN ROTHWELL ORCHESTRA, Hill Cottage, Boyes Lane, Preston. Telephone: Preston 79320. (Band with highest marks in contest) (13) Five Saxophones; three trumpets; piano, bass; drums; vocalist; conductor. Individual Awards: Alto; drums; vocalist; first trumpet. Highly Commended: First alto; 1st trumpet; piano; bass; drums; vocalist. Commended: 1st tenor.

SECOND:

BERT STAMFORD ORCHESTRA, William J. McColl (Secretary), 7, Gloucester Avenue, Horwich. Telephone: Horwich 238. (13) Five saxophones; three trumpets; two trombones; piano; bass; drums. Individual Awards: Trombone (soloist). Highly Commended: Trumpet (soloist); drums; trombone. Commended: Alto; piano; bass. (Small Band Section—4 to 7 members)

WINNERS:

FREDDIE POTTS QUINTET, 1, East Prescott Road, Liverpool, 14. Telephone: Stonycroft 6588. (5) Clarinet; piano; guitar; bass; drums. Individual Awards: Clarinet; piano; guitar; bass. Highly Commended: Clarinet; piano; guitar; bass. Commended: Drums. Most Outstanding Individual Performance in Contest: Guitar.

SECOND:

ALAN FOSTER QUARTET, 12, Harold Street, Burnley. (4) Tenor; piano; bass; drums. Individual Award: Tenor. Highly Commended: Tenor; piano. Commended: Bass.

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