

BRITAIN'S FOREMOST ENTERTAINMENT NEWSPAPER

Musical Express

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YOU BELONG TO MY HEART

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WE HAVE PLEASURE IN ANNOUNCING OUR WHITE WEDDING

CARL BARRITEAU LEAVING STAPLETON

Forming Own Band

COMMENCING MARCH 1. NOTED PERSONALITY AND FAMOUS CLARINETIST CARL BARRITEAU WILL AGAIN BE FRONTING HIS OWN COMBINATION AFTER A SIX MONTHS' SPELL AS GUEST STAR WITH CYRIL STAPLETON AND HIS ORCHESTRA.

In an interview with "Musical Express" Carl said: "During the six months I have been with Cyril Stapleton, I have been very happy and it was a pleasure playing with such a fine outfit. My decision was reached only recently because during our tours I was constantly asked by both managements and fans alike as to why I could not front my own band again.

"About three weeks ago I met my old friend Alfred Praeger and put the idea to him. He seemed keen and it was decided that the combination should be a small one. Exactly it was set at nine in all, comprising three rhythm, alto, tenor, baritone, trumpet and girl vocalist. We opened at the N.C.O.'s Club, Brixton, with a concert the following day, March 2, at the Empire Theatre, Liverpool, with many more dates to follow."

Discussing the proposition with Alfred Praeger, he told us "Carl Barrieteau has always been an excellent showman and musician, but it always appeared to me that he never had the breaks he should have done. However, it is hoped that with Milda Enterprises, Ltd., who have taken over the management and presentation of the outfit, on this occasion things will go far better than his past ventures. The bookings are coming in well with other agents as well as management, both very interested. The next week will have his date sheet completed for March when I receive the final confirmation from the managements."

Yorke and Dawson at Festival Hall

HARRY DAWSON and Peter Yorke and his Concert Orchestra will be appearing at a Festival Concert, on February 16, at the Festival Hall, organised by Harry Dawson (the agent) and Ruth Barnato.

Sunday Radio Series for Joe Loss

JOE LOSS, WHO RECENTLY CELEBRATED HIS 21ST YEAR AS A DANCE BAND LEADER, ON SUNDAY WEEK (JANUARY 27) STEPS INTO THE COVETED SUNDAY NOON LIGHT PROGRAMME SPOT RECENTLY VACATED BY BILLY COTTON.

FOR THIRTY MINUTES EACH SUNDAY LUNCH TIME, JOE LOSS, WILL PROVIDE LISTENERS WITH A SLICK, ENTERTAINING PROGRAMME WHICH PROMISES QUICKLY TO REACH TOP LISTENING FIGURES.

Loss has been signed on for a series of nine Sundays. He has been asked to undertake the series thanks to the popularity of his recent Monday late-night spots when numerous listeners wrote in praising his music.

Few outfits can beat the Joe Loss Orchestra for drawing power. Loss will be using his regular band, which includes Ron Brennan and Pat McCormack for his series. In addition he and Johnny Johnson will introduce a small male-voice choir "The Knights", led by Peter Knight, and "Klankers". These should appeal to those who enjoy the finer points of jazz.

For the benefit of the uninitiated, "Klanker" is a multi-tone piano, and the combination of this instrument and the drums is a sound unfamiliar to listeners in this country. The musicians presenting these "Klankers" are to be anonymous for the present.

Meanwhile Joe Loss this week-end (19th) completes his Christmas season at Green's Playhouse, Glasgow. On Sunday (20th) he begins his tour on the Caird Hall, Dundee and finally on the Friday he will be at the Queen's Hall, Preston.

(Continued on page 4)

SCOTS WHA HAE



Two well-known singers who both hail from Glasgow are Cyril Stapleton's vocalist Jean Campbell and Benny Lee. This picture shows them recording a new title at Decca last week titled "Wackin' Hame."

WOT! NO TIDDLES?



Radio's famous disc jockey Jack Jackson seen discussing a new record with BBC Record Producer Jack Dabbs recently.

US Want Jimmy Young Discs

Strong Competition for Exclusive Signature

RADIO AND CABARET SINGER JIMMY YOUNG, WHO HIT THE TOP OF THE POPULARITY POLL WITH HIS "TOO YOUNG" RECORD, AND HAS SINCE CONSISTENTLY SUSTAINED PUBLIC INTEREST WITH FURTHER DISCS, IS ABOUT TO BREAK INTO THE AMERICAN MARKET ON A LARGE SCALE.

No fewer than seven companies at the moment are clamouring for his signature to a contract giving them exclusive American rights of his recordings. Negotiations are at present going on between Jimmy Young, his British company, Polygon, and American representatives.

One of the recordings the Americans are particularly interested in is the British ballad "Only Fools" by David Henneker and Tommy Duggan.

They are also expected to make enquiries for Young's latest recording "The Little White Cloud" in which the age-old spinnet is used as background music. This number is backed by "Turn Back The Hands Of Time."

Jimmy Young's other new numbers include "It's No Sin," "Say It With Flowers," and "Time Alone Will Tell."

Jean Kent's New Radio Tie-up

JEAN KENT seems to have brought a new twist to the old Films vs. Radio argument. She is just completing a new film "The Lost Hours" with American star Mark Stevens—her first since "The Browning Version," as for another year she has been touring, nearly a year she has been touring non-stop, first with the French classic "Froufrou" and afterwards with a modern comedy, "Say It With Flowers." During the making of "The Lost Hours," however, she has been rehearsing for a broadcast version of "The Woman in Question," which goes on the air on January 23, and which she recorded in the evenings in the second week of January.

The reason for the evening work was the fact that she was rehearsing daytime in the stage version of a radio play she heard whilst she was on tour—"The Moonraker"—which opens at Cambridge, on January 28, for a short tour prior to its coming to London—possibly the first instance of a film star taking a radio play into the theatre.

COSTA LEAVES ASCHERBERG'S

WELL-KNOWN exploitation personality, John Costa, this week left Ascherberg, Hopwood and Crewe, with whom he has been associated for some considerable period. We understand his place will be taken by Leslie Osborne, who has recently been with Keith Prowse.

Costa is to undergo an operation in the near future and entered the Morland Hall Hospital, Alton, Hants, on January 16. He will, of course, be happy to hear from his many friends in the business.

Shelton Commences Tour at Finsbury Park

ANNE SHELTON MAKES HER FIRST LONDON STAGE APPEARANCE SINCE HER TRIUMPHANT EIGHT MONTHS' TOUR OF AMERICA WHEN SHE OPENS AT THE FINSBURY PARK EMPIRE NEXT MONDAY, JANUARY 21.

She will stay there until Saturday night. On the Sunday night she moves over to the London Casino to appear at a Charity Concert sponsored by the Sportsman's Aid Society. (Not on January 17 as reported in last week's "Musical Express" when of course Emile Littler's "Aladdin" is being presented as usual).

On Monday week, January 28 she sets off on a country-wide tour which is taking her to most of the big provincial cities including Edinburgh Empire (January 28); Glasgow Empire (February 4); Nottingham Empire (February 11); Metropolitan, Edgware Road (February 18); Shepherd's Bush Empire (February 25); Stockton Hippodrome (March 10); Sheffield Empire (March 17) and Newcastle Empire (March 25).

Ann will introduce at the Finsbury Park Empire next week not only many of her old favourites, but also several songs picked up in America, which are not yet widely heard in this country. Among these are the two songs at the top of the American Hit Parade, "Sin," and "Cry."

British numbers are not being forgotten. Anne Shelton will sing tunes composed by two London musical personalities residing in New York—Eddie Laibson, who used to be pianist, and who first recorded "Music, Music, Music" in America; and Sonnie Cox of Box and Cox who used to be P.O. to Anne Shelton's fiancé and personal manager when he was stationed aboard H.M.S. "Tormento" in Portsmouth Harbour. Among his publications is "I've Got a Lovely Bunch of Coconuts."

In her repertoire too, is a song written by Anne's fiancé, David Reid, titled "There's No Song Like An Irish Song."

SHOW TALKING

See Feature on Page 3



(1) Katherine Dunham offers a drink to Zizi the Puppet while John Pratt looks on. Frank Mumford's Puppets appear in the Cabaret at Ciro's Club.



(2) Goons, Spike Milligan and Harry Secombe, who appear in the film "London Entertains" with a big cast of well-known radio and variety artists.

Norman Wisdom to Star in New West End Revue

HENRY HALL SHOW POSTPONED

Val Parnell and Bernard DeLont have been quick to sign up Norman Wisdom for a new West End revue which will open in early April. This follows the postponement of the Henry Hall production of "Where's Charlie?" originally scheduled to open its tour at Coventry Hippodrome on April 7. The presentation of "Where's Charlie?" in this country has had to be deferred because the American owners of the copyright require that the production be supervised by the team of writers and producers who were responsible for the New York production. Owing to other commitments in the United States the people concerned are not now available.

Armstrong Joining Skyrockets

Les Lambert, of the Skyrockets, informs us that, at the beginning of March, the well-known trombonist Jackie Armstrong will be joining the Skyrockets Orchestra.

The following statements have been issued from the Heath office concerning Armstrong's departure from the Heath Orchestra. Jackie Armstrong said: "My present contract with Ted does not expire until July next but owing to the fact that I have been unable to take my place as first trombone with the Heath band since my dental operation last September, I have asked for my release. This will enable me to stay in London to continue my dental treatment."

Ted Heath comments: "In view of Jackie's misfortune I will gladly agree to release him. I sincerely hope that one day he will regain his confidence and reproduce the form we all know so well."

PAUL ADAM DROPS 'MAYFAIR'

IN order to reflect the changing style of his band, Paul Adam, the well-known broadcaster, is dropping the word "Mayfair" and is styling himself "Paul Adam And His Music."

This change has been made to meet the demand for more popular music. He is now going in for more comedy numbers

Esquire RECORD THE JOHNNY DANKWORTH SEVEN with Cleo Laine (Vocal): It's No Sin/The Wedding of the Painted Doll (Instrumental) 0-566. Mr. and Mississipi/Lush Life (vs. Cleo Laine) 0-562. PETE PETERSON'S WEST END DIANS with the SEPIA FIVE (Vocal Group): Let's go a-hunting/Mano Tango 5-663. ALAN CLARE (Piano solo): Polka-dots/You go to my head 5-64. ORQUESTA TROPICAL: San Juan Mayaguez (Mambos) 5-665. (Dir.: Tito Puente/Miguelito Valdes): Mambo Macoco/Miami Beach Mambo 5-661. Send 4d. in stamps for complete Catalogue.

JANUARY RECORDS 'Fats' Walker The Boogie Woogie March; On the old potato farm B10199 Buddy Morrow Limited: Hayes' Middlesex

Musical Express

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THE VOICE

OBJECTION SUSTAINED

LAST week Gracie Fields became the centre of a tremendous controversy. Singing to the troops in Germany is nothing new in Gracie's curriculum. In point of fact this most generous of all show people is reported to have said, before starting her show at a Berlin cinema to nearly 500 troops, "I think the kids should be admitted free." This contention on Gracie's part is no doubt due to the fact that part of her show is recorded for commercial radio sponsors. It is well known that Gracie receives no fee for her show, but she is entitled to be covered in a commercial programme. In the meantime, it appears, troops have complained in no uncertain manner to their officers about having to pay to hear Gracie when the show was commercial. This is not the first time complaints of a similar nature have been made. In view of this situation the War Office will be hearing about the trouble—and not a moment too soon—for it was the War Office that agreed to a guarantee of £200 per show so that the sponsors of the Gracie Fields' programme should be covered. Musical Express strongly supports the objections of the troops. There is little doubt that Gracie herself has profound views on the matter for she gave free performances to thousands of men afterwards.

PUBLIC MONEY

WHEN an official department like the War Office guarantees fees it is playing with public money. We do not deny that public money must be used for certain purposes, but when the army "subsidises" a show designed for advertising a privately-owned product we have an entirely different kettle of fish. A man may be in the army but he still has the rights of any other citizen to know what is happening to his money. The army today is not made up of a lot of ignoramuses. The men, anxious to hear their Gracie at any price, quite rightly demand to know why they are paying for the advertising of somebody's product. And why shouldn't they? If Gracie had been appearing in the usual manner at a German house of entertainment where there are stipulated prices of admission, members of the British forces would have been entitled to pay just the same as anybody else, whether part of the show was recorded for broadcasting or not. But when a sponsor of a show designed to be covered by the public audience—that sponsor is entitled to invite the audience free of any entrance fee just as the BBC does. There should be no confusion between a troop concert and a commercial programme. The War Office should be the first to understand this.

OTHER COMMERCIALS

MOST of the commercial programmes heard on Radio Luxembourg are pre-recorded and more often than not live audiences witness the shows, providing atmosphere with their laughter and applause. This live atmosphere is essential to certain types of show. At the studios of Star Sound, where many such programmes are produced and recorded, the audience turns up each holding his card of admission. The hard-boiled businessmen and the harder-boiled advertising agencies have recognised a code of honesty concerning audience admission to their productions. Why not the War Office?

THE BBC'S WAY

EVER since radio the BBC has used live audiences extensively. The commercial sponsors could only have followed the BBC's precedent with an admission-free principle. The BBC sends tickets, whenever available, to listeners who write and request seats for a show. Tickets are usually admitted to enter. Often the audience is put to work—albeit voluntarily—and told to applaud or asked to sing. They cannot complain, for they have not paid for admission. They are, in effect, privileged spectators. And while there might be a large number of people whose curiosity often would incline them to pay willingly to be present at a broadcast, neither the BBC nor the sponsored radio concerns have, to our knowledge, ever accepted money from them. Is there any wonder that members of the Forces, resentful against having to pay for being present at commercial productions?

GENEROUS STARS

OUR stars are generous. None ever refuses to entertain troops. And this generosity is the result of a profound friendship between them and the service men they entertain. Their generosity is rewarded by gratitude heard in acclaim from thousands of throats. It is a fine system and it works well. Nothing wrong with that. Even the hard-boiled businessmen who transport and personal comfort of visiting artists and make sure their men get a rollicking good show. Sponsored commercial radio and recording involve matters beyond their marital province.

"I Hear You Talking, Baby"

says "Musical Express" Disc-Jockey Frenchy Sartell

THE NAME OF CAMARATA IS SYNONYMOUS WITH GOD MUSIC. THE UNFOUNDED AMERICAN FIRST BECAME KNOWN TO THE BRITISH PUBLIC APPROXIMATELY FIVE YEARS AGO WHEN HE PRESENTED, IN HIS CAPACITY AS MUSICAL DIRECTOR FOR THE FILM COMPANY, THE HEATH AND HIS MUSIC IN THE MOVIE "LONDON TOWN" WHEN E. R. LEWIS, OF DECCA, FORMED THE LONDON LABEL, THAT HAS EARNED SO MANY DOLLARS AND SO MUCH PRESTIGE FOR BRITISH MUSIC IN THE STATES. TOOTS CAMARATA WAS PUT IN CHARGE OF THE AMERICAN OFFICES, AND DURING THE PERIOD HE WAS ASSOCIATED WITH THEM HE HAS PUT SOME REALLY GREAT MUSIC ON RECORD.

Recently Camarata joined American Decca whose releases are issued here on the Brunswick label by English Decca. His brilliant musical interpretations are a sure-fire to all British musicians and artists who have worked with this young man. It will probably seem out of order to many of you that I am discussing the musical accompaniment in preference to the featured artist on this week's first disc. I am sure that Jeri Southern would be the first to agree that, in this case, what she is portraying is definitely enhanced with brilliant musical backing by Chorus and Orchestra directed by Camarata. "Baby, Did You Hear?" could never be classified as a pop song. It's a plaint. When you hear this disc for yourself I think you will also say "Baby, I hear you talking."

Jeri Southern with Chorus and Orchestra directed by Camarata.
Baby, Did You Hear? You Better Go Now—Brunns. L. 4847

Jeri Southern sings the first side, "Baby, Did You Hear?" in a voice that is highly reminiscent of what Josh White's young daughter, Beverly, will sound like when she attains the maturity of this artist. Perhaps this is because the song is so like those brilliant laments that White and his daughter portray so well. Behind the vocal is a steady musical rhythm that is carried throughout the record. It adds to the record's beauty rather than becoming monotonous and I feel it creates a wonderful atmosphere. So, too, does the accompanying chorus.

"You Better Go Now" shows what an intimate style Jeri Southern has in the more popular type of numbers. There is a delightful alto solo that is highly reminiscent of the great Freddy Gardner and the orchestral backing is everything one would expect from Camarata.

Mantovani and his Orchestra.
Dancing With Tears in My Eyes/Melical Rose/Orchestra directed by Ronald Binge—Decca F. 9820.

The new and beautiful Mantovani string noise, brilliant arrangements by Ronnie Binge, two famous old songs and, if you have heard the last two recordings by this brilliant musical organization, it is a joy to hear you can't ask for more. Mantovani has created a decided atmosphere with his new sound and for results in his listening personally, can wish for no better.

Kay Starr
Someday Sweetheart (accompanied by Tom Busch and his Orchestra)



CAMARATA

On a Honky Tonk Hardwood Floor (with Orchestra conducted by Billy May)—Capitol CL 13658.

If you loved the recording by the late and great Mildred Bailey like I did, then you're going to love this Kay Starr gem as much. She has the same easy quality to sing jazz as it should be sung, but with her own original interpretation. The likeness between her and Mildred Bailey at times is amazing. She is backed by Lou Bush's Capitol house band which has a beat that is really nice to hear these days. The trombone section really does some fine work

that all goes to help make "Someday" a record you'll want to keep on playing.

On the other side Kay Starr gives us some really great two beat jazz in "Honky Tonk Hardwood Floor." Kay will really make you want to try out that hardwood floor and I think you'll enjoy the fine backing by the Billy May Orchestra. More discs like this please, Capitol. They really take away anyone's blues and Miss Starr can sing for me anytime at all.

Ethel Merman and Jimmy Durante with Orchestral accompaniment.
If You Catch a Little Cold.

Ethel Merman with Quartet and Orchestra directed by Jay Blackton
Blow, Gabriel, Blow—Brunns. 68454.

Two consummate show business performers. Well, what would you expect from those two show greats—Merman and Durante. That's right—entertainment plus. And that's just what you get in "Catch a Little Cold," two original lyrics that these two great artists portray so naturally.

Remember Merman in "Anything Goes?" Who could forget her? Once seen never forgotten. On the reverse side of the disc she sings "Blow, Gabriel, Blow" from that great film and show production. With the passing of the years Ethel Merman has lost none of her showcraft that she can get over to you via wax. So great is her artistry, you can almost visualize her working the number as she did in the show.

Ray Anthony and his Orchestra
Mr. Anthony's Blues
Brother Fats with Gloria Craig and the Skyliners—Capitol CL 13656.

This is really jazz week. We're off again and this time it's "Mr. Anthony's Blues." It's the natural theme with Anthony having a slight "go" himself on the disc. And why shouldn't he? After all, his blues, Anthony uses all the tone colours in the orchestra to break it up and the music is played with the band's usual finesse.

It's really surprising when you stop to think that Ray Anthony's Orchestra is really a hotel band. The standard of this good commercial band is very high. Admittedly there are many who might say it's just a good commercial band, but to me it's amazing that Anthony can take any type of number and do a really fine job of it. No wonder he has such a big following in American hotels and the recording company realize his very good commercial value.

Sir Hubert Pinnau with the pianoforte, introducing Ellen Stryker.
Bill Snyder and his Orchestra
Chicago Blues—London ZZ. 1130.

When you see a label titled "Sir Hubert Pinnau" at the pianoforte you might well think this is going to be a classical performance. But how wrong you're going to be. A honky tonky piano and a jazz singer recorded in an American club is the surprise item. Decca have very little information available on Sir Hubert, but believe that the person in question is a woman. After all anything goes in America even "an imaginary knighthood." I am sure, to understand that Sir Hubert Pinnau is one of the co-authors, although no credit is given on the label. The American pianist took a recording route into the club and the atmosphere they have put on the record is really genuine and will give you a tremendous thrill. The real atmosphere is lent to the honky tonk piano by Ellen Stryker, making the vocal in the "Chicago Blues" really a gem. Well, it may be that we're going back a few years in music, but I think you'll agree that the kicks are all there. This is natural.

The reverse side features a much more commercial disc by Bill Snyder. This well-known pianist plays with orchestral backing. "The Chicago Blues." One could almost say Ger-Fatin had a hand in this composition, although credit says it's a Snyder original.

June Hutton with accompaniment directed by Axel Stordahl.
Bye, Honey, Bye/Born Nothing—Brunns. 68448.

June Hutton, sister of the famous Betty, doesn't have to trade on her sister's reputation. She is a fine vocal star in her own right. With accompaniment by the great Stordahl and two nice numbers, she does an excellent vocal job.

Footnote—My apology to Derek McCulloch (Uncle Moe) who points out that in my Christmas Review I only mentioned a show designed to be covered by the public audience. I am sorry for all of you who entered the One I reviewed I should be glad if you would make a note that in my HMV BD 1281 review is another recording which is HMV BD 1281.

The Jazz Scene by James Asman

THE BLUES WAS A BANNER OF FREEDOM

THE rolling accents of a Southern Negro lolling against the rough wood of a single-track railroad station, crying the Blues and wringing the soul from a battered old guitar, is the very heart of all jazz music. Back in the penitentiaries and prison farms of the Southern and Western States, men with dark skins walk along Death Row, stomping their feet on breaking stones and picking cotton. In fact, to hear the bitterness of one of those traditional songs so close to the Blues idiom, shouted out by Negro workers and convicts who possess little warmth in their lives and who have the misery of loneliness to fight is to know why jazz was born along the Delta and the Black Belt.

equality—and justice. In such a mood is "Big Bill Broonzy's" "Black, Brown and White."

Most folklorists agree that one of America's greatest folk songs is the ballad "John Henry," born in the mountains of West Virginia about 1870, probably during the construction of the Big Bend Tunnel on the C. and O. railroad. In order to plant the powder charges for blasting the tunnel through the rock, deep holes had to be bored into the face of the steel-drum. At that time the steel drivers had to swing their 9-lb hammers against their drills without the aid of machinery, and were the heroes of the workers. John Henry was a legendary steel driver, one of those fabulous characters who brought out the boastful folk lore of the American pioneers. John Henry challenged the new mechanical drill and won and died. John Henry, told me an old-timey, "A man ain't nothing but a man; before I let your steel gang down I will die with my hammer in my hand. O lordy, die with my hammer in my hand." This was all part of the invincible spirit of the American Negro, part of the role that John Henry played as a singer, and Big Bill Broonzy has no exception.

THE RETURN OF NORMAN WOOLAND

A WELCOME PERSONALITY IN MUSIC-HALL, A SHOW WITH WHICH HE IS BY NO MEANS UNFAMILIAR, IS NORMAN WOOLAND WHO IS MASTER OF CEREMONIES FOR THAT OPEN CHANGED, MUCH MALIGNED AND VERY INDIFFERENT FUTURE WHICH CONTINUES TO RUN WHETHER WE LIKE IT OR NOT. MR. WOOLAND'S PLEASANT DEMEANOUR, INTERESTING PRESENCE AND EXPERIENCED TECHNIQUE FIT VERY WELL, ALTHOUGH I MAKE CERTAIN RESERVATIONS.

THANK heaven the old idea of hysteria in announcing the acts has disappeared for ever. A quieter, more dignified method of announcing has taken its place. Mr. Wooland does this without annoying the listener. Not only that, to most of us who listen he is an old friend and so we start off with a warm welcome. But there is a danger—and there always will be a danger—with the announcement of acts. The better music or later become factious. And that cheapens the whole conception of the Master of Ceremonies in music-hall.

Mr. Wooland is the old-fashioned title for Vaudeville. Music-Hall, in the old days, had its Chairman, who banged a gavel for attention and announced the acts in his own words. But now, as we are today, for it is unavoidable, if the Master of Ceremonies is the offspring of the Chairman, he must make a new approach to the work or disappear for ever.

I found Norman Wooland's patter sincere, which is more than I can say about great comedians. But such of it was too long and a little facetious. In fairness to Masters of Ceremonies, however, one must agree that radio necessitates announcements, especially in Music-Hall, and it is difficult to know how to identify acts other than by their names. The "Smoking Concert" which Music-Hall certainly isn't.

ON last Saturday night's show I give full marks to Sid Millward and his Nitwits, an essentially visual comedy band who brought a new element to the more fun than one would have thought possible. The Radio Brevets put over one of the Chairman's announcements which I never heard from this highly experienced vocal unit, ending on a note which I think is a money-maker called "Down in the Valley."

to the four corners of these islands.

IN conclusion, may I protest once more about the credits following a show seconds after the signing-off music has finished. Saturday's Music-Hall had come. Suddenly an announcer came on the air with credits for the show which were being appearing. It is quite a shock for the listener—like taking a pill without water. Could we not have it wrapped up in the announcements when the artist appears on the air? As it is the whole thing sounds like an afterthought. Even the commercial radio is neither than that!

TOP TEN

1. The Loveliest Night of the Year (Francis Day).
2. Longing For You (Sterling).
3. Because of You (Dash).
4. Some Enchanted Evening (2s. Ed. Williamson).
5. I Love the Sunshine of Your Smile (New World).
6. Shrimp Boats (Walt Disney).
7. Eosoline (Melba Reine).
8. Allentown Jail (Bourne).
9. Belle, Belle, My Liberty Belle (Dash).
10. If You Go (Peter Maurice).

Now a word about one gentleman with the remarkable perspicacity to launch a new vogue in dancing—David Miller. His "Happy Feet" (what a pleasant name!) is certainly never tiring listening. I have no doubt that visually it is spectacular and for the protagonists it will be exciting. Yet Miller brings to the microphone all the glamour of the square-dancing he has sponsored. No wonder the vogue he sponsored is spread. Miller told me it would spread

to the four corners of these islands.

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By LEE CONWAY

SANDY POWELL appeared to be doing two minutes of patter in one act which seemed a little incongruous, one being football and the other boxing. Both amusing.

NICE musical offering from the guitarist and band leader and Donnie player Andy Walkowak very pleasant on the ear. The act did well.

DOBOTHY SQUIRES, queen of songstress, was as appealing and as tuneful as ever. But when she sang "I'm a Soldier's Girl" she was a truly big singer. I

Jazz would be nothing without the Blues and every jazz lover should hear, buy and study these informative records.

Clair Leng's Film Column

"THE RIVER"

At the end of last year I attended a special showing of Jean Renoir's "The River"...

normally divided into twenty-two unequal intervals. A certain number of specially chosen intervals form a melodic phrase...

working on a screen version of Nevil Shute's novel, "A Town Like Alice." This is particularly welcome news in view of the excellence of their production of "No Highway"...

- "The Magic Garden" (GB). "The Magic Box" (GB). "The Man in the White Suit" (GB). "Miss Julie" (Sweden). "Never Take No For An Answer" (GB). "The Red Badge of Courage" (USA). "No Resting Place" (GB). "La Ronde" (France). "The Sound of Fury" (USA). "A Walk in the Sun" (USA). "White Corridors" (GB).

DURING 1952 M-G-M will make ten biographical films. Now being edited is "The Queen of White," story of Emily Dunning Barringer, first woman ambulance surgeon in America...

TENNESSEE ERNIE MAKES SCREEN DEBUT IN "THE OUTCAST"

The story is as much of the way of life along the banks of the Ganges as of the British family who live there...

Life flows smoothly for Harriet and her two friends Valerie and Melanie, until the arrival of a young American captain. All three girls fall in love with him...



Ellen Drew evidently prefers to learn to play the guitar the hard way with gloves on—in Columbia Pictures' new outdoor action drama, "The Outcast." The teacher here is none other than Tennessee Ernie...

Their infatuation for the captain naturally affects their relationship with each other. The moral of the film is in the words of the narrative...

The film opens with Indian women decorating the floor of their home to welcome a special guest, creating an atmosphere which lasts throughout the picture...

to choose the best film from any source, they might like to make their choice from the following list of the best British films...

- "An American in Paris" (USA). "The Flying Saucer" (GB). "Detective Story" (USA). "Domenica D'Agosto" (Italy). "Edouard et Coeline" (France). "The Fourteen Hours" (USA). "The Lavender Hill Mob" (GB).

A NEW SOCIETY FOR 20TH CENTURY MUSIC

A Review of Some Recent Publications

BY MALCOLM RAYMENT

A MAJOR event in London's musical life has been the formation of "The Society for Twentieth-Century Music." The Chairman of this Society is Humphrey Searle...



"They can't help it... they're used to playing on the 'Queen Mary!'"

OUR THIRD VISIT TO HOLLAND WAS A DUTCH TREAT

By the Ray Ellington Quartet (through manager Dick Katz in a special "Musical Express" interview)



The Ray Ellington Quartet in Holland with American, Dusty Evans (in white frock) and Dutch booker, Lou van Rees (left bottom, front row).

AS we had already been to Holland on our first visit, we had a pretty good idea of what to expect on this our second trip. Also, not the least of our expectations, we were looking forward to a wonderful Dutch food again...

consist of the outstanding "classics" of our day and represent as many as possible of the very varied kinds of music which have been written in this century...

Following her on February 25, Frances Day will appear at this famous restaurant where Edmundo Ros has had such a long run. With Sophie Tucker booked to appear in April, Harry Lewis in his cabaret worries shelved for the time being...

The main work of the second concert on February 11, is the world-famous "Pierrot Lunaire" of Arnold Schoenberg, three of whose works will be heard during the current season...

Jerry Martin SHOW TALKING

ANSWER to the guessing game of who should open the Palladium's Variety Ball on March is now to hand. Who takes the credit for an all-correct forecast I do not know...

reports should draw the crowds for a record run. Another show which will make its mark on the coming season is the signing by Val Parnell of the most talked-of comedian of the day, Norman Wisdom...

Superstition plays quite a part in the life of our big stars and Joan Greenwood who, as a change from film-making, is playing the name part of "Peter Pan" is the latest to admit to a "good-luck" sign...

On the Sunday we played at the Concertgebouw Orchestra, with American George Johnson and his Band, Pia Beck, The Don Gas Trio (with July Johnson), and Guss van Maanen's Swing Trio with vocalist Dusty Evans from America...

in addition there will be a performance of Peter Warlock's masterpiece "The Curlew," settings of W. B. Yeats for voice and six instruments and a new work by the Danish Brian Wilding and Frederiek Fuller.

Already firm favourites with the Palladium regulars, their fans will be eager to see how their improvement has been made in their style and presentation since they appeared with, and gained the approval of, the late Sid Twinkle on Broadway. Also sure of a warm welcome back to the West End where he has been so many successes in the past is "Cheeky Chappie" Max Miller...

"Show-event of last week was the opening at the Cambridge Theatre of Katherine Dunham with Her Dancers, Her Singers and Her Musicians to give the show its full title and indeed the whole company deserve mention for they form a perfect background to the exotic and alluring which attracts most of the best of the women in town. She was delighted when Frank Mumford, whose Puppet show appear in the Cabaret there, brought his puppet Zizi over to the table and gave a demonstration of his skill in manipulation.

to show appreciation to those readers who have taken the time to write me, may I offer a photograph (signed, if possible) of their favourite artist, for the best letter received each week. According to the Sportman's Aid Society for a slip of the pen last week when I gave the date of their concert at the Casino, January 27, which should have read January 27.

First of the big musicals to open in town this year is the Jack Hylton show "Bet Your Life" with Julie Wilson, Arthur Askey, Brian Reece, and Sally Ann Howes starring, which will replace "Encore de Folies Bergeres" at the London Hippodrome. The Folies finishes the stars that "Bet Your Life" which has been doing grand business in Manchester will open on Thursday, February 14. Arthur Askey takes the part of an English jockey married to American socialite Julie Wilson, while Sally Ann Howes is cast as the daughter of a Fleet Street newspaper's racing correspondent is Brian Reece. These seem all the ingredients for a good comedy plot and according to advance

"The Art of Fugue" Going from the Twentieth Century to the Eighteenth is really a very big jump, for Bach's "Art of Fugue" is a work which has had more influence on the music of our time than any other period. No contemporary composer would, I am sure, disagree with me when I say that the miniature score of "Art of Fugue" is the most important of recent musical publications.

The fourth concert, on April 7, will include the first performance in this country of the young Welsh composer Aaron Copland and also his first performance in this country of the young Welsh composer Daniel Jones, who had a great success with an orchestral work in the 1951 Proms.

"The Art of Fugue" was intended for the keyboard. He points out the fact that it was written by Bach in open score means nothing, for this was sometimes Bach's practice in writing his works, and he quotes Tovey, who wrote "No rule of counterpoint is kept more meticulously by Bach than the confinement of two hands to two staves."

Also in the programme are settings of "Lyrical Japanese Poems" by Stravinsky for voice and eight instruments and a new work by Elizabeth Culliford for voice and piano.

A most praiseworthy innovation is the manner in which the "Mirror" Fugues are set out. The original form is printed always on the left-hand page, and the inversion on the right-hand page, so that every bar of the one is compared at a glance with the corresponding bar of the other. The second "Mirror" Fugue is given both in the normal and inverted form, and the arrangement for two harpsichords with an additional third part.

Also in the programme are settings of "Lyrical Japanese Poems" by Stravinsky for voice and eight instruments and a new work by Elizabeth Culliford for voice and piano.

Also included, is a tale of principle subjects and counter-subjects. These are numbered and lettered for reference in the next section, which is "The Synopsis of Form." Here we are told how the original form is printed, and upon what material. The score, by the way, is complete, including the Canons as well as the Fugues.

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(Continued on page 4)

BACH TRANSCRIPTIONS The Hungarian composer, Zoltan Kodaly, has transcribed Bach's "Chromatic Fantasia for Unaccompanied Viola." This is well will herself come to rectify (Continued on page 4)

Winifred Atwell Broadcasts in Trinidad

LATEST news from pianist Winifred Atwell, now holidaying in her native Trinidad, is that on Tuesday evening (January 8) she gave a 30-minute solo broadcast over the Trinidad radio station—it was incidentally relayed by this local newspaper—in order to satisfy all the many requests she has been receiving since her arrival home.

Atwell introduced the programme by stating that a broadcast was the easiest way of complying with everyone's wishes at once, so she broadcast from the Trinidad Public Library, and included classical works together with popular arrangements, thus winning an invited audience of 300 people present, and they went wild with delight over "Wonderful Winnie's" (as she is termed in the Press) on this performance. She called her programme "Music for the Millions," and introduced several British numbers, which the audience heard there for the first time.

Redifusion Golden Network, Trinidad, play her records a dozen or so times a day, and the entire island is completely "Winifred Atwell conscious" at the moment. Winnie has only found time so far to visit the beach once, and she had a very pleasant afternoon's visit to the famous beauty spot, Manzanilla. Readers will remember that she named one of her compositions after the well-known beach, and that she later recorded the number for Decca.

Winnie has asked "Musical Express" to thank all her friends who sent her Christmas cards, and she has also received many since she went home. She tells us also that a fan club is being formed for her by her publicity manager, Peter Carter, and that she hopes it will be well and truly under way by the time she returns here at the end of January. She is looking forward to the club as a means whereby she can keep in touch with all her many young friends who follow her music, and she has already written Miss Carter at 129, Lighton Road, London, N.W.5, for details.

Rignold Conducts First Broadcast of New Fricker Work

Hugo Rignold is conducting the Liverpool Philharmonic Orchestra in their first broadcast performance in the Third Empire on January 24 of Racine Fricker's Symphony No. 2. This work, written during the winter of 1950 and the spring of 1951, has already been played by the Liverpool Philharmonic Orchestra. It was commissioned for the Festival of Britain, and when it first produced made a great impact on both critics and public. Even if it did not score the overpowering experience of the First Symphony, it did show, according to one critic, "a marked evolution in its utterance."

PANTO STARS VISIT FACTORY

Once again the Roy Bradley Orchestra broke attendance records when, at Fulham Town Hall last Saturday, the fans showed their approval of his act and coming band in no mean manner. It is stated that more people attended for dancing on Friday night than on any other night during the season, so far.

For his Scottish tour Joe Loss has once again signed on Betty Breslin, the 18-year-old Musselburgh, Midlothian ex-grocery assistant who last year won a Scottish singing competition.

Betty Breslin, who has been used by Joe Loss on two previous occasions in Panto, is the daughter of a miner, and sister of five more. She confessed to having had a music lesson in her life, and cannot read a note. Yet Joe Loss believes that she has the makings of becoming "one of the great exponenters of Scottish folk-song singers."

Joe Loss has a magnificent voice. Voice apart, she has a charming personality everywhere, and the useful gift of being able to learn quickly.

Betty Breslin will have two bottom bills in the coming week. Her Scottish tour, George Wilder (trombone) and Joe Temperley (sax) and Glasgow, and two nights of music in Joe Loss's Orchestra.

BRADLEY BAND BREAKS RECORDS

Our Third Visit to Holland was a Real Dutch Treat

(Continued from page 3)

Sunday the 30th, we played the Concertgebouw, Amsterdam, but this time to take in a cabaret review of the new wave dance. We also played at the Avifauna this same day.

Television in Holland is on a smaller scale than it is here, and they have but one general space of transmission time each day. We appeared for half-an-hour on the television on the 26th, a Dutch comedian named "Buddles" who was most amused to see us on television in "Holland" unlike here where they have installed their own television sets—and consequently we found the rehearsing very tiring.

However, the show was on January 1 went over very well we were told.

New Year's Eve we played for dancing at the Tabarin in the Hague, and welcomed in 1952 there to much merry-making and dancing by her side on the night, and everywhere was most beautifully decorated as in England. The 29th was a festive period. January 1, besides our television show we also played at the Avifauna Club.

That more or less sums up our playing activities here from a playing point of view. One observation we were happy to make was concerning the hotels. They are of a good standard in England—and one can stay at a first-class hotel overnight for the price of a Dutch breakfast and a Dutch AND tip.

We should like to extend a sincere "Thank you" to the Dutch "Lou Van Rees" and to you who we appreciated his unfailing kindness, constant helpfulness generally in making everything run smoothly during our stay in Holland. We were together obtained for us the maximum coverage in all the Dutch papers. We would like to mention here, too, that in all the Dutch reviews the praise of our new bass player—Bob Duffy. Practically unanimous praise was given to our bass player—the best bassist we have ever had!

Coming back to American country pianist, Don Gais, he showed us several of his compositions during one of our meetings. He is a very capable one which we particularly liked. It is called "Let's Try It," and it is a very nice piece. We will try to record it in the next Decca week. Most probably it will be used to back up the new album we are recording. We are very glad to see you in Holland. We think you will like it very much. We would not be hearing it soon on one of our broadcasts.

My special thanks to all who helped to make our third trip to Holland such a great success. I am sure you will have a very happy New Year, everybody, and we'll be seeing you!

Gerry Marsh, with tunes and stories from the young to all the family.

7.15 THE UNCLE TOM'S CABIN STRINGS.

7.45 STARS OF THE EVENING.

8.00 SCOTTISH REQUEST HOUR introduced by Peter Murray.

8.00 MOVIE MAGAZINE with Wilfrid Thomas. (Presented by Carter's Little Liver Pils).

9.15 THE GYLNDALE STAR. Meet the Kent Family.

9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.

9.45 THE ADVENTURE OF DAN DARE. Plot of the Future.

10.45 CARPENTER'S SHOP. A crisp cartoon about music featuring Gerry Marsh and Peter Murray.

11.30 FOR PIANO & ORCHESTRA. A Selection of Christmas Carols.

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

11.50 MIDNIGHT CLOSE DOWN.

Some Recent Publications

Reviewed by Malcolm Rayment

(Continued from page 3)

something of a feat, and looking at the result, which is published by Boosey and Hawkes, one comes to the conclusion pretty quickly that it would be even more of a feat to play it. This is absolutely virtuosic music—one has to be a virtuoso to play this high B flat two octaves and a semi-tone above the highest open string. The transcription has been edited by William Primrose.

Another Bach arrangement for viola has been made by Bernard Shore. He has tackled the rather simple task of the Præluudium from the E Major Partita for Solo Violin. The piano accompaniment has been arranged from the Sinfonia for Organ and Orchestra, from Cantata No. 29, by Frederic Westcott. I will confess straight away that until I saw this arrangement I had no idea that there was any connection between the E Major Violin Partita, and the 29th Cantata. This arrangement is perfectly suited to both instruments, and the viola part is much easier to play than it looks at a casual glance. It is however, by no means easy, though it should prove immensely effective. This arrangement is also published by Boosey and Hawkes.

Nathan Forbes has transcribed Bach's second Trio Sonata in C Minor for String Trio. This Sonata is an example of a keyboard work written on three staves, being originally for pedal harpsichord. Such works are today played on the organ. The transcription for Violin, Viola and Cello is very much to be recommended, for while it makes the work accessible to a much wider number of musicians, it involves no reduction of the original quality. The parts are a new addition to the Hinrichsen edition.

ARNE AND BOYCE
Two further Trio Sonatas—Arne's third in F—have also been added to the Hinrichsen edition. Both have been edited by Herbert Murrell, and are two violin and viola (or Viola da Gamba) and keyboard. Herbert Murrell's chief contribution has been the realisation of the figured bass, and it is quite obvious that he has faced the task with affection, for the results are ingenious and skilful as well as being perfectly in keeping with the style.

The ideal way of playing these works would be, I feel, with two violins, harpsichord and Gamba, but this combination is, unfortunately, a difficult one to find. Both works can be played with a combination of two violins and piano, or as String Trios. The Arne would perhaps suffer less than the second by the omission of the Cembalo part. Both works are extremely attractive, and well worth the attention of amateurs and professionals alike.

JOVIAL COUNTERPOINT
Of the same duration as Arne's sonata, namely eight minutes, are Gordon Jacobs' "Three Inventions For Flute and Oboe." The miniature score of this duo is published by Joseph Williams, Ltd. This is a light-hearted work, full of jovial counterpoint, although a more serious note is blown in the second movement, at the end, the Third in F major. The Fourth in B minor, the Fifth in C minor and the Sixth and last in D minor.

Because of this the work has the effect rather of six separate pieces than of a Suite. The titles give the clues to the style of each movement. There is much subtlety and little complexity, while the flute is exploited with sensitivity.

[Loss' Radio Series

(Continued from page 1)

For his Scottish tour Joe Loss has once again signed on Betty Breslin, the 18-year-old Musselburgh, Midlothian ex-grocery assistant who last year won a Scottish singing competition.

Betty Breslin, who has been used by Joe Loss on two previous occasions in Panto, is the daughter of a miner, and sister of five more. She confessed to having had a music lesson in her life, and cannot read a note. Yet Joe Loss believes that she has the makings of becoming "one of the great exponenters of Scottish folk-song singers."

Joe Loss has a magnificent voice. Voice apart, she has a charming personality everywhere, and the useful gift of being able to learn quickly.

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lowest notes of the oboe; for instance, the second movement requires the oboe to begin on its bottom note only. On the other hand, the very highest notes of the oboe are avoided, and the part never ascends above the treble clef. It is a pity that these three pieces are great fun to listen to, and I am sure that they are as much fun to play as they are to listen to.

MINIATURES FOR PIANO
Joseph Williams have also published Adrian Becham's "Little Ballet Suite for Piano." This is a work of minute almost ephemeral proportions. It has three movements, March, Lament, and Serenade, average less than a minute's duration. The writing is very transparent, and the music is in two parts only. The work makes much of its appeal by its rhythmic subtlety.

NEO-CLASSICAL SUITE
Finally, in the Beleaf edition (edited by Boosey and Hawkes) there is a rather neo-classical Suite for Flute and Piano by Paul Kovalar. This is the first work of this kind that I have ever seen. It falls into six movements—Prelude, Sarabande, Gavotte, Menuet, Aria and Gigue. The curious thing about the work is that there is no key relationship between the movements. The first is in B flat minor, the second in G major, the third at the end, the Third in F major, the Fourth in B minor, the Fifth in C minor and the Sixth and last in D minor.

RADIO LUXEMBOURG PROGRAMMES

- SUNDAY, JANUARY 20**
- 6.30 THE TONI TWINS present DICK HAYMES with Carmen Brown and her Concert Orchestra
 - 6.15 THE OVATION'S CONCERT PARTY.
 - 6.30 THE EMPIRE SHOW, With Sports Commentator Bernard Joy.
 - 7.00 THE GRACE FIELDER SHOW, Kathrin Oldfield and The Empire Music Makers directed by Norman Aronoff.
 - 7.00 GODFREY WINN presents YOUR MOTHEAN'S BIRTHDAY. For Mother's Day.
 - 7.15 INTERLUDE with THE SILVER STRINGS.
 - 7.45 ARTIE SHAW presents "My Record Collection." A special collection-bandsider shows you around his personal record collection. Competition Times with a valuable new radio in an easy competition.
 - 8.00 THE GRACE FIELDER SHOW, Kathrin Oldfield and The Empire Music Makers directed by Norman Aronoff.
 - 8.00 GODFREY WINN presents YOUR MOTHEAN'S BIRTHDAY. For Mother's Day.
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 - 8.45 THE GRACE FIELDER SHOW, Kathrin Oldfield and The Empire Music Makers directed by Norman Aronoff.
 - 9.00 CARROLL GIBBONS AND HIS SAVOY ORCHESTRA with Carl Goodbaum.
 - 9.15 LESLIE WELCH, the famous Memory Man of Sport in "Beat the Memory Man" on the guitar. Each question correctly answered, "Beat the Memory Man" wins £5.
 - 9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
 - 9.45 REVELRY RENDEZVOUS. Your favourite dance tunes introduced by Norman Aronoff.
 - 10.00 STAFFORD presents TIME FOR A SONG. American Vocalist Singing Star in her own programme from Hollywood.
 - 10.30 KING SINGS—At your request. (Presented by Carter's Little Liver Pils).
 - 10.45 THE ANSWER MAN. Write to him if there is anything you want to know.
 - 11.00 TOP TWENTY Selected recordings of last week's best selling records, in accordance with the Music Makers' Choice.
 - 11.30 MIDNIGHT MUSIC AT MIDNIGHT. Introduced by Peter Madren.
 - 11.30 MONDAY, JANUARY 21
 - 6.30 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment.
 - 6.45 THURSDAY'S REQUESTS. Your requests introduced by Geoffrey Terry.
 - 6.50 MOVIE MAGAZINE with Wilfrid Thomas. (Presented by Carter's Little Liver Pils).
 - 7.00 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
 - 7.15 THE ADVENTURE OF DAN DARE. Plot of the Future.
 - 7.30 INTERLUDE with THE SILVER STRINGS.
 - 7.45 STARS OF THE EVENING. Robin Brown and Dave Kaye with songs from Val Merral.
 - 8.00 INFORMATION BUREAU. A programme of sleep melodies.
 - 8.00 MIDNIGHT CLOSE DOWN.
 - WEDNESDAY, JANUARY 23
 - 6.30 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment.
 - 6.45 THURSDAY'S REQUESTS. Your requests introduced by Geoffrey Terry.
 - 6.50 MOVIE MAGAZINE with Wilfrid Thomas. (Presented by Carter's Little Liver Pils).
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 - 8.00 INFORMATION BUREAU. A programme of sleep melodies.
 - 8.00 MIDNIGHT CLOSE DOWN.
 - THURSDAY, JANUARY 24
 - 6.30 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment.
 - 6.45 THURSDAY'S REQUESTS. Your requests introduced by Geoffrey Terry.
 - 6.50 MOVIE MAGAZINE with Wilfrid Thomas. (Presented by Carter's Little Liver Pils).
 - 7.00 THE GYLNDALE STAR. Meet the Kent Family.
 - 7.15 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
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 - 8.00 INFORMATION BUREAU. A programme of sleep melodies.
 - 8.00 MIDNIGHT CLOSE DOWN.
 - FRIDAY, JANUARY 25
 - 6.30 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment.
 - 6.45 THURSDAY'S REQUESTS. Your requests introduced by Geoffrey Terry.
 - 6.50 MOVIE MAGAZINE with Wilfrid Thomas. (Presented by Carter's Little Liver Pils).
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★ Around the Clubs ★

DROP down in at the West End Jazz Club, 44 Gerrard Street, Soho, home of Mick Mulligan and his Magnolia Jazz Band. The club is a new venture of the new musical modern art expert George Melly is pointing around the club, the assistant manager of Pam Flumer, young art student from the Wimbledon Art School. The club is a new venture of the new musical modern art expert George Melly is pointing around the club, the assistant manager of Pam Flumer, young art student from the Wimbledon Art School.

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News from Liverpool and the Liverpool Jazz Club includes Peter Gill at St George's Hall, Liverpool, on Saturday, January 26, featuring Humphrey Lytton and his Trio, and Chris Barber band. The next day, at the Royal Hippodrome, Liverpool, Fredy Randell and his Band are presented in the first of a new series of jazz shows. The club is a new venture of the new musical modern art expert George Melly is pointing around the club, the assistant manager of Pam Flumer, young art student from the Wimbledon Art School.

News from London includes the New Orleans Jazz Club, featuring the band for Chris Barber's New Orleans Jazz Band. I am sure you will like it very much. We would not be hearing it soon on one of our broadcasts.

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WAKE UP YOUR LIVER BILE

without oil—and you'll jump out of bed in the morning full of vim and vigor!

The liver should pour out two pints of bile each day. If it doesn't, you're in trouble. You can't see it, but it's there. You can't taste it, but it's there. You can't smell it, but it's there. You can't feel it, but it's there. You can't hear it, but it's there. You can't see it, but it's there. You can't taste it, but it's there. You can't smell it, but it's there. You can't feel it, but it's there. You can't hear it, but it's there.

CLASSIFIED ANNOUNCEMENTS

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