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Musical Express

FRIDAY, MARCH 31st, 1950

No. 182

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NEW SERIES NAT ALLEN

FIRST SHOW WITH GRACIE FIELDS (M.E. Staff Reporter)

IT WILL NOT SURPRISE ANYONE TO READ THAT NAT ALLEN HAS BEEN BOOKED FOR A TELEVISION SERIES AFTER HIS MOST SUCCESSFUL APPEARANCES WITH HIS ORCHESTRA IN THE "SONG SESSION" SHOWS, AND MORE RECENTLY THE O.B. FROM WIMBLEDON PALACE, WHERE NAT IS NOW RESIDENT.

The first show will give a grand send-off to the series, as it will be devoted to that great artist Gracie Fields, and this will be her last appearance on television before her long trip abroad. All the successive shows to be seen every Wednesday will be composed by Nat Allen in his usual witty and friendly manner, and producer Bill Ward has agreed with Nat that there will be an opportunity for many up and coming young artists, vocalists and instrumentalists, to show what they can do on these programmes. The orchestra will be 15 strong with extra strings, etc., according to the artists' requirements appearing each week.



NAT ALLEN

FARNON RECORDS DISNEY TITLES

ON April 3 Robert Farnon and his Orchestra will record two titles from the new Walt Disney "Cinderella" score which has been running a tremendous success since the recordings they will accompany that great artist Queenie Ffrench and the George Mitchell Choir.

ELLINGTON QUARTET GOING TO SWEDEN

Then A Return Dutch Tour

BRITAIN'S MOST OUTSTANDING MUSICAL ACT... THE RAY ELLINGTON QUARTET ARE NOW BILLED—WILL SHORTLY BE EMBARRASSING ON ANOTHER EUROPEAN TOUR. DUE TO LEAVE TWILIGHT FOR SWEDEN ON APRIL 20, THE EVER-POPULAR QUARTET WILL BE APPEARING FIRST AT THE TIVOLI, STOCKHOLM (MAY 3 TO 11), AND FROM THERE IT IS EXPECTED THEY WILL PLAY A FORE-NIGHT IN OSLO, FINISHING AT LISERBERG, GOTTENBERG (JUNE 16 TO 30).

GERALDO CONTRACTS ANOTHER CUNARD BAND

WE understood from the Dutch office that when the Cunard steamer sails from England on April 8 for Quebec, the Cunard line will have yet another band supplied by this office. The group, which will be headed by Jack Coker, will be a five-piece outfit playing both straight and dance music.

Tito Burns on Jazz Club

Appearance next week for Tito Burns and his Sextet with Terry Dixon (soloist April 3 O.R.S.W., April 4 Wainford, Cheshire, April 5 return to the Astoria, Nottingham, and April 8 a Jazz Club broadcast followed in the evening by an appearance at Gillingham.

SONGMEN'S ANNUAL DINNER M.P.C.P.A. Successful Social Evening

SCORE to members and guests attended the 14th Annual Dinner of the Music Publishers' Contract Personal Association, held at the Grosvenor Hotel, Tottenham Court Road, W.1, on Friday, March 24.

In the absence of the Guests of Honour Bert Laine and Henry Hall, through illness at home, Charles Stoddard stepped into the breach at a moment's notice and gave the Toast of the Association. In astute remarks he spoke of the great work done by the association in the past few years, but he was truly amazed that it was just as feeling for a Contract Man to be at one end of a phone as it was for the handholder to be at the other?

King Vavas notified for the day and said that he would meet the atmosphere of the evening with all the same and thought all sections of the industry who were represented there that evening for grand operation throughout the year.

STARS AT BATON BALL

The Music Directors' Association held their second annual dinner and dance at Grosvenor House last Sunday. Many notable M.E. pictures on Page 4.



Felix King steps in with Vera Lynn and her husband Harry Lewis.



Mrs. Sidney Lipton aids Billy Tennant, while President of the M.D.A. Lew Stone, the Manager of Hammermith Palace, Miss Walcott, and Sidney Lipton look on.



Decca Tuff (Southern Music), Mrs. Tuff, Jack Lee and Mr. and Mrs. Monteviel.



L. to c. Mrs. Jimmy Phillips, Mrs. Bill Phillips, Kathleen Oldfield, Derek Boulton, Jimmy Phillips (P.M. Model), agent Maurice King, the Editor of Musical Express, and Bill Phillips (Leeds Music).



Norman Newell (Columbia Records) and Lorry head leader Ivy Benson, chatting to Jimmie (sister of Irving Berlin) Music.



Head leader Giuseppe d'Annunzio and Vic Oliver talking to Grandé.

HEATH SWING SHOW

At the next Sunday Swing Show at the London Palladium on April 9, Ted Heath will present his first stars the Ralph Sharon Sextet, Lita Ross and Spike Robinson. Ted Heath is an American alto player who is currently in London attached to an American Governmental department. We understand that Robinson has been creating a stir amongst musical circles when he has dropped in to the various jazz clubs. Heath tells us that his playing is brilliant.

ORGANS FOR LITA THE Ted Heath show before us that brilliant newcomer to the musical scene. Lita Ross, will continue a cultural engagement at the exclusive Orchard Rooms on April 14.

LOSS HEAVILY BOOKED

FOR the past month Joe Lane has been taking his annual holiday at Moss and during the four weeks' break made some arrangements for his place with regard to the management of the Lane band. The following players led the band at the beginning of March: Murray Hill trumpet, Bill McNeill piano, Dave King drums, Ted Durrell trombone, and Frank Freeman bass sax.

While Lane was on holiday, his assistant, George Miller, gathered with Joe's personal friend and associate, Cyril Sinclair, and outlined a number of players and the following musicians are joining the orchestra. From the north, he has taken in Fred Fenwick, who has been with Fred Fenwick's orchestra and is the captain of Skipton; he is one of the finest drummers in Great Britain, known as the 'Big Aard', and known as one of the leading players in the country. From the West End, the London-based, transitional will be Don Clarke from the London section of Ken Mackie's band, tenor player will be Joe Temperry from Harry Parry's band and the new pianist Syd Lane from Harry Parry's band of the West End. The band recommences this Saturday evening with a dance at the York Hall, Oxford, which is followed by a series of one night stands as follows: April 5, Haymarket, Birmingham. (Continued on page 4)



Sharon.

Granz visits Sharon

When Norman Granz returned to England last Monday after a short visit to Paris, prior to returning to America, he said a visit by Madame to hear the Dutch Sharon Sextet. Granz paid a visit to Mrs. Granz at Jack Chilton of London. Granz paid a visit to Mrs. Granz at Jack Chilton of London. Granz paid a visit to Mrs. Granz at Jack Chilton of London.

Des Williams on Paul Ann Disc

ON March 15 Des Williams released his Columbia new title "Way Back Home" with the Paul Ann orchestra, and April 1 Williams will be the guest artist when Adam makes an appearance at the Newmarket Town Hall. On April 1 Williams will again make a great appearance at the Alhambra, Bath. The same evening he visits the Chesmore Club, Salisbury.

ALL STAR CONCERT

AN annual concert bill is being presented by GRANDS Theatre, Ltd., at the Grosvenor Cinema, Cardiff, on Monday, April 2. On that date, two evening shows will take place at this theatre, and the featured attraction will be the Singing Sweetheart of Radio, Vera Lynn, the resident star. Other artists in the programme is Maurice, the supreme man of music, and we are informed that the advance sale of tickets for these shows is enormous.

DANNY THOMAS SCORES



DANNY THOMAS

Variety at The Palladium PARNELL DOES IT AGAIN (M.E. Vaudeville Critic)

THE PALLADIUM OPENED ITS NEW VARIETY SEASON LAST MONDAY TO PACKED HOUSES. VAL PARNELL PRESENTS ONE OF THE SLEEKER, MOST SENSATIONAL VAUDEVILLE PROGRAMMES HE HAS EVER PUT ON IN THAT HOUSE WITH COMEDY PREDOMINATING. THE WHOLE SHOW IS A MASTERPIECE OF BOOKING. IT IS HEADED BY DANNY THOMAS, STAR AMERICAN COMEDIAN, WHO MADE HIS DEBUT IN ENGLAND, AND NO TOP EVER HAD A BETTER SUPPORTING BILL.

THE BRILLIANT AMERICAN MULTI-INSTRUMENTALIST, VIC HYDE, WHO CAUSED A SENSATION WHEN HE APPEARED IN BOTH VARIETY AND PASTORALE AT THE LONDON CASINO, IS TO RETURN TO ENGLAND AT THE END OF APRIL. THIS FINE COMEDIAN AND SENSATIONAL 15 & 18 MENALIST (HE PLAYS THREE INSTRUMENTS AT ONCE) WILL OPEN AT THE MANCHESTER HIPPODROME ON MAY 1. PRIOR TO MAKING HIS FIRST APPEARANCE AT THE LONDON PALLADIUM ON MAY 5.



M.E. Cameraman getting married.

M.E. CAMERAMAN GETS MARRIED

The Bernard Brothers, with new material and ideas on the same bill. Another splendid act, newcomers to England 7 better, are Steve and Le Piere, who nearly stopped the show in the first half. Our own Jimmy Whorwell is a very well known comedy brand of comedy, a fine comedy knockabout team. Owen and Topsy, the talented Alan Olive; the Sheridan Brothers on the silver ball and wire act; and the most sensational acrobat act ever seen—the brilliant Harrobian—who make the audience literally gasp. One I close without a word of praise for the superb Bayraker Orchestra? Of course not. But this time I don't think they were ready to go out on the stage in the second half of the show. For Danny Thomas, who is a fine actor and a fine singer and who didn't need the Skyway to be in the same degree as vocal acts do. Deaf, Thomas is an acolyte unto himself, who makes the audience literally gasp. (Continued on page 4)

Rhubarb Room

ON Good Friday the B.B.C. will present a special programme, "Rhubarb Room" and Paul Carpenter will be among others featured on this show.

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Managing Editor for Ventures Publications Ltd.: JULIAN VEDEY Editor of Musical Express: GEORGE VEDEY

THE VOICE

EASTER PARADE THERE seems to be great activity in show business for the approaching Easter. Much news from the Jack Hylton office where success follows success...

THE SEASIDE PROGRAMMES JUST about this time the big seaside enterprises are getting ready for the season. Entertainment managers, theatres, dance halls and hotels are all busy with their attractions...

SUNDAY CONCERTS KILBURN Gaumont State and the Trocadero, Elephant and Castle, are contributing their very important share towards the boom. With great success their Sunday concerts at these houses are meeting the customers in, with stars of radio, stage and screen accompanied by famous dance orchestras...

MOTION PICTURES THERE is only one branch of the industry from which we cannot report such activity. That is the motion picture business. Picture production is still suffering badly. While the production side of films has, indeed, suffered occasionally...

1951 AND ALL THAT APRIL, 1951, is said to be the date set for the opening ceremony of the London County Council's Concert Hall now being constructed on the south bank of the Thames...

Kirk Douglas Even without those wonderful scenes "THE MAN OF IRON" would still be one of the greatest of all Warner Bros. pictures.

Lauren Bacall

Doris Day

Young Man of Music HOAGY CARMICHAEL

Have it posted to you DIRECT

MUSICAL EXPRESS at with the news, pictures and features!

Danny Thomas' Comedy Song Folio Published



How much future one Bob Crosby will be making of this new song is doubtful as he packs up for a cross-country trek by automobile from Connecticut to Hollywood...

GENE KRUPA is currently taking a short vacation after playing a tour of one nighters. Roy Anthony returns to New York with two new vocalists in opening at the Hotel Statler Cafe, Bronx, on April 3...

SAM DONAGHUE's orchestra have signed with Dana Records. He will have three sides. Donaghue will appear at the Paramount Theatre, New York, on March 29...

SANITY RETURNS TO COVENT GARDEN

AFTER some of the extraordinary things that have been seen in Covent Garden in the last year or two, Robert Helpmann's "Madame Butterfly" is an ideal way to fulfil our hopes that the black and white period is over...

SECOND THOUGHTS by Steve Race

"HELLO, is that Spike?" "Jerry Foster here. Spike. Can you get a gig for me on the 15th?" "Just a moment, I'll look in the book... I've got something sort of possible for you that night..."

WHEAT'S THE MELODY?

WHERE'S THE Melody? That is the question. The accompanying picture tells its own story. It was taken by Dave Kapp in the offices of Decca Records in America...

THERE has never been a more sensational rise to top than Leads Music's "Music, Music, Music." And what is it? Just as I described it—a simple jingle, a corny little ditty that you can't get out of your mind...

I HAVE been listening to some of the winning numbers in the Hammonds contest. They are very illuminating indeed. They prove that the amateur writer is a member of the song-loving public. Why? With melody predominant. That's the secret with all these great numbers—the melody...

Jackson's Singing Dog!

ANICE bright spot on a Saturday night in the "B.B.C. Ballroom." That show has developed into something worth while. They've got lots of capacities and bands to do the job. Jack Jackson has already had a number of hits...

JUDY SHIRLEY and her partner Walter Wade did a very nice act. This is a well produced routine to which I have no objection anywhere. They did very nicely in the cabaret spot in Saturday's "Ballroom."

By Lee Conway

TO complete the show these were two excellent dance orchestras providing really bright dance music with lots of what it takes. The Squadrons were I have praised countless times and they are recognised among our top line dance bands...

IN signing of the show Jack Jackson put over some charming light banter in his "Ballroom" which was in grand style. Jackson was the first B.B.C. disc jockey to put together a platter-planned programme. His message to Dicky in the "B.B.C. boiler room" and Jack's reply (the broadcast was consecutive) was just right.

MUSIC HALL last Saturday had a good bill, which is rather unusual. They usually rely upon that great comic Ted Ray to pull their bits through...

TALENT AND BEAUTY

VARIEITY FANFARE on Friday nights still holds the highest regard. To compare Bourne Andrews with Ted Ray would be ludicrous. Ray is an artist. Andrews is a producer. Yet Andrews does the more workmanlike job in similar circumstances...

A new portrait of lovely film star JEAN KENT

TIN PAN ALLEY By Jack Webb

WHAT happens to the melody when the arrangers get on the job? Ah, that's another matter altogether. Quite frankly I have been generally disappointed by the arrangers of "Music, Music, Music" in that the arrangers all want to get "clever" with the number. An arranger is a man who sells ideas...

ANOTHER lovely number to watch is Peter Maurice's "Crazy Little Thing Called Love." It's a little thing called love, but it's a big one. It will give you a good laugh and a good cry...

I HEAR that great comedian Terry Thomas will feature in a new video series entitled "How to Live in the 1950s." I do believe Thomas will be ideal for video, providing the material is of the right kind...

PHYLIS ROBINS and comedian Terry Thomas for Television

My Singing Dog! Phyllis Robins and comedian Terry Thomas for Television

I HEAR that great comedian Terry Thomas will feature in a new video series entitled "How to Live in the 1950s." I do believe Thomas will be ideal for video...

PHYLIS ROBINS and comedian Terry Thomas for Television

BRON'S BE-OP ORCHS. 234 OXFORD ST., LONDON, W.1

THESE can have been no doubt concerning this "Music Hall" audience's appreciation for comedy. Rennevelt and West bear witness to that. Their sketch about minding a baby was a laugh from start to finish...

WAKE UP YOUR LIVER BILE The liver should get out two cups of bile every day. It's the only way to keep the liver healthy and the blood clean...

The Telephone Number of Musical Express is now LAN 2131

A MATTER OF BALANCE

and a preview discussed by Steve Race in this week's SOUND TRACK



Barry Bard, Steve Race, and engineer Guy Whetstone concentrate intently during the experimental recording made by the Malcolm Mitchell Trio.

I BEGAN my reviews of the February 10 issue with these words:

"It seems almost tragic that Malcolm Mitchell, Teddy Threlton and Johnny Pearson should endure near-starvation and climb the hard ladder to success in 'Tiffin parts,' only to return to England and have their first record ruled by an unsympathetic recording engineer. I can't help wondering whether he ever listened attentively to any good American trio recordings. I went on to complain that in order to capture Malcolm Mitchell's quiet singing voice the recording had to be done in a room with no carpeting and no curtains, and that the whistling and scratching which comes from the back of any electric guitar, I carp at the placing of the piano, which sounded echoing and distant, and totally lacking in intimacy. I also tried to imply that the boys were pretty obviously unhappy, and as a result,

the boys, but, of course, they suffer because of it, and we must wait to assess their merits on wax until someone can be found to record them adequately."

The feeling of calm well-being which steals over a journalist on press day had hardly taken effect when a letter arrived from the Gui de Buire Recording Company, addressed to the Editor. It read:

Dear Sir,
As one of the leading private recording studios, we read with interest the criticism by Mr. Steve Race of the recently issued recordings on the Parlophone label of the

Malcolm Mitchell Trio. This type of Trio is not to be regarded successfully, but good results can certainly be obtained when a competent balance engineer is guided by a specialised musical director. We are not taking sides, but would like to make a proposition to Mr. Race. We are prepared to place our studio at his disposal for a session to record titles by the Malcolm Mitchell Trio, or a trio of similar instrumentation and technique. Mr. Race would be welcome to take charge. As for the results—and they could be judged by any panel the Musical Express, or other interested concerns, might care to appoint.

Yours faithfully,
GUI DE BUIRE LTD.,
BRACKLEY BARROUN



Steve Race discusses set up with Malcolm Mitchell Trio.

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exact comments as they were written and given to me.

He writes: "Let's take the original Parlophone disc first. What do we hear? Every sound that was made by the artists in the studio—vocals, piano, bass and guitar—was recorded on a modern wide-range recording equipment with nothing added and nothing missed, in other words "a good record." But is it? First of all, what makes the Malcolm Mitchell Trio different from any other trio of equally competent musicians—a "d" vocalist? Surely it's a very intangible asset which might be defined as artistry, or a genuine feeling for the music they have chosen to portray—and there, in my mind, is the crux of the matter. The Parlophone engineers have faithfully recorded every sound made by the Trio in the studio, but they seem to have slipped up on the artistry, which is just noticeable. The vocalisation, the intonation, the subtle nuances which distinguish the Malcolm Mitchell Trio from any other trio have all been lost on their journey from microphone to disc, and the result is a collection and at times definitely unpleasing imitation of the original and yet perfectly good as it was. I have been conscientiously carried out the job for which he is paid, but I am not satisfied. You are in a recording studio, and it's his job to record you, not to make the recording as good as possible, more orthodox, or other instruments will go there."

"My employers say that the needle on this master must show a certain pre-determined deflection when you are singing, so if you don't sing quite as loudly as you know you should, it will make you sound louder, but you ARE in a recording studio, aren't you? You know that? It will run your style... perhaps it will, but it will be a good idea to record and that's what I'm here for."

And the result is a record which has made Steve Race squirm and aver that, although he is not a recorder, he must do better job himself. And then, quite unexpectably, he happened to be in a mood of proving his words, and to my utter consternation, I was called upon to make a specific recommendation as to whether or not, in my opinion, he had succeeded. Well, I've heard the record that Steve made. I listened to it first on my own studio equipment, and then on a very good commercial reproducible, next on a cheap portable automatic recorder, and finally to listen to it with me on my studio equipment again, and we both agreed that Steve's disc was unobjectionable as the original Parlophone recording. But for the most part, Steve was obviously aware of the effect he wanted, and I think it was that he just didn't know how to achieve it. And so, once again, we have a colourless disc.

But what a different story would have been told, and to be repeated. Our session lasted two and a quarter hours, and by 4.45 we were putting on our coats. The following day, Guy Whetstone sent a copy each to Malcolm Mitchell and to me, as an reasonably satisfied with the results, in that they do at least sound to my ears like a modern swing trio, with few of the extraneous noises which, in my opinion, so marred Parlophone's recording. It is not to be accepted as evidence. Accordingly, I submitted both records for test criticism to a man who is among the three greatest experts in this country on matters of recording and balance. Derek Faraday, manager (and his own chief recorder) at Star Sound Studios, Baker Street, Derek has been responsible for the balance and recording of just about the big commercial records since commercial radio was resumed after the war. He is a well-known and respected "London Suits," and his own orchestra's "Bala"—a job which I have always regarded as one of the triumphs of British recording technique. I reproduce below Derek Faraday's



"Your scatty idea! A variety bill of all the amateur contest winners! Didn't you know the whole blinkin' lot would be SOPRANOS?"

THREE BEETHOVEN RECORDS (By M.E. CRITIC)

MARCH was a lean month from December. The only two recordings of real interest in my category are Beethoven's Septet, which is played by members of the Vienna Octet on A.S. 206-10, and the same composer's Leonora Overture No. 1 played by the L.P.O. under Van Beinum on N.S.11.

It has been said that Beethoven himself did not like his music, for "it is no refuge, it is a burden." The Septet was praised so highly that it became so popular that Beethoven naturally got a bit fed up with it, particularly as more important works written afterwards did not come in for the same measure of approval. One can understand his feelings and realise that they were not caused by defects in the work itself.

Fanny Mendelssohn, when she heard Leonora No. 1, about ten years after Beethoven's death, exclaimed that the master had no taste, for "it is no refuge, so interesting, so fascinating, that I know of few things that can be compared with it." Here again, it is going a bit too far to say that Beethoven actually disliked the work itself; I think the truth is that it did not fulfil the purpose for which he intended it.

Having written Leonora No. 1, he probably decided that his opera should have a momentous dramatic Overture on a scale hitherto unknown. He had to decide this. His plan resulted in two more Leonora Overtures, the second of which was pretty well a revision of the first. If we can say that Beethoven disliked Leonora No. 1, we must also say that he disliked No. 2, for he discarded it and wrote the Fidelio Overture in its place.

The second of the two concertos consists of Brandenburg Concertos 4 and 6, The F Minor Harpsichord Concerto, and the E Major Violin Concerto. The sixth Brandenburg was played as it is meant to be played, by two flutes and harpsichord. Only occasionally was the full body of strings employed in a work for the Stuttgart Chamber Orchestra. Bach's music as nearly as possible in the way it should be played.

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Fortunately, although this ensemble has paid even to brief visit, it has left behind a testimony of its achievements on record. The Deutsche Grammophon Decors are issuing its records of the first Suite, and Choral Preludes, but not the "Magnificat and Christ." In the Suite we will be able to hear the magnificent flute playing of Willy Gies, or possibly Kurt Scharnow, the soloists with the ensemble are Iringard Lechner (harpsichord) and Elisabeth Bensch, the latter was magnificent in the E Major Concerto, and, if anything, even better in the Brandenburg No. 6.

Another ensemble which obviously approaches its Bach with less learning than the Vienna is the Chamber Orchestra of the Palace Chapel, Copenhagen. Conducted by Margareta Wolke, this group has recorded the three Brandenburg Concertos (for three Violins, three Violas, three Cellos, Bass and Cembalo) on H.M.V. C.2047/8.

★
HANDEL IN LONDON
★
by
Malcolm Rayment

That made the above statement no longer true. For this performance I was asked to give advance publicity, but this turned out to be unnecessary, or all the tickets were gone off before the 18th. Unfortunately I was unable to attend that must have been a most important occasion.

The Choir used at Saint Paul's Cathedral was small, consisting of about sixty voices, and the orchestra, a Handel Chamber orchestra, not only in numbers, but also in players. The orchestration employed was strictly Handel's own. At this performance "Messiah" music was sung that had not been heard within living memory.

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DANKWORTH 7
Ambitious Plans

Followers of the more advanced trends in jazz who enjoyed the debut broadcast of the "Jazz" Development Series (Jazz Club, March 18), will be interested to learn that the series will be on the air again next Sunday (April 2), this time with a complete half-hour to themselves. In the popular "At the Jazz Band Hall" series of the BBC's French service, these transmissions, which are clearly to be heard in this country, are now to be found on a wavelength of 224 metres, compared with 210 metres previously.

ALAN DEAN ON AIR
"Gentlemen be Seated"

ON April 6 Alan Dean can be seen for the first time in his new role as host of a new radio series, "Gentlemen be Seated." It follows the "live" series which appeared on a broadcast in the "Hubbub Room" on April 6. The series consists of a variety of musical material, which is usually devoted to recorded music.

JACQUES LABRECQUE

IN addition to his appearances in Music From The Movies, French Canadian singer Jacques Labrecque will be heard on April 14 in a programme with the Monte Litter Quartet. On April 25 he will appear on the air with the Montmartre Players.

Correction

We inadvertently printed last week that the author of the piece of eight would be appearing at the Floral Hall, Southport, during Easter. This should have read the Floral Pavilion, New Brighton.

BETHOVEN
Fifth to Remember

THE London Philharmonic Orchestra's concert at the Albert Hall on April 20 was both notable and notorious—not only because of the performance of Beethoven's Fifth Symphony was probably the best heard in this city since the war, but because of the manner in which the orchestra played it. The performance was not only in the hands of the conductor, but also in the hands of the players, and in particular in the hands of the soloists. The performance was a triumph, and it is a pity that it is not better known.

CLUB ELEVEN
REOPENS

THE Club Eleven re-opened last week at its new premises in 50 Curzon Street, London. The new Club Eleven was both a success and a surprise, as well as a capacity crowd of three hundred guests. Last Tuesday night the new Club Eleven re-opened, and it is a pity that it is not better known.

TOP TEN
MUSIC! MUSIC! Leads

1. Music! Music! Leads
2. Dear Hearts and Gentle People. Morris.
3. Henry Lime Theme. Chapman.
4. Doves in the Glen. (2-9) Lawrence Wright.
5. I've Got a Lovely Bunch of Sugar. (2-8) Dick Dale and the Del-Tones.
6. Home in a Garden of Weeds. (2-8) Dick Dale and the Del-Tones.
7. Is It True What They Say About Me. (2-8) Dick Dale and the Del-Tones.
8. Hop Scotch. (2-8) Dick Dale and the Del-Tones.
9. The French Can-Can. (2-8) Dick Dale and the Del-Tones.
10. Complete Concoction.

JOE LOSS

(Continued from page 1)

Wilson: April 4, "Break For Music" broadcast 10 to 12.30 p.m.; April 5, "Kernal, Southport" broadcast 10 to 12.30 p.m.; April 6, "Good Friday, April 6" broadcast 10 to 12.30 p.m.; April 7, "Good Friday, April 6" broadcast 10 to 12.30 p.m.; April 8, a private engagement at Newport; and April 8, "Sunday, April 7, Good Friday" broadcast 10 to 12.30 p.m. On Monday, April 10, the band will play the Assembly Rooms at Newport. On Tuesday, April 11, a recording session; April 12, April 13, Puer Hall, Warwick; April 14, April 15, the Ardross Paper Mill, Grand Rapids; April 16, April 17, Grand Rapids; April 18, April 19, Grand Rapids; April 20, Grand Rapids; April 21, Grand Rapids; April 22, Grand Rapids; April 23, Grand Rapids; April 24, Grand Rapids; April 25, Grand Rapids; April 26, Grand Rapids; April 27, Grand Rapids; April 28, Grand Rapids; April 29, Grand Rapids; April 30, Grand Rapids; May 1, Grand Rapids; May 2, Grand Rapids; May 3, Grand Rapids; May 4, Grand Rapids; May 5, Grand Rapids; May 6, Grand Rapids; May 7, Grand Rapids; May 8, Grand Rapids; May 9, Grand Rapids; May 10, Grand Rapids; May 11, Grand Rapids; May 12, Grand Rapids; May 13, Grand Rapids; May 14, Grand Rapids; May 15, Grand Rapids; May 16, Grand Rapids; May 17, Grand Rapids; May 18, Grand Rapids; May 19, Grand Rapids; May 20, Grand Rapids; May 21, Grand Rapids; May 22, Grand Rapids; May 23, Grand Rapids; May 24, Grand Rapids; May 25, Grand Rapids; 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JACK NATHAN
AT 96 PICCADILLY

LAST WEEK-END WAS A BUSY ONE FOR BANDLEADER JACK NATHAN. With THE MANAGEMENT OF THE EXCLUSIVE 96 PICCADILLY APPROACHED HIM TO TAKE A GROUP INTO TO THEMSELVES. In the popular "At the Jazz Band Hall" series of the BBC's French service, these transmissions, which are clearly to be heard in this country, are now to be found on a wavelength of 224 metres, compared with 210 metres previously.

ALAN DEAN ON AIR
"Gentlemen be Seated"

ON April 6 Alan Dean can be seen for the first time in his new role as host of a new radio series, "Gentlemen be Seated." It follows the "live" series which appeared on a broadcast in the "Hubbub Room" on April 6. The series consists of a variety of musical material, which is usually devoted to recorded music.

MUSICIANS' BALL
AT DONCASTER

THE Mayor of Doncaster, together with various Chamberlain and other guests, will be present at the "Musicians' Ball" at Doncaster on April 20. The ball will be held at the Doncaster Town Hall and will be a most successful event.

At Feldman's

This Sunday the many visitors to the popular Feldman Club will be interested to hear of the new group given to Local Authorities as set out in Clause 12. Local Authorities are being encouraged to set up such groups to their advantage. The Music Development Comm. has said, "working in conjunction with the local authorities to bring cultural music and good entertainment to localities."

Broadcast for Phillips Octet

WHEN Freddy Phillips and his Octet broadcast on April 13 on "On the Radio" they were heard by a large number of listeners. It is different in that the music will be made in the Continental style. The band will be heard on this programme and she stays only in London. The music will be heard on this programme and she stays only in London.

ELLINGTON

Holland for a re-broadcast following the success of the first broadcast (December 24-January 2) when it may be remembered they have been heard in the Netherlands. Details of the Dutch trip have not been worked out yet, but it is expected that they will be playing in Holland, however, is definite.

LUXEMBOURG PROGRAMMES

2.30 SUNDAY, 2nd APRIL

1.20 SUNDAY, 2nd APRIL

1.45 CARROLL GIBSONS & HIS ORCHESTRA with Alan Dean. That Certain Party; Every Day I Love You; Why; Thank You, Mannikin; Sweetheart.

2.05 JACK POLYMER, introduced by Teddy Johnson.

2.25 THE STANLEY HOLLOWAY SHOW.

2.30 HOLLYWOOD CALLING! This week Ann Marie Xavier Cugat and His Orchestra.

2.45 HENRI ROSE and His Music Box.

2.50 GRACIE FIELDS with the Keynotes and Cyril Stapleton and His Orchestra. Complete Recordings.

4.00 MASTERS OF MELODY. Bringing you each week the very best of the famous composers. Part 3: IRVING BERLIN, Part 3.

4.15 THE TRUSTY PROGRAMME. All to be won each week.

4.30 OPPORTUNITY KNOCKS. The opening of the new Master of Opportunity, and Law Stone and His Orchestra.

5.00 BONS OF THE PIONEERS. Home Corral; Daye Day; I Hear My Feet; Now I Love Thee; April Fools; Introducing by Cutlers Little Laver Phil.

5.15 MARGARET WHITING SINGING (on Gramophone Records).

5.30 SOMETHING TO RING. Canadiana Caravan; Sing Sweet Mystery of Life; O England; I'm in the Mood; Little White Dove; The Night; Portrait of A Girl; Hear My First Love; With Allan Jones & the Latin Girls' Choir and His Orchestra.

6.54-90 CONTINENTAL PROGRAMMES.

8.30 JO STAFFORD presents TIME FOR A SONG.

9.00 SUNDAY NIGHT AT NINE. Sweet Music, featuring Jay Byrum and His Orchestra, and starting with Tilton.

10.30 THIS IS EUROPE—LONDON. Featuring the vocalists, Veronica Duns, Joseph

Chapman Remains at Brixton

Toby Chapman leader of the first dance band to go into the British Skating rink, has signed a long-term contract for an outstanding recording. The details of which will be available next week.

The personnel will be the same as last week, with the addition of a horn section, and more recently, at the time of the recording, a double bass, and piano, which have yet to be fixed.

Ballerini Joins Paul Adam

WE understand from Freddy Ballerini that he has now left the City Skating rink, where he was working. He leaves on the boat of terms with Stapleton and as his second successful year there next month. He informs us that the band will be continuing in the same management. The line-up consists of Chapman leading on piano, and starting with Tilton.

Sound Track (Continued from page 3)

habit of being very discerning. Well, that is what a critic and an accepted change. I stand by the expert opinion and would like to thank you for their services, and Malcolm Mitchell and his boys for theirs. Meanwhile, I have in my home a very interesting private recording of the Malcolm Mitchell Trio playing "Man or Mouse" and "Nightingale" at Abbey Road. I have heard it, and you know how hard to hear it.

I last week I received a phone call from Dick Rowe, the lively enthusiast who has to do with the music business in England, asking if I would like to make a record with the group. He had just received from America (on twelve-inch discs) the new recording of the group. Naturally I accepted, and went round in great anticipation to the Decca office in Britton Road.

There is not much doubt that with his new orchestra, Kenyon has found his feet, nor that his music will now be even further ahead of its competitors. With some of the new numbers, "Mirage," "Conducting Cassiopeia" and "Sunday" the last vestige of a link with jazz has gone. This is a pure contemporary straight music with the emphasis on that eternally basic orchestral section, the strings. It is a new style of music, and his arrangements have taken string writing in their stride. Kenyon has found a new formula, and he will be able to keep it up for a long time. Dick Rowe also played me the Kenyon coupling to be issued in the April programme—"Hammermouth Riff" (title "Blues

Geoffrey Everitt's Show
with a narration by Stan Kenton himself

GEOFFREY EVERITT

FURTHER TO STEVE RACE'S ADVANCE DETAILS ON THE NEW STAN KENTON RECORDINGS TO BE ISSUED HERE FROM APRIL ONWARDS, WE ARE ABLE TO INFORM OUR READERS THAT THE FIRST BIDDING ON CATEL WILL BE MARION GRAS AND HANSMORIS RIFF WHICH ARE NOW AVAILABLE. THE REMAINDER OF THESE INTERESTING RECORDS ARE TO BE ISSUED AT THE RATE OF TWO A MONTH.

However, the many followers of this programme have been able to hear these records in a new band which has been introduced by Geoffrey Everitt presents them over Radio Luxembourg tonight (March 21) at 11.30 p.m. and midnight. He will play the following records from this seasonal new collection: "Lonesome Road, Ballerini, Cuban Episodes, Incident In Jazz, Trajectory, Cassell, Theme for Sunday, and Mirage."

PROGRAMMES (CONTINUED)

10.00 MEGALY McNeill. JACKSON offers you half an hour STRICTLY OFF THE RECORD.

10.30 THE MILES leading you a Goodnight Story.

11.00 The week's Footlight Tip.

11.40 Selected records of last week's best selling songs, in accordance with the Music Publishers' Association.

Midnight Close Down.

MONDAY, 2nd APRIL

6.40-8.30 P.M. VOICE OF REFLECTION.

9.30-10.30 P.M. CONTINENTAL PROGRAMMES.

10.30 POOLS DIVIDENDAL.

10.40 TOPICAL HALF-HOURLY. Up-to-the-minute tunes on Gramophone Records.

11.00 SOUTH SEA ISLAND MAGIC. No less than 15 minutes of music of the South Sea.

11.15 NEW RELEASES OF THE MONTH. Introduced by Teddy Johnson. Midnight Close Down.

West Bromwich (Adelphi Ballroom), Friday, April 21, 8.15 p.m.
The West Bromwich Ballroom, Friday, April 21, 8.15 p.m. The West Bromwich Ballroom, Friday, April 21, 8.15 p.m. The West Bromwich Ballroom, Friday, April 21, 8.15 p.m.

Wolverhampton (Civic Hall), Friday, May 12, 8.15 p.m.
The Wolverhampton Civic Hall, Friday, May 12, 8.15 p.m. The Wolverhampton Civic Hall, Friday, May 12, 8.15 p.m.

Bradley Band Plans Big Tour

UNDER the new management of Len Reed, the now firmly established Bradley Orchestra is undertaking a big tour through the year. They include tours of the American South and South West (union permitting), and numerous one night stands, etc. The tour will be a most successful one, and it is a pity that it is not better known.

Bolton (Palais de Danse), Friday, May 1, Central Lancashire, 7.30 to 11 p.m.
The Bolton Palais de Danse, Friday, May 1, Central Lancashire, 7.30 to 11 p.m.

STARS AT BATON BALL

More exclusive M.E. pictures

WEDNESDAY, 2nd APRIL

4.0-4.30 P.M. BRINGING CHRIST TO THE KITCHEN.

4.30-5.00 P.M. CONTINENTAL PROGRAMMES.

5.00-5.30 P.M. TOPICAL HALF-HOURLY. Up-to-the-minute tunes on Gramophone Records.

5.30-6.00 P.M. MASTERS OF MELODY. Bringing you each week the very best of the famous composers. Repeat of programme broadcast on March 9th.

6.00-6.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

6.30-7.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

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11.30-12.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

12.00-12.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

12.30-1.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

1.00-1.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

1.30-2.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

2.00-2.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

2.30-3.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

3.00-3.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

3.30-4.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

4.00-4.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

4.30-5.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

5.00-5.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

5.30-6.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

6.00-6.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

6.30-7.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

7.00-7.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

7.30-8.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

8.00-8.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

8.30-9.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

9.00-9.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

9.30-10.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

10.00-10.30 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

10.30-11.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

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12.30-1.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

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1.30-2.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

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10.30-11.00 P.M. REPEAT OF PROGRAMME BROADCAST ON MARCH 9th.

11.00