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YOU BELONG TO MY HEART

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ANNE SHELTON AT THE COPA CABANA

Riotous Success in New York

OUR OWN ANNE SHELTON, WHO RECENTLY WENT TO AMERICA FOR TELEVISION AND RADIO GUEST SHOTS HAS BEEN HAVING OUTSTANDING SUCCESS ON ALL HER APPEARANCES.

At the time of going to press we only have short cabled information but this informs us that on her opening last Thursday at this greatest of all clubs, famed the world over, the Copa was packed to the extent of people actually standing in the aisles to hear her sing.

ANNUAL BATON BALL IN OCTOBER

THE annual Baton Ball will, this year, be held at the Savoy Hotel on October 7. Tickets are £2 10s. each and include dinner and running buffet.

JOSH WHITE HERE



This "Musical Express" photograph shows Josh White on his arrival at Paddington earlier this week. He will commence his tour of the provinces in about a month's time.

NEILSON PREDICTS STAPLETON DISCS BEST SELLERS IN U.S.

CYRIL STAPLETON'S MANAGER, MAURICE KINN, HAS RECEIVED A LETTER FROM MRS. TAWNY NEILSON, WHO IS THE ARTIST'S MANAGER OF THE DECCA RECORDING CO. IN NEW YORK, FROM WHICH HE LEARNS THAT THERE HAS BEEN A TERRIFIC DEMAND IN THE U.S.A. FOR THE SPECIAL RECORDINGS WHICH WERE WAXED BY THE CYRIL STAPLETON ORCHESTRA OF THE "ALICE-IN-WONDERLAND" FILM SELECTION.

Still enjoying a successful season at the Palace Ballroom, Douglas, Isle of Man, the Stapleton Orchestra will be undertaking a further extensive broadcast from 25, and it is interesting to note that Joe Loss and his band will be singing from the Villa Marina, Douglas, on the same evening.

The Stapleton orchestra have also been showing their prowess as cricketers in two recent matches played at Nobles Park, Douglas. They defeated the Joe Loss orchestra on the first occasion by fifteen runs and on the second, by three wickets. They continued their success by beating a Douglas Old Boys' Eleven by five runs last week.

Since the announcement in Musical Express that this combination was augmenting to twenty artists for the forthcoming Winter season, Maurice Kinn has been overwhelmed with bookings for the band and we are able to reveal that the orchestra has been booked every



At Caxton Hall last Saturday, August 11, an unusual double wedding took place of modernia Ronnie Ball to actress Pam Wellard and drummer Tony Kinsey to Doreen Dora. Joint best man was bassist Frank Donlon. Our picture shows the wedding party with left to right: Frank Donlon, Doreen Dora, Tony Kinsey, Phil Moore, Pam Wellard, Jack Nathan, Ronnie Ball.

DENNY DENNIS JOINS VIC LEWIS

SENSATIONAL NEWS BREAKS THIS WEEK THAT POPULAR BALLAD SINGER DENNY DENNIS IS TO TEAM WITH VIC LEWIS AND HIS ORCHESTRA.

This will not mean that the Progressive fans will miss the band's special presentations, for Lewis has already stated his intention of carrying out a series of concerts specially for the students of Progressive music.

Denny Dennis, who established himself in the Crosby idiom to such an extent that he appeared for some considerable period with "Dorsey in America," returned to this country to appear as a solo artist prior to teaming with the Frazer-Hayes Quartet in variety appearances.

ANNETTE KLOOGER TO RECORD SOLO

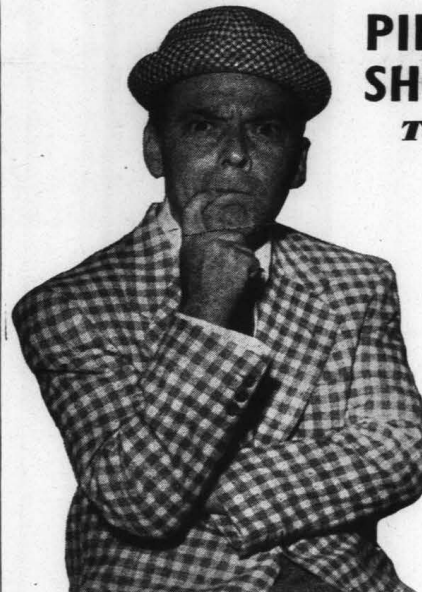
JOINING TEDDY FOSTER FOUR WEEKS AGO ANNETTE KLOOGER WHO HAS BROADCAST WITH HIM ON HIS LAST FOUR AIRINGS, TAKES ANOTHER STEP TO STARDOM WHEN ON SEPTEMBER 3 SHE APPEARS ON THE DECCA LABEL AS A SOLO ARTISTE.

To ensure that she will be feeling absolutely at ease on this, her second big break within five weeks, Roe has asked Teddy Foster to do the accompaniment for these sides and has stipulated that he should augment his orchestra with a large string section

JAZZ CARTOONIST DISAPPEARS

WILLIAM DISLEY, JAZZ CARTOONIST AND ART EDITOR OF "JAZZ RECORD," HAS BEEN OFFICIALLY POSTED AS MISSING BY THE ARMY AUTHORITIES SINCE THE END OF JULY. THEY REPORT THAT DISLEY NEVER RETURNED FROM A FISHING EXPEDITION JUST OUTSIDE TRIESTE IN JUNE, AND NO NEWS HAS SINCE BEEN HEARD ABOUT HIM.

Disley, popularly known as "Diz," is famous for his grotesque drawings, most of which are in "Jazz Record." His work has also appeared in the



PINKY LEE

PINKY LEE STOPS THE SHOW AT PALLADIUM

Tony Martin brings a New Star to Britain

A LITTLE AMERICAN MAN WITH A FUNNY SUIT, A FUNNY HAT AND AN IMPEDIMENT IN SPEECH RAN ON TO THE LONDON PALLADIUM SHOW LAST MONDAY NIGHT AND STOPPED THE SHOW.

Our own Florence Desmond is back with her fantastic impersonations and brilliant material. The great artist has the amazing ability to not only sound like but to look like the performer she impersonates.

THE ROYAL FESTIVAL HALL CONCERTS—GREAT SUCCESS



REGINALD KING AND RUTH BARNATO

A LITTLE under 3,000 people attended the two opening performances given by Reginald King and his Salon orchestra, with Frederick Ferrari, at the Royal Festival Concert Hall on Monday.

Reginald King's delightful music was obviously a source of contentment to an audience who had previously spent several hours of foot-weary touring of the South Bank Exhibition. Here they could relax and listen to sweet violins playing the simple, yet beautiful, melodies that emanate from King's pen with such profusion.

And what lovely titles Reginald King gives to them. After trying to accommodate our low-

ly brains to those of the erudites who planned the Dome of Discovery what could be more relaxing than to envisage the scene "Where Water Lilies Dream?" There must be an expert psychologist on the South Bank planning staff.

Frederick Ferrari is well-known to the public through his many broadcasts in the Charlie Chester Show, and he proved to be a good choice for these concerts. The songs he sang, "Catalani," "Santa Lucia," "We'll Gather Lilacs," were obvious winners with the audience although the good use of a microphone would have been to his advantage; this despite his operatic experience and the extremely good acoustics of the hall.

Leader David Wolfstall is a master of the violin and played his instrument with subtle artistry.

VICTOR SILVESTER FOR HAMMERSMITH PALAIS

Following our exclusive story last week, that Joe Loss would appear at Hammersmith Palais for two weeks, Alfred Fraeger, who negotiated the booking, informs us that the famous Palais has further great news for its dancers.

So successful were Victor Silvester's two Monday night appearances at Hammersmith, the management have booked him for a series of Monday engagements in the Autumn. Commencing September 24 Victor Silvester will present his "Dancing Time for Dancers" every Monday for eight weeks in a special Dancers' Night programme. Once again Hammersmith will, as usual, lead the field of entertainment for the dancer.

TIN PAN ALLEY BALL AT THE DORCHESTER THIS YEAR

THIS year the annual Tin Pan Alley Ball holds its spectacular professional function at a new rendezvous. The Committee members who have handled this function so admirably for four years, inform us that this, their fifth anniversary, will be held this year at the Dorchester Hotel on November 1. Tickets which include supper are £2 2s. each and application forms can be obtained from Freddy Goulbert at Feldman's, 125 Shaftesbury Avenue, W.C.1. Further details as to the excellent attractions on the bill will be available at a later date.

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Searching for Dad—A Great Tenor Gives an Insight Into Boyhood

A GREAT TENOR GIVES AN INSIGHT INTO BOYHOOD

Read throughout the wide world

THE VOICE

COME TO BRITAIN

THERE is a great campaign under way at the moment and its slogan might easily be "Come to Britain." Nobody seems to have the courage to take the full responsibility for the movement, probably because they do not want to be embarrassed. Besides, Cabinet Ministers look so foolish when they blush. The fact remains that the "Come to Britain" movement does exist, otherwise why the Festival? Now if we are going to encourage foreign visitors, let us offer them some kind of hospitality, whether they be visitors with money to spend here or foreign workers prepared to give their services to our production efforts. Of both we have something to say this week. This writer has not personally visited the South Sea Islands, but the view (formed by the reports of other critics) that there is more excitement to be had on Hampstead Heath on Bank Holiday or at Southend-on-Sea where a plate of welkies or cockles is still obtainable for a comparatively modest sum—including the vinegar. But it is said that a cup of tea or a glass of beer at the Festival costs a tidy sum and this, to say the least, will leave a poor impression on our foreign visitors, to say nothing of British patrons. It is strange how everything else in our lives is controlled from start to finish, and a big entertainment project like the Festival, where impressions of Britain and the British are formed, is as free as the four winds to skyrocket in high prices and (according to reports) poor service.

HOSPITALITY

NOBODY would accuse Val Farnell of being in business for the sake of philanthropy. Yet you may see not only the greatest show in town for a modest sum, but you may enjoy first-class hospitality in the Palladium bars at popular prices to suit the pocket of any purser. Here a magnificent buffet is prepared from a profusion of appetising, freshly-cut sandwiches and snacks, tastefully served (not thrown at him) with a wide choice of drinks; and all, mark you, at strictly competitive prices. This service is really the reason why the Palladium is not a restaurant—it is a vaudeville house. But the management know that their patrons come from the four corners of London, often straight from business, and that they need an evening's relaxation. Hence, then, could the management at the Festival not take a leaf out of the Palladium's programme? The scheme is a success. It is satisfactory and profitable. It is appreciated by all patrons of that theatre. Foreign visitors, patronising this West-End house, will be impressed by comparison with the treatment they receive and the prices they pay at the Festival.

WORKERS

BUT sightseers and holidaymakers are not the only foreign visitors who come to these shores. In industries short of labour it is the practice to encourage foreign workers. Some of this foreign labour is Italian. One Italian national by the name of Alberto Sannino came all the way from his native Italy under the auspices of the Government to work in a brickfield. Now the Italians are a musical nation and Signor Sannino is no exception. His musical propensities are for the piano accordion which he plays for his own amusement and that of his confreres, delighting in the characteristic songs of his native country. And what more natural than that Signor Sannino should bring with him to England his beloved accordion? Who, we ask, could visualise life in a foreign country without the service of musical expression so dear to this visitor? And who would deny him the pleasure of indulging his artistic tastes? The Customs—the British Customs—indeed would deny Alberto the privilege of bringing with him his beloved accordion to cheer his heart and raise his spirits on a holiday. Why should he toil in the brickworks, time lays leisurely upon them and homesickness rears its ugly head.

INSTRUMENT SEIZED

SO at Folkestone the Customs Officers (only carrying out their duty according to the letter of the Law) demanded £10 duty on the instrument brought in by the Customs officer. So the British Customs are Tax Collectors, not detectives. Ten pounds duty and £20 Purchase Tax—or else. That was two months ago. By now Alberto will have learned that he can work overtime making bricks, and it will still be donkey's years before his conquerors have houses to live in. If he has had a rude awakening, his accordion would have softened the blow of disillusionment.

WAREHOUSE

TO make matters worse, poor Alberto, who had come so far to make bricks so that the poor homeless British might have houses to live in, was told that he would have to pay 2d. per week for storage—warehouse charges—while his instrument was in the possession of the Customs authorities. This storage charge would accumulate until he returned to Italy (when he could collect his accordion) or until the duty was paid. But there is a sequel to this unhappy incident. Alberto's employers appealed to Mr. Norman Dodds, Private Secretary to the Minister of Labour. Now, happily, the Treasury had been notified and asked that the accordion should be returned to its owner immediately.

COMPARISONS

ALL'S well that ends well, but it is a blot on the fair name of a British hospitality. One famous American visiting star had to pay a charge of 6d. for her hotel bed in the oven a tin of America in which the visitor brought with her. She thought it was rather excessive. We think it is a deterrent from anybody wanting to come here at all. Another famous American star in London at the moment observed in this writer's presence how "stupid" the British take their enforced austerity, and said she wondered if the Americans would behave as well in similar circumstances. I assured her that the British were the only nation on the earth who could possibly tolerate it once they had got it. I also told her we were the only people on earth who could treat our musical and show visitors with such lack of hospitality. She was too polite to agree with me.

Record Review

WITH THE RISING COST OF LIVING TODAY, EVERYONE IS LOOKING FOR VALUE FOR MONEY. EVEN THE RECORD BUYER WANTS THE LAST OUNCE OF PROFIT. AND WE HAVE ALL VIRTUALLY BECOME SHYLOCKS, THE GRAPHOPHONE COMPANIES, THEREFORE, HAVE BEEN QUICK TO REALISE WHAT THE PUBLIC WANTS AND ARE CATERING WITH GEMS WHICH THAT WOULD HAVE SEEMED IMPOSSIBLE A FEW YEARS AGO. NEARLY EVERY RECORD HAS BEEN REVISED TO ONE OR TWO SINGERS, A CHORUS, AND SOUND EFFECTS. INTEREST IN NOVELTY IS SO GREAT THAT WE FIND BANDLEADERS BECOMING SINGERS, SMOOTH VOCALISTS TURNING TO COMEDY DUETS, COMEDIANS SINGING BALLADS, SMALL BANDS AUGMENTED, ECHO CHAMBER DUETS AND MANY MORE DEVICES.

This week we have one of the great tenors of the day singing a current popular song and on the reverse side becoming a narrator. It is to this latter record we turn for a warmth and understanding of humanity that the singers in the world must surely envy. I am sure I will be forgiven for giving this week, pride of place to a record by JAN PEECE with Hugo Winterhalter's Orchestra.

What is a Boy? Because of you—H.M.V. D.5103. Metropolitan Opera Star Jan Peerce, whose glorious tenor voice has thrilled millions via films and recordings, here presents just what a boy is. His deep resonant speaking voice is as thrilling as his singing voice. With unbelievable charm, he describes boys whose creed is to enjoy every second of every day. He sings of the future with a frog in his pocket! The lyrics of which this is a small sample, are delightful. The accompanying music, written by Hugo Winterhalter who conducts his own orchestra, blends perfectly with the narration even to the extent of incorporating strains of "Sonny Boy." "Your captor, your goaler, your boss and your master, this nostalgic record will become just this to you, whether you be young or old. It's expensive, but money well spent. "Because of you" lovely song that it is, does not just give you quite the right vehicle for the powerful brilliance of Peerce the tenor. There are a couple of spots in the recording that make me feel Peerce, the perfectionist, is not quite at home in this type of ballad, but nevertheless, his voice is exciting, even if he doesn't like the word "near."

To Hawaiian style accompaniment Crosby sings with Betty Mullin. "Here Ends the Rainbow—Brunswick 04748." The Old Man of Song sounds younger every day. Maybe it's the maturity of age but, whatever causes it, I really like "Quizas." With the famous Banda da Lua who usually travel with Carmen Miranda (remember their appearance at the Palladium?) and The Quartet. Crosby who through the years has always been a natural, sounds as though he would sing the number just the same way if he were walking down the street, or in his bath. He makes it appear just as easy as that. It's got all the famous "Old Groaner" tricks, a very fine vocal Quartet and nice musical accompaniment. What more can you want from a record—especially with the Old Man himself going to town in the way that only he knows how?

HILLY COTTON AND HIS BAND The Black Note Serenade/



JAN PEECE Jezebel—Decca F.9736.

Having a party at home this week-end? Then what better than inviting Bill Cotton, his band and singers in to liven the proceedings with their "Black Note Serenade." Alan Breeze sings Jezebel at a faster tempo than the many other recordings of this number. Breeze, a stalwart of the Cotton band manages to instill his own style of singing into this number. It's quite refreshing when you consider how many vocalists have copied the original disc.

TONY MARTIN No One but You TONY MARTIN AND DINAH SHORE I Wish, I wish with Henri Rene and his Orchestra—H.M.V. E.10106. One swallow doesn't make a summer and one out-of-tune note doesn't spoil an otherwise excellent recording by Tony Martin. Martin is a past master at artistry and he gets every ounce of feeling into "No One But You." On the reverse we have Martin with that other fine singer Dinah Shore. While this is a pleasant duet, I've heard both these artists to better advantage with different material. As I said earlier, the record companies have now catered to an avuncular public. Personally I would sooner have a small selection of music than too much of

any of it. The new Jan Daniels' Jazz Group, Blue—Parlophone R.3425. GRAEME BELL'S AUSTRALIAN JAZZ BAND Bull Ant Blues FREDDY RANDALL AND HIS BAND Big Butter and Egg Man—Parlophone R.3426 THE SAINTS' JAZZ BAND I Want a Girl, Just Like the Girl That Married Dear Old Dad THE CRANE RIVER JAZZ BAND I'm Travelling—Parlophone R.3427.

GUINNESS IS GOOD FOR YOU Says Clair Leng

IN spite of the fact that Alec Guinness is one of my favourite actors, I would probably pass him in the street without recognising him. It is only a few weeks since I saw him as the 45 year-old man in the role of the Lavender Hill Mob; now he plays a young man in his early twenties in "The Man in the White Suit." The Man in the White Suit is a science fiction story somewhere between these two roles, but he is so completely convincing in every part, and makes-up that it is difficult to believe that there is any Guinness other than the last one seen. "The Man in the White Suit" is a naive young man; a scientist with the ability and the formula to produce a textile which will never dirty or wear out, but not the laboratory to carry his schemes out. Well, not a laboratory of his own, shall I say. He has the happy knack of obtaining jobs which bring him into contact with scientific experiments, and manages to erect his equipment in what was a quiet corner before he took over. Soft burping bubbles with an occasional "pouf" lead the eye to the most gloriously set up concoction of tubes, flasks and bunsen burners. The effect is at once humorous and musical. Benjamin Frankel has welded these eruptions into his score. While Guinness is struggling for recognition in the world, the film is as funny as its Ealing Studios predecessors, but with the success of our scientist the story takes a more serious turn, dealing with mergers and trade union strikes. These are still treated humorously, but I felt the film is entirely in good mood and interest when the heavy hand of politics fell upon her or not. I find my acquaintances divided evenly between those who "wouldn't miss it, and the ones who "can't bear."

ALEC GUINNESS reminding about one of his cases as a short-sighted Private Eye. He appears only briefly, and his tracks don't seem to have the edge we expect. Harpo has some wonderful sequences as a shoplifter wearing a coat with poachers' pockets into which he can secret items like weighing machines; I found the part written for Hona Massey as Madame Eglicchi, a diamond smuggler, very funny—all the fire and costume of a 1920's vamp-dump-spy. I love these Marx women.

The traditional chase at the end of the film has nothing on the ones from "The Big Stone," "Night at the Opera" and "The Marx Brothers Go West." "Love Happy" made me chuckle a lot and laugh occasionally—what a thing to have to say about a Marx Brothers film!



a good thing. Nice as it is—I'll take my Shore and Martin straight.

THE MELACHRINO ORCHESTRA conducted by George Melachro Selection from Showboat (Part 1 and 2)—H.M.V. C.4103. The Showboat's here again. Get out your best bib and tucker and step aboard to hear George Melachro and his Orchestra play the lilting melodies from the evergreen "Showboat" that must surely live for ever. George Melachro recently celebrated his two thousandth performance with his Orchestra at the Empire, Leicester Square. When you hear the brilliant performance he has put on record you will know why. Completely non-vocal, it gives full scope to the string writing that Melachro does so well. Here's to your four thousandth performance, and more records like this for our family entertainment. George.

THE ANDREWS SISTERS with Vic Schoen and his Orchestra My Mom PATTY ANDREWS with Victor Young and his Orchestra Too Young—Brunswick 04754. Patty Andrews, that freball Personality of the famous Andrews Sisters sings the new hit song "Too Young" with accompaniment by Victor Young's Orchestra. Patty's solo presentation is now an established part of the Andrews Sisters act, as readers who have visited the Palladium recently will know. I personally feel that this great song is not really her type of material. Although she sings it with feeling I don't think this type of sustained singing is suited to her style. Recording companies are apt to give material to an artiste, purely because it's his material. I am sure that "Too Young" doesn't need Patty Andrews to sell it and depends that Patty Andrews does not need "Too Young" to sell her discs.

Jazz Records Reviewed by James Asman

ROYAL JAZZ ONLY RECORD OF THE YEAR A Day for the Saints

ing. Wally Fawkes plays well, but again not at his best on either side, although the Blues contain some lovely phrasing. Christie Brown, in their estimation it is under-recorded, and this doesn't help much. Both sides, however, are worth having. In their estimation it is just that we have a high standard for the band, and it doesn't reach it. Another hit of the concert was without question, the new Jan Daniels' Jazz Group. Joe, as a professional drummer, with as much experience as Baby Dodds himself, in playing and conducting drumming, brought his band together because he had always wanted to make some real jazz discs. His best consist of some professional jazzmen, taken from several of London's traditional bands. Stars of these two sides are trumpeter, pianist, and trombonist Geoff Sowden and pianist Norman Long. Wickham, imprints his instrument in the manner of Bird. David Dwyer, whilst Sowden supplies the ensemble with typical quiet fall-gate, Norman Long, a comparative novice, plays with a rhythmic ebullience with "Fats" Waller feature numbers, and his rhythmic kick can be heard to good effect on both sides.

The Graeme Bell record is quite unlike the sound generally created by this band from "down home." In this instance, the solo work would seem to be a little ragged, they succeed in making a nice jazz sound with this Blues dedicated to the late saxophone artist Freddie in Australia. The ragtime piano is also well to the fore, as are a few comments from brother Rogers, but missing in the relaxed feel of the band. Finally, the Freddy Randall side. This is, very unfortunately, the least successful of the eight. Freddy obviously suffers from a poorish band, a band which is too often tempted to get frantic and appeal to the gallery. Harry Brown plays better than usual on trombone, but the clarinet is too insipid for my purist taste. The rhythm section is unsteady and heavy, and the saxophone tunes range along in a somewhat frenetic manner which doesn't help the band to sound jazzlike.

The Provincines score decidedly. The Saints', even with an over-recorded clarinet, put over their Jonson ballad with tremendous spirit and gusto. The rhythm section sounds again in great style, and their single side reveals that they did, in fact, raise the audience to their feet. Al Radcliffe, on clarinet, plays superbly in a white vein, and the band keep the tempo and the feeling up right to the last groove.

The reverse, which features the old Crane River Jazz Band in a Negro Spiritual, is full of good jazz feeling. On this side it is the piano that receives the major part of the balance, but Pat Haves plays very well indeed. He does have a habit of rolling in full chords down the keyboard, a habit which is thrilling the first few times but which wears somewhat on repeated hearings, but we can forgive a minor fault in so great a jazzman. Ken Colyer plays fierce horn, supplemented by Monty Sunshine on clarinet and Ray Orpwood on trombone. The band as a whole, emphasises the kind of jazz which was originally created before Oliver. The single new item, the group leader, lends them to a feeling and understanding for early jazz styles probably unique in musical history.

Humphrey Lyttelton's Band, on the other hand, lost something of their spirit on the concert. Lyttelton himself, on "It Makes My Love Come Down," is definitely better than in any of his some forced mute work, poor tone and rather uninspired playing.

RECORDS FOR AUGUST SID PHILLIPS and his Band Ain't nobody here but us Chickens; Steppin' in 5D1013 "HIS MASTER'S VOICE" SEMPRINI The Hot Canary - B10108 The Hot Canary - B10108 The Hot Canary - B10108

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DALLAPICOLA'S AN ITALIAN OPERA

By Malcolm Rayment

THE highlight of the International Festival of New Music, was Luigi Dallapiccola's "Il Prigioniero"—a one-act opera with a Prologue. It was a concert performance which was conducted by Hans Rosbaud.

The subject comes from the Spanish Inquisition; the idea being an elaborate form of torture, by giving the victim freedom of freedom, and almost freedom itself, only at the end of the victim realise the purpose of the supposed liberty.

Dallapiccola's music is intensely dramatic and grips the listener from beginning to end, even when divorced from the stage action. It also has many points of interest in other ways. Firstly, although the music is twelve tone, it does not sound in the least like Schoenberg, Berg, Webern, or any other twelve tone composer.

This is especially interesting as there are some people who claim that twelve tone music sounds very much the same whoever writes it; but while Dallapiccola's individuality was obvious, his rationality was equally so. No one but an Italian could have written this opera or anything resembling it.

"ITALIAN TWELVE TONE"

While using a twelve tone basis—a product of Vienna—"Il Prigioniero" is as Italian as Puccini; indeed, the opera that it resembles most is "Turandot".

Another aspect of the work is the treatment of consonance and dissonance. In this, it seems to have followed the Alban Berg tradition, in which consonant and even tonal harmonies are used in an atonal work without seeming in the least out of place.

For some of his most impressive and dramatic moments, Dallapiccola has used a simple minor common chord, which is usually played very quietly. This chord is of such importance in the work as to warrant the title of "Prigioniero" was colossal. The whole audience rose applauding and cheering for many minutes and such works as these, even the most prejudiced listener forgets all about his theoretical aversion

to twelve tone music, and is simply swept away. He could not care less where and what the tone row is—which, of course, is exactly what the composer intended.

SEIBER'S "ULYSSES"

In the same concert was Matyas Seiber's "Ulysses." The performance of this was not completely satisfactory, and in several places the effect was not as strong as one felt it should have been. I admit personally, to have been rather upset by hearing Joyce in German. Nevertheless, the very high quality of this music was easily apparent. The tenor soloist, Helmer, Krebs, did not seem particularly apt choice, although he was very well cast for Dallapiccola's work.

In spite of certain inadequacies in the performance, "Ulysses" was one of the most impressive works in the Festival.

STRAWINSKY INFLUENCE

Another choral work that impressed, was the Danish composer Hermann D. Koppel's "Psalms of David." Its weakness was that it invited comparison with Stravinsky's "Symphony of Psalms," particularly as the last movement is a setting of the same Psalm as Stravinsky's last movement. Moreover, the composer was clearly under the influence of Stravinsky, and the "Symphony of Psalms" in particular. The work, however, had some individuality of its own, and was well constructed, had not the "Symphony of Psalms" already existed, it might have been hailed as a masterpiece, if it could have been written without Stravinsky's example.

Krenek's opera "The Life of Orestes" began by being amusingly and intentionally so, and ended by being extremely boring. It is much too long, and would have gained considerably by cutting his last two scenes, and so ending with the death of Klytaemnestra. The remainder is in the dramatic as well as a musical anticlimax.

JAZZ OF THE TWENTIES

The worst thing about this

opera is that it is hopelessly dated. Such a scene as the one in which Orestes is having a good time, to music of the black bottomed type, seems to us today a rather tedious sort of pastiche. The French may be able to bring this sort of thing off, but not the Germans. Personally I think it was rather unkind to Krenek to have single this work particularly in a new music Festival. He has, after all, outgrown this sort of thing long ago.

The other opera, for which an expedition to Wiesbaden was made, was Roberto Gerhard's "The Duenna." This unfortunately was not staged owing to the illness of two members of the cast. Their deputies were able to learn the music, but not to act the roles in time. "The Duenna," I feel, is yet another example of a good musician wasting his time on a damn-fool libretto.

Sheridan's comedy has no relation to life today, and interest in it must be purely historical. Gerhard's music on the other hand belongs to our time, and therefore, is unable to match the superficiality of the weak plot of the comedy.

We do not, of course, demand that period of the plot and the music should be the same, but we do demand that the emotional content of the plot shall be one that is applicable to the period of the music. This opera left me with a feeling that Gerhard, if supplied with a libretto worthy of his talents, might well produce something very important.

YOUNG GERMAN COMPOSER

A somewhat unusual personage is Hans Werner Henze. Unusual, in that, although born as recently as 1929, he has the technical facility of many a composer twice his age. His output is already a large one, and he is represented in the Festival by a violin Concerto written four years ago. Four years is a very long time in the life of such a young composer.

This Concerto is a mixture of maturity and immaturity. Henze says exactly what he wants to say, and says it extremely fluently

and with a bit too sick and too fussy, and sometimes too clever.

These things, of course, are to be expected in a composer and just as teens, but the work also reveals the mind of a true musician. It would be probably much more than an interesting experience, to hear one of his recent works. He himself is highly self-critical, and is well aware of the deficiencies of his violin Concerto. After his talent and technique, self-criticism is his most important asset.

Wolfgang Fortner, of whom Henze was a pupil, was represented in the same concert by his Fantasy on the name Bach. This is an extremely satisfying work expertly conceived and realised in every detail. The musical texture is varied, subtle, and appealing, while the whole work is quite obviously a product of an individual mind. It was strange that in such a programme works by the (to us), almost unknown names, Henze and Fortner should completely eclipse works by Paul Hindemith and Boris Blacher.

The Jazz Scene

PROUSING RECEPTION FOR NEW CHRISTIE BROS. STOMPERS

By James Asman

ON Saturday, August 11, the London Jazz Club presented their new resident band, following the resignation of Humphrey Lyttelton and his Band, The Christie Brothers Stompers, probably Britain's most earthy jazz group and a rousing reception to a packed club. With the two Christies on trombone and clarinet respectively, Ken Colyer is on lead cornet, Pat Haves at the piano, Ben Marshall on banjo and Denny Coffee on bass. Keith Christie left his old band, Humphrey Lyttelton, to form the new L.J.C. house band, with his elder brother, Ian, breaking up his own Ian Christie Trio to join him on clarinet. Ken Colyer, Pat Haves and Ben Marshall have left the Crane River Jazz Band to make up the new band, which, until then had only achieved fame by their records on Esquire and Melodisc. Bert and Fred Christie, who were the London jazz critics along to the following Monday session, which seemed to meet with almost unanimous approval. There is no doubt that this band can fill the gap left by the break up of the Lyttelton group, and the smiles on Wilcox invited most of London's jazz critics along to the following Monday session, which seemed to meet with almost unanimous approval.

There'll be some changes made in the recent switches made by jazzmen, news now reaches us that Bruce Turner will be returning to his old band leader, Freddy Randall. Bruce has played clarinet with Freddy for a long time now, and the return is welcome news for both parties. Freddy also tells me that Louis Armstrong has accepted the offer of being the President of the new Freddy Randall Club.

Another clarinetist changing berth is Dave Shepherd, who joins the Joe Daniels' Jazz Group in London, on September 22, at which "Big Bill" will feature most of the Elites originals which have made him so popular with jazz fans. The National Federation of Jazz Organisations is also investigating the possibility of featuring him in concerts in the provinces.

THE RIVERMOUTH JAZZ BAND

Unexpected visitors to London last week were the Rivermouth Jazz Band, the resident band of the Phoenix Jazz Club in Newcastle. In an all round trip of the clubs the band played at Cooke's Ferry Inn, Wood Green Jazz Club, Worcester Park Jazz Club and, finally at the Delta Jazz Club on Saturday, August 11. Two brothers, Peter Livesey on trumpet and Jasper



"So they're dustbins and oil drums, are they? Well to me they're MUSICAL INSTRUMENTS and subject to duty and purchase tax!"

Livesey on clarinet head the group, with Bill Melville (trombone), Tom Gordon (piano), Fred Randall (trumpet), vocal and banjo), Gordon Andrews (banjo) and Brian Cook on drums. Also featured in a three band session at the Delta was Blues singer George Melly with pianist Dave Stevens, and the house band, The Delta Jazz Club Sunday session presented up and coming Eric Silk and his Southern Jazz Band, with veteran George Webb sitting on piano.

THE SOUTHERN JAZZ CLUB

A new Friday night jazz club opens up at the Masonic Hall, "The Old Red Lion," High Road, Leytonstone, E.11, on August 17, with Eric Silk Southern Jazz Band on the stand. The band will also be broadcasting once again, this time on the French B.B.C. with Paul Simpson on Cooke's Ferry Inn, on September 2.

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new lines with Humphrey and Wally in the front line. The band will also commence another series of dates at the Refectory Club, restaurant, Golders Green, from September 24 onwards. They recommence their jazz for Listening concerts at the Conway Hall, on August 31, and visit the Hove Town Hall, Brighton, on Friday, August 24.

COOKS FERRY INN

The Edmonton Jazz Club, Cooke's Ferry Inn, soon to be renamed the Freddy Randall Jazz Club, have an amusing line of coming "attractions." August 19 finds ex-Yorkshire Jazz Band star trumpeter, now with Chris Barber's New Orleans Jazz Band, on the stand with his Jazz Quintette, together with the Hill City Stompers. September 2 features Eric Silk's Southern Jazz Band with the Cy Laurie Four in an Overseas B.B.C. broadcast date. The following week, Humphrey Lyttelton and his Band will be presented, and on September 16 Mick Malligan and his Magenta Jazz Band share honours with Alan Kirby's Dixielanders. Freddy Randall returns with his band on September 23. At all sessions the M.C. will be Beryl Bryden.

THE PARAMOUNT JAZZ BAND

Rumours have been leaking through of another interesting traditional group from the provinces—the Paramount Jazz Band. Led by trumpeter-cornetist Jimmy Leonard with ex-Y.J.B. clarinetist Alan Cooper and side-sicks Eddie O'Donnell, "Sleepy" Green on piano, backed by two banjos and drums, this band is now attracting a considerable following. Paramount Jazz Club in Leeds. They feature hymns, spirituals and marches from the early days of jazz. The club is free, and runs weekly at the Adelphi Hotel, in the centre of Leeds.

"THE PRIDE OF THE YARE"

News from the Nottingham Jazz Club reaches us of a River-

NO JAZZ AT HORSHAM

An S.O.S. comes from the Horsham Rhythm Club, who write in to say that there seems to be a dearth of jazz enthusiasts in that part of Sussex. Club Secretary, Tony Wales, has been running a jazz club there for several years, and now appeals for more support. The club is at 165, Rushams Road, Horsham, Sussex.

Transatlantic By Chick Madison

VAUGHAN, COLE, ELLINGTON, VAUGHAN, COLE, ELLINGTON

WINDING UP A RECORD-BREAKING TOUR THAT HAS TAKEN HER TO CALIFORNIA AND BACK, SARAH VAUGHAN, THE GREAT SAATCHI THE MAGIC VOICE, IS AT PRESENT ENJOYING A WELL-EARNED REST AT THE HOTEL HARKING UPON A HEAVY SCHEDULE OF BOOKINGS FOR THE FALL AND WINTER SEASONS.

The nation's No. 1 girl singer, winner of practically every major popularity poll of the past four years, will return to action August 29 by opening a 10-day engagement at the St. Charles Hotel, in Hull, Quebec, marking her first appearance in Canada since last summer. Sarah will draw a cool \$7,500 for her 10-day stint in the Dominion.

Sarah will be co-headlined with Nat (King) Cole and his trio and Duke Ellington's band in an ambitious package show that is scheduled to play dates in approximately 60 cities throughout the country. The Vaughan-Cole-Ellington tour will close on September 21 with a three-day weekend booking at the Boston Arena.

Also on the agenda for the popular songstress is a December engagement at the New York Paramount Theatre, which will mark Sarah's third appearance at that Broadway presentation house in the past two years.

Thanks to a string of best-selling Columbia record hits, Sarah is riding the crest of the biggest popularity wave of her career. She's currently clicking with no less than four best-sellers in her discs of "These Things I Offer You," "Vanitie," "Deep Purple" and "My Reverie" and has racked up sales of close to a million platters in the past three months.

SPIKE JONES will get two major popularity dollars for five one-hour package shows for NBC-TV. Changes in the Stan Kenton line-up include Conte Candoli taking over from Chico Alvarez, who has enrolled as a music student in a Hollywood college. Johnny Capolo on Rogers whose wife is infanticide.

Singing star Sarah Vaughan and arranger-conductor Paul Weston, musical director for Columbia Records, are shown checking over an arrangement at a Columbia recording session in Hollywood on which Sarah was backed by maestro Weston and his orchestra. Two of the four sides waxed by Sarah on this date have just been released, "Vanitie" coupled with "My Reverie."

patting, Buddy Childers is in for Ray Wetzel and George Roberts is taking Bart Varsalone's place on trombone. . . ex-Dixie Gillespie tenor sax Big Nick Nichols is leading his own quartet at the Paradise bar in New York. . . Lionel Hampton who recently signed up to M.G.M. Records, has cut two sides by Israeli composers. He will donate royalties from these platters to the Israeli Government. Israel recently named one of its states Hampton in honour of the orchestra leader.

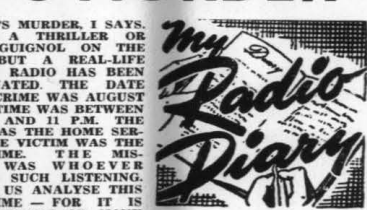


FOR an eighth successive year the theatre electorate has reserved a verdict as to the best achievements of a Broadway season. The tabulation of the winners in the Theatre World, Donaldson Awards, sponsored by the theatrical trade paper, The Billboard, is complete, and the gold keys an accolade emblematic of the past season's "bests" were delivered to the winners last week.

Unusually heavy balloting this year, with votes stemming from all legit sources—stage hands to producers—accolades Claude Rains and Uta Hagen for the best dramatic performance, of 1950-51, for their contributions to Darkness at Noon and The Country Girl respectively. In the musical division, Yul Brynner and Shirley Booth were similarly honoured for best performances in The King and I and A Tree Grows in Brooklyn.

The best play of the year was Darkness at Noon, and the best song-and-dancer Guys and Dolls. . . of the 16 entrants, the best play to reach Broadway by authors new to the Stem was Billy Budd.

'HE'S MURDER'—SAYS!



By LEE CONWAY

because they happened to be in his day's broadcasting they must not take this as a personal observation. On the contrary, it is extremely general. Let us start early, then, at 6.30 a.m.

ARE you up at 6.30 a.m.? You no lucky people! I'm not. But no doubt a proportion of the nation rises at 6.30 a.m. and probably puts on the radio to make sure the rest of the neighbourhood hears and awakens too. Me—I'm not so reliable. But the interesting music of Anton and His Orchestra is thrown away upon a sleepy-headed, blurry-

eyed radio public at this time of the day. Poor Anton. I could so appreciate him at 6.30 in the evening.

AT 6.55 a.m. there follows the Weather and News. Boy will be back in a minute and I think that's a depressing way to start the day. Others may not agree, but that's my opinion.

MORE music to awaken the late risers at 7.15 a.m. Vanitie, Dam's Orchestra, Yes—for me, Mr. Van Dam at 7.15 p.m.—not a.m. But the organ of music, as you shall see, continues to edge elusive suites its best to edge through the cloud that perpetually (and metaphorically) covers Britain.

AT 7.50 a.m. (I'm still not up yet) there is "Lift Up Your Heart," an American recording. Secretary to lift up my heart at this time of the day.

DID you miss the depressing Weather and equally depressing News at 6.55 a.m.? Don't worry—you can hear it again (in case you slept late) one hour later—at 7.53 a.m. precisely. And don't worry about missing your morning music—there's more to come.

PORTRAIT OF A TOY SOLLER

Liber-Southern Music Pub. Co., 8, Denmark St., W.C.2. TEL 524

ELLINGTON SUCCESS IN TOWN

THE Ray Ellington Quartet boomeranged last Monday at the Finsbury Park Empire with a success so outstanding...

FOX NEEDS FIDDLES

ROY FOX informs us that he would be glad to hear from any violinists who are interested in joining his Band for four nights appearances a week...

PARTY FOR DEAN AT FELDMAN'S

Singer Alan Dean, who has been a frequent visitor to the Feldman Club during recent years, has been invited to attend the Club on Sunday August 19...

TOP TEN

- 1. My Resistance is Low. 2. Too Young. 3. With These Hands. 4. Ivory Rag. 5. My Truly Truly Fair. 6. I Apologise. 7. Jezebel. 8. Too Late Now. 9. Be My Love. 10. Old Smoky.

PAUL CARPENTER TURNS STRAIGHT ACTOR

HAS TIN-PAN-ALLEY lost a popular vocalist for good? Paul Carpenter, known to millions of listeners as Jeff Arnold in "Riders of the Range," singer in the band of the Ted Heath Radio Luxembourg, has turned straight actor...

PREAGER SEEKS VOCALIST

Lou Preager informs us that he is looking for his first class glamorous vocalist. Any singer applying must be able to read music and have a first class soprano voice...

CLASSIFIED ANNOUNCEMENTS

All advertisements must be prepaid (cash with order and copy) and are inserted at the rate of 4d. per word. Minimum 3/- for box numbers allow two extra words, plus 1/- for cost of forwarding replies...

LINDA ELLINGTON IN CABARET

LINDA ELLINGTON, singing star from the bands of Johnny Dankworth and Kenny Baker, commences a new career this week when she opened in cabaret at London's Starlite Club...

This booking was arranged for Linda Ellington by personal manager, Bert Wilcox. At the end of August, Linda commences a month's engagement with the "Educating Archie" stars, the Hedley Ward Trio at Green's Playhouse, Glasgow...

AT 9.30 a.m. a talk follows on holidays with work. How interesting and exciting. Just the thing to take my mind off my personal problems.



Told the M.E. about this big Provincial Tour of yours 'Arry?

LONDON AND SOUTHERN N.D.B.C. AREA FINALS

THE London and South of England Final with direct entry to the Grand Finals of the winners of the Large and Small Band Sections, will be held at the Wimbledon Palais on Tuesday, September 18. Dancing will be featured from 7.30 p.m. to midnight...

NATIONAL DANCE BAND CHAMPIONSHIP CONTEST FIXTURES

Butcher and Bernie Stanton. Tickets 2s., 3s., 4s., 5s. from the box office in advance or on the night. NORTH OF ENGLAND (Eastern Region Section - "A") CHAMPIONSHIP at the Empire Theatre, York, Sunday, September 9. Concert 7 p.m. to 10 p.m. Personal Appearance: Harry Gold and His Pieces of Eight, featuring Betty Taylor, Freddie Tomasso, The Laurie Gold Quartet and Jimmy Day. Tickets 2s., 6d., 3s., 4s., 5s. from the Rialto Cinema in advance or on the night.

MY RADIO DIARY Continued from page 3

ONE would think the maximum listening public for music were all early risers by this programme at 8.15 a.m. instead of what is called "Morning Music." Perhaps what we have been hearing so far is "Very Early Morning Music"—who knows?

AT 9 a.m. there is a recital. I can imagine nothing more soothing than sitting over my breakfast of tomato on toast (the bacon and egg has already been eaten) and opening the morning's accounts, bills, demands and what-not to be derived from man sings to me in his excellent baritone voice. I could thoroughly enjoy Clement Hardman over a piping beer at 10 a.m.—but hardly at 9 a.m. with my tomato and wheat.

AT 9.30 a.m. a talk follows on holidays with work. How interesting and exciting. Just the thing to take my mind off my personal problems.

AT 9.45 a.m. Prokofiev follows on records. This has been a lesson to me. I really must purchase some Prokofiev records for myself. I may put them on at 9.45 a.m. while I am answering my mail.

AT 10.15 a.m. there is a Service. Awaiting the faithful to prayer. Nobody shall deny the nation this comfort. But after the spiritual satisfaction of the service, in this broadcast, guess what followed. "Music While You Work." In other words, the "music factory" pops on the belt of mass production.

HAD enough music for one morning. The "lightful" Squire Octet follows. Nice listening, and 11 a.m. is not a bad time for the Squire unit, but we've already had our surfeit of music, don't you think?

AT 4.49 a.m. a serial: 12 midnight. Cricket then, but your heart more jolly rollicking listening in Workers' Playtime. More bad Weather and News followed by Festive Music-Hall. At last a bright spot in over half a day's broadcasting, followed by Cricket scores at 1.55.

BUT we haven't had any music for a few minutes. So—woohee!—more music again at 2 p.m. when we hear "Tunes for Everybody." Pretty clever title for a show. No doubt the B.B.C. are aware that the 6.30 a.m. music is not for everybody.

AT 3 p.m. there is Choral Evening. At this time the nation is at work and half the household is at work. So there will be only a few domestic servants with sufficient time to give this broadcast the reverent attention it deserves, apart from a few old age pensioners.

MORE music—an "Instrumental Interlude" this time, from Hugh D'Alton on the mandoline. Pretty dandy, but is a good contrast to follow Evening Song? At 4 p.m. more Cricket and at 4.30 "Top of the Bill." Exciting though the title sounds, it is another record programme.

AT 5 p.m. Children. Now all the kids are out playing at 5 p.m. but the B.B.C. make the Children's Hour later in the summer months? Just before bedtime is the hour, surely?

NOT until 7 p.m. does Flint of the Flying Squad live things up a bit. He is followed by a Recital, a Festival broadcast, and Talks and News until Bill Johnson comes on the air at 9.30 p.m. I am not in complete agreement with this day's broadcasting on the Home Service. Can you beat it?

IN THE HIT PARADE YOU ARE MY DESTINY

WAKE UP YOUR LIVER BILE without causing—and year's harm to you. The liver should pour out two pints of bile into your veins daily. If you don't, you get headaches and tension is increased and you feel sour, slack, and the world goes grey.

ONE thing is curious. The Third gives out at 6 o'clock in the evening, particularly exclusively that the intelligentsia of the nation are all late risers—me too!

RADIO PROGRAMMES

- MEDIUM WAVE (208m.) SUNDAY, AUGUST 19. 7.00 GODFREY WINN presents YOUR MOTHER'S BIRTHDAY. For birthdays falling this week. 7.30 LONGTIME. Featuring Katharine Oldfield, The Empire Music Makers, introduced by Mrs. Parson and introducing David Rose, Orchestra Leader and 7.45 EDMUNDO ROS AND HIS RUMBA BAND. Music of Latin-American music. 8.00 GRACIE FIELDS with Bernard Braden, The Key-notes and Billy Tennant and 8.30 OPPORTUNITY KNOCKS with Hughie Green as Master of Opportunity and Roberto Inguez and his Orchestra (recorded before an audience). 9.00 CARROLL GIBBONS AND HIS SAVOY HOTEL ORCHESTRA. 9.15 PORTRAIT OF A STAR—Tonight's Personality—KATHY MAXSON. 9.30 THE MUSIC SHOP with John Staggoff with "G." 10.00 JO STAFFORD presents TIME FOR A SONG. 10.45 THE VERTIGAL Singing Star in her own programme from Hollywood. 10.30 BING SINGS—AT YOUR REQUEST (On Gramophone Records). 10.45 THE ANSWER MAN. Write to him if there is anything you want to know. 11.00 THE ANSWER MAN. Write to him if there is anything you want to know. 11.30 THE ANSWER MAN. Write to him if there is anything you want to know. THURSDAY, AUGUST 23. 7.00 RAISE YOUR VOICES. A song to start the evening. 7.15 THE ADVENTURES OF DAN DARE Pilot of the Future. 7.30 THURSDAY'S REQUESTS. Your requests introduced by Peter Murray. 8.30 TIME ON MY HANDS. Featuring Wally Peterson. 9.15 TOP TWENTY Selected recordings of week's best selling songs in accordance with the Music Publishers' Association (Repeat of programme broadcast August 14). 10.00 CLOSE DOWN. A programme of Ceremonies, David Jacobs. 10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills). 10.45 DARE PILOT OF THE FUTURE. 11.00 OLIVIERO'S REVOLUTION. 11.30 THE ANSWER MAN. Write to him if there is anything you want to know. FRIDAY, AUGUST 24. 7.00 PENGUIN PARADE. Featuring Barbara McFadyen and Garry Marsh, with tunes and stories from the young to all the family. 7.15 THE ADVENTURES OF DAN DARE PILOT OF THE FUTURE. 7.30 FRIDAY'S REQUESTS. Your requests introduced by Geoffrey Everitt. 8.30 TIME ON MY HANDS. Featuring Wally Peterson. 9.30 SWING REQUESTS. Introduced by Geoffrey Everitt. 10.15 MUSIC FOR MODERNS. Featuring Sidney Torch and his Orchestra. Your Master of Ceremonies, David Jacobs. 10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills). 10.45 DARE PILOT OF THE FUTURE. 11.00 OLIVIERO'S REVOLUTION. 11.30 THE ANSWER MAN. Write to him if there is anything you want to know. SATURDAY, AUGUST 25. 7.00 LOG CABIN LULLABY. Songs of the Range with Wally Peterson. 7.30 SATURDAY'S REQUESTS. Your requests introduced by Peter Madren. 8.30 TIME ON MY HANDS. Featuring Wally Peterson. 9.30 NEW RELEASES OF GRAMOPHONE RECORDS. INTRODUCED BY LARRY CROSS. 10.00 CYRIL STAPLETON AND HIS ORCHESTRA. (On Gramophone Records). 10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills). 10.45 MUSIC AND SONG FROM ITALY. Introduced by Peter Madren. 11.00 BRINGING CHRIST TO THE WORLD. 11.30 DANCE MUSIC. Midnight—CLOSE DOWN. LONG WAVE (1293m.) Every Evening: 11.00—MIDNIGHT PROGRAMME AS RADIO LUXEMBOURG 208 metres. SUNDAY, AUGUST 19. 2.30 POPULAR ORCHESTRAL CONCERT. The B.B.C. Symphony Orchestra conducted by Sir Adrian Boult. 4.00—MIDNIGHT PROGRAMME AS RADIO LUXEMBOURG 208 metres. THURSDAY, AUGUST 23. 3.30 GRACIE FIELDS. With Bernard Braden, The Key-notes and Billy Tennant and his Orchestra. 4.00—MIDNIGHT PROGRAMME AS RADIO LUXEMBOURG 208 metres. FRIDAY, AUGUST 24. 3.30 THE ANSWER MAN. Write to him if there is anything you want to know. 4.00—MIDNIGHT PROGRAMME AS RADIO LUXEMBOURG 208 metres. SATURDAY, AUGUST 25. 3.30 THE ANSWER MAN. Write to him if there is anything you want to know. 4.00—MIDNIGHT PROGRAMME AS RADIO LUXEMBOURG 208 metres.