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Musical Express

FRIDAY, FEBRUARY 3rd, 1950 No. 174 PRICE FOURPENCE

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TELEVISION FROM WIMBLEDON

BIG VIDEO SHOW TO BE PRODUCED AT FAMOUS PALAIS

Nat Allen and his full 20-piece T.V. orchestra provide non-stop music

(M.E. STAFF REPORTER)

ON FEBRUARY 17 WIMBLEDON PALAIS WILL BE CLOSED TO THE GENERAL PUBLIC AND ADMISSION WILL BE BY INVITATION ONLY. REASON FOR THIS IS THAT B.B.C. TELEVISION ARE HIRING THE PALAIS FOR THAT NIGHT TO PRESENT A FORTY-FIVE MINUTE SHOW TITLED "FIFTY YEARS OF DANCING." SEVEN HUNDRED INVITATIONS WILL BE ISSUED AND THERE IS ALREADY A TERRIFIC RUSH BY REGULAR PATRONS TO GAIN FREE ADMISSION TICKETS FOR THIS BIG EVENT.

For the occasion Nat Allen will be using his full twenty piece orchestra and every type of music from the Lancers to present-day bop will be presented. When the band finishes its regular session on Thursday night, February 16, television cameras, crews, lighting and scaffolding will be delivered at the Palais to transform it into a normal video set. The atmosphere will be authentic and the regular dancers who have obtained tickets will be able to do their own particular brand of dancing in front of the cameras.

This will be forty-five minutes of non-stop music for Nat Allen and his Orchestra and will entail a great deal of work on the part of this popular bandleader.

An exhibition of ballroom dancing will be given by the well known champions Pat Eaton and Arthur Norton, and there will also be two cabaret spots. The show is being produced by Arthur Singer.

DENNY VAUGHAN FOR VIDEO

MIDLAND viewers will have the opportunity to see as well as hear some of their favourites next week, when on February 7 a new programme is telecast from the Nuffield Centre, London, under the title of "The Centre Show." Designed to introduce artists new to TV, though not necessarily to radio listeners, the programme includes famous Canadian singer Denny Vaughan and Margaret Eaves, the noted soprano.

A further point of interest to readers is that the accompaniment to the show will be provided on two pianos by M.E. critic Steve Race, and Don Phillips (composer of "Concerto in Jazz") with Geoff Lofts on drums. The transmission, lasting thirty-five minutes, begins at 9.40 p.m.

CAB KAYE FORMS A NEW GROUP

CAB KAYE has formed a new all-coloured outfit. It is being sponsored by the 77 Cultural and Social Club. On February 4 they are at Drill Hall, Chester, February 5 Astoria, Manchester, and February 10 Chingford, which is their first London date.

Personnel of the new outfit is as follows: Dave Wilkins the well known trumpeter, George Tyndale tenor and clarinet, Sam Walker tenor, Cyril Jones piano, Rupert Nurse bass, Cliff Anderson drums, Chico Eyo bongoes, marracas, etc., and Cab will lead on guitar and vocals.

SONNY ROSS OFF TO U.S.A.

YOUNG Sonny Ross, vocalist-compere with the Victor Feldman Sextet and the Leon Roy Quintet, is joining relatives in Philadelphia and staying in America indefinitely. Being close to New York Sonny will pay regular and frequent visits there, writing transatlantic articles for several magazines.

Leaving on Thursday, February 9, on the S.S. Washington, Sonny arrives in New York on February 15.

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★ CAB KAYE'S NEW GROUP ★

First picture of Cab Kaye and his newly formed band which makes its debut on February 4. See story in column two.

MITCHELL TRIO FOR THE GARTER CLUB

THE MALCOLM MITCHELL TRIO, WHO HAVE RECENTLY HAD THEIR OPTION TAKEN UP FOR THE RUN OF THE JACK BUCHANAN SHOW AT THE ADELPHI, HAVE NOW ADDED ANOTHER FIRST CLASS ENGAGEMENT TO THEIR RECENT SUCCESSES. ON FEBRUARY 16 THEY WILL PLAY FOR ONE NIGHT AT THE GARTER CLUB, WHICH IS AT PRESENT IN PROCESS OF REDECORATION, AND ON FEBRUARY 19 THEY WILL COMMENCE A PERMANENT RESIDENT ENGAGEMENT AT THIS EXCLUSIVE CLUB.

Their hours at the club, 10.30 p.m.-12.30 a.m., will enable this popular trio to double both the show and the Garter Club. The engagement was negotiated by the Harry Meyers Agency in conjunction with the agencies of Jack Hylton and Ted Heath.

The Trio will be heard broadcasting in the Overseas Service on February 15, in the Up and Coming series on February 24, and they have a series of three Rhythm Rendezvous on March 7, 14 and 21 respectively. On March 5 they will be guest artists on the Ted Heath Swing Show at the London Palladium.

Proof of their great popularity is that their fan club, which was formed within the past two weeks, already has a membership of over two hundred. Presenting their own particular brand of music at a concert at Leicester Square last Sunday the group were an overwhelming success.

Nathan Returning to Churchill's

CHURCHILL'S closed down as a bottle party last Saturday, and it will take approximately a month to redecorate it with the very latest decor, etc. Jack Nathan will then be returning with his same line-up when it re-opens. In the meantime, he is going with Maurice Burman to Paris for a holiday for a week, and expects to be back in London about February 12, when he and his band will be available until Churchill's re-opening.

Sharon Sextet

THE Stork Club has closed for one month for redecoration and new licences, and during that period the Ralph Sharon Sextet will undertake several one night stands. Last Wednesday they did an overseas broadcast and on February 13 will be heard on the Light Programme at 5.30-6.15 p.m. On February 11 they will appear at the Pavilion, Gillingham, February 12 Feldman's Club and they also have four Sunday concerts at the London Casino on February 5, 26, March 19 and 26. On March 5 they will appear at the Palladium with Ted Heath.

Sharon informs us that on all future broadcasts in addition to playing piano he will also feature the harpsichord. The Sextet is now under sole agency to Alfred Preager.

BILL ELLIOTT NOW MANAGES WINSTONE AGENCY

BILL ELLIOTT, now recovered from his recent illness, returned to the West End last Monday, January 30, and his office address is 23 Denmark Street, W.C.2. Telephone numbers Temple Bar 6993/4. From that address Bill will be acting as Agent Manager of Eric Winstone's Agency, New Century Artists Ltd. in association with his own firm of Elliott Direction.

He will be carrying on his own business with all his bands as before, and will also now be the exclusive manager and sole agent for Eric Winstone and his Orchestra. Mrs. Queen Butner, who has been with Eric Winstone for the last six years, will continue to be Mr. Winstone's personal secretary and office manageress, and assisting Bill Elliott in the two agencies will be Benny Fields.

PAUL VAUGHAN'S First Decca Discs

Paul Vaughan and his Music, resident at Selby's, have just cut their first four sides for Decca. These are Eastern Dances Nos. 1 and 2, selected and arranged by Vaughan, and they will be released within the next fortnight.

LATE NIGHT SESSIONS

The Club 11 will be opening on Friday at midnight until 4 a.m. Saturday morning with all the usual bands and performers.

TITO BURNS LEAVING WIMBLEDON PALAIS

TITO BURNS and his Sextet will leave Wimbledon Palais on Sunday, February 5, instead of the end of February as contracted. The management have kindly released Tito in order that he might carry out the many valuable private engagements that are offered the Sextet. It is already known that Tito went into the Palais for one month, and eventually had his contract extended for six months.

In addition to these private engagements Tito will be kept very busy recording for Decca under the new contract. His first session is on Tuesday, February 7, when the Sextet and Terry Devon will record four sides. Alan Dean will also be featured on this session recording a duet with Terry Devon, backed by the Sextet.

Last Sunday was a typical day's work for Tito Burns. In the morning he did a run through for the "Band Parade" broadcast, dashed over to Wimbledon for the afternoon session 3 to 4 p.m., back to the B.B.C. for run through and broadcast, back to Wimbledon for the evening session, then from Wimbledon to the Saville Theatre for a concert. On February 27 the Sextet commences a one week tour of Scotland. This Saturday they broadcast on the Light programme at 4.30 with Ray Ellington.

NEW TROMBONE FOR GOLD

HARRY GOLD informs us that he will have a new trombone joining his Pieces of Eight this Thursday. The new musician is Ken Wood, who will replace Jack Botterall. Gold heard Wood when the band was at West Hartlepool recently and was so impressed with his playing that he asked him if he was interested in joining the band. Wood was more than interested and discussed the matter with Benny Nelson, leader of the relief group with whom he was working. Nelson was most co-operative and delighted to think that one of his own musicians was getting such an exceptionally fine chance.

Future broadcasts for the Pieces of Eight include February 16 10-10.30 a.m. Light, February 24 pre-recording First House and February 26 Overseas Jazz programme.

A NEW CLUB FOR SHOW PEOPLE Opening on February 19

ON February 19 a new Sunday Club will be opened for members of the theatrical and entertainment professions. The new venture will be called the Hollywood Room and will be held at the Hollywood Club in Quebec Street. The Club is owned by Maurice Conley, brother of Len Conley and organisation is in the hands of Charles Bohm. Many well known artists have been engaged as hosts and entertainers and full details of these will be available next week. Membership fee is one guinea a year and the club is licensed for food and drink. The club will hold approximately 120 guests.

ITURBI AND VALENCIA ORCHESTRA

THE widely publicised concert given by the first Spanish orchestra to visit this country—the Valencia Orchestra under Jose Iturbi—had a qualified success at Covent Garden on Sunday evening, January 29. Apart from a competent performance of the Haffner, the first half of the programme was undistinguished; and Iturbi, in the joint role of conductor and soloist in the Beethoven C minor piano concerto, appeared to have the orchestra so well under his control that it could, at times, scarcely be heard. There was, at the same time, an air of uncertainty about the performance which could not have been wholly due to lack of rehearsal.

The second half of the programme was entirely devoted to Spanish music and was, as a result, a good deal livelier and less self-conscious than the first. The De Falla Three-Cornered Hat in particular was played with considerable verve and excited more applause than any other item in the programme.

E.H.

FRANK BARRON FOR KEMPINSKI'S

WHEN KEMPINSKI'S REOPENS ON FEBRUARY 16, FRANK BARRON WILL BE LEADING HIS QUINTET AT THIS OLD ESTABLISHED AND EXCLUSIVE RESTAURANT. BARRON HAS, OF COURSE, RECENTLY BEEN APPEARING AT LES AMBASSADEURS, AND THIS WEEK RECORDED SEVERAL TITLES FOR COLUMBIA. HE WILL MAKE A FEATURE OF SWEET SOPHISTICATED MUSIC AND WILL LEAD THE GROUP ON PIANO. FULL DETAILS OF THE LINE-UP WILL BE AVAILABLE NEXT WEEK.

The restaurant will be open until 12 p.m. every night with the exception of special occasions when cabaret is presented. There will then be an extension on these nights. In addition to the restaurant Le Corniche will be open all day for cold buffet and both the latter and the restaurant are fully licensed.

MAY GETS BIG BREAK

AS from February 13 Archie May will take his completely new orchestra into a resident berth at Wimbledon Palais, where he will play opposite the popular Nat Allen Orchestra.

Line-up of the new aggregation is as follows: Freddy Byfield piano, Geoff Weston drums, Ronnie Stone bass, Benny Perrin and Terry Brown trumpets, and Terry Gill trumpet and arranging, Bernard Ebbinghouse trombone, vibes and arranging, altos Gerry Alvarez and Wally Beazley, tenors Len Wood and Stan Robinson. Monty Norman who did his first broadcast recently will also play guitar as well as vocalising. The girl singer will be Joan Brooks, who recently appeared in Holland with Harry Parry.

STARS TO AID BRITISH WRITERS BIG CONCERT

London Coliseum on Mar. 5

THE BRITISH SONGWRITERS' GUILD ANNOUNCE THEIR FIRST MAMMOTH CONCERT AT THE LONDON COLISEUM ON SUNDAY, MARCH 5, COMMENCING AT 7 P.M. VICTOR KNIGHT, GENERAL SECRETARY OF THE GUILD, INFORMS MUSICAL EXPRESS THAT A GALAXY OF STARS WILL DEFINITELY APPEAR. THE CONCERT IS TO PROVIDE FUNDS TO HELP THE BRITISH SONGWRITER PROFESSIONALLY AND TO BACK HIM IN HIS FIGHT AGAINST ANOMALIES.

The following list of top line names has been given to us for publication and the Guild assures us that they have all definitely promised to appear:

Dick Bentley, Leon Cortez, Jimmy Edwards, Charlie Clapham, Hero de Rance, Edric Connor, Lester Ferguson, Joyce Grenfell, Carroll Gibbons, Philip Green, Leslie Henson, Ted Ravanagh, Vera Lynn, Walter Midgley, Annette Mills, George Mitchell Choir, Billy Reid and Dorothy Squires, Anne Shelton, Chas. Forsyth and Addie Seamon, Jack Warner, Haydn Wood, Suzette Tarri, Jack Simpson, Brian Reece, Ross Parker and many others. Rank Starlets will sell the programmes and Rank stars will be there.

Musical Express readers applying early for tickets will get good reservations. But a rush for seats is anticipated for such a gigantic show. Tickets are available from Victor Knight, Songwriters' Guild, 17 Berners St., London, W.1 (Langham 8584) and at Levy's, 19 Whitechapel High St., London, E.1 (Royal 4656).

Seats are reasonably priced. Stalls: 63/-, 30/- and some at 10/6. Royal Circle: 42/-, 21/- and 10/6. Upper Circle: all at 6/-; and Balcony: all at 2/6 as a gesture to the Gallery First Nighters Club.

This great event promises to be a spectacular example of Tin Pan Alley on show. Musicians, show people and all interested in our industry should roll up and give the British songmen a big night.

FRANK KING FOR CIRO'S Jaffa Leaving

MAX JAFFA, WHO RECENTLY TOOK HIS BAND INTO CIRO'S CLUB, WILL BE LEAVING THERE AT THE END OF THIS WEEK.

Captain Nathan, of Ciro's, informs us that his place will be taken for four weeks by Frank King, who will lead his own nine piece outfit. At the end of this period Ciro's will have further information available regarding their big plans for the future.

HOWARD BAKER WITHDRAWS HIS "OLDE TYME" FROM WIMBLEDON

Owing to tremendous pressure of business at Southend and his many one night stands, Howard Baker has had to withdraw his Old Time Band from their appearances at Wimbledon Palais on Thursday nights. He has asked us to thank Mr. A. Shenburn on his behalf for having generously released him from his contract.

BECHET-LYTTELTON DISCS TO BE RELEASED IN AMERICA

NEWS reaches us from New York that the six sides recorded by Sidney Bechet and the Humphrey Lyttelton band in London late last year have been scheduled for very early release on the American Savoy label, which will distribute them throughout the United States.

Although the records were made for the British Melodisc Company, which is, of course, affiliated with Savoy, there was no question of an automatic American tie-up when the session took place.

Test copies were sent to America, however, and Herman Lubinsky, director of Savoy, was so pleased with the results that he arranged for all six titles to be rushed into Stateside production.

Previously, other Lyttelton recordings have appeared in America through the facilities of one of the smaller "independent" concerns, but these will be the first records featuring the band to achieve fairly widespread distribution across the Atlantic, for Savoy records can boast a considerable monthly turnover, and are on sale from coast to coast.

N.A.

STOP PRESS

Ronnie Meydell returns to Embassy Club, February 23, with eleven piece band, including two vocalists. The band will broadcast from the club in "Mayfair Merry-Go-Round" on March 7.

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You may like "Musical Express" or you may dislike it, but there's one thing you can't do . . . . ignore it!

THE VOICE

A GREAT PITY

LAST week was notable for one of the most unfortunate displays of misguided journalism ever to affect the entertainment business. The name of a great star, Sarah Vaughan, was used indiscriminately. Musical Express was authorised immediately by Miss Vaughan's management in America to refute the irresponsible statements published elsewhere about her. By now our readers are in possession of the true facts through the exposure in these columns of this most unfortunate situation. Sarah Vaughan was publicised to appear at a concert in London last Sunday. A contemporary was quick to seize upon this news as a sensational headline. To make matters worse, the Daily Mirror reiterated the story. Musical Express, perhaps more experienced in the business of entertainment, knew at once that a one-night stand in London for a star of Sarah Vaughan's magnitude sounded as impossible as it was improbable. We investigated.

THE BITTER TRUTH

AS we suspected, Miss Vaughan had not been approached. Contrary to statements in a contemporary that claims so proudly to have "announced the story exclusively" the transatlantic radio had not been "buzzing excitedly"—until perhaps after Musical Express had exposed the hoax. The views of Miss Vaughan's management were voiced exclusively in Musical Express last week. They speak for themselves. The bitter truth of the matter is this. Whether or not the promoter of this stunt was cognizant of the fact that Sarah Vaughan was not available matters little to us. What does matter is that there are always some gullible journalists ready to fall for a line like this and ready to burst into print without first investigating the authenticity of their information. And it matters still more to the profession at large, especially when a great daily newspaper, expecting as they have every right to do that a musical trade journal might carry authentic musical news, copies it for the nation to read.

OUR BOUNDEN DUTY

NOW, more than ever, it comes home to the profession how vitally important it is for them to have a newspaper like Musical Express studying their interests. A great star's name is spoken with reverence among his or her fans. When that name is used indiscriminately, whether knowingly or by accident, serious damage may well be done to that star's prestige and goodwill. For this reason the professional (and fan) Press has a high moral duty to every member of the entertainment industry. The Sarah Vaughan Hoax should have been investigated by any periodical that received the news in the same way as Musical Express investigated it, before ever a word about Miss Vaughan was allowed to go into print. In our view, however, a paper which continues to claim that it printed the story of Miss Vaughan's visit exclusively is preening itself upon an exclusive fiasco, especially in view of the fact that Miss Vaughan's management are said to be seriously contemplating legal action against those who published these erroneous statements. May we also advise our contemporary that last week saying "Sarah Vaughan Concert Cancelled" is also untrue. Because, in point of fact, there never was to be a "Sarah Vaughan Concert."

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SARAH VAUGAN

pictured here with star saxophonist ILLINOIS JACQUET

With Sarah Vaughan's name in our headlines last week, Chick Madison sends this picture of her with Illinois Jacquet admiring flowers sent to her by her fan clubs during the record-breaking Vaughan-Jacquet concert at New York's Carnegie Hall. Note the takings for this show—8,900 dollars!

L.P.O. SCALING THE HEIGHTS

By Malcolm Rayment

FEW orchestras have weathered such storms as the London Philharmonic. Founded in 1932, it had an all too short-lived period of glory under Sir Thomas Beecham. Memories of those pre-war concerts still linger in the minds of many. How well I remember sitting up in the "gods" at Covent Garden for a shilling, or going to the Palladium on a Sunday afternoon. It was at these concerts that I first heard the symphonies of Beethoven superlatively played. I was also introduced to the music of Sibelius. It fact, these concerts provided a great deal of the basis for my appreciation of music, and for this I shall always be grateful.

Then came the war. Private backing folded up. At Covent Garden an expected season was cancelled. Before going to America, Sir Thomas Beecham himself did much to ensure the continued existence of the orchestra, besides giving its self-governing institution his blessing. Nevertheless, crisis followed crisis, and many times it must have seemed that extinction was inevitable. It was only by the most dogged determination and personal self-sacrifice that the L.P.O. was able to weather the storm. It came out of the war triumphantly, but not unscathed, being inevitably much poorer both financially and musically than in 1939.

The last five years have been ones of constant struggle to bring the standard of playing up to the highest level, but no success in this matter has ever tempted the orchestra to become self-satisfied.

Although improvements have been made steadily throughout this period, it was not until Eduard Van Beinum took over the principal conductorship last winter that the orchestra began to really march forward. Without a permanent conductor, it would be quite impossible to reach the standard aimed at by the L.P.O., and it was a permanent conductor that the orchestra had lacked more than anything else for a good many years.

Such was the effect of Mr. Van Beinum's training, that within a month the L.P.O. sounded like a new orchestra. By the time Van Beinum returned to Holland the orchestra had reached a standard that must have given its most severe critics, namely, its own members, reason to be well satisfied.

Mr. Van Beinum has returned for his second extended period as principal conductor, but he is now to be joined by Sir Adrian Boult, who will take over when Van Beinum returns home next June. He will come back again early next year for a third period, during which Sir Adrian is returning to the B.B.C.

Sir Adrian Boult

On this occasion Van Beinum will remain in charge of the orchestra until the Festival of Britain, and will conduct the L.P.O. in a number of concerts in the new Concert Hall on the South Bank. Sir Adrian will also appear during the Festival with the orchestra, and afterwards will devote himself to its work.

This, however, does not mean that Mr. Van Beinum, whose association with the orchestra began in 1946, will dissociate himself from it after the Festival of Britain. The directors of the L.P.O. both hope and anticipate that this co-operation, which has proved so beneficial in the past will continue for many years to come. In the meantime they are justly congratulating themselves in securing the services of two such outstanding conductors.

Personally, I doubt very much whether everyone in the L.P.O. fully realises the extent of their good fortune. For it is a very different thing having a man as a permanent conductor and having him for an occasional concert. For this reason, I believe that Sir Adrian Boult's leadership, which they have yet to sample, for more than an occasional concert, will produce results in excess of their already high expectations. An orchestra must get used to a conductor, and a conductor to an orchestra, before the very best results are obtained.

One of the most outstanding things about Sir Adrian Boult is his range. He is famous for his interpretations of contemporary music. During his long stay with the B.B.C. he has turned quite happily from a Bach Concerto to a Berg Opera, and such similar extremes. Few conductors have such a wide range, and the L.P.O. are indeed most fortunate in that no limitations need be placed on their programmes for musical reasons. After years of struggle it would most certainly seem that this persevering orchestra is about to enter its most glorious period.

Rayment reviews current works:

"RECORD COLLECTORS' SERIES"

by Norman Demuth.
No. 1: Forming a basic Library.
Published by E.M.I. Sales and Service Ltd.
Price: 3/-.

LET me say to begin with that in the past there have been few with whose opinion I disagree more than Norman Demuth. We really clashed in full force when he described in his book on Ravel, "L'enfant et les Sortileges" as the composer's poorest work. Personally I think it is his masterpiece.

The trouble is that after such clashes I find it impossible to approach any new publication by this author with an unprejudiced mind. My task is made harder by the fact that Norman Demuth is here writing for the comparatively uninitiated music-lover.

The book consists of fairly brief descriptions of works from Purcell to Walton. It was a nice thought to begin and end with a British composer. Each work is given what amounts to a programme note. The result is that we are told not a lot about a little, but a little about a lot. Forty-five composers are represented with an average of just over a page to each composer.

All this certainly succeeds in doing what it sets out to do—to give the uninitiated some details about the various works. The more experienced will probably find little here that they are not already aware of.

In one place I feel that the author most certainly errs. The following quotation is to be found on page fifty-seven: "The basic library has only this one record of Chamber Music in it . . . in the meantime this solitary example may prepare the reader for an advance to Chamber Music, which for the moment may perhaps be outside his appreciation."

In the first place I regard this as a rather superior attitude to take. It will do harm in that it will give the reader the impression that Chamber Music is difficult to appreciate. And the biggest difficulty to appreciation is a prior-feeling that a thing is going to be difficult to understand. I am sure that Mozart's Clarinet Quintet, for instance, is not beyond the appreciation of any music-lover. I admit that Mr. Demuth says "outside his appreciation," and not "beyond his appreciation," but I fear the reader is likely to take the latter meaning.

BOWKER ANDREWS IS "COCK OF THE NORTH"!

My Radio Diary

By Lee Conway

HERE'S a lad doing great things for British artists and musicians in a well established and most popular radio programme. I am writing now of Geoffrey Everitt, that interesting broadcaster from Radio Luxembourg, whose programme has run weekly without a break for three years. His fans hear him regularly from Luxembourg from 11.15-12 p.m. on Fridays.

* * *

EVERITT caters especially for the devotees of music in the rhythmic idiom and his show embraces everything including Progressive, Ragtime, Dixieland, Swing and Bop. He has thousands of fans all over Europe and the British Isles for this programme which he calls "Swing Requests." Everitt once offered his listeners a few pictures of Harry Gold and his Pieces of Eight. Immediately thousands of applications were received and Everitt began to realise himself just how big his listening territory really is.

* * *

IN all modesty Geoffrey Everitt told me himself that he believes his programme to be an ideal shop window for British bands. Any well established disc programme is a good shop window for British bands, providing the jockey himself gives British bands a chance. That is why we in Britain owe a debt of gratitude to Everitt. He is always ready to boost the best from Britain — providing it's good. Look at the interest he took in our own Steve Race's Bop Group.

* * *

EVERITT, since broadcasting records of the Race Group, has been sending over letters from listeners who want to know more about this outfit. That's what I call helpful. Everitt is building up a listening public who might never have heard the Race Bop and said to me the other day, "I'm going to give all four sides a spin again." Thank you, Mr. Everitt, for a grand programme, but more especially for what you're doing for the home product.

* * *

THE B.B.C. will present Wagner in the Third Programme on February 7 and 8. The Covent Garden Opera Orchestra and Chorus will be conducted by Karl Rankl and relayed from Covent Garden in Wagner's "Lohengrin."

* * *

A NEW work by William Walton, always an important event, will be a feature in the Third Programme on February 5. His Sonata for violin and piano will have its première with Yehudi Menuhin and Louis Kentner.

* * *

RAINBOW ROOM begins in the Light Programme on February 13. It is a series of popular concerts, running for twelve weeks, every Monday. Resident artists will be Rawicz and Landauer and Peter Dawson. The resident "Majestic Orchestra" is conducted by Lou Whiteson.

* * *

THE kids are to have "First Attempts" in the Children's Hour on February 14. There will be singers, pianists and poets in the programme. Let's hope the B.B.C. can discover another Victor Feldman.

* * *

IN honour of the visit of the French President, M. Auriol, there will be a large scale Anglo-French variety exchange in the Light Programme on March 9. The word "variety" is not mine—it comes from the B.B.C. Now this is an occasion to put on a really startling trans-continental exchange in the true meaning of the word "variety." But what we call variety and the B.B.C.'s conception of it are often as the poles apart. Let's hope for the best.

* * *

WHO did that most inappropriate arrangement of that beautiful song "Our Love Story" for Bill Johnson in Sunday night's Variety Bandbox? I never heard anything so remote from the melody since Bop was invented. Is this the way to treat one of the loveliest ballads of the age? Who accepted it? Did the producer like it? Did Bill Johnson like it? Did the publisher like it? Bill Johnson might just as well have sung it to an accompaniment of "The Flat Foot Floogie" for all the use it was to him. Happily his next number "The Whip" redeemed the situation, for the accompaniment was not only adequately scored, but Billy Terrent handled the orchestra masterfully.

* * *

AND speaking of Variety Bandbox, which so far has been leading the way, it will have to keep its eye on the ball with Bowker Andrews' technique for variety production up in Manchester. Andrews gets the speed into his shows that all such productions need. So far he is winning the race with V.B.B. a good second and Music Hall still third. For a very long time I've been advising producers to get some excitement into vaudeville production. Andrews has answered the call valiantly. He deserves full marks for a most workmanlike job and bids fair to be the Val Parnell of radio. I would not say he had an exceptionally brilliant bill last week, yet you would never have noticed it owing to the splendid production technique. Keep "weaving" Mr. Andrews—you're going places.

* * *

SPEAKING of Variety Bandbox, last Sunday Peggy Cochrane did a very entertaining show, showing her great versatility with voice, violin and piano. But then Miss Cochrane is not only a versatile instrumentalist. She is also a very experienced performer and knows how to build up and sell her act.

* * *

IN the same bill was resident comic Reg Dixon, to whom I have always raised my hat. But Mr. Dixon is straying away from his lovable character. He is working his material a little too fast. Why? Because most unfortunately he is using gags with lots of long explanations before the payoff. And the payoff isn't always worth the long explanation. Watch out Reg. Stick to that technique for which you are famous—the short, obvious build-up to a payoff the audience almost expects. That's how you've got them laughing before. You're not a raconteur—you're a comedian. This advice comes to you from Uncle Lee with deepest admiration for your drollery.

THE RETURN OF PASQUIER

The French Institute in Queensberry Place, South Kensington, which prides itself with one of London's most attractive 300-seats halls, resumed its series of Friday afternoon concerts with some fine and rarely heard chamber music. Two weeks ago the Pasquier Trio that is, to give the unintiated the polish of their ensemble in "Trois Pièces en Trio" by Gabriele Pierné and "Trio Serenade No. 2" by Alexandre Tansman, both works dedicated to Jean, Pierre and Etienne Pasquier. The middle work, Trio, by Jean Cras, is a very long and rather abstract programme, but the players made it sound bearable and at times interesting. Cras (1879-1932) was a pupil of Duparc and Vincent d'Indy and was both sailor and musician. Some of his music, for instance, "Journal de Bord" and "Ames d'enfants" surely deserves to be rescued from oblivion.

Last Friday we heard the Quintette de l'Atelier playing Gabriel Faurés Second Quintet and Franck's Piano Quintet. There can be no final analysis and comment on the depth of poetic sense and expressiveness of these two works. The beauties are protean and infinitely suggestive. Both Franck and Fauré seem to have eliminated everything artificial and earthly in the name of that purity of design and naturalness which they learned from the classics of the organ. The

(Continued on page 4)

SECOND THOUGHTS AND A COMPETITION

by Steve Race

READERS seem to have derived a certain amount of interest from the first small competition run in this column some months ago, when they were asked to provide new collective nouns dealing with the profession.

The time has come around for another competition, taking this time the form of a quiz. Here goes:

1.—What have Ellington, Disney and Longfellow in common?

2.—Who made a sensational call for a doctor, and why shouldn't we worry about him?

3. — What commodity was Cole Porter forbidden to sell on British radio?

4.—Which chorus contained a whole concerto?

5.—Who played bass and trumpet when Massaro saw pink elephants?

6.—Fairly recently Leeds came to London, and London went to New York. How did it happen?

7.—Who gave a recorded piano lesson in 228 bars?

8.—On what bridge did Junior meet Sonny?

Entries, on postcards please, must reach this office by Wednesday, February 8. Results will appear in February 17 issue. The sender of first correct solution scrutinised, or the most nearly correct, will receive three of the month's new recordings, and a free six month subscription to "Musical Express".

Having got that over, there's room for two short quotations which interested me in a recent issue of the "Daily Mail."

Humphrey Lyttelton wrote this in reviewing a Louis Armstrong disc:

"The woolly-headed ninnies who regard any jazz played before last Wednesday as 'dated' will find nothing for them here."

—and in the next paragraph, reviewing "Boptura":

"A bit of squealing gibberish . . . I have never heard such a silly noise."

Rather a short-lived plea for toleration, Humph, wasn't it?

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SOUND TRACK

THE TEMPTATION WAS TOO STRONG!

Steve Race detects a slight drop in the Gould Standard and talks about glissandi and arpeggii

PAUL WESTON

THE light music enthusiasts have not had much of a showing in this column for a few weeks. I was pondering on that fact a couple of Saturdays ago, while listening to Richard Attenborough—the man with the Moonan delivery and the Jackson ideas—present his BBC record programme. Just as I was deciding that the jazz and bop fans had been having the "Sound Track" rather too much to themselves lately, dear old Dicky played Morton Gould's "Temptation." (I've never met Attenborough, of course, but it seems rather fashionable to refer to stars by their pet names. It creates a good impression in the reader's mind, and why should I lag behind my fellow columnists?) Well, Gould's "Temptation" turned out to be such an extra-ordinary record that I decided to give it pride of place in this week's review.

Morton Gould & his Orchestra.
Temptation.
Stardust.
Col. DX.1629. (12-inch.)

Ever since the arrangers of the 'twenties tumbled to the fact that four-part harmony was not only practicable but might even be a welcome relief after the tedium of sax trios and violin trios, the quest for originality in light orchestral writing has continued its headlong career. I'm all for it, though I feel that more sterling qualities are often overlooked in the search for "new sounds," and the music is still harmonically backward for all the ingenuity the arrangers put into their instrumental scoring. All too often an effect is obtained by writing an instrument clean out of its range, and making a violin sound like a dog whistle, or a flute like Bubber Miley. Many famous American arrangers have lived on such trick writing for years; turning, sometimes, an ordinary arrangement into highly extra-ordinary orchestration.

That is one of the reasons why I consider the home of light orchestral music to be now neither Hollywood nor New York, but London. Men like Farnon, Green and Mantovani have realised that no amount of dexterous scoring will compensate for lack of interest in the music being scored. Imagine my surprise, therefore, when (by kind permission of my barber) I picked up a copy of "John Bull" (January 21 issue) and read the following highly technical description of Robert Farnon's working methods, by one Norman Phillips: "He works . . . for seven hours a day, inserting arpeggios, grace notes and glissandos into popular and light orchestral numbers."

It is precisely because Morton Gould seems to have taken "Temptation" and "inserted" (wonderful word in the context!) arpeggios, grace notes glissandos into it, that I feel the whole thing is phoney. There are even a few arpeggii and glissandi.

At first hearing one thinks: "What a terrific arrangement!" But is it? It certainly shows a remarkable knowledge of the orchestra, or rather of what it is just possible, with a lot of explanation and rehearsal, to extract from an orchestra. Yet it is so full of tricks, some of them Moussorgsky's and some of them Gould's own, that the meal is all lemon sauce and no sole. It would be grand at just one point to hear the ensemble play the naked tune, but no; some section or other is always weaving a counter melody above or below or both, and the record has no sooner started than the strings are playing at haunted houses thirty leger-lines up. Parts of "Stardust" are better in this respect, though on this side one is worried by too many unaccountable changes of tempo. Morton Gould still hasn't secured the Oscar for over-arranging (that will always belong to the Boston Prom. Orchestra for their "Brazil") but he seems to be making a serious bid for it.

The Melachrino Strings.
Cascade of Stars.
Mattinata.
H.M.V. B.9862.

Mantovani & his Orchestra.
The Legend of the Glass Mountain.
Festival.
Decca F.9316.

Sidney Torch & his Orchestra.
Intermezzo (Jewels of the Madonna).
Gold & Silver Waltz.
Parlo. R.3245.

Philip Green & his Orchestra.
Serenata (Braga).
Elegie (Massanet).
M.G.M. 244.

Here come the British to show—some of them—how it should be done. Of the four M.Ds. represented, none varies more than Melachrino, who has some great sides to his credit, and a good deal of pretty ordinary stuff, too. "Cascade of Stars," the most attractive title of these six, turns out to be a well-played trifle that doesn't live up to expectation. "Cascade of Stars"—what an evocative idea! The name seems rather wasted on such a trippity little novelty. The other side—"You're Breaking my Mattinata"—brings back the fragrant Melachrino string tone in a performance which deserves to sell well, and not only because it is non-vocal, though that is partly why I like it. On neither side does the music draw to a close, it merely stops. May we have a tiny little coda next time, please?

RECORD OF THE WEEK
Mantovani & his Orch.
Legend of the Glass Mountain.
Decca F.9316.

So many people have written to the Press over Christmas to point out that Cinderella's slipper wasn't really made of glass that I wouldn't be surprised to learn that Mantovani's Glass Mountain, too, was made of squirrel's fur. Be that as it may, Louis Levy wrote some time ago in "Musical Express" that Nino Rota's "Glass Mountain" music was the finest he had recorded for films, and I certainly share some of his enthusiasm. The main theme, which Mantovani here conducts with distinction and the requisite grandeur, is logical and appealing. One regrets that the film "went the rounds" so long before this version was made available to the record buyer. Richard Addinsell's "Festival" has been recorded before, but never better.

The Intermezzo from Wolf-Ferrari's "Jewels of the Madonna" (Act. 2) is one of those little pieces you know and like but have never succeeded in tracing. Sidney Torch has recorded this normally 12-inch fragment on a 10-inch disc without resorting to cuts of any kind or a noticeable increase of tempo. Perhaps the grooves are cut closer. Lehar's "Gold and Silver" is tunefully played, but suffers from the peculiarly stiff rhythmic interpretation of British musicians when confronted by a Viennese waltz. They, and all of us, should listen to the Vienna Philharmonic Orchestra playing a Strauss waltz sometimes.

"Serenata" is very far from being one of Philip Green's best scores; a fact of which so fine an arranger as Green himself must be aware. The performance, though beautifully recorded, is occasionally faulty, and the lapse into dance-musician's harmony around the middle is inexcusable. Massanet's "Elegie" is much better. Though it has lost its simplicity in the process of rearrangement, it is still very moving, and the recording engineers have excelled themselves.

Geraldo & his Orchestra.
Night and Day.
In the still of the night.
Parlo. F.2396.

I made an unfortunate error the other week in reviewing Geraldo's "Comin' through the Rye," when I attributed the arrangement to Roland Shaw, and said it was not one of his best. I now learn that it was not one of his at all, but the work of ex-Glen Miller arranger Bill Finnegan, who has recently been writing a number of scores for the Geraldo orchestra. I tender my sincere apologies to Roland Shaw—I was given his name on what appeared to be good authority—but reiterate, unabashed, that I still don't like that particular arrangement of "Comin' through the Rye," nor would I even if it had been the combined work of all nine Muses and Zeus himself.

Now that I have apologised to Roland, perhaps the Parlophone authorities will follow suit, and crave pardon for spelling his name incorrectly (Rowland) on the label of this record. They might also care to apologise to Geraldo for failing to make it clear that these sides were made as strict tempo offerings for dancers, and not as normal additions to the fine Geraldo recorded repertoire. They feature the two-piano work of Roland Shaw and Sid Bright, and are quite unusually dull. Perhaps Bright and Shaw will be allowed to record some more feature duets sometime without the killing restrictions of slow-slow-quick-quick-slow.

Paul Weston & his Orchestra.
A Thousand Violins.
I know, I know, I know.
Cap. CL.13231.

Paul Weston, responsible for so many magnificent Capitol accompaniments, seems to be somewhat at a loss when given a whole record to play with. Most of "1,000 Violins" is taken up by a girl vocal group singing in thirds—vocally speaking, my un-favourite interval—against (you'll never guess) a thousand or so violins, also in thirds. Pretty uninteresting, I'm afraid, though the unspecified rhythm instrument which "tings" throughout it intriguing.

"I know" is an above-average waltz, well sung by the Jud Conlon Singers. This orchestra and choir is obviously Capitol's answer to Gordon Jenkins, on a rival label in America, though not in England. The answer is as yet a little half-hearted.

Arthur (Guitar-boogie) Smith.
Mule Train.
Dime a Dozen.
M.G.M. 254.

Vaughn Monroe & his Orch.
Mule Train.
Singing my way back home.
H.M.V. B.9857.

Another consignment of Mule Trains, relieved by the fact that one of them (Smith's) is easily the worst yet. Monroe's is a nice refined New York version, helped along by the most effete male quartet imaginable. In neither case does the reverse side seem to merit comment.

Mel Torme.
Sonny Boy.
Meadows of Heaven.
Cap. CL.13232.

Without much doubt, "Sonny Boy" is the most exhausting record yet issued by Capitol. Bop-scat, shrieking brass, over-loud drums, over-arrangement, too fast a tempo: seldom on any label have the five combined to make a more distasteful three minutes for the battered listener. And yet I understand it had a remarkable juke-box reception in America, and will do well with the hep cats and hep chicks here. If you are a cat or a chick, and rather like being so described, this is for you. I shall play it only in order to detect whether my friends have an ear for music or not.

"Meadows of Heaven" is as good as "Sonny Boy" is bad; well, nearly. Torme can always sing this kind of number, but I wish he always would.

Charlie Parker Group.
Buzzy.
Donna Lee.
Savoy 928.

Here, on the other hand, is modern music for the esoteric. "Buzzy" is not one of Parker's best, nor of Miles Davis's, but their music is sincere, and the great Bud Powell is on form. "Donna Lee," credited on the label to Parker despite the fact that Miles told me in Paris he wrote it, is much better all round. Parker, especially, is great. Bop enthusiasts need little encouragement to buy such authentic examples of their music.

Progressive Four.
I ain't ready to die.
Old time Religion.
Savoy 4006.

(Continued on page 4)

"Guess what! . . . . Through a technical hitch, instead of relaying Radio Diffusion Francaise . . . for the past twenty minutes we've actually been broadcasting HORLICKS MALTED MILK from Radio Luxembourg!"

AT THE OPERA

LOHENGRIN and PUCCINI

by Malcolm Rayment

"LOHENGRIN" must be the best production at Covent Garden for quite a considerable time. (This opinion may possibly have to be changed by the new Helpman production of "Madame Butterfly," which I have not yet seen.) Otto Erhardt, who is responsible for it, has been quite content to underline the composer's libretto and music, with the result that the whole is pure Wagner, and not a mixture of Wagner and Erhardt.

The only criticism unrelated to the performers that may be made is that some seemingly unnecessary lighting effects are brought into use in the last act.

The performance on Wednesday, January 18, was a praiseworthy one in several directions. In the first place, the orchestra, under Karl Rankl, played extremely well. Among the singers, there was not one who failed to give a more than adequate interpretation of his or her part. This must surely be the result of unusually good casting.

Franz Lechleitner in the title role began somewhat shakily, but made full amends later. One still feels, however, that this singer finds singing in English to be a strain. Considering this difficulty his performance was excellent.

Norman Walker (the King) and Tom Williams (Telramund) both gave good performances, but it was the two women, Sylvia Fisher (Elsa) and Edith Coates (Ortrud) who stole the honours. Sylvia Fisher I have never heard sing better, her beautiful tone, combined with exquisite phrasing, producing the happiest results. Nor could the purity of her style have provided a greater contrast with the Lady MacBethish Ortrud of Edith Coates, who backed up her intense singing by some truly magnificent acting. A better casting for these two roles is hard to imagine.

On Wednesday, January 25, Sadler's Wells boldly presented for the first time this season two of Puccini's one-act operas—"Il Tabarro" and "Gianni Schicchi." I say boldly, because the majority of the public seem to regard "Cav and Pag" as the only one-act operas. At any rate it takes a lot of persuading to get them to do any other pair.

This is a great pity, for Puccini is at his very best in these two short operas, which, because of their great contrast, make an admirable pair. Just as "Lohengrin" requires the Covent Garden stage, so are "Tabarro and Schicchi" ideally suited to Sadler's Wells. "Tabarro," with its setting of a barge at a Paris quayside, is one of the most dramatic, intense things that Puccini ever wrote.

Victoria Sladen, Roderick Jones, Olwen Price and Frank Sale, put over a full-blooded performance. Though some of the minor parts are less spiritedly portrayed. One great point about these singers is that every word can be heard.

In the farce, "Gianni Schicchi," the principal parts are taken by Edmond Donlevy, Roland Jones and Joyce Garside, who has had the unenviable task of taking over from Elsie Morison. In the duets with Roland Jones she did not seem completely confident, but she sang her aria—the famous, "Oh My Beloved Father"—exceptionally well. There were none

(Continued on page 4)

NORTHERN BAND PARADE

From Our Northern Correspondent Hal Graham

GOOD NEWS FOR NORTHERN FANS

A FORTNIGHT ago I reported that **Billy Moss** and his "**Bowler Hatters**" were to wind up the series "Thé Dansant" from the Bowler Hat Club, Cheshire. Now, in an exclusive interview to Musical Express **Hamilton Kennedy**, B.B.C. producer of this very successful feature, tells me that the series has been such a success that it is to continue indefinitely. This is indeed good news for Northern bands and also radio fans.

* * *

HUMPHREY LYTTLETON—JAZZ

MERSEYSIDE is to be further favoured by a visit of a name band when, on Sunday, February 5, **Humphrey Lyttleton** is to present his band in a "Jazz Festival" at the Tivoli Theatre, New Brighton. Humphrey will have on view the outfit that appears very successfully in the B.B.C.'s Jazz Club.

* * *

SID GREAVES—MULTI-INSTRUMENTALIST

THE Musical Express spotlight this week shines on the "Pen Portrait of a Gentleman" and I use that expression very pointedly knowing that all who have come in contact with **Sid Greaves** will agree. Blessed would be the profession if it had many more of the ilk.

Sid was born in Bury, Lancashire, thirty-five years ago, and started to learn the piano at six, his first public engagements being at school concerts. His first setback came at fourteen years when playing jazz on the college piano at the wrong moment. He received four in the bar from the Head on the trouser seat for his trouble.

His parents intended him to be a doctor, but he had other ideas on playing in college band, and went on tour in revue and concert party. Sid went to Belgium in 1935 and played at several well-known night haunts. He returned to England and played in London with Harry Leader and also at several well-known clubs. He joined Gaumont British at the Rialto Ballroom in 1945, and he appears to have dropped his anchor there.

Besides arranging, Sid also plays all saxes, clarinet, piano, accordion, guitar and 'cello, and features a solo comedy act.

* * *

HOT CLUB DE LIVERPOOL

THE inaugural meeting of the above was held last Sunday at Brown's Café under the leadership of **Terry Walsh**, B.B.C. vocalist and noted guitarist, late of Tommy Sampson and Ronnie Munro. Terry and his Quartet will be the resident group. On this opening night **Tommy Smith** led a jazz group and received a terrific reception from the packed house—other outfits taking part were **The Les Wooley Sextet** and **George Carroll's Be-Bop Band.**

It is hoped that top-line visiting musicians will attend future meetings which are to be held every Sunday. Terry, incidentally, has been signed up to sing and play exclusively with the **Rialto Ballroom Orchestra** in their future airings on the Home and Light Programmes.

* * *

NATIONAL CHAMPIONSHIP

FURTHER to my last news of **Lewis Buckley** and his activities, he now tells me that the National Dance Band Championship organised by him and sponsored by Musical Express is to be held at the Grafton Rooms, Liverpool, on March 10. Forms and full details can be had from Lewis at 28 Carr Lane, Birkdale, Southport.

Taking part in the championship on March 10 will be the **Legionaires Dance Band** from Horwich, winners of several championships, including the West Lancs Championship at Southport last year. The band now consists of 5 saxes, 3 trumpets, 2 trombones, 3 rhythm, and is under the leadership of **Bert Stamford**, arranger. The **Legionaires** are being kept very busy with regular engagements at the British Legion Ballroom

(Continued on page 4)

The National Dance Band Championship

GOLD AND ELLINGTON OUTFITS APPEARING

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SWINDON (Majestic Ballroom). Monday, February 20. Wiltshire Championship. Dancing 7.30 to midnight. Personal appearance: **Harry Gold and his Pieces of Eight.**

HULL (City Hall). Sunday, February 26. East Yorkshire Championship. Concert 7 to 10 p.m. Personal appearance: **The Ray Ellington Quartet.**

LIVERPOOL (Grafton Rooms). Friday, March 10. Merseyside Championship. Dancing 7 p.m. to midnight. Resident band: **The Wilf Hamer Orchestra.**

WEMBLEY (Town Hall). Thursday, March 30, Middlesex Championship. Dancing 7.30 to midnight. Resident band: **Arthur Passmore and his Dance Orchestra.**

ROCHDALE (Carlton Ballroom). Friday, April 28. South Lancashire Championship. Dancing 7.30 to 11.30 p.m. Resident band: **Emrys Griffiths and the Carlton Band.**

Entry forms and full particulars from the Organiser: Lewis Buckley, 28, Carr Lane, Birkdale, Southport. Telephone: Ainsdale 78866.

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Ev'ry Day / Hop Scotch Polka	Far Far Away / Five Barred Gate
Gun was Loaded / Scottish Samba	Two Lips / On Sunnyside
Carnival in Cuba / Harry Lime Theme	Why Is It / Lovers Lane
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FROM PROGRESSIVE TO SYMPHONY

John Honeyman, the bass player, who was recently with Vic Lewis, has just completed three weeks' work with the Yorkshire Symphony Orchestra, and hopes to go back for a further fortnight some time in February. Although originally supposed to go with Frank Weir to Green's Playhouse, Frank kindly released him to do the Yorkshire Symphony Orchestra engagement.

TOP TEN

1 **Harry Lime Theme.** Chappell.
2 **Dear Hearts and Gentle People.** Morris.
3 **Hop Scotch Polka.** Leeds.
4 **You're Breaking My Heart.** Sterling.
5 **I'll String Along With You.** Feldman.
6 **Jealous Heart.** New World.
7 **Just a Rose in a Garden of Weeds.** Box and Cox.
8 **I've Got a Lovely Bunch of Coconuts.** Box and Cox.
9 **Forever and Ever.** F.D. & H.
10 **Mule Train.** Chappell.

SID PHILLIPS CONTINUES CAPACITY

ANOTHER one night stand for Sid Phillips has been added to the list already printed in this newspaper last week. This will be at the popular Tower Ballroom, Birmingham, on February 9. Phillips is continuing to play capacity wherever he appears and has broken all previous records at the Mansfield Palais, Peterborough, and at Chester on January 27. On the last named occasion a bandleader at another dance hall in the vicinity gave his own outfit an hour's break, during which time music was presented on records, in order that the boys might have a chance to hear Phillips' band.

By STEVE RACE

LAST Monday evening, before three thousand excited fans at Hammersmith Palais, the newly augmented and reorganised Vic Lewis Progressive Orchestra played its first and last public dance, before embarking on a nationwide concert tour. The profession turned out in force to give Vic and his boys a good send-off on a venture which will determine whether or not the country is yet ready for modern music on the concert platform. I noticed Ray Ellington, Coleridge Goode, Alan Dean, Johnny Dankworth, Leon Calvert, Charlie Short, Ronnie Scott and Leo Wright, together with many music publishers, agents, publicity men, and journalists. There must have been dozens of other notabilities I could not distinguish in that vast crowd, and up in the circle, escorted by Harold Davison, Alf Preager and Al Berlin, sat Mrs. Lewis, Vic's mother; a proud woman as she watched the tremendous enthusiasm with which her son was received.

Vic pulled no punches that night. In a total of two hours' playing time, his band gave the crowd only one modern "plug" song ("Where are You?" and that virtually unrecognisable, one imagines, by its publisher!) and it must be recorded that for once the great British public did not give a fig for "The Top Ten."

Listening as closely as the acoustics of any large ballroom will allow, it seemed that the Vic Lewis Orchestra had become a real unit. Gone was the scrappy ensemble, the roughness and hit-or-miss intonation which so often marred the earlier group's performances; here was a serious contender for the crown of Britain's top band. It still lacks the finesse of Geraldo and the ensemble drive of Heath (and the soloist strength of either), but no English band has yet drawn near the excitement and impact of this new combination. Certainly no 19 men ever worked so hard to give their fans a memorable evening, and the staying power of Vic's 10 brass is astonishing.

No conscientious critic would judge an orchestra on its showing in so large a hall, and I am looking forward to studying it under the more favourable conditions of a concert hall. We could hear the brass—and how!—and on occasions the saxes were audible as a section in soli passages, but the rhythm, besides being placed too far from the front line on the stand, could not battle its way across 3,000 heads, and the piano seemed alternately over- and under-amplified. The bass in "Safranski" was lost, long before its sound reached the main body of the hall.

"Intermission Riff," "Unison Riff," "Artistry in Boogie," "Artistry in Bolero," "Concerto to end all Concertos," "Soothe Me," "Willow weep for me," "Just a Sittin' and a Rockin'"—they were all there, together with a number of Ken Thorne scores. "Cuban Carnival" suffered from being played without maraccas, bongos, etc., and the band was clearly happier in numbers which Kenton had recorded, but the similarity of style and overall sound to the Kenton model was stunning.

The tone of the trumpet section could definitely be improved upon, and a noted musician who had heard the last Kenton band in the States told me that the only really striking difference he observed was in the matter of instrumental tone quality. However, one can't ask for too much, and the sax tone was a joy, together with Ronnie Chamberlain's fine "Pepper Pot" performance. Vic's new signature tune, "Music for Moderns," is an exciting opener, though like certain others of Vic's compositions it bears rather worrying similarities to familiar tunes, in this case "The Man I Love" and the middle phrase to "Carry Me Back To Green Pastures." The Kenton number written especially for the occasion, "Hammersmith Riff," which, incidentally, the band recorded for Parlophone the following day, is a typical addition to the Kenton "Riff" series, based on the same harmonic idea. I felt that Vic lacked showmanship in putting it on so near the start of his programme. He should have kept us waiting for it a little longer

Though Kenton's music may be harmonically advanced insofar as its section writing is concerned, the endlessly reiterated chordal basis of so many of his number became decidedly tedious as the evening wore on. For most of us this was our first opportunity to listen to progressive jazz for almost an entire evening in the flesh, and I began to wish after a time that Kenton would break away more often from his two favourite chord sequences. (You'll find the first one at the opening of "Artistry in Bolero" and both in the main phrase of "Intermission Riff.")

Judging by the applause I was virtually alone in finding much of the music entirely without merit. (I am speaking now of the compositions, not their performance.) How many of those fortissimo passages, I wonder, would hold one's interest if they were transposed down an octave? That suggestion is not so ridiculous as it sounds. Some part at least of the evening's music should stand or fall on its melodic merit, and beyond a few rather pleasant strains, Kenton's music is largely lacking in this respect.

With the brass used as a complex percussive section most of the time, one falls back on the sax writing—usually to no avail—to supply melodic interest. Sometimes it is there, but very often it's not, and though Kenton's more recent compositions are tremendously effective, only half one's appreciative powers are brought into play when listening to a number which is all effect.

Nevertheless, Kenton presumably finds his own type of music satisfying, and he would have been delighted to hear how faithfully Vic Lewis and his Orchestra had captured the spirit of his work. June Christy, too, would have been interested in the precise way Vic's new girl singer, Jacqueline Jennings, had aped her every nuance and inflection in numbers like "Soothe Me" and "Sittin' and a Rockin'." This was not creation in any sense of the word, but it was imitation at its finest, and even if Miss Jennings lacks the peculiarly hoarse quality of June Christy's voice, she is not far from unique in this country in being able to copy her style so effectively.

Vic makes a fine front to a band, and his announcements were clear and racy, though the good-humoured crack about a rival British bandleader would have been more effective if it had been delivered once instead of three times. Now that the band is well-rehearsed and technically accomplished, it will be interesting to see just how much attention the B.B.C. pays to it. If 3,000 Londoners will pay hard cash to hear it on a wet Monday night, the potential listener index must be considerable. Vic has shown tremendous courage, not to mention financial unselfishness, in taking such a mammoth combination on tour. If he is successful it may well mean that jazz of all types is at last ready to break the bonds of the British Palais; a proposition which the entire profession will welcome with eagerness. Good luck, Vic.

The full personnel of the new Vic Lewis Orchestra is as follows:—Trumpets: Harold Luff, Harry Finch, Dennis Shirley, Paul Berman, Micky Mean. Trombones: Gordon Langhorn, Stan Smith, Johnny Keating, Tony Russell, Ken Goldie. Saxophones: Ronnie Chamberlain, Peter Howe, Vince Bovill, Bob Efford, Bill Collins. Rhythm: Arthur Greenslade, piano; "Weed" Macdonald, bass; Peter Coleman, drums. Vocalist: Jacqueline Jennings.

Vic Lewis dates for February are as follows:

February 1, Bolton; 2, Stoke; 3, Derby; 4, Norwich; 5, Hull; 6, Newcastle; 7, Sheffield (private); 8, Birmingham; 9, Leicester; 10, Liverpool; 11, Reading; 12, Kettering; 15, Oxford; 16, Broadcast, Light Programme, 5.45 to 6.15 p.m.; 17, Kingston; 18/26, Holland.

ELLINGTON QUARTET IS BOOKED SOLID

BOOKED solidly in variety and concerts for three months ahead, The Ray Ellington Quartet are increasing their popularity wherever they appear. Future dates include February 3 Hornchurch, February 4 broadcast opposite Tito Burns and his Sextet at 4.30-5 pm, February 6 Concert at the Trocadero, Elephant and Castle.

For the week commencing February 6 the Quartet will appear at the Empire Theatre, York, followed by a week at the Hippodrome, Wolverhampton. On February 17 they will be heard in Workers' Playtime from Reading and will be guests on Band Parade on February 19. For w/c February 20 they are at Aston Hippodrome and will travel to London on February 22 for a special General Overseas broadcast.

As already reported in this newspaper the Quartet will do a tour of the Midlands for Lewis Buckley from February 26-March 4, and w/c March 6 will be at the Hippodrome, Boscombe. They will play a concert at Cardiff at the end of that week and then weeks at the Hippodrome, Norwich, and Grimsby Palace. They will appear as guests of Ted Heath at the Palladium on March 26. The boys have just completed a week of phenomenal business in the provinces for Gerald Cohen.

VAN BEINUM'S FIRST CONCERT OF THE SEASON

EDUARD VAN BEINUM'S first concert with the L.P.O. at the Albert Hall this season, which took place on Thursday, January 26, consisted of but two works—Mozart's third Violin Concerto in G (K.216), and Mahler's "The Song of the Earth."

In the first of these was heard the young Hungarian girl violinist, Gabriella Lengyl. Her pure tone and unmannered style showed her to be an excellent exponent of Mozart. One awaits anxiously the opportunity of finding out whether she can excel to the same extent in music of other periods.

Eugenia Zareska (contralto), and Kenneth Neate (tenor), were the soloists in Mahler's six movement "Song of the Earth." It was a good performance on the whole, but the Fourth Movement found many a hole in the string section. On the other hand, the playing of the woodwind was exceptionally good, even for the L.P.O. The two soloists distinguished themselves, Eugenia Zareska especially showing a deep understanding of Mahler's music.

M.R.

MEDTNER AT WIGMORE HALL

THE concert at the Wigmore Hall on Thursday, January 26, was devoted wholly to compositions by Medtner in honour of his seventieth birthday.

For many years exiled from his native country, Medtner has followed in the tradition of the Russian composers of the last century adding but little to harmonic and rhythmic resources and owing no allegiance to the new schools. In his best works such as some of his Fairy Tales for Piano, his Sonatas, and Songs, he shows a real and original lyrical gift; unfortunately, however, the choice of piano works made by Miss Edna Iles on Thursday was among his more turgid and uninteresting. Even Miss Iles's excellent performances could not relieve their monotonous heaviness.

The songs, admirably sung by Mme. Slobodskaya, were far more effective and showed that Medtner is perhaps at his best as a song-writer.

H.M.

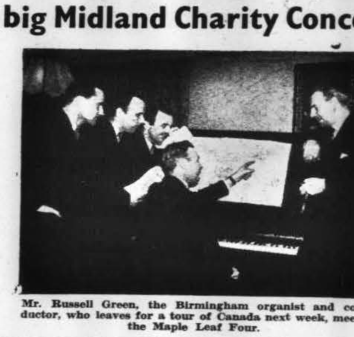
MAPLE LEAF FOUR AND HEDLEY WARD

Appearing for big Midland Charity Concert

NEW Midlands' theatrical backer, sweet manufacturer Vic Finegan, who this week announced that he is backing the revival of "The Schoolmistress" at the Saville Theatre, London, has organised a big celebrity dance at the Walsall Town Hall for Friday, February 24.

All proceeds of this dance are to go to the Walsall and District Infantile Paralysis Fellowship of which Mr. Finegan is chairman. One of the most whole-hearted workers for infantile paralysis funds in the country, Mr. Finegan is himself a victim of this dread disease.

Booked for the dance is Hedley Ward and his Band and the Maple Leaf Four have definitely agreed to give their services in the cabaret. Other pantomime personalities also hope to appear.



Mr. Russell Green, the Birmingham organist and conductor, who leaves for a tour of Canada next week, meets the Maple Leaf Four.

ROYAL PHILHARMONIC SOCIETY

A rarely heard Sibelius Symphony

IT is the special role of the Royal Philharmonic Orchestra to broaden the experience of the concertgoer and that role is played to the full in the type of concert that was heard last Wednesday at the Albert Hall.

Sir Thomas Beecham opened with that same Overture to King Lear which he chose to open the Edinburgh Festival. It was an odd choice then and is still an odd choice, but it served as a fine demonstration of the brilliance and subtlety of which this orchestra and conductor are together capable.

The piece of the evening was Sibelius's Fourth Symphony, which many justifiably hold to be the most interesting of the seven. Its danger lies in the possibility of losing all form and connection, but on this occasion Sir Thomas left us in no doubt of the organic growth and unity of the whole.

He went on to give Moeran's Sinfonietta its finest performance to date, and with it to return from Finnish austerity to something more light-heartedly English. For the end we had Delius's First Dance Rhapsody to round off the evening in a mood of pleasant relaxation.

W.J.H.

LUXEMBOURG PROGRAMMES

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SUNDAY, FEBRUARY 5.

p.m.
1.30 THE OVALTINEY'S CONCERT PARTY.
1.45 CARROLL GIBBONS & HIS ORCHESTRA. With Alan Dean.
2.00 PIN-UP PRINCESS FOR A DAY. Richard Attenborough and Felix King, his piano and his Orchid Room Orchestra.
2.30 THE STANLEY HOLLOWAY SHOW.
3.00 HOLLYWOOD CALLING! Presenting Metro-Goldwyn-Mayer stars. This week—Jeannette Macdonald, Xavier Cugat and his Orchestra.
3.15 CHARLIE KUNZ AT THE PIANO. With guest artiste Paula Green.
3.30 TREASURE HUNT. Cyril Stapleton and his Orchestra, with Robert McDermott. £100 to be won every week.
4.00 PRIMO SCALA, HIS BANJO & ACCORDION BAND & SINGERS.
4.15 THE TRUE STORY PROGRAMME. £35 to be won every week.
4.30 OPPORTUNITY KNOCKS. With Hughie Green and Lew Stone and his Orchestra.
5.00 SONS OF THE PIONEERS.
5.15 VERA LYNN SINGS.
5.30 THE SAM COSTA SHOW. With Sam Costa, Geoffrey Sumner, Paula Green and Sid Phillips and his Band.
6.0-8.30 CONTINENTAL PROGRAMMES.
8.30 SOMETHING TO SING ABOUT. Alan Jones, Luton Girls' Choir and Sidney Torch and his Orchestra.
9.00 SUNDAY NIGHT AT NINE. Sweet Music, featuring Jay Wilbur and his Strings, and Webb Tilton.
9.30 JOHN MILLS telling you a goodnight story. This week—"The Cage Bird," by Francis Brett Young.
10.00 JACK JACKSON. A half-hour "strictly off the record."
10.30 HITS AND MISSES. John Drexler selects the tune you want to hear.
11.00 THE WEEK'S FOOTBALL TIP.
11.05 TOP THREE. Recordings of last week's three best-selling songs.
11.15 THIS IS EUROPE—(5). "Britain." Starring Frederick Allen, Gwen Catley, Gracie Fields, Richard Lewis, Sir Ralph Richardson.
11.45 AND SO TO BED. Fifteen minutes of Sleepy-time Music.
12.00 CLOSE DOWN.

MONDAY, FEBRUARY 6.

p.m.
4.00 VOICE OF REVIVAL.
4.30-10.00 CONTINENTAL PROGRAMMES.
10.00 UNINTERRUPTED DANCE MUSIC.
10.30 ZETTER'S POOLS DIVIDENDS.
10.40 TOPICAL HALF-HOUR.
11.00 MUSIC FOR EVERYONE. Introduced by Teddy Johnson.
12.00 CLOSE DOWN.

TUESDAY, FEBRUARY 7.

p.m.
4.00 THE VOICE OF PROPHESY.
4.30-10.00 CONTINENTAL PROGRAMMES.
10.00 UNINTERRUPTED DANCE MUSIC.
10.30 SOUTH WALES POOLS DIVIDENDS.
10.40 TOPICAL HALF-HOUR. Up-to-date tunes on records.
11.00 SOUTH SEA ISLAND MAGIC.
11.15 NEW RELEASES OF DANCE RECORDS. Introduced by Teddy Johnson.
12.00 CLOSE DOWN.

WEDNESDAY, FEBRUARY 8.

p.m.
4.00 BRINGING CHRIST TO THE NATION.
4.30-10.00 CONTINENTAL PROGRAMMES.
10.00 UNINTERRUPTED DANCE MUSIC.
10.30 JO STAFFORD presents "Time for a Song."
11.00 WALT DISNEY'S "SO DEAR TO MY HEART." Adapted with members of original cast on records and narrated by John Beal.
11.30 IRISH HALF-HOUR. Request programme.
12.00 CLOSE DOWN.

THURSDAY, FEBRUARY 9.

p.m.
10.00 UNINTERRUPTED DANCE MUSIC.
10.30 TOPICAL HALF-HOUR. Up-to-date tunes on records.
11.00 TOP TWENTY. Selected recordings of the week's best-selling songs.
12.00 CLOSE DOWN.

FRIDAY, FEBRUARY 10.

p.m.
10.00 UNINTERRUPTED DANCE MUSIC.
10.30 TOPICAL HALF-HOUR. Up-to-date tunes on records.
11.00 BING CROSBY. On records.
11.15 SWING REQUESTS. With Geoffrey Everitt.
12.00 CLOSE DOWN.

SATURDAY, FEBRUARY 11.

a.m.
10.15 THE VOICE OF SCOUTING. Presented by the Boy Scout's Association in London.
10.30 a.m.-10.30 p.m. CONTINENTAL PROGRAMMES.
p.m.
10.30 TOPICAL HALF-HOUR.
11.00 BRINGING CHRIST TO THE NATION.
11.30 WINTER GARDEN RENDEZVOUS. Featuring Jeannette Macdonald and the New Light Symphony Orchestra.
12.00 CLOSE DOWN.

SOUTHSEA MAESTRO LEAVES EMBASSY FOR SAVOY

BENNY FREEDMAN, whose orchestra has been playing at the Embassy Ballroom, Southsea, for the past sixteen months, will be leaving that house owing to change of ownership. He commences work with his orchestra at the Savoy Ballroom, Southsea, on February 6.

He will take to the Savoy a ten-piece orchestro, and two of his old boys are rejoining him. One of these is Jeff Powell, bass and vocals, who has been broadcasting for some time as a vocalist in Scotland. The other player rejoining Freedman is Johnny Roebuck, tenor sax and clarinet. Johnny has been with Nat Allen at Wimbledon Palais.

The rest of the personnel is as follows: Eric George, alto, clarinet and arranger; Murray Ludlow, tenor sax, clarinet, accordion and drums; Bob Colburn, trumpet; Jimmy Newton, trumpet and vocals; Jock Turner, trombone; Brian Barnes, piano and arranger; Jay Jarret, drums and vocals; Benny Freedman leading on alto, clarinet and violin.

BROADCAST FOR ARTHUR SLATER

Rapidly becoming one of Midland Region's most popular groups, Arthur Slater and his Orchestra will again be heard in a twenty minute spot on February 7. There has been one recent change in the line-up with Jim Billau taking over on drums from Johnny Webb, who has joined the Blue Rockets.

DOWNBEAT CLUB OPENING THURSDAYS

The Down Beat Club, 12 Little Newport Street, will be opening up in future on Thursdays at 7, Sundays from 3 till 6 (admission 2/-), Sunday from 7 till 10. The resident band is Laurie Morgan and his new Music.

STRANGE COINCIDENCE

A tale of two violins

SEVERAL weeks ago, Sid Williams, a member of the Skyrockets' string section, had his violin (a Jean Baptiste Vuillaume No. 2084) damaged in the pit at the Palladium. He took it to Messrs. C. D. Vlummens for repair. When he went to collect it last Monday the insurance assessor happened to be in the shop. There was only one other violin on the counter at the time and this was also in for repair. The insurance agent remarked that the other violin bore a remarkable resemblance to Williams'. Upon inspection it proved to be not only an instrument by the same craftsman but serial No. 2085. The coincidence is even more remarkable in view of the fact that Jean Baptiste Vuillaume made upwards of four thousand violins which were distributed throughout the world.

JAZZ CONCERT AT THE EMPIRE WOOLWICH

This Sunday at Woolwich Empire, Harold Davidson and Al Berlin will present a jazz concert which, if successful, will become a regular fortnightly feature. The show due to commence at 3 pm, will have the complete Teddy Foster Orchestra and a jazz group featuring Kenny Baker, Johnny Dankworth and Alan Dean

SADLER'S WELLS DISCOVERY

SADLER'S WELLS have scored no surer bulls-eye than the acquisition of Amy Shuard, who sang opposite James Johnston in Gounod's "Faust," on Monday, January 30. She proved a memorable Marguerite. Her voice is powerful, yet she always gives the impression of having plenty of reserve. Her range is a large one, and her tone quality throughout that range is exceptionally even.

At all times she showed complete mastery in her part, and had no difficulty in portraying either vocally or by her acting the various emotional stages through which Marguerite passes.

There seems to be little limit to what may be expected of such an artist, and one may confidently expect that she will in due course rank among the very finest operatic singers. Whether she will receive due recognition in this country is another matter.

Besides appearing in "Faust" Amy Shuard will shortly be heard in "La Boheme" and "Cavalleria Rusticana."

GREENWICH VILLAGE VISITORS "SIT-IN"

THE Greenwich Village Club in Windmill Street followed the tradition of Greenwich Village, New York, on Sunday night when visiting musicians sat in with the band. Mick Mulligan's Magnolia Jazz Band was the attraction with their featured vocalist George Melly. Alan Cooper from the Yorkshire Jazz Band in Leeds sat in for a session and Cab Kaye also sang with the band.

Two intermissions were filled very ably by a newcomer to this part of London, pianist Johnny Parker, who we predict will make a name for himself as a ragtime soloist. The regular compere at Greenwich Village is Owen Bryce, who is also sole booking agent for this new Club. Next week Ken Wallbanks' Dixieland Band are featured together with Mick Mulligan and George Melly.

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SOUND TRACK

(Continued from page 3)

Thrasher Wonders.
Motherless Child.
Two Gospel Keys.
Charity.
Melodisc 1106.

Never forget that Kenton, Rugolo, Lewis and Thorne do not hold the monopoly of that word "Progressive." There are Progressive Barn Dances, for instances, Progressive Motion, Progressive Whist, and even (especially these days) Progressive political parties. There is also the Progressive Four, a sotto-voce negro quartet which sings spirituals with the rhythmic verve of the coloured races and the uncertain pitch of a village institute choir. They sing with rather more style than conviction, perhaps, but I for one find their work enormously attractive. Readers who enjoyed the Golden Gate Quartet, or the Deep River Boys' "Shadrach" should make a point of hearing this.

"Motherless Child" (not "Sometimes I feel like a . . .") is sung by solo voice and choir, once again unaccompanied, with the seemingly inevitable result that the whole thing is appallingly out of tune. The guitar added for "Charity" doesn't seem to help much. While admiring the spirit which the Melodisc people have shown in issuing these two records, I feel they should have been content with the Progressive Four's disc. "Child" and "Charity" are pretty sad in comparison.

Jack Train.
The Lord of the Blooming Manor.
I don't mind if I do.
H.M.V. B.9865.

Michael Carr wrote "Lord of the Blooming Manor" especially for Colonel Chinstrap. It tells the tragic story of how the Colonel's wife left him, and the scene in the manor when his butler, Briggs, is told the news. Although the Colonel always used to make us laugh in the late-lamented "Itma," we perhaps hardly realised that, like all the great humorists, Jack Train's characterisation always had about it a touch of the pathetic. One has only to see an old Chaplin film, or Sid Field as "Harvey," to be reminded again that the great comic characters inspire laughter which is strangely akin to tears. In this record one may laugh at the Colonel's voice echoing through the long passages of his ancestral home, or at the unexpected last line (unexpected, that is, unless one happens to have heard the joke upon which the song is based), but one somehow feels sorry for the old boy.

That, at any rate, is how this delightful record strikes me, and it seems doubly unfortunate that the other side is such a very run-of-the-mill point number, and not particularly funny, either. The only part I enjoyed was the last ten seconds.

PASQUIER

(Continued from page 2)

members of the Quintette de l'Atelier: Emile Passani, piano André Proffit and Pierre Simon, violins, Pierre Ladhuie, viola, and Charles Bartsch, 'cello, are a more recent formation than the Pasquier Trio, and cannot claim yet the latter's unanimity of blend. Their playing reaches, one admits, great precision of phrasing, their style is ingenious, but as an ensemble they seemed to us somewhat impersonal, too non-committal at any rate in Franck's "Lento, con molto sentimento," and especially in the Finale ("con fuoco") which called for more dramatic accents.

NAME BAND POLICY AT APOLLO, BARROW

George Evans being greeted by the manager of the Apollo, Barrow-in-Furness.

NAME bands have been a feature of the Apollo Ballroom, Barrow-in-Furness for the last few months and have included Eddie Mendoza, Tommy Sampson, Paul Fenoulhet, George Evans, Harry Parry, Mike Daniels and his Delta Jazzmen, Eddie Mendoza again over the Christmas week-end, and Freddy Mirfield for the New Year festivities.

Future bookings include return visits from Paul Fenoulhet, George Evans, Harry Parry (subject to overseas tour), The Blue Rockets, Freddy Randall and the Ray Ellington Quartet.

This is the first time that a weekly named band policy has been featured in Barrow-in-Furness.

NORTHERN BAND PARADE

(Continued from page 3)

Horwich, and Albert Hall, Bolton, and are to give Sunday concerts at the Plaza Cinema, Chorley.

* * *

GERALDO PICKS A WINNER

ART GREGORY and his Band installed by Geraldo in the Palace Ballroom, Blackpool, has proved an unqualified success and very popular with the patrons. It is puzzling to Northern fans why this excellent band has not yet had a broadcast!

AT THE OPERA

(Continued from page 3)

of those awful glissandi up to high notes that immediately give away the status of lesser singers.

Olwen Price has the rare distinction of appearing in both operas on the same night. Her performances, particularly in "Tabarro," were among the most notable that I have yet heard at Sadler's Wells.

CLASSIFIED ANNOUNCEMENTS

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CLUBS

THE MALCOLM MITCHELL TRIO have received so many letters from fans all over the country that they have decided to inaugurate a fan club. Membership is free. For further details send name and address to the Secretary, 1, Chatsworth Road, Brondesbury, N.W.2.

RECORDS

GRAMOPHONE RECORDS WANTED. Best prices paid for secondhand records. Orchestral or vocal; classical or dance music.—Foyles, 121, Charing Cross Road, W.C.2.

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