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Musical Express

FRIDAY, JANUARY 12th, 1951

No. 223

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Amateur bands may get chance to broadcast

JAZZ CLUB ADOPTS "PURIST" POLICY

(From JAMES ASMAN)

AT LONG LAST AMATEUR JAZZ BANDS MAY GET THEIR CHANCE WHEN JOHN HOOPER, B.B.C. JAZZ CLUB'S NEW PRODUCER, TAKES OVER.

He is hoping to present most of the more proficient of the jazz bands now playing in jazz clubs up and down the country and, if it is possible, to broadcast from various rhythm clubs.

In active co-operation with the N.F.J.O., he intends to organise a mammoth audition and the national secretary will be contacting bands and musicians in the near future.

WE TIPPED THIS CANDIDATE IN M.U. ELECTION



PHIL KAHN

and here is his letter:

January 5, 1951.

The Editor, Musical Express.

I am sure that you will be pleased to learn that I have been elected to serve on the Executive Committee of the Musicians' Union as a member for the South-East District.

Best wishes for 1951.

Your sincerely, PHIL KAHN, Southampton.

ANNE SHELTON ILL

ON BOXING DAY ANNE SHELTON, TOGETHER WITH MEMBERS OF HER FAMILY, WAS TAKEN ILL WITH FLU. DUE TO THIS SHE WAS UNABLE TO CARRY OUT HER TELEVISION APPEARANCE ON JANUARY 2 AND ALSO HAD TO CANCEL TWO CHARITY SHOWS LAST SUNDAY AT THE CASINO AND SAVILE THEATRES RESPECTIVELY.

Her many fans will be glad to hear that Anne Shelton will once again be seen in variety when she opens a new tour at the Shepherds Bush Empire on January 22. She follows this with appearances in Edinburgh the first week in February, followed by Glasgow and Sunderland.

GERALDO

ORCHESTRA WILL BE SEEN BY THEIR MANY FOLLOWERS WHEN THEY APPEAR ON TELEVISION ON JANUARY 22. THE SHOW WILL BE TITLED "GERALDO SHOWCASE" AND WILL BE SEEN AT 8.15-8.45 p.m.

SHARON GETS TV SERIES

EXCELLENT NEWS BREAKS THIS WEEK FOR THE MODERN RALPH SHARON GROUP WHO, ON JANUARY 24 AT 8.45 P.M., COMMENCE A FORTNIGHTLY SERIES ON TELEVISION. THE PROGRAMME IS SCHEDULED FOR SIX SHOWS, STARRING BERNARD AND BARBARA BRADEN, AND IS TO BE CALLED "EVENING AT HOME".

Although this is not the first time that the Sharon group have appeared on television, it is indeed a fine break for them.

Ralph is also broadcasting in "Jazz for Moderns" on Saturday, January 20, and will be doing one-nighters for the rest of the period. The latter are being arranged by his agent, Alfred Praeger.

EVANS' INSTRUMENTS STOLEN—BAGGAGE MAN CONVICTED

DUE to appear at Hammersmith Palais on Monday, December 18, the George Evans Orchestra arrived there only to find that their baggage man, Frank Kelly, had not arrived to set the stand in the usual way. Scrambling around to get things in order before the Palais opened, and checking that everything was okay, it was found that Phil Boothroyd's alto and clarinet were missing, along with a baritone sax belonging to George Evans himself.

Immediately a description was issued, and a check made of all instrument dealers, and by 10.30 the following morning the alto and clarinet were recovered from a dealer in Charing Cross-road. On Thursday, January 4, Frank Kelly was arrested in Bootle, Lancashire, and brought to London, and appeared before the West London Magistrates on the following day, when he pleaded guilty to stealing the instruments, and was sentenced to six months' imprisonment. It was indeed fortunate that these instruments were recovered, as happens in so many cases with musicians, they were not insured.

RICHARD AMES FOR BRIGHTON

FOLLOWING their most successful period of residence at the exclusive Norfolk Hotel in Bournemouth, during which they delighted the discriminating patrons and residents with their polished performances of both dance and light music, Richard Ames and his Orchestra commence a period of residence at the famous Royal Albion Hotel, Brighton, on Tuesday, January 16.

Indications are that Brighton will be receiving large numbers of foreign visitors for the Festival of Britain attractions, and it will be the policy of the Richard Ames Orchestra to cater for the many and varied tastes in music that these important visitors will display.

BLECH AND BRAIN (Collector's Piece)

A WORK by Haydn never before performed in this country is to be played on February 7 at Chelsea Town Hall. Harry Blech, who conducts the London Mozart Players in a performance of the work, said today: "It is a musical collector's piece. An old music society in Vienna possesses the original Haydn manuscript, and they had a microfilm made of the M.S. and sent over to me. It is impossible to obtain a copy any other way. The work is the Haydn Horn Concerto in D, and Dennis Brain will perform the horn solo."

ANOTHER JAZZ CLUB FOR BELL

THIS Saturday Graeme Bell's Australian Jazz Band are featured for the second time since their arrival in this country on John Foreman's programme, "Jazz Club." Immediately following the broadcast, they are rushing over to Shoreditch Town Hall, where they will take part in the second Jazz Band Ball of the week. Also on the bill will be the Celestine Quartet and a Charleston demonstration by Bob Burgess and Margaret Baker.

ON Sunday, January 14, they are appearing at the Odeon, Newcastle, as already mentioned in Musical Express, and on January 15 they open their Scottish tour at the Barrowland Ballroom, Glasgow.

On Sunday, January 22, they do a concert opposite Petula Clark and Len Reid, and on January 23 they appear at Kelghley, followed by Bradford.

HARRY ROY FOR BIG CHARITY

HARRY ROY AND HIS FULL BROADCASTING ORCHESTRA FEATURING EVE LOMBARD AND JOHNNY GREEN WILL BE APPEARING AT THE BINGLEY HALL, BIRMINGHAM, ON SUNDAY, JANUARY 21, ON A BOOKING ARRANGED THROUGH THE BILLY FORREST OFFICE.

There will be two performances—one at 5 p.m. and the other at 7.30 p.m.—and a star-studded bill is completed by famous artists: "Hutch," Frederick Ferrari, and Syd and Max Harrison.

Changes in Nathan Line-up

JACK NATHAN informs us that he has now completed the changes in his line-up and that well-known trumpeter Dave Wilkins has now permanently joined the band. Bill Lewington has joined the all star group on 2nd alto and baritone, and Bob Efford is to play 2nd tenor.

LOSS PLAYS IN KILT



Joe Loss, through a suit loss, wears tartan of "Clan Loss."

THEVES who broke into the dressing room of Joe Loss during his current engagement at Green's Playhouse, Glasgow (fourteenth annual visit), stole his evening dress. Joe has a very small waist and he was unable to get hold of another suit in time for the evening performance.

Jack Anthony, the Scottish comedian, who was playing in pantomime in Glasgow, came to his rescue, however, with rather an unorthodox dress for Joe, but common enough in Glasgow. The result was that Joe Loss conducted his band in the full regalia of a member of the Mackenzie clan... kilt and all! He was greeted with remarks such as "Are your knees cold?" and in the interval he was informed that as he was a Sassenach he had no right to the tartan. However, everyone realised that it was an emergency and all rallied round.

The disappointment to Joe was not the loss of the dress suit, but inside the pocket of the jacket was a piece of manuscript music. On February 27, Joe celebrates his 13th wedding anniversary, and in honour of the occasion he had written a waltz dedicated to his wife Mildred entitled "Lucky Day." This is the only copy of the song, and even if he doesn't get his suit back, Joe is hoping that the thieves may take pity on him and return his song in time for him to have it orchestrated and play it on his wedding anniversary.

SOS FOR SALE

The Billy Forrest office are anxious to get in touch with pianist Wally Hale. Mr Hale should contact them immediately at Room 18, 38, John Bright-street, Birmingham, 1. Telephone Midland 7076.

STAPLETON WEDDING



Cyril Stapleton and his bride at the wedding reception last Monday at Grosvenor House. The two guests are Harry Davis (left) and Oscar Rabin (right).



Cyril and Sheila with Addie Seamon and Charlie Forsythe. The bride and groom left for a short honeymoon in Paris.

NEW BAND PARADE FOR HAMMERSMITH

AS readers will know, during the last three years or so Hammersmith Palais have presented on Monday nights every possible Jazz, Dixieland, Bop or Progressive band in the country. Besides this, they have sponsored the débuts of such names as the Vic Lewis Modern Concert Orchestra, George Evans and his Orchestra, as well as all the Continental bands that have visited this country under the exchange system.

Alfred Praeger now informs us that as from Monday, February 5, a new policy will commence, when the Palais will attract a different type of dancer on the Mondays, and on that date they have the very first appearance in any public ballroom of Edmundo Ros and his full Latin-American orchestra.

On February 26, another first appearance in London is scheduled—that of Syd Dean and his Band from Brighton, while on March 5, Ted Heath and his Music make a welcome return. The week after, March 12, an old friend, Billy Ternent and his Orchestra do the honours. This is indeed a sensational line-up of all the leading dance bands in the country.

RAMBLERS FOR "IN TOWN TO-NIGHT"

WE are informed by the Harold Davison office that the Ramblers arrive at Liverpool-street Station this Saturday morning, and will appear in "In Town To-night."

TRADE MUSIC GUILD BALL

ON FRIDAY, FEBRUARY 16, THE TRADE MUSIC GUILD WILL PRESENT THEIR SECOND ANNUAL FUNCTION. THE HIT PARADE BALL, WHICH WAS SUCH A GREAT SUCCESS LAST YEAR, WILL BE HELD THIS YEAR AT THE EMPRESS ROOMS, TOTTENHAM COURT ROAD, AND DANCING WILL BE FROM 7.30 P.M. UNTIL 1 A.M. THERE WILL BE A FULLY LICENSED BAR UNTIL 12.45 A.M. AND TICKETS ARE REASONABLY PRICED AT 7s. 6d. EACH.

ELLINGTON 4 DEP FOR WARD  
LAST week the Ray Ellington Quartet appeared at Hackney Empire. On the Saturday night they also doubled, in between performances, at the Connaught Rooms for the Hedley Ward Trio, one of whom was taken ill suddenly. This meant a rush for the Quartet after the first performance to the Connaught Rooms, and then a dash back to Hackney and the second performance.

MAE BURNS GARLAND WILSON CHEVALIER and PATACHOU For the Astor and Colony

GINO ARBIB, OF J.H. INTERNATIONAL, INFORMS MUSICAL EXPRESS THAT HE HAS BOOKED SEVERAL FAMOUS AMERICAN AND FRENCH ARTISTES TO APPEAR AT BOTH THE COLONY AND THE ASTOR. FIRST OF THESE BIG ATTRACTIONS ARRIVED IN ENGLAND LAST WEDNESDAY TO COMMENCE A SEASON AT BOTH RENDEZVOUS ON JANUARY 15. THEY ARE AMERICAN SINGER MAE BURNS, ACCOMPANIED BY FAMOUS COLOURED PIANIST, GARLAND WILSON.

To follow them, commencing March 4, is the famous French artiste, Lady Patachou. An interesting feature of her appearance will be that Maurice Chevalier will fly over here from Paris specially to introduce her to patrons of the Astor and Colony on her opening night.

WALLY ROCKETT FOR CELEBRITE

NEXT MONDAY, JANUARY 15, WILL SEE THE OPENING AT THE CELEBRITE (PREVIOUSLY FISCHERS) OF A NEW COMBINATION, WHEN WALLY ROCKETT JOINS FORCES WITH ROBIN RICHMOND AT THIS NEWLY REOPENED WEST END-RESTAURANT. ROCKETT, WHO HAS SIGNED AS MUSICAL DIRECTOR FOR THE FIRM, WILL HAVE WALLY BISHOP ON TENOR AND GEORGE ARTHUR ON TROMBONE.

Well-known Hammond organist, Robin Richmond will, of course, be in a position to take the place of all rhythm instrumentalists, and we understand from Rockett that in addition to playing with the band Richmond will be featured in his own solo presentations during the evening.

Afro-Cubists Go North

NORTHERN fans will have an opportunity of hearing Kenny Graham once again when he returns, by special request of the management to the Casino, Warrington, on Thursday, January 18; and on January 19 they are making a return visit to the Astoria at Manchester. On January 20 the group are at Leeds, and on the following day they return to their club at Kingston Palais. They are, of course, at the club this week-end on Friday, Saturday, and Sunday.

SINGER JOINS HER HUSBAND



Theresa Desmond, wife of Cab Kaye, left London this week to sing with Kaye's group at the Odeon, Basle, where they are resident.

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- \* LUCKY, LUCKY, LUCKY ME \*

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THE VOICE

Name-Band Policy

SOME time ago, when Ted Heath was first booked to play at the Savoy Hotel, a contemporary appeared to have regarded the innovation as a name-band policy likely to be copied by other West End managements...

The Knockers

TED HEATH makes reference in his published statement to the "knockers" who are now confounded by his success in the Savoy resident engagement...

The Vogue

WE have yet to learn that the Heath-Savoy booking which seems to have started such a controversy elsewhere in the West End...

Money Talks

IN common with our American contemporaries, "Billboard" and "Variety" we claim to be essentially a "trade weekly newspaper"...

LYRICS for NOLA

BELIEVE it or not, that evergreen "Nola" is to have lyrics. I was talking to Felix Van Lier, of Keith Prowse, the other day...

Tin Pan Alley

by JACK WEBB

(Leeds) up at No. 5 in the hit list as I turn this column in for Press

JOHN FIELDS MUSIC must have got a big kick out of hearing Alan Dean singing their "Red Silken Stockings" so brilliantly in Music Hall...

WITH THE TREND of popularity leaning towards the novelty numbers, there is no doubt that Unit Music's "Two Little Men in a Flying Saucer"...



You can have your copy of MUSICAL EXPRESS delivered in your letter-box by the first post on Friday mornings!

Britain leads in equipment and technique, but is guilty of unsatisfactory balancing

DECCA FIRST TO OVERCOME BALANCE PROBLEM

I HAVE OFTEN COMPLAINED OF THE METHODS USED BY SOME OF THE BRITISH STUDIOS IN RECORDING DANCE BANDS, AND OF THE SAD STATE OF AFFAIRS WHEREBY A COUNTRY WHICH POSSESSES UNQUESTIONABLY THE FINEST RECORDING TECHNIQUE AND EQUIPMENT SHOULD TURN OUT SO MANY UNSATISFACTORY SIDES.

Occasionally the complaint is at sheer bad balancing; insubstantial rhythm sections, over-prominent lower saxes, and so on. More often it is at the lack of understanding shown by recording engineers of the character of big-band dance music...

Sometimes, as a result of an unsympathetic engineer, a recording which is technically faultless can be made to sound quite wrong to people like you and me, who may be ignorant on the science of band balancing, but know at least what the result should sound like.

The first recording firm I know to have taken this problem seriously in hand is the Decca Company. All firms are of course deeply interested in the development of their recording techniques...

The first lucky orchestra was that of Cyril Stapleton, whose first coupling under the new system has just been released:

Cyril Stapleton and His Orchestra

All My Love Orange Coloured Sky

Right from the intro, it is obvious that something has happened. The band sounds tremendously full, and—almost for the first time in England, I feel tempted to say, though that might be an overstatement—we can hear the bass.

The Stapleton band rises to the occasion, and gives a fine, warm performance of what is, after all, one of the best tunes of the moment! "All My Love," Bob Dale sings as well as ever (I think his tone is becoming even richer), and he negotiates the long "Oo-oo-oo" of the middle-eight without the least sign of a tremor...

The rhythm section is even better displayed in "Orange Coloured Sky," but I'm a little unhappy about the saxes in the first chorus. It is a wonderful and justly famous section, but there seems to be some discrepancy between Ted Thorne's tone on the lead part, and the rest of the saxes; nor are things helped by his slight over-impulsion.

All round, this side is rather less successful than "All My Love." Jean Campbell's vocal, for instance, is delivered almost without interest in the lyrics. There's no need to shout "Flash! Bam!" like a Betty Hutton of course, but it should be sung with a certain amount of fire, or at least, surprise. Jean sings the words beautifully, but more like Mist on the River than Thunder on the Left. The trumpets are a little wayward, too, but the record has great drive, thanks to the whole band, and more particularly to Ronnie Verrall's magnificent drumming.

The Joe Heyne Players

La Petite Valse Mazarinette



Steve Race On Record

as a pianist, I've seldom heard such a soulless performance of anything, and as for the rest of his band—well, they're so distantly recorded they might as well not have troubled to get out of bed and go to the studio.

Josh White

I'm Gonna Move to the Outskirts of town Hard Times Blues

Both these sides found their way into my "Records of 1960" list, different though they are in style. "Gonna Move" is a familiar blues number about the joys of suburban life. Synthetic in other words, since it concerns an emotion which the singer is not himself undergoing and probably has never undergone.

Josh White uses it as a vehicle for some of the most amazing vocal virtuosity I have ever heard, and his guitar drives the rhythm along to a most intolerable pitch of intensity. Audible in the background are Norman Burns (giving a periodical "hosh" on a cymbal) and me, trying to play barhouse music on a concert grand. In the studio the rhythmic effect was tremendous, but I wasn't sure whether or not it would come through on disc.



GEORGE SHEARING

Josh's electric personality (which will stand him in good stead on his impending concert tour of this country) makes this side one which I, at any rate, will not tire of for a very long time.

"Hard Times Blues" is anything but synthetic, at least in its delivery. It is the story of Negro oppression in the singer's home town, and hardly needs the "big city" refinement of the echo chamber which a Decca engineer has given him. It is one of those recordings about which one can write little, but I urge every reader with a taste for dramatic singing, or with a social conscience, to hear it as soon as he can. It is a prime example of the greatness of Josh White.

Lu Watters' Yerba Buena Jazz Band

Creole Belles Chattanooga Stomp

Big Bear Stomp Working Man Blues

Copenhagen Jazzin' Babies Blues

The Yerba Buena Band, like so many groups of its kind, is successful and relaxed as long as it confines itself to ensemble improvisation. "Creole Belles," for instance, produces the sort of overall sound most jazz fans like, but the moment the piano comes up for a solo the tension drops, and in a moment all interest dies. This is kindergarten piano playing, a sheer rehearsal-room stunt, with no inventive or interpretive saving graces.

Someone is going to write somewhere that the two trumpets play the intro of "Chattanooga Stomp" beautifully together. They don't; they play it successfully together, as any two self-respecting trumpeters should. The rest of this side is quite an exciting bit of

STAPLETON IS FIRST TO PROFIT BY DECCA TECHNIQUE

All-Skate, but I'll take Lytleton's version any time.

"Big Bear Stomp" is rhythmically less fruitful than the two titles reviewed above, due largely to an uninspired banjoist rejoicing in the name of Harry Marsden. "Working Man Blues" is better in this respect, though with so many fluffs it should have been the clarinet player who got the blues, rather than the poor working man. Apart from the clarinet solos (and the piano) this is quite a fair side, even though the cede is pretty painful.

Jack Dieval and His Quartet (with James Moody)

Big Chief Peckham Head Light

Emef La Vent Vert

Michele by Accident

Be Bop Tune No. 1

Welcome to Nixa, a new British record company, with headquarters at 6, Holborn Viaduct, London, E.C.1. In addition to these discs, they have issued a crop of Gramco Bell titles to coincide with that group's current visit, and three records of Claude Luter's Band, all of which I hope to review in due course. They originated on the Pacific label.

A year and a half ago I first heard pianist Jack Dieval at the Paris Jazz Festival, and wrote then in Musical Express: "Jack Dieval... a pianist, who tries so hard to imitate so many pianists in such swift succession that nothing of any value emerges." He hasn't changed much, and neither it seems, have my opinions. "Big Chief Peckham" contains a typically European Minton-style solo—featureless, bizarre, imitative. It doesn't move freely or logically, in fact Dieval seems hamstrung by his determination to be original in his actual choice of notes. Then, all of a sudden, he remembers Erroll Garner—and so it goes on.

Doc Evans' Dixieland Band

Barnyard Blues Original Dixieland One-step

Tin Roof Blues Rustic Call Rag

Doc Evans' Band, being more musical, is rather easier to take.

Moody is another matter. He is a natural player in the idiom, and a great flood of interesting ideas. "Peckham" (originally "Sweet Georgia Brown") flizzes out more than most numbers of its type, but not before we have had a fine solo from Moody. "Head Light," as a composition, is quite Tristano-ish, at least until it gravitates into 12-bar blues. Dieval's solos here are rather better than on the other side, though he has a disconcerting habit of punishing the piano every twelve bars for what he did to it in the preceding eleven. Again, Moody pours out a great swinging solo.

"Emef" is the first of these sides to bring up trombonist Nat Peck for a solo, though it doesn't happen to be a very good one, I'm afraid. Dieval takes up rather a lot of the playing time—as band-leader he has the right to, after all—and since there is little of Moody, it is the least successful recording of the set. "Vent Vert" is a highly unconventional polyphonic composition, which brings in the wordless voice of Annie Ross. One congratulates her for "making it," but I'm afraid Moody, as the composer, was merely being pretentious. This is founded in the "Turquoise Cloud" idiom, but it has none of Ellington's magic, or for that matter, Kay Davis's vocal quality. It is "ensemble" from start to finish.

For once, in "Michele" Moody has overtaken his and Nat Peck's ability to play unisons. Twelve bars later it's the blues again, though, with good-to-excellent solos from Moody, Peck and—yes, Dieval, at least until secondhand Garner makes an entrance. "Tune No. 1" (by Dieval himself) is, for a change, based on the 12-bar blues. (Some say that modern musicians can't play the blues; I don't know whether they can, but they certainly do.) It is quite a good up-tempo side, with solos all round, and—as on the other sides—a good beat laid down by Messrs. Soudieux and Frost, on bass and drums, respectively. Tristano fans will go for these records in a big way; it may well be the first time they have heard a coloured musician writing and playing in that style. The more orthodox modernists will enjoy Moody's and Peck's solos, and some of Dieval's.

Eddie Grant

I Cross My Fingers Have I Told You Lately

Ken Griffin Under a Red Umbrella Jumping Beans

Here are two popular American organists, martyrs to Tremulant's Disease, adding to the repertoire of records by the People's favourite instrument. "Under a Red Umbrella" is no doubt banned in America for political reasons; "Jumping Beans" bears no relationship to Bob Farnon's clever little piece, being little more than an exercise in finger-gleesando.

George Shearing Quintet

When Your Lover Has Gone Carnegie Horizons

Once again Shearing picks a glorious old tune, and brings to it a new glory. The care, almost the devotion, which he expends on the theme of "When Your Lover Has Gone" results in a performance in which almost everything possible is added to an already great tune. The ensemble is delicate and impeccable, the timing a marvel. Only two things detract from it: a worrying recurrent quotation from "Conception" and the fact that George's solo has not quite the melodic content of his very best work.

Carnegie Horizons

"Carnegie Horizons" is one of his diatonic compositions at a bright moving tempo. Chuck Wayne, and especially Margie Wyams, take good solos, and George is in the mood to imply



Josh White, Jack Fallon, Denis Preston, Norman Burns and Steve Race (at piano) in the Decca recording studios.

Book Review by Malcolm Rayment

PUBLICATIONS INTRODUCING THE MUSIC OF COMPOSERS

THE SMALL BOOKS ON BACH, STRAWINSKY, GOUNOD, AND BIZET FORM PART OF A SERIES WHICH AIMS TO INTRODUCE THE MUSIC OF COMPOSERS TO THOSE WHO HAVE AS YET MADE BUT A CASUAL ACQUAINTANCE WITH THEM. THEY ARE, THEREFORE, NOT FOR THE SPECIALIST.

BACH by William Mann

STRAWINSKY by Rollo H. Myers

BIZET by Winton Dean

GOUNOD by Norman Demuth

Record Collector's Series: No. 3 CONCERTOS, by Norman Demuth

As a matter of fact, things do not work out as easily as this, for in about sixty pages one can give a much more complete picture of, to take an example, Bizet's music than Bach's. The reason is not only that the latter's output was many many times greater than the former's. The result of this is that Winton Dean's Bizet is rather more than an introduction, and of considerable interest to the experienced listener. Mann's Bach is entirely for the newcomer.

William Mann must be congratulated for having performed his unenviable task so well. He has, of course, had to leave out about twenty times as much as he would have liked to have put in, but he has succeeded in putting forward the qualities of Bach's music that belong to Bach, and Bach alone.

Winton Dean's Bizet is excellent in every way, and is in my opinion the most valuable of these four books. Incidentally, he gets more words on to each page than the others.

Rollo Myers' Stravinsky is very much like a compression of Eric Walter White's book on the same subject. Sometimes even the terminology is the same. It serves as a good introduction to this composer, but cannot compare with White. The temptation of saying something about every work has resulted in the most important being given insufficient attention. I feel that another

twenty pages would have made all the difference. Stravinsky, like Bach, is a most difficult subject to deal with concisely. On page eight there is a most misleading statement which leads us to suppose that the Dumbarton Oaks Concerto is scored for string orchestra.

Finally, Norman Demuth—the most unpredictable of all writers on music. On his very first page of his Gounod he makes the following extraordinary statement: "We search in vain for Faust to-day; thirty years ago one could not avoid it."

To find Faust to-day one has merely to catch a 38 or 14 bus and get off at Sadler's Wells. The writer is also unaware the symphony for wind instruments has been recently revived.

But for this, and the grammatical blunder on page 59, which someone surely should have spotted in time to rectify it, this is an excellent book. Norman Demuth applies himself in a most critical frame of mind, and dwells equally on the merits and defects of Gounod. He also makes some general statements on opera which badly need making, and gives special delight to those who are always telling us things are not what they used to be.

Mr Demuth agrees with this statement, but not in the way that those who live in the past mean it. He says, "Nowadays we are enlightened. We consider opera

Continued on Page 4.

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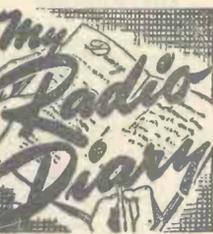
The liver should pour out two pints of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. You get headaches and feel rotten. You get constipated. Your whole system is poisoned and you feel sour, slack, and the world looks black. Laxatives help a little, but a mere bowel movement doesn't get at the cause. It takes those good old Carter's Little Liver Pills to get these two pints of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills. Substantially reduce anything else. 1/6 and 2/6. Also see 3/4.

# THE RADIO PHENOMENON

## HIGHSPOTS

"MEET the Braithwaites," starring Richard Attenborough and wife Sheila Sim, is a first-class show, has a first-class script, and is produced in the highest tradition of a major production. The acting is polished and so is the direction.

THE LYONS, with Bebe Daniels, Ben and the kids, had a brilliant script this week. This show is also conspicuous for its fine production. Note the splendid incidental musical link-ups.



by LEE CONWAY

NOW why, Miss Tari, will you insist on ad-libbing? Any time I have heard you losing control of the situation it has been due entirely to your insistence on this habit. There are times in the career of every artiste when an ad-lib is vital to save a situation. You seem to delight in using ad-libs to kill the situation. Indeed, you have no need of this extemporising. Your patter is always good. You have the skill to put it over. Why not leave well alone? Last Saturday night the situation got well out of hand, and you threw away half your laughs with only yourself to blame.

SAME show—same time—nice broadcast from Johnny Dennis and his Ranchmen. Always sleek, bright and tuneful. Dennis it no heard frequently enough on the air. His is a commercial product with an appeal to all tastes.



ALAN DEAN—"Dangerous but successful falsetto"

NOW I've got a real complaint. This time it's not about any artistes or performances. It's about the B.B.C.'s dreadful habit of waiting till a show is all over and the last strains of the finale music have faded out and then, breaking a dead silence, an announcer suddenly saying, "Jewel and Warriss are now appearing in Babes in the Wood at the London Palladium." I think this is the biggest joke of all. Why not elap in such an announcement with the credits? Who wants to hear it after the show is over and faded out? The way it is coming over now seems as though it is an afterthought. It gives the impression to the listener that Val Farnell has just telephoned the B.B.C. and told them to acknowledge his contract with the broadcasting artistes. This sort of thing happens after other shows. Music Hall is not the only one. Really, this is a very poor effort on the part of the B.B.C. It ought to be stopped forthwith.

BILL JOHNSON'S return in his own series, "Something to Sing About," was welcome. Here is a very great performer, quite apart from his ability as a singer. He has just what a radio performer needs—that elusive personal touch. I was most impressed at the effect he got from the verse of Ross Parker's "Hey Neighbour." Until now I had not realised that the verse of this popular number was as great as the chorus—if not greater. Many "pops" can make such a claim? The verse is usually written as an afterthought. Parker must have written the verse first and Bill Johnson showed us how it ought to be sung.

USUALLY I have much praise for the drama department of the B.B.C. I regret that I cannot present to them any orchids for the series "Sorrell and Son." It was not brilliantly cast and the acting was below par. I heard "Dear Seve" or was it Eight? last week-end and I was disagreeably surprised at the low standard of production. To me it sounded like an amateur dramatic society's first run-through. There was no sincerity from the players, no light and shade, no contrasts, and timing didn't exist at all. Pity that such a great book could not have been presented better in the radio version.

GIVE the medal this week, however, to Alan Dean ("Music Hall") for his masterly performance of "Red Silk Stockings." I have never heard this singer to better advantage. In this number he had me scared when he jumped up to what I would call a "dangerous" falsetto note—but he hit it successfully. Full marks, Mr Dean! Then came Suzette Tari.

# Records become dearer Will sheet music follow? Are the newspapers and Musical Express likely to be dearer?

By JULIEN VEDEY

CERTAIN RECORDING COMPANIES HAVE ALREADY ANNOUNCED AN INCREASE IN THE RETAIL PRICES OF THEIR PRODUCTS NECESSITATED BY THE STEEPLY RISING COSTS OF PRODUCTION. THE NEW YEAR BRINGS WITH IT THE PROSPECT OF MORE GOODS IN SHORT SUPPLY AND RISING PRICES OF RAW MATERIALS ON A FANTASTIC SCALE. JUST SO LONG AS THE PURCHASER IS PREPARED TO ACCEPT A COMMENSURATE INCREASE IN THE RETAIL PRICE, THERE IS SOME HOPE. BUT AN ECONOMIC LIMIT IS BOUND TO BE REACHED EVENTUALLY, BEYOND WHICH THE CUSTOMER WILL NOT OR CANNOT STRETCH HIS PURSE.

I have deliberately used the word "crazy" for a definite reason. While this nation is blathering about cost of living and wage rises to meet them, the professions and their allied trades have been left to their own devices. Nobody cares whether they survive or not. "Fair shares for all" was an election slogan. I have yet to see a fair share of raw materials at legitimate prices allocated to publishers. And if the industrial worker can buy his tools tax-free, then the spectacle of a professional musician paying 66 2/3 per cent. purchase tax on his instruments makes the slogan "Fair shares for all" a mockery.

It is time professional readers of Musical Express were told the grim truth of the situation. Gramophone records were among the first musical products to impose an increase in retail price. Will sheet music follow? Judge for yourself when I state that quite apart from continuously rising prices the paper which musical publishers use was increased a further £30 per ton this week. We are, therefore, reaching a stage when it will not pay the music publisher to print a song copy at all, unless the public is willing to pay far more than the current retail price for it.

I make no secret of the fact that Musical Express, being an independent newspaper, is also a victim of this crazy travesty of the slogan "Fair shares for all." Until now the trouble has been finding a mill in a position to accept our paper orders. When we find one we always have to pay whatever they choose to charge us. We get a quotation, but the price "on date of delivery" might be considerably higher. The very paper on which this issue of Musical Express is printed was made specially for us at approximately £55 per ton. But we have paid as much as £95 per ton, which shows the reader that to budget a publishing business such as ours is almost impossible in these days of financial lunacy. Our stocks of paper are now running low. The latest quotation we received was £165 per ton—and that was for a paper upon which we could not possibly print.

Now where is all this going to end? Eventually the cost of newspapers must go up. I can tell you that if such a rise takes place with the national Press it will not happen before at least mid-summer. But the weeklies, especially the independents such as Musical Express, might well be forced to raise their retail prices long before the summer approaches. That, of course, depends upon many factors.

Our readers should know how we came to build up our enormous circulation. This has been achieved by limiting our advertising space and giving the reader the maximum economic amount of space for reading matter. Having achieved that big circulation, we are now confronted with the difficult task of satiating the demand with paper in short supply and at an uneconomic price.

At this very moment the directors of Musical Express are in constant touch with the severity of the situation. As long as it is possible to produce this newspaper at its old price—4d—we shall continue to do so. But what if we cannot?

If, for example, Musical Express were to retail at 6d, we might be able to print in a slightly smaller type to increase the amount of reading matter. We could shorten our features and introduce additional new ones. Many features could be presented in a condensed manner and in small type. In other words, we should have to grow into every issue as much as we could.

Such a format would not be so easily legible or attractive, but it would do much to compensate the reader if a price increase were ever inevitable.

My pessimism may, of course, be premature. But in case it is eventually justified, this is a fine chance for Musical Express readers to write to me personally, with suggestions of their own. I shall be grateful for readers' suggestions and will give every letter I receive my very serious consideration. The most practical ideas received for increasing the amount of our contents commensurate with an increase in price (if it ever becomes necessary) will be discussed before our board and, if practicable, incorporated in our production.

We may be crossing a bridge before we get to it. But I honestly feel that this is the time to solicit the co-operation of our readers and ask for their views. Those who care to write will earn the sincere appreciation of our production board.

## ENTER FAITH DOMERGUE

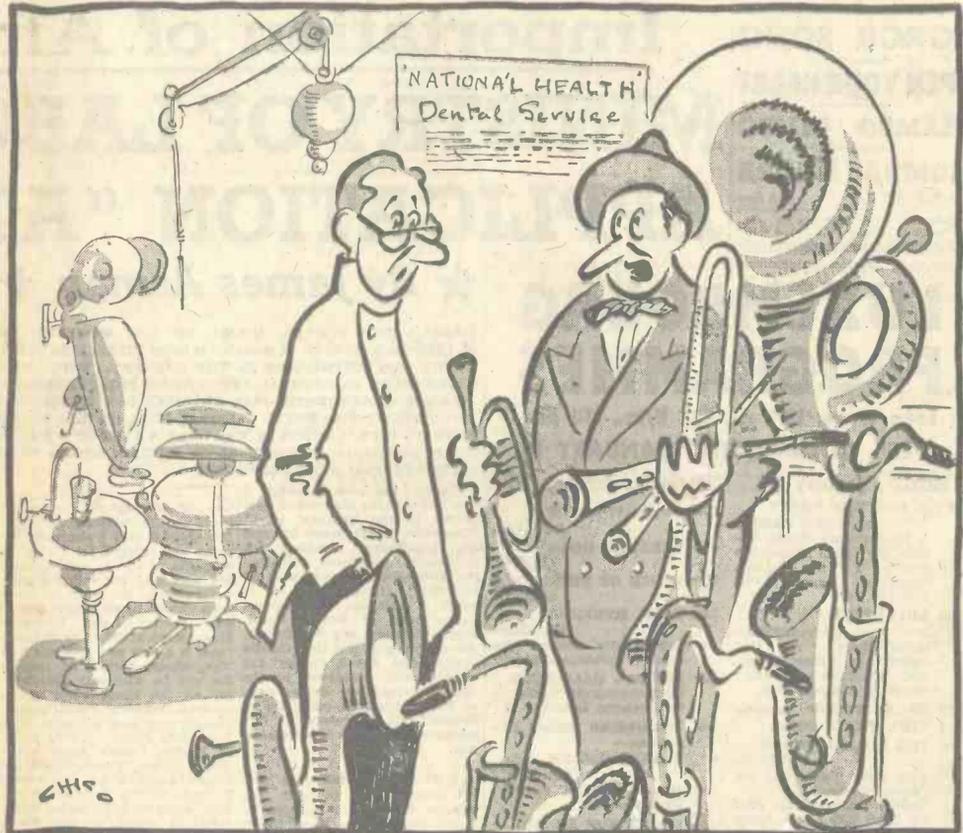
CLAIR LENG'S FILM COLUMN

I SAW the two films now showing at the Odeon Cinema (Marble Arch) separately, and although they are both commendable, they hardly make a varied programme, since both deal with wily, scheming women. Admittedly, one of them employs the velvet glove technique, while the other uses her considerable powers of seduction, but—even if the treatments are widely different—the themes are the same. Three and a half hours of womanly guile may well prove too much for the most hardened cinemagoer.

I feel that it would be better if these films were to be shown separately on the circuits; to see both in the same programme would leave me with very little faith in human nature—although great faith in Faith Domergue as a coming actress. Discovered ten years ago by Howard Hughes, this Creole beauty has had a hard climb, having to overcome a pronounced lisp and—much more serious—injuries to her face and head in a car accident. She has studied hard, according to an RKO handout, and certainly emerges a very beautiful and talented actress indeed. Even in this, her first film, she stands comparison with many of the more established stars.



Robert Mitchum, Claude Rains and Faith Domergue, in R.K.O.'s "Where Danger Lives."



"Oh yes, Doc—I play 'em all—so I gotta have a separate set of teeth made for each one!"

# The Art of Dinu Lipatti

By MALCOLM RAYMENT

- No. 12 in F minor (op. 70, No. 2).
- LX 1346
- No. 14 in E minor (op. Post-humous).
- Mazurka in C sharp minor (op. 50, No. 3).

HOW great a tragedy was the death of Dinu Lipatti at the age of 33 last month is shown to a very considerable extent by his new recordings of the Chopin Waltzes and Bach's Partita No. 1 in B flat. These eight records were released at approximately the same time as his death was announced, and were not intended to be what they have become—a memorial.

I do not know if these were the last records Lipatti made, but probably some more will be issued. Certainly we hope so, for Lipatti was unquestionably a pianist with no superiors. He was, however, much more than a pianist, he was a very great musician. Technique, sensitivity and intellectuality were combined in his musician's make-up to a degree of perfection that is only found in a very few performing artistes in a generation. Lipatti was a self-effacing artiste. He was not the sort of man who, for instance, would deliberately play a piece in a manner to show off his dexterity. His whole great musicianship was placed entirely in the hands of the composer.

- LX 1341: No. 1 in E flat major (op. 18), No. 2 in A flat major (op. 24, No. 1).
- LX 1342: No. 3 in A minor (op. 34, No. 2), No. 13 in D flat major (op. 70, No. 3).
- LX 1343: No. 4 in F major (op. 34, No. 3), No. 5 in A flat major (op. 42), No. 6 in D flat major (op. 64, No. 1), No. 8 in A flat major (op. 64, No. 3).
- LX 1344: No. 7 in C sharp minor (op. 64, No. 2), No. 9 in A flat major (op. 69, No. 1).
- LX 1345: No. 10 in B minor (op. 69, No. 2), No. 11 in G flat major (op. 70, No. 1).

Needless to say, the faults and failings that make mine out of ten Chopin recitals an ordeal are quite absent here. There is, of course, no one and only correct way of playing a piece by Chopin or any other composer, although there are innumerable wrong ways.

Lipatti's approach to some of these waltzes is strikingly different from other people's; the first waltz in E flat, he plays at a colossal speed, but the whole thing is perfectly controlled, and gives you the feeling that he could have played it twice as fast again if he had wanted to. There is a youthful vivaciousness about the whole thing.

No. 9 in A flat is by contrast played rather slower than usual. This performance seems to build as it goes along, so that the first bars sound quite ordinary, but the whole becomes a perfect poem.

It would be easy to take each waltz in turn, and say something about it, showing that Lipatti has brought out the subtle differences of personality between them. All this, however, is revealed far better by a single playing of the records than by volume of words. I must, however, mention the Mazurka, which has a tremendous intensity of depth and feeling. To me, this piece, and Lipatti's playing of it, seemed to foreshadow both his own and Chopin's early death.

Bach's Partita in B flat on Columbia LX 8744/5, is naturally quite a different matter. Just as Lipatti makes Chopin's music seem to be not an interpretation at all, but the thoughts of Chopin himself come into an audible reality, so he gives us the impression that his Bach is exactly what his old master had in mind. The fact that we know perfectly well Bach never dreamed of the sounds of the modern grand piano does not alter this feeling.

Indeed, Lipatti is a supreme artist who always made us think of the composer rather than himself. Perhaps this may be partly explained by the fact that he, too, was a composer.

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Blue For Boy & Loving Avon	Blue For Boy & Loving Avon	3/6	Dream Is A Wish & Cinderella	3/6
Look Out Winner & Our Very Own	Look Out Winner & Our Very Own	3/6	Silver Dollar & Sugarfoot Rag	3/6
A-Lairah & Yodeling Ghost	A-Lairah & Yodeling Ghost	3/6	Sam's Song & A Pair of Shoes	3/6
It's Love That's Right	It's Love That's Right	3/6	Wena, Liza & Ours My Friend	3/6
You're Heartless & Honey Lane	You're Heartless & Honey Lane	3/6	Gaddy's Little Girl (Wa) & Dream	3/6
Ferry Boat Inn & Didn't Miss You	Ferry Boat Inn & Didn't Miss You	3/6	If I Loved You & Use Of Wondering	3/6
My Inspiration & I'll Be With	My Inspiration & I'll Be With	3/6	One Finger Melody	2/6
Marshmallow World & Bagin' Naps	Marshmallow World & Bagin' Naps	3/6	The Thing	2/6
All My Love & All Dressed Up	All My Love & All Dressed Up	3/6	Dear Seve	2/6
Life Is Peculiar & Blue List	Life Is Peculiar & Blue List	3/6	Similia (Samba)	2/6
Orange Sky & Friendly Isle	Orange Sky & Friendly Isle	3/6	Sleigh Ride	2/6
Timothy (Wa) & Anniversary (Wa)	Timothy (Wa) & Anniversary (Wa)	3/6	Home Samba	2/6
Sometime (Wa) & Gold Dreams (Wa)	Sometime (Wa) & Gold Dreams (Wa)	3/6	Oh Babe	2/6
English Beauty Rose & My Dream	English Beauty Rose & My Dream	3/6	Believe Me Faithful	2/6
H. W. & Towards Kiltiee (Wa)	H. W. & Towards Kiltiee (Wa)	3/6	I That I, Tav & Fiddie	2/6
Autumn Leaves & Loved A Guy	Autumn Leaves & Loved A Guy	3/6	Tzema Tzema (Samba)	2/6
My Jambo & Bumba Bumba	My Jambo & Bumba Bumba	3/6	Little Valse	2/6
Wiper Willie Waltz & In A Dream	Wiper Willie Waltz & In A Dream	3/6	I Only Saw Him Once	2/6
Told You I'd Be Here (Wa)	Told You I'd Be Here (Wa)	3/6	The Charleston	2/6
Count Every Star & Honey East	Count Every Star & Honey East	3/6	Fast & Simple Melody	2/6

All Publishers' Orchestrations supplied direct from sheet. Post Orders by return.



Joan Fontaine and Robert Ryan in "Born To Be Bad."

allowed to leave hospital the morning after the incident, without supervision, or at least a check with relatives.

There is some fine camera work in this well-directed film. Roy Webb's powerful background music is excellent throughout; once again he has been responsible for an outstanding score.

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LUXEMBOURG PROGRAMMES

Long Wave, 1293 m., 232 K/cs., 150 Kw. WEEK COMMENCING JANUARY 14

Table of radio programmes for Luxembourg, listing dates from Sunday, January 14 to Saturday, January 20, with various show titles and times.

By James Asman

BEHIND THE PROSAIC DOORS OF THE MINISTRY OF LABOUR A BATTLE IS RAGING WHICH VITALLY AFFECTS EVERY JAZZ ENTHUSIAST IN THE COUNTRY.

Making inquiries recently, I was told that the matter had been passed to the "highest level." Meanwhile, a great many concerts are hamstrung, awaiting the Government's decision...

ANOTHER famous jazz personality due to visit this country this year, I am told by Dame Rumour, is Rudi Blesh. Blesh, author of several fine text books on jazz including "This is Jazz," "Shining Trumpets" and "They All Played Ragtime" will be over here on holiday...

THE first issue of the new monthly, JAZZ RECORD, is now on sale and can be obtained for the cheap price of one shilling from the usual jazz clubs and shops.

ANOTHER, and far more unusual publication including jazz articles and reviews, is SEGAS JOURNAL, the magazine of the South Eastern Gas Board.

FOLLOWING on the heels of the news that Parlophone has thought fit to withdraw three fine titles by the Empress of the Blues, Bessie Smith, from their catalogue comes the latest N.F.J.O. release—Bessie Smith's glorious "Empty Bed Blues" on two sides of Columbia DB2796.

THE next meeting of the Southend-on-Sea Rhythm Club will be held on Sunday afternoon, January 14, at the Arlington Hall, Leigh-on-Sea.

THE Manchester Jazz Club, which used to meet weekly at the Onward Hall, Deansgate, now find more convenient premises, each week, for on January 15 their popular record recitals will take place each Monday in the lounge of the Old Nag's Head Hotel, Jackson's-row, Manchester.

THE Ray Kirkwood Duo, after three months resident at the Lanham House Club, have now commenced a resident season at the Gargoyle Club, Dean-street. The duo features Kirkwood on electric, Hawaiian and Spanish guitar, and Ed Haigh on Spanish guitar, and the two play for dinner and dancing.

THE Ray Kirkwood Duo, after three months resident at the Lanham House Club, have now commenced a resident season at the Gargoyle Club, Dean-street.



CYRIL JACKSON

JACKSON JOINS OLDE TYME ORCHESTRA

OUTSTANDING 'cellist Cyril Jackson is the latest addition to the all-star line-up of the London Olde-Tyme and Concert Orchestras.

At Alan Dean Club



Film star Donald Houston with Alan Dean at the Alan Dean Club.

LAST Tuesday, January 2, saw the first social and dance run by the London area members of the Alan Dean Fan Club.

STEVE RACE REPORTING

I HAVE recently been reading a book so scholarly, so entertaining, and so indispensable to those whose profession is popular music, that I have felt tempted to ask the editor for the whole of the back page of Musical Express in which to review it.

POPULAR MUSIC IN AMERICA

By Sigmund Spaeth (Obtainable, price 40s., from the International Bookshop, 52, Charing Cross-road, W.C.2.)

GUITAR DUO AT GARGOYLE

THE Ray Kirkwood Duo, after three months resident at the Lanham House Club, have now commenced a resident season at the Gargoyle Club, Dean-street.

TOP TEN

- 1. Puddy-Tat (Harms-Connelly). 2. Rudolph the Red-nosed Reindeer (Chappell). 3. Beloved Be Faithful (Pickwick). 4. The Thing (Leeds). 5. Ferryboat Inn (C. & C.). 6. Goodnight Irene (Leeds). 7. Sleigh Ride (Mills). 8. Mona Lisa (New World). 9. Petite Waltz (Duchess). 10. Sam's Song (Sterling) and Orange Coloured Sky (Edwin Morris).

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THE FLYING SCOTSMAN S.O. 4/7 F.O. 4/8 Post Free

NATIONAL DANCE BAND CHAMPIONSHIP

ENTRIES are complete for the Nottingham championship due to be presented at the Empire Theatre, Nottingham, on Sunday next, January 14, at 7 p.m.

At Alan Dean Club

Each of the Sunday dates given is for two concerts, and there remain four more engagements to be confirmed.

CLASSIFIED ANNOUNCEMENTS

Various classified advertisements including: CITY OF RIFON, TUITION, RECORDING STUDIOS, MAGAZINES, CAR SERVICE, RADIO, INSTRUMENTS, BANDS, MISCELLANEOUS, ORGANS, and ARRANGING.