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BRITAIN'S LARGEST WEEKLY ENTERTAINMENT NEWSPAPER

Musical Express

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No. 226

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HARRY ROY IN COACH CRASH

Roy Orchestra Escape Unhurt

HARRY ROY AND HIS BAND, WHO APPEARED AT YORK LAST SUNDAY NIGHT, WERE SUCH A GREAT SUCCESS THAT ALTHOUGH THEY WERE SCHEDULED FOR AN HOUR AND FIFTY MINUTES' SHOW, THEY ACTUALLY PLAYED FOR TWO AND A HALF HOURS. HUNDREDS OF PEOPLE HAD TO BE TURNED AWAY AT THE DOORS, ALTHOUGH THE CITY WAS COMPLETELY FOGBOUND.

Wishing to get back to London as early as possible, the members of the orchestra asked Roy if they might travel overnight. The journey was undertaken in thick fog and travel was very slow. Harry Roy told Musical Express:



HARRY ROY

"During the early hours of the journey we must have passed about twenty smashes on the ice-bound, foggy roads. We eventually dozed off to sleep, only to be awakened by a terrific jolt and a loud bang. A truck coming out of a side turning had crashed into the bonnet of our band coach. Needless to say, the coach was completely immobilised, but I think we all had the most miraculous escape. If it had been a split second later the truck would have hit us broadside-on, and I don't think we now should be here to tell the tale.

"Although the driver's cabin was covered in glass, he was not injured, and neither were any of the members of the band."

The accident occurred at Buckdon, about sixty miles from London, and Harry and the boys had to await the arrival of transport from London to complete their journey.

Stargazers Sign Exclusively With Decca

THE STARGAZERS HAVE SIGNED AN EXCLUSIVE TWO-YEAR RECORDING CONTRACT WITH DECCA. THE GROUP HAVE, OF COURSE, CUT MANY SIDES FOR THIS COMPANY, AND UNDER THEIR NEW CONTRACT WILL, IN ADDITION TO THEIR OWN SOLO SIDES, BE HEARD WITH THE STANLEY BLACK ORCHESTRA, WITH THE GEORGE MITCHELL CHOIR, AND ALSO WITH DICK JAMES AS BACKING.

SHARON ADDS TRUMPET

RALPH SHARON, whose Sextet has been such a popular attraction on broadcasts and on club appearances, informs us that he has now decided to augment his group with a trumpet. Sharon said that, delighted as he was with the sound of his group on broadcasts and in clubs, he felt that it did not have a big enough "noise" for the dance halls, where they present commercial music. After discussion with agent Alfred Preager, he decided that the ideal instrument to give this larger sound to his Sextet was a trumpet, and he has, therefore, engaged Terry Brown, for whom he predicts a big future.

The Sextet's latest recordings, "Stalking At The Stork" and "Sleepy People," are due for release within the next two weeks.

ADVANCE FIXTURES for B.B.C. JAZZ CLUB By JAMES ASMAN

THE OFFICES OF THE NATIONAL SECRETARY OF THE N.F.J.O. HAVE BEEN SWAMPED BY REQUESTS FOR COMPLIMENTARY TICKETS FOR JOHNNY HOOPER'S B.B.C. "JAZZ CLUB" SHOWS. THE NEW POLICY HAS BROUGHT BACK LIVE AUDIENCES, AND THE N.F.J.O. IS ASSISTING THE B.B.C. IN THE DISTRIBUTION OF TICKETS TO JAZZ LOVERS.

Applicants for tickets should enclose a stamped addressed envelope, and should write to the national secretary (James Asman), 18, Timbercroft-lane, Plumstead, London, S.E.18. Supplies of these tickets are limited, and individual members of the N.F.J.O. will be given preference.

Future broadcasts lined up by the new producer, John Hooper, show a definite attempt to present well-known jazz groups, and not pick-up bands of swing and dance musicians. February 3, Freddy Randall and his Band are being featured. On February 10 the long-waited airing of the Crane River Jazz Band will please the purists. Harry Gold and the Pieces of Eight, with an entirely Dixieland programme, are scheduled for the 17th.

"Jazz Club" goes to the provinces on February 24 with a broadcast from the Manchester studios featuring the Saints Jazz Band and American Negro folk singer, Josh White. The audience on this occasion will be specially

MITCHELL ROMANCE



Malcolm Mitchell and his fiancée.

ON behalf of the profession we offer our congratulations to Malcolm Mitchell on his engagement to Miss Edna Cherry. Mitchell met his twenty-year-old fiancée at a party given by his cousin six weeks ago. They plan to marry at the end of the year.

The Mitchell Trio have recorded two more sides for Parlophone, which will be released on March 4. The numbers recorded are "Your Feet's Too Big" and "Minikins, Manikins, Mitz, Moo."

ARTHUR KIMBRELL IN 'EXPRESS' CAMP Famous Impresario To Run National Championship Events

ARTHUR KIMBRELL, ONE OF THE COUNTRY'S FOREMOST IMPRESARIOS AND LEADING ORGANISER OF DANCE BAND CONTESTS IN THE MIDLANDS FOR A GREAT NUMBER OF YEARS, HAS MADE ARRANGEMENTS WITH LEWIS BUCKLEY FOR EXCLUSIVELY PRESENTING HIS EVENTS IN CONJUNCTION WITH THE NATIONAL DANCE BAND CHAMPIONSHIP UNDER THE AUSPICES OF MUSICAL EXPRESS.

Kimbrell has presented many important events and has a wide connection with leading Midland hall managements. The importance of this arrangement for Midland contests will be readily acclaimed by all bands participating in N.D.B.C. events as Kimbrell is held in the highest esteem by all bands and acts. His wide knowledge of organising contests will have even greater appeal for bands entering N.D.B.C. contests. The first contest to be organised by Arthur Kimbrell will take place at the Victoria Hall, Hanley, on Sunday, March 18, details of which are given in the fixtures list.

"LORD FESTIVAL" Dances to Graham, Ternent

THE Rt. Hon. Herbert Morrison was among the many famous personalities who danced to the Kenny Graham Afro-Cubists and Billy Ternent's Orchestra at the annual ball of the Showman's Guild, held last week at Grosvenor House, Park-lane.

Singing with the Afro-Cubists was Judy Johnson, who has just returned from a successful Dutch tour with the Joe Saye Trio.

Graham informs M.E. that Judy will be featured with the band on many of their future concerts and one-night stands.

HALL TO TAKE OVER CLUB

TONY HALL, who will be heard again this Saturday comprising another Johnny Dankworth Seven programme in Jimmy Grant's "Jazz for Moderns" series, will, we learn from the Wilcox Organisation, take over the management of the Dankworth Club on their behalf.

This has been brought about owing to the other activities of James Bell, now touring with Graeme Bell. The club meets every Friday and Saturday at 10/11, Gt. Newport-street.

DEATH OF C.B.

JUST AS THIS ISSUE GOES TO PRESS, THE DEATH IS ANNOUNCED OF SIR CHARLES COCHRAN, AFFECTIONATELY KNOWN AS "C.B." AND ACKNOWLEDGED THE GRAND OLD MAN OF THE ENTERTAINMENT INDUSTRY.

Musical Express, in sympathy with the entire profession it represents, sadly mourns the loss of one of the greatest figures and the most dignified personages in show business. We offer our condolence to Lady Cochran and Sir Charles's partner, Lord Vivian, who has decided to cancel the opening date of the new Cochran show, "The Lion and the Unicorn," scheduled for April.

New Ellington Disc

THE much talked-of record that the Ray Ellington Quartet have made of "That's My Girl" will definitely be released in the February lists. On February 2 and 3, the quartet have two rather special dates in the Lancashire area. On February 2 they appear at the Queen's Hall, Preston, and February 3 at the Devonshire Ballroom, Manchester. Ray tells us that he is specially anxious to see all his fans there.

"MARDI GRAS"

THE Wilcox Organisation are presenting an ambitious name band policy every Friday night at the Wimbledon Town Hall; the first is a "Mardi Gras," held paradoxically on Friday, February 9. They are presenting the Kenny Graham Afro-Cubists, with Judy Johnson and Billy Olu Sholanke, and Graeme Bell's Australian Jazz Band, featuring Lazy Ade's Late Hour Boys. This will be the first occasion that Wimbledon has had a "Mardi Gras" Festival Ball, and with two broadcasting bands the bill is exceptionally strong. In addition the Wilcox Organisation have booked John Garfield at the organ. The following week, they are presenting the Johnny Dankworth Seven with Linda Ellington and Frank Holder. Other bookings are at the moment in the process of negotiation.

Dankworth and Graham Concerts

FANS in such widely separated places as Croydon and Rotherham are to have the opportunity of seeing two of the country's greatest modern groups, the Johnny Dankworth Seven and the Kenny Graham Afro-Cubists.

CASTELLI LEAVES FOR CONTINENT

ACCORDIONIST-BAND LEADER Max Castelli left again for Paris this week-end. Following his successful tour of Italy, Switzerland, and France last summer he has been booked to reappear at many of the leading cabarets. Travelling with him will be comedian Johnny Hayward and bassist Maurice Egholm. He will be introducing something new in electric accordions, having had a special model built for him.

MORE DATES FOR DENIZ

THE Hermanos Deniz, resident at Grosvenor House, will play a return date, after only three weeks, at the Embassy, Bristol, this Sunday. On February 11 they will play a concert at Bath and will broadcast from Grosvenor House on February 14 at 10.20-10.40 p.m.

NEW DRUMMER FOR GOLD

IN place of Sammy Herman, who has left the Pieces of Eight to rejoin Leslie Douglas, Harry Gold has engaged drummer Tony Lytton, who commences with the band at Liverpool.

SOS FOR SMITS

AGENT Billy Forrest urgently wishes to contact Jan Smits (ex-Ken Hewitt, sax-vocalist). Smits can get in touch with Forrest at Room 18, 38, John Bright-street, Birmingham, 1.

PERILOUS JOURNEY FOR THE KEYNOTES



Our picture shows the Keynotes toasting their good fortune after their hair-raising experience in Stockholm last week. Left to right: Malcolm Lockyer, Irene King, Miff King, Johnny Johnston and Pearl Carr.

THE KEYNOTES, CHOSEN ONCE AGAIN TO REPRESENT ENGLAND IN AN INTERNATIONAL ALL-STAR CONCERT ORGANISED BY E.C.A., THE RADIO DIVISION OF THE MARSHALL AID PLAN, IN STOCKHOLM LAST WEEK, HAD ONE OF THE MOST WORKING EXPERIENCES OF THEIR CAREER.

Johnny Johnston and Miff King flew to Stockholm on Monday, leaving Pearl Carr (who had to record a Bernard Braden show on that day) to follow on Tuesday with Irene King and pianist Malcolm Lockyer.

DELFONT HAS ALMA, LUTON Big Theatre and Dance Hall

KEITH DEVON, FAMOUS BOOKING EXECUTIVE OF THE BERNARD DELFONT OFFICE, INFORMS THIS NEWSPAPER THAT THEY HAVE NOW TAKEN OVER THE ALMA THEATRE AND DANCE HALL, LUTON. FOR THE SUNDAY CONCERTS AT THE ALMA THEATRE THEY HAVE AN INTERESTING ARRAY OF FAMOUS NAME BANDS AND STARS LINED UP, AND THERE WILL BE INFORMATION SHORTLY REGARDING BANDS TO APPEAR AT THE ALMA DANCE HALL.

LOSS BREAKS THREE RECORDS IN FOUR NIGHTS

CONTINUING HIS SCOTTISH AND NORTHERN TOUR AFTER FIVE WEEKS' SEASON AT GLASGOW, JOE LOSS BROKE THREE HOUSE RECORDS IN FOUR NIGHTS.

On Tuesday he broke the record at the Eldorado Ballroom, Leith, playing to nearly 2,500 people; next night at Aberdeen, where he was booked out seven days in advance, he broke the record at the Beach Ballroom. At Preston on the Friday he again broke the record at the Queen's Hall, the doors being closed at 8.30 p.m.—which has never happened there before.

Joe and the orchestra played the Imperial Ballroom, Nelson, on Saturday, and a concert at the Victoria Hall, Hanley, both being packed to capacity. On returning to London from Hanley on Sunday night in dense fog for a recording session on Monday for H.M.V., Loss had an alarming experience. The band coach was involved in a double crash on the Great North Road. Fortunately no one was hurt, but the coach was badly damaged. Crawling at about ten miles per hour, they eventually reached town at 7 a.m. on Monday.

Carey's First—Dale's Last



DAVE CAREY

DAVE CAREY who, as exclusively announced in Musical Express last week, will take over from Bob Dale with the Cyril Stapleton Orchestra, will play his first concert with the band at the Ardywek Hippodrome this Sunday. This will be Bob Dale's last appearance with Stapleton after a long and happy association.

Carey, who has been resident at the 400 Club with Tim Clayton, has already made a recording with the band, and will be heard on the air with them this Friday, February 2, at 10.20-11 p.m.

Dean For Birmingham

FOR the week commencing Monday, February 5, Alan Dean will be featured at attraction at the Ambassadors Ballroom, Birmingham. Dean has taken over at the last minute as star attraction in place of the complete Vic Lewis Orchestra, who have been booked for an engagement in Switzerland.

SENSATIONAL BUSINESS AT OUR BAND CONTESTS

WE are able to report remarkable business at the opening events of the National Dance Band Championships under the auspices of Musical Express, organised by Lewis Buckley. At the Empire, Nottingham, on January 14, the house was a complete sell-out. A big queue started to form as early as 2.30 in the afternoon for the 7 p.m. show, and several hundreds of people had to be turned away.

On January 21, at the Ritz, Doncaster, over 1,700 people attended the show.

Last Sunday at Hull the show had the biggest attendance this season for any Sunday concert at the City Hall, and this in spite of the fact that the whole of the North was enveloped in fog.

The fog was so bad that the Len Marshall outfit, of Lincoln, started back on their return journey and had to return to Hull and stay the night because the fog was impenetrable.

Big Attraction At Feldman's

NEXT Sunday the Feldman Club will feature Kathleen Stobart and her New Music and also the famous Stargazers with Bernie Fenton at the piano. The following week, February 11, Leon Roy will re-form his big Minton Orchestra specially for the club members' entertainment.

CAMPBELL CONNELLY JOIN NOW!

THE NEW "THREE WAY" ORCHESTRAL CLUB By taking out membership to the "THREE-WAY" Club you will receive the new issues of Campbell Connelly (inc. Harms-Connelly), Cinephonic, and Dash Music.

In the first parcel will be Six Smash Hits:

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Please write for full details now, and take advantage of this great opportunity. Please note—All members of the C. & C. and Cinephonic Clubs will automatically become members of the new club.

Please address all correspondence to: CAMPBELL CONNELLY & CO. 10 DENMARK ST. 1, B. LTD. LONDON, W.C.2 1653

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Read throughout the wide world

THE VOICE

Pros and Cons

WITH the approaching opening date for the Festival of Britain, controversy about the venture is to be heard everywhere. In America where the Festival authorities are spending vast sums on publicity, some have derided the idea. One big British daily newspaper has gone so far as to inaugurate a quiz asking its readers if they think the Festival worth while or whether they consider it a waste of time and money. One weekly newspaper, "Weekly Sporting Review," defends the Festival saying we should give it a sporting chance and not condemn it before it has commenced. We on Musical Express agree with our sporting contemporary and congratulate them on their fair-mindedness. Let's give it a fair chance.

The Scene

THE South Bank Exhibition grounds are laid out in a picture to attract Americans to Britain for the Festival. Four colour pages appear in the magazine, "Life," £32,000 have already been spent in American publicity and more to come. We hope this advertising will bear fruit and attract American visitors. If, in the meantime, prospective American tourists should read in our own Press that our meat ration is down to 8d, per head with 2d, in corned beef, that thousands are ill with the 'flu epidemic, that trains are being curtailed, that coal is unobtainable in certain towns and some blocks of flats are without hot water supplies as a result, what shall we do to counteract the ugly picture of post-war, State-owned Britain?

The Antidote

WE must spend another £32,000 to tell the Americans that all these little discomforts are exclusively for the British people alone. That American visitors will have all the food, warmth and comfort they want and that their own home standards of feeding should be enough to safeguard them against the epidemics to which the impoverished British people alone are prone. Otherwise they may believe that these islands are not a healthy place in which to spend a holiday. And we don't want that.

The Picture

IF the picture we saw is the one used to attract the Americans to the South Bank Exhibition, we hope it looks prettier in colour than the black-and-white print. The nicest thing about it is the River Thames and the bridges spanning it, with St. Paul's Cathedral in the distance, far enough away to happily disguise its battle-scarred environs. For the rest, the picture looks like a gigantic factory layout. The new concert hall rises like a huge works building and the adjacent tower, resembling a big chimney, makes the factory illusion complete. But no doubt the advertising must be embellished with close-ups of more attractive things while the aerial picture discussed here is but the key to it all.

The Customers

HOWEVER many foreign visitors are attracted by the Festival, there is no doubt that British people themselves will form the majority of customers. They will come from all parts of Britain to London to see the big show. While it is foreign currency we're after, British money will be needed too. There will be music and shows, engagements for musicians and showfolk. We sincerely hope the terrible summer we had last year will not repeat itself. If the weather is kind, it is quite possible that countless thousands of Britons will enjoy the splendour of the gardens and the pleasure of the entertainments, rubbing shoulders with their better fed, less restricted brethren from abroad. But that is not all.

Repercussions

IF London is crowded with visitors, whatever their nationality may be, there will be bumper gates and rich box-office pickings for all the shows and places of amusement in the metropolis. Theatres, dance halls, concert halls, night clubs and hotels should be doing capacity business. Nobody will grumble at such a prospect. Whatever the outcome of the Festival Organisation may be, whether it is a big success or a hopeless failure, does not seem to matter. In any case the already over-taxed ratepayer will foot the bill. But it will bring prosperity, if only short-lived, to London. Folk from the North, Yorkshiremen and Lancastrians, always inquisitive about the metropolis, will come south with their "brass." Folk from the industrial Midlands and the Black Country will be down here spending their hard earned dough. They'll come from Welsh Wales and across the sea from Ireland. It will be a "birthday" for theatrical enterprises and there'll be pickings for the night club bosses.

The Lord

FIGUREHEAD of this mammoth scheme is Herbert Morrison. They are calling him "Lord Festival." He is photographed publicly indulging in the art of perchero (orthodox ballroom variety) at which, we believe, he is commendably good. His pictures, when published, bear the title "Lord Festival." And why not? No showman will grudge him the title. No showman in London can have any complaint against a movement which aims to fill the capital with visitors. Mr Morrison now takes his place in the public imagination alongside the big impresarios like Val Parnell and Jack Hylton. There is just one little difference, however. Parnell and Hylton have an overwhelming awareness of the difference between a success and a flop. To them it's life or death. To Mr Morrison it matters little. It's not his money he's playing with. If his scheme falls nobody's going into bankruptcy except the poor ratepayer. But Mr Morrison may not fall. This is not the time to turn Morrison's Festival prematurely into Morrison's Follies. In common with our contemporary, "Weekly Sporting Review," we say—give the lad a chance!

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LUXEMBOURG PROGRAMMES

APPEAR ON PAGE FOUR

MODERNAIRES SIGNED WITH CORAL LABEL



Sarah Vaughan, the gone gal with the magic voice, was literally deluged with congratulatory telephone calls on her opening night at Broadway's Club Birdland when she appeared on Symphony Sid's all-night, all-frantic disc-jockey broadcast, which originates at Birdland. Sid is shown here assisting Sarah with her phone calls.



The Curiosity of U.S.A. Betting Laws

"The Affairs of Sally"

A delightful film, which has been shown in this country before. Lucille Ball and Eddie Albert are wonderfully funny as a young couple trying to earn enough money to buy a house and get married. The course of true love (etc.) certainly applies here, for although our hero and heroine have had the licence to marry three years, in their final efforts to get the down payment on a house they become involved in diamond smuggling, and even dirtier work.

"711 Ocean Drive"

A semi-documentary, one of the "clean up America" run of films, with professional bookmaking as its subject. I was puzzled when I saw the film, as I knew nothing about the laws on betting in the U.S. After checking with the American Embassy, I found that laying bets outside the track is illegal, and that a big drive is on in the States to clean up the racket. It would have helped me to know this when I saw the film—I was completely fogged to find that all the bookmakers were called Wire Companies, and any person tick-taking was promptly run into jail.

"The Dark Man"

This British picture is not a who-dun-it, but a he-dun-it-and-let's follow through till they catch him. Maxwell Reed is the

OPERA at COVENT GARDEN

Reviewed by MALCOLM RAYMENT



WHEN I saw Tosca on Monday, January 8, the production of Christopher West was already a month or two old, and had presumably settled down. Warwick Braithwaite, who conducted the earlier performances, had given way to Karl Rankl—at least, according to the programme—but from the brief glimpse I had of the conductor, I would say he bore a strong resemblance to Peter Gellhorn. Incidentally, no credit was given in the programme for the décor and costumes.

This performance was hampered by the fact that the rôle of Cavaradossi was taken over, presumably at short notice, by Anthony Marlowe from Walter Midgley. Even allowing for his being rushed into the part, it was quite obvious that Marlowe is no Midgley; one might say also that he is no Cavaradossi. Somehow surprisingly, in view of his name, he sang in Italian; he, however, an Italian by birth, and the deed-poll is responsible for his present name. None of this is any excuse for the "sobbing" which he began in the first bar he had to sing, and kept up throughout. He began flat out, and consequently never rose to a higher emotional pitch. His great and famous aria in the last act passed for very little.

By contrast, Marko Rothmuller was a fine Scarpia; he had complete control of the dramatic side of his part, the revolting character of which he put over convincingly, but without resorting to melodramatic effect. Incidentally, his make-up in this, and every other part I have seen him in, has been outstandingly good. Not once would I have been able to recognise him from his appearance.

Hilde Zadek sang the title rôle

very well, but her acting was rather less convincing. She was, however, probably concerned at having a change of partner. It was notable that she seemed more at home in her acting in the scenes with Scarpia than in those with Cavaradossi. Her voice is powerful, and has a most pleasing tone quality. The orchestra sometimes made its over-thick Puccini score sound over thick; and the singers, with the exception of Zadek and Rothmuller, seemed to find difficulty in competing with it. The intonation in the difficult 'cello writing in the beginning of the last act was painful—as it is so often liable to be. On the whole, however, it was a good, if not a very sensitive performance. In which Zadek and Rothmuller alone were outstanding.

Kleiber The event of this season at Covent Garden has, of course, been the appearances of Eric Kleiber as guest conductor. What on earth is going to happen now? Kleiber has set a standard of orchestral playing that has been almost unknown at Covent Garden since the war, although under Braithwaite we have heard some magnificent things—notably "Boris."

Not only has the orchestra in those operas which Kleiber has conducted improved beyond all recognition, but he has given Rosenkavalier, Rigoletto, and Queen of Spades, and so cannot vouch for the Magic Flute; the singers, because of this improvement, have improved, too. To put it rather crudely, they have been given a much better opportunity of singing.

To take Rosenkavalier as an example, we are now given for the first time a really good chance of hearing the words in the first act, whereas before, it frequently lapsed into a battle between the stage and the orchestra. But it was not Rosenkavalier, magnificent though it was, that caused the greatest surprise. The orchestra in Rigoletto had to be heard to be believed. The tone quality, the detail, and sensitivity at things that one could have about for hours without giving anyone an idea of how truly great they were.

follow as far as the story is concerned. The card game itself I have not succeeded in fathoming, but I am told by those who know the opera intimately, that cuts in the Covent Garden production have not assisted in clarifying the situation.

The opera makes very great demands on the singers, particularly on the leading rôle, Edith Coates as the Countess (the Queen of Spades) who stole the honours from the point of view of acting. The part requires comparatively little singing, but much characterisation. Leaving Kleiber out of the question, it was Oliver Messel's costumes and scenery that created the greatest impression of all. I have seen nothing finer at Covent Garden. The way the stage melts into the backcloth has to be seen to be believed. It is often impossible to tell where the one begins and the other ends, and one is quite likely to have the experience of seeing a figure that one thought was part of the background, move about.

For splendour, the masked ball scene of act two would be hard to beat. The audience burst into spontaneous applause at the moment the curtain revealed the décor.

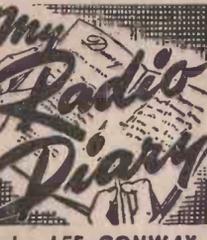
Another fine piece of staging was the first scene of the third act: the appearance of the ghost—made most effective by merely having its shadow cast on the wall. If one has a quibble here, it is that the ghost's appearance at the window could have been visible to barely half of the

Continued on Page 4.

A Triumph For Oliver Messel

Tchaikovsky's "The Queen of Spades" with libretto by his brother, Modest, based on a short story by Pushkin, is an opera containing some very fine music, but not always easy to

The wise Mr. Wise who performed a show miracle



by LEE CONWAY

WELCOME the Pol-de-Rols as a bright spot on the air. Their broadcast last week was excellent. This is a snappy show, with something of interest in it for all listeners. It may be considered, in its conception, but there's none of that woe-is-me one so often gets in concert parties. The Pol-de-Rols, currently appearing in London at the St. Martin's Theatre, came to the air with a slick broadcast, tasteful, tuneful, choral, musical, topical and, above all, clever.

THE writers, I understand, are Greater Newman and Wolsey Charles. Nice writing indeed, particularly in that brilliant version of "Puddy Tat." The trouble when creating "clever" shows and concert party ought to be clever—is that writers usually get factious. Well, there's nothing factious about the Pol-de-Rols. It is written up to the standard of a first-class intimate revue, with production and musical arrangements of the highest order. Congratulations to everybody concerned.

WELCOME return of Kay Cavendish last Saturday in "Music Hall." It is a long time since I heard this piano act, and I must say Miss Cavendish has lost none of the verve that made her famous. She is a very talented artist, both as a pianist and as a performer. She is also a great show-woman. Thank you, Miss Cavendish, for a charming programme. Let's hope we hear your signature tune again very soon.

HOW brilliantly Harry Dawson sang "I Can't Seem to Laugh any More" in "Music Hall" last Saturday. When Ben Warriss announced Dawson he said this was a "singer who means to sing and sing like he means it." How adequate. How eloquent of Dawson's artistry. This singer has the rare and very elusive gift. Other vocalists, too, have voices. But although the voice is the vehicle—and Dawson's voice is rich in quality—it is the soul of a singer that interprets the lyric. The studio audience went wild with delight. Dawson is one of the truly great singers of this age.

WHY the glut of good shows on Sunday, including concerts of

the best programmes, from the B.B.C.? Because this great monopoly knows full well that this nation is listening, for preference, to Radio Luxembourg. I wonder what doleful programmes the B.B.C. would think up for us on a Sunday if we were not for Luxembourg. Musical Express was the first newspaper to advocate one—just one—commercial wavelength from the B.B.C. The Beverage Committee has turned down that idea. Ah, well—now I suppose Luxembourg will go from strength to strength. Sponsors may well turn their thoughts to the last heavily booked time during week-nights. A good sponsored show on some evenings would be a welcome change from B.B.C. fare. Not only that, but it might wake the B.B.C. and ginger their ideas up a bit.

REGRET to inform my readers that illness takes its toll at the B.B.C. by putting two of its most prolific characters on the sick list. Ronnie Hanbury, who has been greatly responsible for taking "Music Hall" out of the rut in which it languished for years, collapsed over the wheel of his car with acute pain and was rushed to the Peace Memorial Hospital, Watford, last Saturday with suspected appendicitis. Readers will, as usual, remember that nothing cheers up a hospital patient like a letter from friends and fans. Drop Ronnie a line. He has done much to brighten our own Saturday nights. Let's reciprocate and brighten his.

ANOTHER temporary loss to the B.B.C. is George Inns, who also has been put on the sick list. I believe George has a touch of lung trouble, and I don't yet know if he is to be hospitalised. As soon as I am certain I will report upon his progress.

THE Julian Rose era has long passed. Since the days of that Hebrew comedian's fame there has been no sympathy for the Jewish comedy character. But a miracle has happened. A newcomer, by name Vic Wise, has broken apathy and antipathy towards Hebrew comedy by sheer weight of his own brilliant performance and technique. Last Saturday in "Music Hall" Vic Wise had the studio audience in the palm of his hand. His show was brilliant. His material excellent.

WORKING in the style of George Jessell with a one-sided telephone conversation (most difficult of any technique known to the theatre), his timing and expression was brilliant. He worked (among new material) the old dialect gag about "Wees and Wobleyous," but note how he first built it into an anti-climax, and then, a couple of gags later, got a climax out of it. Nice technique. With his easy repose and slick showmanship, Mr "Wicky" Wise has achieved almost the impossible.

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The Orange Sky is now overcast with cloud and NO "BOYDS" SING

OF THE LETTERS I RECEIVE FROM READERS ON THE SUBJECT OF RECORDS AND RECORDING ARTISTS, A VERY HIGH PERCENTAGE ASK FOR INFORMATION ON THE SUBJECT OF BOYD RAEBURN. ARE ANY OF HIS RECORDS ISSUED HERE? IF NOT, WHEN WILL THEY BE? WHY AREN'T THEY?

The fact of the matter is that Boyd Raeburn's Orchestra, whom some of us believe produced "progressive" jazz of far more significance than the majority of Kenton works, made its records for a relatively obscure American firm, now defunct, which has no British opposite number. I can assure interested readers that a number of executives in this country have made real efforts to contact the American Jewel Company, but so far without success.

I was reminded of the sad absence of Raeburn records over here by the issue of a new Ray Anthony record, on which he plays a number I had always hitherto associated solely with Raeburn: "The Man with the Horn." The latter's recording of that lovely tune is a gem, though my particular pressing of it is a rather worn-out gem by now.

Ray Anthony and his Orchestra

The Man with the Horn
Mr Anthony's Boogie

Cap. CL13438
"Man with the Horn" is credited to DeLange, Lake and Jenney, though whether DeLange is Eddie DeLange, and Jenney is Jack Jenney, I have no means of knowing. The tune, anyway, is simple, logical and beautifully melodic, at least in the hands of Raeburn.

Ray Anthony treats it (naturally enough, in view of the title) as a trumpet feature for himself, and starts straight in to phrase around the melody, even in the first chorus. The result is that the plain theme is never really stated until the end; a strange reversal of the usual process, established throughout the centuries, whereby the theme comes first, then the variations. The record emerges finally as "Theme on a Popular Variation," rather than "Variation on a Popular Theme."

But the fact that Anthony never actually states the simple theme need worry no one to whom the tune is itself unknown, and the overall sound of this side is sweet and (after the fashion of Harry James and Randy Brooks) quite moving. As a matter of fact, "Man with the Horn" has quite a lot in common with the record which I find myself most often recommending in retrospect: Randy Brooks' "Tenderly," on Brunswick. Anthony's tone can't compare with Brooks', in my opinion—it's rather too brassy—but the style of his phrasing is similar, and the two arrangers concerned were obviously aiming at the same effect. In each case, it came off nicely.

"Mr Anthony's Boogie" provides yet another example of the fact that present-day musicians haven't noticed the difference between shuffle-rhythm and boogie-woogie. The rhythm section here is all at sixes and sevens as a result, and, in places, quite stodgy. I can't begin to like this side. How could one like a white band's attempt at a Lionel-Hampton-style boogie bash? Even the mode on "Tenderly" is based on spurious music, though I wouldn't deny the precision and attack which the Anthony front-line brings to its repetitive riffs.

Rather more to my liking is—

Ray Anthony and his Orchestra

Skycoach
Harbour Lights

Cap. CL13437
—though the so-called "Composers" of "Skycoach" (Williams and Anthony) would have a hard



PERCY FAITH

job persuading me they had never heard "920 Special." All the same, this is soft swing of the type at which Les Brown excels; it jumps inoffensively and quite pleasantly from pianissimo start to fortissimo finish.

"Harbour Lights" is an old British tune which, if my guess is correct, is going to head the Top Ten before long, just as it did about thirteen years ago. This is a sweet, musicianly version, with vocal by one of my favourite newcomers, Ronnie Deauville. (While in a mood rash enough to predict success for "Harbour Lights," I may as well stick my neck right out and say that if my guess is correct, Ronnie Deauville will be the next really big solo vocalist.) This is one of the first versions of the song to be issued, and it deserves to sell as well as most "First Versions" seem to do.

Rawicz and Landauer

Annen Polka
Petite Waltz

Col. DB27768
Sometimes in the past I have ventured to suggest that, while nobody objects to Rawicz and Landauer arranging standard works for two pianos, they should guard against disarranging them too much. Not every melody is improved by the addition of flared arpeggio runs at the top of the keyboard. In the case of the Strauss "Annen Polka" they have avoided this tendency to "improve by ornamentation," but there is still a fault—something is lacking. The missing article, I think, is rhythm. Their "Annen Polka" is pretty and inoffensive, but Strauss, one of the most essentially rhythmic composers who ever lived, would surely have found this version rather insipid.

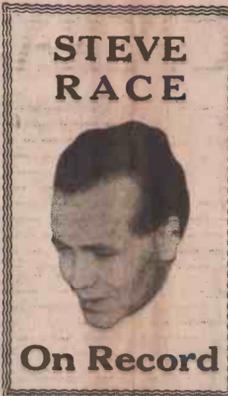
"Petite Waltz" is one of the best sides Rawicz and Landauer have done. It suits them down to the ground, and I don't know of a more delightful instrumental version so far issued. (Erroll Garner's recording of the tune has not yet been released.) The Sidney Torch version seems quite a scamper in comparison, and is really too fast to bring out the haunting quality of the tune, though I can't complain at lack of rhythm here. It's a small point

rather more to my liking is—

Ray Anthony and his Orchestra

Skycoach
Harbour Lights

Cap. CL13437
—though the so-called "Composers" of "Skycoach" (Williams and Anthony) would have a hard



On Record

to sing downright wrong chords and progressions. (The trouble here is that they sense the whole passage in the wrong key, starting on what they think is the 5th of the scale, though in reality it is the 2nd.)

Nevertheless, I welcome the Andrews Sisters to "Telephone Song," and "Telephone Song" to the Andrews Sisters. It is one of the finest novelty productions of our own Johnny Brandon, a young man who, in my opinion, is just about the brightest thing in British show business. If I had a recording company (or for that matter, a Broadcasting Corporation) I would get him under contract at literally any price, and set him to work turning out scripts and special material. No, he's not my brother-in-law or the son of my bank manager—I know him only slightly—but I look on him as the type of man which British entertainment most needs, and most lacks.

Brandon's "Telephone Song" is well known over here, and now, through the Andrews Sisters' record, it looks as though America is getting wise to his talents. Give me a ring before you sail, Johnny.

Teresa Brewer and Snooky Lanson, with Jackie Pleis' Orchestra

Hello
A Penny a Kiss

London 4874

Jack Pleis, His Piano, and Orchestra

Autumn Leaves
Sophisticated Lady

Parlo. F2443

Bill Snyder, His Magic Piano, and Orchestra

Dream Concerto
Ridin' the Offbeat

Cap. CL13439

"Hello" is not a Telephone Song, but a pick-up song. Bandleaders stuck for diet numbers (and they often are) will be glad to know about it, though references to meeting in Baltimore, or in the "Five and Ten," need a little editing before English audiences will take much interest in them. I'm not very keen on this side, though Lanson's line is rather a nice idea.

"Penny a Kiss" is pretty ordinary, too, at least until the trombone solo, which marks the first time I have ever heard an American player sound like George Chisholm. Dust vocals have to be pretty good these days to mean anything.

"Autumn Leaves" is in the hands of Jack Pleis, his orchestra and chorus, is still a lovely melody, but it is Ellington's "Sophisticated Lady" which takes on a new life in their hands. A little light and shade and this would have been a memorable side in its way.

The Snyder "Dream Concerto" is really a dressed-up popular tune, rather than the ambitious work which its name implies. As such, it is quite attractive. "Offbeat" is last novelty solo of the "Dizzy Fingers" variety. Snyder's clanging, echoing piano may be magical, as the label says, but it's a bit wearing, too.

Les Paul

Little Rock Getaway
Tennessee Waltz

Cap. CL13434

Remember "Little Rock Getaway"—the Joe Sullivan piece, which he and Bob Zurke used to feature? Most of Les Paul's recording of the number is taken up by a sputter rather like someone sitting on a pneumatic drill and trying to play a ukelele. It seems to me to prove that one can take the search of a "New Sound" just a little too far.

"Tennessee Waltz," however, is excellent. Mary Ford sings the "duet" vocal, and Les Paul's own contribution is sparing and perfectly tasteful. His solo half-chorus, in fact, is quite a model of phrasing. There has been no attempt at startling originality on this side, and as a recording of the tune, it might stand up to stiff competition from Anita O'Day, and others, in the "Tennessee Waltz" market. Well done.

Benny Goodman and his Sextet

Oh Babe
La Rosita

(orchestra)

Col. DB27797

"Oh Babe" is a juke-box job in the main, with James Rickey (labelled as just plain "Rickey") and Nancy Reed (not labelled at all, for some reason) sharing large sections of vocal. I feel a little cheated when a B.G. Sextet side turned out to be so largely sung, but there's something about the Goodman clarinet, and split-second flashes of Terry Gibbs' vibes. "Rosita" is a nice tune, of course, but that's just about all that can be said of the band side: a pretty tame couple of minutes, on the whole.

Graeme Bell and his Dixieland Band

Wolverine Blues
Canal Street Blues

Nixa BY1105

Birmingham Bertha
Baby Won't You Please Come Home?

At the Darktown Strutters' Ball
Square Dance

I have no axe to grind on the subject of the Graeme Bell band, but I do not believe they have set music back two thousand years,

nor, on the other hand, do I credit them with having discovered the only true jazz. I like the spirit and sheer "guts" of the band; I like the way its soloists observe (in the main) the chords to which the composer saw fit to set his melody. I wonder on occasions—in "Wolverine Blues," for instance—whether even the clarinet player himself finds his tone pleasing. In the same record I wonder whether the scat vocal has anything to recommend it, and whether the chief participant would sound any better if he cleared his throat and forgot about Louis Armstrong (who sounded like that naturally).

Listening to "Canal Street Blues," I appreciate the genuine attempt which the front line men make to dovetail with each other's phrases, and notice once again that even if the ensembles ride, the solos seldom seem to. In the case of "Birmingham Bertha" I wish the band had scrapped the issued "Master" and made another for the trombonist's sake, though the muted trumpet solo could hardly have been improved upon.

Then along comes "Baby Won't You Please Come Home," and I sit up with a start. This is real jazz feeling, with warmth of tone as well as of emotion. If this is the Graeme Bell Band, give me more. Keep the Teagarden-struck vocalist, perhaps, but give me more of the trumpet lead, and especially of the trombonist.

Then comes "Darktown Strutters' Ball," adequate, but rather run-of-the-mill Dixieland stuff, and a veritable *tour de force* of band clarinet intonation. The last chorus swings, but in view of what goes before, they owe us that much. "Square Dance" swings, too, but this time the clarinet is asthmatic in the extreme, and the band seems to have carried on after the recording stopped, which is a little disconcerting.

Altogether a peculiarly mixed set of records, with "Baby Won't You Please Come Home" standing out as one of the best Dixieland sides I've ever heard from a non-American group. If you're the least bit interested in that type of music, don't miss it. I assure you it's a "Find."



"Be nice to me, honey, and you can have your name in restricted lights!"

Lyttelton's New Club: Message from Bechet

JAZZ SCENE

By James Asman

THE IMMENSE POPULARITY OF HUMPHREY LYTTELTON AND HIS BAND HAS NOW RESULTED IN A NEW KIND OF CLUB—THE HUMPHREY LYTTELTON CLUB. ANNUAL MEMBERSHIP WILL BE 50 PER YEAR, AND MEMBERS WILL RECEIVE ALL THE LATEST NEWS OF THE BAND'S MANY ACTIVITIES BY POST, TOGETHER WITH INTIMATE DETAILS OF RECORDING SESSIONS, BROADCASTS AND CONCERTS.

In a message from Paris Sidney "Pops" Bechet accepts the post of president and says, "Best wishes and regards. Have been hearing of your success, which gives me great pleasure. Delighted to accept presidency of your new club, which I wish every success, and only regret that I cannot be in Britain personally."

Meanwhile the Humphrey Lyttelton office is at work organising a series of concerts, the first of which will take place at the Conway Hall on February 23. The band will also appear at the Birmingham Town Hall on March 17, and their first gala dance will be held some time in March at the Royal Hotel, Woburn place. Humphrey's supporters should write to his office at 84, Newman-street, Oxford-street, W.1.

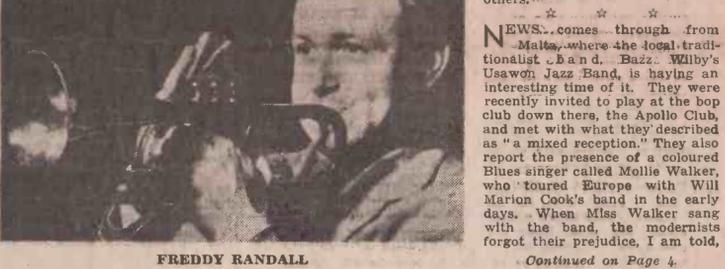
COOKS FERRY Inn, headquarters of the Cleveland Rhythm Club, will be closed on Sunday, February 4. A letter from the Wilcox Organisation informing the club that the B.E.C. had cancelled the scheduled Graeme Bell broadcast from Cooks Ferry had been received by the secretary. The club committee decided, in order that their members should not be disappointed, that the closing of the club for one Sunday would allow them to hear Freddy Randall and his Band at the Gaumont State, Kilburn, where they will be accompanying Donald Peers. On February 11 Cooks Ferry will be open again with Freddy Randall back on the stand.

THE N.F.J.O. "Meet the Critics" show, to be held on February 27 at the intimate 20th Century Theatre, 201, Westbourne-grove, Notting Hill, will have an extremely novel programme, including the leading jazz critics of this country in a "We Beg to Differ" feature, followed by a unique blindfold test, when members of the audience will be asked to take part in a record quiz for prizes. There will also be a jazz version of the parlour game "Twenty Questions," with Sinclair Trail as question-master. In the same show, Rudi Asman, Ernest Borneman, Humphrey Lyttelton, Brian Rust, Elliott Goldman and myself. Live music will be provided by several jazz stars, and also by Sid Phillips' Hot Six. Tickets, costing 5s. each, are now obtainable from any good jazz shop, or from the N.F.J.O. national secretary, 18, Timbercroft-lane, Plumstead, S.E.15.

THE London Jazz Record Society, which operates at the Popcine on the corner of Great Newport-street, near Leicester-square tube station, has a very interesting programme lined-up for the real enthusiasts. This Friday, February 2, Sinclair Trail will be giving a recital on "Ragtime" with the Bon May discussing "Bechet on Blue Note." The following week, February 9, introduces Britain's star discographers, John Davis and G. F. Gray Clarke, in a special programme called "Twenty Years Jazz Research." There will also be a recital by the veteran trombonist Kid Ory, given by Fred May. February 16 finds, as the L.J.R.S.'s publicity has it, James "Rudi" Asman taking up the whole evening with a recital entitled "A Basic Jazz Collection." I expect a certain amount of interest in the recital by the noble-lads who frequent this club, because I see, with some misgivings,

traditionalists and the modernists, the three Southend clubs seem to be extremely active. The Riverside Jazz Club presents Chris Barber and his Band on February 20, and all the clubs are arranging an Easter Jazz Jamboree with Mick Mulligan and his Magnolia Jazz Band, the Riverside Jazz Band, Leswell Herman's New Music, and probably Len Beadle's Band. Several celebrities will be along for this show, including the N.F.J.O. national secretary, ex-Webb trumpeter Owen Bryce (who will also complete the show), and others.

NEWS...comes...through from...Males, where the local traditionalist...Bazz...Willby's...Usawm Jazz Band, is having an interesting time of it. They were recently invited to play at the pop club down there, the Apollo Club, and met with what they described as "a mixed reception." They also report the presence of a coloured Blues singer called Mollie Walker who toured Europe with Will Marion Cook's band in the early days. When Miss Walker sang with the band, the modernists forgot their prejudice, I am told.



FREDDY RANDALL

that they are allowing three-quarters of an hour for a general discussion on my recital, opinions, and probably appearance! Ah, well. March 2 introduces Bob Milne in a recital on pioneer Blues singer, Bessie Smith, and Pete Payne will also be along to give a record review he calls "The Three R's" (record, retailer's remembrance). His programme for February 23 is not yet arranged.

THE Red Hill Sunday Rhythm Club opens up on March 4, featuring Les Lord and his Band, at the White Lion Hotel, Edgware. This new Sunday lunch-time session should interest a wide jazz public. Les tells me that his band their debut on B.E.C. "Jazz Club" unique blindfold test, when members of the audience will be asked to take part in a record quiz for prizes. There will also be a jazz version of the parlour game "Twenty Questions," with Sinclair Trail as question-master. In the same show, Rudi Asman, Ernest Borneman, Humphrey Lyttelton, Brian Rust, Elliott Goldman and myself. Live music will be provided by several jazz stars, and also by Sid Phillips' Hot Six. Tickets, costing 5s. each, are now obtainable from any good jazz shop, or from the N.F.J.O. national secretary, 18, Timbercroft-lane, Plumstead, S.E.15.

"Jazz Comes to Slough" is the title of the Crane River Jazz Band's major concert at the Dolphin Hotel, Uxbridge-road, Slough, on February 10, following their debut on B.E.C. "Jazz Club." The concert starts at 8 p.m., and tickets—cost 3s. each, N.F.J.O. members, on showing their membership cards, will be allowed admission at a reduced rate of 2s. 6d. Admission at the door. On February 17 the Cranes will visit Nottingham for a concert organised by the Nottingham Jazz Club. The next day will find them again on the air, this time for the B.E.C. French Service, from Cooks Ferry Inn.

NORWICH-born London area N.F.J.O. secretary, Miss Beryl Bryden, reports a Dixieland-styled group now flourishing in the wilds of Norfolk, called the Collegians. During the summer the band plays every Sunday at Horning Ferry on the edge of the Broads. At present they are performing at one-night shows all over the county, including the American Forces camps. A debut in London is being arranged shortly.

LEN BEADLE AND HIS BAND, who carried away the N.F.J.O. Jazz Band Contest banner last year for the southern area, are back in the news with their own club on Tuesday nights at the Dutch House, Lee. Changes in the front line find Eric Hitchcock on trumpet and Ted Layton on clarinet. At the groups' recent dates at the Catford Jazz Club and the Delta Jazz Club in the West End they gained a great deal of applause and new support.

SOUTHEND is a busy place for jazz these days. With a local policy of co-operation between the

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FEBRUARY CAN TRULY BE DESCRIBED AS A STAR-STUDED MONTH INsofar as the SUNDAY CONCERTS AT THE VICTORIA HALL, HANLEY, ARE CONCERNED.

They are followed on February 11 by a great bill which is topped by radio's "Voice of Variety," Ronnie Ronalds.

On Sunday, February 13, Sid Phillips and his Band with Johnny Eager and Geraldine Farrar are making a much-awaited return to this venue, and for the concert, which is at 7 p.m., Sid Phillips has secured the services of that great artist, Teddy ("Beloved Be Faithful") Johnson, who is making a special guest appearance.

The last Sunday in February brings to Hanley what is probably the finest bill that has ever been presented in the Potteries or for many miles beyond. It is the great show topped by the sensational American folk singer, Harry Alton, on this star-studded bill are Kitty Bluett, otherwise "Mrs Ted Ray" of the "Ray's a Laugh" radio show; Arthur Haynes, of the Charlie Chester Gang; Frederick Ferrari, known as the "Voice in the Charlie Chester shows; and, as if this were not enough, Harry Gold and his "Pieces of Eight," with Betty Taylor and the sensational new discovery, Jimmy Day, who is described as one of the finest impressionists of the late Al Jolson heard in this country.

For this great show there will be two performances, and judging by the attraction they will be more than needed to accommodate all who would be patrons. All these concerts are presented by the Midlands Variety and Band Agency in association with Midlands promoter Arthur Kimbrell, and the concerts on February 25 are arranged in conjunction with Alan Fletcher.

WARD M.D. FOR CAROUSEL

HEDELEY WARD continues to make news in the entertainment world, and his recent appointment as musical director of the Carousel—one of London's newest and most exclusive night clubs—is further proof of his bearing in London music circles.

Saturday, February 3, brings Hedley Ward and his Band to the microphone again from the Midlands studios at 6.55 p.m. Then, on Sunday, the band and trio play their second concert in three months at the Savoy, Kettering, Monday, February 6, begins the Trio's nationwide tour with Josh White at Glasgow, and on Sunday, February 11, the Hedley Ward Trio join Ralph Sharon and his Sextet for a concert at the Hippodrome, Manchester.



HEDELEY WARD

NEWCOMERS TO LONDON MUSIC

TWO newcomers to London music will make their debut at a Beethoven concert at the Royal Opera House, Covent Garden, on Sunday, February 18. Andrée Wachsmaur, the Swiss soloist in the Beethoven violin concerto, was a pupil of Isaye, and since 1934 has been professor of virtuosity at the Conservatoire of Lausanne. She has given concerts in France, Switzerland, Belgium and Germany, but has never appeared in England.

Gunter Wand, guest conductor of the London Symphony Orchestra at this concert, started his career at the Cologne Opera House when he was 26. In 1945 he was appointed conductor of both the opera and the Cologne Symphony Orchestra.

Listeners to Cologne Radio will have followed his fine interpretation of Mozart, and will have noted that he not only follows the traditional path to Bach, Beethoven, Brahms and Bruckner, but has become an ardent protagonist for modern composers of all countries.

In Europe, where he has conducted the Berlin Philharmonic, Hamburg Philharmonic, and the Leipzig Gewandhaus Orchestras and the Orchestre du Conservatoire, he is regarded as a natural successor to Furtwangler.

Bell Concert Last-Minute Dep.

WHEN Graeme Bell and his Australian Jazz Band appeared at the de Montfort Hall, Leicester, last Sunday, guest singer Neva Rapphelo was unable to carry out her guest-spot with the band due to a sudden attack of flu. Bert Wilcox hurriedly telephoned Judy Johnson, who was free, and drove her to Leicester. On arrival she had a few minutes to discuss the programme with Graeme Bell before going on, and was, in spite of the tremendous shortage of time, a great success.

JAZZ SCENE

Continued from Page 3.

and roared with approval. Another old-time jazz star who appeared there was clarinetist "Juice" Wilson, who is also famous for his "alley fiddle" work with Nat King Cole. Wilson created a sensation at the Apollo and had the audience on their feet most of the time. Bazz Wilby's group will be broadcasting from the local radio station soon in a new series of air shows.

NEWS has also reached us of the Korean jazz group, the Dixeylanders, exclusively reported in this column a few weeks back. They have just returned from six weeks' ordeal of bombardment and patrolling the west Korean coast. Their recent jazz shows on board ship have met with wild enthusiasm by the assembled ship's company. The whole band has now joined the N.F.J.O., and they send their good wishes to fellow enthusiasts in this country. I am sure you will join me in wishing them all the best of luck and a speedy return home.

THE Record Jazz Club, presenting regulars of both traditional and modern jazz music, holds its sessions every Tuesday, at 8 p.m., at Weldon Park School, Wyvenhoe road, South Harrow. Local jazz fans are asked to go along, where a good evening of jazz music is always scheduled.

LATEST

NEWS of Joe Daniels' Jazz Club, opening up in the Pinners district, Harrow, on February 17, comes in as we go to Press. Joe's own traditionalist group, which recently made several sides on Parlophone, will be the house band.

LEEDS now has two flourishing jazz clubs, the Yorkshire Jazz Club and the Club New Orleans.

microphone again from the Midlands studios at 6.55 p.m. Then, on Sunday, the band and trio play their second concert in three months at the Savoy, Kettering, Monday, February 6, begins the Trio's nationwide tour with Josh White at Glasgow, and on Sunday, February 11, the Hedley Ward Trio join Ralph Sharon and his Sextet for a concert at the Hippodrome, Manchester.

Correspondence

Prior to joining Columbia Records, James B. Conkling, then Vice-President of Capitol Records, wrote the following letter to Steve Race.

"Musical Express of December 8 has just reached me, and I read with a great deal of pleasure your fine review on the Capitol Album of the 'Battle of the Bands'.

"It is certainly encouraging to us to read such comprehensive and well-thought-out reviews on some of our jazz items.

"Making records for jazz followers and collectors is a difficult-enough battle at best because the market is such that many records in this category are a financially-losing proposition. I can assure you that strong reviews, such as you have written, are most helpful to us and encourage us to continue in trying to make good jazz records from time to time.

"Your remarks about the quality on the slower speeds are very interesting. Personally, we believe that this greatly-improved quality is going to have a good deal to do with reactivating many of the past records and albums.

"Again, many thanks for your very encouraging review.

Sincerely yours, JAMES B. CONKLING, Vice-President, Capitol Records, Inc."

The Y.J.B., featuring the well-known Yorkshire Jazz Band under the direction of ace tuba player Bob Barclay, meets every Wednesday at the Adelphi Hotel, Leeds Bridge, and now boasts a membership of nearly 2000. The Club New Orleans, on the other hand, is a new venture, running each Friday at the Scarborough Hotel, Bishops-gate-street, Leeds, 1. The resident band there is Bob Barclay's Jazz Band.

THE Portsmouth Jazz Club held their annual general meeting recently and elected a new committee. Meetings are held weekly on Wednesday evenings at The Old Countryman, Thomas-street, Landport, Portsmouth, with record recitals of jazz in the traditional style. Portsmouth now has three clubs, all thriving.

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Wedding in Rose Band



Basil Stutely was married to Miss Elaine Greatrex at Birmingham Register Office on Saturday, January 20. He met his bride at the West End Ballroom where he leads the saxophone section with Sonny Rose and his Orchestra. The band played the Wedding March as the couple left after the ceremony. Sonny Rose is seen in front at the right.

GREAT IRISH SINGER RECORDS HERE

MELODICS have made one of the greatest recording captures of recent years. They announce that the world-famous Irish folk singer, Della Murphy, has cut many sides for their company. This important announcement, made exclusively to a Musical Express staff reporter this week by Melodics executive Jack Chilkes, comes at the end of a long battle by the record companies for the services of this great artist.

"We are very proud to have recorded the folk songs of such a wonderful artist, and feel that these discs will quickly find their way into the best-seller categories."

Della Murphy is the best-loved singer of Irish folk songs in the world. Her records are frequently heard over the B.B.C. in the request programmes, and we learn that she is shortly to be heard by listeners to the B.B.C.'s Third Programme.

She is the wife of the Eire Ambassador to Australia, Dr. T. J. Kierman, who, besides his high position in the Diplomatic Corps of his country, is a Doctor of Philosophy in Public Finance.

Miss Murphy told our reporter that on nearly every State function that she and her husband have attended she has been called upon to sing. She states that her songs have quickly taken the formal atmosphere of these functions and evening-dressed and uniformed guests have joined in singing the choruses of her lovely ballads.

Of the majority of these she has composed both the words and the music. Best known perhaps to the British public are "The Blackbird" and "The Spinning Wheel"; "The Blackbird" especially has rocketed into the "top ten." These numbers are published in this country by Eox and Cox.

Jack Chilkes informs us that the four sides to be issued within the next ten days are: "The Wake in Kildare," "The Wild Colonial Boy," "A Trip Over the Mountain," "Connemara Cradle Song."

On all these sides Miss Murphy is accompanied by the Kerry Band under the supervision of Jack Simpson.

In our next week's issue, Musical Express correspondent Alma Shepherd, is writing the account of an exclusive interview with Miss Murphy.

BERNARD DELFONT'S NEW PRODUCTION SCHEDULE

BERNARD DELFONT'S spectacular new programme ranges from lavish spectacle of fabulous proportions with the "Folies Bergere," due at the London Hippodrome about March 6, to the legitimate theatre with "The Mad Woman of Chaillet" during the second week of February, with Marita Hunt fresh from her Broadway triumph in the title role. The theatre is likely to be the St. James'.

By contrast, he is presenting the Continental genius of magic, Kalanag (who makes a full-sized car vanish), with his all-mystery music and glamour revue, at the Stoll Theatre, Kingsway, on Tuesday, January 23.

Décor and costume designer from Paris—Michel Garmarthy, is in England designing and supervising the new Folies Bergere show.

The cost is estimated in the region of £40,000. Talent will be international. Feathers, mostly shipped from South Africa, will cost hundreds of pounds, and white fox furs alone to the value of £1,000 will be worn in a race meeting scene.

Nudes are ironically enough, just as expensive to adorn. Each nude's wardrobe represents between £500 and £600—such is the price of extravagant head-dresses and feathered and bejewelled accessories.

Nudes will be embodied in the decoration of hanging candelabra in one scene. In all there will be more than twenty full-scale production scenes, some occupying the whole of the proscenium, from ceiling to footlights.

QUEBEC CONCERTO
Theme from
Piano Solo Arrangement by Louis Morish
Price 2/6
Concert Orchestration by Cecil Miller
F.O. 6/- S.O. 4/6 P.C. 2/-

AMOUREUSE
The Famous French Waltz
Novelty by George Scott-Wood
F.O. 3/9 Post Free

THE FLYING SCOTSMAN
S.O. 4/- F.O. 4/8 Post Free
Liber-Southern, Ltd., 8, Denmark St., London, W.C.2. Tel. 4524/7.

SWING CONCERT AT STAINES
(Musical Express Reporter)
ON Thursday, January 25, a concert of modern music was presented at Staines Youth Centre.

PETE CHILVER PROUD FATHER
We offer congratulations to Pete Chilver, whose wife Norma presented him with a baby son last week.

OPERA AT COVENT GARDEN
Continued from Page 2.

Rigoletto
In Rigoletto, Rothmuller portrayed the tragic court jester very well, although one could not say that his performance was the equal of those given by Silveri at Covent Garden.

FIXTURES
DERBY (King's Hall). Sunday, February 11. Concert 7 p.m. to 10 p.m. Derbyshire Championship. Personal Appearance: Graeme Bell's Australian Jazz Band.

YORK (Rialto Cinema). Sunday, February 18. Concert 7 p.m. to 10 p.m. North Yorkshire Championship. Personal Appearance: The Ray Ellington Quartet.

LIVERPOOL (Grafton Rooms) Friday, March 2. Dancing 7 p.m. to midnight. Merseyside Championship. Resident band: Mrs. Wif Hamer and her Orchestra.

HANLEY (Victoria Hall). Sunday, March 18, 7-10 p.m. Potteries District Championship (organised by Arthur Kimbrell) by arrangement with Lewis Buckley). Star attractions to be announced later.

ROCHDALE (Carlton Ballroom). Friday, April 6. Dancing 7.30 to 11.30 p.m. South Yorkshire Championship. Resident band: Emrys Griffiths and the Carlton Band.

STOP PRESS
Harry Parry was rushed to Middlesex Hospital this week for an emergency operation.

CLASSIFIED ANNOUNCEMENTS
All advertisements must be prepaid, cash with order and copy and are inserted at the rate of 6s. per word, minimum 2s. plus 1s. for cost of forwarding replies.

LUXEMBOURG PROGRAMMES

Long Wave, 1293 m., 232 K/cs., 150 Kw. WEEK COMMENCING FEBRUARY 4

Sunday, February 4 Monday, February 5—Contd.

1.30 p.m. THE CONCERT PARTY. The Pony Express, Old MacDonald Had a Farm, Buffalo Billy, Deep in the Heart of Texas.

1.45 ADVENTURE UNLIMITED. Serial Story, "The Red Patrol," by Robert Leighton. Introducing the many voices of Stephen Jack.

2.00 JO STAFFORD presents TIME FOR A SONG. THE DONALD PEERS SHOW, with Peter Yorke and the Concert Orchestra.

2.30 THE DONALD PEERS SHOW, with Peter Yorke and the Concert Orchestra.

3.00 MUCH BINDING IN THE MARSH with Richard Murdoch, Kenneth Horne, Sam Costa, Maurice Denham, Diana Morrison, Patricia Hughes and the Squadrinaires Dance Orchestra conducted by Ronnie Aldrich.

3.30 GRACE FIELDS, with the Keynotes and Billy Terent and his Orchestra.

4.00 QUIZ LEAGUE, featuring your favourite football stars.

4.15 RAWICZ AND LANDAUER. Dances from "Merrie England," "The Petite Waltz, Bees' Wedding."

4.30 OPPORTUNITY KNOCKS, with Hughie Green as Master of Opportunities and Cyril Stapleton and his Orchestra.

5.00 SONS OF THE PIONEERS. Texas Stomp, Virginia, Come and Get It, Mexicani Cose, Following the Sun.

5.15 CARROLL GIBBONS and his Orchestra, with Alan Dean.

5.30 GODFREY WINN presents Your Mother's Birthday, for birthdays falling this week.

6.0-8.30 Continental Programmes.

8.45 The Kathran Oldfield Programme. SOCCER SONGTIME. Again, You Make Me Love You, I Get a Kick Out of You.

9.00 STEWART MacPHERSON in TWENTY QUESTIONS, with the new team: Frances Day, Richard Murdoch, Daphne Fadel, ex-Def. Suplt. Fabian, of Scotland Yard.

9.30 A DATE WITH STEVE RACE. "Opportunity Knocks" discovers in their first professional date.

10.00 PETER MURRAY'S CORNER (On Gramophone Records).

10.25 THE WEEK'S FOOTBALL TIP. WHAT'S YOURS? Gramophone Record Request Programme.

11.00 TOP TWENTY. Selected recordings of last week's best-selling songs in accordance with the Music Publishers' Association.

12.00 NEW RELEASES OF GRAMOPHONE RECORDS. Introduced by Peter Murray.

12.30 a.m. Close Down.

Monday, February 5 4.0-4.30 p.m. VOICE OF REVIVAL (French).

9.00 THEATRE HOUR (French).

9.00 NIGHT CLUB (French).

9.25 YOUTH OF THE WORLD

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