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Musical Express

FRIDAY, FEBRUARY 9th, 1951

No. 227

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DONALD PEERS MIGHT RETAIN SMALL GROUP

Experiment at Gaumont State

(MUSICAL EXPRESS STAFF REPORTER) CONTRARY TO PRIOR ANNOUNCEMENTS THAT DONALD PEERS WOULD BE ACCOMPANIED BY THE GRAEME BELL JAZZ BAND, VISITORS TO THE GAUMONT STATE, KILBURN, LAST SUNDAY, FOUND THAT PEERS HAD AN UNEXPECTED SURPRISE IN STORE FOR THEM.

FOR BOTH GRAEME BELL AND THE FREDDY RANDALL BAND PRESENTED THEIR OWN PARTICULAR BRANDS OF MUSIC, AND ACCOMPANYING PEERS WAS A GROUP OF FAMOUS INSTRUMENTALISTS INCLUDING BILL SHAKESPEARE, REG OWEN, RONNIE SELBEY, GEORGE FLYNN, WALLY MORRIS AND MAX ABRAHMS.



Donald Peers rehearses at the Gaumont State, Kilburn, with his own accompanists. Left to right can be seen Reg Owen, Ronnie Selby, Bill Shakespeare and George Flynn, while Ernest Ponticelli, musical director for Peers, runs through the arrangements.

MITCHELL TRIO AT 96

THE POPULARITY OF THE MALCOLM MITCHELL TRIO HAS ENTRENCHED THEM SO FIRMLY IN THE WEST END THAT NO SOONER DOES ONE CONTRACT EXPIRE THAN THEY ARE SNAPPED UP BY ANOTHER SMART VENUE, TO PROVIDE THEIR SLICK BRAND OF MUSIC FOR LONDON'S NIGHT LIFE.

Last week they finished their stay at the Les Ambassadeurs Club, and were then immediately placed under contract by Frank Shaw, of the 96 Restaurant in Piccadilly. The trio commenced playing there on Monday, February 5, and are doubling this engagement with their nightly appearances at the Dorchester Hotel. On Thursday, February 22, the trio will once more be heard in the Light Programme in "Just Fancy."

THIRD SHOW FOR BLACK AND STEWART

ON February 16 a new musical series with the title "Spring Serenade" will start in the Home Service. Stanley Black and the augmented Dance Orchestra will provide the musical backing for a formidable team of singers, including Edmund Hockridge of "Carousell," John Hanson, Josephine Crombie, Doreen Lundy, and the Peter Knight Chorus. Ballads, light music, dance music, show tunes, old tunes and new tunes; the programme will cover every form of musical entertainment, with production by Johnnie Stewart.

G.I. Singer Duets with Josh White

JIMMY BRANCH, young G.I. singer mentioned recently in our columns, met Josh White last Sunday at Lewisham, where Josh was playing his first London concert of the series which he is doing, and Jimmy and Josh, who are both American, sang duets in Josh's dressing room for a couple of hours, including Negro spirituals and folk songs. Josh White was very impressed with Jimmy's singing.

This coming Friday, Jimmy is making a guest appearance at the Mardi Gras Dance at Wimbledon Town Hall with Graeme Bell and Kenny Graham, and on Saturday evening he is appearing at the Central School of Dance Music's ball at Victoria. He also has a B.C. audition on the Saturday afternoon.

The many devotees of purist and Dixieland who were present, together with the Peers followers, were so delighted with the presentation, they visited this great singer backstage to tell him personally how impressed they were with his "beat" singing.

Donald Peers afterwards told Musical Express: "I felt that it was unfair for such highly specialised bands as Bell's and Randall's to step out of their particular idioms to play my type of accompaniments. It might have let the fans of their music down, and I decided at the last minute to have my own group of musicians, who have accompanied me on many occasions as members of the Peter Yorke Orchestra.

"The result of their accompaniment delighted me so much that I am seriously contemplating using such a group on my appearances in the near future."

Muriel Smith in New Series

MURIEL SMITH, coloured star of the revues "Sauce Tartare" and "Sauce Piquante," will be heard in the Light Programme on February 12 in "Talking of Songs." Incidentally, she will also sing some evergreens like "Summer Time," "The Man I Love," and "Bill." Michael North will produce the programme, which will have something new in the way of presentation and musical accompaniment. Charles Smart at the organ will join the string and woodwind sections of the B.B.C. Revue Orchestra, which will be conducted by Robert Busby.

Born in New York City, Miss Smith left school in 1943 to take over the rôle of Carmen in the all-coloured Broadway production "Carmen Jones." She came to this country in 1949.

CONTEST BAND DOES WELL

SINCE winning the Musical Express N.D.B.C. the Dennis Williams Quintet have been featured band every Sunday at the U.S.A.F. 59 Club at Burtonwood and are also resident at the Clemences Restaurant, Chester.

During their visits to Burtonwood they met a coloured G.I., Lee Grayson, who sings in the Nat Cole manner. He is featured on many occasions with the band. Due to their fine commercial successes the band had decided to retire from contesting, but have since reconsidered their decision and have decided to defend their title once again in the Grand Finals. The band have not yet been heard broadcasting on North Region but they hope to have an opportunity in the near future.

RABIN FOR GREEN'S

Fans of the Oscar Rabin Band will have the opportunity of seeing this all-star aggregation when they undertake a two-week engagement at Green's Playhouse, Glasgow, commencing March 12.

NEW VARIETY TOUR FOR ALAN DEAN

ON MONDAY, FEBRUARY 12, ALAN DEAN WILL COMMENCE HIS SECOND VARIETY TOUR. DATES SO FAR LINED UP INCLUDE FEBRUARY 12, EMPIRE, MIDDLESBROUGH, FEBRUARY 13, CONCERT AT ODEON, NEWCASTLE, FEBRUARY 19, TIVOLL, HULL; SUNDAY CONCERT ON FEBRUARY 25 AT THE HIPPODROME, MANCHESTER; FEBRUARY 26, METROPOLITAN, EDGWARE ROAD.

For the week of March 5 Dean will appear at Huddersfield, followed by the Empire, Kingston, and another week at Halifax, March 26. On April 9 week the singer will be at Wolverhampton, with Grimsby and Luton to follow.

OLDFIELD GREAT SUCCESS

KATHRAN OLDFIELD who appeared at De Montfort Hall, Leicester, last Sunday, on a bill starring the brilliant Ronnie Ronalds, had a very successful appearance in both shows.

Closing first half, Kathran gave the audience sixteen minutes of every type of music. Her presentation was so polished that the audience gave her the fine ovation she deserved, and she left them in the true show business tradition—"wanting more."

FUTURE BURNS DATES

Future appearances for the popular Tito Burns Sextet include February 10, Birmingham, followed by Cardiff, Weston-super-Mare, Exmouth, Sidmouth, Southsea, Gillingham, and Blackburn.

DANCE FESTIVAL AND CONGRESS

Butlin's to stage mammoth scheme

THE POPULARITY OF MODERN AND OLD-TIME DANCING THROUGHOUT THE COUNTRY AND THE GROWTH OF THE ANNUAL BUTLIN NATIONAL VELETA COMPETITION, HAS GIVEN MR BUTLIN THE IDEA OF PRESENTING THE FIRST BUTLIN ANNUAL DANCING FESTIVAL AND CONGRESS, OPEN TO THE WORLD, FOR A FULL WEEK COMMENCING SATURDAY, SEPTEMBER 8.

The Festival will cost in the region of £5,000, and supported by top-line bands, including Sydney Thompson's Orchestra and Ivy Benson's All-Girls Band, is expected to attract well over five thousand people. The all-in tariff charge for this week will be £7 10s.; £3 7s. 6d. for a three-day period (Children half-price).

The Official Board of Ballroom Dancing have approved the running of the Festival in the most practical fashion by creating two new championship titles and two trophy titles which will be competed for during this dancing week. Cups, trophies, and cash prizes to the value of some 15 hundred pounds, will be presented by Butlin's Limited.

JAZZ SINGER BETTER

EX-HUMPHREY LYTTLETON singer, Neva Raphaelo, who, as readers will recall, collapsed just before a concert at which she was to have appeared with the Graeme Bell Australian Jazz Band at the DeMontfort Hall recently, is featured to-morrow (Saturday, February 10) at the Town Hall, Birmingham, with Bell's Australian Jazz Band. This is the Bell band's second concert in Britain since their arrival. Neva Raphaelo is a local resident in Birmingham, and Saturday's concert with such firm favourites as Neva and the Bells is sure to be a sell-out.

KENNY BAKER TO RE-FORM BAND

KENNY BAKER, who is currently playing with the Robert Farnon Orchestra at Earls Court's ice pantomime, informs us that on completion of the show he intends to re-form his own small combination.

It will be recalled that the Kenny Baker Swing Group made its first appearance as an integral part of the Ted Heath Music when Baker was lead trumpeter with the orchestra. Baker has since, in addition to his many freelance commitments, been featured in several films with his own group, and has appeared at various clubs all over the country.

The new band will give the fans the type of jazz associated with the Baker music, and concentrate on commercial music in the sophisticated manner for one-night stands and appearances throughout the country.

CUMMINS FOR HAMMERSMITH

FROM April 2 onwards, the management of Hammersmith Palais have decided to discontinue their name band policy on Monday nights, and arrangements are now complete for Lou Praeger and his Orchestra to appear on Mondays instead of taking the day-off as they have done in the past.

To Jimmy Cummins and his Rumba Band goes the engagement playing opposite Lou Praeger on every Monday afternoon and evening, from April 2 until September. Jimmy Cummins, whose outfit has long been featured in the West End, is delighted to have this fine break at the country's leading ballroom, and would like to thank Alfred Praeger for his co-operation on this booking. Cummins is currently resident at both the Crystal Room and the Stork Club.

DANIELS OPENING NEW CLUB

JOE DANIELS and his New Jazz Group appear on Saturday, February 17, at the Pinner Civic Restaurant for the jive and jazz fans. We understand from Daniels that there are no other clubs in the Harrow and Pinner district, and that everybody is welcome. Daniels will be playing the whole evening for non-stop dancing.

D'AMATO APPEARING WITH OWN BAND

CHAPPIE D'AMATO has asked us to announce that he no longer has any connection with Hatchett's Restaurant, and is now appearing personally with his band on various dates. His present office lease has expired, so until a new office is opened, all communications should be sent to D'Amato himself at 47, North End House, London, W.14. Telephone Fulham 2558.

CONTINENTAL ORCH. AT CHURCHILL'S

AN innovation in night club entertainment commenced at Churchill's last week when the Continental Parade Orchestra started residence there together with the Frank Weir Orchestra. The band is a Continental gypsy combination, led by Gypsy Adam, and was formed in 1939. It has toured all over the world.

Smith Contract Extended

DON SMITH, who has been resident at the Astoria Ballroom, Nottingham, since he took over from Ken Mackintosh last August, has proved so successful that his present contract has been extended to May. Mackintosh, who was resident at Nottingham for a very long period, is, of course, delighting the dancers and fans alike with his excellent orchestra at Wimbledon Palais.

Frank Abbott returns to Bournemouth

GUESTS and patrons of Bournemouth's exclusive Norfolk Hotel gave Frank Abbott a highly enthusiastic reception on the return of the orchestra from their season at the Royal Albion Hotel, Brighton. Frank opened up in residence again on January 15 and of course his guitar vocalist, Tony Alton, has rejoined the band after temporary loan to Richard Ames. Wedding bells will be ringing for famous ex-Hatchett's guitarist Tony, when on March 9 his marriage to Scots lass Mary Patterson-Jeffreys takes place.

Hal Smith, Frank's trumpeter, has settled down well with the orchestra after joining the group in November last year. Prior to joining Frank, Hal was, of course, lead trumpet with a number of big bands, including those of Harry Leader, Ivor Kirehen and Hugo Rigold. Corner-man, Ivor Raymond, has now fully recovered from his illness, and at the time of writing is enjoying a well-earned week's holiday.

Following the current run of motoring accidents, the Abbot crew had a narrow escape the other week when returning from the Lime Grove TV Studios—one of the cars skidding and running into a tree. Bassist Teddy Wadmore was driving the lead car at the time, when a flying stone shattered the windscreen and just missed his head! Involuntarily he slammed on his brakes, and the car skidded clean off the road, the second car narrowly missing telescoping into the first. Apart from the shaking up and a few bruises, the boys were unharmed, and the cars escaped with only bad denting and damaged paintwork.

MINTON GROUP PLAY FOR CHILDREN

THE wards of the hospital rocked to the strains of Minton choosers last week when the Martin Feldman Band visited St. Mary's Hospital, Carshalton. The object of their visit was to put on a charity show for the children, but the fun was shared by all, including the hospital staff. The high spot of the afternoon was the distribution of presents to the kids by the band, who were duly rewarded with mascots from the patients.

The personnel was as follows: Martin Feldman (bongoes), Les Condon (trumpet), Len Daves (alto), Peter Houchin, Tubby Hayes (tenors), Kenny Knapper (piano), Tim Mahon (bass), and Terry Seymour (drums).

KING RECORDS SIGNATURE TUNE

LAST Friday at Decca studios Felix King recorded, with his twenty-piece orchestra, his signature tune titled "Night and the Nightingale." This was recorded in response to numerous requests. On February 24 he will be heard as a solo artist on "Piano Playtime" at 4.45 p.m. in the Light Programme.

PAUL ADAM IS M.D. of Ambassadeurs and Milroy

IN ADDITION TO TAKING HIS OWN ORCHESTRA INTO THE NEW MILROY CLUB, PAUL ADAM WILL ALSO BE MUSICAL DIRECTOR FOR LES AMBASSADEURS, WHICH IS, OF COURSE, JOHN MILLS' OTHER EXCLUSIVE CLUB SITUATED IN THE SAME PREMISES.

Paul Adam, on signing his contract for the New Milroy, asked the Editor of Musical Express whether there was a personality leader available to front a rumba band. Having seen "The Voice of Latin America," Esteban Larraura, the Editor had no hesitation in putting forward his name.

A week later, while visiting Paris, Adam had the opportunity of seeing Larraura work in the number one Paris production, "La Nouvelle Eve," and immediately signed him to appear at the Milroy. Larraura will present his speciality dancing, singing and bongo playing in front of a Latin band of all coloured musicians led by Revel Terry.

Larraura is not a newcomer to this country, having served with the R.A.F. and also being married to an Englishwoman.

At Les Ambassadeurs the dancing policy is to be discontinued and in its place there will be a Hungarian-style orchestra led by that Royal Gypsy violinist, Theodore Gittar. This well-known exponent of music in the traditional gypsy manner has played on many occasions for the Royal Family and has been featured at the Society and Hungaria Restaurants.

EDMUNDO ROS Tremendous Success at Hammersmith Palais

ON MONDAY FOR THE FIRST TIME IN THREE AND A HALF YEARS HAMMERSMITH PALAIS PRESENTED THEIR FIRST "NO-JIVING" MONDAY NIGHT. ALSO FOR THE FIRST TIME, EDMUNDO ROS AND HIS FULL LATIN-AMERICAN ORCHESTRA APPEARED IN A PUBLIC BALLROOM, AND NEEDLESS TO SAY, THE PALAIS WAS PACKED WITH WELL OVER 2,000 PEOPLE.

To Edmundo Ros must go compliments for one of the most successful and colourful evenings. For Ros gave the crowd, who were 15 to 20 deep round the bandstand and up the centre stairway, a display of showmanship, vocals, and entertainment which rightly gives him the title of the country's leading Latin-American band.

To Hammersmith Palais must again go the credit for giving their faithful public something that is totally different, and again being first in the field. Next Monday night there is a personal appearance of Victor Silvester and his Ballroom Orchestra for the first time, and already many hundreds of tickets have been sold in advance.

New Light Music Series

THE Light Programme is introducing a new series of late night programmes on Fridays. Starting on February 16 and running for 12 weeks, there will be forty minutes of light music with a different weekly theme suggested by the artists who take part. The first programme, for instance, given by Sidney Daves and his Orchestra, is called "Autographs in Melody," and will consist of well-known signature tunes; the second comes under the heading of "Tenor and Baritone," and will be based on the friendly rivalry between these two voices in the many duets written for them.

This programme is presented by the New Casino Orchestra under its conductor, Reg Kilbey. It will be followed by "South American Way," given by Lou Whiteson and his Southern Serenaders, and then comes "Hero and Heroine," with Sylvia Marriott and Douglas Taylor singing well-known musical comedy duets with the New Casino Orchestra.

CHANGE IN AFRO-CUBISTS

THE rise to fame of tenor-sax band leader Kenny Graham reads like a script. A year ago his name had never been mentioned once in the musical Press, although he had played with such famous bands as Ambrose, Nat Gonella, and Johnny Claes. In the past year he has established the new sounding Afro-Cubists.

The latest engagement that has come the way of the Afro-Cubists is the booking by Ted Heath of the band for a Sunday concert at the Manchester Hippodrome on Sunday, March 4. This Saturday the Afro-Cubists will be heard on Jimmy Grant's programme, "Jazz for Moderns," when the complete will be Musical Express critic, Steve Race. Listeners will have the first opportunity of hearing the new Cuban section which have joined the band. They are Ginger Johnson and Bob Caxton, who have replaced Guy Warren, now a disc-jockey in West Africa, and Billy Olu Shalanke.

NEWLY WEDS



Musical Express cameraman secured these exclusive pictures at the wedding of impresario Maurice Kinn and Miss Berenice Sweet at Grosvenor House. Above are the bride and groom together with two other newly-weds, Cyril and Mrs Stapleton. (See "The Voice," Page 2.)



Joe Loss and Billy Ternent, who both conducted the Stapleton Orchestra during the evening.



Left, Mr and Mrs Nat Temple; and right, agent Joe Collins with Mrs Collins.



Left to right: Agent Harry Dawson, Harold Berens, concert promoter Ed. Jones, and Mrs Harold Berens.

TRIAL RECORDING



The Stargazers and the Ray Ellington Quartet go over an outside score on a trial recording of a proposed new programme to be presented by Pat Dixon. The proposed show will feature both the above acts and Michael Bentine, Harry Sccombe, Peter Sellers and the music of Stanley Black.

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WOODY HERMAN THROUGH WITH BOP

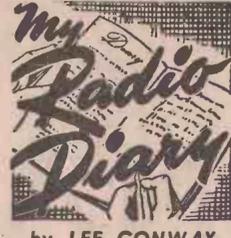


TRANSATLANTIC American Commentary
by CHICK MADISON

WOODY HERMAN HAS STATED THAT HE IS "THROUGH WITH BOP AND EVERYTHING CONNECTED WITH BOP." HE HAS COMPLETED HIS NEW STARS FOR HIS ORCHESTRA, AND IS TO CONCENTRATE ON MORE MELODIC MUSIC WITH EMPHASIS ON DANCE TEMPO.

Decca recording star Dick Haymes and Du Mont Television's Maggie Johnson renew old acquaintance backstage at the Roxy Theatre, where Haymes recently starred. Maggie, who conducts "Your Television Shopper" and is also a member of the famed quartet, The Song Spinners, has cut 35 sides with Haymes.

THE SURPRISING MISTER RANDALL



DON'T ask me whether a jazz number is played in Chicago or New Orleans style or any other style. I couldn't tell you. If a critic is old enough to remember the days when such styles were born I should imagine he would be too old to have an active interest in jazz—or anything else for that matter.

by LEE CONWAY

INTELLIGENT announcing made it quite clear that what Mr. Randall and his excellent band were doing was purveying jazz in the Chicagoan, New Orleans or Dixieland styles respectively. Having admitted my ignorance of such matters I would be the last to dispute such authenticity.

FROM the small units to programmes in the grand manner. There is no doubt that the most magnificent B.B.C. production, reserved for Sunday's mid-day listening, is "Calling All Forces." This is the outstanding example which proves the wisdom of my words when exhorting the B.B.C. to vet the script till it's perfect, spend money on the cast and orchestra, and make certain the production is flawless before it goes to the air.

Read throughout the wide world

THE VOICE

The Passing of C. B. Cochran

LAST week the remains of Sir Charles Cochran were cremated at Golders Green Crematorium with quiet dignity and simple ceremony which was the complete antithesis of the spectacular splendour of show business in which he figured so prominently.

Immortal

BUT that is not the end of the story. The biographers of entertainment will write the life story of C. B. Cochran and it will read almost like fiction. Some enterprising major film production unit will eventually produce a script on the life of C.B. (Cocky) Cochran.

The Unexpected

WHEN famous people gather together under one roof, mostly at social functions, one may always expect thrills denied to the general public. These elusive moments are always spontaneous, unrehearsed. Those who are present to witness them are among life's privileged few.

Stapleton, Loss, Ternent

THE magnificent Stapleton Orchestra was playing to a floor packed tight with enthusiastic dancers. Between numbers Stapleton announced that other distinguished band-leaders were present and appealed to them to come up and conduct his band while he returned to his table to enjoy a rest.

HELEN O'CONNELL

HELEN O'CONNELL, who recently came back to show business from a long retirement to work as featured vocalist with Frank DeVoy's dance band at Hollywood Palladium, is to go out on her own as a single act.

Three outstanding operatic recordings of Wagner and Granados

ON DB2112-4, H.M.V. HAVE GIVEN US A SUBSTANTIAL SLICE OF THE SECOND ACT OF WAGNER'S "TRISTAN." IT IS ONE OF THOSE SETS THAT LEAVES THE LISTENER DISAPPOINTED, BECAUSE IT IS SO GOOD.

Entry of the Guests from act two of Tannhäuser, from which is played and sung by the Vienna Philharmonic Orchestra and the Vienna State Opera Chorus, conducted by Herbert von Karajan, on Columbia LX1347.

"Shacklock steals the honours" says MALCOLM RAYMENT



For months and even years I campaigned for a recording date for Karl Haas and the London Baroque Ensemble. Eventually they got it, and the records that they have made have borne out my statement that this ensemble, led by Haas, can produce results not only as good as anything abroad can offer, but even better ones.

THERE'S CORN IN THEM

Tin Pan Alley by JACK WEBB

THERE'S A STRANGE trend in popularity of the sweet numbers to-day. A glance at the Top Ten proves it. Watch the waiters jumping up. If you ask me, I think this nation wants soothing, soporific music to counteract the bashing we're all taking.

Dividing the Indivisible

What we have here then is an excerpt from an opera, which except for a divided up into excerpts smaller than a complete act. The excerpt we have is unsurpassed in its beauty by anything in the repertoire, and though it may suffer from being jagged edges, caused by its being torn from the context, its beauty is but slightly diminished by this.

De Los Angeles

Another really great vocal record is H.M.V. DB21069, on which Victoria de Los Angeles sings Granados's "La Maja y el Ruiseñor" with the Philharmonic Orchestra under Fistioulari.

A Great Debut

In this exalted company Constance Shacklock makes her bow on records, singing the part of Brangene. In these columns I have campaigned time and time again for a recording session for Shacklock and one or two other singers. I have even gone further than that, and suggested personally to the com-

The Jazz That Money Couldn't Buy!

By JAMES ASMAN

THOUSANDS OF VOTES FROM JAZZ ENTHUSIASTS ALL OVER THE COUNTRY BRING TWO SPECIAL RELEASES OUT ON THE ESQUIRE LABEL, FOUR SIDES BY THE SAME BAND—A BAND THAT HAD NEVER BEEN HEARD OF BY MOST PEOPLE A YEAR OR SO AGO!

list ed side. It is an old street march, played with a dancing, jig rhythm which had its beginnings in the brass bands of New Orleans. The backing, "Lowdown Blues," is perhaps the best side technically—if one dare use the word to such simple, unaffected folk music as this, Jim Robinson plays a moving solo, which rates with his best work later with Bunk Johnson's group.

Alma Shepherd hears HER EXCELLENCY SING

DELIA MURPHY is without a doubt an amazing woman. As I strode along Denmark-street to the offices of Box and Cox, where I was to meet her, I fell for the fatal error of trying to preconceive a picture of the person she really was—yes, a fatal error. Mainly because in this case I had only her records, Press notices and a wealth of anecdotes to be my guide.

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ALL MY LOVE AUTUMN LEAVES LEEDS MUSIC, LTD. THE PETITE WALTZ THE THING TZENNA, TZENNA, TZENNA • GOODNIGHT, IRENE BOURNE MUSIC, LTD. I LOVE YOU BECAUSE THIS IS THE TIME

ARCADIA'S "Cornfields"

ARCADIA'S "Cornfields" is coming up tremendously in America, where it is handled by Leeds Music. It is unusual for a song to be a hit first in Britain and then go over to America and repeat its success. The reverse is usually the case. I wouldn't mind betting that this hasn't happened since Billy Reid's "Tree in the Meadow." Well, there it is. "Cornfields" has been recorded in America by Guy Lombardo on Decca. Evelyn Knight, who had recorded it previously, made a new disc especially so that she might have an even better background. Roy Ross has recorded it on Coral Label, and more star records are lined up. "Cornfields" has big representation throughout the Scandinavian countries, Australia and South Africa too. And watch Arcadia's "Sleigh Ride" coming up fast with "Sleepy Eyes."

NESTLING IN THE shade of the Peter Maurice Building

NESTLING IN THE shade of the Peter Maurice Building, but reflecting its glory along side P.M.'s, is Leeds who have "Petite Waltz," which has skyrocketed to Number One in the Top Ten. They had just sent out a vocal version of this hit, and there is no doubt the lyrics must have clinched the final hours. They have already announced the birth of two new babies in the P.M. Building, these being "Music

Tannhäuser Excerpt

Wagnerian music of a very different sort is the "March and

Continued on Page 4

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The ability of the public to like what it is given.



FRANK SINATRA

FOR QUITE A TIME NOW I HAVE BEEN COMPLAINING AT THE CONTINUAL EMPHASIS WHICH BANDLEADERS PLACE—NOT ONLY ON RECORDS BUT RADIO AND BANDSTANDS AS WELL—ON VOCAL CHORUSES. IT SEEMS THAT THE ORCHESTRA'S CHIEF FUNCTION THESE DAYS IS TO PLAY A PHRASE HERE AND THERE WHILE THE SINGER GETS HIS BREATH BACK.

Of course, there is some excuse in the case of records: dance band records, in case anyone didn't know, just don't sell these days. Some bandleaders consider the only chance they have of a better-than-mediocre sale is to enter into competition with the out and out vocal discs which are always the top sellers. All the same, it is significant that the few dance band records that have been commercial hits have usually been non-vocals: Miller's and Loss's "In the Mood," for instance, Barnes's "Skyliner," and the "St. Louis Blues March."

Not only does the public's taste for vocal numbers have its reaction on the dance bands. All the time a reverse process is taking place as well, and then when the public have been given what it wants for a few years, it begins to want what it is given. That is one reason why commercial standards in popular music have been falling consistently since the war. The public has only to take one nonsense song to its heart for the publishers, bandleaders and artists to say, "Ah! So that's what they want!" and flood the market with nonsense songs to such an extent (and with the whole weight of modern exploitation behind them) that the public is compelled to accept them. The song which becomes Number 1 on the Hit Parade is not necessarily a good song, or even one which the public particularly likes; it is merely the song which the public likes best of a given bunch, or perhaps dislikes least.

In America even more than in Britain the public has developed that ability to like what it is given. Someone engineers a Dixieland revival, so the public takes to Dixieland. A recording company organises an instrumental revival—"Here Come the Dance Bands"—so the public dutifully takes to dance bands again, and for a time certain bands featuring instrumental rather than vocal numbers are on the crest of the wave.

Such things haven't happened here recently, at least not to quite such an extent, largely because the public has been given virtually the same thing for years: a

gradually declining standard in popular vocal music.

This is 1951, 1931 or thereabouts saw the release of these tunes:

By the Fireside, Ghost of a Chance, Love is the Sweetest Thing, Moon Song, My Silent Love, Willow Weep for Me, Can't We Talk It Over?, Cuban Love Song, Faded Summer Love, Green Eyes, The Hour of Parting, I Don't Know Why, Just One More Chance, Out of Nowhere, Prisoner of Love, Sleepytime Down South.

Those are just a few of the tunes familiar around this time twenty years ago. Can anyone pretend that even the past five years have produced such a list of tuneful, artistic, high-quality songs? Of course not. I know there have been great show tunes, and a few individual numbers of the "My Foolish Heart" calibre, but the 1931-32 list is seemingly endless. To those listed above could be added Dancing in the Dark, The Thrill is Gone, You're My Everything, Peanut Vendor, All of Me, Sweet and Lovely, Blue of the Night, As Time Goes By, That's My Desire, I Surrender Dear, Guilty, Paradise, The Song is You—one could go on for a whole column.

Make no mistake, such songs are still being written; the point is, as a correspondent wrote recently in the "Daily Mirror," they are not being published. The blame may lie to some extent with the publishers, though in my opinion the bandleaders, solo artists, and public itself must share some of the blame. One can hardly console oneself with the thought that "Artistic standards don't matter so long as everyone is happy with lowered criteria"; dance music is by no means so popular as it was twenty years ago, and while the state of affairs is partly attributable to B.B.C. policy, the cause, I believe, lies with the ever-falling quality of the music itself.

It was with all this running through my mind that I started to think about a certain healthy sign which has made its appearance in the past year. The public is at last prepared occasionally to take to its heart an instrumental number; a tune which has no lyrics to help it in the climb to the Top Ten. There have been quite a number of instances recently, beginning with "Twelfth Street Rag" and "The Harry Lime Theme," and continuing with the current favourites "Sleigh Ride" and "Petite Waltz." Certainly, awards have lately been added by the zealous music publishers concerned, but in none of the four cases has the lyric been responsible for the tune's popularity.

While having no desire to sabotage the position of the world's lyric writers, I feel sure this is a good sign. Any indication that Joe Public is enjoying music for its own sake—especially in the case of such good little tunes as "Sleigh Ride" and "Petite Waltz"—is a happy augury for the future.

This week's review by Steve Race discusses the

STRICTLY INSTRUMENTAL



The Three Suns

Sleigh Ride
Pettie Waltz
H.M.V. B10000

Boston Promenade Orchestra

Serenata
Sleigh Ride
H.M.V. B9922

H.M.V. celebrates the ten thousandth issue in its "B" series with a neat little instrumental job on the two tunes in question by the Three Suns. The reader hardly needs to put in much work between the lines to discern that I do not always react favourably to electric organs, but the Three Suns use the instrument with great discretion, and the arrangements are always neat without being clever-clever. The tempo for "Sleigh Ride" is just right; slow enough for the intriguing turns of melody to make themselves felt. Even though I happen to prefer "Pettie Waltz" a little rubato, I must admit that this is one of the best instrumental versions.

The Boston Promenade Orchestra, under Arthur Fiedler, does very nicely with "Sleigh Ride" until it decides to go "groovy." Swing phrasing, for an orchestra of the size and temperament of the Boston Prom, is certain disaster. Apart from a few small middle themes, the same composer's "Serenata" (on the other side) is rather easily forgotten, though the orchestral sound is massive, and in its way quite moving.

Sound Track of "Murder Without Crime"

Song of Soho
Parts 1 and 2
Col. DKL172 (12-inch)

"Song of Soho" is subtitled "A Rhapsody for Piano and Orchestra," and was composed by Philip Green. It is the first record I have ever seen in which neither the conductor's nor the orchestra's name appears on the label.

It is hard to criticise these film concertos constructively, they are all so alike. Remembering Phil Green's brilliant "Maja de Goya," and the originality of his work in general, I suppose I expected rather more from "Song of Soho" than if it had been written by one of the more predictable film composers.

I got into trouble once before for suggesting that a British composer had based, if not his composition then his general musical thought, on the Rachmaninoff Concertos, and especially (of course) Number 2. This time I feel justified in making the same remark again, though the part reminiscent of Gerhard Rodgers on Side 1 and of Gerchwin on Side 2 are no more Rachmaninoffian than those composers always were. The trouble lies with the development sections, and more specifically with the use of the piano in embroidering a tutti. Rachmaninoff had his own special technique in writing for piano, and though neither Philip Green nor the other film composers are actually copying his ideas, they seldom fail to write—possibly for good solid commercial reasons—in his idiom. That was why I welcomed Robert Döcker's "Legend" so gleefully; it explored rather newer territory. Philip Green's "Song of Soho" is a work of considerable beauty and some interest, but—well—it could be more original without loss of either of quality or commerciality.

Frank Sinatra

American Beauty Rose
One Finger Melody
H.M.V. B9373

Yes, "American Beauty Rose" is a beautiful English Rose, when it arrived at Southampton. Mitch Miller's Orchestra accompanies Sinatra on this side, doing a perfectly good prosaic job which only seems unsatisfactory because we're used to the unfailingly inspired Stordahl behind Frank's voice. "One Finger Melody" has Stordahl, which is a good thing, because it's one of the worst records Sinatra ever made. His pitching is frightful; even though the tune is difficult to sing, it's not that difficult!

Sister Rosetta Tharpe and Marie Knight

Precious Memories
Beams of Heaven
Bruno. 61422

Here is singing of a very different type: The legitimate Negro Gospel singing about which, in the hands of Sister Tharpe, I am in complete agreement with the purists. Perhaps I might quote from a review of the same team's "Up Above My Head" by colleague Jimmy Asman in last month's "Jazz Record." He writes: "The amazing truth behind this record is that music of a similar nature is being sung daily in American Negro churches all over the States. In these churches, rag-time piano, boogie woogie guitar, and tallgate trombone generally take the place of the rumbling pipe organ of our own sombre places of worship."

I agree with him about the music of American Negro churches, though I don't think all English places of worship could quite be called "sombre." I agree with him also about the "wonderful counterpoint" which he mentions later in his review. There is a quite overpowering counterpoint about Sister Rosetta Tharpe's singing, and the improvised teamwork between her and Marie Knight is magnificent. This is a record which it is worth forcing oneself to like; the fiery roughness of their Gospel shouting will, I know, put off many listeners at first hearing, but it would be a great pity not to persevere with so interesting and authentic a record.

Melachrino Orchestra

"Three Little Words" Selection
Paris 1 and 2
H.M.V. C4415 (12-inch)

"Three Little Words," based on the life story of songwriters Kalmar and Ruby, contains quite a lot of good turns, and one which is more than good—"Thinking of You." The magnificent Melachrino Orchestra does more than justice to all of them making even the much-murdered "Who's Sorry Now?" seem fresh. Only one complaint: I suppose one has to have a large studio to house a large orchestra, but there are on occasion so many echoing overtones that the band sounds almost messy. Would it not be possible to screen at least the brass section when it has rhythmic work to do?

Toni Arden

Only a Moment Ago
Sarah Vaughan
Thinking of You
Col. DB2771

Miss Arden has a nice style, a good voice, and considerable finesse in her use of it. Her intonation is a joy, especially in comparison with Sarah Vaughan's hit-and-miss intonation on the other side. There's certainly no doubt in my mind as to which is the better vocalist. I should give up bothering about Sarah Vaughan

If I were you, Columbia, and concentrate on more of Toni Arden: She could be really big in this country, and—take it from me—Sarah won't.

Anita O'Day

Tennessee Waltz
Yea, Boo
London L867

Anita O'Day is accompanied, says the label, by the "All Stars"; a group which is listed in detail, and includes such famous names as S. Schlinger, L. Fresk, C. Severinsen, B. Mure, and Ben Drootin. One of the saxophone players is Al Klink, which seems apt enough, for to have listed Messrs. Schlinger, Fresk and Co. as "All Stars" seems to me to be a first-class Klinker.

But all that is beside the point, and only serves to fill a paragraph which would otherwise have been devoted to a review of the latest Bob and Alf Pearson recording, Anita O'Day's "Tennessee Waltz" is a winner; intimate, warm, polished, and immediately likeable. Listen to it carefully first, though: The bass is over-recorded, and if your pick-up is a heavy one you might run into trouble when you get the record home. "Yea Boo" is a gimmick number, pretty well known by now. Anita sings it with oceans of style.

Continued on Page 4.



"If you MUST know—I'm going to work, and these are my WORKING CLOTHES!"

Interesting Musical Experiment

OSCAR PETERSON TRIO FEATURED

THE BEST FILM I SAW THIS WEEK LASTED ABOUT TWELVE MINUTES, A SHORT ENTITLED "BEGONE, DULL CARE." REMEMBER THE FLOWING, COLOURED PATTERNS DISNEY USED TO EXPRESS THE BACH FANTASIA AND FUGUE IN "FANTASIA"? THIS SMALL GEM IS A VEHICLE TO CONVEY THE MUSIC OF THE OSCAR PETERSON TRIO IN WILD SPLASHES OF COLOUR AND RHYTHMIC DESIGNS; IT SUCCEEDS BEAUTIFULLY, AND THE WHOLE EFFECT IS TO MAKE ONE FEEL WRAPPED RIGHT INSIDE THE MUSIC.

The recording of the trio is excellent, and the whole piece just about perfectly synchronised. There will be two more Peterson features to follow, but it seems that cinema managers are doubtful about booking "Begone, Dull Care." Even if no other critic approved the experiment, I'd be proud to be the voice in the wilderness crying for more in this case. Please, support it if you see it around, and if you like it as much as I do, let the management know. If these three films are well received, we might be able to get features of other instrumental groups.

"Murder Without Crime"

Directing his first film, J. Lee-Thompson has chosen his own play, but—well—it could be something new with the director. He succeeds quite well. The story has four characters, taken by Dennis Price, Derek Farr, Patricia Plunkett, and Joan Dowling. Although other people appear in the film, these four have the only speaking parts; since their's is the only relevant conversation, this idea comes off very well.

The plot is ingenious, and there are some very tense moments; Mr Lee-Thompson has employed the "long-take" technique quite effectively, with good angle shots, and clever photographic ideas. The plum acting job falls to Derek Farr, and he does it very well. Philip Green wrote the background music, but I felt that in places it had been over-recorded. True, powerful music helps a tense scene sometimes, but I found my attention distracted from the mental agony of some sequences by the music.

"Pandora and the Flying Dutchman"

Love and thrills in a fishing village on the Spanish coast, with Ava Gardner as the eternal beautiful woman. Strong men have only to see her to love her enough to kill, destroy or die for her. Of the three, I found the

Viweca Lindfors, the gipsy girl in "The Mask and the Sword."

destroying episode the hardest to believe.

Actually, Miss Gardner's life is complicated enough before James (Flying Dutchman) Mason drifts in, on his septennial visit to dry dock. Miss Gardner is the bright butterfly of society who acts on gay whims, and when she swims out to welcome him in her birthday suit, her fiancé seems more annoyed that she left him within an hour of becoming engaged than at her calm disdain for convention.

Her admirers also include a bullfighter (Mario Cabré) and a racing motorist (Nigel Patrick). Both the Spanish coast and Ava are very beautiful in Technicolor, and Miss Gardner's wardrobe would be an asset to any millionaire. For this reason it seems a little hard that Sheila Sim, in a supporting rôle, wears clothes which are a trifle dowdy, and do nothing to enhance her charm.

"The Mask and the Sword"

Basically the tale of love between a gipsy girl (Viweca Lindfors) and a young nobleman (Christopher Kent) in medieval

CLAIR LENG ON FILMS



Viweca Lindfors, the gipsy girl in "The Mask and the Sword."

HIT PARADE BALL

The Committee of the Trade Music Guild (London) wish to thank the profession and trade for their splendid support which has resulted in all tickets for this function having been completely sold out.

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NEWCOMER TO BRADLEY BAND

LAST week, bandleader Roy Bradley had just returned from a one-night stand in Tunbridge Wells, when he had a bad fall getting out of the coach, and sprained his ankle.

A new member has recently joined the Bradley trumpet section, being well-known Scottish trumpeter, Dave Austin. This is the band's first trumpet change since the formation of the present outfit. Bradley is currently re-organising his vocal team, the Tone Colours, which will be a special feature of the band in future.

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HEATH SWING SESSION No. 67

Report from PIP WEDGE

WITH over sixty of these Palladium shows to his credit, it is scarcely to be wondered at that Ted Heath has found the right formula for pleasing the hundreds of fans who ensure an automatic sell-out for every Swing Session.

Preager 3,000 Miles In 28 Days

WHAT must be considered one of the longest and biggest tours ever to be undertaken by any resident band during recent years, is that of Lou Preager and his Orchestra, who commenced their 28-day tour on Sunday last when they opened to a capacity house for a concert at the City Hall, Hull, and which will cover well over 3,000 miles.

JOSH WHITE CAPTURES LEWISHAM AUDIENCE Refuses to sing "Strange Fruit"



Exclusive Musical Express picture of Josh White, seen here with our correspondent, James Asman (and Mrs Asman) at a reception held in his honour by Foyles in their Record Department in Charing Cross-road.

LUXEMBOURG PROGRAMMES

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WEEK COMMENCING FEBRUARY II

- Sunday, February 11. 1.30 p.m. CONCERT PARTY. The Thing, Raise Your Voice, Raise Your Hearts, The Last Rose of Summer, Frosty the Snow Man, The Last Mile Home. 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. 2.30 THE DONALD PEERS SHOW. with Peter Yorke and the Concert Orchestra. Singing in the Rain, I remember the Cornfields, Everything's in Rhythm With My Heart, Without Rhythm, When There's Love at Home, You Must Have Been a Beautiful Baby, Scatterbrain, You're Driving Me Crazy, I Can't Give You Anything But Love. Recorded before an audience at the Winter Garden Theatre, London. 3.00 MUCH BINDING IN THE MARSH with Richard Murdoch, Kenneth Horne, Sam Costa, Maurice Denham, Diana Morrison, Patricia Hughes and the Squadroneiros Dance Orchestra conducted by Ronnie Aldrich. Comps: Bob Danvers-Walker. Recorded before an audience. 3.30 GRACIE FIELDS, with the Keynotes and Billy Ternent and his Orchestra. Comps: Bert Erskine, Ferry Boat Inn, Tip-toe Through the Tulips, It's a Good Day, Couple of Dicks, This Can't Be Love, Autumn Leaves, The Kerry Dance, Lover, I Didn't Know What Time It Was, Bewitched. 4.00 QUIZ LEAGUE, featuring your favourite football stars. Roy Rich referees Brighton v. Leyton Orient. Recorded before an audience. 4.15 RAWICZ AND LANDAUER. Scherzo—"Midsummer Night's Dream," Acceleration Waltz, Ritual Fire Dance. 4.30 OPPORTUNITY KNOCKS, with Hughie Green as Master of Opportunities and Cyril Stapleton and his Orchestra. Recorded before an audience. 5.00 SONS OF THE PIONEERS. Happy Cowboy, Chariots are a'Coming, Black Eyes, Aye Aye Aye, Tick Tock. 5.15 CARROLL GIBBONS and his Savoy Hotel Orchestra, with Alan Dean. It Looks Like a Cold Cold Winter, Blue for a Boy, Nevertheless, Your Heart and My Heart, We'll All Go Riding on a Rainbow. 5.30 GODFREY WINN presents Your Mother's Birthday, for birthdays falling this week. 6.0-8.30 Continental Programmes. 8.30 HOLLYWOOD CALLING! Introducing the Stars of Metro-Goldwyn-Mayer. 8.45 The Kathran Oldfield Programme. SOCCER SONGTIME. The Thing, I'm Just Wild About Harry, Sometime. 9.00 STEWART MACPHERSON in TWENTY QUESTIONS, with the new team: Frances Day, Richard Murdoch, Ex-Det. Supt. Fabian, of Scotland Yard. 9.30 VERA LYNN SINGS— for Forces Everywhere, their wives and sweethearts, their families and friends. 10.00 PETER MURRAY'S COBNER (On Gramophone Records). 10.25 THE WEEK'S FOOTBALL TIP. 10.30 WHAT'S YOURS? Gramophone Record Request Programme. Introduced by Geoffrey Everitt. 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 12. 4.0-4.30 p.m. VOICE OF REVIVAL. 8.00 THEATRE HOUR (French). 9.00 NIGHT CLUB (French). 9.25 YOUTH OF THE WORLD (French). 9.30 GOOD EVENING. FRIENDS. Gramophone Record Request Programme (French).

It was the Ray Ellington Quartet, coming on at the end of the second half, who really tore the place apart. Their act, reminiscent in turn of Louis Prima, Les Paul, Louis Jordan, Louis Armstrong and Nat Cole, was a triumph of sheer personality on the part of Ray himself, who sang and clowned his way through the show like an exuberant tidal wave. Messrs. Katz, Goode and Deniz aided and abetted him in suitable fashion, with Laurie Deniz particularly to the fore in "Lover"; he succeeded in sounding like—well, two and a half Les Pauls, anyway! Pity there was only time for four numbers, though; the fans were shouting for more at the final curtain.

Guest spot No. 1 in the first half belonged to Kathleen Stobart and her Orchestra, reckoned by many to be the most neglected and overlooked group in Town. They acquitted themselves very well indeed on this occasion certainly, though at times we missed that drive and attack which can usually be relied upon to set the place rocking—at least on the band's club appearances. My personal thanks to Pete Bray for his fine, relaxed drumming—and no thanks at all to Len Harrison, who mixed his bass playing with rather too much comedy for my liking. Don't overdo it, Len!

It would be invidious for me to single out any particular offering from the Heath band for special praise. Each item, whether band number, straight vocal or comedy, was carried through with the customary precision, taste and polish which stamp Ted Heath as a master at his craft; the craft of presenting modern music as it should be presented.

NATIONAL DANCE BAND CHAMPIONSHIP

SIX leading bands from Birmingham, Burton-on-Trent, Northampton, Tamworth, Walsall, etc., have entered for the Derbyshire Championship at the King's Hall, Derby, on Sunday next, February 11. Added attraction for jazz lovers will be the personal appearance of Graeme Bell's Australian Jazz Band in a special presentation featured for their first date at a N.D.B.C. event. Noted B.B.C. personality, Leslie Adams, will act as compere.

Sunday week, February 18, will see yet another N.D.B.C. event presented at North Yorkshire's famous venue for star band attractions, the Rialto Cinema, York. Featured attractions are the personal appearance of the Ray Ellington Quartet and B.B.C. producer, David Miller.

Details of seat booking arrangements for these two events are contained in the fixtures list. An outstanding programme is in course of preparation for Arthur Kimbrell's first contest in conjunction with the N.D.B.C. scheme due to be held at Hanley on March 18, and full particulars, together with details of booking arrangements, will be given in our next issue.

More Concerts Following last week's exclusive announcement in Musical Express of the Johnny Dankworth-Kenny Graham concert this Sunday at the Baths Hall, Rotherham, we learn that the Wilcox Organisation intend to run a number of similar concerts at this venue. Announcements will be made later.

WAGNER & GRANADOS

without the beef. A most unsatisfying meal. When listening to this record we must try and put out of our minds the vulgar use to which this effect has been put. It is a very difficult thing to do; but even if we do not succeed in this, the beauty of this singer's voice, and her great musicianship are inescapable. I do not think that even she has ever made a better record. The orchestra, the conductor, and the recording engineers have given her the very best support.

When speaking of the Tristan excerpts, I wished that we could have had the whole act, or even better, the whole opera. Now I have another wish that may prove more practical. It is that Victoria de Los Angeles should record some, at least, of Strauss's songs with orchestra. She is at her very greatest in these, and her performance of some of them, particularly "Morgen," at the "proms" last year, was something I shall never forget.

TONY HALL FOR WILCOX PRESENTATIONS

TONY HALL, well known to listeners for his comping in Jimmy Grant's programme, "Jazz for Moderns" is to compere many of the Wilcox Organisation's presentations. The first will be the "Mardi Gras" at Wimbledon Town Hall this evening, when dancing will be to two radio bands—the Kenny Graham Afro-Cubists and Graeme Bell's Australian Jazz Band.

NEW BAND FORMED

EX-Joe Daniels, Nat Temple, Nat Allen pianist, Stan Foster has just formed his own new nine-piece group. The outfit, being handled by Benny Fields, will open in the provinces, and dates so far fixed include Belper, Plymouth, Bournemouth and Liverpool prior to a Continental trip. Foster has with him Bill Sowerby (trumpet), Bill Kent (alto), Pat Rose (tenor), Tonnie Snyder (trombone), Sid Harris (baritone), Jack Davenport (drums), Dennis Newey (guitar), Les Pears (bass), and Foster will, of course, lead from piano.

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. Tickets, 3s, 4s, 5s, from the Assembly Rooms box office, Market-place, Derby; or at door on the night. YORK (Rialto Cinema). Sunday, February 18. Concert 7 p.m. to 10 p.m. North Yorkshire Championship. Personal Appearance: The Ray Ellington Quartet. Tickets, 2s, 3s, 4s, 5s, from the Rialto Cinema; in advance or on the night. LIVERPOOL (Grafton Rooms). Friday, March 2. Dancing 7 p.m. to midnight. Merseyside Championship. Resident band: Mrs Wilf Hamer and her Orchestra. Tickets, 3s, at box office on the night.

HANLEY (Victoria Hall). Sunday, March 18, 6.45 to 9.45 p.m. Fettes 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 Lancashire Championship. Resident band: Emrys Griffiths and the Carlton Band. Tickets, 3s, or 3s. 6d. at door on the night. (Watch this column for further announcements.)

Entry forms and full particulars obtainable from the Organisers: Lewis Buckley Entertainments, Ltd., 28, Carr-lane, Birkdale, Southport (Telephone Ainsdale 78238).

Stars at the Stores

At British Home Stores social function last week many members of the profession were present including: Ray Thackeray and Leslie Abbott of F.D. & H., Norman Newell of Columbia Records, Dick James, The Stargazers, Jimmie Green of Irving Berlin Music, and Lillian Young, sheet music personality of B.L.S.

WHEN I MET JOSH WHITE JUST AFTER HIS SECOND ARRIVAL IN THIS COUNTRY HE WAS OBVIOUSLY FIGHTING OFF THE REAL ENGLISH FIFTH COLUMN, INFLUENZA. AT A RECEPTION GIVEN BY WILLIAM AND GILBERT FOYLE LAST THURSDAY, FEBRUARY 1, JOSH WAS SURROUNDED BY AUSTRALIAN ABORIGINE ART, SMALL PAINTINGS OF TREES, AN EXCELLENT BUFFET AND THE MORE USUAL CRITICS, JOURNALISTS AND B.B.C. OFFICIALS. BUT MORE OFTEN THAN NOT HE WANDERED OFF QUIETLY TO SOME CORNER OF THE ROOM TO GAZE AT FURTHER PRIMITIVE ART AND STUDIES OF AUSTRALIAN LANDSCAPE. HE TOLD ME THAT HIS DOCTOR HAD ACTUALLY ORDERED HIM TO BED WHEN HE LANDED, AND THAT HE HAD TO BE FIT FOR HIS FIRST CONCERT, AT THE LEWISHAM GAUMONT THEATRE ON SUNDAY, FEBRUARY 4.

THE JAZZ SCENE BY JAMES ASMAN

rock things along, this should prove a new rendezvous for enthusiasts on Friday nights. THE Nottingham Rhythm Club is now very busy celebrating its ten years of activity in the Midlands with a series of star concerts and record sessions. The latest will be held at the Odeon Ballroom, Nottingham (in "Slab Square" for the guidance of the locals), presenting an excellent two-band programme with Chris Barber's New Orleans Band from the Lincoln Gardens Jazz Club in the West End, and the Little John Jazzmen, the Rhythm Club's newly-formed resident band. Tickets are 4s, and the date is Saturday, February 17.

A NEW modern club is now open on Saturdays in new premises at 12, Archer-street, Piccadilly. The Downbeat Club will now be presenting, for the first time over here, what they prefer to call "jazz with strings." Well, I don't know! But, for the Minton figs, it may be all right. Personally, I have never heard what I would call jazz played by a string section. There are several well-known musicians taking part, including Spike Robinson on alto, Tommy Pollard at the piano, Victor Feldman on vibes, Lennie Bush, bass, and a whole army of violinists, cellists and harpists. Jack Parnell's Quartette and the Tommy Pollard Quintette will also be at each session to serve out their own brand of modern music, cool or hot.

INTRODUCING an old club with a new name—the West London Jazz Society, which was formerly the Brook Green Jazz Club. It seems that its policy has changed somewhat, because, while the old club was content to present record recitals, the new society will be opening with a new resident group, as yet unnamed and unheard. But more news will be found in this column as soon as it comes in.

My good colleague, Steve Race, has been giving a series of lectures dealing with the technical aspects of hot music every Sunday afternoon at Iron Maidens Central School of Dance, Music in West-street, near Cambridge-circus. Starting at 2.30 p.m., Steve has already discussed the question of hot jazz from the musician's point of view, and I have just been asked to go along there as a guest lecturer to talk about it from the folk music angle. It appears that one or two of the accepted giants of jazz came in for a pretty poor time of it recently, and I have a horrible suspicion that they might want to start on the "mouldy fig" critics next! Read any good reviews lately?

AT the next meeting of the Modern Jazz Society, to be held on Thursday, February 15, at the Porcupine (which happens to be against the Leicester-square tube station, if you are a stranger around these "ere parts), Derek Coleman will be giving a recital on the recorded music of Charlie Parker and Miles Davis. Give for the evening will be noted Dankworth and No. 1 Jazz Club compere, Tony Hall, who will present a selection of his favourite records. Item 3 on the bill will be an open discussion on the music of Stan Kenton, with the title "Is This Jazz?"

IN further consideration for any Kenton fans who may be reading this column, I would like to mention that Ted Heath and his Music will be at the Assembly Hall, Walthamstow, on Sunday, February 18. Jackie Armstrong, Jack Parnell, Dickie Valentine, Lita Roza, Dennis Lotis and Duncan Campbell will also be featured, and the programme includes such progressive numbers as "Air Conditioned Jungle," "Fantasia Impromptu" and "I taut I taw a pudgy tat." So what? You can't have EVERYTHING!

THE Nottingham Jazz Club, run by large-size, affable Bill Kinnell, has now found regular

HER EXCELLENCY

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"All these numbers have a story to tell—each is a small cameo from everyday life, as is the rule with all folk songs. The wake in Kildare, for instance, is the story of a trip to and from a funeral—a wake 'y'know is a funeral party. It tells of the romance en route of a girl, Nellie, and her beau, Roger. Roger wows the coteen and wins. 'Y'see, even a funeral party can be quite fun."

Of course, in Australia they like "The Wild Colonial Boy." This number, by Joseph M. Crofts, has really the content of a best-seller. It is the tale of an Irish "Robin Hood," Jack Duggan. She sang me the number—an appreciative audience of one.

new hear that Charlie Galbraith, one-time trombonist with the Original Dixielanders, now runs weekly meetings there on Fridays with his own new band as resident group. The other club, featuring Len Beadle and his Imperial Jazz Band, operates every Sunday night.

JOSH WHITE, the American coloured Blues singer, will be appearing with Harry Gold and his Pieces of Eight and the Ray Ellington Quartet at the Trocadero, Elephant and Castle, on Sunday, February 11. Jazz enthusiasts had better make a note of this, because Josh will make only one other London appearance during his tour, at Barking on the 18th.

MODERN jazz is being featured at the Ritz Ballroom, Woolwich, with local pop band leader, Russ Shepherd, co-promoting the Ritz Rhythm Band every Wednesday. They opened on January 31 with a good attendance of about 120 to hear the crowd of guest musicians who came along to give it support, including Joe Muddell, Leslie Hutchinson, Bob Eford, Stan Downer, Tubby Hayes, Jack Honeyborne and Basil Kirchin. The Ritz is easy enough to find, because it happens to be right next to the Woolwich Arsenal station on the Southern Railway.

THE guest artiste at the Crane River Jazz Club last Monday, February 5, was ex-Reg Rignold pianist, Charlie Smith, who was a great success with his rapture repertoire. Other welcome visitors included: Watkinson Services pianist, Christie and Micky Ashman, of the Humphrey Lyttelton band, and London Area N.F.J.O. secretary, Beryl Bryden. The Crane River Jazz Club meets each Monday at their comfortable headquarters at 11, Great Newport-street, London.

ERIC CONROY'S new band will be making a debut at Cocks Ferry Inn on Sunday, March 18. Several B.B.C. broadcasts are being lined up for the Ferry, with an Overseas French Service broadcast on February 13 featuring the Crane River Jazz Band, and a B.B.C. Jazz Club on March 10 with Freddy Randall.

WHISPERS of two new volumes on jazz persist around town. Lord Donegan is at present busy writing a treatise on hot music aimed at the younger enthusiast, while M.E. record critic, Steve Race, is at work on an anthology of jazz criticism.

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