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YOU BELONG TO MY HEART

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WISDOM RECORDING 13 LUXEMBOURG PROGRAMMES

Will Open New Show in April

FOLLOWING THE TREMENDOUS RISE IN THE POPULARITY OF COMEDIAN NORMAN WISDOM, RADIO LUXEMBOURG APPROACHED THE COMEDIAN THROUGH HIS MANAGER, BILLY MARSH, AT 5.30 P.M. ON FRIDAY DECEMBER 28, WITH AN OFFER FOR HIM TO RECORD THIRTEEN PROGRAMMES IMMEDIATELY FOR ROWNTREE'S NEW COCOA.

The deal was completed by 8.30 p.m. the same evening and Norman was contacted during his pantomime performance at the Grand Theatre, Wolverhampton and asked what songs he wished to record, for this was to be his first singing programme.

THE HAPPY PARENTS



Jerry Martin took this charming photograph of Cyril and Sheila Stapleton on the eve of their first wedding anniversary in St. Mary's Hospital, where Mrs. Stapleton last week gave birth to a baby daughter who was one week old on the anniversary last Tuesday.

ELLINGTON QUARTET THREE MONTHS IN LONDON—RESIDENT ENGAGEMENT

THE RAY ELLINGTON QUARTET WILL COMMENCE A RESIDENT SEASON OF THREE MONTHS, WHEN THEY OPEN AT MECCA'S NORTH LONDON BALLROOM, THE ROYAL, TOTTENHAM, ON MARCH 3.

They will appear during the afternoon and evening sessions daily, and the engagement is doubly welcome to the boys as it will enable them to be "on the spot" for the run of their radio series "Crazy People" which starts on January 20 as well as, of course, their TV show "Eric Barker Half-Hour" fortnightly on Wednesday evenings. In the past the Quartet's broadcasting and TV commitments have necessitated their travelling many hundreds of miles to London and then back again to wherever they were playing in the Provinces. Now their only inconvenience will be a speedy car dash across London in between sessions at the Royal, and their radio show is on a Sunday anyway. So generally this three months will provide the Quartet with a recuperative respite so far as travelling is concerned.

The engagement with Mecca was arranged by Lewis Buckley Entertainments, which agency represents the Quartet for ballroom, concert, and one-night-stand bookings. Foster Agency, Ltd., of course, represents them for variety and the Continent.

Today, Friday, January 11, the Quartet will be appearing at the Drill Hall, Coventry; January 12—Drill Hall, Horsham; with a Sunday concert at the Colston Hall, Bristol, on January 13. Following their TV date on January 16, they will then appear at the Palais, Stockton-on-Tees, on January 18, and the Embassy Sings, on January 19. On January 20 they report at the

Penny Nichols at Blackpool

PENNY NICHOLS and Billy Merrin start the New Year at the Palace, Blackpool, on Monday, January 14, with a tour to follow. On February 2 they have their first BBC Music Hall date and Penny will be featuring a brand new number which Bill has written specially for this occasion.

ROY FOX IN TOWN

Roy Fox is now working within the offices of the Wilcox Organisation at No. 4, Earlsam Street, W.C.2, Temple Bar 1762. Business for his orchestra will still be under the personal direction of Roy Fox and manager James Bell.

The Saturday morning, as most of the music publishers were closed, great difficulty was experienced in collecting sufficient orchestras and songs ready for the first recording on Sunday morning at 10 a.m.

Meantime, Harry Parry had been engaged to play for the programme and Billy Marsh, Luxembourg executive Peter Wilson and Harry Parry met at 3 p.m. on Saturday afternoon and the type of programme, etc., was thrashed out. At 5 p.m., during one of his moments off stage, Norman was given a resumé of what had been finished on his behalf.

Wisdom left Wolverhampton at 7.30 a.m. on Sunday morning, arriving at Star Sound Studios at 10 a.m., and, having selected the three songs for the first programme, a script was then written and, after rehearsal, the first programme was in the can by 1.0 p.m. Production was by Gordon Crier.

Further numbers were selected and script written and the recording session continuing, with only half-hour breaks for meals and refreshments, until 10 p.m., when Norman Wisdom left London for Wolverhampton, having completed five of the programmes.

The journey back to Wolverhampton by car takes between 3-3½ hours and, after a few hours' sleep, Norman Wisdom appeared as usual at the 2.30 matinee (Monday, December 31) rather bewildered by the unexpected turn of events, but none-the-less happy that, at last, he has a programme entirely devoted to singing, as his original ambition was to be a singing comedian.

After the run of the Wolverhampton pantomime which, incidentally, has been so successful that it is expected to run over the eight weeks originally scheduled, Norman Wisdom starts rehearsals for the London production of "Where's Charlie?" which is to be presented by Henry Hall. It will run, prior to its London run, at the Coventry Hippodrome, in April.

EPSTEIN RESIDENT AT U.S. CLUB

LESLIE EPSTEIN, the noted blind South African pianist who received his jazz training in America, has secured the vacant piano chair in the exclusive American Air Officers Club in London. The Club is situated in the former home of Woolworth heiress Barbara Hutton in the centre of Regent Park. The whole building now being used entirely by the American Services.

Leslie Epstein first came into prominence through the columns of "Musical Express" which was seen by famous BBC producer David Miller who immediately engaged Epstein for a broadcast in his Commonwealth programme "Rendezvous"; a further broadcast by Epstein in this programme is expected in the near future. Meanwhile he has been playing in various clubs and for private functions around London. Leslie works within the aegis of the Wilcox Organisation under the personal management of Bert Wilcox.

Dates for Sharon

SINCE the announcement that Ralph Sharon had re-formed his Sextet, offers of engagement have been received by the Wilcox office from all parts of the country including a proposed resident engagement for the summer and a tour of the Continent. In the meantime, the band can be heard on Friday at the Royal Forest Hotel, Chingford.

MDA ANNUAL PARTY AND GALA BALL

Highly Successful Evening at Wimbledon Palais



Jack Baverstock, the Editor of "Musical Express" and TV's MD Eric Robinson laugh at a joke cracked by E. O. (Poggy) Pogson.



L. to R. Frances Tanner, Ray Ellington, Benny Lee, Alf Praeger and Georgie Vedey.



Mr. and Mrs. Jack Amlot, Arthur Passmore, and MDA Secretary Bill Sensler.



Pat Dodd and Woolf Phillips.

Oldfield Signs for Own New Commercial Show

AFTER A TWO YEAR ASSOCIATION ON THE "EMPIRE SHOW," TALENTED CANADIAN SINGER KATHRIN OLDFIELD WILL DO HER LAST BROADCAST FOR THEM ON JANUARY 20, IN ORDER THAT SHE MAY BEGIN HER OWN NEW SHOW "TOKALON TIME" SPONSORED BY TOKALON BEAUTY PRODUCTS. KATHRIN WILL BE HEARD BOTH SINGING AND COMPERING THIS NEW MUSICAL SHOW, WHICH IS TO START JANUARY 30, AND CONTINUE EVERY WEDNESDAY AT THE PEAK HOUR OF 7 P.M. MUSICAL DIRECTION IS IN THE CAPABLE HANDS OF AUSTRALIAN COMPOSER-PIANIST RAY HARTLEY AND HIS QUARTET.

Kathrin has just completed a sensational engagement at London's famous Berkeley Hotel, and had both options on her contract

Eve Boswell to Co-Star with Derek Roy

AT THE END OF MARCH EVE BOSWELL, WELL-KNOWN VOCAL STYLIST WHO RECENTLY LEFT GERALDO'S BAND, GOES ON TOUR TO ALL THE PRINCIPAL THEATRES THROUGHOUT THE COUNTRY. SHE IS TO CO-STAR WITH DEREK ROY IN THE SHOW "HAPPY GO LUCKY" AND COMMENCE REHEARSALS ON MARCH 3. THIS IS THE REVUE PRODUCED BY GEORGE AND ALFRED BLACK WHICH IS DUE TO GO ON THE ROAD ON MARCH 17 AT NOTTINGHAM.



renewed. The special material for this appearance was penned by this talented artist herself, the songs being in the sophisticated comedy idiom.

Trade Music Guild Ball in February

THE VERY WORTHY TRADE MUSIC GUILD BALL WILL BE ONCE AGAIN HELD AT THE EMPIRE ROOMS, TOTTENHAM COURT ROAD, ON FEBRUARY 15. THIS FINE ORGANISATION, ORGANISED IN 1949 BY THE MAINSTAY OF THE MUSIC INDUSTRY, THE TRADE COUNTER BOYS, HAS SINCE ITS INCEPTION ALREADY PUT INTO OPERATION A PENSIONS SCHEME AND SEVERAL OF ITS MEMBERS ARE ALREADY IN RECEIPT OF A WEEKLY ALLOWANCE.

The Guild has never asked any monetary support from its employers, the big publishing houses. In view of this, this newspaper feels that the Guild Ball should receive from the publishing houses the same support that is given to the MPCA's function The Tin Pan Alley Ball. We, therefore, urge every publishing house to book their tables early for this function that gave so much pleasure and enjoyment to all who attended last year.

Tickets can be obtained from George Seymour, of Irwin Dahn Music Co., at 17, Berners Street, London, W.1, price 10s. each.

Once again the Guild have engaged Les Brown and his Orchestra, and dancing will be from 7.30 p.m.—a date and the committee are in process of arranging a first-class cabaret to add to the evening's enjoyment. There will also be another band playing, details of which will be available at a later date.

MARLAND TO LEAD OWN NEW ORCHESTRA

IN THE HOME SERVICE, ON JANUARY 14, 7.00-7.30 P.M., WE SHALL BE WELCOMING AN OLD BROADCASTER IN A NEW MUSICAL SETTING, WHEN ALBERT MARLAND, FOR SIXTEEN YEARS MUSICAL ADVISER, PIANIST AND ARRANGER TO HENRY HALL, WILL BE HEARD WITH HIS OWN ORCHESTRA.

THE ORCHESTRA IS ITSELF SOMETHING OF A NOVELTY, CONSISTING OF TWO FLUTES, TWO MANDOLINS, SIX VIOLINS, TWO VIOLAS, CELLO, GUITAR, BASS AND HARPSICORD (WHICH MARLAND PLAYS HIMSELF). THE MANDOLINS WHILE BEING UNUSUAL INSTRUMENTS IN AN ORCHESTRA, ARE INCORPORATED AS A RESULT OF MARLAND'S LOVE FOR THE INSTRUMENT EVER SINCE HE PLAYED ONE IN A BAND AS A YOUNGSTER.

Those of you who missed Jonah Barrington's "Record Round-up" on December 16, will be able to hear music in the style of "Musette" and "Kotabellen" about which there was so much surprise and admiration expressed, for the Kurt Burling of this record is none other than Albert Marland.

He composed these pieces, and to see if they would become best sellers without any reference to his known works, adopted the name of Kurt Burling. Many people were in asking who the

composer was, and if he was of Continental birth. Then someone let the secret out and now everyone is full of praise for a musician who had the courage to try out a composition under an unknown name.

NEW SONG COMPOSED FOR YOUNG TENOR

HARRY GORDON, the well-known songwriter and composer of "Down in the Glen," recently heard Patrick O'Hagan, the brilliant young Irish tenor, on a variety bill. He was so impressed with his performance that he immediately composed an entirely new number specially for him. O'Hagan is delighted with the song, titled "Eile," and both he and his accompanist, Hal Stead, together with the publishers, predict that the number is a worthy successor to "Down in the Glen."

Jerry Martin-

SHOW TALKING

NINETEEN-FIFTY-TWO, although just a baby still, is really getting into its stride with a promise of plenty of attractions in the entertainment world. New Year resolution by Editor George Vehey that this shall be a bumper year for readers of "Musical Express" is being ably supported by colleagues Frenchy Sartell, Jimmy Asman, Clair Leng, Malcolm Rayment and of course, your humble, and we pledge ourselves to give you the best in the Musical and Show world during the coming year. One of the first jobs on hand was to clear the office desks for action, and we spent a pleasant half-hour browsing over the seasonable greetings cards sent to us as we packed them into the box to be forwarded to the local children's hospital. Greetings cards are so fetish with the people of the entertainment world and many show the resourcefulness and wit of the senders. Credit for the sanctified card must go to Tommy Trinder, but there were plenty of others one could chuckle over. Arthur English, from the States, used his tie for an emblem while Johnny Dankworth's stood up like a music stand. Every band leader seemed to have remembered their popular paper including Joe Loss, Cyril Stapleton, Sid Phillips, Peter Yorke, Gerald and from the States, Phil Harris, Frank DeVol, to name just a few. Also in the American mail came greetings from the Andrews Sisters, Tony Martin, Pinky Lee and a host of others who, although thousands of miles away, never forget the "Musical Express" and its readers. Vocalists were also well to the fore, Vera Lynn, Pearl Carr, Anne Shelton, Diana Coupland, Donald Peers, Alan Dean, Dorothy Squires, Teddy Johnson and Sarah Vaughan being among the many who remembered at Christmas - time to wish their favourite paper well. I wish I could have mentioned the office look so glamorous, but to mention each one individually would fill all the columns in the paper so we will just say one big "thank-you" and look forward to next year's batch.

Called in to see how the cast of Val Parnell's Revue "Peep Show" are getting along in their new home, the Prince of Wales Theatre and found everyone pleased at the more intimate atmosphere of the smaller theatre where the show seems to sparkle even more than it did at the Palladium. Sue Carson, of course, was quite at home, having stayed on from the previous show, and Jack Jackson was also no stranger, having opened in Variety there earlier in the year. Those who made the journey, The Three Wierd Brothers, Bryan Johnson, Huguette Mory and newcomers June Powell, an attractive soubrette, with dancers Igor Barzinski and Enid Martin together with Tony Hancock make up a grand team who should keep the show running for a lengthy season.

Anne Shelton is to make her West End debut, after her return from America, at a Charity Concert sponsored by the Sportsman's Aid Society at the London Casino on January 17. Other top-line acts also appearing are Max Miller (who will return to the West End in the Palladium Variety season this year) Derek Roy, Sue Carson, Sam Browne and his Singers, Antony Marner (from the Covent Garden Opera House), Joan Turner, The Tanner Sisters, Joan Heal and Woolfe Phillips and the Skyrokers Orchestra. With such a bill it is not surprising that all tickets have been sold.

Had hoped to get a phone call from the "Queen Mary" in mid-Atlantic, with singer Vera Lynn on the other end of the line, but atmospheric conditions were so bad that contact with the great liner was not advisable. However, Vera, and her husband Harry Lewis, are now in New York with a hectic programme of T.V. dates ahead of them. I feel sure Vera will follow in the footsteps of Anne Shelton, Tessie O'Shea, Norman Wisdom, and many others of our stars and make a lasting impression. Vera confided in me before she left that however big she may go over in the land of dollars, her greatest ambition is to do a Musical in this country and I am sure all "Musical Express" readers will join me in wishing her hopes will materialise this year.

Renewed acquaintance with two "wives" this week, both strangely enough playing in Panto "Babes in the Wood", but at different theatres. First call at Finsbury Park Empire where Kathleen Moody, wife of Lew Grade, the theatrical producer in private life, is surely the prettiest Maid Marian ever to win the heart of Robin Hood, played by Phyllis Hunter. Also in the panto, which is playing to packed houses, are C. Dornier, Warren as Nurse Glucose, Low and Webster as the Robbers, with

some good support by the George Mitchell Glee Club. Journeyed out to Lewisham later where, at the Hippodrome, Joan Alexis, wife of pianist Carroll Gibbons, is playing Principal Boy, and Tommy Trinder supplying the fun in the real Trinder style.



The Edmundo Ros Cubanaires, a lively quartette with a South American air appearing in "Peep Show" at the Prince of Wales Theatre. Sam Walker, clarinet; Pete Peterson, trumpet; Bill Sholank, drummer and Fris Coleman, gulf.



Principal Boy, Phyllis Hunter and Principal Girl Kathleen Moody in "Babes In The Wood" at Finsbury Park Empire.



Sydney Torch (right) conducts while Joy Nichols and Wally Peterson sing "The Old Soft Shoe" and Joe Latona taps out the steps at EMI Recording Studios.

Latest recording soon to be in the shops is a novelty number, "Old Soft Shoes", with Joy Nichols and hubby Wally Peterson. I dropped in at the studio with my camera and took the shot below for "Musical Express" readers. This grand pair, with Sidney Torch conducting, made light of what could be an arduous job, cracking gags in between recordings and I think you will find this light-hearted spirit will "come over" on the record. Incidentally the "soft shoe" tapping you will hear was danced by Joe Latona of the acrobatic dancing team Warren, Latona and Sparks, currently appearing

at the Hippodrome in Folies Bergere Revue. Jazz Clubs who are short of a band for club dates should pay a visit to Bertram Mills' Circus and take an option on the Five-piece band who certainly create a new sense of music values. Composed entirely of Campanzees, I am sure they would soon have a big following in the Jazz world. Colleague Jimmy Asman assures me he has seen them playing during his tour of the Jazz clubs, but I am certain that was the time when the Club secretary made him more than welcome at the bar.

Many thanks to the readers who have written to say they approve and, in some cases, condemn my pictures and gossip. All letters are welcome for they act as a guide to whether we please you, or otherwise. Let me know your dislikes and I will endeavour to keep you in touch with the people who interest you most. Remember that I am fortunate enough to interview a famous film or stage star, we chat not so much on the personal angle but as a spokesperson for the thousands of you readers of the "Musical Express" and am, in effect, speaking individually for each and every one of you.

The most recent ballet introduced by the Sadler's Wells Ballet Company at Covent Garden is "Donald of the Buthens". The story is based on a Scottish legend and the music is by Ian Whyte. Massine is responsible for the choreography, and the imaginative scenery and costumes are by Robert Colquhoun and Robert MacBryde. It cannot be said that the work as a whole is completely satisfactory. There is rather an uncomfortable few minutes before Donald's death, where there is some padding, presumably for giving the corps de ballet something to do. Also the introduction of the bagpiper and the singer savours rather of a trick instead of falling naturally into the scheme of things.

The music attempts what may even be impossible—the combining of twentieth-century idiom of the Scottish folk dance style. Personally, I do not think it is impossible, but it takes a Bartok to manage it. Ian Whyte seemed to be continually warring between the one and the other. Individual sections of his music some of very few have as a whole we feel that there is a constant conflict between the composer's real self and his desire to be authentic.

He need not have bothered to have been so authentic in view of Massine's choreography, which might well have made the Clan around Scot howl with rage, but which to us is full of those subtleties and personal idiosyncrasies which make Massine's work a never-ending delight. It is just these subtleties, however, that do not allow us to over-concentrate on the music. My judgment of Whyte's score is perhaps unfair in that I was thinking more of the effect it would make in concert performance—something that a good many ballet scores cannot stand up to.

The principals in the ballet are Alexander Grant (Donald) and Beryl Grey (Death). Both give extremely fine performances. Beryl Grey's characterisation being, like everything else she does, perfect.

"LES SYLPHIDES"
In the same programme, on Saturday afternoon, December 29, were "Les Sylphides" and "Daphnis and Chloe." "Sylphides" which I had not seen for about three years, is still of very high standard in spite of an awkward moment when dancer and orchestra "were in canon instead of union." My complaint last time I saw "Sylphides" was that Gordon Jacob in his orchestration had over-used the percussion instrument. Quite a bit of the circus noises had been either taken out or toned down, but there is still too much. The fact that they may be a great help to the dancers does not lessen the offence to our ears. Now the offending moments are much fewer and far between.

"DAPHNIS AND CHLOE"
The revival of "Daphnis and Chloe" is a very important event; not the least of its merits being that it allows Ravel's score to be heard in its intended context. It is true that "Daphnis" is sometimes given complete in the concert hall, but its effect is greater with a stage action. At Covent Garden it is performed correctly, that is with chorus.

"FIDELIO"
New, choreography is by Frederick Ashton. I must confess that I was rather worried about the modern dress before I saw

the ballet, but strangely enough it is perfectly in keeping. The one weak point of the choreography is the ecstatic final dance which degenerates into a trifle instead of falling naturally into the scheme of things.

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"Sensational press campaign for you, Maestro! First you accuse your agent of forging your cheques. He says in court that you spent the money on drink, women and dope. Then you adopt a baby. Oh boy will they lap it up!"

Recent Events in Ballet and Opera

By Malcolm Rayment



Beryl Grey as Death and Alexander Grant as Donald

The famous double bassoon part in the grave-digging scene sounded on this occasion certainly not the fault of the player, but of the instrument. Double bassoons produce a wide variety of sounds, and in some there is more buzz than note. Such was the state of affairs on this occasion. I feel that unless a real bassoon tone can be produced in this passage, it would be preferable to have part played on an ordinary bassoon, therefore sounding in octaves with the double basses. Probably the instrument used at Covent Garden is not a Heckel, the sensitive tone of which would suit this passage admirably.

CHORUS MOST IMPRESSIVE
On the whole this performance was far from satisfactory, although it improved as it progressed. In the first scene were unable to surmount the orchestra and few words could be heard. The chorus, as usual, thoroughly distinguished itself. The principal parts were sung by Sylvia Fisher (Leonora), Philip Chatfield (the uncount Dorkon), and Alexander Grant (Bryaxis, the Pirate Chief) are all extremely good, but it is the work as a whole that creates such a profound effect especially as in the performance I saw. Everyone seemed to be sympathetic to everyone else. The vigour and sensuality of the piece were completely realised.

"IL TROVATORE"
The orchestral playing was up to standard again when Franco Capuana conducted "Il Trovatore" on New Year's Day. For this performance Anthony Marlowe replaced James Johnston, who was indisposed, for the part of Manrico. Marlowe was obviously performing under difficult circumstances, and it would therefore, not be fair to criticise him. "Leonora" was sung by Gre Brouwenstijn who, like most guest artists, has a somewhat heavy idea of English pronunciation. At the end she gave it up and went into Italian. She is an extremely fine singer and actress, fully equipped with all the technical necessities to cope with such a part. Her voice is of a very fine quality, and her only

weakness is a tendency to employ an over-pronounced vibrato. Jean Watson was absolutely first-rate as the dying woman, even if she had not quite the same dramatic power of Shacklock's performances two years ago. The reliable bass Walters sang the "Count de Luna."

"ROSENKAVALIER"
With Kleiber, who conducted "Rosenkavalier" on Thursday, January 3, the orchestra sounded as if it might have been composed of individually selected musicians from all the finest orchestras in the world; as with Beecham's "Meistersinger" was complete perfection and what happened on the stage almost always matched the perfection in the pit.

New to the cast this year is Ruth Guldbæk from Copenhagen. While Octavian and the Princess have remained constant, the role of Sophie has always been changed. It has always been good but never better than with Ruth Guldbæk. She is a beautiful singer and her voice has exactly the right quality for the part. As far as her English goes, she might just as well have sung in German; indeed, she might have sung it even better in German. Being unable to hear her words mattered little, especially as a scholar, read it. Until now the English singers was far from clear.

GREAT TRIO
Musically, Sylvia Fisher (Princess), Constance Shacklock (Octavian) and Ruth Guldbæk made the end of the act always being perfect. The performance seemed to be even greater than those given last year. Howell Glynn continues in Octave Baron Ochs, and the more he does it the more he seems to improve. He is an excellent Anna as well.

NEW FANFAL
Another change in cast is Ronald Lewis who has taken over the part of Faninal from Graham Clifford. This is certainly an improvement as Lewis replaces the fustiness of Clifford's interpretation with a certain dignity. After all, Faninal was the fool; after all, Faninal made him dangerously like one. Lewis sings the part excellently. Jean Watson was an excellent Anna as usual. Parry Jones sings his old part of Valzechi. Anthony Marlowe is the Italian tenor and puts more into his acting than James Johnston, but he is apt to slide about around the correct notes.

"FIDELIO"
With "Fidelio" which Peter Gellhorn conducted on December 29, the opposite was the case. The strings were often thin and wiry and their phrasing was not uniform, while the chording was anything but accurate. Both overtones of "Leonora" being, as usual, placed in dramatically the worst possible moment before the last scene) suffered much in this respect. At the beginning of the "Fidelio" overture the horns were all over the place.

There were mistakes in "Rosenkavalier" but they were of the sort that might happen in any performance: in other words, singers got out momentarily. As a whole, it was an experience that one can never forget. Just as some old opera goers today speak of performances that happened years ago fully equipped with all the technical necessities to cope with such a part. Her voice is of a very fine quality, and her only

