

BRITAIN'S FOREMOST ENTERTAINMENT NEWSPAPER

WE HAVE PLEASURE IN ANNOUNCING OUR WHITE WEDDING

Musical Express

FRIDAY, JANUARY 25, 1952

No. 264

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YOU BELONG TO MY HEART

Southern Music Publishing Co., 8, Denmark St., W.C.2 TEL 4534

AMBROSE PRESENTS NEW ROAD SHOW

Mitchell Trio and Eddie Calvert in All-Star Bill

OPENING ON FEBRUARY 11 AT PORTSMOUTH IS A BRAND NEW VARIETY SHOW WHICH WILL BE PRESENTED BY THE FAMOUS BERT AMBROSE...

Among well-known musical personalities who will be sharing top with famous variety artists are the famous Malcolm Mitchell Trio together with the "man with the golden trumpet" Eddie Calvert...

MORE DENIZ BROADCASTS

ON January 27 the Hermanos Deniz Cuban Rhythm Band are making a recording for Music Hall for the following Saturday...

Douglas Signs For Torquay BIG SUMMER CONTRACT

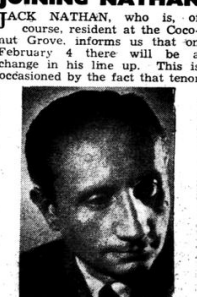


"Musical Express" exclusive picture taken in a London Restaurant shows Leslie Douglas discussing with 400 Ballroom directors...

LAST WEEK, WELL-KNOWN BANDLEADER LESLIE DOUGLAS SIGNED, IN LONDON, HIS OFFICIAL CONTRACT FOR A BIG RESIDENT SUMMER SEASON AT THE 400 BALLROOM, TORQUAY...

Douglas has big plans for his appearance at the Ballroom, which will commence at the conclusion of his Samson and Hercules residency at Norwich...

NEW TENOR JOINING NATHAN



JACK NATHAN, who is, of course, resident at the Coconut Grove, informs us that on February 4 there will be a change in his line up...

SUE CARSON CUTS BRITISH DISC

Sue Carson has just cut her first single for Polyton, the title being "Nickelodeon Rag"...

SHELTON GAGS WITH BENTINE



Our own Anne Shelton who, together with that great comedian Michael Bentine, opened at Finsbury Park Empire to a riotous ovation last Monday...

London Issues First Ellington Quartet L.P. in Canada

NEWS IS TO HAND THIS WEEK THAT DECCA'S LONDON LABEL ARE ISSUING A LONG-PLAYING RECORD BY THE RAY ELLINGTON QUARTET...

THE LONDON L.P. RELEASE IS A DIRECT RESULT OF THE CONSISTENT PLUGGING OVER THE PAST TWO YEARS ON THE CANADIAN AIRWAYS OF ELLINGTON'S RECORDS...

The Quartet will be playing at Dorking Halls, Surrey, on Saturday, January 26, and after their Sunday recording of "Crazy People" on January 27...

New Dollimore Trio

A NEW trio has been formed by pianist Ralph Dollimore, which includes Cliff Ball and Don Lawson...

Harry Leader Celebrates

HARRY LEADER is now celebrating his 25th year in the music profession and has just commenced his 10th year of playing for dancing at the Astoria Dance Saloon...

Leicester Square Square-Dancing

WELL-KNOWN band-leader, Chappie D'Amato, informs us that he has put on an expert team of Square Dancers...

Nat Allen for Leeds

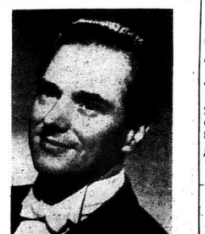
SO SUCCESSFUL HAS BEEN THE THREE MONTHS' RESIDENCE OF NAT ALLEN AT STREATHAM LOCARNO THAT IT WAS EXTENDED FOR A FURTHER FIVE WEEKS...

Dankworth Seven on Scottish Tour

THE JOHNNY DANKWORTH SEVEN WILL OPEN AT TOMMORROW ON JANUARY 25, DUMFRIES ON JANUARY 26, AND WILL PLAY AT THE ODEON, NEWCASTLE, FOR A SUNDAY CONCERT ON JANUARY 27...



FOLLOWED BY EDINBURGH, 30, ABERDEEN, 31, INVERNESS AND A RETURN TO EDINBURGH ON FEBRUARY 1 AND FEBRUARY 2 AT KIRKCALDY...



NAT ALLEN concerts, and the first of these is booked for the Playhouse Theatre, Buxton, on February 17...

Wife of Singer Johnny Hanson has Baby Boy

BRENDA HANSON, wife of tenor, John Hanson, presented her husband with a five-and-a-half pound baby boy, at 5:30 a.m. on Saturday, January 19...

Joe Loss Kidnapped VICTIM OF GLASGOW RAG

WHEN JOE LOSS GOES TO GREEN'S PLAYHOUSE, GLASGOW, SOMETHING IS FATED TO HAPPEN. LAST YEAR HE HAD HIS EVENING DRESS STOLEN AND HAD TO FRONT THE STAND IN A COLOURFUL KILT WHICH A KIND NATIVE HAD LENT HIM...

The incident occurred last weekend during the Glasgow University's Rag Day celebrations. At the height of the excitement, twenty students rushed into Green's...

Once there, they telephoned Green's and asked a ransom for his release. A sum was agreed upon and Joe Loss returned unharmed to the Dance Hall...

Well-known exploitation personality, Harold Franz, who has for some considerable period been with Unit and Carolin Music Companies...

JERRY MARTIN-SHOW TALKING



Mr. and Mrs. Billy Butlin as the genial hosts at a Butlin function.

BILL-POSTERS will soon be presenting show and it's predecessor "Together Again," which played 1,574 performances there.

Variety came back to its own at Finsbury Park Empire on Monday and a packed house gave a grand reception to Anne Shelton making her first London appearance since her return from America...

Stars who would not be too disappointed to see the final notices go up are the Crazy Gang - Bud Flanagan, Jimmy Nervo and Teddy Knox and Charlie Naughton and Jimmy Gold...

JACK LEON & HIS ORCHESTRA CHANGE OF ADDRESS

All Communications to:- 21 Richmond Court, Talbot Road, W.2 TELEPHONE: BAYSWATER 8369 AS FROM FEBRUARY 1st

Sensier in New Capacity

Well-known as MDA Secretary, Bill Sensier has in recent weeks taken on, together with his busy occupations for the MDA, the handling of Air Shows and The Pieces of Eight. Sensier is now handling both businesses from the new Gold offices at 322 Victoria Street, London, S.W. Telephone: TALK GALLERY 8920.

WOZZECK

Malcolm Rayment writes about Alban Berg's opera, staged for the first time in England

THE long-awaited day has almost arrived. I am writing this on the eve of the first stage performance of "Wozzeck" in England. On Friday, the day these words appear in print, the curtain goes up on the second performance.

"Wozzeck" has long been described as a masterpiece. Much has been written about it, and this column has had its fair share, but no matter how much one reads, or fumbles through the vocal score at the piano, one can only get a fairly vague idea of what the work is really like. Full understanding can only come through seeing the work well produced in the opera house. Concert performance of this country have been immensely impressive, but at best they are only a make-shift for the real thing.

An opera, of course, relies a lot on the visual side of things, but it is not only the lack of a stage that makes concert performances a make-shift for the real thing. The orchestra in a pit. When the orchestra is on the platform with singers, the proper balance is impossible. Either the singers are drowned, or the orchestra has to be kept down. Although it may be possible to keep the orchestra in the concert platform down to the volume level of an orchestra in a pit, it is not possible to achieve the same tone quality. A forte piano has a tonal and emotional effect, no matter how loud it actually sounds; by reducing it to a forte to get the same actual volume in the concert hall, one destroys its effect.

"Wozzeck" is the story of the under-dog, and one victimised by circumstances that are beyond his control. The text is by Georg Buchner, a genius and a sympathiser with the under-dog, who died at the early age of twenty-three.

Berg selected fifteen scenes from Buchner's play, using five for each Act of his opera. In the first scene of the first Act, we see Wozzeck shaving. His Captain, a highly neurotic individual, the Captain chides Wozzeck in a mocking way about the child Marie, his mistress, and Wozzeck's simple character is brought out in this scene. To begin with, he gives the same answer to everything the Captain says to him.

Unfortunately, Eric Blackall and Vida Harford, who have done the English translation, have failed to translate Wozzeck's simple "Ja Wohl, Herr Hauptmann!" differently each time.

In the second scene Wozzeck and his friend Andres stand in the wood in the forest. Here, for the first time, we realise that Wozzeck is not merely simple-minded, he is also weak. His brain is definitely in the first stages of becoming unhinged. He has forebodings and the forest terrifies him. Wozzeck's nature throws into relief by the contrast with Andres' extrovert character.

The third scene brings Marie into the drama. She stands at her window with her child, watching the military band go by. She admires the Drum-Major, but slams the door after some spiteful remarks by her neighbour. Wozzeck comes in still full of the things he has seen in the forest. He goes again leaving Marie with her child. It is obvious that her life is far from happy, for she too, is the victim of circumstances.

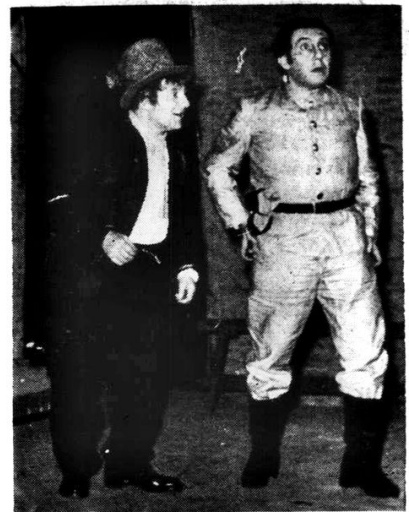
The Doctor, who is a complete crank, and half crazy at that, appears in the Fourth Scene. Wozzeck is the Doctor's guinea-pig, and a very small one, but the Doctor has no compassion for the poor soldier's miseries.

In the last scene of the First Act, Marie succumbs to the Drum-Major. Through the Second Act, Wozzeck's suspicions of Marie's infidelity grows. In the first scene, he sees her admiring some earrings, and asks her how she came by them. He goes on to the second scene he runs into the Captain and the Doctor, who hint at Marie's unfaithfulness. In the third scene, Wozzeck accuses Marie, but he still gets no satisfactory answer.

The fourth scene in the Second Act takes place in a beer-garden. Marie is dancing with the Drum-Major, while Wozzeck watches angrily. The village idiot says that she smells like blood, and the blood becomes firmly fixed in Wozzeck's unhinged mind. In the last scene of this act, Wozzeck is beaten up in the Drum-Major in the guard-room.

The last act opens up with Marie full of remorse for her sin. In the second scene Wozzeck, now almost out of his mind, kills her by cutting her throat. The murder takes place by a pool in the forest at night. Just before the act the moon has risen, it is red.

In the next scene we find Wozzeck in a tavern flirting with Margaret—the neighbour in the First Act—she sees blood on his



MARKO ROTHMULLER as Wozzeck and ANDREW DANIELS as The Idiot.

hand. Wozzeck explains that he must have cut himself, but there is blood also on his elbow. This, he explains to have been caused by wiping his hand on his elbow — but it is his right hand as well as his right elbow. He rushes back to the pool in terror. He searches round Marie's body for the knife, and when he finds it, throws it into the pond. But the moon is red, and to Wozzeck it seems that everything is proclaiming his guilt. Fearing that the knife is too near the edge of the pond, and may be found by bathers, Wozzeck wades in after it. He drowns in it. The Doctor and the Captain pass by on their way, they hear groans, but typically do nothing about it.

The final scene takes place outside Marie's house. Children are playing and singing, while Marie and Wozzeck's own child is attending to his hobby-horse. Other children come in to say that Marie's body has been found; one of the children-tell Marie's mother that her mother is dead. He does not understand, and continues playing. The other

children go off to see the body, leaving Marie's child alone singing "Hop-hop." When eventually he notices that he is alone, he drops his hobby horse, and goes after the other children. The curtain descends slowly.

Such is the intensely dramatic story of "Wozzeck." The intensity of the libretto is fully matched by the intensity of the music. Each act is a complete whole, the scenes being linked together by orchestral interludes. There are often of extreme importance; indeed the final interlude is perhaps the emotional peak of the whole opera.

"Wozzeck" is not a twelve-tone work, but some people imagine it is true that most of it is atonal, although there are places where tonality becomes very pronounced, this is particularly pronounced especially in the last orchestral interlude, which is in D minor.

I find that the effect of this music on most people hearing it for the first time is that, first of all it sounds extremely weird, and perhaps incomprehensible, but by the time the first two scenes are over, the weirdness ceases to worry them, and that the emotional quality of the music has its full impact. It is, then, an opera that makes a three appeal to musicians and non-musicians alike.

The extraordinary thing about the work, is that it is based on classical forms. The First Act is, for instance, a Suite in five movements.

ments. Fugue Passacaglia and Variations are used. The last Act is a series of Inventions, one of them on a single note, this occurs in scene two of Act Three, where a B continues unbroken throughout. At the end of the scene, the orchestra plays two big crescendos on the note B. The effect is shattering.

The use of classical forms need not worry the listener in the slightest. They are the scaffolding on which Berg built his opera. It is true that one is likely to recognise that Passacaglia as such, and the Fugue. But one has little chance of realising at a first hearing at any rate, that the first theme consists of a Gavotte. Berg did not intend us

to recognise these forms, and said: "He merely intended that the dramatic quality of the music should make its full effect, and this it can hardly fail to do." The work is extremely difficult, both for the singers and the orchestra. The singers often have to cover a wide range, and their parts are quite independent. The orchestra required is enormous and includes (on the stage), an out-of-tune piano (for the tavern scene), an accordion and a guinea-pig. One wonders, looking at the vocal score, how on earth the singers can possibly come through all the complexity.

For the six Covent Garden performances there is an almost complete double cast. Christel Goltz, alone of the principal singers, is in all the principal performances—she sings the part of Marie. Wozzeck will be sung by Marko Rothmuller and Jess Walters. The Captain, the Party Jones and Max Worthley, the Doctor by Frederick Dalberg and Otakar Kraus, the Drum-Major by Thorstein Hannesson and Frank Sale, and Andres by Edgar Evans and William McAlpine. Erich Kleiber, who conducted the first stage performance of "Wozzeck" in 1925, is conducting all six. The costumes and scenery are by Casper Nefer.

It is interesting to note that Countess Von Richtenow has made a journey from Sweden to see this new production, for it was she who sang the part of Marie at the original performance. Also here is Erich Berg, nephew of the composer; another possible visitor may be Berg's widow.

Next week I will write about the performance, but in the meantime I would suggest that those readers who do not want to miss a very great musical experience make sure of their tickets.

The English translation of "Wozzeck" is published by Alfred A. Kalmus, by arrangement with the Universal Edition in Vienna. It is on sale in book-form.

He told me I was prejudiced. He told me a great deal more, but the main idea seemed to be that I was damned as a "purist," and a lover of Bunk Johnson.

No British band or musician stood a chance with me, he said, unless they sounded like the old bands of New Orleans. Wasn't it just about time I began to realise there were other kinds of jazz—even played by white men—and that there were other bands beside Bunk Johnson and the Crane River.

He beetled off, palely indignant, leaving me in no way cast down but with an idea for JAZZ SCENE.

Just before that I remember the excellent Mick Gill's Imperial Jazz Band and the late Nottingham jam jazz drummer, George Hopkinson, who came to London and joined the Humphrey Lyttelton band on my recommendation. I remember, nearly three years ago, making a great deal out of my first introduction to the Saints Jazz Band in Manchester. Many of my ardent supporters for the band they appeared on the platform at the Royal Festival Hall last year. Their music and style owe far more to the ODBB than Bunk.

Other preferences of mine have included the Albemarle Jazz Band, a new group following intelligently in the footsteps of the Crane River. Lonnie Donegan and his Jazz Band covering the wider field of Negro styled jazz and Eric Silk's Southern Jazz Band. To round off the picture, there was Norman Long and his Dixieland Five on a white Dixieland session, and Newt Raphaelo, a fine British jazz singer with obvious white vaudeville mannerisms.

That I maintain, is a list of names wide enough for anyone. It covers a large field, I think, and I wouldn't call it a biased selection by any means.

The truth is, I think that the British jazz scene has neglected many interesting phases of jazz history. Producing no new white capable of producing the kind of jazz favoured by the young white jazz musicians, who heard Armstrong, Noone and Dodds in the flesh. The changing face of jazz in the States, has not been fully covered over here as yet.

Bands like the old Yorkshire Dixieland Five and the Crane River Band and the earlier Christie Brothers Stompers came close to being lost and if it were not they elected to recapture. On the

other hand, the various half-hearted attempts to reproduce the hectic music of the white Chicago style have drifted away from serious attempt has been made to follow the pattern laid down by the Original Dixieland Jazz Band, the Davey Spangler group or even the Fine Pennies Charleston Chaser era.

There are, however, signs that some of our readers are realising something of the scope open to them. The new Bell-Lyttelton Jazz Nine on Parlophone, and the new real attempt over here to present the New York jazz of the Luis Russell Band, the Miles Davis' "Take A Note From The South" and Lyttelton's "Open House" are increasingly well thought out and intelligently executed. Otherwise, the current Lyttelton group, the new Dixieland Five, has drifted away from the "traditional" line-up toward a pleasant Laddner-Mezrow-Bechet sound.

The new Crane River Jazz Band is gradually changing its line-up, and the new Nottingham band of archaic New Orleans to a broader approach. These days, the new Melodisc 1202, "Sobbin' Blues" and "Sheik of Araby." Whilst Miles Davis' "Take A Note From The South" and Lyttelton's "Open House" are increasingly well thought out and intelligently executed. Otherwise, the current Lyttelton group, the new Dixieland Five, has drifted away from the "traditional" line-up toward a pleasant Laddner-Mezrow-Bechet sound.

Let us not waste time with factions, but with facts. The most successful British jazz groups, in the main, have been those which played in the early New Orleans style. Jazz must cover a wider field than merely that of Bunk Johnson and his early years. The British jazz scene is slowly changing to other interesting combinations, and the perpetual "evergreens" from New Orleans are giving way to other kinds of jazz.

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"I don't see how they can possibly get back. The match they've gone to see is being played away—at Middlesbrough!"

HARRY LEADER versus "DAILY MIRROR"

THE "DAILY MIRROR," LIKE OTHER NATIONAL DAILIES, HAS ITS RADIO CRITIC, AND ALL WILL AGREE THAT MR. CLIFFORD DAVIS IS TO CRITICISE CONSTRUCTIONALLY, OF COURSE. PAN A SHOW IF IT'S BAD - PRAISE IT IF IT'S GOOD. ONE OF CLIFFORD DAVIS' CRITIC ON THE "DAILY MIRROR," HAS A TITLE FOR HIS COLUMN - "RADIO SHOWDOWN." THAT IS A SAD CHOICE, FOR IT SUGGESTS THE DENOUMENT AND IN MY VIEW A CRITIC'S JOB IS NOT ONE SPECIALISING IN EXPOSES, WHICH THE VERY WORD SUGGESTS, DOWN CERTAINLY INDICATES. BUT WE SHALL FORGIVE THE "DAILY MIRROR" AND MR. DAVIS FOR THIS

UNWISE CHOICE OF TITLE AND GET DOWN TO BRASS TACKS.

ON December 10 last year Clifford Davis in his "Show-down" column had a heading which read "Why The Dance Bands Are Fading Out." The article was, no doubt, written by way of explanation at the time when the big radio band spots were being cancelled. We ourselves mentioned in this direction Stapleton opened his teeth to trip the light fantastic, and I've been hearing the same "Davis Talk" ever since I've been associated in the business, i.e. 25 years.

"(2) Dancers can't go to music halls for their nightly hops. (3) They can't dance without bands, and four walls cannot contain a dance rhythm. (4) In conclusion I challenge Mr. Davis to disprove my observations and would also ask him to think again before casting such disparaging remarks on the entire dance band profession.

Yours very sincerely, HARRY LEADER"

ONCE again I say - fair view enough. It's a reader's view and a very sane one. The "Daily Mirror" did not publish Harry Leader's challenge and that, to say the least of it, is most unfair. But I wonder Harry Leader bothered to defend his business of ours against a columnist who writes on a subject so important of Gerald and Winnick (as was announced at that time) and in the same article states "Should your eyes next time you hear any of them" (dance bands). "Can you tell one from 'Eilly Cotton, Star Black, Edmundo Ros, Marjorie Black, individual styles. Most the rest sound all the same."

AND I would not wonder. Mr. D. would not have laid his case so wide open had he not included Gerald among those to be qualified to qualify. You see, Gerald happens to be one of the greatest names in popular light (and dance) music in this country today. I have no doubt that Gerald cares little if Mr. Davis thinks he's picking his teeth with his baton. But not to be able to discern the remarkable orchestral scores and the impeccable instrumental playing of Gerald is a serious matter. So other orchestras on the radio is to admit crass ignorance. Why even the lay public among Mr. Davis' readers are able to discern the difference and it is bet they won't think much of the critic's expert knowledge of matters musical.

Mr. Davis says: "A few broadcasts and the golden doors open to headline bookings on the No. 1 variety and theatre circuit." But Mr. Davis says poetic. I forgive him his poetic moments because I am no exception to the habit of finding expression in such verbiage as "Why is this sad-eyed chap thoughtfully picking his teeth with a conductor's baton instead of gaily beating out a bouncy rhythm?" And Mr. Davis gives the reason - because dance music is on the way out." Perhaps these observations were a little premature in connection with the BBC's policy which has since been altered. But it is a sweeping statement which Harry Leader of the Astoria, Charing Cross Road, London, was prepared to challenge.

MR. DAVIS goes on to avow that "A few broadcasts and the golden doors open to headline bookings on the No. 1 variety theatre circuit. But since the war a big change has swept show business. Dance bands are no longer the main attractions in variety theatres. Hardly any of them - with the exception of Billy Cotton and Henry Hall - can get a top billing."

HAYDN POWELL AND HIS ORCHESTRA NOW IN THEIR SECOND YEAR AT THE PAVILION BALLROOM, BOURNEMOUTH, ARE TO BROADCAST IN THE NEW WEST REGION SERIES "THE GOLDEN DRAGON: THE AIRING OF THE FRIDAY, JANUARY 25 AT 7 P.M. AND COMES FROM THE BRISTOL STUDIOS

there, is in charge of the present arrangements. The Northern Area Committee, headed by Derek Slowe, of the Sheffield Jazz Club, as secretary, will be presenting this week-end, on Sunday, January 27, at Nottingham, to discuss details of the "Golden Dragon" concert at the De Montfort Hall, Leicester, on Sunday, May 11. Proceeding from the home of Nottingham Rhythm Club secretary, Ken Allison, and his wife, the concert will be presented on behalf of the Central Committee.

J. S. Walker, Secretary of the Wakefield Jazz Club, appealed to the N.F.J.C. to assist them regarding exemption from Entertainment Tax. It appears that Custom and Excise officials refused them exemption recently, and the club was in grave danger of closing down. After the Corporation had taken their case up for them they were able to reverse the decision and both the Wakefield and the Wakefield Jazz Group, meet every Monday at the White Horse Hotel, Linn.

The Ridotto Jazz Club, meeting at the Café Cecil, Princes Street, Stockport, Manchester, has now changed its sessions from Sunday nights to Tuesday nights, and will be playing at the defunct Storeville Jazz Club, Resident group in the Ridotto Hotel, Manchester. The new groups have included Derek Atkins' Dixielanders and the Morseyville Jazz Band at Liverpool Jazz Club. The next band scheduled to appear at the club is the Smokey City Sumpers from the Manchester Jazz Appreciation Circle.

Czech Star Returns to Show Business

AFTER ten years in retirement as wife and mother, Edith Listz, Czech-born grand-niece of the great Hungarian composer, is returning to show business. Well-known as a singer and dancer in Continental cabarets and theatres before the war, she has decided on this step following the untimely death of her husband, Stephen Balla, an architect. Edith Listz, who is able to sing in five languages—French, German, Russian, Italian and English—made her new show business debut in the Café Colette radio feature last week (January 16).

New and Old Stars at Studio '51

ON Saturday the Terry Brown Sextet appear at the Studio '51. This group has just returned from their residential tour at the West End Restaurant, Edinburgh. Also appearing will be the new Tony Kinsey Trio, who have just taken over from Ronnie Bell, who has now left for the States. Special in this occasion will be Tommy Whittle. On Sunday, Kenny Baker will be playing at the club as guest artist in an all-star group led by Ralph Dillmore. Also appearing are the Tony Kinsey Trio.

SUNDAY, JANUARY 27

- 6.00 THE TONI TWINS present DICK HAYMES with Carmen Dragon and his Concert Orchestra.
6.15 THE OVALYNETTES CONCERT PARTY.
6.30 THE EMPIRE SHOW. Featuring Teddy Johnson, Katharine Oldfield and The Empire Music Makers directed by Tony Kinsey.
7.00 GORDIE WAIN presents YOU! MOTHERS' LIVES! For birthdays falling this week.
7.30 Interlude with THE SILVER STRINGS.
7.45 ARTIE SHAW presents "My Record Album." The famous clarinetist-bandleader shows you around his personal record collection. Competition takes place in this new radio in an new competition.
8.00 THE GRACE FIELDS SHOW with Gerry Wilmet, the Kermors and Billy Tennant, and his Orchestra. Presented before a Palace audience somewhere in Germany.
8.30 PICK A TUNE FOR 2500, featuring Lou Frazier and his Band. New Competition Master, Roy Rich, from the Hammermith Path, London.
9.00 CARROLL CIBBONS AND HIS FAVOURITE HOTEL ORCHESTRA with Cyril Grantman.
9.15 LESLIE WELCH, the famous Memory Man of Sport in "The Memory Man." One minute paid for competition conducted by "The Memory Man" and you win 25.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner. Competition with Valuable Prizes every Sunday.
10.00 STAFFORD presents SING FOR A SONG.
10.15 THE MOST Versatile Singing Star in her own programme from Hollywood.
10.30 KING SINGS—At your request. (Presented by Carter's Little Liver Pills)
10.45 THE ANSWER MAN. Write to him if there is anything you want to know.
11.00 TOP TWENTY Selected recordings of last week's best selling songs in accordance with the Publishers' Association.
11.15 MARCHING AT BRIGGENT. Introduced by Peter Madren.
11.30 CLOSE DOWN.
11.55 MONDAY, JANUARY 28
12.00 BROADCASTS, REVENUES. Your weekly programme presented by Peter Madren.
12.15 THE ANSWER MAN. Write to him if there is anything you want to know.
12.30 TOP TWENTY Selected recordings of last week's best selling songs in accordance with the Publishers' Association.
12.45 MARCHING AT BRIGGENT. Introduced by Peter Madren.
1.00 CLOSE DOWN.

Count the Clubs

(Continued from page 2)
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Amongst the jazz literature now available to enthusiasts is a new edition of Tony Starke's Jazz Music, priced 2s. 6d. with a new introduction by Grat, Les Pythian, Giuseppe Barletta, John Postgate and Peter Madren. The National Dance Band Champions, Arthur Bowerby and his orchestra, now fully professional

Future N.F.J.C. jazz concerts include the fourth All Jazz Band Ball, with Britain's leading jazz outfits in four hours of hot music on Wednesday, April 30, at the Empress Hall.

Jerry Martin's Showtalk

Continued from page 1
tion of American Square Dancing, an original Butlin feature that has now become the rage at all the Butlin camps. Display and the Matted Voices of the Butlin Choral Society. Little girl who received a telegram from America in the week was five-year-old Virginia Lewis, daughter of singing star Vera Lynn, who, although acquainted with her mother from thousands of miles away, told her she was sorry she could not talk for long as she was just going out to see "Sleeping Beauty." Vera is having a very busy time in the States, where she is proving a great success. Besides concert appearances, she has had her own quarter of an hour on the radio, television shows, and has been a big hit in the top American radio feature "The Big Show." In last week's

STAR DANCES AND CONCERTS AT NANTWICH AND HANLEY

CHESHIRE'S NEWEST AND MOST UP-TO-DATE BALL ROOM, THE CIVIL BALL, NANTWICH, WHICH HAS ONLY BEEN OPEN SOME SIX WEEKS, IS PROVING VERY POPULAR WITH DANCERS FROM A VERY WIDE AREA AND THIS SATURDAY, JANUARY 26 REG BASSETT AND

Two of the Leaders of Big Dance Bands appearing in the Midlands shortly

also visit this Civic Hall for the first time on Saturday, February 22 and will be followed by the "Squadronaires" dance orchestra on Saturday, February 23.

Amongst the jazz literature now available to enthusiasts is a new edition of Tony Starke's Jazz Music, priced 2s. 6d. with a new introduction by Grat, Les Pythian, Giuseppe Barletta, John Postgate and Peter Madren. The National Dance Band Champions, Arthur Bowerby and his orchestra, now fully professional

HARRY GOLD TEDDY FOSTER
HIS FOURTEEN-PIECE ORCHESTRA WILL BE FEATURED ON SATURDAY, FEBRUARY 2 BY MAURICE BRITTON AND HIS ORCHESTRA WITH VOCALIST BILLY MCGREGOR.

Star broadcasting bands return to this venue on Saturday, February 9 when Billy Tennant and his orchestra with all his usual artists will be making their first appearance at this venue. The National Dance Band Champions, Arthur Bowerby and his orchestra, now fully professional

Jerry Martin's Showtalk

Continued from page 1
tion of American Square Dancing, an original Butlin feature that has now become the rage at all the Butlin camps. Display and the Matted Voices of the Butlin Choral Society. Little girl who received a telegram from America in the week was five-year-old Virginia Lewis, daughter of singing star Vera Lynn, who, although acquainted with her mother from thousands of miles away, told her she was sorry she could not talk for long as she was just going out to see "Sleeping Beauty." Vera is having a very busy time in the States, where she is proving a great success. Besides concert appearances, she has had her own quarter of an hour on the radio, television shows, and has been a big hit in the top American radio feature "The Big Show." In last week's

Donald Peers Star Attraction in Midlands

THIS Saturday, January 26, Harry Gold and his "Pieces of Eight" are making a welcome return visit to play for dancers at the St. George's Ballroom, Hinckley, while this Sunday, January 27 another star band in the person of Sid Phillips and his band with vocalist, Benny Dennis are appearing for a concert at the De Montfort Hall, Leicester. The St. George's Ballroom, Hinckley will again feature a star broadcasting band on Saturday, February 2 when Billy Tennant and his orchestra and artists will be making their second visit to this popular venue.



SID PHILLIPS

On Sunday, February 3, there will be two concerts at the De Montfort Hall at 3.0 and 6.30 p.m., when radio and television's Cavalier of Song, Donald Peers with Donald Phillips at the piano, will have an all-star cast which also includes Betty Driver and the Coventry Hippodrome orchestra directed by William Peers. All the above dates have been arranged by Midlands promoter, Arthur Kimbrell.

TOP TEN

- 1. Longing For You (Sterling).
2. The Loveliest Night of the Year (Francis Day).
3. Because of You (Dash).
4. Some Enchanted Evening (Williamson).
5. I Love the Sunshine of Your Smile (The New World).
6. Shrimp Boats (Walt Disney).
7. At the End of the Day (Chappell).
8. Allentown Jail (Bourne).
9. Mistakes (Lawrence Wright).
10. Rosaline (Michael Reine).

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RADIO LUXE BORG PROGRAMMES

- 6.00 PENGUIN PARADE. Featuring Barbara McFadden and Gerry March, with tunes and stories from the young to all the family.
7.15 THE ADVENTURES OF DAN DARE. The adventures of Dan Dare.
7.30 Interlude with THE SILVER STRINGS.
7.45 STAR OF THE EVENING. Robin Richmond at the Organ.
8.00 PUFFINBERGER. A programme of light classical music requested by our listeners and introduced by Peter Madren.
8.30 TWO-TO-EIGHT presents SECRETS OF THE MIND AND YOUTH. Sunday City Book of stage and screen, assisted by Gerry Hopkins, top writer.
9.00 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
9.15 THE ADVENTURES OF DAN DARE. The adventures of Dan Dare.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
9.45 FELIX KING at the Piano.
10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.
10.30 REFLECTIONS. A programme of quiet music featuring the singing of LITTLE LIVER PILLS.
10.45 SOUTH SEA ISLAND MAGIC. The singing of LITTLE LIVER PILLS.
11.00 REVIVAL TIME. A programme of sleepy melodies.
11.15 THE ADVENTURES OF DAN DARE. The adventures of Dan Dare.
11.30 REFLECTIONS. A programme of quiet music featuring the singing of LITTLE LIVER PILLS.
11.45 SOUTH SEA ISLAND MAGIC. The singing of LITTLE LIVER PILLS.
12.00 REVIVAL TIME. A programme of sleepy melodies.
12.15 THE ADVENTURES OF DAN DARE. The adventures of Dan Dare.
12.30 REFLECTIONS. A programme of quiet music featuring the singing of LITTLE LIVER PILLS.
12.45 SOUTH SEA ISLAND MAGIC. The singing of LITTLE LIVER PILLS.
1.00 REVIVAL TIME. A programme of sleepy melodies.

WEDNESDAY, JANUARY 30

- 6.00 WEDNESDAY'S REQUESTS. Your requests introduced by Peter Madren.
7.00 NORTON QUARTET. With the Ray Lambert Quartet.
7.15 THE ADVENTURES OF DAN DARE. The adventures of Dan Dare.
7.30 Interlude with THE SILVER STRINGS.
7.45 STAR OF THE EVENING. Ivor Morison and Dave Kaye with songs from "The Silvers."
8.00 TOP TEN. Selected recordings of last week's best selling songs in accordance with the Publishers' Association.
8.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
8.45 CAVALETTI OF MUSIC. A programme of light classical music requested by our listeners and introduced by Peter Madren.
9.00 MOVIE MAGAZINE with Wilfrid Thorne.
9.15 THE ADVENTURES OF DAN DARE. The adventures of Dan Dare.
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