

BRITAIN'S FOREMOST ENTERTAINMENT NEWSPAPER

Musical Express

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PRICE SIXPENCE

TOMMY DORSEY FOR OLYMPIC GAMES

Full Band and Singers for Finland

(From "Musical Express" correspondent, Hans Jorgen Pederson)

NEWS HAS JUST BROKEN THAT FOR THE OLYMPIC GAMES TO BE HELD AT HELSINKI, FINLAND, THIS SUMMER, THE FULL TOMMY DORSEY BAND OF FIFTEEN MEN, PLUS A VOCAL GROUP AND TWO FEATURED SINGERS HAVE BEEN BOOKED TO APPEAR.

THE DORSEY AGGREGATION WILL APPEAR THROUGHOUT THE MONTH OF JULY AND WILL BE FEATURED IN FOUR HOURS OF MUSIC EVERY DAY. THEY WILL PLAY IN THE AFTERNOON AND EVENINGS AND ONE HOUR OF EVERY DAY WILL BE DEVOTED TO A JAZZ SESSION.

I understand that the famous Delta Rhythm Boys have also been booked to appear during the same month.

GRAMMOPHONE CO. ISSUE CHURCHILL SPEECH

THE Gramophone Co., Ltd., have the privilege of publishing on "His Master's Voice" Records the memorial speech made by the Rt. Hon. Winston S. Churchill, O.M., C.H., M.P., to the memory of our beloved King George VI, broadcast on Thursday February 7.

This tribute is contained on two twelve-inch Plum Label Records Nos. C.7900 and C.7901, which are now available. The profits from these records are being given to a charity nominated by the Prime Minister.

BUTLIN RE-UNION



W. E. Butlin presenting the trophy to the winning team in the Butlin Open Amateur Old Time Formation Dancing Competition held at the Royal Albert Hall on the opening night of the Butlin Festival of Reunion.



The Corn Threshers' Band plays while hundreds take part in the American Square dancing at the Butlin Festival at the Albert Hall.

Announcing . . .

THE NEW

Your next copy will be an entirely new production in every way—and one that you cannot afford to be without, if you are interested in any aspect of the popular music industry!

The presentation and contents will be fresh and stimulating because THE NEW MUSICAL EXPRESS will be produced by a brand new, hand-picked staff of editorial experts with long experience in musical journalism and an overall knowledge of the business that will ensure a weekly spate of authoritative, up-to-the-minute and on-the-spot information.

MUSICAL EXPRESS

There will be new writers, new features, new ideas and an entirely new policy.

Musicians, fans and everyone connected with popular music—either as a profession or an interest—can be assured of a thorough weekly coverage of the entertainment field. To make this possible, the number of pages in your NEW MUSICAL EXPRESS will be considerably increased, but there will be no increase in price.

The re-organisation entailed in carrying out such sweeping and vital changes is, as can be imagined, very considerable and it has, therefore, been found necessary to miss a week in publication.

OUT ON MARCH 7!

THE FIRST ISSUE OF THE NEW ENLARGED REVITALISED MUSICAL EXPRESS WILL BE ON SALE ON FRIDAY WEEK, MARCH 7, PRICE 6d. THERE WILL BE NO ISSUE NEXT WEEK. THE TRADE, WHO HAVE BEEN INFORMED OF THIS RE-ORGANISATION, HAVE GIVEN US CONCRETE PROOF OF THE GREAT DEMAND FOR THE NEW PAPER, AND, IF YOU WANT TO MAKE SURE OF YOUR COPY, PLACE AN ORDER WITH YOUR NEWSAGENT NOW!

Two London Weeks for Atwell

FANS OF THAT FIRST LADY OF THE KEYBOARD—WINIFRED ATWELL—WILL HAVE THREE CHANCES TO SEE HER IN TOWN DURING THE NEXT TWO WEEKS. NEXT WEEK, SHE WILL BE DOUBLING AT THE LEWISHAM HIPPODROME AND THE CROYDON EMPIRE, WHILE THE FOLLOWING WEEK (MARCH 3) SHE WILL BE AT THE HACKNEY EMPIRE.

As usual, she will have her famous other piano with her—pictured for the first time anywhere in "Musical Express" last week. Incidentally, inadvertently described as having just returned from a nine week tour of Trinidad, Winifred was, of course having a six weeks' holiday.

Listeners to Radio Hilversum last Tuesday (19) might probably have heard Winifred being interviewed in the Discogram programme which has a very extensive listening public of record enthusiasts here as well as in Holland. Although Winifred certainly

never went to Holland she has heard chatting and gaging with the programme's Dutch announcer, Ger Lugtenburg and, indeed, even playing the "Jubilee Rag" before signing off.

How was this done? It represented a very fine piece of radio engineering as the original interview was recorded here on tape with an "understudy" announcer interviewing Winifred. Over in Holland, the tape was then dubbed with the Dutch announcer's voice to make the whole thing sound effective and authentic to Dutch listeners who know their Ger Lugtenburg like we know our Jack Jackson.

BROONZY ARRIVES IN LONDON

FAMOUS AMERICAN NEGRO BLUES SINGER, BIG BILL BROONZY, ARRIVED IN LONDON ON WEDNESDAY, FEBRUARY 20, TOGETHER WITH HIS FRENCH MANAGER, M. DUHAMEL OF THE DELAUNAY ORGANISATION IN PARIS.

Broonzy will be touring the provinces in a series of recitals, commencing at the Picton Hall, Liverpool, on Thursday, February 21. He will appear at the Victoria Hall, Sheffield, on Friday, February 22, and will be featured in a concert at the Usher Hall, Edinburgh, on Saturday. His final appearance will be on Sunday afternoon at 3 p.m. at the Cambridge Theatre, Cambridge Circus (see Around the Jazz Clubs with Jimmy Asman), and the BBC are at present hoping to arrange a broadcast for him before he leaves England.

Eric Winstone Books Kenny Graham for Orchestra

BILL ELLIOTT HAS INFORMED US OF NEWS THIS WEEK CONCERNING THE CURRENT CHANGES IN THE SAX SECTION OF THE ERIC WINSTONE ORCHESTRA. COMMENCING LAST MONDAY AT THE BUTLIN'S FESTIVAL AT THE ALBERT HALL, JIMMY BROWN FROM THE KEN MACKINTOSH ORCHESTRA TOOK OVER THE POSITION OF SECOND TENOR. HE IS ALSO STRONGLY FEATURED ON VIOLIN IN THE NEW SQUARE DANCE TEAM CONTAINED IN THE ORCHESTRA WHICH WILL BE HEARD A LOT AT BUTLIN'S DURING THE COMING SUMMER.

The Winstone Orchestra has progressed considerably in recent months and while keeping firmly to his commercial style Eric is determined to cater as strongly for the fans as possible without losing the orchestra's commercial appeal.

In connection with this he has made a sensational capture. In two or three weeks' time Kenny Graham, one of the outstanding musicians in the country will take up the position of lead tenor sax. Kenny, of course, has for some time been associated with his own Afro-Cubans and, in addition to playing with the sax section of the orchestra, he will be featured as a solo artist leading a small swing group and playing the style which has made him famous.

One of the best commercial dates in the year has fallen to Eric when on March 3 next he and the complete orchestra with vocalists Franklin Boyd and Marion Davies, have the honour of playing at the J. Arthur Rank Film Ball at which a galaxy of film stars will be present. The orchestra can be heard broadcasting on February 27, March 13, 21 and 24.

WYLIE PRICE FOR HERNE BAY 14-PIECE BAND IN RESIDENCE

WELL-KNOWN LINDLAD BANDLEADER WYLIE PRICE, CURRENTLY APPEARING WITH HIS BAND IN LONDON, WILL COMMENCE A LONG-TERM SUMMER ENGAGEMENT AT HERNE BAY ON MAY 13.

Price informed "Musical Express" that he will be leading a fourteen-piece outfit with girl vocalist, and the engagement is scheduled to run until September 13 with two weeks' option. The band, which is under contract to the Herne Bay Corporation, will not only be specialising in dance music but will also be featured on light orchestral concerts. For these concerts Price intends to feature the musicians in his orchestra who have a vast knowledge of concert platform work and he will run these strictly as concerts, as different from the band's usual dance sessions.

NEW DOUBLE ACT

YOUR roving reporter was present at an interesting meeting last Saturday when Brian Johnson, of the BBC, did his "Let's Go Somewhere" stunt for "In Town Tonight" with singer Bryan Johnson, who is currently appearing with great success in Val Parnell's "PEEP SHOW" at the Prince of Wales Theatre.



RAY KAYE JOINS COOPER

Apparently, some people confuse the BBC's Bryan... sorry... BRIAN, with the singing brother of Teddy Johnson whose name is BRYAN. Although the young singer's surname is Johnson... Johnson, who is currently appearing with great success in Val Parnell's "PEEP SHOW" at the Prince of Wales Theatre.

On Saturday, the two of them got together to sort it all out. In order to make doubly sure which is which, we took a special photograph of them at the microphone during the "In Town Tonight" sequence, which shows Brian Johnson the singer... I mean COMMENTATOR, on the left, with vocalist Bryan on the right.

Ray Kaye Band will shortly lose its drummer/leader when Ray goes on tour in Scotland with Douglas Cooper and his band. Meanwhile, the Kaye Band will carry on with Vince Holland, the pianist, as well as Douglas Cooper and his Band are now to open at Perth on February 25 as previously announced in these columns.

February Records

Sid Phillips & his Band

Vocalist: Denny Dennis
I hear the bluebells ring, Fox trot;
Just one more chance, Slow
BD 6122

MAURICE WINNICK'S SWEET MUSIC FOR DANCING

Little White Cloud that cried, Fox trot;
It's all the same, Waltz, BD 6123
I can't help it, Fox trot; You're the cream in my coffee, Quickstep BD 6124

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THE VOICE

MICKEY-TAKERS AGAIN

ONCE again the mickey-takers are in the news. What, then, is a mickey-taker? This member of the community is a satirist, a caricaturist, a cartoonist. He makes wisecracks at the famous. Friendly jibes. He laughs with—not at—his victims. Some call it ribbing. Unfortunately only the famous come under attack and there is a very good reason for this. A cartoonist, for instance, cannot caricature anybody unless the character he well known, otherwise he would never get a laugh. The same law applies to the vaudeville satirist. He cannot get a laugh unless his audience knows at whom they are laughing. It appears, then, that the famous are certain prey for the mickey-taker and this is one of the prices to be paid for fame. The famous accept it graciously. Rarely, if ever, have they cause for complaint because vaudevillians are curiously adherent to the principles of good taste. The mickey-takers are in the news, however, in connection with none other than Gracie Fields.

REPORTED UMBRAGE

GRACIE is reported (elsewhere) as being umbrageous concerning the prevalence of wisecracks in vaudeville in connection with her new husband. Let us face it. There's no star greater than Gracie Fields to make material for topical gags and there's no incident more apt for the topical gag than Boris the Radio Man. And surely Gracie—greatest satirist of all—should have known this? And if it is true that Gracie is umbrageous, the surprise is not hers—it is our own, for she, least of all, should resent the friendly ribbing of the profession which loves her more (if that be possible) than her public itself. Can it be said that any one of the comedians who gagged about Gracie and Boris held her in contempt or made her appear ludicrous? Of course not. It is a tradition in vaudeville that you may dish it out—but you've got to take it as well. For this reason it is difficult for "Musical Express" to believe the rumours of Gracie's umbrage and her reported threat not to sing in Britain again.

BRITAIN'S LOSS

IF that threat were true—and if Gracie ever carried it out—it would be Britain's loss. Indeed, as columnist Logan Gourlay says in the "Sunday Express," "You really should not take it to heart. After all, you survived a much more serious, less humorous misunderstanding between you and the public during the last war in the lifetime of your late husband Monty Banks." That, in a nutshell, sums up the affection of the critics towards Gracie. It reflects also the magnanimous loyalty of the British public. And how right Gourlay is. We can forgive Gracie everything. We can forgive—nay, we can understand and agree with—her preference for living abroad (Britain, today, is only for strong people who can take it). And, in spite of all this, Gourlay finishes his remarks with, "But come back home soon, and sing to us."

GENEROSITY

THAT, to say the least of it, is mighty generous from a critic on a paper of the magnitude of the "Sunday Express" and who says, in the same column, of Frank Randle—"Frank Randle left the West-End last night with his company and his material, which he claims is unappreciated in London but popular elsewhere, and which, I claim, is an insult to any audience." Them's hard words, Mr. Gourlay, hard words. But maybe you're right. No second chance for Mr. Randle, but for Gracie—well, a Queen can do no wrong and I'm sure I agree with you. But Gracie should also agree with you. If the reporting is accurate, if she has indeed shown her dislike for the good-natured ribbing she and Boris the Radio Man have received over here since the announcement of their romance, then she should retract her statements and laugh it all off as good-naturedly as the situation itself was created. We on "Musical Express" will go even further. When she does return to England to sing to us again, we confidently expect her to sing a special ditty for the occasion. Something with the title "Boris the Radio Man." And why not? After all, Gracie's lucky his name wasn't Dan. The comics would have been singing "Dan, Dan, the Radio Man" and that might have started an underground movement.

WHO PANICKED?

NO ONE SHALL BLAME THE BBC FOR ITS AUSTERITY BROADCASTING DURING OUR RECENT PERIOD OF GREAT NATIONAL LOSS. LAST WEEK I COMMENTED: "WITH COMMENDABLE DECENCY THE BBC HAS CUT DOWN ON THE GAYER ASPECT OF ITS DAILY PROGRAMMES." YET THERE ARE SOME WHO BELIEVE THE BBC WENT TOO FAR. READERS HAVE WRITTEN TO THEIR DAILY NEWSPAPERS COMPLAINING THAT THE AUSTERITY BROADCASTING WENT A GREAT DEAL TOO FAR. PERHAPS THE GLOOM THAT DESCENDED UPON THE BBC MAY BE UNDERSTOOD WHEN ONE CONSIDERS THE APPARENT PANIC THAT BROKE OUT THERE WHEN THE KING'S DEATH WAS KNOWN.

THE Indonesians were told in a broadcast a quarter of an hour before Britain. A European transmission told the news to the Norwegians around the same time—about a quarter of an hour before we ourselves were told. The BBC blames their desire to prepare the bad news for this nation and to present it in the best possible taste. That is logical. But even the newspapers had the story almost as soon as the broadcast and that, in view of the work entailed, is unreasonable.

I BELIEVE there were grave misgivings within the BBC. This was an event, sad though it was, during which the British listener might reasonably have hoped to turn to the BBC for first-hand information. Look at the wealth of accurate biographical matter so profusely published by the newspapers. In a tragic moment such as this, the people have a hungry appetite—even though the news is appall-

ing. It was the duty of the BBC to satisfy that appetite and keep its listeners in touch with the memory of a great monarch with, perhaps, a modicum of nostalgia. It would have been soothing and satisfying. The BBC must have a library of events recorded and otherwise, in connection with the late beloved King, upon which they could have drawn.

THE BBC did not shut down. Programmes and periodical news bulletins were broadcast in other series, but at home there was a horrible, ominous silence to add to our national gloom. This should never have been. The King's death was of greater moment to the British people at home than anybody else or anywhere else in the world. It was a sad day for the BBC and a blot on the history of its administration.

I HEAR that Television is to resort to the picture technique of the "model shot" for Big Ben. This model, made by sculptor T. Davis, is to be televised at the finale of the programme. It strikes this writer as curious to have a model shot televised when a film of the real thing would do just as well. Anyway, these toys are a lot of fun.

AND writing of Television, "Kaleidoscope" returns to the air on February 29, and changes will be apparent. In spite of Ronnie Waldman's earlier enthusiasm for the verve that "cover girls" would give to the show, this is the end of that vogue. There will be no more glamour girls chosen for the work. One man's cover girl is another man's pin-up. Disappointed lovelies—you're flogging a dead horse.

I WAS listening to the Norton Colville Orchestra in rehearsal



By
LEE CONWAY

and was impressed by the interesting musical presentation that this maestro manages to infuse into what he assures me is accurate tempo for dancing. Norton Colville should know, for this debonair personage is also a Fellow and Examiner of the Imperial Society of Teachers of Dancing. Colville has the advantage of the services of his talented wife, Sali Lobel, who is greatly versatile and does a splendid act (should I not say acts?) on her own, one of which is a tremendous novelty and which was filmed.

I MUST admit to having heard Norton Colville band on the air, but so infrequently. Here the BBC have not only a good dance band but a dancers' band as well, to say nothing of a great deal of extraneous talent thrown in. Why do we not hear this aggregation in a series—long enough to let the British public decide whether it is what they want or not? And after all, it's the listener who decides whether an act or band succeeds or flops. I am sure Colville has no fear of standing up to the acid test. He would, I know, stand or fall by public opinion. But perhaps it is not the public after all—but the BBC who decide who lives or dies?

OH, THOSE MELLOW TORME TONES

By "Musical Express" Disc-Jockey Frenchy Sartell



MEL TORME

REMEMBER THAT WONDERFUL DISC BY MEL TORME AND THE MELLOW TONES? THAT RECORDING OF "WHAT IS THIS THING CALLED LOVE?" SOLD TO THE MUSICIANS AND JAZZ LOVERS ALIKE. I WOULDN'T SAY HE HAS A GREAT VOICE BUT HIS INTERPRETATION AND EASY JAZZ FEELING IS CERTAINLY SOMETHING THAT APPEALS TO ME PERSONALLY. I HAVE PLAYED HIS CURRENT DISC TO SEVERAL PEOPLE AND THE OPINIONS VARY. SOME SAY THEY DON'T FIND IT ALL THAT GOOD AND OTHERS, LIKE I, THINK IT'S ONE OF THE NICEST, SMOOTHEST RECORDS IN A LONG TIME.

I know there has been adverse criticism in the past about this young man, but singing the type of material he has on this new side, portrayed in his own inimitable manner, with a delightful trio backing, I don't think you could wish for anything better than "You're a Heavenly Thing."

Mel Tormé with instrumental accompaniment
You're a Heavenly Thing.

Mel Tormé with Pete Rugolo and his Orchestra
Lullaby of the Leaves — Capitol CL 13675.

With a Shearingesque piano intro the record opens to give you Tormé singing as though he were right in your own home, leaning over the piano singing for his own and your entertainment. The backing is ideal, the number suits him and it's all so easy and charming.

Even with the large Pete Rugolo Orchestra and a choir behind him on "Lullaby of the Leaves," Tormé still retains his own intimate portrayal of the number. The backing is really fine and the arrangement sounds as though it were made by Rugolo himself.

Dinah Shore and Alan Young with Henri Rene's Orchestra
Purt' Nigh, But Not Plumb / Chores—HMV B. 10214.

Dinah Shore with Henri Rene's Orchestra and Chorus
Marshmallow Moon/Life is a Beautiful Thing — HMV B. 10205.

Don't let anyone tell you Dinah Shore isn't still on top of her form. I think she's singing better than ever and on the first sides she is ideally teamed with Alan Young. These are delightful duets that will really give you a lift. On the other two sides she sings two more titles from

the new film "Marshmallow Moon" including the theme song and gives us all the charm that we have come to expect from this equally charming young woman.

Billy May and his Orchestra
When I Take My Sugar To Tea (with The Maytimers) / Charmaine — Capitol CL 13677.

You can either listen, or dance, to "Take My Sugar To Tea." The band plays with a decided beat even though it plays in strict tempo. The Maytimers' singing the lyrics simply, but effectively, and the song itself will awake nostalgic memories of the old Bing Crosby in the long ago days of Whiteman.

Can you imagine dancing to "Charmaine" in fox-trot tempo? Wait until you hear the May recording and you'll find out you can do just that. This is the best form of dance music I've heard for a long time. Billy May gets the melody over to you and makes you feel like you want to get up and dance.

The Beverley Sisters accompanied by Norrie Paramor and his Orchestra
I Never Was Loved / Sin — Col. DB. 3008.

Britain's fine and brilliant young vocal trio the Beverley Sisters, show their great versatility on both these new sides. They get the right effect into the bright "Never Was Loved" and quiet musical charm into the slower "Sin." Their voices blend perfectly and one can almost imagine them in their very fine stage presentations in both these titles. The orchestral accompaniment by Norrie Paramor and his Orchestra adds to the brilliance of the records.

Nat "King" Cole with Orchestra conducted by Les Baxter
Here's To My Lady.

Nat "King" Cole with Dave Barbour and his Orchestra
Song of Delilah — Cap. CL 13670.

What can one say about Nat Cole that hasn't already been said? It's amazing how he can take any type of material and treat it in his own way. I think you'll enjoy "Here's To My Lady" as much as I do. The lyrics are delightful and I think it's a beautiful ballad. The accompaniment by Les Baxter is tasteful. Cole is never pretentious and always treats his songs as though they were really personal.

With echo chamber effect at the opening, Cole sings "Delilah" from the film of "Samson and Delilah" with a natural ease and a brilliant accompaniment from Dave Barbour that adds to the unusual effect that Cole gives you a song of this type.

Louis Armstrong with Gordon Jenkins and his Orchestra
When It's Sleepy Time Down South/It's All in the Game—Bruno. L. 4858.

I'm beeing again! It's the old story in a different form. I've complained about wrong material for Armstrong, so they give him a song that made him famous. A song that we all associate with that great man—"Sleepy Time Down South." I don't know about you, but I was almost weened on that original disc and

Louis is a man whose hands must not be tied. He talks his own language when he is given the freedom. I don't think you can put Louis in front of a large orchestra even when it is one that has the magnificence of the Gordon Jenkins outfit. This big strictly orchestral accompaniment takes him right out of his stride. To put Armstrong and Jenkins together is like arranging marigolds and orchids together. One grows naturally and the other is nursed.

It's "All in the Game" opens with the brilliant Jenkins strings playing in wait tempo finally going into fox-trot tempo for Armstrong's vocal. I can't really feel that this is Pop's type of song at all. Maybe I'm biased but I, like many others, feel that Armstrong in front of his own group of musicians, singing numbers that could easily have been written for him, would please so many more of his fans—both public and musician alike.

Tommy Edwards with LeRoy Holmes and his Orchestra
It's All in the Game / My Concerto—M-G-M 466.

One of America's newest singers is Tommy Edwards who hails from Richmond, Virginia. Behind his discs lies an unusual story. Edwards was originally a songwriter and in the States it is customary when a song is being "plugged" for a test record to be made of it in order to sell it. Edwards decided to make his own dubs in order to save money on future song sales. M-G-M's artists rep. heard one of Edwards' tests and so enjoyed it he handed it over to another member of their recording personnel and

immediately they cut his first four sides for the label.

Edwards has beautiful interpretation and sincerity. It's a good voice that falls easily on the ears. The diction will enable you to understand every word. Both titles are ideally suited to his style. At times he will remind you of "King" Cole, Eckstine and many others, but he will still be one of your favourites as Tommy Edwards.

David Hughes with Orchestra and Chorus directed by Frank Cordell

The Man in the Black Sombbrero / Only Fools — HMV B. 10208.

This newspaper has, in the past, sung the praises of newcomer David Hughes. I wish to add my applause for this young man's brilliant singing. Here is a boy with a voice, feeling and production. My one complaint about the record is the fact that he is badly under-recorded on "The Man in the Black Sombbrero." After all, Hughes is the artist, not the choir and orchestra. This does not do justice to his great voice. Even his power cannot drown a choir and orchestra and the fault obviously lies with whoever was in the balance room at the time the session was made.

"Only Fools" allows us to hear more of this newcomer, who must surely attain stardom very soon, but even on this side the orchestra is again too predominant. The blame obviously, as I've said before, rests on the shoulders of the recording engineer. You have a great potential star in David Hughes. HMV. Please let us hear him at his best.

The Jazz Scene

By James Asman

WHEN THEY RECORDED A "SINFUL SONG"

IF you live in London, it would be well worth your while to look in at an imposing building in Grosvenor Square. For the American Embassy lends rare jazz and folk records to collectors, and featured among their stock are all the fabulous Library of Congress recordings by John and Alan Lomax.

All you have to do to borrow these discs is to write down your name and address, and take them away. There is no charge, and even less red tape. Numbered among the thousands of records are genuine examples of American Negro work songs and Spirituals, hitherto unrecorded by white men. John Lomax, and his son Alan, toured the Western and Southern States, visiting churches, jails, prison farms, camps, bunk-houses, bars and chain gangs. Because they heard an old woman singing a Negro "Sinful Song" and managed to persuade her to record it for them on the spot, "Home on the Range" was added to the list of lovely folk tunes. Another Lomax "hit" was the Western song, "Git Along, Little Dogie," whilst Lew Stone "borrowed" the Negro folk tune "Oh, Monah" for his own band's signature tune and the one-time hit number, "It Ain't a Gonna Rain No More," also sprang from the great melting pot of American folk music.

More recently, of course, the late Huddie Leadbetter brought a prison song to the Lomax collection which gained immense favour with the public and climbed to the top of the hit parade. It was called "Good-night, Irene." The blue labelled, reddish and transparent discs of the Library of Congress albums are treasure troves of musical information and folk lore. The stomping feet of the community of Negro worshippers in rural Louisiana, beating out the primitive rhythms and forceful accents of a genuine ring shout, "Old Jeremiah." On Saturday nights, says the accompanying leaflet, the community is allowed to gather in the church and promenade in couples around the outside aisle. Since instruments were forbidden, a "singing orchestra" provided the music and three young men, a leader and two in the chorus, joined together, using their hands and feet as an orchestra of drums. The floor of the church was the drum head. The Lomaxes recorded this amazing folk music on the spot.

For years the Western world has possessed only vague and incorrect conceptions of the Negro Spiritual. Today we realise—or a few of us may do—that Paul Robeson and Marian Anderson

never sang this great music as it should be sung. We know that the Fisk University Singers and the Jubilee Singers were only concert versions by educated Negroes far removed from the source of American folksong. Instead, we recognise the genius of Mahalia Jackson and the fire of a Reverend Daniels and his congregation. In the Library of Congress records are far more primitive examples of this music, sung and danced at country religious meetings in the heart of Alabama. Early ante-bellum music, full of the spirit which was to grow out of these fruitful songs and circle the whole world with melody and rhythm. Bitter, crying Spirituals from the brutal penitentiaries of the South.

The prison songs in the Library are the most interesting in many ways. Jail down South brings a man, and certainly a "nigger," close to the earth, close to death and close to each other. The ironic, shouting work songs, out on the burning farms, in the ovens of quarries and along the blinding roads and railways, cried out by coloured men who have lost everything they had left to give life a meaning. Broken by harsh laughter and plaintive wails. "Whatever the future of other types of folk song," says Lomax, "the work song type will probably shortly disappear from the world." The remnants linger on in these hell-spots of jails, down in the belly of a white man's world which hates the dark tinge on another man's face and tortures him for it.

Apart from the Hollers, the Ring Shouts, Spirituals, Blues, work songs and Negro ballads, there are albums of rare Red Indian chants and dances. Weird, haunting songs from the Six Nations' Reserve in Canada; the False Face Company, Chief Joseph Logan, and many of the celebrated Indian singers and dancers in rhythmic, shuffling music which gently echoes today in the whoopees of the Western "hillbillies." The Warrior's Stomp Dance, the Corn Dance and the Scalping Dance. The White Dog Sacrifice, the Striking Dance and the Medicine Dance.

White ballads and songs from the settlers along the coast and far up in the mountains. Fragments of ancient English songs and Irish airs. Hints of Scottish reels and jigs. Cowboy laments. Square dance music. Mexican songs. All a grand part of the rich, untapped field of American folk song. All a part of the soil from which good jazz sprang, each fragment telling a story of pioneer history and the lore of a people's music. Today, with our slick jive

bands, our Tin Pan Alley circus and the absurdity of bop, we have taken music out of the strong, firm hands of the people and given it to technicians and trick artists. Delving into this mass of exquisite melody, fierce and fervent rhythms, uninhibited passion and genuine emotion, one cannot resist the temptation to compare the greatness of a real music—the folk song of the Americas—and regret that the art of a people making their own songs has wellnigh passed away.

You'll probably leave Grosvenor Square with a large album and dreams of cattle strewn prairies, Mexican adobe huts, feather bedecked warriors and sad-eyed Negro prisoners all making simple music which needs no smart introduction, no polished announcement and no technique beyond that which their own lives offer to them.

Recordings of Music by JANACEK

(Continued from page 2)

its romantic moments—something one hardly expects from a setting of a catalogue of farm tools. Good performances of both this and Stravinsky's charming and unjustly neglected "Three Japanese Lyrics" were realised.

"WOZZECK"

"Wozzeck" has gone from strength to strength; in the last two performances this season the orchestral playing under Kleiber, which began by being magnificent, reached new heights. Each member of the double cast has gained by experience in their respective roles. Frank Sale, who is the second Drum-Major, was rather more in character than Hannonson, though he, too, was not vocally ideal. Rothmuller and Jess Walters in the title role both warrant the adjective great, although, naturally enough, the one scores off the other in certain details.

It is the opera as a whole that has created such a great impression, and this in spite of the fact that the decor is not on the same level as the music. The success is most gratifying to all those like myself who thoroughly believed in the work from the beginning. At every performance that I have attended, and that has been more than half, there have been spontaneous cheers. It seems that "Wozzeck" has come to stay, nothing in music could please me more.

RECORDINGS OF MUSIC BY JANACEK

REVIEWED BY MALCOLM RAYMENT

LEOS JANACEK is still little more than a name to most music lovers in this country, but it looks as though belated recognition is at last on its way—two years before the centenary of his birth. Performances of some of his works are becoming more frequent, and it is most probable that a Janacek Society will be formed here in the near future.

In addition, recordings of his works are either obtainable already, or will be shortly. They are on the Supraphon label, and can be bought from Collet's Holdings, Ltd., 48, Woburn Place, W.C.1. Unlike most Continental records imported into this country, the prices are not astronomical; indeed they are cheaper than ordinary records, being only 7s. 6d. for twelve inch, and 6s. 6d. for ten inch.

At present in stock are the Sonata for Violin and Piano, played by Alexander Plocek and Josef Palenicek (H.22801-2); "Saws," played by the Prague Radio Symphony Orchestra conducted by Jirak (G.22779); The Concertino for Piano, Clarinet, Bassoon, Two Violins, Viola and Horn, played by Dr. L. Kundera, and soloists from the Brno Radio Symphony Orchestra (G.22827-8); The Overtures to the operas "The Makropulos Affair" and "Katya Kabanova" (G.22985); and The Symphonic Rhapsody "Taras Bulba" (H.23094-6), all played by the Brno Radio Orchestra conducted by Bakala.

VIOLIN SONATA

Both performances and recording quality vary considerably. By far the least satisfactory set is the Violin Sonata. Palenicek has a great reputation in Czechoslovakia, but to judge by his recorded performance he cannot have gained it by playing Janacek. This performance is far from being accurate, and is somewhat sentimentalised. The work itself is remarkable, and quite unlike any other Violin Sonata ever written. In other words it is typical Janacek music so individual that almost every bar could have been written by no one else.

"Saws" is the last in the set of the Laské Dances. Considerable confusion exists about the date of composition, but musically "Saws" at least is obviously from the late 1880's. The score was not published until nearly forty years afterwards. These dances are in folk style, without, I believe, using actual folk tunes. They are attractive in the same way as are Dvorak's Slavonic Dances. The backing is a Nocturne from Novak's Slovak Suite.

CONCERTINO

The Concertino is one of those magnificent works coming from the last five years of Janacek's life, in it we have the typical use of short phrases repeated at different pitch levels. The first movement is for horn and piano alone, and the second, but for the closing bars, for E flat clarinet and piano. It is a Concertino both in size and spirit—that is, a sort of miniature piano concerto on the divertimento lines. There are so many striking aspects of this work, that a whole article could not hope to include them all. The performance gives a very good impression of the work without being wholly accurate. The first movement is, to my mind, taken too slowly. The recording is good.

The Overtures to the operas "Katya Kabanova" and "The Makropulos Affair" (called "Matter Makropulos" on the label!) lead straight into their operas, and this explains the abrupt endings. Both pieces have tremendous atmosphere, and both display Janacek's characteristic scoring. The recording is not of the best, but it is unlikely that we will get others, unless from Czechoslovakia.

"TARAS BULBA"

"Taras Bulba," after the Sinfonietta, is Janacek's best known major orchestral work. It is in three movements, which describe the deaths, first of Taras Bulba's two sons, and then of Taras Bulba himself. The first movement contains a remarkable passage for organ, while the second movement shows Janacek's use of short motives in its most extreme form. The performance seems a fairly good one, but the recording leaves much to be desired, except in the second movement, which reproduces very well. The balance is imperfect in the final movement, while the first movement suffers still more in this respect. The surfaces suggest that the master is pretty well worn out.

Now for records that can be obtained to order. First in importance are "Rikadla" (Sayings), and the Capriccio for Piano (Left hand), flute doubling piccolo, two trumpets, three trombones and tenor tuba (Euphonium). The former is recorded on G.22922-3, by principle sinners and soloists of the Brno State Opera, conducted Bakala. Kundera is the soloist in the Capriccio, with instrumentalists from the Brno Radio Orchestra. Bakala is again the conductor.

RIKADLA

These are two works from Janacek's last years, and among the most striking individual pieces he ever wrote. "Sayings," which consist of 18 children's rhymes, telling the story of a goat, shows strongly the influence of Moravian folk music. It, too, is scored for a somewhat unusual combination—nine singers with solo piano, two flutes (one also piccolo), ocarina, two clarinets (one also piccolo clarinet), two bassoons, double bass and side drum. The music is entertaining, attractive and original, while the performance could not be better. The recording is excellent, and the set is one to be prized.

The Capriccio cannot be described. It is nothing like one would suspect from the list of instruments. It is a work of tremendous charm, and romantic feeling. This does not mean the "expressivo" associated with soloists in brass bands. Performance and recording are again first rate. There have been no better recordings of Janacek's chamber music than these two sets.

Another intriguing piece is "Pohadla" (Fairy Tale). The second movement of which is played by Pohus Heran (Cello), and Alfred Holecek (piano), on G.22314. This is an earlier piece, nevertheless showing marked individuality. It is well played and the recording is good. It is backed by an early piece for cello and piano by Suk.

EARLY WORK

The Scherzo from Janacek's early Suite for string orchestra is played by Czechoslovak Radio Symphony Orchestra conducted by Jirak on G.22776. It is this Suite that seems to be only too well known in England; many people who have formed a judgment on Janacek formed it on this work which is little more than a student effort, and which certainly gives little indication that its composer was capable of creating "Jenufa." The Scherzo is the best movement, and in this case makes interesting comparison with the backing—Smetana's "The Fisherman" for strings, organ and harp.

Palenicek appears again playing Janacek's very important piano work "In The Mist"—called, on F.22803-4. "In The Fog." Although this is a much better set than the Violin Sonata, showing that Palenicek has abundant technical equipment. As a performance it is nowhere near as good as those given by pianists in England. Sometimes

Palenicek's playing is quite opposed to the printed music.

FOLK NOCTURNES

A really charming record is F.22918, on which a vocal ensemble conducted by Janacek, performs seven of Janacek's folk verse settings. They are Slovak Folk Nocturnes for female voices. The only weakness in this lovely lyrical outpouring is that six of the seven songs are in the same key, thus causing a certain monotony; but it is a record not to be overlooked.

A most important part of Janacek's output is his unaccompanied choral music, which is as striking and unique as anything else he ever wrote. Some of these pieces appear on the Esta label, which is a subsidiary of Supraphon. Very important are "Marycka Magdonova" (Z.27143); "Seventy Thousand" (Z.27144); and "The Roving Madman" (Z.27149). All are sung by the Moravian Teachers' Chorus under its conductor Jan Sopal. The reputation of this choral body has spread far beyond Czech frontiers and a hearing of these records shows the reason why.

COMPLEX CHORAL WRITING

Janacek's choral writing is often extremely complex and extremely difficult to sing. Such works are not likely to be performed here because even if we could manage the difficulties, we have not the type of voice suited to the works. The range Janacek demands is by our standards almost fantastic. "The Roving Madman" is a wonderful piece, and it is not necessary to know the story to appreciate its beauty. These three records I regard as among the most significant in the Czech export catalogue.

Another interesting record in the same catalogue, is that of the Slovak songs by Bartok on words of folk poetry. They are sung by the Slovak Teachers' Chorus, conducted by Jan Strelac, on Z.27082.

SINFONIETTA

The one Janacek work available in the English catalogues—the Sinfonietta—is duplicated on Supraphon H.23508-11. Both sets are played by the Czech Philharmonic Orchestra. While the HMV is conducted by Kubelik, the Supraphon is conducted by Bakala. Both are fine performances and recordings. The HMV perhaps gain slightly as a performance, but the Supraphon gains slightly as a recording. It allows us to hear everything in this striking score.

A FAREWELL

And now I make my final contribution to these columns, taking the opportunity of thanking all those readers who have borne so tolerantly with me over the last five years. I would like to thank those particularly who have written to me; their words have been a constant source of encouragement. I would like, too, to thank the editor who has always given me a completely free hand, and allowed me to range over any subject which attracted me. Where else, for instance, could I have devoted so much space to Schoenberg? I hope it has done some good.

Sad as it is to break my association with the "Musical Express," I leave on a happy note, for I have witnessed in the last weeks two things very dear to me. I have seen Schoenberg's music enthusiastically acclaimed by a large audience; and at Covent Garden, the opera for which I have waited years, has proved an outstanding success—Berg's "Wozzeck."

"PIERROT LUNAIRE"

It was at the second concert of The Society of Twentieth Century Music, at Hampstead Town Hall, on Monday, Feb. 11, that Schoenberg's "Pierrot Lunaire" was cheered by a capacity audience. This work has never moved me more than on this occasion, and the utmost credit must be given to Hedli Andersen, who spoke the poems ("spoke" is really the wrong word), and to the ensemble under Peter Stadlen's direction at the piano. The instrumentalists, all drawn from the LSO, were Edward Walker (flute), Roland Gillham (piccolo), Sidney Fell (clarinet), Patrick Whelan (bass clarinet), Lionel Bentley (violin), Gwynne Edwards (viola), and Willem de Mont (cello).

Also in the same programme with the same instruments, was Elizabeth Lutyens' "Concertante" for five players (eight instruments), which was played for the first time.

This work is an extremely sensitive one, and if it did not make its full impact, it was due to the fact that the players had not really "lived" with it as they had with "Pierrot Lunaire." The performance nevertheless proved to us that it is a composition of very remarkable qualities. I hope it will soon be repeated.

Earlier the same evening Francis Chagrin conducted Darius Milhaud's very polytonal "Agricultural Machines" for Soprano and Seven Instruments. The soloist was Margaret Field-Hyde. This work is remarkable in many ways, not the least in

(Continued on page 2, column 7)



"Down there? Oh, that's the Production Staff. They always do that whenever a state of emergency arises!"

Clair Leng's Film Column

CIRCUS B. DeMILLE'S GREAT SHOW

C ECIL B. DeMille's "Greatest of Motion Pictures" has arrived in town; its subject, that gaudiest and most hokum-ridden form of entertainment, the circus, and the American Circus at that, although I doubt whether even the Ringling Brothers-Barnum and Bailey Circus is as charged with glamour and spectacle as Circus B. DeMille's version.

"The Greatest Show on Earth" runs for 2 1/2 hours; 154 minutes packed with circus jargon and highlight. The traditional circus parades which precede every show have been painted with a Hollywood brush. Miss Dorothy Lamour rides round the ring as Queen of the Moon, and through the streets in a bubble bath of balloons. A Christmas sequence presents lovelies undulating beneath the burden of fir trees, accompanied by "Adeste Fidelis" on the bells. All the good-humoured vulgarity of circus life is laid on, and if you like the Big Top at all, you will be entranced with "The Greatest Show on Earth."

After much hard practice, Betty Hutton and Cornel Wilde appear as trapeze artists. Both deserve a bouquet for their mastery as flyers. Doubtless their performances might bring a hollow laugh from a real trapeze artist, but as a person who suffers from vertigo every time I wear high heels, I definitely hand it to them.

James Stewart is not a very convincing clown, certainly not an accomplished one. It turns out, however, that stark tragedy lurks behind the bulbous nose and widely grinning painted mouth. One realises that his performance as a clown is not so important as his performance as a man, so one pops him in his Pagliacci class, and heeds the mournful voice and sad eyes.

The film is skillfully directed, and personally I enjoyed the occasional touches of humour in the circus audience reaction; the small boy who sits unmoved whilst his jovial father greets a parade of Disney characters with rapturous delight, and Bob Hope and Bing Crosby munching popcorn as they watch a highwire act.

The story proves that elephant trainers also make love, and that in one respect the circus is like any other branch of the entertainment business: The Show must go On. Despite the fact that there has been the train crash to end all crashes, lions and tigers are escaping from their wrecked cages and the canvas of the Big Top is ruined. "We'll give 'em a show, boys. Get those big cats in the cages before they smell blood."

The musical score is by Victor Young, the songs "The Greatest Show on Earth" and "Be a Jumping Jack" in collaboration with Ned Washington. Henry Sullivan and John Murray Anderson have written "Popcorn and Lemonade," "A Picnic in the Park" and "Sing a Happy Song" whilst John Ringling North has gone further than just lending his circus for the film—he has collaborated with Ray Goetz on a number for Dorothy Lamour called "Lovely Luawana Lady."

As I said before, if you are a circus addict, "The Greatest Show on Earth" will be a holiday for you; after "Quo Vadis," it was a Roman holiday for me.

"THE WELL" BEFORE starting to review this excellent film, I would like to say that it has one of the finest background scores I

have ever heard. Dimitri Tiomkin has tackled a difficult subject and succeeded brilliantly. He is particularly deft at the handling and sustaining of "effect" music, and one long sequence concerned with the sinking of a well is especially notable in that it is accompanied solely by music and not by recorded sound effects. It is immensely effective.

The film itself is based upon a true incident. A little coloured

but so is racial prejudice itself. The film is a plea for tolerance, but not the answer to the problem. One presumes that at the end of the film the whites go back to their positions of privilege, and the Negroes to their continued struggle for a decent living. The schools of the town appear to be mixed, but there is not a coloured man in the police force.

This film proves the suitability of the "X" certificate; under the



Six-year-old Jon Whiteley, whose performance in "Hunted" is one of the longest ever undertaken by a child in films.

girl, going to school in America, wanders into a field to pick flowers and falls down a disused well. At first her disappearance is treated lightly by the Sheriff's office, until it is reported that she was seen with a man—a white man.

A growing discontent spreads through the mixed community, and racial feeling stirred up until a race riot threatens. This gathering storm is well handled, and the acting, photography and direction excellent. A complete impartiality is maintained by the writers: for every white attack upon Negroes there is a Negro attack upon whites. Pleas for sanity come equally from both races, and acts of violence are performed by both. Bitterest of all, is the ugly stain which spreads across the town, the small girl who is the cause of it all is forgotten.

The film falls into two halves, the second dealing with the rescue after the child is discovered down a disused shaft. This is the chance for both races to expiate their wrongs by joining together, but the message is somewhat lost in the tenseness of the rescue itself, which is conducted in nerve-wracking suspense.

The courage of making this film in America can be left to the reader's imagination. The scene is not of a township where Negro and white live side by side as equals before the storm. The child's father says: "I can't afford to lose my job, it is hard enough getting a decent one in this town." A white Sheriff runs in a Negro for assault and battery when his fight was against four or five whites; all of them left to go free.

The scene is ugly, of course,

old "A" certificate ruling it would probably have had fewer showings. Yet it should be seen by adults. It has no star appeal, but the courage to present a very real problem, and show its dangers. Most important of all, it does not ignore the fact that a problem exists.

"HUNTED" THIS very good British picture gives Dirk Bogarde his best film part to date. Although he is again a criminal, a murderer on the run, he is not the ruthless moron he usually portrays, but a desperate man who proves that there is a lot of good in him.

If he were on the run alone it would be just another chase across England; as it is, he takes with him a small boy, Jon Whiteley, who is running away from cruel foster-parents.

At first Bogarde uses the boy for his own ends, but gradually the relationship between them deepens. Bogarde risks his freedom to get food for the boy, who, in turn, prefers roughing it with Dirk to any life he has ever known.

Jon Whiteley, who was six when the film was made, does excellently in one of the longest film rôles ever taken by a child, and director Charles Crichton is to be congratulated on his performance. Kay Walsh is excellent as a kind landlady.

Hubert Clifford has provided a good music score for this tense but very human film. The who-dun-it and the chase have become so stylised that in either case a "different" touch, such as "Hunted" incorporates, is needed to bring them into first-class film territory. Our thanks are due to Independent Artists for a very good film.

Jerry Martin—SHOW TALKING

ARTHUR ASKEY rode a winner for JACK HYLTON in conjunction with Val Parnell when "BET YOUR LIFE" opened at the Hippodrome on Monday. Here is a show full of humour, at least one hit tune and a supporting cast headed by JULIE WILSON (who stopped the show with a new number "I Want a Great Big Hulk of Male) SALLY ANN HOWES (only twenty-one but with a voice and looks that will take her to the star-spangled tree) and BRIAN REECE (whose portrayal of a racing correspondent is a light-hearted burlesque far removed from the grim reality of Fleet Street). Despite a few boos and cat-calls from exhibitionists in the audience when Askey made his curtain speech, the show was well received and is the type of British musical that has all the ingredients of good entertainment, and the situations are streamlined for the diminutive Arthur, giving him full scope for his excellent brand of comedy.

AMONG the first night celebrity audience I met BEN WARRISS, who is back in town after a provincial Panto season rehearsing with his partner JIMMY JEWEL for their new show "EXCITEMENT." This is the title for EMILE LITTLER'S spectacular revue at the London Casino this year. Produced by ROBERT NESBITT and with a new French leading lady SIMONE DOLPHEN, it promises to be a successful follow-on to the "Latin Quarter" shows that, under the same management and producer, have played to packed houses for the past two years.

NAT JACKLEY, who stars in the pantomime now at the Casino, will leave for South Africa to head the cast of a new revue after the end of the run. Sailing on Thursday, February 28, he will be accompanied by his wife and baby and plans to make the trip a working holiday. Nat, a keen cine-camera fan, will film the journey out and is looking forward to filming his young son

on South African location. I had the pleasure of taking EVE BOSWELL along to see him, for Eve hails from Jo'burg and was able to give Nat the lowdown on life in the Dominion and the comedian has promised to look up Eve's parents when he arrives.

NOTABLE absentee at the first night of "BET YOUR LIFE" was Holiday Camp King BILLY BUTLIN. Mr. Butlin, with his attractive wife NORA, rarely misses a first night when he is in town, but on Monday he was

needed at his own first night at the Albert Hall where the first of the four nights of the Butlin Festival of Reunion was taking place. There, an audience of over five thousand watched teams of Old Time Formation Dancers from all over the country competing for the Butlin Trophy which was won by a team from the South of England Old Time Amateur Dancing Club of London. Second were the Manchester team and in third place a team from Rhyd. Also chosen on Monday were the eight semi-finalists for the Holiday Princess of Great Britain Competition.



Eve Boswell helps comedian Nat Jackley fix his wig for his role of "dame" in the pantomime "Aladdin," at the London Casino. Eve and Nat got together for a chat about South Africa where Nat is starring in a new revue there shortly after the end of the run.

Eddie Mendoza Signed for New Brighton Pier

FOR the 15-week summer season commencing Whit Saturday, showman Bandleader Eddie "Tash" Mendoza will be presenting his 9-piece Crazy Orchestra and Band-show at the New Brighton Pier on a booking negotiated by Billy Forrest Entertainments, Ltd. with the Wallasey Corporation.

The orchestra is signed to appear for nightly dancing plus a Sunday show, and in addition will be playing for the July and August heats of the "Miss New Brighton" Bathing Beauty competition held at the New Brighton Swimming Pool. As usual, comedy and showmanship will be a strong feature with the orchestra.

Eddie is currently appearing at the Oswald Hotel, Scunthorpe, where he opened last October following his highly successful season at the Blue Lagoon, Newquay, and where his contract takes him up to the New Brighton opening. For the summer, he will be using his Sextet as now featured at Scunthorpe, and including vocalist Bette Carole, augmented by trumpet, trombone and clarinet.

Don Cossack Chorus and Dancers for TV

THE Don Cossack Chorus and Dancers, under their Director, Serge Jaroff, are on one of their rare European tours, and a few concerts will be given in England. In London they will appear at the Royal Festival Hall on March 3 and 7, and part of the second concert will be televised.

The Don Cossacks have sung and danced their way round the world for the past twenty years, travelling over a million miles and giving six thousand concerts. The Chorus was formed in 1920, when a troupe of hungry and exiled Russian soldiers started to sing the songs of their Don ancestors to make a living. Serge Jaroff, their conductor, blended them into a perfect instrument, and out of an amateur organisation grew one of the most famous choruses of our time.

M.D. Works Two Films Together

MUSICAL Director, Frederic Lewis is having a busy time at the moment. He is working on two films at once—"Treasure Hunt" for which Mischa Spoliansky has written the score, and "Distant Trumpet" with music by David Jenkins. David Jenkins is, of course, husband of Suzette Tarry. Music for both these films is being recorded at the Riverside Studios. Starring in "Treasure Hunt" are Jimmy Edwards, Martita Hunt, Athene Seyler and Roland Culver. In "Distant Trumpet" the stars are Derek Bond, Jean Patterson and Derek Elphinstone. "Distant Trumpet" is made by Meridian Films.

Spanish Dancers bring the Warmth of Sunny Spain to Wintry London



127 dancers and instrumentalists from Spain opened at the Stoll Theatre with a programme of dances and folk songs from every province of Spain. The men and women in the show are not professionals and they do not wear any article of dress which is not authentically popular and belonging to the region and period represented by the dress worn in their dances. Picture shows: Margareta Eoca and Bentolome Joume from Majorca dancing the Final de Jota.

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Around the Jazz Clubs

THE news of the week is centred on the tall, lazy figure of Blues singer Big Bill Broonzy, who is being presented in London, Liverpool, Sheffield and Edinburgh by the National Federation of Great Britain, in conjunction with the various local NFJO clubs. On Thursday, February 21, Broonzy will appear at the Picton Hall, Liverpool at 7.15 p.m., supported by the Merseyside Jazz Band, and the Liverpool Jazz Club are acting in direct association with the Federation in producing the concert. Tickets, 3s., 4s. and 5s., can be obtained from all the usual agencies. Sheffield, the City of Steel, is the famous Negro Blues singer's next port of call, when the Lancashire Society of Jazz Music, together with the Manchester Jazz Club, will be organising the next NFJO sponsored show at the Victoria Hall, Sheffield. This time Broonzy will be ably supported by the Saints Jazz Band, heroes of the 1951 Royal Festival Hall jazz concert. The Sheffield Jazz Club will also be assisting in the arrangements when Broonzy visits their city. The tour then heads north for Scotland and Edinburgh. The Edinburgh Jazz Club will be promoting the last of the Broonzy provincial concerts, on behalf of the NFJO. The assisting group this time will be Sandy Brown and his Jazz Band and the venue the imposing Usher Hall along Princes Street. For tickets for the Sheffield show, write to the Lancashire Society of Jazz Music, 30, Heaton Moor Road, Heaton Moor, Manchester and the date is Friday, February 22. Contact the Edinburgh Jazz Club at 10, Springvalley Terrace, Edinburgh 10. You will be able to get your last-minute seats at the door of all these concerts—and my advice to you is not to miss a minute of Big Bill Broonzy.

The London concert follows the day after the Edinburgh show, on Sunday, February 24, at 3 p.m. at the Cambridge Theatre, Cambridge Circus, London. Organised in association with the London Jazz Club, it will present Broonzy in his great repertoire of folk and work songs, Blues and Spirituals, together with the Crane River Jazz Band, Jack Fisher with his piano rolls of Fats Waller, James P. Johnson and Teddy Weatherford and compere Rex Harris. Last report on the sale of tickets as we go to press is that already all the 5s. seats are sold out. Other prices are selling fast—2s. 6d., 3s. 6d., 6s. 6d. and 8s. 6d. They can be obtained from the London Jazz Club at 4, Earlharm Street, London, W.C.2.

Following an unexpected close down last week, the London Jazz Record Society announce their 1952 re-opening session at a brand new rendezvous at "The Bear and Staff", Charing Cross Road, London, right next to the Leicester Square tube station and exactly opposite their old premises at "The Porcupine". The new series starts with a recital by modern painter and traditionalist jazz enthusiast Russell Quay on Friday, March 29, at 8 p.m. The following week will feature James Asman in "The Story of Jazz," which was postponed because of the late King's death.

Lonnie Donegan and his Jazz Band, now resident each week at the South London Rhythm Club at the "Harrow Inn," Abbey Wood, S.E.2, and at the "Queen Victoria," North Cheam, made a triumphant appearance at the Worcester Park Jazz Club last Wednesday, February 20. Mick Mulligan and his New Magnolia Jazz Band with vocalist George Melly appear regularly at the Worcester Park Club on the basis of two out of three weekly dates. Meanwhile Lonnie Donegan and his lads also hold down the Tuesday night sessions at the Wood Green Jazz Club, "Fishmongers Arms," High Road, Wood Green.

The Delta Jazz Club, now holding forth in new premises at 39, Gerrard Street, Soho, London, every Saturday and Sunday night from 7.30 p.m. to 10.30 p.m., presents resident group Mike Daniels and his Band on Saturday, February 23, together with guest singer Beryl Bryden. On the Sunday session, following the NFJO Broonzy Show, the Crane River Jazz Band will take the stand. The club which holds its meetings in an extremely intimate atmosphere, is rapidly becoming famous for the series of surprise guests who appear every week. Recent popular visitors have included Neva Raphaello, Chris Barber, Cy Laurie, Johnny Parker and Beryl Bryden.

RADIO LUXEMBOURG PROGRAMMES

SUNDAY, FEBRUARY 24

- 6.00 PETER YORKE and his Orchestra. (On Gramophone Records)
- 6.15 THE OVALTINEYS' CONCERT PARTY.
- 6.30 THE EMPIRE SHOW. Featuring Fiddo Johnson, Kathran Oldfield and The Empire Music Makers directed by Norrie Paramor.
- 7.00 GODFREY WINN presents YOUR MOTHER'S BIRTHDAY. For his birthday falling this week.
- 7.30 The Toni Twins present DICK HAYMES with Carmen Dragon and his Concert Orchestra.
- 7.45 ARTIE SHAW presents "My Second Album." The famous clarinetist-bandleader shows you around his personal record collection.
- 8.00 THE GRACIE FIELDS SHOW with Gerry Wilmont, the Keynotes and Billy Tennant and his Orchestra.
- 8.30 PICK A TUNE FOR £200, featuring Lou Preager and his Band and your Competition Master, Roy Rich. From the Hammer Smith Palais, London.
- 9.00 CARROLL GIBBONS AND HIS SAVOY HOTEL ORCHESTRA with Cyril Graustham.
- 9.15 LESLIE WELCH, the famous Memory Man of Sport in "Beat the Memory Man." One guinea paid for each question correctly answered. "Beat 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 THE STAFFORD presents TIME FOR A SONG. America's Most Versatile Singing Star in her own programme from Hollywood.
- 10.30 BING 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 Music Publishers' Association.
- Midnight—MUSIC AT MIDNIGHT. Introduced by Peter Madron.
- 11.30 CLOSE DOWN.
- MONDAY, FEBRUARY 25
- 6.00 MONDAY'S REQUESTS. Your requests introduced by Peter Murray.
- 6.45 THE GEORGE MITCHELL GLEE CLUB.
- 7.00 PENGUIN PARADE. Featuring Barbara McPadyean and Garry Marsh, with tunes and stories from the young to all the family.
- 7.15 HONOUR YOUR PARTNER. Fifteen minutes of Square Dancing to the music of Jack Fallon and his Red River Boys. Caller: Gerry Dulay.
- 7.45 STAR OF THE EVENING. Robin Richardson at the Organ.
- 8.00 POPULAR CONCERT. A programme of popular musical music introduced by our listeners and introduced by Peter Madron.

MEDIUM WAVE (208m.)

- 8.30 Two-o-Eight presents SECRETS OF SCOTLAND YARD. Starring Clive Brook of stage and screen, assisted by Percy Hoskins, top Crime Reporter. A weekly visit behind the scenes at Scotland Yard, where Britain's ace detectives match their wits against the underworld.
- 9.00 MOVIE MAGAZINE with Wilfrid Thomas.
- 9.15 THE GLYNDALE STAR. Meet the Kent Family.
- 9.30 MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
- 9.45 RADIO PLAYHOUSE presents The Abbey Players in "The Great Emptiness."
- 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 Larry Cross. (Presented by Carter's Little Liver Pills.)
- 10.45 SOUTH SEA ISLAND MAGIC. Bringing you music from Hawaii.
- 11.00 RHYTHM RENDEZVOUS. A programme of sleepy melodies.
- Midnight—CLOSE DOWN.
- WEDNESDAY, FEBRUARY 27
- 6.00 WEDNESDAY'S REQUESTS. Your requests introduced by Peter Madron.
- 7.00 HONOUR YOUR PARTNER. Fifteen minutes of Square Dancing to the music of Jack Fallon and his Red River Boys. Caller: Gerry Dulay.
- 7.45 STARS OF THE EVENING. Ivor Moreton and Dave Kaye with songs from Val Merrill.
- 8.00 TOP TEN. Selected recordings of last week's best selling songs in accordance with the Music Publishers' Association.
- 8.30 Two-o-Eight presents THE STORY OF DR. KILDARE, starring Lew Ayres and Lionel Barrymore, in an exciting adventure of the famous film character. Produced in Hollywood by Metro-Goldwyn-Mayer.
- 9.00 MOVIE MAGAZINE with Wilfrid Thomas.
- 9.15 THE GLYNDALE STAR. Meet the Kent Family.
- 9.30 MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
- 9.45 CAVALCADE OF MUSIC. A half-hour of romantic melodies with the Cavalcade Orchestra and Chorus.
- 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 Larry Cross. (Presented by Carter's Little Liver Pills.)
- 10.45 "IT'S ALL YOURS" with Richard Beynon. Keep him posted with your requests.
- 11.00 BACK TO THE BIBLE. FOR PIANO & ORCHESTRA. Featuring the music of Frankie Carle.
- 11.45 THE ANSWER MAN. Write to him if there is anything you want to know.
- Midnight—CLOSE DOWN.
- THURSDAY, FEBRUARY 28
- 6.00 THURSDAY'S REQUESTS. Your

sters when Ralph Sharon and his Sextet visit there on Sunday, March 9. The local Merseyside Jazz Band will appear at a concert at the Queens Hall, Preston, on Friday, March 7. The Liverpool Jazz Club meet every Monday night to the Dixieland music of the Merseyside Jazz Band at the Temple Restaurant, Dale Street.

On Sunday, March 9, Sonny Monk and his Dixielanders will head a jazz bill at the Corn Exchange, Leicester, together with visitors Mike Daniels and his Band and the Jack Samson Trio, a local outfit. Monk's able manager, D. V. Heritage, is also ensuring that Leicester gets its jazz diet in a series of shows featuring the Dixielanders, together with the Saints Jazz Band, Eric Silk and his Southern Jazz Band and the Hedley Ward Trio.

The Gallion Jazz Band, run by manager Joe Lee, is at present reorganising. Brothers Clark on clarinet and trumpet remain with the group, together with the original bassist, and news of the new line-up will be published in this column shortly. Meanwhile the band is busy rehearsing with star singer, Neva Raphaello, for their Birmingham concert next week. Ex-Saints trombonist, Ron Simpson, now in London, joined the group for one or two sessions but is now free-lancing. The Gallion are resident at the Castle Jazz Club, Tooting Broadway, every Thursday evening at 7.45 p.m. and the Richmond Rhythm Club at the Station Hotel, Richmond, Surrey, during the Sunday lunch-time. The band is under the Wilcox Organisation who are acting as its agents.

On Tuesday, February 26, Melodic records are holding a West Indian Carnival Ball at the Royal Hotel, Woburn Place, W.C.1. From 8 p.m. to midnight the festivities will be in the hands of BBC disc jockey Wilfred Thomas, and will present several great Calypso singing stars, including Lord Beginner, Lord Kitchener, the Roaring Lion and Tony Johnson (the Jamaican Balladeer). West Indian dance music by Freddy Grant's Caribbean Rhythm will be spiced by the guest appearances of jazz trumpeter Humphrey Lyttleton, and clarinet sideman Wally Fawkes. Other attractions include Ambrose Campbell and his West African Rhythm and Sterling Bettancourt. Mr. Bettancourt has an imposing name, and a still more imposing claim to fame—he is billed as the "wizard of the ping pong." Don't let it scare you too much, however, for a "ping pong" merely happens to be a native West Indian musical instrument.

Robin Scutt and Jacques Leroy are still keeping both British and Continental fans happy with their excellent "At the Jazz Band Ball" Sunday evening airings. This can be heard at 7.30 p.m. and this Sunday, February 24, the Ken Rattenbury Quintet share the half-hour with Boogie Woogie pianist Cyril Scutt. On March 2 there will be a relay from the Wood Green Jazz Club's Sunday night session at the "Fishmongers Arms" with Joe Daniels Jazz Group.

Jazz films will be shown by the London Film Club at the Portland Hall, Little Tichfield Street, London, in a special screening for the fans. The films include the famous Foundation of Jazz sponsored musical, "New Orleans," featuring Louis Armstrong and his band and trombonist Kid Ory, Bessie Smith's great Warner Brothers' classic short, "St. Louis Blues," "March of Time's" "History of Jazz" with Oscar Peterson. Tickets, priced 4s. 6d. each, can be obtained from the London Film Club, 17, Kinlock Drive, N.W.9.

TOP TEN

1. The Loveliest Night of the Year (Francis Day).
2. There's Always Room at Our House (Campbell Connelly).
3. Mistakes (Lawrence Wright).
4. Domino (Leeds).
5. Because of You (Dash).
6. Why Worry (Macmelodies).
7. Down Yonder (Feldman).
8. Some Enchanted Evening (Williamson).
9. Longing For You (Sterling).
10. I Love the Sunshine of Your Smile (New World).

CLASSIFIED ANNOUNCEMENTS

All advertisements must be prepaid (cash with order and copy) and are inserted at the rate of 4d. per word. Minimum 3/- for box numbers allow two extra words, plus 1/- for cost of forwarding replies. Insertion in any specific issue is not guaranteed.

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'TOP NOTES WITH FALSE TETHS.' Guarantees trumpeters higher than top "C." 15s.—Charles Hood, c/o W. Hayselden, 21, Herringthorpe Grove, Rotherham.

MUSICIANS WANTED

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Continental fans happy with their excellent "At the Jazz Band Ball" Sunday evening airings. This can be heard at 7.30 p.m. and this Sunday, February 24, the Ken Rattenbury Quintet share the half-hour with Boogie Woogie pianist Cyril Scutt. On March 2 there will be a relay from the Wood Green Jazz Club's Sunday night session at the "Fishmongers Arms" with Joe Daniels Jazz Group.

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NEWS IN BRIEF

Congratulations to Bill Colyer who forsook bachelorhood last Saturday, and to Betty, his new wife. Also to one-time Secretary of No. 1 Rhythm Club and jazz critic Bill Elliott, now a father of a 6 lb. 13 oz. baby girl. Our free advice bureau to pianist Cyril Scutt who is contemplating matrimony in the near future. A Bach score to Steve Race after listening to his "Suite for Seven" last Saturday. Our best wishes for good health to Graeme Bell who collapsed on the stand during his German tour.

WAKE UP YOUR LIVER BILE

without Colman's—and you'll jump out of bed in the morning full of vim and vigor

The liver should pour out two pints of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. You get headaches and feel rotten. You get constipated. Your whole system is poisoned and you feel sour, slack, and the world looks black.

Colman's help a little, but a more powerful movement doesn't get at the cause. It takes those good old Carter's Little Liver Pills to get these two pints of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills. Stubbornly refuse anything else.

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BANDS

HOWARD BAKER Bands and Cabaret, one-night stands or resident.—69, Glenwood Gardens, Ilford (Valentine 4043, or Temple Bar 7662).