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Musical Express

FRIDAY, JANUARY 19th, 1951

No. 224

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DONALD PEERS ACCOMPANIED BY THE "BELL" AUSTRALIANS

(MUSICAL EXPRESS STAFF REPORTER)

ON SUNDAY, FEBRUARY 4, AT THE GAUMONT STATE THEATRE, KILBURN, GRAEME BELL'S AUSTRALIAN JAZZ BAND WILL BE ACCOMPANYING BRITAIN'S MOST POPULAR SINGER, DONALD PEERS, FOR TWO CONCERTS IN ADDITION TO THEIR OWN PRESENTATION.

The special arrangements for Peers are being written by Bell himself, who is well known in Australia for his arranging capabilities as well as his piano-playing and bandleading activities. This honour has been accorded to the Graeme Bell Band only six weeks after their arrival in Great Britain, since when they have been playing throughout the country with tremendous success. Now, to continue their successes, they are to accompany Britain's most popular singer. Graeme Bell told Musical Express:

"Although we are known as a jazz band we are glad to have this opportunity of showing our abilities as an accompanying unit. Several of the famous American jazz men, including Wild Bill Davison, Bobby Hackett (with Sinatra), Jimmy Dorsey, Joe Venuti, Billy Butterfield, Sy Oliver, etc., have been accompanists to famous American ballad singers and we are looking forward to providing the accompaniment for your own famous artist, Donald Peers."

Peers' own accompanist, Ernest Pontinelli will, of course, be at the piano and we understand that Freddy Randall and his band will be on the supporting bill.

The shows will be presented at 5.15 p.m. and 7.45 p.m. and the show was arranged by well-known concert booker, Ed Jones, Graeme Bell is, of course, handled exclusively by the Wilcox Organisation.

JOE DANIELS LEADS NEW JAZZ GROUP

FAMOUS for many early recordings, jazz enthusiasts of long standing and ace-drummer, Joe Daniels has now entered the amateur jazz world with a vengeance. He will be using a hand-picked group which includes Alan Wickham (ex-Beryl Bryden's Backroom Boys) on trumpet, Harry Brown (one-time trombonist with George Webb's Dixielanders, Humphrey Lyttelton's Band, the Original Dixielanders and Reg Bigden's Jazz Band), Paul Simpson on clarinet and soprano sax, Norman Long at the piano, Neville Skrimshire (ex-Lyttelton and Reg Bigden) on guitar, and George Peacey on bass. Simpson played with one of the British pioneer groups, John Halm's Jellyroll Kings, and pianist Long has been pleasing rhythm clubs with his forthright Wallerisms in his own Dixieland Five.

The new band, which has a debut recently at Wood Green Jazz Club, will be taking over the resident job there on Sunday nights, starting January 21. Joe's rhythmic drumming will be a star feature of the band, which will play Dixieland and New Orleans standards in traditional style.

At his Parlophone recording date at the E.M.I. Abbey-road studios on Wednesday, January 17, the new group made several fine sides, which will probably be released early this year.

Visiting the Delta Jazz Club in New Compton-street last Sunday evening, Joe Daniels sat in with the resident band, Mike Daniels's Delta Jazzmen, playing a couple of numbers to the immense satisfaction of the crowded members.

During an interview with Musical Express recently, Joe emphasised that this new venture will not affect his other musical activities.

HERMAN LEAVES GOLD

SAMMY HERMAN, after a successful touring season with Harry Gold and his Pieces of Eight, has decided that he wants to settle down in a resident engagement. Accordingly, he is leaving the Gold group to rejoin Leslie Douglas and his Orchestra at Brighton on January 28.

MORE BUSY DAYS FOR GOLD

CURRENTLY in the middle of a series of "Let's Make Music" broadcasts, opposite the Eric Winstone Orchestra, Harry Gold and his Pieces of Eight have several more broadcasts lined up during January and February. Included in these are three more "Let's Make Music" on January 15, 22 and 29, and on January 21 they will broadcast in Robin Scutt's "At The Jazz Band Ball" series for France. On February 8 they will be heard at 12.15-12.45 p.m., and in Jazz Club on February 17.

The Pieces of Eight will be featured with Josh White when he makes concert appearances at The Trocadero, Elephant and Castle, February 11; Odeon, Park Lane, February 18, and the Victoria Hall, Hanley (two concerts), on February 25. The band will commence a tour for Lewis Buckley, when they appear at the Musical Express N.D.B.C. at the City Hall, Hull, when they take in Hull, Liverpool, Whitehaven, Barrow, Burtonwood and Chorley.

MUSIC and MAGIC



Leslie Haskell, musical director for Maskelyne's Mysteries at the Comedy Theatre, with two "live bunnies" in the show.

VIC HYDE PLAYS AT YOUTH CLUB



Multi-embouchure instrumentalist Vic Hyde with Bernal Fenton at the piano.

VIC HYDE, the American one-man-band comedian, who is also the Honorary Mayor of the town of Niles, Michigan, and is at present in his fifth week at the Empire Theatre, Leicester-square, paid a visit three weeks ago to the St. Anne's Youth Club, Vauxhall, to give the members a recital on his variety of unusual brass instruments. So delighted was he at the reception given him by the boys and girls of the club that he promised to return and give the members a full evening's entertainment.

In fulfillment of that promise, Vic arrived at the club on Sunday evening with three other well-known instrumentalists, Bernal Fenton (pianist), Joe Muddel (bass) and Basil Kirchin (drums), and together the boys played to over 200 members of the club, the programme, owing to so many calls for "request" numbers, lasting until just before midnight, when the boys had to reluctantly force their way out of the club through the throng of admirers who were still calling for Vic to play popular numbers.

Also accompanying Vic was his English bride of only a few weeks, who before her marriage was one of our leading fashion and photographic models. Mrs Gaynor Hyde proved a great attraction to the girls of the club, who were interested to know she has been requested to do another series of modelling before she returns to the States with her husband, where she will have duties of a Mayress to perform.

Picture shows Vic playing his three trumpets, with Bernal Fenton at the piano.

Future Burns Dates

With the exception of January 23 and 24, Tito Burns and his Sextet will play at the following venues from January 20 to January 28: Majestic Ballroom, Swindon; U.S.A.A.F. Camp, London; Hammersmith Palas, Crocklewood Palas, Wimbledon Town Hall, Coventry and Nottingham Empire respectively.

LESSER-KNOWN STRAVINSKY WORK TO BE BROADCAST

THE Russian composer and conductor, Igor Markevitch, conducts a programme of works by Stravinsky on January 18 and 19 (Third). The works are "Le Sacre du Printemps" and "Persephone" (a melodrama in three parts). The orchestra is the Philharmonia and the choral parts are sung by the B.B.C. Chorus and the Schola Polyphonica.

"Le Sacre" is too well known to-day to need discussion, but not so many people are acquainted with "Persephone." This work is a setting of a poem by Andre Gide and concerns Persephone's abduction, her visit to the underworld and her eventual rebirth as a symbol of spring. It will be noted that in these two works Stravinsky exhibits two conceptions of spring. When "Persephone" was first produced in Paris in 1934 the composer said that he loathed orchestral effects as a means of embellishment and that he had no intention to dazzle the public with seductive sounds.

ROY BAND SUCCESS AT LEWISHAM

WHEN THE HARRY ROY BAND APPEARED AT THE ELEPHANT AND CASTLE LAST SUNDAY THEY WERE SUCH AN UPROARIOUS SUCCESS THAT THE CROWD INSISTED ON HAVING THEIR FAMOUS "LEAD THE BAND" FEATURE.

The band, known for its fine comedy, gave all their usual amusing comedy numbers, in spite of the fact that they could not use props on a Sunday concert. However, their material and showmanship was so great that the audience applauded for more.

MITCHELL MUSIC AT WEMBLEY

ORIGINALLY engaged for a one-night stand at the Majestic Ballroom, Wembley, the Miles Mitchell Music proved so popular that manager Joe Ryan decided to book them for a resident season.

Miles, who plays tenor, clarinet, violin, and sings, leads Tony Rivers, Ken Goff (saxes), Bernard Currie (trumpet), Bernard Smythe (piano), Reg Tutnel (bass), and Syd Pettit, his drummer-manager, who negotiated the engagement. Vocalist is Miss Candy Ronaine.

Miles is anxious to contact first-class musicians available for gigs with his second band. They should write only to 34, Charlwood-street, S.W.1.

Robert Masters Piano Quartet For Yugoslavia

THE Robert Masters Piano Quartet left London on January 17 for a British Council sponsored visit to Yugoslavia at the invitation of the Yugoslav Ministry of Science and Culture.

They will perform in Belgrade (January 19) and in Skopje, Zagreb and Ljubljana (January 20-31), leaving Belgrade by air for London on February 4.

Their repertoire includes works by Mozart, Beethoven, Brahms, Fauré and Benjamin Franklin, and the William Wordsworth A major Trio, composed to celebrate the quartet's tenth birthday in 1949.

Members of the quartet are Robert Masters (violin), Nannie Jamieson (viola), Muriel Taylor (cello) and Kinloch Anderson (piano).

COOPER REQUIRES VOCALIST

NOW fully recovered from his recent illness, bandleader Douglas Cooper informs us that he intends to try another branch of the entertainment industry when he forms a new act for cabaret. It will be a double vocal act for himself and a first-class girl singer. He is looking for a girl who would be interested in this type of work, with first-class appearance and voice. Anyone interested can contact him either by phone at Victoria 7620, or write, enclosing photo and details of experience, together with S.A.E. for return, to 31a, Carlisle-mansions, Westminster, S.W.1.

SATURDAY DANCES AT ALTRINCHAM

JAY BEE informs us that he is running a series of Saturday night dances at the Stamford Arms Hotel, Altrincham. On Saturdays, February 17 and 24, music will be that of Etch and his Quads, and on January 20 and 27 Norman Jones and his Orchestra will supply the music. Vocalist with this band is Betty Harrison.

On January 20, Jay Bee is also presenting a carnival dance at the Public Hall, Haslingden, where the band will be the Orpheans Dance Band from Bury. The Etch Quads band will be playing at Bowdon every Saturday in March.

MAE BARNES, GARLAND WILSON



Mae Barnes and Garland Wilson talking to band-leader Felix King prior to their opening at the Colony and Astor.

GERALDO FOR LONDON VARIETY

THE MANY LONDON FANS OF THE GERALDO ORCHESTRA WILL HAVE THE OPPORTUNITY OF SEEING THEM WHEN GERALDO TOPS THE BILL AT LEWISHAM HIPPODROME FOR THE WEEK COMMENCING FEBRUARY 12. THE BAND LAST WEEK PLAYED A HIGHLY SUCCESSFUL APPEARANCE AT BIRKENHEAD.

APART FROM THEIR BROADCASTS AND MANY PRIVATE FUNCTIONS THE ORCHESTRA WILL PLAY FOR THE POLICE BALL AT LEICESTER ON FEBRUARY 7. PRIOR TO WHICH THEY WILL PLAY A CONCERT AT THE ALMA THEATRE, LUTON, ON FEBRUARY 4.

YOUNG STARS' NIGHT AT DANKWORTH CLUB

(Musical Express Reporter)

WHEN I dropped in at the Dankworth Club on Wednesday of last week (writes Pip Wedge), I had no idea what to expect, as Johnny and the boys were still in Ireland. What I got was some great music, played by a large cross-section of the younger stars of the London musical firmament.

Just for the record, I counted nine drummers, six tenors, five pianists, three altoists, two bassists, one trumpeter, and a trombonist in the club during the evening; not all of them played, but those who did gave the fans a treat. One number lasted 18½ minutes, starting with alto, tenor and rhythm and finishing with three tenors and two altos in the front line!

The last group to play was a quartet consisting of Ronnie Scott, Vic Feldman, Lennie Bush and Leon Roy, and on this session Ronnie was at his best. Smooth, flowing phrases-poured Getz-like from his tenor, and the applause he got was no less than he deserved. I noticed 15-year-old tenorist Tubby Hayes watching and listening in rapt admiration from the way this youngster is shaping he may well rise to great heights in future years.

Others prominent on various sessions during the evening were Bob Eford, Freddie Syer, Don Savage, Pete Bannings, Gray Allard, Basil Kirchin, Kenny Harris and Pete Moore, while among those listening I saw Dill Jones, Martin Aston, Ralph Green, Geoff Ellison, Jack Honeybourne, Joe Hunter, Keith Christie, Kenny Graham, Peter King and Ronnie Ball. Compère Tony Hall was hard put to it to keep track of everyone who got on the stand to play, but, as always, proved equal to the task.

ABBOTT PLAYS WITH LOCAL BAND

THE Ray Austin Orchestra, winners of the 1950 East Lancs N.D.B.C. (small band section), have been rapidly gaining popularity in and around Preston.

Last Sunday the band were booked to play a concert at H.M. Prison, Chester, but unfortunately two members of the band contracted flu and a reshuffle had to take place shortly before the concert was due to commence.

At the last moment, local boy, Derrick Abbott, now a member of the Geraldto Orchestra brass section, obligingly stepped in and filled the first trumpet chair. His playing of "Stardust" was given a great ovation, and the band was equally well received. Also appearing in the concert were Gee and Jay, two young men with songs at the piano, the Metro-nomes, and Frank Miller, who gave impersonations of Al Jolson.

MALCOLM RAYMENT TO INTRODUCE THE BOURNEMOUTH SYMPHONY ORCH.

MUSICAL EXPRESS serious music critic Malcolm Rayment will be creating an innovation in programme notes when he visits Bournemouth on Thursday, January 25. This engagement will be a most interesting one, for Rayment will give verbal introduction to all the works to be performed by the Bournemouth Symphony on that day. His talk will last half an hour and he will introduce notes in Wagner's Prelude to Lohengrin, Suite in D by Michael Tippett (the work dedicated to the baby Prince Charles), Piano Concerto by Mozart, Concerto by Weber, and Pictures from an Exhibition by Moussorgsky, orchestrated by Ravel.

On January 26 Rayment will visit the Institute of Contemporary Art in Dover-street, where he will give a talk on the Berg Chamber Concerto. In addition to his weekly recitals in London, Rayment will commence next week a series of Musical Appreciation at Southend.

CROSSMAN & BEYNON FOR CHARITY SHOW

WHEN the Sportsmen's Aid Society present their big all-star charity show at the London Casino on January 28, accordionists Gerald Crossman and Ivor Beynon will present their double act as part of the programme. It will be recalled that these two well-known exponents of the instrument proved a great success when they presented the same act on the Accordion Day celebrations.

ARTHUR ROWBERRY'S NEW YEAR RADIO DATE

FOLLOWING their very successful broadcast recently, the National Dance Band champions of Gt. Britain, Arthur Rowberry and his Orchestra, will be heard over Midland Region again at 6.30 p.m. on January 23. This orchestra, recognised as the largest semi-pro band in the country, featuring five saxes, five trumpets, three rhythm, plus vocalist Linda Gray, is still kept very busy in the Midlands area with their resident engagements at spacious Smethwick Baths Ballroom, plus one-night stands and Sunday concerts. Owing to health reasons, second alto player, Alan Cotterill, has unfortunately had to leave the orchestra, his place being taken by George Watts, the much-talked of alto player, who leaves the Hedley Ward Orchestra, where he has been playing lead for some considerable time.

Kirkwood Due At Maracas

THE Ray Kirkwood guitar duo, who have recently had their contract at the Gargole extended, have also been booked to play for dancing on Tuesday nights at the Maracas Club, Great Newport-street, as from January 23.

KEYNOTES FOR STOCKHOLM

NEXT Tuesday, that fine vocal group, the Keynotes, will once again fly to Stockholm, where they will make a recording for the Radio Division of Marshall Aid. The group, who have made previous recordings for the Marshall Aid programmes, will fly back to England on Wednesday night.

MORE BROADCASTS FOR FELIX KING

FELIX KING and his Orchestra will be heard in "Music While You Work" on January 30 at 3.45-4.15 p.m., and will again broadcast from the Colony on February 7 at 10.40-11 p.m.



Jimmy Branch, coloured G.I. singer, seen here with Norman Stenfalt running through numbers before the show at the Modern Jazz Society's New Year party last week. Jimmy appears at the No. 1 Jazz Club on Sunday next, when he shares a star-studded bill with Jack Parnell and Kenny Baker.

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'DEED I DO
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PEGGY LEE - CAP 13416

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GUY LOMBARDO (Bruno.) - TED WEEMS (Bruno.)
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Read throughout the wide world

THE VOICE

The Boss

WHO is the musician's boss? The band-leader, of course. And how many times have we heard deprecating remarks from musicians concerning his musical ability? He has been accused of every crime under the sun by his musicians, from conducting up on the down beat to obtaining money under false pretences. Yet in spite of all this he is the meal ticket. Who keeps the band in the engagement? The musicians? Hardly. They may be a contributory factor, but they are not the main raison d'être for the band's engagement. It is the maestro himself who keeps the band in the job and the length of that job depends entirely upon his own popularity with his public. Admittedly the music has to be good, that is why musicians of great ability are engaged by the maestro. That they know more music or have greater technical skill than the maestro makes no difference. He is—and always has been—the main attraction. Under his trade mark the band is known. His name is the brand under which it is marketed. In some cases he is a musician of great practical experience, able to play on a par with, if not better than, the musicians in his own band. Ted Heath is a classical example of this type. One of our foremost trombonists himself, with unparalleled musical experience, he now conducts his mighty orchestra. In his case, however, no musician could doubt his ability. Stanley Black is another example. There are other musical directors, however, who are equally famous yet who have not Heath's or Black's musical background. Some have become famous through sheer weight of personality. Others through spectacularly smart appearance. But no matter what their qualifications may be, they are a meal ticket for musicians and they should command the consideration and respect due to any man providing employment.

The Slogans

EVERY decade produces its catch-phrases. From the Ted Kavanagh camp we still remember with affection "Don't forget the diver," "I go—I come back," "Can I do you now, sir?" and "I don't mind if I do." The past year has established equally infectious phrases via the radio. Noteworthy among these are the epics from "Ray's a Laugh" such as "Young Dr. Hardcastle—he's loovely"; while from "Take It From Here" we have "Oh, Mavis" and "Clumsy Clot," and Sam Costa is known for his phrase, "Was there something?" I mention these among many others because they stick. There is no knowing what the public will take to. Half a dozen catch-phrases in a show are reasonable as long as one of them sticks. And when the nation is in trouble it is the radio catch-phrase that keeps up the morale of the people. In the last war there was hardly a citizen who did not say by way of an adieu "T.T.F.N." or in its fuller form, "Ta-ta for now" from the (then) current Itma show. It is interesting to note, however, that in those wartime Itma shows there were two Chinese characters. They were, indeed, a little premature. But maybe Ted Kavanagh may see fit to resurrect them in the light of political events?

Paradox

ONE periodical claims to have the largest circulation in the world of any publication of its kind—and right in the next sentence claims to be the kind in the world. Thank you very much. I myself could easily be champion of the world, unopposed of course, so long as there's nobody else to fight in my class. If the negotiations in paper supplies for Musical Express transpire satisfactorily, we may well be in a position very shortly to announce the largest circulation of any show newspaper of any type—including musicals—in the world, not excluding the big American show weeklies.

Transport

WHOLESALE cancellation of train services are announced by British Railways. Our transport "bosses" may decree that the services discontinued are of no great consequence to the nation's lifeline. But what of the musicians who ply their profession between the towns so affected? How shall they get, with their instruments, to the gigs they have to play, other than by railway? Not all of them have cars. Have you ever tried to get on a bus with a double bass or a full drum kit? Of course the reply might easily be that music is not important in these times of coal shortage due to administrative inefficiency. But if war ever does break out again, you can bet your life popular music will be high priority, as indeed it was during the last war. Unless, of course, we starve all the musicians out of their profession in the meantime.

ALL THE NEW NUMBERS

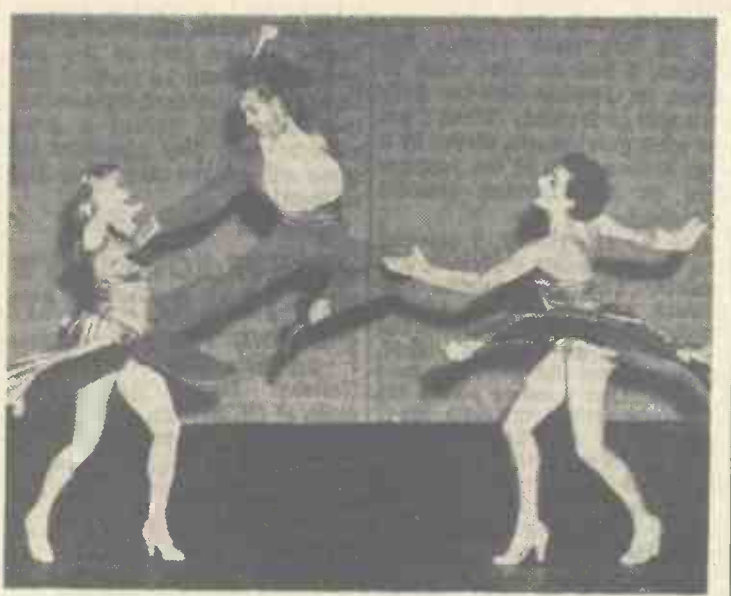
- Friend of a Friend
Lonely Lips
If I didn't Miss You
Can I Canoe You?
Music by the Angels

Tin Pan Alley by JACK WEBB

I AM able to report this week that most of the publishers are all set for the exploitation of their new numbers. Magna Music, says Johnny Franz, are starting work immediately upon a brand new item in conjunction with their success from the film "If You Feel Like Singing"; and it's called "A Friend of a Friend." Anne Shelton will have introduced it in Sunday's "Variety Band Box," although my deadline for this column is too early for me to have heard it. Magna, I am told, hold the world copyright of this number and they have high hopes for it both here and in the United States.

CAMPBELL CONNELLY have two new British songs upon which they are about to start work. The titles are "Lonely Lips, Lonely Dreams, Lonely Heart" and "If I Didn't Miss You." Watch out for them. That's the house which proudly publishes "Puddy Tat," already number one in the Top Ten. Eddie Standing, of C. & C.'s told me he believes "Puddy Tat" will possibly be a number one in America very shortly. That firm's "Ferryboat Inn" is already a number five in the Top Ten as I write these lines.

LEEDS MUSIC have been hitting the news with successes like "Goodnight Irene," "Tzena," "The Thing," and now "Petite Waltz." The last-named is already number nine and in my opinion will climb steadily to top. Bill Phillips told me when I saw



This remarkable action picture shows Inga Berggren, Birgit Norlindh, and Carl-Gustaf Kruse, principals of the corps de ballet of the State Theatre, Malmö, Sweden, in their setting of well-known British composer, Donald Phillips' "Concerto in Jazz," published by Lawrence Wright. Although supported by excellent double-sided 12-inch recordings in Britain by Sidney Torch's Orchestra (Parlo), Skyrockets (E.M.V.), Mandovan's Concert Orchestra (Decca), and a 10-inch recording by Charles Shadwell's Orchestra (H.M.V.), this outstanding composition, the orchestration of which can be played by the smallest dance outfit right up to full symphony orchestra, has not yet met with the reward in this country which it so richly deserves. Other countries have not been slow in recognising its outstanding qualities, and large performing fees are being earned from Europe, Scandinavia and America.

him at Cyril Stapleton's wedding reception that the firm have two excellent new numbers coming along called "Can I Canoe You Up the River?" and a very big hit from America called "Music by the Angels." Phillips seems to believe that with the new material his firm can keep this success story going, segue, I wouldn't be surprised.

BIG NEW NUMBER from Keith Prowse is going to be "Green Grass and Peaceful Pastures." Sounds a majestic title to me. It has already been recorded on Columbia by Percy Faith with his Orchestra and Choir, and I hear that recording is due for release over here in February. Nobody in Tin Pan Alley can be unfamiliar with the name Joe Lubin, British songwriter and publishers' contact man, who went to America and made such a success over there. He is the writer of K.P.'s new "Green Grass and Peaceful Pastures." The Percy Faith recording is only the first of an imposing list of record fixtures to come.

"NOLA" HAS BEEN adopted by all the important bands in the country, including Ted Heath, The Squadronaires, Eric Winston, Harry Gold, Lew Stone and Billy Cotton, to mention a few. Specifically a

WOODY HERMAN Music of the Romantic Era TEX BENEKE

Both sign with M.G.M.

THERE have been two big switches in band business this past week. Woody Herman has left Capitol and has gone over to M.G.M. Tex Beneke who, since he left Victor some months back, has had his name coupled with several diskeries, has also joined the same label.



Ray Anthony chats with several of the celebrities from the music world who turned out for his opening night at the Café Rouge of New York's Hotel Statler. Shown here are, left to right, Johnny Mercer, Patti Page, Ray and Jerry Gray.

HERB JEFFRIES, POPULAR VOCALIST AND WELL-KNOWN RECORDING STAR, HAS BEEN SIGNED TO AN EXCLUSIVE CORAL RECORDING PACT, IT WAS ANNOUNCED BY JIMMY HILLIARD, DIRECTOR OF ARTISTS-AND-REPERTOIRE.

As featured vocalist with the Duke Ellington band a decade ago, Jeffries achieved overnight success with his great vocalising of "Flamingo." Since leaving the Ellington aggregation he had been seen at such niteries as Ciro's in Hollywood, The Blue Angel in New York, Pop City, and many others.

Herb's plans for the future include making a picture titled "Disc Jockey," which will be produced by his agent, Maurice Duke. Jeffries is also associated with the production of the film.

FRANK DeVOL'S Capitol waxing of "I'm a Little Teapot" has a three-week promotion by the waxy and the National Tea Bureau (beginning January 8). Disc Jockeys and columnists received copies of the DeVol novelty platter and gift cartons of tea.

PEGGY RYAN and Ray McDonald have retained Earl Brent to write new special material for their song and dance opening at the Palm Springs Club January 21.

MET. opera star Bob Merrill has been advised by Famous Artists that Paramount is readying two originals for him when he

arrives in Hollywood in March to start his pic contract at the Marathon lot.

GLORIA DE HAVEN has been named vice-chairman of the Motion Picture and Radio Committee of the National Safety Council and will accept the honour at the latter's annual award dinner at the Ambassador Hotel on January 23.

Gloria is a firm believer in the salesmanship of video, and on her next theatre-niterity tour, scheduled for March, she will make special one-minute TV trailers to be played on all telestations in advance of her engagements. Gloria will make a \$5,000 weekly tour of St. Louis, Minneapolis, Chicago, Boston, New York, and Miami Beach in the spring.

HAROLD STEINMAN and Art Cohn, co-producers of the "Singing Vanities of 1951" movie, are negotiating with director Lew Landers to meg their semi-documentary on Steinman's roller show. Pic is scheduled to roll this spring in London, Zurich, Paris, and Brussels when "Vanities" returns to Europe for another tour.

DICK HAYMES and his pianist Al Lerner, are collaborating on a musical, "Sing and Be Happy," with the singer and Lerner co-writing the score for the Broadway-bound production.

CLARK DENNIS and the Chicago division of N.B.C. television are discussing a video strip series for the tenor singing star which would originate in the Windy City and allow the "Peggy My Heart" vocalist to play midwestern and eastern theatres and hotels and still have his own TV show. Format has been titled "Clark Dennis Music Shop."

CHARLIE BARNET quoted here as deciding upon eight violins in his new band. Maestro says he will play with them, leading on soprano sax. C. B. is chasing a "new sound." Though sanguine about it, he states philo-

MODERN JAZZ AND TRADITIONAL PLAY TOGETHER

FOR the first time since the wide gulf has arisen between the players and protagonists of the traditional and modern schools of jazz, a famous exponent of the Minton school has played with Europe's premier traditional-style band.

Kenny Graham's exciting flow of ideas and a tone that filled the four corners of the acoustically bad Seymour Hall, was not, as many would have thought, out of place with Humphrey Lyttelton's Band. In fact, it was so successful that the largely purist crowd acclaiming this particular performance their longest and most prolonged cheer.

In addition, an alto saxophone played by Lazy Ade Monabourg, raised its acrylic head in support. This combination of traditional New Orleans instrumentation, alto saxophone phrasing of the twenties or thirties, and modern tenor, provided a strange but very successful mixture and considerable comment.

However, one could see the few "dyed in the wool" purists throw up their heads in pious horror at this sacrilege. But the general reaction was of enthusiasm.

After the show, Kenny Graham told me: "This was a stunt far as I was concerned—but rather intended as an attempt to bridge the gap between Humphrey's New Orleans and my own Afro-Cuban music."

Among the capacity crowd, many having to be turned away, I noticed such celebrities as Ernest Anderson (famous manager of Louis Armstrong), B.B.C. producers, David Miller, Hector Stewart, John Hooper, Laurie Gold, Marquis of Donegal.

The music was performed by Graeme Bell's Australian Jazz Band, Humphrey Lyttelton and his Band, and Mick Mulligan's Magnolia Jazz Band. The whole proceedings were compared most admirably by Tony Hall.

LUXEMBOURG PROGRAMMES ON PAGE FOUR

TRANSATLANTIC American Commentary by CHICK MADISON



Probably it is the lyrical quality of the two existing complete movements that has made the "Unfinished" one of the best-known pieces of music in existence. The fact that a few hundred other works by Schubert deserve recognition for the same reason, does not disprove this theory in the slightest.

The new recording—this is what all the above has been leading up to—is by the Vienna Philharmonic Orchestra under Furtwängler (H.M.V. DE21131-3). How does it compare with the other score or so recorded versions? Having not heard them all, I cannot give an authoritative opinion on the subject, but I certainly find this set the best of those made in the last few years.

For a long time the old Henry Wood Columbia set took a lot of beating, but present-day recording can do much fuller justice to an orchestra. It is a feat to do justice to the strings of the Vienna Philharmonic, but this new set comes pretty near. The range of volume is large—not that the double fortes blast us out of the room, but that the pianissimos are really quiet.

Throughout, there is an absolute control of tone, both in the performance and in the recording. Furtwängler gives a flexible interpretation without

to be taken over by the faintest brother Peppy, who was featured player in the Easy Morales outfit.

Life Gets Peculiar, Don't it!

IT is generally conceded that America leads the way in most departments of entertainment (with perhaps the exception of pantomime) and popular music is no exception. It is a paradox, however, that the slick lyrics for which the American writers are noteworthy, are written invariably in the English language. And that, believe it or not, is something for which America was not responsible. Having adopted our English language, the Americans have developed a fascinating colloquialism which lends itself admirably to popular song lyrics. That, perhaps, is the reason why they excel in general as popular lyricists, although we over here are credited at times with beating them at their own game.

AMERICAN colloquialisms sound authentic only when pronounced with the American dialect. That is no doubt why our British singers of popular songs have developed the American accent. For my part I will not question their right to sing in Americaneese. Why should I? Do not British singers in the legitimate field sing in Italian, French, German? Some of the very snappy lyrics comprising for the most part American colloquialisms would sound ridiculous if sung in a legitimate English "county" accent.

BUT even the Americans themselves know their English, which is more than I can say for some of our British vocalists. I was, therefore, rather surprised when listening to Jack Parnell and lovely Lita Roza singing a duet last week in the dance music programme. Now, I love Lita Roza and Jack Parnell "just the way they are" until they spit words, one singing the first syllable, the other singing the second. Idio-syncrasies I am prepared to pass. But I cannot forgive the word Peculiar - arities. Your line, Miss Roza, is "Peculiar" and please don't add the extra "ar" to it, otherwise we have a word which is not in the English language and which even the Americans didn't invent.

HEAR that the first of the amateur jazz bands gets a break shortly in the Light Programme. My colleague, James Asman, made the first sensational announcement last week. Now the event becomes a reality with the booking of the Crane River Jazz Band for a session in the Light on February 10.

TALKING about singers, when is the B.B.C. going to give Reggie Goff a series? Here is not only a first-class singer, but a very versatile artist who plays excellent saxophone and some piano as well. I'm prepared to back my judgment by paying for the script (mind you—I pick my own writers) for a quarter of an

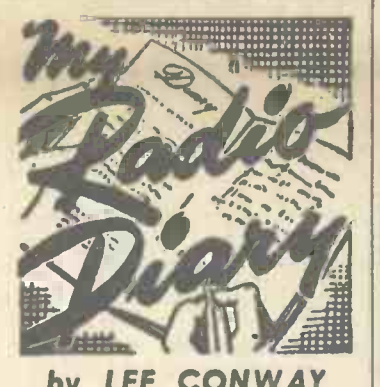
hour of Reggie Goff in his own programme. Want to take me up on this, B.B.C.?

THAT'S nice music we get from Jack Coles and his Orchestra. Very interesting programmes and eminently acceptable to music-lovers of all tastes. I go for it myself. Nice work, Mr Coles—and what you play for us is of a consistently high standard.

MY column was turned in for Press before I had a chance to write upon the really excellent broadcast the other week from Sidney Lipton from Grosvenor House. The versatility shown by the great musicologist from the Lipton Orchestra and his played with perfection. Lipton is now doing more than anybody to raise the standard of O.B.s to what it used to be before the war, when all the great bands were "on tap" from their respective engagements.

HIGHLIGHT of last Saturday's "Music-Hall" was the Ray Ellington Quartet's arrangement and interpretation of "Oh Babe," followed by Laurie Deniz's lovely guitar solo feature "Lover" and its splendid accompaniment from the Quartet which was a delight. The studio audience apparently agreed with me—or I with it. Comptre Ben Warriss thanked the Ellington group for "putting the audience in the right mood." A nice tribute and one well earned.

LONG before the critics and the West End managements sat up and took notice of Diana Coupland, I picked her out for stardom. She has justified my forecast. In "Top Score" last Saturday night her singing of "Shanty In Old Shanty Town" ranks among broadcasts of the highest order. First she sang it seriously, with much artistry. Then she went into a swing version of it. It was a masterpiece. Of course, she had the splendid Black Orchestra and the right arrangement and all the trimmings. But she shone against this fine background like a star. In my view Coupland is the certain successor to the International laurels of Anne Shelton and Vera Lynn. She has quality in her voice, and style—a rare combination. But, most important of all, she is consistently excellent.



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By MALCOLM RAYMENT

going in for any eccentricities. With a set as good as this, there is no need to issue another of the same work for a very long time.

Ballet Music From Faust

Another piece of music that everyone recognises, whether they know where it comes from or not, is the ballet music from Gounod's "Faust." These innocent strains have no connection with any Walpurgis Nacht—nor for that matter with any other part of Goethe's masterpiece.

It is recorded by L'Orchestre du Theatre National de L'Opera Paris, conducted by Louis Fourrestier (H.M.V. C4028-30). This is a very fine transparent performance and recording, with the necessary lightness and poise for such music. The only quibble I have is over the tempo of "Les Troyennes" (side four). Maybe it is correct, but it seems unduly fast. The playing is excellent throughout.

Tchaikowsky Flat Out

Much has been said of the din that Berlioz could make on an orchestra, but Tchaikowsky could surpass him. Berlioz in actual fact very rarely went in for volume, and when he did so it was always controlled. Tchaikowsky, on the other hand, master of orchestration though he was, became dangerously near the hysterical in some of his "flat out" passages. Some conductors seemed to accentuate this.

Francesca da Rimini" is meant to be horrific with its hellish devils, but every performance that I have heard has made me either want to rush out of the hall, or burst into laughter. The percussion, and the gong in particular, usually bring to mind Mossolov's "Steel Foundry," while the chromatic scales on the strings suggest Sibelius' "The Tempest." The musical result was as incongruous as a steel foundry in mid-ocean.

That there is no need to become wildly hysterical in this piece is shown by the new recording on H.M.V. C4049-2, made by the Danish State Radio Symphony Orchestra, under Dobrowen. The whole performance is controlled, and for the first time in my life I found myself getting some real musical pleasure from the energetic sections of the work. The clarinet solo (featuring Francesca herself) is beautifully played.

Those who like fireworks may be disappointed in this set, but a thoroughly musicianly job has been done. On the sixth side we

have a very lively performance of Glinka's Overture, "To Russian and Ludmilla." Tchaikowsky's "Capriccio Italian" rivals Francesca for volume, and only takes second place to "1812" with its cannons in the percussion department. The loud parts of "Capriccio Italian" however, are very different from most such passages in Tchaikowsky, in that they are joyous rather than morbid in effect. Outside his ballet music, Tchaikowsky has left us little on a large scale that is not in his "woe-is-me" vein.

Recording the Percussion

On Columbia LX8736-7 there is a very brilliant performance of "Capriccio Italian" by the Philharmonia Orchestra conducted by Paul Kletzki. Some of the music may seem to be on the borderline of vulgarity, but it is played with a spirit that is nothing if not healthy. The recording captures all the gusto of the performance and at the same time allows everything to be heard. The percussion section, which so often seems to either defeat, or be ignored by recording engineers, is allowed to lend its full weight to the jubilation.

Tchaikowsky's Violin Concerto is certainly not one of the masterpieces of its kind. It is the generally accepted thing to make several cuts in it, and do one or two of the slightest protest. It is easy to imagine what would happen if someone started cutting up a really great masterpiece in this way. Tchaikowsky's Concerto remains in the repertoire because of its charm, and because of its impeccable writing for the soloist, not to mention the orchestra.

A new recording of the work—the first for considerable time—by Isaac Stern with the Philadelphia Orchestra, conducted by Alexander Hilsberg, has been issued on Columbia LX1316-9.

Isaac Stern is to my mind one of the finest violinists in the world. I have yet to hear him play even slightly below standard, and his performance of the Brahms Concerto when he was in this country was the finest that I have ever heard of that work. His intonation is very rarely anything but perfect; indeed, the first piece of doubtful intonation that I have heard from him comes in the present set.

All in all, it is a magnificent performance. The recording is fairly good, but like most American recordings, not up to the best European standards; there is a hardness of tone here that is not, however, sufficiently pronounced to be unpleasant.

New World Symphony

Another old chestnut that has reappeared once again is Dvorak's Fifth Symphony, known as "From the New World." It is played on H.M.V. C4023-7, by the Danish State Radio Orchestra conducted by Nicolai Malko.

The New World Symphony, though it contains elements of Negro

Continued on Page 4.

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In view of many record deletions due on January 31, Steve Race writes this Stop-Press article about records

EACH YEAR THE E.M.I. GROUP OF RECORD COMPANIES (H.M.V., COLUMBIA, PARLOPHONE, M.G.M. AND REGAL ZONOPHONE) REMOVE FROM THEIR MAIN CATALOGUES SOME DOZENS OF RECORDS. THE REASON IS, OF COURSE, OBVIOUS: NO ONE CAN BE EXPECTED TO CARRY VAST STOCKS OF OUT-OF-DATE DANCE RECORDS, AND THE CATALOGUES THEMSELVES MUST BE KEPT WITHIN REASONABLE LIMITS. NOBODY, FOR INSTANCE—NOT EVEN JOE LOSS—WOULD EXPECT JOE LOSS'S RECORD OF "WE'RE GOING TO HANG OUT OUR WASHING ON THE SIEGFRIED LINE" TO BE AVAILABLE STILL TO ORDER, OR TO BE LISTED IN EACH NEW YEAR'S CATALOGUES. NOR, I SUPPOSE, WOULD THE CONNOISSEUR COMPLAIN AT THE WITHDRAWAL FROM CIRCULATION OF SOME ANTIQUE PRE-ELECTRIC RECORDING OF THE FIDELIO OVERTURE, WHEN IT HAD ALREADY BEEN SUPERSEDED BY AN ACCEPTABLE MODERN VERSION.

But the position as regards jazz is very different. It is ridiculous to suppose that Louis Armstrong's "Body and Soul" can safely be deleted because the Benny Goodman Sextet's version is still available. In jazz it is—broadly speaking—the musician who counts, not the tune.

Frankly, I am at a loss to understand the reasoning behind many of the deletions due to take place on January 31. It is obvious that someone has worked carefully on the subject: there is no question of lopping off a couple of dozen issues from one end of the catalogue as a couple of dozen are added to the other. Someone has spent a lot of time cutting here and by-passing there. But what riches will be lost at the end of this month, and (in some cases) what insignificant trifles are being carefully nursed through from one catalogue to the next?

Some of the records due to go—and unless you order them right now you will never get them other than second-hand—are of such high quality and importance that it seems only right to hold up the reviews of new issues, and remind readers that the following records are—

NOT TO BE MISSED

I do not pretend that this is a complete list of even the best records being deleted on January 31. Those mentioned are, however, among the best. Pride of place must go to Duke Ellington, whose work dates less than that of any other bandleader, and some of whose greatest records are to be lost within a fortnight.

NOT TO BE MISSED!



Barney Bigard, whose "Clarinet Lament" is being deleted from the Parlophone catalogue this month.

- Duke Ellington and his Orchestra**
- Sultry Sunset
 - Jam-a-Ditty
 - Drop Me Off at Harlem
 - Clarinet Lament
 - Diminuendo in Blue
 - Magenta Haze

described above. "Clarinet Lament" (subtitled "Barney's Concerto") almost develops halfway through, and probably intentionally, into "Basin Street Blues." After all, Bigard was born in New Orleans. "Diminuendo" is a masterpiece of arranging; a showcase for the Duke's brilliant scoring, and for the ensemble's relaxed phrasing in a difficult work. "Magenta Haze" features Hodges at his most moving and powerful. In passing, it should be noted that Cootie Williams and his Orchestra's "G-Men" and "West and East" are also being deleted.

excellent Joe Bushkin piano. The "Liza" on Columbia is not to be confused with the earlier Quartet version on H.M.V. with Hampton on vibes; this one has Norvo, and a characteristic Mel Powell "kid-glove" solo. "I Cried for You," on the other hand, has Hampton and Teddy Wilson, and was recorded in 1939—almost 13 years ago, and it sounds as fresh as a daisy, as does the faster "I Know That You Know." Even older in origin are "China Boy" and "More Than You Know," recorded by the original combination of Goodman, Wilson, and Krupa; the greatest mixed trio in jazz history.

There are a number of other deletions from the Wilson school worth remembering (and ordering) before it is too late. "Blue Mood," for instance, in which Wilson, Harry James, Red Norvo and a bassist play for six minutes some of the most tasteful solos of the whole pre-war swing era. (Parlo. R2741.) There is also Wilson's own "Melancholy Baby" and "Mean to Me" (R2868), with wonderful vocals by Ella Fitzgerald and Billie Holiday respectively.

Even Woody Herman is not a recent enough acquisition to the EMI group to be spared by its deleter-in-chief. The following records of his are to go:

- Blue Flame
- Blues Are Brewin'
- Wrap Your Troubles in Dreams
- Stars Fell on Alabama
- Igor
- Lost Week-end
- Steps
- Fan It

Shortage of space forbids detailed mention of their importance, but Herman fans can be relied upon to catch up on any of the above they have missed. The early Artie Shaw Orchestra sides on Parlophone come next: "Sugar Foot Stomp"/"Sobbin' Blues" (R2940), and "Copenhagen"/"Cream Puff" (2934), the historic Basie record with Paul Robeson, "King Joe" (2966); and a famous Lunceford—"Cheatin' on Me"/"Tain't What You Do" (2647). Make a note, also—if you're interested—of the following:

- Billie Holiday: The Man I Love/Night and Day
- Calloway (with Choo Berry): Ghost of a Chance
- Several Maxene Sullivans, and the Mills Blue Rhythm Band sides
- Armstrong: Body and Soul/You Can Depend on Me
- Higginbotham: Give Me Your Telephone Number

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STEVE RACE



On Record

- End Blues" (Regal Zono. MR3609) are due to be axed. Cootie and Lou McGarity are the stars of the coupling.
- Benny Goodman and his Orchestra**
- Air Mail Special
- Tuesday at Ten
- Scarecrow
- Time On My Hands
- B.G. Sextet
- On the Alamo
- Gone With What Draft
- Honeysuckle Rose
- B.G. Quintet
- Liza
- I Cried for You
- B.G. Quartet
- I Know That You Know
- B.G. Trio
- China Boy
- More Than You Know
- "Air Mail" and "Tuesday" are typical swing numbers from the days when B. G. was the King of Swing, and—in the words of "1066 and all that"—a very good King, too. "Scarecrow" is almost as well known in England through Douggie Robinson's broadcasts of the number with Gerald, as through Goodman's own version; it must be admitted that "Scarecrow," rather than "Time On My Hands," is the A side of R2855.
- The various Goodman small groups turned out some of the finest chamber music in the whole of New York jazz. The Sextet of "Alamo" was almost an all-coloured line-up, and included Cootie Williams in beautifully melodic mood. "Draft" sounds at first quite Ellingtonian, then develops into a series of good, re-trained solos. "Honeysuckle" rides like mad, and has some

It was quite a shock to receive from the Decca group the other day a review pressing of Bill Snyder's "I Saw It in a Dream" and "Briffing Sands"; exactly the same record which was issued last year by the rival EMI group, and which achieved such tremendous popularity. I don't pretend to know what business transactions (or even court cases) have attended Snyder's transfer from company to company, but I do know that on the new issue (London L868), as on the old one (Parlo. R3302), Snyder has got the melody wrong on the second bar of the middle-eight. Anyone who has not yet bought the record and wants to order it, should stipulate which of the rival issues he wishes his dealer to get for him, depending on whether he wants to pay 5s. 4d. or 6s.

Teresa Brewer

The Thing
I Guess I'll Have to Dream the Rest

London L872

Teresa Brewer sings "The Thing" with almost violent exuberance. The whole record is most spirited, though it is striking how unat-home American bands are in a six-eight rhythm. Despite the fact that their country looks on John Philip Sousa as one of its most eminent composers, the rhythm he so loved seems to be quite foreign to a great many American drummers.

As one or two people might have guessed, I prefer Teresa's "Dream the Rest," because I like the tune better, and she can do more with it. True, the melody of this side isn't based on my county's theme song—"The Lincolnshire Poacher"—but it's highly original, and the number was due for revival. Henry Jerome's accompaniment is pretty thin stuff, but this is the nearest Teresa Brewer has recently been allowed to come to her first, wonderful record issued here: "A Man Wrote a Song."

The Capitol

Symphonic Band
Sleigh Ride
Syncopated Clock

Cap. GL1348

Despite its similarity to one of the themes in the Unfinished Symphony, "Sleigh Ride" is one of the most attractive novelties issued in months, and probably the most catchy since "Holiday for Strings." The Capitol "Symphonic Band" is such a peculiar name for a combination that I was at first completely fogged by it. "Band" implied a dance outfit, or perhaps a studio full of brassmen. "Symphonic," sandwiched, so to speak, between the word "Band" and the music of "Sleigh Ride," brought no glimmer of enlightenment.

Then I put on the record and my worst fears were justified. The Capitol Symphonic Band is a



Marcel Stellman concludes his American Serial (Part 3)

WALK SOFTLY STRANGER



Joseph Cotton and Valli in "Walk Softly, Stranger."

GOOD news—as a change from all the bad women films, here is one about a bad man. JOSEPH COTTON is the Stranger instructed to Walk Softly "ere you tread on my dreams"; a card-sharp and a plain honest-to-goodness thief. Note this word "honest"—in all his wrong-doing Cotton is straightforward; none of the nasty fibbing we had from Faith Domergue in "Where Danger Lives," nor of the scheming and home-breaking which Joan Fontaine ploughed through in "Born To Be Bad." It seems that the weaker sex makes a tougher rogue, while the stronger sex has its weaknesses. Joseph Cotton's is a kind heart. He takes the place of a dead son in the affections of his landlady (SPRING BYINGTON) in the small town where he has chosen to hide away, and go straight.

This going straight is a carefully planned affair. Cotton hops a plane (going right to left on screen), joins a colleague and pulls off a big job in a night club. This brings them in 50,000 dollars each, and with his share in a briefcase, Joseph goes back to the simple life (plane left to right), the back bedroom lodging with Spring Byington, and a job in a mammoth shoe factory. The owner's daughter is Valli; beautiful, but confined to a wheel-chair. And thereby hangs a tale—or rather, a romance. But see that for yourself. My criticism of the plot is that in view of his kind and gentle nature, mixed with the bad background, I was never sure of Cotton's motives—but I'll give him the Oscar for being the nicest crook I've ever seen around.

Summing-up, this is a tender love story with action. There are some tense moments; the scene in which the gang from the night club catch up with Cotton, for instance, one of those nightmarish car journeys beloved of the American gangster, and the super car crash, equally beloved by the stunts department.

Spring Byington's performance pleased me enormously. In all the years I have seen her, this is her first real acting rôle. I wonder if she said goodbye to her legendary, scatty part with as few regrets as I? Here, she plays with real warmth the kind-hearted, rather garrulous widow.

As usual, Joseph Cotton brings the same natural ease to his rôle which Trevor Howard always does. After seeing either of these actors one feels that they were not acting at all, and it makes both of them a joy to watch. But oh! for more plots like "The Third Man."

Cosmic Column

Hot on the heels of "Destination Moon," Paramount are producing "When Worlds Collide." Two planetary bodies tear themselves loose from the solar system. One destroys the earth, the other becomes the new world, to which a chosen few escape—with the help of atomic energy. Quite a plot! With such a fantastic story on the stocks, it's hardly surprising to learn that serials look like making a comeback; several companies working on them at the moment. Columbia will give us "Mysterious Island," with the earth invaded by a warning princess from Mercury. Due here soon is a Columbia picture dealing with a space subject—"The Flying Missile."

TOP TEN

1. Puddy Tat (Harms-Connelly).
2. The Thing (Leeds).
3. Red-nosed Reindeer (Chappell).
4. Beloved Be Faithful (Pickwick).
5. Ferry Boat Inn (C. & C.).
6. Petite Waltz (Duchess).
7. Goodnight Irene (Leeds).
8. Sleigh Ride (Mills).
9. English Garden (Sun).
10. Autumn Leaves (P. Maurice).

I am very interested in another

NEW YORK TO MEXICO

THE GREATEST VALUE FOR MONEY IS PRESENTED AT RADIO CITY. THE SHOWS ARE WONDERFUL, AND HERE IS AN EXAMPLE OF WHAT IS GENERALLY PRESENTED THERE. THE FORTY-SIX-PIECE RADIO ORCHESTRA PLAYING THE OVERTURE, IS FOLLOWED BY THE FAMOUS ROCKETTES, A FULL CORPS DE BALLET, GLEE CLUB, BIG PRODUCTIONS, AND TWO FAMOUS ACTS, ALL FOLLOWED BY A FULL LENGTH FEATURE FILM.

Another old favourite who is still a consummate artiste is the great Kate Smith (remember "When The Moon Comes Over The Mountain"?). Kate appears every day on television and introduces famous guest artistes to the viewers.

I was strongly reminded of home by the American music publishers. One thing, however, that struck me forcibly was the way in which all the number-one pluggers visit a band or artiste on their opening night in town, all discuss their business with the artiste at a sort of round table conference. In this manner they can rest assured that no other publisher has swept the ground from under their feet.

However, my greatest thrill was yet to come, for my mother and I went to visit friends in Mexico. After the rush and bustle of New York, and after considering the general state of world affairs, it seemed almost impossible that I was actually experiencing the lazy, casual living that is so essentially part of Mexican life.

Imagine walking across a main street and seeing a policeman on point duty playing a harmonica! That is something I actually saw. From noon until 3.30 p.m., everyone rests. All Mexicans are musical. It is not unusual to walk down the street and see a small group of Mexicans playing guitars and singing mainly for their own amusement. You can lean out of your hotel window, throw a few pesos, and enjoy continuous music ad infinitum.

In Mexico City both R.C.A. Victor and Capitol have big recording studios. The equipment is most modern, and many recordings are made of the Mambo, which is, of course, typical local music.

I visited a ballroom while I was there. The "ballroom" was an old barn which had been converted, and a great feature was made of big orchestras. Tuesdays were reserved for local society people, and other nights, at lesser prices, for the less affluent.

There is also a vaudeville theatre that gets so packed that the Mexicans almost hang from the chandeliers. The bill I saw there consisted of eleven acts. Nine were musical and the other two acrobatic. I was more than impressed with Irma Villa, a striking Mexican singer. The pit orchestra consisted of 12 musicians, playing guitars, fiddles and one trumpet.

During my stay I also saw the great artiste, Josephine Baker, appearing in Mexico City. I was also greatly interested in a Mexican act, Los Tres Diamantes. These three boys sing all the American popular songs in Spanish, and I very much liked their rendering of "Mule Train."

Outside the city there is a little village of dirty shacks. With livestock running in and out of these shacks, it's almost reminiscent of Noah's Ark. But the most remarkable sight in the village was a café (with no roof) that had a juke box outside. The children are greatly intrigued by this, and both they and the older people spend most of their day dancing to the music from the machine.

Although hygiene is almost unknown, nearly all Mexicans have television sets in order to watch the bull fights.

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"Jazz Club" auditions amateur groups CRANE RIVER BAND TO BROADCAST ON LIGHT

NATIONAL DANCE BAND CHAMPIONSHIPS GRAEME BELL for Derby; DAVID MILLER, LESLIE ADAMS for Hull, Doncaster

QUEBEC CONCERTO Piano Solo Arrangement by Louis Mordeau

LUXEMBOURG PROGRAMMES

- Long Wave, 1293 m., 232 K/cs., 150 Kw. WEEK COMMENCING JANUARY 21 Sunday, January 21 Monday, January 22 Tuesday, January 23 Wednesday, January 24 Thursday, January 25 Friday, January 26 Saturday, January 27

JOHN HOOPER, NEW B.B.C. "JAZZ CLUB" CHIEF, WILL BE INAUGURATING HIS NEW POLICY, AS EXCLUSIVELY REPORTED IN MUSICAL EXPRESS LAST WEEK...

On February 18 they will again broadcast on the B.B.C. French Service in Robin Scutt's jazz half-hour at 7.30 p.m. Both Robin Scutt and John Hooper are co-operating with the N.F.J.O. in seeking the best talent British jazz can offer.

An audition is being arranged shortly, and the federation has been asked to select a number of leading jazz groups to take part. Among these are included Mike Daniels' Delta Jazzmen, Chris Barber's New Orleans Jazz Band, Dicky Hawden's Jazz Band, Mick Mulligan, Eric Silk, the Christie Brothers' Stompers, and the new Joe Daniels' amateur outfit.

ALAN STEVENS and Harry Giltrap, jazz critics for the "Manchester Evening News" reported their Manchester Jazz Appreciation Club on January 11.

ANOTHER leading jazz artist to be used for Robin Scutt's French broadcasts from Bush House will be blues pianist Tony Short, from the Cambridge Jazz Club.

WOOD GREEN JAZZ CLUB announce a change in their regular broadcast on the station last week of Reg Ridden. The new house band will be the Christie Brothers' Stompers, who will be taking over in the near future.

THE DELTA JAZZ CLUB will be holding an N.F.J.O. Benefit Night on Saturday, January 27, with a two-band session featuring Mick Mulligan and his Magnolia Jazz Band with George Melly, and Delta's resident band, Mike Daniels' Delta Jazzmen.

HARROGATE JAZZ CLUB, which recently closed down owing to poor attendance, will be reopening in the near future. Regular guest band at their weekly sessions was Leeds's own Yorkshire Jazz Band.

SOUTHAMPTON RHYTHM CLUB has appointed three new vice-presidents: Australian band leader Graeme Bell, famous trombonist Eric Breeze (who has often assisted the club by arranging for well-known musicians to visit them), and trumpeter Nat Gonella, now residing in the district.

THE CRANE RIVER JAZZ BAND has recently had a change in personnel when trombonist-collector John R. T. Davies has left the band for business reasons. His place is being taken by a "hand" from the Cranford Rhythm Club, Ray Orpwood.

WORCESTER PARK JAZZ BAND has recently had a change in personnel when trombonist-collector John R. T. Davies has left the band for business reasons. His place is being taken by a "hand" from the Cranford Rhythm Club, Ray Orpwood.

THE LEN MARSHALL DANCE ORCHESTRA (Lincoln). Highly commended: Piano, Commended: Alto, bass, drums, conductor.

ROMANTIC ERA Continued from Page 2. folk music, is infinitely more Bohemian than American. Even those elements which are definitely Negro—such as snatches from "The Coon From Alabama" and "Swing Low Sweet Chariot"—have been completely Bohemianised.

THE STARGAZERS Red Silken Stockings Oh Babe Red Apple Cheeks One Two, Drink Up

THE STARGAZERS are a red-hot commercial item. They should know what's commercial, after all; most of them work during the day in the dimly-lit cells of Denmark Street, where the tunes which they eventually take to our hearts are dreamed up, dashed off and dashed out. Indeed, they take it in turns to lie in wait on the corner of Charing Cross-road for record critics, and shanghai them. Any critic thus caught has no alternative but to submit, and spend the next ten minutes in an overheated office, while two and a half Stargazers put on Star-gazers records, and the other two take it in turns to lie in wait on the corner of Charing Cross-road for record critics, and shanghai them.

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GRAEME BELL

FURTHER DETAILS OF ATTRACTIONS BOOKED FOR NATIONAL DANCE BAND CHAMPIONSHIP EVENTS ARE NOW AVAILABLE.

THE ALL-ENTRY list contains several new contestants who are expected to strongly challenge some of the more experienced outfits in their respective bids for the South-East Yorkshire Championship title and a place in the North-Eastern Area Finals.

AN INTERESTING and enjoyable evening's entertainment is assured for many dance music followers who will be attending the event. Details of seat booking arrangements are given in the fixtures list, and it will be noted that reservations can be made at the box office on the night.

JAZZ fans in the Midlands area will be particularly interested in the booking of Graeme Bell's Australian Jazz Band as special attraction for the Derbyshire Championship at Derby, on February 11.

THE APEX JAZZ CLUB features the music of Leeds trumpeter Dicky Hawden and his band. The group consists of Hawden, Colin Thompson (clarinet and soprano), Roy Crimmins on trombone, Dave Stevens (piano), Denny Coffee (bass) and Alex Korner with his guitar.

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A LETTER TO STEVE RACE

We are unable to understand why you take the "Daily Mirror" to task for an anti Bop policy. We have been reading their jazz page for almost two years, and during that time have not noticed anything really biased in it.

You may think that the "Mirror" is biased in publishing so much traditionalist matter, but surely the reason for this is that they are giving the public what they want. And they know what the public wants—their 4,100,000 circulation (highest daily in the world) proves this.

We do not agree that the name of Bop should be dragged through the mud in the manner you have described, but to suggest that it is constantly mentioned in a mysterious and sinister manner is sheer nonsense. Here is the proof. We have a "Mirror" file which dates back to June 15, 1949, and includes every Wednesday "Swing Door" page published since that date.

Sixteen articles on Bop have been printed, 46 on Jazz, and 83 of a general nature. There are three anti Bop articles out of the 16, but in fairness it must be stated that two anti Bop articles were tied up to two anti Jazz articles... thus cancelling each other out. Six anti Jazz articles were published (including the two that cancel).

This means that approximately one-eighth of the Jazz articles were against Jazz, while three-sixteenths of the Bop pieces were anti Bop... not a great difference you will agree.

A word must be said about the "general" articles. These include such things as turntable tips, articles about popular vocalists, and the news column called "Keynotes." The latter has always been particularly broad-based and Bop has had at least as much space as Jazz. We have completely covered the record reviews, as these are devoted equally to Jazz and Bop—thus cancelling each other out.

So what about it, Steve? Do you still think the "Daily Mirror" is pursuing an anti Bop policy? With kind regards, Yours sincerely, ALAN STEVENS and HARRY GILTRAP.

STEVE RACE REPLIES

ALL this is most interesting, but little of it has any bearing on what I wrote. Almost without exception, my complaints have been at the way in which modern Jazz was dragged into the "Daily Mirror's" news column.

While not disputing the "Mirror's" circulation (the highest daily in the world), I would point out to Messrs. Stevens and Giltrap that Jazz no longer rates a full page every week; nowadays it gets half a page, and sometimes less.

No, I agree that the directors of the "Mirror" etc., hardly sat in editorial conference and decided on three major policies for the "Mirror" group: Left Wing, C. of E., and anti Bop. I do suggest, however, that someone or other in Effer-lane has quite coolly determined never to let a chance go by of discarding this type of music.

Now may we examine a "Daily Mirror" "Swing Door" article which has appeared since the Stevens/Giltrap letter was written? On January 10, Julian Holland quoted Gillespie's dictum: "Bop is just about dead," and proved it in the next sentence by adding: "And he should know. Last week he played a one-night stand in North Carolina—to an empty house." By the same token, I would point out, the music of Beethoven and the other great masters is dead. Remember those Harringay concerts that had to be cancelled through lack of public support?

It's the same story here as in the States, Holland goes on. "Not enough people were interested in Bop," whereas (later): "... Jazz got itself a following." I suppose that is why the Modern Jazz Association's meetings in "The Porcupine" are packed, and those of the London Jazz Record Society (also in "The Porcupine") are attended by anything up to 15 people.

After saying that Bach's 48 Preludes and Fugues "provide the complete answer to the boppers" because they are so technical—surely one of the silliest observations in print—he goes on: "Show me the Bop number that had anything left when you took away the trimmings. If there had only been a melody worth the name."

Now this is an old friend, appearing—let us hope—for the last time. What would Bach have thought of a Wagner melody? What would Debussy have thought of a Debussy melody? What would Debussy have thought of "When The Saints Go Marching In"? Their ears would not have been attuned to the works in question. Just as Julian Holland's are not attuned to the melody of a Tchaikovsky Dameron. If he's interested, though, I would put forward "Ladybird" as being a darned good tune, with almost any of Miles Davis's Capitol numbers, and any of Dankworth's, as a follow up.

I've said this before, and if I may, I'll say it again: I wish to goodness "Bop" would die. Then they would leave the name alone, and we could all go on happily enjoying the music in peace. Do me a favour, Mr Holland, and the other "Daily Mirror" writers. Let it die, will you?

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