

Valuable to All Pianists!

THE BLUES

AND HOW TO PLAY 'EM

The Ideal and Complete Survey by FRANK PAPARELLI

PETER MAURICE MUSIC Co., Ltd. 21 Denmark Street, London, W.C.2

BRITAIN'S LARGEST WEEKLY ENTERTAINMENT NEWSPAPER

Musical Express

FRIDAY, FEBRUARY 16th, 1951

No. 228

PRICE FOURPENCE

Orchestration Now Ready!

LOVE ME MY LOVE

backed with Hoagy Carmichael's LAZY RIVER

Southern Music Publishing Co., Ltd. 8 Denmark Street, London, W.C.2

£20,000 BOOKING FOR

GEORGE EVANS

19-Piece Orchestra with Girl Vocalist, Organist, Six Strings

(MUSICAL EXPRESS STAFF REPORTER)

AFTER SPECULATION AND RUMOURS WHICH HAVE BEEN PREVAILING THROUGHOUT THE ENTIRE PROFESSION DURING RECENT MONTHS, NEWS BREAKS THAT GEORGE EVANS AND HIS ORCHESTRA ARE TO TAKE OVER THE RESIDENT BERTH AT THE OXFORD GALLERIES, NEWCASTLE, FOR A LONG-TERM CONTRACT OF TWELVE MONTHS' DURATION, COMMENCING MONDAY, APRIL 30. THIS VERY FINE CONTRACT IS STATED, BY THE MANAGEMENT, TO BE WORTH OVER £20,000.

Evans will use his usual band with which he has always toured, and an immediate search will start for a really glamorous first-class vocalist. (All applications should be made for the vocal situation to agent Alfred Praeger, at 97/99, Charing Cross-road, London, W.C.2, mentioning Musical Express.) He will also take over the resident organist, Bill Hutchins. On Thursday nights Evans will augment the band with a six-piece string section for the olde-tyme dancing. For these nights George will himself score a complete olde-tyme dancing library for the whole 26-piece orchestra.

JOSH WHITE IN NORTHERN JAZZ CLUB

FAMOUS AMERICAN FOLK AND BLUES SINGER, JOSH WHITE, WHO IS CURRENTLY ON A HIGHLY SUCCESSFUL CONCERT TOUR OF GREAT BRITAIN, WILL BE FEATURED IN "JAZZ CLUB" ON FEBRUARY 24. HE WILL BE HEARD AS GUEST OF HONOUR AT THE MANCHESTER JAZZ CLUB, AND LISTENERS CAN BE ASSURED OF A FINE HELPING OF TRADITIONAL JAZZ AT ITS BEST FROM THIS GREAT ARTIST.

The occasion also marks the first broadcast by The Saints, Manchester's own Dixieland group. John Hooper, producer of "Jazz Club," will go North for this auspicious occasion, which will be broadcast from one of the B.B.C.'s studios before a selected audience of Northern Jazz Club fans.

G.I. FOR OVERSEAS BROADCAST

ON the strength of his performance at the Central School of Music's dance last Saturday, when he brought the house down, young G.I. singer Jimmy Branch has been booked by Alfred Dunning, of the B.B.C., to appear in a general overseas programme this coming Friday. In this programme the story will be told of Jimmy's first visit to London a couple of months ago, when he was heard by a well-known member of the musical business, and has since achieved remarkable success in London musical circles. We understand that the programme is in the nature of an overseas "In Town To-night."

THE LAMBETH WALKERS FOR FESTIVAL

LUPINO LANE, KING OF THE OLD KENT ROAD AND "LEAD" IN MANY COCKNEY REVUES ON THE LONDON STAGE, COMES BACK TO AN OPEN-AIR AUDIENCE FOR THE FIRST TIME FOR MANY YEARS AT THE AMPHITHEATRE IN THE FESTIVAL PLEASURE GARDENS, BATTERSEA PARK.

He and his artistes will be called "The Lambeth Walkers" — an echo of the song which broke on London just before the war and was heard throughout the blitz. Eight to ten in number, "The Lambeth Walkers" will appear in a late evening show starting around 10 p.m. They will all be featured artistes from previous Lupino Lane shows, and will portray such typical characters as the Cockney char and the pearly king.

The stage will represent the interior of a South London pub, "The Lambeth Arms," and says "Nipper" Lane, "the whole entertainment will give a true-to-life picture of the Old Kent-road at play."

NEW MANAGER FOR LEWIS

SID HARDING, who for a great many years has been in partnership with Will DeBarr, at the Royal Forest Hotel, Chingford, has now quite amicably broken the partnership in order to go with Vic Lewis as manager. Harold Davison is, of course, still Lewis's agent.

MORE DATES FOR BOB DALE

POPULAR singer Bob Dale, who recently commenced his own solo presentation, will play at Hemsell on February 19, followed by Letchworth, March 2; Sawbridgeworth, March 3; Southend, March 11; and March 19, Bishop's Stortford. All these dates are concert and personal appearances.



George Evans receiving his new contract from proprietor Alf Shepherd of the Oxford Galleries, Newcastle-on-Tyne.

SEMPRINI AND CAVENDISH IN NEW SERIES

TWO well-known piano soloists Kay Cavendish and Semprini each start a new series in the Light Programme on February 18. "Kay on the Keys" in an early-morning session, and Semprini in the late-evening spot which brought him much popularity with listeners last summer.

MAX BYGRAVES RETURNS TO LONDON PALLADIUM

WE have pleasure in announcing Max Bygraves is to return to the London Palladium for a four-week season opening on April 9. Although details are not yet complete, it is probable that Judy Garland will be topping the bill for two weeks during this period.

BELL BAND TO TOUR SOUTH-WEST

GRAEME BELL and his Australian Jazz Band have a tour of the South-West of England starting this Sunday, February 18, when they appear at the Pavilion, Bath. Other places the group will visit include Plymouth, Exeter, Cardiff, Neath, Swansea, Hereford, Porthcawl, Swindon, Guildford. On March 3, they have a broadcast on "Jazz Club," and on March 4 play a concert at the Empire Theatre, Croydon.

More Club Appearances for Daniels

JOE DANIELS opens at the Pinner Civic Restaurant on Saturday, February 17, and will appear there every Saturday. Every Thursday he will appear at the Ritz Ballroom, Neasden Roundabout, N.W.10, and at the Wood Green Jazz Club every Sunday. The Pinner and Neasden engagements are not clubs and are open to the general public. Appearing with them at Pinner and Neasden they have the Cyril Scott Boogie Trio, and there will be other guest artists and celebrities.

WARD TRIO GUITARIST TO MARRY

WEDDING bells will ring out at the Baptist Church, Dudley, on Saturday, March 10, when Jack McKechnie, guitarist of the Hedley Ward Trio, marries 23-year-old Miss Pauline Hayward, of Dudley. Pauline has been a keen trio fan for some years and first met Jack at a concert.

Big Annual Ball for East London M.U.

THE Benevolent Committee of East London branch of the Musicians' Union are holding their fourth annual ball on February 22, at the Leyton Super Baths, 7.30 to 11. There will be six bands playing: Stan Fry and his Band, Roberto Liley and his Rumba Band, Charles Mead and his Music, Stanley Boyce and his Music, The Paradise Islanders, and Stan Brittain and his Music. The cabaret will be by the Reg Clamtree Trio.

TITO BURNS AND TERRY DO SOLO

TITO BURNS AND HIS SEXTET WITH TERRY DEVON WILL BE APPEARING IN THE NEXT TED HEATH SWING SESSION. TO BE HELD AT THE LONDON PALLADIUM ON SUNDAY, FEBRUARY 25. IT IS ALMOST TWO YEARS SINCE TITO BURNS LAST APPEARED ON ONE OF HEATH'S STARSTUDDED PALLADIUM SHOWS.

On the same Sunday evening, Tito and Terry will be presenting their own double act at the Trocadero, Elephant and Castle, where they share the bill with Vic Lewis and his Orchestra.

The dynamic young pair have often had requests to appear without the sextet on variety and cabaret dates as, by themselves, they constitute an entertaining and novel variety performance suitable for stage, radio and television. For the moment, however, Tito Burns is not intending to devote too much time to this direction.

In March the Burns Sextet have two more sides released on the Decca label: "Stumpy Joe" and "Lullaby In Rhythm."

ALFRED PRAEGER SIGNS SYD DEAN Brighton Contract Renewed



Syd Dean, seated, signing his exclusive contract with agent Alf Praeger.

OWING TO THE MANY INQUIRIES RECEIVED BY SYD DEAN FOR OUTSIDE ENGAGEMENTS, HE HAS DECIDED TO BE SOLELY REPRESENTED BY ALFRED PRAEGER, AND SIGNED TO THAT EFFECT LAST WEEK. HE WILL MAKE HIS FIRST APPEARANCE AT HAMMERSMITH PALAIS ON MONDAY, FEBRUARY 26.

On the eve of the signing of his new contract for a further 12 months at the Regent Ballroom, Brighton, the management there (C.M.A., Ltd.) have agreed that Dean can undertake odd engagements from time to time, and also that he can have leave of absence for a period of four weeks during the coming year. Syd Dean told Musical Express:

"I am more than delighted with the new arrangement and would publicly like to thank the management of the ballroom and Miss Dolly Elliott, for whom we shall be entering into our sixth year next month. The four weeks off will be split up, and I hope, with the co-operation and guidance of my new agent, Alfred Praeger, to be able to get around the country and meet some of our fans in person."

Further news from the Syd Dean camp is that he is fast approaching his 20th birthday since 1946, which have included all the leading programmes, such as "Meet the Band," "Saturday Night at the Palais," "Band Parade" and "Let's Make Music," etc. Having already completed three broadcasts this month, his next show is in "Melody Express," at 3 p.m. on Friday, February 23.

PAPER FAMINE HITS MUSICAL EXPRESS

Temporarily Forced To Publish Fortnightly

MUSICAL EXPRESS is among the first newspapers to be affected by the paper situation. A contingency such as the present crisis was discussed in a recent article by our Editor-in-Chief. That crisis is now upon us. With net sales rising through unprecedented demand for this newspaper, large stocks of paper have been consumed. Until new sources of supply are found, we are faced with the alternative of cutting down on our circulation, which would cause disappointment to many of our readers, or publishing every other week. We have, after consultations between our Board and our Distributors, decided to publish fortnightly. This is only a temporary expedient. We are in negotiation with merchants now handling imported paper and have on order large quantities which will make it possible to revert to our usual weekly publishing programme as soon as stocks begin to arrive. In the meantime, we ask you to accept Musical Express every alternate week. It will appear in its usual format, but our issue a fortnight hence will contain additional new features of paramount interest to the profession. Now turn to "The Voice" on Page 2 of this issue.

MITCHELLS HONoured BY SHAH OF PERSIA

THE MOST PROUDLY DISAPPOINTED MUSICIANS IN TOWN THIS WEEK ARE MALCOLM MITCHELL, JOHNNY PEARSON AND TEDDY BROUGHTON. PROUD BECAUSE THEY HAD BEEN INVITED BY THE SHAH OF PERSIA TO PLAY FOR HIS WEDDING GUESTS AND SADLY DISAPPOINTED BECAUSE THEY WERE UNABLE TO ACCEPT.

O.B. FROM ASTOR FOR PHILLIPS

SID PHILLIPS WILL NOT BE LOST TO HIS VERY GREAT LISTENING PUBLIC WHEN HE COMMENCES AT THE EXCLUSIVE ASTOR CLUB, FOR HE WILL BE HEARD ON AN OUTSIDE BROADCAST FROM THIS CLUB ON FEBRUARY 23 AT 10.40-11 p.m.

GEORGIA BROWN TO RECORD FOR DECCA

SEVENTEEN-YEAR-OLD GEORGIA BROWN, THE YOUNG SINGER, WHO WAS SEEN AT THE STORK CLUB BY PRODUCER RICHARD AFTON AND GIVEN A BREAK ON TELEVISION, FOR WHICH SHE RECEIVED SENSATIONAL NATIONAL PESS NOTICES, HAS HAD ANOTHER EXCEPTIONALLY FINE PROFESSIONAL BREAK. THIS YOUNG ARTISTE CUT HER FIRST SIDES FOR DECCA ON FEBRUARY 12, AND WILL AGAIN RECORD FOR THAT COMPANY ON FEBRUARY 23.

Since her television appearance, Georgia has been so inundated with proposals by telephone, she has been forced to have the calls intercepted. So widespread was her success, well-known French bandleader, Bernard Hilda, telephoned from Madrid, asking her to appear with him in the production of "La Nouvelle Eve" in Paris. She will again be seen in television on February 17.

ALAN DEAN AT HULL

ALAN DEAN returns for a further week of top-billing variety at the Tivoli Theatre, Hull, on Monday, Feb. 19. On Sunday, February 18, he appears at the Odeon Theatre, Newcastle. Also appearing on the bill at Newcastle is Kathleen Stobart and her all-male orchestra, with Franklyn Boyd.

LADBROOKE FOR CHARITY BALL

MIDLANDS theatrical impresario and sweet manufacturer, Vic M. Finigan, has organised yet another "Starlight Ball" for this Friday (16th), in aid of the Walsall branch of the Infantile Paralysis Fellowship. It is to be held at Walsall Town Hall, and Vincent Ladbroke and his Orchestra have been booked to play. Messrs. C.T.R. Enterprises, of Walsall, have loaned a Hammond organ specially for the occasion, and famous dancers Donaghy and Doherty have been booked to give an exhibition of dancing.

A feature of these balls is the number of pantomime artistes who appear in order to boost up the evening. This year is no exception and Frankie Howard, Michael Moore, Beryl Stevens, and Norman Wisdom have definitely promised to appear.

Johnny Rodgers to Join Martin Feldman

YOUNG altoist Johnny Rodgers, who since his recent recovery from a long illness has been playing such a fine lead with the Leon Roy Quartet, is soon to join the Martin Feldman Band.

PHILLIPS DOES BRISK MIDLAND BUSINESS

PLAYING two one-night dance dates for Midlands promoter Arthur Kimbrell during last week, Sid Phillips and his Band had the "house full" notices up on both occasions. On Thursday he was appearing at the New Co-operative Ballroom, Nuneaton, for Messrs. Connors Sports Club Dance, and the "house full" notice had to go up before nine o'clock, and over 200 people were turned away. There was a repetition of this on Saturday evening, at the St. George's Ballroom, Hinckley, when many more people had to be disappointed after the "house full" notice went up at 9.30 p.m.

CONDE-TYREE STILL RESIDENT

FURTHER to our announcement last week that the Continental Gypsy Band had commenced at Churchill's, we wish to make it clear that the Conde-Tyree Latin Band are still playing there, the Continental Gypsy Band playing the cabaret.

The Stork Calls

WE offer our sincere congratulations to Laurie and Margo Gold, on the birth of their third child, a baby son, born on February 8. Their many friends in the profession will be glad to hear that both mother and child are doing very well. The new baby, to be called Martin Phillip, is the Gold's third child, the others being Marilyn, aged 81, and Michael, aged 3.

Peers Sings with Merry Macs



Exclusive picture of the Merry Macs, popular American vocal quartet, with their pianist-arranger with Don Peers, taken when they recorded five numbers together at the H.M.V. studios, prior to the Merry Macs leaving for a tour of the Continent where they open for a three-week season in Athens, followed by appearances in Paris, Stockholm and other European capitals.



Musical Express

Editorial and Advertising Offices
38, Store Street, London, W.C.1
Telephone: LANgham 2131

Editor-in-Chief for Venture Publications, Ltd.: JULIEN VEDEY
Editor of Musical Express: GEORGIE VEDEY

Read throughout the wide world

THE VOICE

We Regret

THIS is perhaps the saddest topic I have ever had to choose as a subject for this, my own personal column, as managing editor of this newspaper. It tells, simply, the story of the rise of a great national weekly trade newspaper, Musical Express, and the grim facts which will necessitate a temporary change in its publication date until further supplies of paper now in drastically short supply are available to us.

How It Happened

THE circulation of Musical Express has been soaring. By giving the reader the maximum amount of reading matter and cutting down on advertising space, we have built the readership of this great entertainment newspaper to between 65,000 and 70,000. It sells in all the principal cities in Western Europe, every country in the British Commonwealth, throughout America from New York to Hollywood.

The Emergency

SO the emergency has at last arisen. In the five short years of our spectacular life we have weathered many storms and have achieved many successes. We overcame the rising costs in printing, paper, freight. We overcame the repercussions of the Emergency Budget. We overcame the ban during the Fuel Crisis.

Achievements

THIS newspaper rightly claims that it has produced the most knowledgeable critiques by the most brilliant critics ever to find their way into print. It has produced up-to-the-minute news and features to a standard which never existed before the birth of Musical Express.

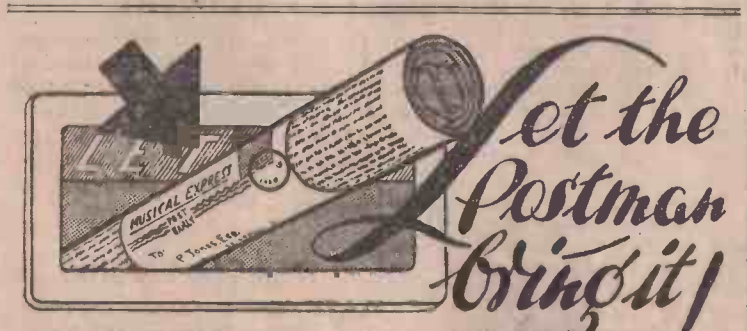
And now it's

TIN PAN ALLEY
By JACK WEBB

JOHN and MARSHA

A SONG which has been hitting the high spots in America is "To Think You've Chosen Me." The number is the property in Britain of Campbell Connelly, and that firm believes the song will repeat its American success over here.

THE NEW and enterprising firm of Michael Reine, who presented "My Christmas Wish" have just sold the America rights, and that number is now due for No. 1 plug exploitation in the United States.



You can have your copy of MUSICAL EXPRESS delivered in your letter-box by the first post on Friday mornings! Six Months Subscription, 10/-; Twelve Months, £1 (post free)

PAUL WESTON WRITES TO STEVE RACE

IT WAS ONLY COMPARATIVELY RECENTLY THAT THE ESQUIRE COMPANY DECIDED TO INAUGURATE A NEW SERIES OF RECORDINGS DEVOTED TO MUSIC OF A MORE COMMERCIAL KIND THAN BEFORE.

So far as reviews are concerned, I have been lagging behind lately with regard to Esquire's commercial records, so I have decided to start this week with five new red label issues.

Olive Mason
Who Do You Think You Are?
No, No, No
Esq. 5-011

Danny Alvin's Kings of Dixieland
The Bucket Song
Lassus Trombone
5-012

Four Dukes
When Irish Eyes Are Smiling
Paddy Murphy's Wake
5-013

Ken Griffin
American Patrol
Casey Jones
5-014

Sam Mineo's Hollywood Nine
All Aboard for Smorgasbord
Worry, Worry, Worry
5-007

All these recordings originated on the American "Rondo" label, a U.S. company which has already provided some material for Brunswick over here. Judging by the double surface noise, some of them at any rate are dubbings.

Olive Mason is a pianist who plays in a rather florid Carroll Gibbons style at least on "Who Do You Think?" In "No, No, No" she sounds not unlike the early Garland Wilson records, though without a tinge of his (or for that matter of Gibbons') rhythmic sense.

Alvin's Kings of Dixieland are all right, but "The Bucket Song" just about takes the bucket for lyrical inanity. "What good is a bucket without a well?" sings Lola Amélie (almost Teresa Brewer's double, vocally speaking), and at the end all the boys join her in singing "A-buck buck bucket," though their diction isn't so good as hers.

The Four Dukes may well hit the jackpot in England, and will almost certainly hit the paddypot in Ireland—they're a sort of Irish Inkspots. From a musical point of view they harmonise satisfactorily, and in tune, and commercially speaking I think they could hardly miss. So much, at any rate, for "Irish Eyes Are Smiling."

Ken Griffin's bouncy electric organ plays the original "American Patrol," not of course the Miller arrangement, and makes quite a snappy job of it, though it lacks quite a lot of worrying little mistakes here and there. "Casey Jones" opens (of course) with a train imitation on the organ. The tune is almost better known in England as "Steamboat Bill," and those of us with nice long beards can still remember Billy Scott-Comber singing it with Jack Payne's B.E.C. Dance Orchestra.

Sam Mineo's Hollywood Nine have a far more "free" Dixieland sound than the Alvin Group. The Gas Board number swings along quite nicely, with goodish solos from trombone and clarinet. "Worry" is a peculiar double-tempo affair that makes quite pleasant listening, but never seems to get anywhere.

Charlie Parker Quintet
Dewey Square
Quasimodo
Esq. 10-108

Erroll Garner
Love For Sale
Don't Worry About Me
10-104

Earl Hines Trio
Honeysuckle Rose

Earl Hines (solo)
Sugar
10-108

At long last I have space in which to mention Parker's "Dewey Square" and "Quasimodo"; two fine sides in the modern idiom, with great Parker, good Davis, and better-than-usual Duke Jordan. Only J. J. Johnson (added for "Quasimodo") is below form.

Garner's "Love For Sale" and "Don't Worry" are his best issued here for some time, full of those brilliant little harmonic touches which are his especial forte. The recording is not good, but the music is magnificent.



PEGGY LEE

choir so impeccably in tune, or with such a perfect blend. Thoroughly recommended.

Nat "King" Cole
A Little Bit Independent
It's Easy to See
Cap. CL13415

"Independent" is just what the label implies: A commercial Cole vocal, with just enough of the trio for one to wish there were more.

Red Murrell
Ernest Tubb's Talking Blues
Jazz Willard
If You've Got the Money
Cap. CL13443

Red Murrell is a Western folk singer with a great style of delivery, and "Ernest Tubb's Talking Blues" is quite good entertainment, but the whole thing would stand a far greater chance of success if the lyric writer (Tubb) had tried a little harder than he did to amuse us.

Steve Race on Records

Jo Stafford
If You've Got the Money
Cap. DB2792

Jo Stafford's "If You've Got the Money" is only slightly more "refined" than Willard's, but there's a touch of finesse in her phrasing—even of this type of number—that Jess W. will never know. Tolchard Evans' "If" is one of the most tuneful waltzes ever written by a British inhabitant of Tin Pan Alley, and I for one was delighted when it was revived. It suits Jo down to the ground, in fact, I feel inclined to rate this as one of her very best recordings. Paul Weston's accompaniment is perfect.

Paul Weston's Orchestra and Choir
These Foolish Things
So Long Sally
Cap. DB2791

Talking of Paul Weston, I had a letter from him a fortnight ago, commenting on several reviews of mine concerning his work. It would be unfair to print the whole letter, since it was obviously not written for publication, but I feel I ought to quote one or two paragraphs.

I had described his "Music for Dreaming" LP record as "pleasant and ordinary." On that subject he writes: "This album was first conceived as an attempt to play popular music as simply as possible with the orchestration deliberately underplayed in contrast to the style then in vogue of giving a popular tune a symphonic and flashy treatment." (It was recorded in 1943 and issued here a few months ago.) "Since the recording-buying public seems to want its music performed that way we have made four similar albums since then."

Later, he goes on: "At the present time, eight years after its release, I find much to cringe at in 'Music for Dreaming,' and I have attempted to correct many of the inadequacies in the later albums." I owe Paul Weston one more quotation. In my review of his "Out of Nowhere," I said: "The introduction would startle those who know 'Manhattan Tower.'" He points out that the "Out of Nowhere" arrangement was made a year before "Manhattan Tower" was written. Touché, Paul!

Whether or not I had received such an interesting letter from him, I should have awarded his record of "These Foolish Things" quite a palm. Apart from a short tenor sax solo, the choir all the way—the Luboff Choir, incidentally—and they sing the great British tune with a little less wholeheartedly—middle-eight) simply beautifully. Weston has engineered a fascinating change of melody in the last eight bars of all, which is enough to please the musicians, but not enough to puzzle or antagonise the masses. "So Long, Sally" is almost as good, but it just isn't the equal of "Foolish Things" as a melody. I've seldom heard a

own. We can do with a few more distinctive singers.
Sy Oliver's Orch. and
Ralph Young
To Think You've Chosen Me
Just the Way You Are
Esq. 04630

Ralph Young can't quite at first decide whether to do an Eckstine or sing properly, but by the end of the first chorus he's decided in favour of the latter. After that, he does quite nicely, but swing fans shouldn't get excited at the fact that he's accompanied by Sy Oliver's Orchestra: It might just as well be any other decent studio group.

The highly uncomplimentary "Just the Way You Are" has a great swing; if you happen to like the song, and Ralph Young is clearly happier in this type of number.

London Jewish Male Choir, with Central Band of R.A.F.
Hatikvah
Israel—Cereimonial March
Col. DB2778

I mention these sides because their issue ("Hatikvah," especially), will be of great interest to a number of readers. The Jewish Anthem is played first by the Central Band of the Royal Air Force (under Wing Commander A. E. Sims, M.B.E.), and then sung—beautifully—by the London Jewish Male Choir (under Martin White).

Having broken away from my usual round, may I draw the attention of an even smaller section of readers to St. John Ervine's "Appreciation of George Bernard Shaw" on HMV C7329/30 (automatically coupled). This is the recording of a broadcast made last November 2, when St. John Ervine, Shaw's friend for over forty years, spoke in tribute to him on the B.B.C.'s evening programme.

Ervine, clearly moved by the death of his friend the same day, gives a warm appreciation, speaking throughout in the gentle Irish brogue which was so characteristic of Shaw's own voice. He has many reminiscences, of Shaw at work and at leisure, and reminds us that G.B.S. was 40 years old before he gained a foothold in the theatre. But he is interested in Shaw as a man rather than as a playwright. "There wasn't a sneer in his whole composition," he says. "Shaw's chief occupation was to stimulate thought, and he set you thinking even when he was wrong—as he frequently was—though he was always wrong in a great and magnificent manner." This is a timely recording of great value to those who look on G.B.S. as one of the leading thinkers and writers of the century, and whose interest in his life and work is more than a passive acceptance of his greatness.

As may be gathered, the plot is good enough, and for the final chase some studio genius has chosen an old disused fortress by the San Francisco Golden Gate; a deserted labyrinth built to echo every footstep. The final sixty seconds consist of a close-up of Lee Cobb registering disillusion and resignation with a wry detachment. Actors who can carry off such a delicate conflict of emotions are as rare as iguanas in Piccadilly-circus. Something tells me I might see this film again when it is generally released, and

"Menotti is a playwright!" MALCOLM RAYMENT Reviews "THE CONSUL"

GIAN-CARLO MENOTTI'S OPERA BEGAN A SEASON AT THE CAMBRIDGE THEATRE ON THURSDAY, FEBRUARY 8; IT IS PRESENTED BY LAURENCE OLIVIER.

This is the third Menotti opera to be staged in England—surely a record for an American composer. Having seen all three, I can probably assess fairly accurately Menotti's virtues and defects.

There is no denying that Menotti comes off on the stage. He is an artist with a great sense of the theatre. His operas, however, have one weakness, and that a very serious one—the music itself. It seemed quite evident from The Consul, that Menotti's talents as a playwright and producer greatly exceeded his talents as a composer.

Time and time again, during The Consul I could not help thinking what a composer like Alban Berg might have made of the situation—or to take a living composer, what Humphrey Searle could have made of it. I will confess that at some points I could not help thinking what I would have done with it myself. How impossible it would be for such thoughts to occur to one during the performance, of say, a Mozart or a Verdi or a Wagner opera.

The Consul makes its effect through its libretto, its production and the high quality of the performance in spite of the music. The subject is very much a contemporary one, but the music for the most part is of the "Tosca" period. This would not matter so much if Menotti were a Puccini; he is, however, merely a competent, and sometimes clever, composer. Even this would not matter if the subject of The Consul were not so tremendously powerful. Only a genius of the first order could hope to match it in music.

The Consul, however, is by no means dull by its music. Rather does music take a secondary place. With a Verdi, one goes to hear the music; with a Menotti, one goes to see a drama. That is not to say that The Consul would lose nothing by being divorced from its music and being presented as a play.

NO COB! THIS COB! CLAIR LENG on FILMS



Clair Leng in "The Long Dark Hall"

THIS HAS BEEN ONE HECK OF A WEEK FOR ME. I'VE SEEN FOUR FILMS, AND I WOULDN'T OBJECT TO SEEING ANY OF THEM AGAIN. TWO ARE GOOD, AND TWO ARE TERRIFIC.

"The Man Who Cheated Himself"

Before I launch into superlatives about this film, let me say for a start that I am heavily biased. You can have your handsome men, pin-up Matures and Grangers in your bouidors, and I'll take Lee J. Cobb. (We saw him first as the detective in "Boomerang.") I'll even go so far as to say that I wish I were the woman for whom "The Man Who Cheated Himself" cheated himself.

As usual with actors who have graduated from the legitimate stage, Lee Cobb gives a faultless performance. He plays the part of a homicide squad inspector who covers up a crime for reasons of the heart. His younger brother, Homie, handles this as his first case. Cobb is torn between loyalty to his brother and to the girl friend who committed the crime.

As may be gathered, the plot is good enough, and for the final chase some studio genius has chosen an old disused fortress by the San Francisco Golden Gate; a deserted labyrinth built to echo every footstep. The final sixty seconds consist of a close-up of Lee Cobb registering disillusion and resignation with a wry detachment. Actors who can carry off such a delicate conflict of emotions are as rare as iguanas in Piccadilly-circus. Something tells me I might see this film again when it is generally released, and

BRON'S 29-31 OXFORD ST., LONDON, W.1 Tel. GER. 3995 (Opposite Frascati's) All the Publishers' Orchestras in Stock

REAL RADIO LUXURY CRYSTAL SET 25/- including Earphones 17/6 ONLY

EXPERT REPAIRS TO WOODWIND Instruments 25 years' specialised experience with Leading Houses in the U.S., U.K. and Canada.

DELTA JAZZ CLUB A NEW COMPTON STREET W.C. Saturdays: 8-11 p.m. Sundays: 7.30-10.30 p.m.

SCHUMANN TALKS ON LIEDER ONE of the greatest artists of the age, Elisabeth Schumann, is to appear on the Third Programme on February 22 in an unusual rôle.

TOTTENHAM JAZZ CLUB Every Wednesday, 7.30 p.m. "EAGLE" CHRISTNUT ROAD, N.17 (opposite the Royal)

WAKE UP YOUR LIVER BILE Get into the morning full of vim and vigour



"Judge a periodical by the intelligence of its readers!" THE TRUTH ABOUT POPULARITY POLLS

says JULIEN VEDEY (Editor-in-chief of Musical Express)

YOU MAY JUDGE ANY PERIODICAL BY THE INTELLIGENCE OF ITS READERS, AND YOU MAY JUDGE ITS READERS' INTELLIGENCE BY THE RESULTS OF A POPULARITY POLL. FROM THE VERY INCEPTION OF MUSICAL EXPRESS THIS NEWSPAPER HAS HAD AN AVERSION FOR POPULARITY POLLS.

I can understand the use of poll stunts by periodicals other than professional publications. For instance, no harm is done by voting in a woman's paper for your most handsome film star or your most popular vocalist or band leader.

Of the merits of American polls such as those run by "Downbeat" and "Metronome" I can say little. But I can say plenty about the positively ludicrous results of one contemporary British poll which has just been published.

On previous occasions I have felt it my duty to the profession to expose the anomalies of these polls. On the first occasion I noticed fantastic vote counts running into thousands.

Where are these fabulous thousands now?

Highest vote count I noticed was 2,085 and that was for Tito Burns. He came top of the accordion poll. But Burns has a formidable fan club which might easily account for his high count.

Next highest comes for Edmundo Ros, 1,690. Next highest count was for Johnny Dankworth as alto saxophonist with 1,516 votes.

Next came Victor Feldman as vibraphonist with 1,303, followed by the Ted Heath Band with 1,215, and Geraldo and his Orchestra with 1,124.

Here are some other curiosities in connection with this strange poll: Geraldo and his Orchestra is down as a swing band and comes third in that list with only 235 votes.

Here's another crazy idea—Robert Farnon and Peter Yorke listed both as "Sweet Bands."

Join the PETER MAURICE ORCH. CLUB ALL MY LOVE AUTUMN LEAVES LEEDS MUSIC, LTD. THE PETITE WALTZ THE THING TZENA, TZENA, TZENA GOODNIGHT, IRENE BOURNE MUSIC, LTD. I LOVE YOU BECAUSE THIS IS THE TIME

CLUB TERMS: Small Orch. 24/-, Full Orch. 41/20. TRIO P.C. (and any other two parts), 16/-. Extra P.C., 12/6. Other parts, 4/-. Piano solo (and copy), 12/6. THE PETER MAURICE MUSIC CO., LTD., 21 Denmark Street, W.C.2. TEL 3854.

The Waltz Song of the Moment! DANCE ORCHESTRATION by JACK NATHAN S.O. 2/6 SONG OF THE MOUNTAINS Recorded by: Metacrine Orch. H.S.V. 89165 Gracie Fielder Decca F9312 RONALDO Col. DB2554 Sidney Torch & Orch. Parlo. R3264 Frederick Parrari Parlo. R3268 Tito Gobbi H.M.V. DA1940 Great Hit Revival 'DEED I DO ORCH. 3/6 The ALL-TIME FAVOURITE NOLA ORCH. 3/6 KEITH PROWSE & Co., Ltd., 42/43 Poland St., W.1 Ger. 9000

2 winners from the February List DONALD PEERS and THE MERRY MAGS YOU are my true love; This is the time (Donald Peers only) B 10025 SID PHILLIPS and his Band Red Silken Stockings; 'Deed I do BD 6086 'HIS MASTER'S VOICE' THE GRAMOPHONE COMPANY LTD., HAYES, MIDDLESEX.

comes second with 586 votes. Stanley Black, most popular band aggregation in the country, on the air every day and night, comes seventh with only 71 votes (poor Stanley!). And Peter Yorke—the great "Sweet Serenade" maestro, one of this country's foremost conductor-arrangers of light, popular music, comes tenth with a lousy 49 votes.

In the male singers category, Harry Dawson is not even listed. In the female singers section, Vera Lynn, most popular money-spinner in the country (and in America) is not listed. Contemporaneous with the great female vocal stars, of course, is Anne Shelton (both here and in America), and, believe it or not, Anne is ninth with 109 votes.

I cannot analyse the individual instrumentalists and artists without becoming personal towards them and without comparing them with each other. That, precisely, is why Musical Express has avoided these ridiculous polls like the plague. But to give you an idea how crazy it all is, Ralph Sharon tops the lists of pianists (and we on Musical Express do not grudge him that honour) with 823 votes, while our own columnist Steve Race comes second with 260 votes.

In view of the foregoing travesty, how do you think Sharon and Race must feel when their pals greet them in Tin Pan Alley with the friendly greeting, "Hiya, Champ?" It must be indeed more embarrassing, for the poll winners than for the losers and also-rans.

What good purpose (other than circulation boosting) can this sort of stunt serve? What of the professional people whose names are compared, one with the other? How, I ask, would you compare Cyril Stapleton with Joe Loos? By what criteria? On what technical hypothesis? And speaking of that greatest money-spinner in the history of contemporary dance

music—Joe Loos—he isn't even listed in the swing bands and the sweet bands he comes eleventh with 43 votes, just beaten by Peter Yorke (no sane person would put him in the same category!) who polled 49 votes, thereby having the great distinction of being tenth.

Where does all this lead us? Nowhere. It is very doubtful if the B.B.C. will regard these poll results with sufficient seriousness to fire Stanley Black, sack Peter Yorke, or blacklist Vera Lynn, especially in view of the small numbers of votes which these famous names have been dragged into odious comparison one with the other.

But the matter does not end there. Our contemporary, no doubt elated with the stunt (which might well have sold some extra copies) published an article the week following about one of its poll candidates, Miss Kathleen Stobart. Our contemporary says of her that she was beaten only by four other candidates on her instrument (the tenor saxophone), and as previous polls in the same paper prove, the fans have recognised her talents all along. (Who am I to disprove this statement when 210 people actually voted for her?) And, our contemporary states, "the promoters are not exactly burning the wires to book her band. . . Why? . . . Bigotry, Billing, Broadcasts."

It would appear, from this article, that Miss Stobart finds it difficult to get work for her band. But the Press is hardly the place to advertise the fact. Old pros use the trick of advertising "Vacant UNEXPECTEDLY Monday next, Wire!" They never publish an empty date book.

But our contemporary defends Miss Stobart's booking difficulties by stating, virtually, that it is difficult for a girl-bandleader to get work. The public, assuming that she fronted an all-girls' band (instead of the male band she now has) might stay away, says the writer of the article.

And right here is where I am going to correct the author of that misconceived article and the periodical for which he wrote it, once and for all.

I reply with the classic example of Ivy Benson. Ivy Benson, the saxophone virtuoso, not even mentioned in our contemporary's poll, Ivy Benson, the conductor of a big dance orchestra, Ivy Benson, who has the skill (and the patience) to hand-pick her lady musicians, school them musically and train them for the exacting team work

in her orchestra. Ivy Benson, who will soon commence her fourth season at Butlins.

Ivy Benson, who has never had a week out of work unless the girls in the band asked for it through sheer exhaustion.

Benson has commanded a salary commensurate with the highest paid star male band leaders. She has consistently played to capacity wherever she has appeared, whether at concerts or for dancing. (Those who dislike all-lady bands, please note!) Ivy Benson, whose repeat dates throughout the country have proved a complete sell-out with house-full boards the order of the day. Ivy Benson, who is a vaudeville star attraction, a concert attraction and a dancing attraction. She is also the biggest box-office draw for the troops. For troop concerts she is constantly touring the world. She had the tremendous task not only of providing the all-ladies music for the B.B.C. feature, "Goodnight, Ladies," but conducted the whole show herself.

Not a bad record for this half-pint of femininity who, like Miss Stobart, also plays saxophone but who, unlike Miss Stobart, conducts an all-female band.

It's a pity I had to start comparisons. But I am obliged to do so for the purpose of proving how useless it is to take seriously the poll results of any periodical with

WHO ARE THESE MEN?

Conductors of Concert Orchestras, or Leaders of Sweet Bands?



IVY BENSON "Not a week out of work except for sheer exhaustion."

the consummate irresponsibility to place Peter Yorke and Bob Farnon in the category of "Sweet Bands," and whose readers have the amazing ignorance to place, in some instances, individual musicians who cannot read a note of music and can play only the few numbers they have learned by heart, high up at the top of the voting, with the truly great instrumentalists and highly experienced musicians way down at the bottom.

Indeed, one judges a periodical by its readers' intelligence!



ROBERT FARNON



PETER YORKE ("Sweet Serenade")



"Unfortunately, M'sieu, it is ze noo imported French meat. Every time ze band play 'Clopin, Clopant' ze sausages want to dance!"

LISTENERS TELEPHONE B.B.C. IN "JAZZ CLUB" PROTEST "Maryland" mistaken for "Red Flag"

B.B.C. "JAZZ CLUB" ON SATURDAY, FEBRUARY 10, WAS A MEETING PLACE FOR THE SUPPORTERS OF THE CRANE RIVER JAZZ BAND. HALF OF THE LARGE AUDIENCE IN THE PLAYHOUSE THEATRE, ON THE CORNER OF NORTHUMBERLAND AVENUE, BELONGED EITHER TO THE CRANFORD JAZZ CLUB OR THE CRANE RIVER JAZZ CLUB.

JAZZ SCENE BY JAMES ASMAN



The Ray Ellington Quartet visited Josh White in his dressing room at Trocadero, Elephant and Castle, last Sunday.

walked in on them they were rather uncomfortably grouped around the front-line microphone, set on a tall stool in the centre of the stage. The rhythm section had been scattered like harvest seeds about the back of the stage, with the pianist far to one side and the banjoist yards away from him.

As the audience began to file in out of the rain, I had a chat with John Hooper, the producer, who explained that microphone technique had to be taught every new group making a debut on the air. But he was satisfied with the results now that the rigours of the rehearsal were over, and expected a sensational broadcast.

This is a work that shows a Bartokian influence. It is contemporary with Bartok's Fifth String Quartet (1935), but the influence is more of the 1912-20 Bartok. Kodosa is obviously a composer well set on a path—if his work lacks anything, it is concentration; he lacks, one feels, about two-thirds of the time. It would be most interesting to hear some of the more recent works of Kodosa, who is a fairly prolific composer; his output includes six concertos and five cantatas.

Elisabeth Lutyens' Third String Quartet, which followed, is an extremely concise work, in strict classical form. Although absolutely contemporary in idiom, it is easily accessible. Here we find the number of notes cut down to a minimum; unessentials are omitted. This work left one in no doubt of its creator's musicianship and sincerity. The adoption of the strictest classical form is part and parcel of the composer's thoughts, and by no means a compromise.

The concert ended with Berg's magnificent Lyric Suite. The Vegh Quartet here lived up to their reputation as one of the finest Quartets in the world. Their performance was sensitive and musical to an exceptional degree. I am sure one will never hear this work better played.

CAMPBELL CONNELLY & CO., LTD., 10 DENMARK ST. LONDON, W.C.2. NOW READY: A Great Double Orchestration FERRY BOAT INN IF I DIDN'T MISS YOU ME AND MY IMAGINATION WRITE NOW FOR DETAILS OF OUR "THREE WAY" ORCHESTRAL CLUB

The Hit of Yesterday: I REMEMBER THE CORNFIELDS THE HIT OF TO-DAY: SLEIGH RIDE THE HIT OF TO-MORROW: SLEEPY EYES ARCADIA-MILLS MUSIC 24 Great Pulteney Street, London, W.1 Phone GERard 3265 (3 Lines)

A FRIEND OF A FRIEND YOU WONDERFUL YOU DIG-DIG-DIG DIG FOR YOUR DINNER MAGNA MUSIC CO. LTD. 6, Denmark Place, W.C.2 TEL. 5146/7

JOAN HAMMOND PACKS THEM IN AT THE WELLS

THE RECENT NEW PRODUCTION OF VERDI'S DON CARLOS AT SADDLER'S WELLS HAS PROVED UNUSUALLY POPULAR. ONE SUSPECTS THAT THE APPEARANCE OF JOAN HAMMOND AS ELIZABETH HAS BEEN THE PRIME CAUSE OF THE THEATRE BEING PACKED FOR EVERY PERFORMANCE.

Joan Hammond's Elizabeth is but one of many virtues apparent in this production. She had to share the honours equally with Amy Seward (Ebboli) and Frederick Sharp (Rodriguez), and have never heard either of these singers in better form. James Johnston, while very good in the title rôle, did not quite equal his best performances. Probably he will in time.

Stanley Clarkson gave the impression that the part of Phillip might have been specially written for him. Hervey Alan, too, was an imposing grand inquisitor.

Roger Furse's decor is simple, but most fitting. Norman Tucker has done another of his excellent translations of Verdi. Only in the very first scene do we get a stilted effect. Almost certainly this was quite unavoidable, but it does remind one slightly of the old music hall technique.

No one, I think, would be aware that cuts had been made, unless acquainted with the work. The whole thing hangs together well. The orchestra, under Michael Mudie, cope with all but a few quiet effects most satisfactorily.

The Morley College concert, at the Westminster Central Hall on January 10, I have already referred to in connection with Fricker's Violin Concerto. In the same programme were Berlioz's "Nuits d'Ete" and Haydn's Mass in D flat (Maria Theresa).

Strange as it may seem, this was the first complete performance of the "Nuits d'Ete." The soloists were Marjorie Thomas, Peter Peers, and Marko Rothmuller. The same three plus Elsie Morrison, appeared in the Haydn Mass.

By Malcolm Rayment the hall-alone detracted. Walter Goehr produced the most sensitive results from the London National Orchestra on the Berlioz, and then changed his style to suit Haydn's unfortunately neglected Mass. To him must go much of the credit for the precision and general musical sensitivity of both the orchestra and the Morley College Choir.

Of the three concerts by the London Classical Orchestra at the Chelsea Town Hall on January 16, 23 and 30 respectively, I was able to hear most of the first and last. In the last we heard Emylis Tate's Saxophone Concerto, in which the soloist was Rintus Van Zelm. The performance he gave was a revelation. Anyone who had doubts about a saxophone concerto being a satisfying musical medium, must have had them dispelled by this performance.

The work, which was obviously brilliantly written, suffered from being too drawn out. It seemed as if material sufficient for a concertino had been extended to a full-length concerto.

What can be said of this new orchestra? Trevor Hervey steered it through most works with a sure touch. The first concert began disappointingly, and Mozart's Coronation Concerto sounded neither Mozartian, nor interesting. Phyllis Sellick, the soloist, and the orchestra sounded as though they were giving the work a run through for the first time.

Haydn's 99th Symphony, however, showed that the orchestra was a first-class combination, and that its continued existence should be the concern of all music lovers. In these three concerts the quality of programmes has been abnormally high. If both the standard of programmes and playing be maintained, then London will have just cause to be proud of its youngest orchestra.

The London Contemporary Music Centre's concert at the R.B.A. Galleries on January 22. The programme began with the first string Quartet of Paul Kodosa, the Hungarian composer, who was born in 1903, and who studied composition under Zoltan Kodaly.

The Vegh Quartet At the South-place Sunday concerts at Conway Hall, on January 28, the Vegh Quartet proved that they were equally at home in classical and romantic music as in contemporary music. They gave a fine performance of Haydn's G Major Op. 76, and a really great one of Beethoven's E minor. In between came Bartok's Fourth in C, the two Scherzo movements of this were played in a way that can only be described as phenomenal.



TORCH SONG OPEN YOUR HEART MAMBO JAMBO RUMBA NEGRA

DANKWORTH SEVEN LYTTLETON FEATURES LEWIS CARROLL

DURING their recent tour of Ireland in December and January the Johnny Dankworth Seven experimented in their mode of presentation of the band as an entertainment unit rather than as a specific jazz group.

LEWIS CARROLL will be a novel feature of the first concert given by the new Humphrey Lyttelton Club at the Conway Hall, Red Lion-square, Holborn, on Friday, February 23.



Petula Clark, who broadcasts in "Calling All Forces."

Half of the tunes presented will be new, and include two Duke Ellington pieces, "Sweet Little Papa" and "Saratoga Swing." Other items scheduled will be the traditional "Shake That Thing" and "Big Fat Ma and Skinny Pa."

FIRST PERFORMANCE OF AMERICAN WORK

IN the Third Programme on February 24, Sir Adrian Boult and the B.B.C. Symphony Orchestra will give the first performance of Roger Sessions' Symphony No. 2 (1946).

More Dates For Ellington Quartet

YESTERDAY (Thursday), February 15, the Ray Ellington Quartet commenced another of their successful 10-day tours for Lewis Buckley, including Norwich; Winter Gardens, Blackpool; Town Hall, Whitechurch, Salop. On February 18 they are appearing at the Rialto Cinema, York, as star attraction at the North Yorkshire Dance Band Championship for the National Dance Band Championship of Great Britain, organised by Lewis Buckley under the auspices of Musical Express.

THE BIGGEST VIOLIN SUCCESS THE CANARY POLKA THE FLYING SCOTSMAN

MORE NAME BANDS FOR GRIMSBY

ONE of the most popular star bands are always sure of a warm welcome, both from the managerial side of Miss Gladys Cammack, and Messrs. Louis and Victor Abrahams, the Galey Ballroom, Grimsby, have had lined up for them by Alfred Praeger the most formidable array of attractions.

As is usual with this ballroom, as from Easter every year they have a season of star bands for a week or two weeks at a time, and this year Praeger has booked for them the following: for two weeks commencing Easter Monday, March 26, Nat Allen and his Sextet with Dinah Kaye, followed by Tito Burns and his Sextet with Terry Devon for one week.

Name Bands At Guildford and Dorking

SYD NORRIS informs us that he has had such great success booking name bands at the New Ballroom, Guildford, and Dorking Hall, he has decided to continue. Among future famous attractions are: this Saturday, Harry Gold at the Dorking Hall; March 3, Graeme Bell's Australian Jazz Band at Guildford; Gerald and his Orchestra at Dorking Hall on March 10; and Freddy Randall at Guildford on March 24.

STOP PRESS Harry Parry has now recovered from his recent operation and will return to work this week-end, when he appears with his sextet at Burtonwood.

Sid Phillips has now fixed his new trombone. Bob Lloyd takes on this engagement as from February 25 and will appear with the Phillips band in all broadcasts, concerts, dance dates, etc., from that date.

"THE MATING SEASON"

(Clair Long on Film, continued from Page 3.)

"The Mating Season" is distinguished by the wonderful performance of Thelma Ritter, last seen as Bette Davis' dresser in "All About Eve," and now the hard-working, salt-of-the-earth little mother. Her son marries into society, and what might have developed into an embarrassing plot based on the gaucherie of the "lower orders" in the company of the elite (Bernard Miles' scene with the top hat in "Great Expectations" was an example of this), becomes a harmless and thoroughly enjoyable comedy. In a word, the laughs aren't on the underdog this time.

CLASSIFIED ADVERTISEMENTS

All advertisements must be prepaid (cash with order and copy) and are inserted at the rate of 6d. per word. Minimum 5s. For box numbers allow two extra words, plus 1s. for cost of forwarding replies. Insertion in any specific issue is not guaranteed. ADDRESS ALL CLASSIFIEDS TO: ADVERTISING DEPT.

LUXEMBOURG PROGRAMMES

Long Wave, 1293 m., 232 K/cs., 150 Kw. WEEK COMMENCING FEBRUARY 18

Sunday, February 18 Monday, Feb. 19—Continued 1.30 p.m. CONCERT PARTY. The Ferry Boat Inn, O My Love is Like a Red Rose, A Dream is a Wish Your Heart Makes, Music Music.

Tuesday, February 20 4.00 p.m. CHILDREN'S CORNER. 4.15—4.30 THE VOICE OF PROPHECY. 9.00 DANCE MUSIC (French). 9.25 YOUTH OF THE WORLD (French).

Wednesday, February 21 4.0—4.30 p.m. BRINGING CHRIST TO THE NATION. 9.15 OFF THE BEATEN TRACK. with Stany (French). 9.30 GOOD EVENING, FRIENDS. Gramophone Record Request Programme (French).

Thursday, February 22 4.0—4.30 p.m. BALTIMORE EVANGELISTIC TABERNAACLE. 9.00 RADIO LUXEMBOURG SYMPHONY ORCHESTRA. Conducted by Henri Pensis (French).

Friday, February 23 4.00 p.m. SHOWERS OF BLESSINGS. 4.15—4.30 THE HEALING MINISTRY OF CHRISTIAN SCIENCE. 9.00 PIANO RECITAL (French).

JAZZ SCENE

Continued from Page 3.

through brass band music, and his interest in women and wine through a correct pattern and motif. Similarly in his Belderbecke, I have portrayed the drug-like precocity of the man. Among the paintings... are "The Hot Five," "The O.D.J.B.," "Bessie Smith" and, one of the biggest, "Bunk Johnson."

The Sheffield Jazz Club welcome Mick Mulligan's Magnolia Jazz Band to the Steel City again on Saturday, February 17. The session, which starts at 7.30 p.m., will be the last one to be held at their premises at the Mahogany Hall (more soberly known to the local inhabitants as the Cemetery-road Vestry Hall).

The Dutch House Jazz Club, holding its session each Friday night, features the music of Charlie Galbraith and his Jazzmen. The cornet lead, Ron Weldon, recently led his own band at the Bournemouth Jazz Club.

The Nottingham University Rhythm Club is presenting a Jazz Band Ball with Norman Hill's Jazz Band from London, and featuring Colin Thompson on his soprano saxophone. Shirley Scott's Jellyroll Stompers, led by guest Mick Mulligan, will also be a part of the programme and Derby trombonist, Roy Cooper, will also appear. The ball will be held in the Nottingham University Lower Hall on Saturday, February 24.

The Riverside Jazz Band break in new ground when they appear nightly at a Westcliff cinema, the Mascot, on the week commencing February 26. Humphrey Lyttelton was elected the president of the Riverside Jazz Club recently.

The Liverpool Jazz Club had to turn great crowds of enthusiasts away from their Humphrey Lyttelton concert on February 4. The local group of jazz shows, the Liverpool promoters are featuring most of the leading London jazz groups, and Chris Barber's band will be sharing the bill with Manchester's own band, the Saints Jazz Band, at the Pleiton Hall on the first Sunday in March. The local group, the Merseyside Jazz Band, continue to pull in the crowds at the club's sessions each Sunday at the Temple Restaurant in Dale-street. They will be visiting London during the Easter week-end, playing at Cooks Ferry Inn on the Sunday night.

The Nottingham Rhythm Club entertained American Blues singer Josh White to tea at the Flying Horse Hotel, where he accepted the presidency of the club. Talking to Josh in his dressing room at the Trocadero, Elephant and Castle, where he was playing to a vast audience of nearly 5,000, I learnt that he was delighted with the reception given to him in the Midlands. Josh was extremely complimentary about the review "The Jazz Scene" gave to his first London concert at Lewisham, and told me that the Musical Express had given him the finest publicity he could wish for. He asked me for a supply of notes to send to the States. Thanks, Josh, and good luck to you on your second trip to England. Judging by the enthusiasm of the audience at the Elephant and Castle, you should have no fear about your success on your provincial tour. They'll never let you off the stage!

Ball of the Year to feature Hit Parade

ORGANISED by David Wagstaff, a member of the Festival of Britain staff, The Ball of the Year, to be held on April 2, at Victoria Hall (South), Southampton-row, is deserving charity—The Queen's Royal Regiment Old Comrades' Association.

One of the big items of the programme will be the Hit Parade of Music, which will feature some of the hit tunes of the past year. Cabaret will feature Cyril Youngs who will sing Lawrence Wright's "Festival of Britain" and "Old Father Thames," and there will also be a centenary contest in old time dancing. The Imperial Dance Orchestra will be led by Ron Roxby.

Wagstaff, who has recently become London representative for the Music Co. of Cardiff, can be contacted at 10, Masefield-crescent, N.14.

National Dance Band Championship

KEEN contesting and exceptionally high standard of playing is assured for the North Yorkshire Championship this Sunday, February 18, at the Rialto Cinema, York. Teams represented include Barnsley, Darlington, Hull, Sheffield, Wakefield, York, and the list contains three 1950 contest winners. A terrific battle should ensue for this important championship title and a place in the National Area Finals in September. The Ray Ellington Quartet make yet another of their popular N.D.B.C. appearances as star attraction with famous B.B.C. producer David Miller acting as compère. An early commencement is essential on account of the large number of entries and patrons are requested to endeavour to be in their seats promptly at 7 p.m. Seats may be reserved either in advance or on the night at the Rialto Cinema.

Great interest has been aroused by the preliminary announcements of the Merseyside Championship due to be held at the Grafton Rooms, Liverpool, on March 2, and six entries have already been received. It is desired to limit the number to eight bands and early application is advised to bands wishing to fill the two vacancies.

Arthur Kimbrell has assembled an outstanding programme of attractions for his first concert in conjunction with the N.D.B.C. scheme at Hanley on March 18. Supporting the bands competing for the "Potteries" Championship will be one of Britain's finest and most popular bands of to-day—the Johnny Dankworth Seven, featuring vocalists Frank Holder and Linda Ellington; and to ensure a really memorable evening's entertainment, booked to appear are the National Dance Band Champions for 1949 and 1950 (large band section)—Arthur Rowberry and his Orchestra—acclaimed to be Britain's greatest-ever contesting band. Patrons are urged to book their seats early for this great event.

Additions to the fixtures list this week are the Warwickshire Championship at Coventry and West Yorkshire Championship at Dewsbury on April 15, and bands wishing to compete are asked to make early application.

1951 DERBYSHIRE CHAMPIONSHIP, KING'S HALL, DERBY, SUNDAY, FEBRUARY 11. Adjudicators: Geoff Love and Graeme Bell. Personal Appearance: Graeme Bell's Australian Jazz Band. Compère: Leslie Adams.

RESULTS (Large Band Section—eight or more members). WINNERS: Original Blue Ramblers (highest marks in the contest). Everett Stewart (secretary), Revesby House, Derby-road, East Kirkby, Notts (Telephone East Kirkby 3184). (10) Five saxophones, trumpet, piano, bass, drums, vocal list. Individual awards: 1st alto, baritone, trumpet, Highly commended and most outstanding individual performance in the contest: Trumpet. Commended: 1st alto, baritone. SECOND: Peter Justice Band, Johnny Ball (leader), 427, Main-road, Glascoke, Tamworth. (9) Four saxophones, two trombones, piano, guitar, bass, drums. Individual awards: Tenor, bass, drums, highly commended: 1st trombone, Commended: Piano, bass, drums, vocalist. (Small Band Section—four to seven members). WINNERS: The Chindettes, Bernie Chinn (leader), 49 Horrold-street, Hurst Hill, Coleby, Bilston (Telephone 2238). (4) Tenor, piano, bass, drums. Individual awards: Tenor, bass, drums, Highly commended: All members. SECOND: Len Nash Quintet, The Music Box, 55, Horninglow-road, Burton-on-Trent. (5) Tenor, piano, guitar, bass, drums. Individual awards: Piano, guitar, Highly commended: Piano. Commended: Tenor, bass, guitar.

ROCHDALE (Carlton Ballroom), Friday, April 6. Dancing 7.30 to 11.30 p.m. South Lancashire Championship. Resident band: Emrys Griffiths and the Carlton Band. Tickets, 3s., from the Carlton Ballroom; or 3s., 6d. at door on the night. COVENTRY (New Hippodrome Theatre), Sunday, April 15. Concert, 8.45 to 9.45 p.m. Warwickshire Championship (organised by Arthur Kimbrell by arrangement with Lewis Buckley). Details of special attraction to be announced. DEWSBURY (Empire Theatre), Sunday, April 15. Concert, 7 to 10 p.m. West Yorkshire Championship. Details of special attractions to be announced. (Watch this column for further announcements.) Entry forms and full particulars obtainable from the Organisers: Lewis Buckley Entertainments, Ltd., 28, Carr-lane, Birkdale, Southport (Telephone Ainsdale 78288).

NOTE! Musical Express publishes again FIRST WEEK: MARCH 2

TOP TEN

- 1. The Petite Waltz (Leeds). 2. Tennessee Waltz (Cinephonic). 3. Beloved Be Faithful (Pickwick). 4. If (Cecil Lennox). 5. My Heart Cries for You (Morris). 6. Ferryboat Inn (C. & C.). 7. All My Love (P. Maurice). 8. I'll Always Love You (Victoria) and I Taut I Taw a Puddy Tat (Harms-Connelly). 9. Can I Canoe You Up the River (Leeds).

Monday, February 19

4.0—4.30 p.m. VOICE OF REVIVAL. 8.00 THEATRE HOUR (French). 9.00 NIGHT CLUB (French). 9.25 YOUTH OF THE WORLD (French). 9.30 GOOD EVENING, FRIENDS. Gramophone Record Request Programme (French).