

BRITAIN'S FOREMOST ENTERTAINMENT NEWSPAPER

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# Musical Express

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**YOU BELONG TO MY HEART**

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## WISDOM RECORDING 13 LUXEMBOURG PROGRAMMES

**Will Open New Show in April**

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

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

### THE HAPPY PARENTS



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

### ELLINGTON QUARTET THREE MONTHS IN LONDON—RESIDENT ENGAGEMENT

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

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

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

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

### Penny Nichols at Blackpool

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

### ROY FOX IN TOWN

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

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

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

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

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

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

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

### EPSTEIN RESIDENT AT U.S. CLUB

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

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

### Dates for Sharon

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

### MDA ANNUAL PARTY AND GALA BALL

Highly Successful Evening at Wimbledon Palais



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



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



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



Pat Dodd and Woolf Phillips.

### Oldfield Signs for Own New Commercial Show

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

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

### Eve Boswell to Co-Star with Derek Roy

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



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

### Trade Music Guild Ball in February

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

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

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

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

### MARLAND TO LEAD OWN NEW ORCHESTRA

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

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

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

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

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

### NEW SONG COMPOSED FOR YOUNG TENOR

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

# Musical Express

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## THE VOICE

### THE NEW MEDIUM

○ TEMPORA, O MORES! Once upon a time it was fashionable to take your amusement and pleasure at the Vauxhall Gardens. The Crystal Palace was also, at one time, the place for leisure hours although it was burned down long after it had served its useful purpose as a show place. The old Alhambra, now the Odeon, in Leicester Square, was the entertainment centre sans pareil before and during the 1914-1918 war. The London, and with its glamorous five-thirty season, is the main attraction in that genre today. But for a classic example of the way public taste varies and changes with the times there is nothing more extraordinary than the attraction of the Earl's Court, Empire Hall, at Earls Court, which has almost all-the-year-round season for the shows on ice. Tom Arnold turned his sagacious attention to the possibilities of the ice spectacle. It is, beyond doubt, the new entertainment medium and nothing else draws such colossal crowds into every show. A "house" at Earls Court can total 6,000 people.

### THE PA SYSTEM

IT would have been deemed crazy to conceive an all-talking, singing, musical show on ice in a great arena like Earls Court or Harringay a few years ago. But the PA system of amplification and the technique of dubbing the skaters' voices, make it possible to present a great spectacle, unhampered by the confines of the orthodox stage, and its proscenium, in a fourth dimensional presentation complete with the voices and music which are essentially of the theatrical show.

### NEW TECHNIQUE

PRODUCING a show in spectacular form in such a huge arena calls for a new technique and the technicians are not slow in making their appearance. The difference between a stage and an arena must be like painting a picture on a small piece of paper and painting a backdrop for the audience. The artist's hands alters the artist's aspect completely. Outstanding among the experts in the new technique is the talented Eve Bradford who produced the current spectacle at Earls Court—'Fuss In Boots'. For such a task one must have not only the artistic sense and the terms of picture upon a colossal canvas. How then, if such a medium is new, does one serve an apprenticeship for the new technique? The answer is—'one doesn't'. The job, as usual, always produces the workman capable of the task. Such are the Eve Bradfields.

### NOT EASY

AND all of us with a flair for production, let us not minimise the achievement of putting on shows in the new medium. Quite apart from an ability to produce the acts and chorus and ballet on such a large scale, the Eve Bradfields must have the ability to co-ordinate the whole with musical settings. And another thing, on ice you don't just walk on and off from the wings. It isn't so easy to dispose of an act or a troupe by the simple expedient of just dropping the tabs on them. They must be brought on and taken off with speed and finesse, so that the continuity of the show may proceed unimpeded by the audience. Of course, there are not sufficient arenas suitable for ice spectacle on the grand scale to warrant you and me going into ice production as a profession. Nor are there many managers outside Earls Court and Harringay with the financial resources to stage entertainment on such a grand scale. But the fact remains that the greatest of all spectacles has become a vogue with an unprecedented following and that vogue has attracted and found the right people to design, create and produce the wonderful results so far achieved.

### MUSICAL STAGEPOINT

THERE is another healthy repercussion from the ice show. It provides an almost all-the-year-round engagement for musicians. Star instrumentalists have been attracted to the work, as witness the residents of Earls Court with its talented conductor Harry Rabinowitz. Many famous names are associated with that musical aggregation, for they find it a congenial and useful financial proposition. But make no mistake about the work. It's hard going. More than that, the musicians blow three shows a day with half an hour's break between. And a show lasts over two and a half hours. The men play all the time, and that's hard labour by any standard. But they know they are in a new and interesting medium, and the public wants the show to continue to run. There are cashier jobs for musicians than the ice spectacle if you like it the way you do. But hard work never killed anybody while lack of it certainly will.

# Footloose Bandwagon to Solo Star

by "Musical Express" Disc-Jockey Frenchy Sartell

VERY FEW SINGERS COMMENCE THEIR CAREERS AS SOLO ARTISTS. UNLESS THEY ARE ESSENTIALLY SPECIALISING IN THE CONCERT FIELD. THE POPULAR FIELD OF MUSIC GENERALLY FINDS A SINGER FEATURED WITH A BAND AND IT'S A HARD CLIMB, ESPECIALLY WITH THE LIMITED AMOUNT OF BROADCASTS ALLOTTED TO EACH ORCHESTRA, FOR A VOCALIST TO ACQUIRE FOR HIMSELF A LISTENING PUBLIC THAT WILL WARRANT THE RECORDING COMPANIES GIVING HIM, OR HER, A SOLO RECORDING CONTRACT.

A very large majority of today's American topliners commenced as singers with an orchestra. It's nice to see that the British recording companies have realised that today's band vocalists are the potential stars of tomorrow.

Latest singer to hitch the bandwagon to a solo star is featured vocalist with Oscar Rabin, Dennis Hale. I have always admired Hale's singing with the Rabin Band, but I think you will agree that in his first solo discs for Parlophone, Hale has excelled himself. More power to the record companies for giving the comparatively unknown the chance to prove themselves.

Dennis Hale and the Peter Knight Singers with Philip Green and his Orchestra. Only Footloose/Turn Back The Hands of Time—Parl. R. 3476.

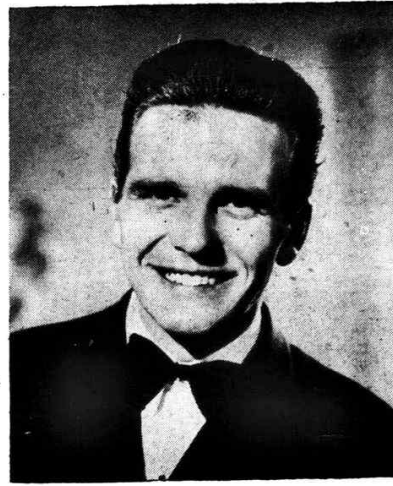
Hale has a most pleasing, warm voice, that is very easy on the ear. His style is not copied from any other singer and his range is very fine. The only fault that I can find with "Only Footloose" is that his diction comes out a little more preciseness. When he has overcome this minor failing, Hale should become one of our most popular solo artists.

On the reverse side, "Turn Back The Hands of Time," he is accompanied by the very fine Peter Knight Singers and the orchestra backing, by that past master at accompaniment, Philip Green, all make this a very fine first solo disc.

Phil Cardew and his Corn Huskers. Camp Town Races/The Girl I Love Behind Me/With David Miller—Parl. R. 3473.

It's no wonder that square dancing has caught on, especially when the music for it is presented in the musicianly manner of Phil Cardew and his Corn Huskers. The ones heard in Television and Woodhouse (Dave Miller will know what I mean) never sounded like this. So if we're going to have square dancing, and it certainly looks that way, this is the best possible way of having it with Mr. Cardew playing the music and Mr. Miller as the caller. Even if you don't do square dancing, both these sides are good entertainment for listening only.

Fats Waller and his Rhythm. You've Been Reading My Mail/Honey Hush—HMV B. 10191.



DENNIS HALE

I can't resist these re-issued Fats Waller records. Every time I listen to them I think of the good old days of music. By that I am not inferring that music has relapsed. I know it has progressed but with that progression it has acquired a tenseness. You don't notice the changes that occur in music from week to week over the years, but when you hear a Waller record made several years ago, you realise we have lost that ease and freedom

that this man portrayed so well. What more can I say of these two sides than that they are played and sung by Waller. You simply must enjoy yourself when you hear them, because Fats Waller, his style and music, will never die.

Bing Crosby with John Scott Trotter and his Orchestra and The Calico Kids. Domino/Country Style—Bruno. 04841.

The Old Man of Song comes along with "Domino" and "Country Style." I don't think these are two of his best records, but I don't suppose that will deter the Crosby followers. I have heard much better records of the beautiful ballad, "Domino" but I don't think I've heard better accompaniment than that which John Scott Trotter gives to Crosby on this side. I can assure you that the brilliant records and how much pleasure he has given so many over such a long period. Like I said of Waller, Crosby too gives that impression of ease. And if you're a square dance fan you will certainly enjoy Crosby as the musical caller, although the brief interlude of "The Calico Kids" could quite easily have been dispensed with.

Dolores Gray with Orchestra directed by Camarata. Shrimp Boats/More! More!—Bruno. 04840.

The "Annie Get Your Gun" Gal, comes up with the best recording I have heard of "Shrimp Boats" and quite honestly this is the first time I have actually heard the lyrics and understood them. She sings it beautifully, with a treatment that is really great. The orchestra and chorus conducted by old friend Tutti Camarata gives her great interpretation an added fillip.

What a team this Gray-Camarata set-up makes. I say team because each lends to the other their musical brilliance and feeling, and all I can say is More, More, More, please.

Steve Conroy accompanied by Ray Martin and his Orchestra. With All My Heart and Soul/Chez Moi—Col. D.B. 2967. Steve Conroy sings "With All

My Heart and Soul" with the ease and brilliance of which he is so capable. I understand that he is shortly to have an operatic career. I sincerely hope that it will not be long before he is fully recovered and back in the business making more records like these. We in England are proud of our singers of this calibre. Turn on your radio and you can always say that's Steve Conroy. Such is his distinctive style. The ten-year old "Chez Moi" loses none of its charm in Conroy's delightful treatment, and the fine Ray Martin accompaniment.

Frankie Froeba and his Boys. At Sundown/I'm Sorry I Made You Cry—Bruno. 04823.

Charlie Kunz and Victor Silvester all rolled into one—that's Frank Froeba and his Boys. If you like your strict tempo dance music you've got it strict and if you want to travel back to the style of piano music popular twenty years ago—Froeba's your boy.

Danny Kaye, chorus and orchestra conducted by Vic Shoen. Tongue Twisters/Eat, Eat, Eat—Bruno. 04836.

Who better to record "Bonnie Twisters" than Danny Kaye, the man with the loose tongue and the perfect diction. You'll likely drive yourself crazy trying the twisters in the Kaye manner, and I'll lay a small shade of odds you'll never make it like he does. I know that "Eat, Eat, Eat," is a little late, telling at it does a Christmas story. But I don't think that will really matter especially as Kaye lends to this Christmas story his own inimitable style and charm. And you'll want to keep "Tongue Twisters" anyhow for your next party.

## Clair Leng's Film Column

# "THE AFRICAN QUEEN"

CLOSE on the heels of the Botticelli angel who ushers in the New Year comes John Huston's film "The African Queen." I wish I could hope that one quarter of the films in 1952 could be one quarter as good.

I defy anyone not to be enthralled by the picture, with its outstanding team of writers and technicians. Huston worked on the screenplay as well as directing. Jack Cardiff photographed in Technicolor. Allan Gray wrote the music, and the Royal Philharmonic Orchestra played it. Humphrey Bogart and Katherine Hepburn were the stars.

Bogart has certainly never done anything better than his performance as Allnut, captain of the tin-tinze steamer "The African Queen." Miss Hepburn is excellent as the middle-aged spinster whom he rescues from the Germans in Africa, during World War I.

Miss Hepburn is a straightforward missionary—Bogart, a gentleman—shades of the development of their relationship is beautifully handled; his, from a grudging admiration to protective affection, hers, from a snooty mistrust to absolute adoration.

This graduation takes about an hour on the screen—an hour of Bogart, Hepburn, magnificent African scenery and adventure; an hour of shades of Rhetoric that I almost regretted that other characters had to be brought in at the end of the film. This is by no means an insult to the talents of competent actors who appear at the end; it's just that I could happily have sailed forever with the crew of "The African Queen" a craft which for me has more character than the "Queen Mary" will ever possess.

Make no mistake, when the time comes to look back on the best films of '52, they will have to be a frighteningly good bunch if they don't include "The African Queen."

### "LONE STAR"

MGM's new Western, dealing with the annexation of Texas 'way back in 1845, packs some Clark Gable, a rough-going Rhetoric, right down to the hat), Broderick Crawford, equally rough-riding and adventurous, Crawford first—deemed unit for Miss Gardner's eyes—left me bruised and breathless. If you like this sort of thing until you're sick, I don't think I did until I saw "Lone Star"—this is the film for you.

The first part of the film is somewhat obscure, politically and socially ("pistols on the packed for two, Jose," but once the story gets moving it is patting with dynamite. Never have horses run faster nor kicked up stronger dust, never before has such devilish cunning been met by such satanic ingenuity.

The final storming of the blockade is excitingly and brilliantly photographed, whilst the Gable, Crawford first—deemed unit for Miss Gardner's eyes—left me bruised and breathless. If you like this sort of thing until you're sick, I don't think I did until I saw "Lone Star"—this is the film for you.

"TWO TICKETS TO BROADWAY"

THIS lively piece is a backstage scene rather than a backstage scene—the talented team of Leigh, Tony Martin, Gloria De Haven and Ann Miller are trying to break into TV. Frankly a piece of entertainment—or escapism, if you prefer it—an unshamed opportunity for Martin to sing and the girls to dance.

Julius Styne has learned his music with Leo Robin's lyrics, for an adequate if not impressive song score. I liked their senti-



The crew of "The African Queen."

mental "The Closer You Are" and the bright "Let the Worried Worry for You," but my favourite number for me was the revival of the very worthwhile Rogers and Hart "Manhattan." Martin sings wonderfully, including "There's no Tomorrow" (his best-selling record) and the dialogue to "I, Peggibact"—shortened and with a beguine accompaniment.

Bob Crosby sings a painfully dull production number "Let's Make Comparisons" to a dummy of brother Bing, but even if this were the low-spot, it is more than made up for the guest appearance in the film of the wonderful French set the Charlivels. In their ten-minute spot the Char-

vels don't have time to show their full versatility; part of their trapeze item is shown in slow motion, to give one the intricacies of the turn-around. It is astonishing to remember that apart from the talents they display in the film, they are also multi-instrumentalists, harmony singers and dancers—all up to the standard of their work in "Two Tickets to Broadway."

The film is weak in comedy, but Tony's voice, Janet Leigh's sweetness, and the agility of the Misses DeHaven and Miller, and newcomer Barbara Lawrence, maintain a good level of entertainment which producer Howard Hughes freely admits is all that he ever intended.

## Letters to the Editor

COMMERCIAL JAZZ  
James Asman's controversial article in last week's "Musical Express" calls for some comment from at least one of the various factors concerned, especially from promoters who have persistently presented all jazz concerts around the country.

Most of us began as collectors. I began to collect jazz records long before I had ever gained most of the time. Because of our belief in jazz music, and because we loved the music well enough to shrug off the losses, we were the people who nurtured the bands who are now being featured by the big professional promoters with profit. So long as they can make money by promoting major jazz shows they'll stay in it, too.

a time, a very unremunerative business too. That was in what we might call the pioneer days, when jazz was "uncommercial." Because of the work and the enthusiasm put into British jazz by the small jazz promoters it has now become reasonably profitable. My shop pays its own way, my club covers itself and my jazz concerts are a sellout. All because we believed in the kind of music we liked to hear. Now, at a time when we might be seeing some of the fruits of our work in the shape of a little cash profit, the "prize" is being snatched from us by the "big boys" who have only just entered the field of jazz, with no knowledge and appreciation of it. So long as they can make money by promoting major jazz shows they'll stay in it, too.

Continued on page 4

# THIS 'FLIPPIN' MAN!



## By LEE CONWAY

THEY COME AND THEY GO—GREAT RADIO PERSONALITIES. SOME ARE HERE ON A FEW GOOD GAGS. OTHERS HIT THE JACKPOT WITH A NEW STYLE. THE GAGS BECOME OLD AND THE STYLE BECOMES COMMONPLACE AND THE NEW STARS MAKE WAY FOR NEWER ONES. EVERY YEAR, ABOUT A FEW FIND NEW RADIO PERSONALITIES AND LAST YEAR WAS BY NO MEANS AN EXCEPTION. BUT THERE'S ONE WAY TO MAKE SUCH A TREMENDOUS IMPACT UPON RADIO—PERRAPS THE GREATEST SINCE JIMMY EDWARDS—CAN NOT ON A GAG AND A STYLE. HE CAME WITH A POWERFUL PERSONALITY AND A TREMENDOUS ABILITY TO BE THE BEST OF THE GREATEST STARS IN THE WORLD—IN OR OUT OF

RADIO. I AM WRITING ABOUT THAT "FLIPPIN' MAN"—TONY HANCOCK.

HANCOCK is radio's custard pie. He is always the essence of outraged dignity. The rich, fruity voice, the cultured speech with the aspirants omitted are his stock-in-trade, not the gag book. Give Hancock a situation and instantly you have heard something new. He is never out of it, even if it were needed, came last week when he appeared in "Bumblebees" as guest star. He brought a fresh breeze of fresh air to the production. But the secret of Hancock's amazing success goes beyond his style and the characters which are his mainstay. It is his technique and uncanny timing that put him over just as much as his unique microphone presence. Radio has produced nothing like him before.

HANCOCK is the new clown of radio and he has come to stay. His line is quite safe for a permanence because material is not vital to him. He is a technician, pure and simple—a proud, energetic, dignified character. Outraged, he retaliates with felicitous repartee, developing punch lines and puns. He is a "flippin' kid" in his final report when Archie Andrews has had fun at his expense. And he gets every ounce out of every speech he makes working to a steady rising crescendo all the time. Any time you want to go to America, Mr. Hancock, in certain they'll want to keep you there, but it would be at our expense, for we cannot afford to lose you.

MUSIC business welcomes back its representative figure, absent from the shore for a month on a holiday cruise. Just about the time you were getting to gress Gerardo will be back. Gerry's holiday was planned with much wisdom. His multitudes commitments necessitated escape if he were to have a holiday at all. And he realised there was no escape in any part of the globe if he was to be on board a ship and staying there. In this way he managed to lose contact with show business.

HE arrived first at New York, staying there overnight prior to leaving for a cruise of the West Indies. He called at Trinidad, Jamaica, Venezuela and Cuba. And he returns about the time you will be reading this. There is no doubt that the maestro will have heard some native music in the Latin-American idiom while he was in the Indies. And if I know Gerardo, he will be glad to have brought something authentic and new in the folk-music line back with him.

I UNDERSTAND that Gerardo's first public appearance after his holiday will be at Bingley Hall, Birmingham, on Sunday, January 13, when he will be two concerts. He will take there his broadcasting dance orchestra of seventeen pieces, together with the vocalists—Ray, Day, Dale and Derrick Francis. Sunday will be an important day for Brum. By the way, Birmingham

readers the times of Gerardo's concerts at Bingley Hall, are 5.30 and 8 p.m.

TELEVISION'S star Terry Thomas has, I hear, just signed for a production at Blackpool at a salary reputed to be in excess of £500 per week. The droll with the long cigarette holder and the curious grin, who made me laugh when he was in convalescent bed, I see him on the screen. Why? Because I have yet to see Thomas working any real material on television. I'm guarding his tricks and his gags for live shows in case they are pinched by other comics viewing him only on an occasional stage. If so, it's a pity, for it robs us of the pleasure of a real T-T performance in our own homes and it robs T-T of his crown.

THERE is an answer to this wave of plagiarism so feared by comics. Any comedian accepting radio or video should first be certain he has a routine to "throw away." But that routine should be good enough to amuse his fans. He cannot risk disappointing them, even to safeguard his material. Terry is not only one of our best, but a great clown. Max Wall, prince of funny men, has been going on the air lately with indifferent material, trying to do a few charming ditties, his voice and his guitar to carry him off to reasonable applause. Great comics are rare and those who have arrived should remember that nobody establishes himself in the hearts of a nation more substantially or more quickly than a clown.

# Jerry Martin-

# SHOW TALKING

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

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

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

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

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

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



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



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



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

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

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

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

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

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

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

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

## "LES SYLPHIDES"

In the same programme, on Saturday afternoon, December 29, were "Les Sylphides" and "Daphnis and Chloe." "Sylphides" which I had not seen for about three years, is still of very high standard in spite of an awkward moment when dancer and orchestra "were in canon instead of union."

My complaint last time I saw "Sylphides" was that Gordon Jacob in his orchestration had over-used the percussion instrument. Quite a bit of the circus noises had been either taken out or toned down, but there is still too much. The fact that they may be a great help to the dancers does not lessen the offence to our ears. Now the offending moments are much fewer and far between.

## "DAPHNIS AND CHLOE"

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

## "FIDELIO"

With "Fidelio" which Peter Gellhorn conducted on December 20, the opposite was the case. The strings were often thin and wiry and their phrasing was not uniform, while the chording was anything but accurate. Both overtones (Leonora III being, as usual, placed in dramatically the worst possible moment before the last scene) suffered much in this respect. At the beginning of the "Fidelio" overture the horns were all over the place.

## "IL TROVATORE"

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

## "CHORUS MOST IMPRESSIVE"

On the whole this performance was far from satisfactory, although it improved as it progressed. In the first scene were unable to surmount the orchestra and few words could be heard. The chorus, as usual, thoroughly distinguished itself. The principal parts were sung by Sylvia Fisher (Leonora), Thorsteinn Hansson (Florestan), Adele Leigh (Marcelline), Fully Glynn (Rocco), Tom Williams (Don Pizarro) and Marko Rothmuller (Don Fernando).

## "GREAT TRIO"

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



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

# Recent Events in Ballet and Opera

By Malcolm Rayment



Beryl Grey as Death and Alexander Grant as Donald

the ballet, but strangely enough it is perfectly in keeping. The one weak point of the choreography is the ecstatic final dance which degenerates into a trifle instead of the field's Follies show. The weakest here is emphasised by the subtlety which has preceded it. What could have been done I do not know, but Ravel's music demands something overwhelming at this point. Certainly not the anti-climax which it receives.

Michael Somes dances Daphnis, and Pauline Clayden has taken over the role of Chloe from Marget Fonteyn. She dances it magnificently. Julia Farron (Lykanion), Philip Chatfield (the uncouth Dorkon), and Alexander Grant (Bryaxis, the Pirate Chief) are all extremely good, but it is the work as a whole that creates such a profound effect especially as in the performance I saw. Everyone seemed to be sympathetic to everyone else. The vigour and sensuality of the piece were completely realised.

The Covent Garden Orchestra is a magnificent combination. It must be, otherwise it could never reach the heights that it does. At times it can sound like just another theatre orchestra, in fact I know of no other orchestra that varies in quality so much. In these three ballets it was conducted by John Hollingsworth and the playing was first rate. The strings sang just as a great soloist makes his violin sing. The phrasing was perfection, the chording accurate and the texture beautifully transparent.

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

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

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

## "ROSENKAVALIER"

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

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

Musically, Sylvia Fisher (Princess), Constance Shacklock (Octavian) and Ruth Guldbæk made the end of the act always being perfect. The performance seemed to be even greater than those given last year. Howell Glynn continues in the part of Baron Ochs, and the more he does it the more he seems to mature. He is a fine singer.

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Abbott's Southsea Personnel

FOLLOWING Frank Abbott's successful opening at the Embassy Southsea with his new orchestra on December 17, Manager Billy Forrest reports the complete line up of the orchestra as being: Len Allen (piano), Haydon Henry (drums), Walter Russell (bass/vocals), Tony Wilson (trumpet), Les Bunsell (clarinet), Syd Munson (tenor/arranger/clarinet), Roy Smith (tenor/clarinet), Joe Adams (alto/vocals), and...

MAWSON FORMS NEW GROUP

When the well-known Bradford contesting band, The Modernaires, disbanded early last year, Ken Mawson reformed a new outfit from the Modernaires which is now known as Ken Mawson and His Modernaires. Mawson has been rehearsing a brand new book for six months and engagements have been played recently at the Leeds Jubilee Hall. The personnel include Douglas Haig trumpet, Ted Wildop alto, Brian Goodyear tenor, Terry Stone baritone, Ken Mawson electric guitar, Alan McBride piano, Jack Nicholson bass, and Jack Skaffe drums.

Colin Hume and Party



"Musical Express" exclusive photo was taken in Lisseter's Orchid Restaurant at the New Year Party given by Tony's Birmingham MD Colin Hume, and shows the full orchestra with guests including Billy Forrest, Ken Pace, ballroom director Charles Harris, and Midland BPC's Alan Waterman.

Studio '51 Give Farewell Party

THIS Saturday an all-star group led by Kenny Graham and Jo Hunter will be at Studio 51. There will be a special farewell party for Ronnie Ball whose Trio has been resident at the Club since its inception and many more guests will be present to give Ronnie a big send off. Next Wednesday Gerald's Jimmy Deuchar leads a group of modernists. The Club compere, Tony Hall, is broadcasting in Jazz for Moderns this Saturday (12th) with the Roy Fox Pop Group.

Around the Clubs With James Asman

SINCE their sensational re-union with Chris Barber and his New Orleans Jazz Band and the Merseyside Jazz Band, the South London Jazz Club has been trying to cope with the dates and offers which have rolled in. In their new Rolls Royce automobile the band will be touring down south, beginning with Friday, January 11 at the Savoy Ballroom, Southsea. The next day, Saturday, they featured once again at the Pavilion Ballroom, Gillingham, where they are now several venues and join Mike Daniels' Jazz Group at the Hippodrome Theatre, Coventry, on Sunday. The group is now nearly a band uniform of light grey, worn for the first time on this tour.

Joe Sage Sunday Concerts

THE Joe Sage Trio resident at London's Starlite Room, will shortly be embarking on a series of Sunday concerts commencing February 10. Joe has received many enquiries from bookers and agents during the past year to undertake Sunday concerts but owing to his recent engagement this was not possible. Under the management of the Starlite management the Trio are now free on Sundays which enables Joe to please his long-waiting faithful at the ballrooms and London who have been wondering when he was going to appear in their city.

VICKY AUTIER



Vicky Autier the French cabaret artist who, since 1950, has made several successful appearances in London on cabaret and on the radio, returned on New Year's Eve for a new cabaret season at the 96, Piccadilly Restaurant.

Central School Dance

MEMBERS of the Student's Social Club of the Central School of Dance Music are reminding the tickets are still available for the dance to be held at the St. Martin's School of Art, tomorrow (12th). They can be obtained from the School, 15, West Street, W.C.2.

18-year-old Accordionist for Fields' Show

HARRY DAWSON Enterprises has engaged Victor Gwendol Wilkin, 18-year-old British accordion champion, has been selected to play in her own solo spot in the Grand Fields' Show for the London and Austria and Italy leaving London on January 16. She is the only other female in the cast which includes Robert Carroll, Peter Arnold, Peter Dare and Freddy Harris.

Fox Cubs to Broadcast

THIS Saturday's Jazz for Moderns broadcast features the Fox Cubs (not the Wolf Cubs). This is, of course, the group of modernists from the Roy Fox band led by Victor Feldman. The line-up includes Lennie Bush on bass, Martin Aston on drums, Jo Hunter trumpet, Bert Annable piano and Pat Peterson on guitar. Compere for the occasion will be Studio 51's Tony Hall. As an added attraction surprise guest will be Ronnie Ball, making his last broadcast here before leaving for the USA on Tuesday, January 15.

Letters to the Editor

(Continued from page 2) When they have sucked it dry, and when the jazz backs have been bought by countless other concerts, we'll get it back again—for what it is worth. The money to be made in promoting jazz shows, as I have found out with several successful concerts recently. But I paid the bands I employed a good fee, made a very reasonable profit and was very content. The danger now, as James Asman says in his article, is that these parties, which are certain will flood the jazz market with super-super jazz shows unless they are controlled, will be the way it is wide open for a slump. I'm sure that we can blame the "big boys" for what they are doing, for after all, they are business men. They are not cash in on current trends in popular taste. We can only deplore their lack of relation to our own position and with due regard to the future of good jazz music in this country. We could have had a series of jazz concerts—but then we would only be doing what they themselves are doing at the end of the road. What of the bands? One can hardly blame them for anything, yet they now, with a few exceptions, turn their noses up at the regular club scene. They are the screw for more and more money far above the normal club promoter's pocket. Yet these are the very bands who were nurtured, sustained and encouraged by the clubs. It is the clubs, not the bands, who are elsewhere. Even if we cannot altogether blame them what, we can do is to make sure that the predicted slump does arrive. What will happen when the big boys stop booking the jazz musicians and dance bands? Maybe some of the present day "jazz musicians" will be able to make more for more lucrative pickings, and we shall all be back with our heads in the sand, and our amateurs blowing just for the hell of it. It may be so profitable, but maybe it won't be such a bad thing, after all. P. PETE PAYNE, Catford, S.E.6.

HELP WANTED

I'm sure you for publishing my letter in a recent issue of "Musical Express" will be most grateful to an address in America, thanks to you, and I hope to get regular letters from you. I would also be most grateful if you, or your readers, could help me get hold of copies of "The Lion Club" magazine. I would also be most grateful if you, or your readers, could help me get hold of copies of "The Lion Club" magazine. I would also be most grateful if you, or your readers, could help me get hold of copies of "The Lion Club" magazine.

Bert Collier's Come-back

BERT COLLIER, lead trumpet with Joe Loss for five years, after ten years of ill-health has now formed a semi-professional outfit comprising four reeds, two trumpets and three rhythm. After rehearsing for several weeks the band are now playing at the Corn Exchange, Chelmsford, and have recently played opposite the Squadronaires and the Royal Philharmonic at the Royal Albert Hall. Bert's many friends in the profession, who know of his continued run of ill-health over the past few years, will wish him luck in this new venture.

Randall at Lewisham

Tonight (Friday, January 11) Pete Payne Promotions presents its sixth Jazz Concert at the Lewisham Town Hall. Topping the bill will be the Royal Philharmonic Band. Other attractions are the Gallion Jazz Band and vocalist Beryl Bryden. Further concerts are scheduled throughout the year with top-line traditional bands and artists.

Nathan Signs New Trumpet

Jack Nathan informs us that young trumpet stylist Dave Usden has joined his orchestra last Monday as a permanent fixture with the band. Nathan, who has been resident for eighteen months at the exclusive Club Grove has just had his contract extended for a further six months until June, 1952.

SUNDAY, JANUARY 13

- 6.00 THE TONI TWINS present DRICK HAYMES with Carmen Jackson and Concert Orchestra.
6.15 THE OVALTINES COULST PARTY.
6.30 THE EMPIRE SHOW. Introducing this year's guest, G. H. Elliott. Featuring Teddie Johnson, Kubran Oldfield and the Empire Music Makers directed by Norrie Parson.
7.00 MOOPFEY WE present YOUR MOTHER'S BIRTHDAY. For Monday's radio.
7.30 Introduce with THE SILVER STRINGS.
7.45 ARTIE SHAW presents "My Record Album." The famous harmonic-banjoist show you around his personal record collection. Competition Times Win a valuable new radio in an easy competition.
8.00 THE GRACE FIELDS SHOW with Percy Wilmore, the Kroyes and Billy Tennant and his Orchestra. Presented before a large audience somewhere in Germany.
8.30 KICK A TUNE FOR £200, featuring Lou Preager and his Band and your Competition Master, Roy Rich, from the Hammermill Palace.
9.00 BARBELL GIBBONS and HER SAVOY HOTEL ORCHESTRA with the Gleaners.
9.15 GERALD AND HIS ORCHESTRA with Eve Boswell and Bob Dale.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner. Competition with valuable prizes every Sunday.
10.00 STAFFORD presents TIME FOR A SONG. America's Most Versatile Singers star in her own programme.
10.30 KING SINGS—At your request. (Presented by Carter's Little Liver Pills)
10.45 THE ANSWER MAN. Write to him if there is anything you want to know.
11.00 TWENTY selected recordings in accordance with the Music Association.
Midnight—MUSIC AT MIDNIGHT. Introduced by Peter Madren.
11.00 MONDAY, JANUARY 14
6.00 WELCOME TO TWO-O-EIGHT. Details of your evening's entertainment from Radio Luxembourg.
6.10 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner. Competition with valuable prizes every Sunday.
6.30 MOVIE MAGAZINE with Wilfrid Thomas.
7.15 THE ADVENTURES OF DAN DARE. Plot of the Future.
7.30 STAR OF THE EVENING. Your favourite dance tunes introduced by Val Metral.
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