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Musical Express

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WE HAVE PLEASURE IN ANNOUNCING OUR **WHITE WEDDING**

YOU BELONG TO MY HEART

Southern Music Publishing Co. 8, Denmark St., W.C.2. TEL 424

NORMAN WISDOM SIGNS BIG CONTRACT

Also to Star in Own T.V. Show

TODAY (TUESDAY) NORMAN WISDOM SIGNED A NEW CONTRACT WITH COLUMBIA RECORDS FOLLOWING THE SUCCESS OF HIS SINGING ON RADIO AND T.V. LEONARD SMITH, ARTIST-MANAGER OF COLUMBIA, AND NORMAN NEWELL, HIS ASSISTANT, MET BILLY MARSH, NORMAN WISDOM'S MANAGER, AND NORMAN WISDOM, AND COMPLETED THE FINAL DETAILS FOR AN EXCLUSIVE CONTRACT AND A FEW MINUTES LATER THE DEAL WAS COMPLETED WHICH WILL GIVE THEM NORMAN WISDOM'S SERVICES FOR THE NEXT FIVE YEARS.

First recording will be made as soon as possible after Norman Wisdom returns to London from Wolverhampton, where his panto at the Grand Theatre finishes on February 16.

We can also reveal exclusively that Norman Wisdom is to star in his own TV programme on February 27. This will be one of the most ambitious yet built around this young star and will be produced by Bill Lyon-Shaw. No details are yet available, but we understand that the programme will high-light some of the adventures that have befallen Norman Wisdom during his early life.

Wisdom is due to play his first starring rôle in the West End when he opens at the Prince of Wales Theatre during the week of April 7. Several new ideas are being worked upon in connection with this show, full details of which will be announced later.

Norman's first recording on disc was for Decca when he waxed his own composition: "Beware." During his visit to America he took several copies of the disc with him and the American disc-jockeys liked this record so much they gave it quite a plug. On reaching Hollywood, Raymond Navarro invited him to his home and, after listening to Norman singing this composition to his own accompaniment, remarked that he thought this was a potential hit number and has since done everything he can to popularise it.

BBC to Maintain Dance Band Music Output

MDA Meet BBC Again

A MEETING WAS HELD IN LONDON BETWEEN MICHAEL STANDING, KENNETH ADAMS, JIM DAVIDSON AND JOHN MACMILLAN OF THE BBC, AND LEW STONE, TED HEATH, JACK PARNELL AND BILL SENSIER OF THE MDA, TO DISCUSS THE QUESTION OF THE RUMOURED CUTS IN DANCE BAND PROGRAMMES.

The meeting was very friendly, lasting two hours, and questions were raised concerning the conditions of dance band broadcasts during which the following emerged:—

The BBC stated categorically that it has no present intention of reducing its dance band output. Further, it appreciated the entertainment value of good dance music and will continue to endeavour to give bandleaders the utmost scope for presenting programmes with true individuality without contravention of the Corporation's known policy to maintain a fair output of current tunes.

The BBC undertook to consider the MDA's request for more dance music in the late evening and would welcome new ideas for future presentation from members of the MDA.

SUE CARSON IN CABARET AT CAFE DE PARIS

Sue Carson who is currently appearing at the Prince of Wales Theatre has also opened at the Café de Paris for two weeks.



Norman Wisdom (seated) smiles up at Columbia Recording Chief, Leonard Smith (extreme right), while Norman Newell and Billy Marsh look on.

BENSON'S GREAT GERMAN SUCCESS

SO FANTASTICALLY SUCCESSFUL HAS BEEN IVY BENSON'S COMMERCIAL TOUR OF GERMANY WITH HER BAND, OFFERS HAVE BEEN POURING IN FOR APPEARANCES BY THE OUTFIT IN NEARLY EVERY FOREIGN COUNTRY. WERE IVY ABLE TO ACCEPT THEM ALL, SHE AND HER GIRLS WOULD BE AWAY FROM ENGLAND FOR THE NEXT FIVE YEARS. HOWEVER, ON FEBRUARY 6 THEY FLY FROM WIESBADEN TO ATHENS TO PLAY FOR THE AMERICAN AIR TRANSPORT PRIOR TO RETURNING TO ENGLAND FROM TRIPOLI ON FEBRUARY 19.

Having played all the best theatre and restaurant dates in Germany, Ivy will make return appearances there during March and April. Prior to that Ivy will be having complete new outfits made for herself and the girls before leaving for Dusseldorf on February 26, where she will be playing for one month.

SPIKE MILLIGAN WEDS



When a "Goon" marries, the bride must expect anything to happen and this spot of "goonery" happened after the ceremony, last Saturday, at Caxton Hall, where Spike Milligan (left) shares a kiss for his bride, Miss June Marlow, with fellow "Goon" Peter Sellers.

Jerry Martin—SHOW TALKING

ALL eyes will be focused on the Adelphi Theatre next week when Jack Hylton will stage a novel twice-nightly variety programme which will include artists who have achieved amazing popularity in their own spheres but are new to West End show places. Mr. Hylton, at present in America arranging the cast for "Call Me Madam," will be back in time for the opening to see if his experiment will meet with the huge success an earlier venture of his with the "Take It From Here" team accorded him. Main interest will feature on the stage presentation of the television series "What's My Line" with Gilbert Harding, Elizabeth Allan and Bryan Michie. Harding has a terrific following at present and is a sure name to pull in the crowds. Another name who could be an overnight sensation is that of Frank Randle who is supported by members of his "Scandals" company who have been consistently breaking box-office records all over the country. Also on the bill is a girl who I prophesy will find favour—singer and impressionist, Joan Turner, who has loads of personality and a vivacious manner. Other acts include Jack Kelly, a novelty juggler, and Frank Cook,

who does wonders with a harmonica and guitar; and with Charles Shadwell's Orchestra to provide the music this promises to be a show that will be with us for some time.

★ ★ ★

STAR who is saying goodbye to the "London he loves" is the great city's own comedian, Tommy Trinder, who sailed on the "Empress of France" from Liverpool on Wednesday and will open at the Queen Alexandra Theatre, Toronto, on Feb. 11. Accompanying him will be his famous "stooge" Joe (Yosel) Lee and also on the boat will be tenor Josef Locke who has been "lost" since his marriage. Meeting them in Toronto will be dancers Alan and Blanche Lund who are also in the show which will tour Canada for approximately six weeks. Although Tommy had to be up at dawn on Wednesday to catch the boat train he gave a cabaret performance in aid of charity at midnight on Tuesday giving a wonderful "farewell" performance, and I am sure "Musical Express" readers will join me in wishing this grand trouper a pleasant journey and

(Continued on page 3)

Winifred Atwell to Star in New Delfont Revue

TRINIDAD'S QUEEN OF THE KEYBOARD, WINIFRED ATWELL, WHO RETURNED HERE THIS WEEK FROM A SIX WEEKS' VACATION ON HER NATIVE ISLAND, WILL STAR IN THE NEW DELFONT REVUE TITLED, MOST APPROPRIATELY, "RHYTHM IS OUR BUSINESS," WHICH IS DUE TO OPEN AT THE EMPIRE THEATRE, LEEDS, ON MARCH 24, AND WILL FOLLOW WITH AN EXTENSIVE TOUR THROUGHOUT ALL THE LARGEST THEATRES IN THE COUNTRY.

Also in the show will be Radio's ace disc-jockey, Jack Jackson, Tony Fayne and David Evans (who were with Winnie in "Starlight Hour" last year), The Three Monarchs, plus a strong supporting cast.

This important engagement, for which Winnie only signed the contract just before she left for Trinidad in December, is just reward for the hard work she has put in over the past few years in order to occupy the enviable position she holds today in show business here, and indeed in any country abroad where her records have been issued.

Although she has not yet been recording a year, her Decca records sell to top figures here and in America, and it will be remembered that her "Black and White Rag" sold over 150,000 copies in just over a month—and such sales figures are usually reserved strictly for the top American artists of obvious commercial appeal. Now, latest news is that her "Jubilee Rag"—also on her famous "other" piano—looks like

doing similarly nice business! Early in her career, when she first played at the London Casino, Winnie changed her programme every night because she wanted to be sure that she was giving the public just the numbers they wanted. It is evident that Winnie has long since achieved that all-important knack of knowing exactly what will "go" with the public. Unfailingly these days she gives it to them—over and over again!

She will be appearing in "In Town Tonight" this Saturday (February 2), and will be heard on the air again on February 8 in "Melody from the Skies." On the 9th she will appear at the Royal Albert Hall in the last of Harold Fielding's "Festival of British Radio" concerts, and on February 10 she will record a "Variety Band Box" broadcast. The week of February 11 she will be at the Plaza, West Bromwich, and will also take part in the television show from this theatre on the Saturday. A week at the Hippodrome, Derby, follows for February 18, and then back to town for week of February 25 doubling at the Lewisham Hippodrome and Croydon Empire. Further dates to be announced later.

Winnie has asked us to say through "Musical Express" that she is very happy to be back here among all her friends in show business, and that while she enjoyed her holiday at home in Trinidad very much she felt so "out of everything" appertaining to her normal show life that she has now decided to make her home permanently in Britain, with just occasional trips back to Trinidad for her rest periods.

BURL IVES FOR FESTIVAL HALL

FAMOUS AMERICAN BALLAD SINGER BURL IVES, WILL ARRIVE IN ENGLAND ON MARCH 17. HE IS SCHEDULED TO DO A ONE-MAN CONCERT AT THE ROYAL FESTIVAL HALL ON APRIL 10, AND WE UNDERSTAND HE PLANS TO SING NOT ONLY FOLK SONGS BUT ALSO A SELECTION OF LEDIEE SONGS.



Pat Kirkwood at the Carlton Cinema for the premiere of the film "Quo Vadis."

STAR SCHOOL OF DANCE MUSIC FOR MIDLANDS

EXTENDING THEIR GENERAL ACTIVITIES IN THE FIELD OF DANCE MUSIC, THE BAND BOOKING FIRM OF BILLY FORREST ENTERTAINMENTS, LTD., HAVE NOW OPENED A SCHOOL OF DANCE MUSIC IN BIRMINGHAM OFFERING EXCELLENT FACILITIES FOR TUITION ON ALL INSTRUMENTS IN THEIR NEWLY ERECTED MODERN STUDIOS AT SUITE 19, 38 JOHN BRIGHT STREET, BIRMINGHAM, 1.



The demand for first-class tuition has always been great and the initial response to the project has been most encouraging. "Musical Express" exclusive photo pictures some of the staff teachers picking up their booking sheets for the week. Special attention is being given to beginners, and the resident staff includes several well-known Midlands dance band personalities: Colin Hulme (leader at Tony's) for Alto and Clarinet; Johnny Cedric (Burlington leader) for Tenor Sax; Gordon Rose (from Sonny Rose, West End) Trumpet; Dave Sharman (again Sonny Rose) for Trombone; Roy Stelling (Tony's) Accordion; George Taylor (Tower, and broadcasting solo spot Midland Region, Feb. 28, 6.50 p.m.) for both piano and vocals; Vic Mortiboyes (Sonny Rose) String Bass; Barry Fox Guitar; and Derek Beck (Tony's) for Drums.

In addition, arrangements have been made (dates permitting) for star guest teachers to make regular appearances at the school, both for private tuition and for general lectures and demonstrations to the whole school. Famous names among the guests are: Nat Temple, Leslie Evans, Leslie "Jiver" Hutchinson, Geoff Love, Steve Race, Johnny Hawkes-

Wilcox Arranging Continental Trips for British Bands

BERT WILCOX who has just returned from a Continental tour tells us that he has succeeded in paving the way for the provision of British bands to play in Germany, Austria and Switzerland. At the moment Wilcox is in the process of arranging for bands to go to these countries in a steady flow and full details and dates will shortly appear in "Musical Express."

Musical Express

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THE VOICE

BAD TASTE

ANYTHING offensive in entertainment is, in our view, bad taste. A "point number" may be suggestive, but as long as the "point" is wrapped up carefully the song need not be offensive and therefore can be in good taste. We are not prudish and heaven preserve us from smug self-righteousness. Without the mickey-takers life would be extremely dull and entertainment would hardly be worthy of the word. The main purpose of a revue is to satirise current events and caricature famous people. The "intimate" revue is, perhaps, more personal in its burlesque and yet rightly claims the quality of good taste. Bad taste is seldom noticeable in the work of performers. They know just how far to go and they go no farther. This natural caution is partly due to experience and partly due to the inherent appreciation for decency among professional people. The Lord Chamberlain vetoes plays and often deletes a line on the grounds of good taste but vaudeville and the cabaret do not come within his jurisdiction in the general routine of things censored. It is a curious fact that in these branches of show business there appears to be no need for censorship. The performer is his or her own censor and he or she does the job remarkably well. A man may take his kids to a variety show with the tallest confidence that they will hear nothing embarrassing. Smut is seldom heard on the stage today. In fact the Lord Chamberlain passes lines in theatrical plays that would send shudders of apprehension down the back of a variety performer.

FROM ABROAD

IT is surprising, therefore, to hear of offensive and objectionable material from abroad, especially when directed against Britain. One could perhaps understand it from hostile countries but from within a friendly state like Denmark it is incomprehensible. The "Sunday Express" correspondent reports from Copenhagen that the British Ambassador, Sir Alec Randall, protested to the Danish Foreign Office about a song in one of the city's shows called "Decameron". The song is alleged to be offensive to the British Royal Family. It was being sung by a Danish star—Sigrid Horne Rasmussen—dressed up as Mr. Churchill and the title of the offending material is "Something is rotten in the House of Parliament." One of the points made is that when Churchill goes away the Dominions go, too. Apart from remarks concerning Princess Elizabeth's lines in the song state that "in view of Princess Margaret's Continental visits she should be guarded with barbed wire." The Ministry of Justice asked Miss Rasmussen to cut the number and, after a protest, she did. But not before she avowed that it was "a violation of freedom of expression—one of the few freedoms left in the country."

FREEDOM OF EXPRESSION

THERE is no country in the world with the freedom of expression as Britain. Here we like our comedy broad and we love the mickey-taker for the mischief he provokes. Our own Royal Family, as they sit in the Royal Box during the Royal Variety Performance every year, are not immune from cracks by the comedians. They enjoy the experience thoroughly. But the cracks are always in good taste. You may trust any British comedian for that. Indeed our way of life in Britain is such that we would defend to the last ditch the freedom of expression denied in many other countries. We would even defend Miss Rasmussen's right to "guy" Churchill, our Parliament or our Royal Family—always provided the material was not offensive or insulting. But surely Miss Rasmussen's material must have been objectionable for the British Ambassador to register his protest? And how interested can a foreign country be in the politics or domestic life of Britain for the purpose of caricature—especially a Scandinavian country? We can understand the Egyptians doing it in view of their open hostility, but hardly the Danes. Then for whose amusement was the number devised? Are the Danes so interested in British current affairs that a burlesque on the subject is a topical gag? Hardly. In fact it makes you wonder about the sinister origin of such material calculated to bring insult to, and ridicule upon, a friendly nation.

ALL'S WELL

IF our warm relationship with our own Royal Family is puzzling to foreigners, they should be given the opportunity of seeing our King and Queen backstage among the performers they like so well and whose charities they have so magnificently patronised. Our King himself is known to be a wit and often comes back at the comedians, handing out the wisecracks in the most capable manner. But here we have a camaraderie between monarch and comedian that breeds a situation for healthy "ribbing" in a spirit of give-and-take. But it is clean, wholesome and honest, with no offence given or taken. Scandinavian countries please note.

"I'D GO A LONG WAY TO VISIT MR DAMONE'S HOUSE"

says "Musical Express" Disc-Jockey Frenchy Sartell

I'VE BEEN LISTENING TO AND PLAYING MUSIC ALL MY LIFE. I'VE HEARD GOOD AND BAD COMMERCIAL MUSIC. RECENTLY I'VE BEEN STRUCK BY THE LACK OF ORIGINALITY IN POP SONGS, AND THE TREATMENT WHICH THEY HAVE BEEN GIVEN IN THEIR RECORDED VERSIONS. SO MANY OF THEM HAVE APPEARED TO ME TO BE REMINISCENT OF EVERY OTHER SONG THAT WAS WRITTEN. RECENTLY, THERE SEEMS TO HAVE BEEN A REVERSION TO THE OLD DAYS OF SCHOTTISCHE, RAG-TIME AND WALTZ TIME, WITH A FEW COWBOY SONGS THROWN IN FOR GOOD MEASURE.

Sometimes I get nostalgic thoughts of earlier musical days and remember songs that, although ten or more years old, are still beautiful numbers. It's not an easy thing for a British publisher to buy an American song. Before he starts working on it himself he has to pay a large advance royalty fee. This fee is, of course, commensurate with the popularity of the number in the States at the time of purchase.

If a song is a big American hit it is usually not very difficult to make it an equivalent hit in England. If the song has not attained tremendous hit rating in the States, it is not so easy to put it over in this country. It, therefore, needs a shrewd businessman who understands a song's potentialities to buy a comparatively unknown number and make it into a Top Ten pop.

Mind you, it's not an easy business. The layman figures there is great glamour in the musical world "show business." He doesn't stop to realise that behind those words lie hard work, based on the trial and error process. A comedian can be a riot in London and a flop in Wigan, using exactly the same material in both places. The same sort of thing applies to popular music and the artists who portray it.

A great artist can sing a song that has been Number One in the Top Ten for weeks and, somehow or other, it might not register with his, or her, audience because (a) the number is not suited to the artist; or (b) the arrangement does not lend itself to their type and treatment of the number. And on the other hand, he or she, may sing an unknown song on the air and overnight make it into a hit number that will sell many thousands of sheet music copies. And, after all, it is sheet music sales that keeps the industry in business.

It is, therefore, a great gamble for any of the smaller publishers to buy an unknown American song in the hope that he can make it into a Number One song. But there are real music men who are shrewd and discerning enough to realise that by working hard on an unknown song they can make it a hit. Such a man is David Toff. For many years he bought songs for Southern Music that proved to be winners. Recently he opened his own publishing house and took with him his wealth of knowledge of how to buy and sell a commercial song.



VIC DAMONE

This newspaper has always plugged for the British songwriter. David Toff has been one of the British music industry's greatest champions. He has helped more British songwriters, bandleaders, musicians and artists on to the climbing ladder of fame than could possibly be imagined. If I were to list the famous artists and bandleaders who owe their success to his gracious help, with nothing asked in return, you would be surprised.

I admire the man for what he stands for and I'm sure my readers will forgive me if I give the kudos to the publisher this week for knowing how to pick a potential hit. I think David Toff has done just that, and the fact that he has a recording of the song by Vic Damone and a wonderful orchestra led by George Siravo to start the ball rolling, should induce many of our great British artists and bands to get on to this number very fast. It's got a beat that will appeal to the recording companies, the arrangers, the singers and, most important of all, Joe Public. Listen for yourself to the record and see if you don't think I'm right.

Vic Damone with Orchestra conducted by George Siravo. It's a Long Way. Vic Damone accompanied by George Bassman. Calla, Calla — Oriole CB. 1082.

How refreshing to hear a band set the atmosphere for a record. It must put the singer in a good mood right away. There's almost as much band work as brilliant singing by Vic Damone. Everybody's in the act and it makes for mutual good feeling. The lyrics are good and the number sung by

Damone and played by George Siravo has such a decided beat you'll want to hear it again and again. I did.

This young man Damone has decided youthfulness in his voice, coupled with a warm maturity that is very evident on the other side titled "Calla, Calla." I'm quite sure that in a few years Damone will have earned the title, the same as Crosby has today—The Old Man of Song. He's

heading in the right direction. More of these sides please, Oriole.

Helen O'Connell with Cliffie Stone's Music. Slow Coach / I Wanna Play House With You—Capitol CL 13657.

It seems an anomaly that Helen O'Connell sings "slow poke" and the song is listed in England as "Slow Coach." No one mentions slowcoach on the recording, so why alter it's title? Although poke is listed in the English dictionary as a projecting front of a woman's hat or bonnet, a blind bargain, or to thrust, and many other definitions, it generally means, in the States, a cowboy. But to me the temple blocks that run throughout the accompaniment sound nothing like a horse. They just sound like temple blocks! That doesn't mean to say that Helen O'Connell doesn't sing the number delightfully—she does. But the accompaniment is inclined to become a little monotonous.

Helen O'Connell was always one of my favourite singers in the days of "Tangerine," etc. But it's the old story of the wrong material for the right artist. I'm quite sure that Helen O'Connell deserves different type of material from "I Wanna Play House." She has a voice that should not be distorted by hick-town lingo and interpretation. She's a girl for the sophisticated material. There are many others who would portray this type of material and whom we would expect it from. Certainly not from the gal with the dimples.

Stan Kenton and his Orchestra. Blues in Burlesque, Parts 1 and 2—Capitol CL 13650.

I've always said Kenton is a painter of musical pictures. I've also said that there have been every kind of Blues imaginable. This week there is for review

Stan Kenton's "Blues in Burlesque," written by Shelly Manne and Maynard Ferguson. Whether these Progressive musicians were taking a quiet "mike" out of the purists when they wrote it, doesn't really matter. Under the skilful Kenton organisation's handling it becomes authentic. Its atmosphere is all there and, even if you think it veers away from the usual Kenton type music, it still has the Kenton touch.

The Kenton crew have for a long period presented modern music in its best possible form. This time it sounds as though they've all let their back hair down and made a record just for their own kicks. It really is infectious. Play it over a few times and you'll begin to feel that you are walking into a club in pre-war days with all the boys sitting in just for the kicks—whether good or bad. It's an amazing thing but I really think you'll be impressed. After all, Kenton is an impressionist. He really does go the whole hog and certainly has the courage of his convictions. Not only has Kenton given us great music, he now deals in amusing satire. Perhaps Mr. Kenton will write me his own personal views on this disc.

Dick Beavers with Les Baxter and his Chorus and Orchestra. Shrimp Boats / Jealousy—Capitol CL 13655.

A newcomer to the solo recording field is Dick Beavers, whose outstanding work with the Les Baxter orchestra earned him this privilege. This young baritone with the big voice, sings "Shrimp Boats" and "Jealousy" with a wonderful backing by the Baxter Orchestra and very fine Chorus. His voice has clear resonance and great diction and I think he will establish himself via these two sides as a firm favourite in this country.

"IF YOU STAND UP FOR YOUR RIGHTS YOU ARE CALLED A TROUBLE MAKER"

Says famous Drummer Max Abrams

YOUR excellent editorial in last week's issue, regarding the state of affairs in the Musical Profession today, was the best thing I have read for a long time.

I feel it is about time that the Musicians themselves woke up to the fact that unless they do something about it, they will never get better conditions in the Profession. I would strongly advise them to pause for a moment to have a look at the things that are going on today.

Let's face facts; it is not a pretty picture by any means. This is what is going on today in the Dance Band World:—

Band Leaders undercutting one another to secure an engagement.

Musicians failing to abide by M.U. rules by not asking for overtime on sessions and gigs, when justified.

Musicians afraid to ask for their ten-minute break after two hours' playing on sessions and gigs.

Drummers and Bass players afraid to ask for portorage due to them on sessions and gigs.

Musicians who book sessions and gigs without ever asking what the fee will be.

Musicians who accept jobs under M.U. minimum rates.

Musicians who put up with shocking Bandrooms in West End jobs and eat uneatable food without protest.

Musicians who work in West End restaurants from 9 p.m. to 2 a.m. without a hot meal.

Musicians who will accept West End jobs without notifying the M.U. of the salary offered.

Musicians who will not back up the Band Steward when occasion demands.

In short, it seems to me that the average Musician is so afraid of losing a job or a session or a gig, that he will put up with anything rather than risk offending the Band Leader.

If one of my pupils were to ask me for advice on how to succeed in the Musical profession today I would, in all seriousness say to him:—

"Do not attach any importance to being proficient on your instrument. Learn to say Thank you, Sir, and Please Sir, to Band Leaders.

Let your motto be: 'I can do it. I don't want overtime; I don't need an interval; I can wait for my money; I'll rehearse for nothing, Sir; I don't want portorage, Sir.

"Learn to report to the Band Leader any conversation you hear in the Bandroom. Make yourself the Band Leader's YES-



man and you are sure of a steady job. Above all, remember the golden rule—that the Band Leader is ALWAYS right and you are ALWAYS wrong. Be respectful to Restaurant Managers and death in their hands. NEVER, NEVER dare to speak to a customer, even if he or she speaks to you... remember you are only a MUSICIAN... only BAND LEADERS can speak to customers. Never complain about the food you get on the job. Remember, ANYTHING is good enough for Musicians to eat.

"To sum up... I would say this... to succeed in our Profession memorise these golden rules I have given you... emulate the famous Uriah Heep immortalised by Charles Dickens, and be HUMBLE!"

BUT if you are made of sterner stuff... you will want to make good in the Musical Profession by seeing to it that you ARE a competent performer on your instrument and that you let it be known that you are an artist and not just something above the standard of a commis. waiter.

How can better rates of pay and better working conditions be obtained if the Musicians themselves are so apathetic or scared to take up the cudgels on their own behalf?

Workers in other industries have fought for better conditions and rates of pay... but NOT the Musician.

One or two have raised their voices in protest, at the rates and conditions in the Musical profession, but theirs is as a voice crying in the wilderness!

Many of my colleagues, when asked why they do not do anything about standing up for their rights, reply: "IF YOU STICK YOUR NECK OUT, YOU WON'T GET ANY MORE WORK."

There you have the answer. The average Musician is AFRAID to do anything that may displease the Band Leader or his FIXER. If you raise your voice in protest against unfair conditions, they say you are a TROUBLE MAKER! This, then

is the state of the Musical profession today.

Unless we get together and stop this "Dog eat Dog" attitude, which prevails today, I am very much afraid that the Musicians' lot is going to get even worse instead of better.

I and a few others have done our utmost to better the conditions and rates of pay and treatment of Musicians.

Unfortunately we have had little or no support from our colleagues with the result that we have had to give up the struggle. All that has happened is that we have lost the work and have been branded as "trouble makers."

Fortunately, I am in the position of being able to do without the sessions and gigs that I have lost.

I would like to inform my colleagues in the Profession, that there STILL are well paid jobs going around.

Unfortunately, they are few and far between, but it proves my point that if you are a competent performer on your instrument and behave like a gentleman, you can STILL obtain very good fees and very good treatment. BUT ONLY IF YOU WARRANT IT.

I sincerely hope that the "Musical Express" Editorial will rouse the Musicians from their lethargy so that they can get together and try to better the conditions prevailing in the Profession today.

They must demand that all rates of pay be brought into line with the present cost of living, and that decent Bandrooms and decent food for the Musicians MUST be the concern of the Band Leader.

The M.U. ruling as to portorage, overtime and extra overtime. MUST be observed by ALL concerned.

The Band Steward MUST be loyally supported in all JUST complaints. Musicians MUST NOT allow their fellow members to be victimised because of their courage in being outspoken.

If Musicians will STICK TOGETHER in their attempts to better their lot they will get somewhere. It is no use leaving it to the "other fellow" to speak up for you. YOU must be prepared to fight for better conditions and rates of pay. You won't get better conditions in the Profession unless you work for them. United you stand, divided you fall. I earnestly advise everybody in the profession to get together and with the help of "Musical Express" to air our just grievances, we MAY yet put our house in order.

THE PAUL ADAM SHOW

THAT SOPHISTICATED MAN ABOUT TOWN PAUL ADAM IS A WEST-END PERSONALITY AND AN UNCOMMON ATTRACTION IN LONDON'S NIGHT LIFE. HE HAS A BAND, AND THAT BAND OFTEN BROADCASTS. ON THESE OCCASIONS LISTENERS GET A HEARING OF WHAT SMART LONDON CLUBS HAVE IN THE WAY OF MUSIC. BUT PAUL ADAM, APPARENTLY, IS NOT SATISFIED TO CONDUCT HIS ORCHESTRA AND LEAVE THE REST TO CHANCE. HE HAS OBVIOUSLY GIVEN THE MATTER OF PRODUCTION A CONSIDERABLE AMOUNT OF THOUGHT BEFORE HE GOES ON THE AIR. FOR THE PAUL ADAM SHOW WAS PARTICULARLY BRIGHT, INTERESTING AND LISTENABLE COMPARED WITH MANY DANCE BAND BROADCASTS WHICH ARE DULL.

ALL bands, as a rule, have singers—male and female. Every band boasts its comic or local wit. It is by no means unusual, therefore, for Paul Adam to take the air with the assistance of singers and his local comic. But the slick presentation of the programme, the sense of production, the bright touches of comedy and the speed, all contribute towards making this a really sensible dance band broadcast.

The Adam touch is noticeable. Unfortunately listeners are

robbed of the pleasure of seeing this tall, dark and handsome young man with the appearance of a film star, but his personality dominated the whole show as few maestros do today. Adam is distinctly a radio man and the BBC should build him up into a speciality in their musical field as, indeed, they have done with Edmundo Ros. Adam's the man for the job, judged on results alone.

THE music was discreetly chosen and well played. There, as a rule, the average dance music broadcast starts and finishes. But Adam is an announcer, a showman and has all the rest of the prerequisites for musical stardom. The duets were extremely good and well put over and so were the vocal solos, with a word of praise for the discreet fooling of Russ Allen—never overdone, breezy but restrained. In addition the patter which tied all these offerings up into a neat parcel was well constructed and apt. Much more of this type of dance music broadcast, please, BBC.

SATURDAY'S Music Hall was just another Music Hall. It must be difficult to keep the bills going unless the BBC are prepared to send talent scouts around the country and find some new acts. Many of those acts would be old acts—but indeed new for radio. I myself know dozens of them. Lee Lawrence's rich voice was one

of the high spots in the programme. But I confess I was listening with keen anticipation for the return of a radio partnership of some considerable importance. This, of course, was Claude Hulbert and Enid Trevor.

NOW Hulbert and Trevor were pioneers of the domestic type of radio comedy which has proved so successful—nay, infallible—since these two excellent performers aired their husband-and-wife natterings. I quite expected them to re-appear with the same formula which so many have used to such effect since. To say the least of it—I was very disappointed.

FOR Claude Hulbert came on in a burlesque of Drake and Enid Trevor as some kind of pantomime principal boy. The patter was as facetious as any I have heard and flopped accordingly. So it should. And two highly experienced performers of the calibre of the Hulberts should have known better.

NO, Mr. Hulbert. Somebody tricked you. Never believe it again. Let your better judgment prevail and stick to those grand little domestic sketches you used to put over so well. They're everybody's meat. Every man, however happily married, natters with his wife—or vice versa. The fabulous Lyons built and established a radio house on the very formula you once pioneered. If



By LEE CONWAY

it's that successful you should be the first to use it. After all, you have the right. It's not yet too late. In Pickles' verbiage—Have a Go!

I LISTENED recently to a Music While You Work broadcast by Jack White and his Orchestra and was impressed with the brightness of the production. It sounded little like a MWYW but more like a band show. Then followed last Saturday's broadcast of the Jack White Band in less confined conditions, with the incomparable Rita Williams and Bill Harley as vocalists. Now this was really a first-class radio show. The music was perfection and the general presentation most interesting. The White unit has talent in all quarters but, different from most, knows how and where to use it. More, please!

WOZZECK

The Covent Garden Production discussed by Malcolm Rayment

There can be few things in music more difficult to criticise than "Wozzeck." Berg's opera shatters one. From beginning to end, the listener is so gripped by this amazing score that he has little chance of exercising any critical faculties he may have. Even after a fairly comprehensive study of the score, I found that I completely forgot to listen for special points in the performance.

To give an example, I had intended, during the murder scene, which is an invention on a note, to follow that note, B natural, through the whole scene. It was not until the B natural appeared in isolation on the full orchestra at the end, that I realised that I had forgotten all about my original intentions. The score bowled me over so much that I could do nothing but listen with the utmost concentration. Occasionally, I was aware that a fugue had started, and I did notice that the Doctor's scene in Act I was a Passacaglia, but no more. How then, could anyone who did not know the score be expected to comprehend any of the structure?

Why is this? Is it that the dramatic situation is so strong that music plays only a secondary role? Most emphatically no. At Covent Garden the dramatic side of "Wozzeck" is nowhere near perfect, and in many places it is definitely wrong. It is the score, and the score alone, that is responsible for the overwhelming effect. The score does exactly what Berg intended it to—overwhelm the listener to the extent that the very carefully planned architecture does not become apparent.

CRITICISM

It is only upon reflection that one can get one's critical faculties organised. Some of the criticisms I have seen have unfortunately failed to reach any point of organisation, but most have described the work as a masterpiece.

Musical criticism in England is not particularly noted for the knowledge and intelligence that it displays. Amazing as it may seem, one side of musical criticism—"The Times" side—regards ignorance as a virtue. For a critic to open the score of a work, or go to a rehearsal, is looked upon as an evil. The critic should, according to "The Times," know no more about the music than he imagines does the audience. In actual fact, if he follows these standards, he will probably know far less than the audience.

This cult of ignorance, which sounds all too like an excuse, is probably the reason why so few critics put their finger on the one really bad point of "Wozzeck" at Covent Garden. That point is Christel Goltz's characterisation of the part of Marie; but I will come to that in a minute.

TWELVE-NOTE MUSIC

It is regrettable too, that some critics upon whom the music obviously made a very strong impact, showed such extraordinary ignorance. Arthur Jacobs in the "Daily Express" told his readers that most of the music was in the "twelve-note system." He also told them to forget the fact. This would have been wise advice if "Wozzeck" did make use of twelve-note technique, but it doesn't.

Desmond Shaw-Taylor in "The New Statesman," while hailing the work as a masterpiece, calls it a cul-de-sac; presumably, he meant a musical cul-de-sac, in which case how does he account for Berg's second opera "Lulu," and the works of other composers, such as Schoenberg and

LETTER TO THE EDITOR

Dear Sir,
James Asman is to be congratulated on the forthright and farseeing manner in which he presented his grim warning with regard to the future of British jazz ("The Jazz Scene," January 4, 1952). I cannot agree, however, that the demand for jazz can be over-satisfied provided the music is good. The more I play my own records the more I seem to want to play them. Familiarity breeds understanding rather than contempt. If promoters show a preference for amateur bands because of low fees we should not be dismayed. It is better that the public should hear the sincere music of the Crane River Jazz Band than the nonsense played by a professional Dixieland band I heard recently. Nevertheless, I too deplore the mammoth shows which are now so popular. The listener has just become attuned to a particular group when it is whisked away for another, and no band can give of its best jostling with nine or ten other rival groups. Let us hope that those who hold the destiny of good jazz in their hands will take notice before it is too late.

I am now waiting for James Asman to expose that other dangerous menace to good British jazz music—the insincere amateur musician.

PETER G. BLACKBURN, Sheffield.



The Beer Garden scene from "Wozzeck" at Covent Garden

Dallapiccola, that are very much in the same stream? "Moses and Aaron" and "The Prisoner," should be enough to show that "Wozzeck" is no cul-de-sac.

Richard Cappell, in the "Daily Telegraph" gave due praise to Berg's originality, saying that this sort of thing had only been done before by Schoenberg in his mono-dramas. These, however, he dismisses as being trivial and insignificant—or words to that effect. That such things can be said of "Erwartung," which will probably occupy in the history of music the place equal to the Eroica Symphony, and "Tristan," amazes me.

TRANSPARENT TEXTURE

To return to Covent Garden. Perhaps the most amazing thing about "Wozzeck" is that in spite of the orchestral complexity, one can hear every single note produced by the singers. If the diction had been better, one would probably have heard almost every word. Speaking of words, the grumble I had about the translation in the opening theme has also been someone else's grumble. The passage has been "corrected."



Christel Goltz as Marie in "Wozzeck."

Christel Goltz's Marie is not a bad piece of characterisation in itself, but it is the antithesis of Buchner's and Berg's intentions. The drama of "Wozzeck" is one that transcends in individual fates of Wozzeck and Marie. It is the drama of "we poor people," for whom there is no chance of real happiness in this world or any other. It is not lust that causes Marie to succumb to the Drum-Major, but resignation. "What does it matter anyway"; that is what Marie feels, for life holds nothing for her.

THE REAL MARIE

Marie should have our full sympathy. She is the victim of events beyond her control, and she is fundamentally a good and honest person. Marie à la Goltz was anything but. In fact, she was a tart. It is not question of her having little chance against the Drum-Major; it was the Drum-Major who did not have a chance. Goltz's Marie brought about her own fate. Buchner and Berg's Marie certainly did not.

It was difficult to believe in Marie's repentance in the beginning of the Third Act, for it was difficult for us to believe that she had not behaved with every man she came across, as she behaved with the Drum-Major. Because of this blunder the dramatic power of "Wozzeck" was greatly reduced. It is nothing against Christel Goltz that she falsified the characterisation. It seems that she was even worse in this respect at Salzburg. The blame must lie with the producer and those responsible for the casting.

The infuriating thing about all this is that the one person who would have been a perfect Marie for Covent Garden—Patricia Neway—would have been available. Not only would she have produced exactly the right characterisation, but she would have allowed us to hear the words. Goltz's English was unintelligible to English-speaking people at least. Those who understand German understood her better.

and the acting was variable. The stage band was either too far back, or did not play loud enough to be heard properly, and the lid of the out-of-tune "Portobello Road" piano, should be removed.

PARRY JONES' TRIUMPH

Perhaps the two most perfectly realised characters in the opera were the Captain (Parry Jones) and the First Journeyman (Michael Langdon). The Drum-Major (Thorsteinn Hannesson) was somewhat ineffective, partly because he was made to look ridiculous in the wrong way. Frederick Dalberg was a Doctor with excellent diction, but I felt that he was not sufficiently quackish. Edgar Evans sang well as Andreas, as did Monica Sinclair as Margaret. Parry Jones was almost too good, for by comparison with him the weaknesses of others were thrown into relief.

This leaves only Wozzeck himself. Marko Rothmuller sang the role with the high degree of musicianship that we have learned to expect from him. After Parry Jones, he was the most accurate member of the cast. As yet it may be that he is not a really great Wozzeck, but he certainly has the makings of one. There were times when I felt that he reached perfection. A particularly great moment was the one when he is thrown into confusion by Margaret's discovery of blood on his hand.

All that I have written is the result of reflection after the performance. Few of these points occurred to me while I was in the opera house, and still the strongest memory in my mind is the overwhelming impact of Berg's masterly score. In some

(Continued on page 4)

CONSIDERABLE ACHIEVEMENT

Against this piece of bad characterisation we must set the considerable achievement of the singing itself. Most of it was right. I was lucky enough to hear a recording of part of Friday's performance with the score in front of me, and wrong notes were comparatively few and far between. How different from Salzburg!

The orchestral playing under Kleiber, left very few points for criticism. It would take a Hollywood publicity agent a life-time to begin to do justice to the work in the orchestral pit. I will not try.

The production by Sumner Austin, and the decor by Caspar Nehar could be much improved.

Jerry Martin's Showtalk

Continued from page 1

a good time while acting as show-business Ambassador in Canada.

ATTENDED the opening night of "Quo Vadis" last week and the description of the film, "colossal," also describes the opening. Crowds of fans packed both sides of the Haymarket to watch the arrival of the celebrities while arc lights mounted on the opposite buildings turned night into day. Neither were the fans disappointed, for car after car brought its load of stars and society folk to view the production that has caused such a stir in the film world. Among those I managed to chat to as they made their way through the crowded foyer were Pat Kirkwood, looking very fit after her holiday in Switzerland, Yolande Donlan, just back from filming in Spain, Kitty Bluett, who rarely misses a first night when not appearing either as radio wife to Ted Ray or doing her variety act on the halls. Peter Ustinov arrived practically unnoticed near the end of the picture, but had to be escorted to his car by the police at the end of the show after one of the most fervent mobbings by fans ever accorded a film star.



Tommy Trinder had to get up at dawn to catch the boat train, en route for Canada, hence the expression while he waits for the train.

WENT to the wedding of radio "Goon" Spike Milligan to pretty June Marlow, of Berhamsted, Herts—the lucky dog! Expected quite a lot of antics from the bridegroom and fellow "Goon" Peter Sellers, who acted as best man, but evidently Spike is taking his marriage seriously for his behaviour was exemplary on the great occasion.

TOM ARNOLD'S Harringay Circus finishes this Saturday where Rose Gold has been thrilling thousands twice daily with her sensational trapeze act and film star, Sabu, has been putting on a wonderful show with his elephants. I looked in this week with my four-year-old son Paul and was greatly amused by a wire act called the Four Fellers who finish their act playing music—three of them standing balancing on the wire and the other member of the quartet balancing on the head upside down on his partner's head playing a trumpet! This feat is as hard to describe as I am sure it must be to perform, and if my description leaves you puzzled you have two days to pop along to Harringay and see for yourselves.



"There'y are — sign on the dotted line — and from now on you get 90% of MY salary!"

Clair Leng's Film Column

"QUO VADIS"

THERE can be no doubt that the American Motion Picture industry picked up the business of advance publicity where commerce left it. Thousands of dollars are spent on instilling into the mighty film audience the splendour (or originality, or spectacle) which, for a moderate fee, is shortly to be made available to it. Though the public must realise that it is the publicity man's job to sell his product, does it believe a statement which it does not yet know to be true? In the words of Nero himself, in "Quo Vadis"—"Yes, if it is fantastic enough."

This brings me to a question which I confess I cannot answer. If a film has been given a mammoth build-up by its company, only to be torn down by the critics, which does the public follow? I imagine that universally good reports on a film, like "The African Queen" received, must help the picture enormously but I doubt whether a widely bally-hooed film, even if it is buried by the critics next morning, suffers much at their hands.

Personally, I find this advance screaming tends to work in reverse. When I have been told that what I am to see is "colossal, tremendous and unparalleled," I am bitterly disappointed to find it only good. It is not good my mood is positively murderous. I remember once, reading a noted literary critic, being brought up short by the remark that "This book deserves to be taken seriously, if only on account of its sheer bulk."

It is rather like that with "Quo Vadis," a film which runs for 167 minutes, cost two and a half million pounds, and took three years to make. I am willing to believe that it has more extras than any other film, having seen the legions of the Roman Army, the assembled populace, and the 63 lions which dine among the Christians. This is truly a film of great bulk; a bulk which, I fear, is the only great thing about it.

The trouble is that even 63 lions and 30,000 extras cannot obscure the fact that mighty "Quo Vadis" is a mighty dull film. The story is tortuous, the acting quite without distinction, and I found scarcely a moment when I was not acutely conscious—so to speak—of the director's shirtsleeves and six-inch cigar.

The central part of Nero, played with obvious delight by Peter Ustinov, could very easily be mistaken for a good one, whereas in fact it is merely the only part of any character. St. Paul and St. Peter, maddeningly benign and completely devoid of that spirited urgency which must have clothed their every waking moment, are played respectively by Abraham Sofaer and Finlay Currie with the passivity of overfed mediaeval friars. Robert Taylor oozes masculinity, Deborah Kerr drips femininity, and Leo Genn plays the part of Leo Genn.

I came away with the profound impression that an odd half-million pounds or so might profitably have been devoted to improving the scenario. I also found myself wondering whether Spectacle must always be horrific, and whether crucifixions, burnings, lashings and other forms of blood-bath give the cinema-goer quite so much pleasure as the big American film bosses obviously imagine.

"ISLE OF SINNERS" BY contrast, here is a film which probably cost about £25,000 to make. Under its original

French title "Dieu a Besoin des Hommes" it has made its mark on the Continent, raising a controversy among Catholics, Protestants and sceptics, and crowning its career with the Grand Prix International at Venice. It is now showing at the New Gallery, Regent Street.

The "Isle of Sinners" is a barren and isolated one off the coast of Brittany. The natives wrest a poor living from the soil, and fish when the sea is calm enough, but their only hope of plenty is to pillage the wrecks which are cast up on the island. Horrified by their actions, and the fact that they do not heed his teaching, their priest returns to the mainland.

The film is concerned with the islander who tries to take his place, with no other qualifications except that the inhabitants turn to him to help and guide them. Excellently acted by Pierre Fresnay, he is a simple and good man, his head a little turned by

lanches of snow descend, wolves attack, and the Mountie loses his way among the frozen wastes.

I personally tired of the use of back-projection, although I enjoy the final shooting-the-rapids sequence in spite of it. It is a man's picture for every man who was ever a boy.

"PAINTING THE CLOUDS WITH SUNSHINE"

REVIEWING the ordinary run-of-the-mill musical presents difficulties. The girls are always beautiful, the men either rich now or jolly soon going to be, and these days the songs are mostly revivals. That goes for the story too, in this case the old one about beautiful girls going to Las Vegas to marry millionaires.

Virginia Mayo leads the way to the millionaires' playground in a car and trailer which frankly suggest that she doesn't need the money she is chasing. Her sisters in a song and dance act are Lucille Norman and Virginia Gib-



In this scene from Metro-Goldwyn-Mayer's "Quo Vadis," Deborah Kerr is helping to nurse Robert Taylor after he has been injured in a desperate fight.

their trust, but as he is called on to give Absolution for murder, and conduct Mass, he becomes torn between his people's need and the law of the Church.

The portrait of this man is so delicately handled by director Jean Dellanay and Fresnay himself, the support of Madeleine Robinson and Daniel Gelin, so excellent that I consider "Isle of Sinners" far and away the best film I have seen this week. I would not have missed Fresnay's performance for anything.

"THE WILD NORTH"

STEWART GRANGER adds to the mantle of manliness which Hollywood has thrust upon him to become a French-Canadian trapper this time. Indeed, the greatest in all the Wild North.

Fortunately for us (for the film would not exist without it), he does one of those silly things which even brave men do. He runs away from a crime which he did not technically commit. Wendell Corey is the Mountie who is sent to bring him in, from some outpost of his trapper's empire.

If we translate "The Mountie always gets his man" to mean that he tracks him down, then the film complies with the old saying. If we take it to mean that the Mountie always brings his man back—then that's another story.

Winter breaks as Cory prepares to "bring Granger in." A winter such as I bargain even the Abominable Snowman never saw. Adventure takes top hand. Ava-

son, Dennis Morgan and Gene Nelson are the men in show business who follow the trio around.

I have a healthy respect for Miss Mayo's talent as a film star, and more than that for Mr. Nelson's as a dancer. I would like to see him given the sort of chances Kelly gets. But I am tired of S. Z. Sackall. Result: I enjoyed the production numbers, and was bored by the comedy.



Marina Berti, lovely young Italian actress, as she appears in M-G-M's "Quo Vadis."

DE GROOT FOR HARWICH SUMMER SEASON



"MUSICAL EXPRESS" exclusive photo shows violin leader Charles De Groot signing his acceptance of the Harwich Corporation summer engagement, together with Birmingham agent Billy Forrest, whose office negotiated the engagement.

De Groot will be presenting his light and dance orchestra at the Cliff Pavilion, Dovercourt, for the summer season, handling concerts and modern and old time dance music.

Currently engaged on private bookings, he recently concluded a week's engagement at the Royal Hall, Harrogate, and last summer presented the orchestra on another Corporation contract at Ilfracombe's Victoria Pavilion.

Jack Doyle Returns to Variety

JACK DOYLE, boxer, wrestler and tenor, returns to Music-Hall after an absence of more than a year, during which time he has been wrestling all over England and Europe.

Doyle is now singing popular songs, something which he has never done before. In the past he sang mainly Irish and Italian ballads, but his repertoire is now entirely pop songs with an occasional Irish number.

Doyle opens at the Grand Theatre, Bolton, on February 4 and has already been booked up for the rest of the month. Negotiations are now going on for Doyle to appear on both television and radio, and he has been booked exclusively by Keith Devon of the Bernard Delfont Agency and also has a series of Sunday night concerts which will take him right up to July when he boxes in Dublin.

JIMMY YOUNG'S VARIETY DATES SET

JIMMY YOUNG, whose voice has for so long been heard on the radio in such programmes as "Music-Hall," "Variety Band-box," "Variety Fanfare," "Melody From the Stars" and "Midday Date," begins his first Variety Tour when he opens at the Croydon Empire next Monday, February 4. He immediately follows this up with three other London "dates"—Hackney Empire (Feb. 11), Wood Green Empire (Feb. 18) and Shepherd's Bush Empire (Feb. 25).

JOE LOSS SIGNS COMEDIAN AS COMPERE

AFTER breaking numerous records during his tour of Scotland, Joe Loss returned to London on Monday to top the bill at the Metropolitan, Edgware Road. It was his first stage show since his Birmingham week last summer.

The outfit had returned to London in the early hours of Sunday morning. They immediately settled down to work rehearsing the first of the thirty-minute radio series which went on the air at noon the same day.

When they moved into the "Met" on Monday after having Sunday evening off they brought with them the young up-and-coming comedian, Benny Hill, as compere. The artist had first worked for Joe during the maestro's television Band Show early in December. Joe Loss was so impressed with him then that he decided to use him in his stage show. Benny Hill was an immediate success with the audience.

Joe Loss at the Metropolitan this week is using his three well-known vocalists, Howard Jones, Rose Brennan and Pat McCormack.

EVE OFF TO HOLLAND



This exclusive "Musical Express" picture by Jerry Martin shows Eve Boswell packing her clothes for her current Dutch appearance. Eve was pictured last Monday on the eve of her departure.

WOZZECK (Continued from page 3)

ways my criticisms may seem unduly harsh; but the standard of judgment has been the almost unmatchable perfection of Berg's creation. Even with its failings, the Covent Garden production of "Wozzeck" must be regarded as the most important operatic event that has taken place in this country for a very long time.

MASSNET'S "WERTHER"

A particularly interesting event in the opera world will be the production for the first time at Sadler's Wells of Massenet's "Werther" on February 5. Composed in 1892 (the year of "I Pagliacci") and first sung in German at Vienna it has always been a success on the Continent. At the Paris Opera-Comique there have been considerably more than 1,000 performances, but it has not been played with an orchestra in London since 1910, at His Majesty's.

Based on Goethe's novel "The Sorrows of Werther" it is a domestic story of the hopeless love of the poet Werther for Charlotte who marries another in fulfilment of a promise to her dying mother. Sadler's Wells is considered a very suitable theatre for such an intimate work.

The scene is set in the German countryside near Weimar about 1780. Charlotte is the eldest of the eight children of the bailiff, and the opera is framed by the young family. When the curtain goes up it is summer-time and the bailiff is teaching the children a carol, which is heard again in the distance at the end of the opera when it is sung on Christ-

mas Eve at the father's house. The casting of the younger children has presented some difficulty because the law will not allow them on the stage under 12 years of age. There are several well-known arias in the work, notably "Awaken me no more ye voices of the spring" sung by Werther in the first act. The score includes a saxophone which provides an obligato part to one of Charlotte's songs.

The cast is: Werther (Rowland Jones), Charlotte (Marion Lowe), Albert (Frederick Sharp), the Bailiff (Arnold Matters), Johann and Schmidt the bailiff's cronies (George James and John Kentish), Sophie, Charlotte's younger sister with a school-girl's adoration of Werther, (Marion Studholme). Conductor, James Robertson.

The translation of the work has been made by Norman Tucker and is based largely on the original translation by Henry Chapman. The producer is Dennis Arundell. Ernest Stern, the designer, was brought up in Germany and knows the district well. He did a great deal of work with Reinhardt and designed the original "White Horse Inn."

Mislaid Trumpet

THROUGH circumstances beyond his control, well-known trumpeter, Pat Fisher, has mislaid a spare trumpet. Any dealer or instrumentalist having this instrument offered him for sale should immediately contact Fisher at PARK 9383. The instrument is a gold lacquered American Standard King, No. 20251.

Sophie Wilhelm Quartet in London



CURRENTLY scoring a big success at the luxurious Benelux Restaurant in Rupert Street, London, W.1, is the "Tyrolean Nightingale," Sophie Wilhelm. Booked into the Benelux by agent Harold Davison, she comes to London with a ready-made reputation from her native Vienna. With her Quartet she has appeared in nearly every European capital, scoring as great a following with her versions of contemporary dance tunes as with the folk songs of the Tyrol.

Colourfully gowned in her national dress, Sophie also dances in her cabaret presentation. Her musicians, as will be seen from "Musical Express's" exclusive picture, are garbed in the picturesque mountain costume of the Alps.

One of the novel features is the use of a zither in the instrumentation of accordion, clarinet, zither, harp, and Sophie leading on guitar.

Cooper Orchestra for Scotland

BANDLEADER Douglas Cooper is taking his Orchestra to Scotland for "Seany Productions" who are to present him in a tour of concert and dance dates, commencing at Leven, from February 25 to the end of April.

The band is also booked for the summer season under the same concern, details of which will be given at a later date.

Personnel of the line-up is Rex Ruttley, Len Dawes, Tim Barrella and Johnny Clarke (saxes), Ronnie Avery, Bill Powell (trumpets), Ronnie Litter (trombone), Ray Kaye (drums), Johnnie Tugela (piano and arranger), Don Whaley (bass), Harry Kurland (vocalist) and Douglas Cooper fronting the outfit.

Dunham Show on TV

Excerpts from Katherine Dunham's programme of dancing and music will be televised direct from the stage of the Cambridge Theatre, London, on Sunday, February 3, 7.45 to 8.30 p.m. During the short interval Richard Dimbleby will introduce viewers to Miss Dunham.

RADIO LUXEMBOURG PROGRAMMES

MEDIUM WAVE (208m.)

6.00 PENGUIN PARADE. Featuring Barbara McFadyean and Garry Marsh, with tunes and stories from the young to all the family.

6.15 THE ADVENTURES OF DAN DARE. Pilot of the Future.

7.00 INTERLUDE with THE SILVER STRINGS.

7.45 STAR OF THE EVENING. Robin Richmond at the Organ.

8.00 POPULAR CONCERT. A programme of light classical music requested by our listeners and introduced by Peter Madren.

8.30 Two-o-Eight presents SECRETS OF SCOTLAND YARD. Starring Clive Brook of stage and screen, assisted by Percy Hoskins, top Crime Reporter. A weekly visit behind the scenes at Scotland Yard, where Britain's ace detectives match their wits against the underworld.

9.00 MOVIE MAGAZINE with Wilfrid Thomas.

9.15 THE GLYNDALE STAR. Meet the Kent Family.

9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.

9.45 GIBBS RADIO PLAYHOUSE presents Basil Rathbone in "The Man from Jamestown."

10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.

10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)

10.45 RHYTHM RENDEZVOUS. Your favourite dance tunes introduced by Peter Madren.

11.15 FRANK AND ERNEST.

11.30 MUSIC AT BEDTIME. A programme of sleepy melodies.

Midnight—CLOSE DOWN.

MEDIUM WAVE (208m.)

9.00 MOVIE MAGAZINE with Wilfrid Thomas.

9.15 THE GLYNDALE STAR. Meet the Kent Family.

9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.

9.45 FELIX KING at the Piano.

10.00 SONG TIME with The Starazers. (On Gramophone Records)

10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.

10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)

10.45 SOUTH SEA ISLAND MAGIC. Bringing you music from Hawaii.

11.00 REVIVAL TIME.

11.30 MUSIC AT BEDTIME. A programme of sleepy melodies.

Midnight—CLOSE DOWN.

TUESDAY, FEBRUARY 5

6.00 TUESDAY'S REQUESTS. Your requests introduced by Geoffrey Everitt.

6.45 MUSIC OF THE STARS. Songs from Betty Brewer and Jimmy Carroll with Dick Leibert at the Organ.

7.00 WHAT SAUCE! The further adventures of Master O.K. and Uncle George.

7.15 THE ADVENTURES OF DAN DARE. Pilot of the Future.

7.30 INTERLUDE with THE SILVER STRINGS.

7.45 STAR OF THE EVENING. Norman Wisdom with Harry Parry and his Orchestra.

8.00 THE BIRTH HOUR. Introduced by Peter Madren.

WEDNESDAY, FEBRUARY 6

6.00 WEDNESDAY'S REQUESTS. Your requests introduced by Peter Madren.

7.00 THE ADVENTURES OF DAN DARE. Pilot of the Future.

7.15 THE ADVENTURES OF DAN DARE. Pilot of the Future.

7.30 INTERLUDE with THE SILVER STRINGS.

7.45 STAR OF THE EVENING. Ivor Moreton and Dave Kaye with songs from Val Merrall.

8.00 TOP TEN. Selected recordings of last week's best selling songs in accordance with the Music Publishers' Association.

8.30 Two-o-Eight presents THE STORY OF DR. KILDARE, starring Lew Ayres and Orlow Barrymore, in an exciting adventure of the famous film character. Produced in Hollywood by Metro-Goldwyn-Mayer.

9.00 MOVIE MAGAZINE with Wilfrid Thomas. Easy film quiz every Wednesday with £10 in cash prizes.

9.15 THE GLYNDALE STAR. Meet the Kent Family.

9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.

9.45 CAVALCADE OF MUSIC. A half-hour of romantic melodies with the Cavalcade Orchestra and Chorus.

10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.

10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)

THURSDAY, FEBRUARY 7

6.00 THURSDAY'S REQUESTS. Your requests introduced by Peter Madren.

7.15 THE ADVENTURES OF DAN DARE. Pilot of the Future.

7.30 INTERLUDE with THE SILVER STRINGS.

7.45 STAR OF THE EVENING. Douglas Taylor and Sylvia Marriott.

8.00 MUSIC FROM THE BALLET. "Giselle," by Adolphe Adam. The story told by Peter Madren.

8.30 Two-o-Eight Crime Theatre presents ALAN LADD in BOX THIRTEEN. A weekly action-packed drama of an author in search of mystery and adventure.

9.00 MOVIE MAGAZINE with Wilfrid Thomas.

9.15 THE GLYNDALE STAR. Meet the Kent Family.

9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.

9.45 FELIX KING at the Piano.

10.00 MUSIC OF THE STARS. Songs from Betty Brewer and Jimmy Carroll with Dick Leibert at the Organ.

10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.

10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)

10.45 ITALIAN MUSIC AND SONG. Introduced by Peter Madren.

11.00 OLD FASHIONED REVIVAL HOUR.

Midnight—CLOSE DOWN.

FRIDAY, FEBRUARY 8

6.00 FRIDAY'S REQUESTS. Your requests introduced by Geoffrey Everitt.

7.00 PENGUIN PARADE. Featuring Barbara McFadyean and Garry Marsh, with tunes and stories from the young to all the family.

7.15 THE ADVENTURES OF DAN DARE. Pilot of the Future.

THURSDAY, FEBRUARY 7

7.30 INTERLUDE with THE SILVER STRINGS.

7.45 STAR OF THE EVENING. Charlie Kunz at the Piano.

8.00 SCOTTISH REQUEST HOUR introduced by Peter Madren.

9.00 MOVIE MAGAZINE with Wilfrid Thomas.

9.15 THE GLYNDALE STAR. Meet the Kent Family.

9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.

9.45 SWING TIME. Introduced by Geoffrey Everitt.

10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.

10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)

10.45 IT'S ALL YOURS. John Drexler plays all your requests from Beethoven to Bop.

11.00 THE VOICE OF PROPHECY.

11.15 RHYTHM RENDEZVOUS. Your favourite dance tunes introduced by Peter Madren.

11.45 THE ANSWER MAN. Write him if there is anything you want to know.

Midnight—CLOSE DOWN.

SATURDAY, FEBRUARY 9

6.00 SATURDAY'S REQUESTS. Your requests introduced by Peter Madren.

7.00 LOG CABIN LULLABY. Songs of the Range with Peter Murray.

7.45 INTERLUDE with the Silver Strings.

8.00 SOUTH OF THE BORDER. A programme of Latin-American music.

8.00 THE HARDY FAMILY. Starring Mickey Rooney as Andy Hardy, Lewis Stone as Judge Hardy, Fay Holden as Mrs. Hardy. Everybody loves the Hardys on the screen. You'll find them even more hilarious in this M.G.M. radio production from Hollywood.

8.30 MEET THE BAND. Today we introduce you to Claude Thornhill and his Orchestra.

9.00 MOVIE MAGAZINE with Wilfrid Thomas. Bringing you music and scenes from your favourite films and introducing the stars of M.G.M., Warner Bros. and A.B.C.

9.15 NEW RELEASES OF GRAMOPHONE RECORDS.

10.00 AT "THE TWO-O-EIGHT." A programme of dance music.

10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)

10.45 ITALIAN MUSIC AND SONG. Introduced by Peter Madren.

11.00 BRINGING CHRIST TO THE NATIONS.

11.30 MUSIC AT BEDTIME. A programme of Sleepy Melodies.

Midnight—CLOSE DOWN.

★ Round the Clubs ★

With Jimmy Asman

IF you happen to be around Bristol on Friday night, and in the vicinity of the Y.W.C.A., Great George Street, it would be well worth your while to drop in on the New Orleans Jazz Club. Star of the session and the pride of Bristol, jazz lovers is the Avon Cities Jazz Band, which have now been together for over two years without a single change in personnel—surely a record for jazz groups! Apart from their visit to London in 1950 to appear at the first NFJO Jazz Band Contest at the Empress Hall, Earl's Court, they have not yet visited the London clubs. How about it, Messrs. Wilcox, Payne, Cooper, Saunders and Scott?

Following the success of the First International Jazz Salon held in Paris in December, 1950, another great French jazz exhibition is being organised at the Centre Marcelin-Berthelot, 28 bis, rue Saint-Dominique from March 29 to April 6. Assisted by the Fédération Nationale des Industries et Commerces de la Musique, the 2nd International Jazz Salon will include an exhibition of instruments, records, magazines, tape recorders and gramophones, etc., an art gallery of works inspired by jazz, numerous jazz shows featuring both American and European stars, lectures, recitals, films and radio broadcasts. There will also be professional and amateur jazz congresses and the finals of the 1952 International Jazz Tournament. Riverboat Shuffles with French jazz groups, visits to Paris cabarets and specially arranged trips to the provinces and abroad are also a part of this ambitious week. It will be under the patronage of the Ministry for Industry and the State Secretary for Beaux Arts and will be fully supported by the French Press and radio.

The Southend-on-Sea Rhythm Club will be presenting well-known broadcaster and modern jazz critic Steve Race, on a record recital on Sunday, February 3, at the Arlington Hall, London Road, Leigh-on-Sea, at 3 p.m. Steve will be introducing BBC "Jazz for Modern" producer, Jimmy Grant, to the club, and the Dave Poles Group will provide the live, cool music. On January 20 the club had a surprise visit by Les Simons and his Sextet from the Tooting Modern Music Club.

The Nottingham Rhythm Club will be presenting another of

their popular jazz concerts at the Odeon Ballroom on February 16, featuring Humphrey Lyttelton and his Band and Gordon Bostock's Jazzmen from the Coventry Jazz Club. With the Coventry group will be Blues singer Ben Arnold, who will give his own interpretations of Trixie Smith's famous "Freight Train Blues" and his own "I Got Me a New Mama." Tickets can be obtained from Kent & Cooper, Ltd., Nottingham.

A new modern club opens on Sunday, February 10, at the Pigeon Hotel, Romford Road, near Stratford Broadway, E.15. Steve Race, Kenny Baker and several other famous modernist stars together with the club's resident group, Ed. Nicholls' Club 15 Quintet. Named after the London district in which it is situated, it is being called Club 15, and has been organised by well-known provincial jazz promoters.

The South London Rhythm Club at the "Harrow Inn," Abbey Wood, S.E.2, will be taking a leaf out of this column, so to speak, when they present the Lonnie Donegan Band, together with Len Beadle and his Imperial Jazz Band on Monday, February 11. On January 28 the Abermarie Jazz Band will make a return visit, and Mike Daniels and his Band are booked for February 4. Club Secretary and Boogie Woogie pianist Cyril Scutt will also be presenting his trio.

The Third NFJO Jazz Band Ball will take place at the Empress Hall, Earl's Court on Wednesday, April 30 from 7.30 p.m. to midnight. Bands already approached to appear include Humphrey Lyttelton and his Band, the Saints Jazz Band from Manchester, the Christie Brothers Stompers and Harry Gold and his Pieces of Eight. Both the Saints and Gold, who are in Lancashire that week, are contemplating flying to London specially for the show. Amongst the guest artists already contacted are Blues singer Neva Raphaello and Mick Mulligan's featured vocalist George Melly.

The NFJO are also busy arranging a provincial tour for veteran Blues singer, Big Bill Broonzy. He will appear at a concert at the Pigeon Hall, Liverpool, arranged in conjunction with the Liverpool Jazz Club, on Thursday, February 21, and in London at a special concert organised by the NFJO and the Wilcox Organisation on Sunday, February 24. Other possible concerts now being arranged include Manchester on Friday, February 22 and Edinburgh, Saturday, February 23. Also in the concert in Liverpool will be the Merseyside Jazz Band, who were broadcasting in BBC "Jazz Club" on January 26.

On Friday, February 8, the London Jazz Record Society are presenting a recital called "The Sound of Jazz" by Jimmy Asman at the "Porcine," Leicester Square. The LJRS meet every Friday night and amongst the jazz celebrities already featured have been Ernest Borneman, Arthur Jackson and Ken Lindsay.

BOY CONDUCTOR

Authentic Film to be shown here

REMEMBER Roberto Benzi—the 10-year-old boy who conducted the Philharmonia Orchestra at the Albert Hall in 1949? Remember how the music critics wrangled over his performance—some saying that children had no right to conduct, others that they brought something to the art that no mature musician could quite equal?

Soon it will be the turn of the film critics to pass judgment on the youthful Roberto. For the authentic film based on his own life story, in which he plays himself, has been chosen to wind up the current musical and operatic season at the Berkeley Cinema, Tottenham Court Road. Beautifully photographed by Claude Renoir at the Neuilly Studios in Paris and on location at Nice, this film gives young Benzi the opportunity of proving himself an artist in a new medium. As an actor, he has none of the affectation and mannerisms of the average child film star.

Supported by such star names as Jean Debucourt, of the Comédie Française, and Paul Bernard, Roberto Benzi gives a performance that is at once strong and sensitive, mature and appealing.

Directed by Georges Lacombe ("Derrière La Façade," "Monsieur Vincent," etc.), and scripted by Jean Bernard-Luc ("Monsieur Vincent," "Pattes Blanches," etc.), "Roberto," as the film is titled, received glowing tributes from the French critics after its recent Paris premiere.

Music lovers will find real pleasure in "Roberto," for every piece of music, conducted by the young maestro, is played in its entirety by the Orchestre de la Société des Concerts de Conservatoire.

TOP TEN

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

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BANDS

DIANA MILLER requires three first-class modern, young musicians/showmen (as "King"

Cole combination). Able to harmonise; sight read; arrange; six months' Continental work! Good salary; single fares paid. Apply singly or complete trio, with photos references.—Studiestraede 11 (2), Copenhagen, Denmark.

LOU PREAGER'S Ambassadors Band, specially chosen combinations; one-night stands anywhere.—Lou Preager's Presentations. 69 Glenwood Gardens, Ilford. (Valentine 4043.)

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