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Musical Express

FRIDAY, JANUARY 5th, 1951

No. 222

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★ **Two star bands return to scenes of former successes** ★

PHILLIPS PAUL ADAM RETURNS TO ASTOR BACK TO THE MILROY

Resident again after twelve months touring

ON FEBRUARY 19 SID PHILLIPS AND HIS BAND WILL RETURN TO THE SCENE OF FORMER TRIUMPHS WHEN THEY COMMENCE A YEAR'S CONTRACT AT THE EXCLUSIVE ASTOR CLUB. PHILLIPS WAS, OF COURSE, RESIDENT FOR A VERY LONG PERIOD AT THE ASTOR BEFORE IT MOVED TO ITS PRESENT PREMISES. HE FOLLOWED THIS WITH ANOTHER LONG PERIOD AT THE COCOANUT GROVE AND HAS JUST COMPLETED ONE YEAR AS A TOURING BAND.



SID PHILLIPS

During 1950 the band have performed at 36 concerts, 193 public dances, 23 private dances, 38 broadcasts, nine recording sessions for H.M.V. and nine commercial broadcasting sessions. Phillips has also recorded and composed the music for two film cartoons making a total of 310 sessions in 49 weeks. During the last year the band has travelled 14,000 miles and paid nearly £2,000 in transport charges for rail, coach, etc. Phillips will take a ten-piece band with him to the Astor including himself and Johnny Eager. Personnel of the band will be announced at a later date.

AFRO-CUBISTS' NARROW ESCAPE

BASSIST Cliff Ball and pianist Jack Honeyborne, members of the Kenny Graham Afro-Cubists, had a remarkable escape when they were returning on New Year's Eve to Kingston Palace after giving a charity concert in aid of coloured children at St. Pancras Town Hall.

Cliff Ball, who was driving, turned into King's Cross Station to collect some instruments from the left-luggage office, when the car door swung open, causing the car to swerve violently in the direction of a queue at a bus stop. Ball, in an attempt to avoid serious casualties in the queue, swung the car across the road and collided with an obelisk, smashing the windows of his car. Neither Ball or Honeyborne were seriously injured. They proceeded to Kingston Palace's Club Flamingo. Besides the Kenny Graham Afro-Cubists, others who gave their services at the concert included Hughie Diamond, and Johnny Dankworth's vocalist, Linda Ellington.

BAND ENTERTAINS CRIPPLED CHILDREN



Our exclusive picture taken at "Woodlands" Cripples Hospital, Birmingham, during recent New Year celebrations, shows Colin Hulme and his Orchestra (resident at the Ambassadors Ballroom) who gave a free performance and entertainment for the kiddies. Colin is seen on the extreme left with Billy Forrest and Eric Lardner (Ambassadors Ballroom manager) third and fourth from the left.

Contract reputed worth £20,000

WITH A CONTRACT REPUTED TO BE IN THE REGION OF £20,000 PAUL ADAM WILL, LIKE SID PHILLIPS WHO TAKES OVER FROM HIM AT THE ASTOR, ALSO RETURN TO THE SCENES OF A LONG AND HAPPY ASSOCIATION WHEN HE COMMENCES ON FEBRUARY 26 AT THE NEW MILROY CLUB.



PAUL ADAM

Adam, who worked for John Mills at the old Milroy from 1943 till 1946, will have his complete orchestra as it appears at the Astor, and we understand that Mr Mills will not be featuring cabaret. He contends that the primary attraction for club visitors is mainly the music that entertains them during the major part of the evening. The new premises that also house Mills' exclusive Les Ambassadeurs Club, are at Hamilton-place, Mayfair. Adam broadcasts again this Friday with his orchestra and Diana Coupland as vocalist.

STAPLETON WEDDING ARRANGEMENTS

FURTHER to the news announced exclusively in this newspaper that Cyril Stapleton would marry Miss Sheila Shardwell on January 8, we are now able to disclose that the wedding will take place at Paddington Register Office followed by a reception at Grosvenor House.

This week the Stapleton Orchestra are in Scotland, and on Sunday, January 7, will play the Odeon Theatre, Newcastle. Stapleton will travel to London from Tuesday.

Delaney Rejoins Geraldo

WE understand from the Geraldo Office that drummer Eric Delaney will be rejoining the orchestra in place of Jock Cummings, who is leaving the outfit. The Geraldo Orchestra returned to London from Blackpool last Tuesday, although their leader remained in Blackpool for an extra day, having had an attack of flu. The orchestra appear at the Victoria Hall, Hanley, this Sunday, January 7, and on January 8 they commence a week at the Ritz, Birkenhead. For the week commencing January 15 they will play one-night stands in the Yorkshire and Lancashire areas.



CYRIL STAPLETON

Coupland for Dorchester

JACK FALLON ANNOUNCES THAT HE HAS BOOKED VOCALIST DIANA COUPLAND TO SING WITH CYRIL GRANHAM AND HIS ORCHESTRA AT THE DORCHESTER HOTEL, COMMENCING NEXT MONDAY. FALLON, AS OUR READERS ARE AWARE, IS ENTERTAINMENTS MANAGER OF THE DORCHESTER.

Currently featured at the same hotel is the Malcolm Mitchell Trio, and both units will be heard in an outside broadcast from the Dorchester on January 17. This will be the first broadcast from this hotel for many years.

Busy Time for Ward Band and Trio

THE Hedley Ward Trio broadcast again in "Variety Band-box" on January 21 and Sunday concerts—two with Hedley Ward and his Band—are being rapidly booked.

The band and trio journey to Manchester on January 13 for a dance at the Higher Broughton Assembly Rooms, followed by a concert the next day at the Plaza, Chorley. February 4 brings the band and trio together again for a further concert at the Savoy, Kettering.

Other individual concerts for the trio are January 25, Town Hall, Walthamstow; January 28, Trocadero, Elephant and Castle; February 11, Hippodrome, Manchester.

ESQUIRE RECORDS Prices Increase

CARLO KRAEMER announces that in common with certain other recording firms, Esquire records will be slightly increased in price as from this week. The popular ten-inch jazz series discs go from 5s. 9d. to 6s. 6d. each, and 12-inch discs to 8s. 7d. The Red label, which includes artists such as Sam Browne and Kathran Oldfield, remains at the old price of 5s. 9d.

GOLD BAND IN COACH SMASH

THE band coach carrying Harry Gold and his Pieces of Eight was involved in a smash on a snow-bound road just outside Dunstable when travelling to Hinckley. The coach, trying to swerve in the snow, crashed into the back of another car. None of the members of the Gold Band was hurt. On alighting they discovered that the stationary car they had hit was already in collision with another car—head-on. One of the cars involved in the accident carried all-in wrestlers.

FELIX KING CONTRACT EXTENDED

SO successful has been Felix King's stay at the Colony Restaurant that the management have given him a further year's contract at this exclusive West End rendezvous.

This has resulted from continued appreciation of the patrons for the particular brand of sophisticated music the King Orchestra plays.

G.I. SINGER AT JAZZ PARTY

FURTHER to our recent story regarding the discovery of a new G.I. vocalist, Jimmy Branch, who sings very much in the style of Billy Eckstine, we are able to announce that he will be singing at the Modern Jazz Society's party on Monday, January 8. He will be accompanied by Norman Stenfalt.

HAS OUR CARTOONIST FOUND IT?



QUICK RETURN FOR OLDFIELD

KATHRAN OLDFIELD, who is currently to be heard in her own show, "Soccer Songtime," on Radio Luxembourg, last Saturday topped the cabaret bill at the Court Royal Hotel, Southampton.



KATHRAN OLDFIELD

town made this impossible, but she will return again on January 10 for another appearance at this hotel. Among the many sporting celebrities who will appear on her Luxembourg programme as guest artists in the near future are members of the Arsenal, Blackpool, and Tottenham football teams.

RANDALL SEEKS VOCALIST

FREDDY RANDALL informs us that he is seeking a first-class girl vocalist who can sing both commercial songs and jazz. He is also interested in hearing from a good tenor doubling baritone and clarinet. Interested readers should contact Harry Dawson at Temple Bar 4269.

Beryl Bryden, manager of the Freddy Randall band, and London area secretary of the N.E.J.O., has now changed her address and can be contacted at 245, Camden-road, N. (Telephone North 3736).

Dankworth's Irish Triumph

DESPITE bad weather which has brought about what was officially described as the "worst snowstorm in history in Ireland," reports all confirm that the Johnny Dankworth Seven's tour of the Emerald Isle is proving nothing short of a triumph.

Among the towns the Seven are appearing at are Youghal, County Cork, Limerick, Roscommon, Omagh, Warrenpoint, Castleres, and Kilkenny, bringing the tour to an end on January 11. The boys then fly back to England to play at the Astoria, Manchester, on Friday, January 12.

On January 19 the band will play at Birmingham Town Hall at a concert organised by the Wilcox Organisation and Alan Priestley, of Birmingham.

IVY BENSON BREAKS OWN RECORD

IVY BENSON and her Band have been so successful on their Forces tour of the Middle East that they have broken their own record made on a previous visit. The band leaves for Tripoli on January 15 and then visits Malta prior to returning to England on February 2.

Norma Cameron, lead alto with the band, had bad news from home informing her that her mother was dangerously ill. She flew back to England prior to Christmas, and it is to be hoped that Mrs Cameron is now on the road to recovery.

Orchestra Held Up Through Weather

ON NEW YEAR'S EVE, NEW YEAR'S DAY, AND THE DAY AFTER, TRANSPORT DIFFICULTIES OWING TO BAD WEATHER STOPPED THE GEORGE EVANS BAND COACH.

Setting off from Reading as early as 7.30 a.m., it took 12 hours to reach Grantham on their way to Hull. During that time they had a narrow escape as a skidding lorry narrowly missed them coming from the opposite direction. The roads were so bad that they had to abandon the band coach at Grantham and continue the journey by train, arriving at Hull at 11.45 p.m.

The Evans Band started playing at 12.10 a.m. (although due to start at 8.30 p.m.) and continued without a break until the dance was over.

DUTCH QUINTET FOR LONDON

The Dutch Flamingo Quintet who have been in England for several weeks touring the provinces, will make their only London appearance on January 7, when they will play at the No. 1 Jazz Club.

Our critic "roving reporter" STEVE RACE FOR "TOP SCORE" SERIES

THE new B.B.C. "Top Score" series, which starts to-morrow, breaks new ground for a British radio programme with the inclusion of a roving reporter, responsible each week for a 60-second news flash of happenings in the entertainment business. Chosen to give this quick-fire summary of the week's events is Musical Express critic Steve Race, already being heard alternate Saturdays as compere in "Jazz for Moderns."

"Top Score" is to be broadcast weekly (not fortnightly as announced in our last issue) on Saturday nights from 10.15 to 11.15 p.m., followed by Jack Jackson's disc programme. In addition to the artistes announced last week, singer Diana Coupland is being held over from the previous series.

Perry Joins Ralph Sharon

FRED PERRY, well known to members of the Music Makers' Club of Willesden, has joined the Ralph Sharon Sextet. He replaces Jimmy Skidmore, who recently left the outfit after a long and happy association.

Perry plays alto, tenor, clarinet and flute.

Ralph Sharon

George Evans Broadcasts Jan. 5, 12 & 19 WRITES OWN SCRIPT

ON the next three Friday evenings, January 5, 12, and 19, at 10.20 to 11 p.m., in the Light Programme, listeners will have the opportunity of hearing George Evans and his Orchestra in a special presentation.

Readers will know that it has always been the ambition of George Evans to present something totally different, as emphasised in all his "Melody Express" broadcasts in recent months, when he originated the idea of specially-orchestrated link-phrases for the whole band, making the programme absolutely continuous.

For this new series, George has been given a completely free hand and will be writing his own script, as well as composing the show. Star guest vocalist will again be Pearl Carr, who so successfully fitted in with the Evans Orchestra and arrangements on Boxing Day that he immediately booked her for all his future broadcasts.

CAMPBELL CONNELLY ANNOUNCE THE NEW "THREE WAY" ORCHESTRAL CLUB

By taking out membership to the "THREE-WAY" Club you will receive the new issues of Campbell Connelly (inc. Harms-Connelly), Cinephonic, and Dash Music.

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- ★ SENORA ★
- ★ LUCKY, LUCKY, LUCKY ME ★

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ANNE SHELTON IN IRELAND

Anne Shelton hears her own voice on one of the juke boxes at Dublin's Coconut Grove after her highly successful concert in Dublin.

Musical Express

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Read throughout the wide world

THE VOICE

Sense of Humour.

IN a special feature in the "Sunday Express," that eminent journalist John Gordon pleads for one important New Year resolution above all others—for this nation to recapture its sense of humour. In adversity it is always that sense of humour which has helped to make the British nation indomitable and invincible. And, strangely enough, it is always adversity that brings out this inherent sense of humour in us. It is not only a means of defence, it is a useful weapon. Not all our troubles are laughable, of course. The old year goes out with Britons fighting in Korea, cost of living rising, goods in still shorter supply, an outbreak of smallpox, iniquitous tax on musical instruments still retained, and the paper (on which Musical Express is printed) shortage desperately acute. And the final touch of excitement comes from Paris, where a little girl of six tender years was conducting the distinguished Lamoureux Orchestra of eighty star musicians at the Salle Pleyel.

Makes You Laugh

SIX-YEAR-OLD Gianella de Marco is reported as having stopped the orchestra and demanded a passage which Schubert designed for full strings to be played violin solo. Remonstrations produced the reply that she didn't care how Schubert scored it—she herself preferred it solo. She then altered the accepted tempo—because she preferred it that way. The papa of the young conductress is quoted as saying that she would play in London "if they could find an orchestra that would play under her." Now while we are pleading for the return of our sense of humour, it must be conceded that even a joke can be carried too far. But it does no harm for us to imagine little Gianella conducting the London Symphony Orchestra her own way, or even the Liverpool Philharmonic engaging her to succeed Hugo Rignold as a solution to their internal problems. As the Cockney always says in such circumstances—"Makes ya lart don't it!"

Critic Bewildered

EMINENT critic of the "Evening Standard," Milton Schulman, avows that he has seen pantomime for the first time and that he is bewildered by it. It is always unfair to take a critic's words from their context and quote them. But since Mr Schulman says categorically that he witnessed three specific shows—Palladium, Princes and Casino, we can only assume that the following quotation must apply to one or other—or all—of these. He says: "The chorus girls show a teetering uneasiness. The comics would even freeze a Light Programme studio audience." Now, while Mr Schulman might well be bewildered by the pantomime idiom which, admittedly, is something known to no other country but Britain, his views on the production would, upon being read by the uninitiated, convey the idea that Mr Parnell, for example, has produced a show below par (no pun intended). In view of the fact that the three shows quoted by Mr Schulman have received favourable notices from critics who have been born and bred in show business, we can only assume that Mr Schulman's standard of production is way ahead of even Val Parnell's wildest imagination.

Fairies

IF this critic did not care for "Babes in the Wood," I wonder if he like the mastery with which the score was played by the Sky-rockets Orchestra. Without music, there is no such thing as pantomime. Of course there must be thousands of others in agreement with Mr Schulman who dislike pantomime as entertainment, but they go to the movies instead, and who shall blame them? But at the conclusion of his seasonal article Mr Schulman says: "...I don't believe in fairies." And there, if you ask me, is the cause of the misunderstanding. Mr Schulman is a self-confessed infidel. Under his last sentence the "Evening Standard" has printed the words "World Copyright Reserved"—and rightly so. Who shall rob the "Evening Standard" of the exclusive right to such cynical philosophy? And who shall rob Milton Schulman of his exclusive right to disbelieve in fairies? Not us. In our view, show business in every sphere is a world of make believe. It always has been and always will be. We, for our part, will settle for the fairies, gnomes, hobgoblins and particularly the leprechauns. If things get any worse during the New Year, we're going to need them badly.

LONDON'S NEWEST ORCHESTRA

LONDON'S newest orchestra will shortly make its bow through the concert hall at the Chelsea Town Hall. It will be presented by the London Classical and Contemporary Concert Society and known as the London Classical Orchestra.

A new orchestra in London might seem superfluous at the present time, but quite obviously the conductor, Trevor Harvey, the assistant conductor, Adrian Crutt, and the business manager, Richard Heller, do not think so. Here is what they have to say on the subject:

"Yet another orchestra in London! Yes, but not we, trust, without real justification for its existence. This is a chamber orchestra of, basically, 18 strings, double woodwind, two horns, two trumpets and timpani, in no way competing, therefore, with the symphony orchestras, and its aims make it complementary to, rather than competing with, existing small orchestras.

"The enclosed programmes of the opening concerts will show our interests in music. The 19th century offers little for a small orchestra to play, so we shall necessarily include a large proportion of earlier works, but we do intend to give the younger composers of our own time a platform for their music and to perform unplayed or underplayed works in all our programmes. (There are many composers whose reputation is already established, but whose works are still infrequently heard in London.)

"It is also intended to give concerts outside London, and to arrange for the orchestra to appear in many of those towns which are seldom, if ever, visited by the large orchestras, and in this connection the size of the London Classical Orchestra will make it both easy and comparatively cheap to transport and economically feasible to present in halls whose capacity and stage are relatively small.

"We are aiming at the highest possible standard of performance, and while we are aware that this aim is not peculiar to us, it is intended to give all works really adequate rehearsal time and never to play a new work merely for the sake of having a novelty in the programme. To the achievement of this ideal, we are fortunate in having secured the services of many of London's finest chamber musicians.

"We very much hope, therefore, that it will be felt from the start that we have a justification for existence—Sir Adrian Boult, in becoming our patron, has endorsed this view—and that the London Classical Orchestra may rely upon your sympathetic interest."

To judge from the first three programmes on January 16, 23 and 30, the orchestra looks like fully justifying its existence. Classical programmes include two Mozart symphonies, one by Haydn, and overtures by Arne and Paisiello, while modern composers to be represented are Hopkins, Fricke, Nielsen, Arnell, Ernest Walker and unplayed or underplayed works in all our programmes. (There are many composers whose reputation is already established, but whose works are still infrequently heard in London.)

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Marcel Stellman, continuing his story on the American scene, says best TV show he saw was

SID CAESAR'S SHOW OF SHOWS

costing \$50,000 per hour

EDDIE CANTOR'S SPONTANEITY

ONE of my greatest kicks was when I saw once again the incomparable Sophie Tucker at the Latin Quarter. This great artiste never seems to alter and it is a great pity that her proposed visit to London has to be temporarily postponed.

I spent a delightful evening at the famous Drake Hotel with charming Nancy Reid, vocalist with Benny Goodman, and there I met Frank Sinatra, who told me how much he had enjoyed his stay in Great Britain. He was, of course, very busy with his video show, which has been such a great success.

One of the best television shows, in my estimation, is Sid Caesar's "The Show of Shows," sponsored by two companies, costing fifty thousand dollars an hour and also featuring the amusing Imogene Coker. A famous film star is introduced on every show in a sketch, followed by Caesar's own particular brand of humour in his own sketch, the Billy Williams Singers, Chorus and full Orchestra. This is really entertainment plus.

Another show I enjoyed tremendously was the Eddie Cantor Show. The particular one I saw showed Cantor's wife, Ida, in a sketch. She had one line to say which she fluffed. Cantor, with his amazing spontaneous humour, quipped back: "You can't divorce a wife for that, can you?"

While I was in the States the George Jessell Show featured a great tribute programme to the late Al Jolson. All that particular week programmes were devoted to this great character in show business.

One of the cleverest, glamorous and most charming women on video is Faye Emerson. Engaged to the famous Skitch Henderson, she is known as Mrs Television, having three shows a week on which she introduces and interviews many famous stars.

The give-away programmes, of which we have heard so much in England, actually do happen. Every week a simple question is asked and when not answered the jackpot increases.

I was not particularly impressed with a show called "Strike It Rich." This show is built on people writing in telling how they have kept infirm, aged or sick members of their respective families on very little money. The show is built on troubles. I do not feel that radio should play upon the sympathy of its audiences.

"People Are Funny" is an amusing forfeit show. On this programme they call two fathers (one old, one young) and their children to see whether children of older or younger parents are the more intelligent. A forfeit can quite easily be a penalty in which the winning parent surrenders the loser with a siphon of soda. Mind you, the loser always gets a "booby" prize of about a hundred dollars.

Another amusing feature is when a member of the audience is given a child's "piggy bank" to take home. They are given the opportunity of either keeping the bank for a week and returning to collect 100 dollars or breaking it open to see how much is inside. Temptation sometimes proves too great. On the other hand, some people believe in the old adage—"a bird in the hand." This situation often proves very amusing, for I saw a woman return with the bank unopened and when they showed her the contents it contained 150 dollars and a few cents.

I was very thrilled to be sent by the great Mary Martin herself, two tickets for "South Pacific." I had taken a present to her from friends in London and I was naturally more than delighted to have two seats for the show that is still booked so far ahead. Ray Middleton had by then taken over from Ezio Pinza, who is now filming in Hollywood.

Of course I heard the great Guy Lombardo who, though bands may come and go, hangs on for ever as the top commercial band in the United States. Jimmy Dorsey I heard in Balti-

more from where he went to the famous Statler in New York, where a name-band policy was being inaugurated.

I was told by Nat Mills and Bobbie, who were playing at R.K.O. Palace in New York, that Anne Shelton (as already reported in this newspaper) was sensational and that everyone is making her offers for an early return. America wants her there, not for a short visit but as a permanent top-liner. We shall have to watch out or we shall lose one of our greatest artistes.

Vera Lynn's records are a great favourite with the disc jockeys and I wouldn't be at all surprised if she is next at the American list. Jockeys are still asked for Ambrose recordings and often play his discs.



GLAMOROUS MABEL SCOTT

I gave Steve Race's novel "Radio Parade" according to Skitch Henderson, who featured it on his disc jockey show. He was delighted with it and plays it regularly. Symphony Sid, also, was exceptionally pleased with the discs of the Ralph Sharon Group. They are both plugging the records well.

A great favourite on Henderson's College Programme, aimed at college students only, is Ted Heath's "Blue Skies March."

Readers will be glad to hear that Len Camber is doing very well in the States. However, he has now given up singing and has his own house furnishing business. He asks to be remembered to his many friends in England.

(Continued next week.)

B.B.C. MUST GO OUT TALENT SCOUTING

UNTIL now Kenny Graham and his Afro-Cubists were but a name I had seen constantly in the jazz news of this newspaper, more often than not in Jimmy Asman's column. But when they are broadcasting they come within my own province, and for the first time I have things to say about them. I heard them for the first time in Jazz Club last Saturday night.

I WAS most agreeably surprised. Here is an outfit playing what might be termed Minton Jazz, but with some of the instrumentation and colour of the Latin-American orchestra. The result is a terrific beat which is most infectious, whatever your taste in rhythmic music may be. Not only that, but the solos were all played in a very commendable manner and were of a very high order. The ensemble was slick and businesslike, and the outfit leaves a lasting impression on the listener. Mr Graham himself is a very fine tenor player. No screaming, cacophonous hop here. Just rhythmic music played with excellent taste and unusual ability. Now I know why Mr Graham and his Afro-Cubists continually make the news in these columns.

I AM very pleased to announce that Diana Coupland, that very able singer, will return with "Top Score" when it comes back on the air. If ever a singer earned a return date with a show, this is the singer and the show. She will be heard to-day (Friday) in a broadcast with Paul Adam and his Orchestra.

AN ambitious outbreak of showmanship on the part of the B.B.C. marked last Saturday night's all-star variety show, "Radio Parade," with Bebe Daniels and Ben Lyon. At the opening, Bebe said "that was really terrific"—meaning the George Mitchell Glee Club's magnificent singing of "Tzena, Tzena, Tzena"—and I agreed with her. Tom Jenkins with his "laughing violin" did exceptionally well. Pleasant interlude from Google Withers and John McCallum. A very nice sketch from Kenneth Horne, Richard Murdoch and Pierre Chaminard with lots of laughs. Then old-timers Ella Retford, Ella Shields and George Robey. Ella Retford sang "You made me love you," George Robey sang the number he immortalised, "Only girl in the world," and Ella Shields sang "Swanee." A pity she didn't sing "Burlington Bertie." A nice spot of nostalgia which had the audience singing and applauding. The Mitchell



by LEE CONWAY

singers made a strong background to this interlude. And of course, the Variety Orchestra was ably conducted by Paul Fenoulhet. I found the show a little long for listening purposes. But the audience were wild with enthusiasm for it.

IS the B.B.C. to continue its old-fashioned system of presenting variety shows with the same old radio acts and all too frequent return dates? Or are they going to give us something new once in a while during the New Year? Every one of the radio variety shows is suffering from the same disease, including Music Hall and Variety Bandbox. Ever since I've been on this paper I have stressed the need for the B.B.C. to go talent scouting. There are dozens upon dozens of good acts playing throughout the provinces who have something a little different to offer radio—if they were given the chance.

BOOKING managers and agents in show business are constantly on the lookout for new and interesting acts. It is their business. Why does not the B.B.C. do the same thing? That's the question I have been asking myself, and I think I have now found the answer. The reason for this apparent lack of enterprise may be due to sheer inability to discover talent. Or, on the other hand, if somebody possessed the ability to recognise potential radio-vaudevillians, perhaps he may not have the moral courage to stand by his own judgment for fear of offending somebody higher up. These complexes are easily developed in the service of an organisation such as the B.B.C.

THE B.B.C.'s audition system is a bad institution. No vaudeville act can do his act perfectly at an audition. One audition for a part in a play. One audition a band for an engagement. One audition

sometimes for a desk in an important orchestra. One audition for a job in a dancing troupe. But auditions have no place in the career of a vaudeville act. Variety turns do not come into existence that way. An act is produced and "broken in" on a trial date. From then on the act works or it doesn't. When the act is established it gets booked by the simple expedient of notifying agents and bookers "where the act may be seen." Most vaudevillians would be insulted, even an act is established, if you suggested doing an audition. Why should the B.B.C. institute such a system for, above all things, a variety act?

THE obvious answer to the talent shortage in radio is for the B.B.C. to inaugurate not a panel of judges, but a panel of talent scouts. These should tour the country watching provincial variety shows. Here they would be able to keep listeners advised for years. Variety houses give artists return dates according to their successes, knowing that within a certain interval these acts can fill the house again. The B.B.C., on the other hand, give return dates apparently because they cannot find anything else (or cannot be bothered to find anything else) equally suitable.

WE know that the listener only pays a pound per annum for the privilege of listening to radio-variety (among other items). The studio audience pays precisely nothing for admittance to these shows, making a "token payment" with often too-generous applause. If the B.B.C. depended on the success of their variety broadcasts for the presence of an audience, those talent scouts would be working overtime scouring the country for original acts. One Terry Thomas, one Al Read, one Arthur English, one Max Bygraves, one Max Wall with the inevitable Jewel and Warriss do not make a radio summer. We must have other acts on the bill as well. Is this suggestion from a humble critic and reporter unworthy of your austere consideration, Mr Standing? If not, start something, please. Get the talent scouts into action. There's not a moment to lose.

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TRANSATLANTIC American Commentary

by CHICK MADISON

THE RENEWAL OF AN EXCLUSIVE RECORDING PACT WITH LOUIS JORDAN FOR ANOTHER THREE YEARS HAS BEEN ANNOUNCED BY DAVID KAPP, VICE-PRESIDENT OF DECCA RECORDS. JORDAN HAS RECORDED EXCLUSIVELY FOR DECCA FOR THE PAST 13 YEARS AND HAS NEVER RECORDED FOR ANY OTHER LABEL.

Shortly after organising his new famous Tympany Five, which brought him to the attention of Decca executives, Louis recorded his first disc for that company, "I'm Gonna Move to the Outskirts of Town." This proved to be a sock hit. Jordan followed this with an original, "Is You Is or Is You Ain't My Baby." Tunes discovered by Louis and recorded on the Decca label which met with outstanding success were "Knock Me a Kiss," "G.I. Jive," and "Caledonia." His all-time best-seller was "Choo-Choo-Ch-Boogie," which has sold over one and a half million records.

GLORIA DE HAVEN, originally scheduled to open the new Casablanca Hotel in Miami Beach on January 17 for two weeks, may be forced to cancel her booking due to the delay in starting her co-starring rôle in RKO's "Two Tickets to Broadway" and commencing "Friendly Island" at 20th Century soon after finishing the Gower Street picture. Her agents, GAC and Famous Artists, are trying to work out her schedule in an attempt to fulfil

the Miami date. Gloria de Haven has been set to warble "My Heart Belongs to Daddy" as one of her songs for her co-starring rôle in "Two Tickets."

FOLLOWING their engagement in Wichita, Kansas, the "Skating Vankies" roller show was given a Christmas vacation by producer-owner Harold Steinman and now resume their cross-country tour in Denver.

BILLY DANIEL has finished his pre-production rehearsals of the dance sequences for 20th's "Meet Me After the Show," but will continue on the Betty Grable starrer until March, supervising all choreography.

CLARK DENNIS, following top-grossing hotel engagements in St. Louis, Houston, Dallas, Cleveland and Washington, is being set for a swing through the remainder of the Statler chain by his manager Tom Shells in January and February.

MET. opera baritone Bob Merrill has a new RCA-Victor album being released, "Folk Songs of the British Isles."

ALLAN JONES, who's been playing the British Isles since May, will wind his current tour in January and return to the U.S., according to plans now being set by manager Eddie Sherman.

DANCE director Billy Daniel is setting new night club routines for Dorothy Lamour and

LOUIS JORDAN'S 13th YEAR WITH DECCA

Maestro signs new 3-year pact

three-week stand at the New York Strand.

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Louis Jordan begins 13th year on Decca Records as he signs new three-year pact. Pictured with Louis is Milt Gabler, Decca recording Director, Milton Rackmil, president, and seated is vice-president David Kapp.

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Continued on Page 4.

STEVE RACE on RECORDS



"One of the most ambitious projects recently attempted in the world of commercial music"

MEL TORME WITH THE MELTONS, CHORUS AND ORCHESTRA

California Suite (Parts 1 and 2)
Capitol LCT6001
(12-inch) price 27/6
(Long-Playing Microgroove)

IN THE CHRISTMAS ISSUE OF MUSICAL EXPRESS I LISTED THE RECORDS WHICH MIGHT BE REMEMBERED AS THE BEST OF 1950, AND INCLUDED UNDER THE HEADING "VOCAL" THE ABOVE DISC. AT THE TIME OF WRITING THE ARTICLE IT HAD JUST ARRIVED, AND ALTHOUGH I DID NOT YET KNOW IT WELL, I HAD TAKEN THE OPPORTUNITY OF PLAYING IT OVER A FEW TIMES, AND HAD ALREADY MADE UP MY MIND THAT IT WAS ONE OF THE MOST AMBITIOUS PROJECTS RECENTLY ATTEMPTED IN THE WORLD OF COMMERCIAL MUSIC. IT SHOWED MEL TORME IN AN ENTIRELY NEW LIGHT; AS AN IMPORTANT COMPOSER AS WELL AS A SENTIMENTAL SINGER OF NOTE.

Torme wrote both words and music of "California Suite," a 30-minute cantata extolling the attractions of that state. As a composer and lyricist we knew him up to now only through "Stranger in Town," "Christmas Song," and other attractive but small-scale pop tunes. The suite is not really a major work, admittedly, amounting to little more than a succession of related dance tunes, but the balance and variety are admirable, and towards the end (in a slow sequence called "Poor Little Extra Girl") Torme hits a new high in enlightened song-writing.

It was Torme's own idea that five leading arrangers should join forces on the orchestration of the suite, each dealing with the section most directly in his own line. The five chosen — Hal Mooney (who conducts), Paul Villepigue, Billy May, Neal Hefti and Dick Jones — have done a workmanlike enough job, though it might be said that only Hefti (responsible for the "jump" sections) has achieved anything impressive enough to direct one's attention to the orchestra.

It's a vocalists' party, all along the line. The Meltons are as great as ever, augmented now by a new girl with an unusually high range, and the Jud Conlon chorus (singing Conlon arrangements) is excellent. Torme himself, handling the considerable solo part, has never sung so well on records. The suite opens in rather declamatory manner, and one might possibly be put off the work completely if one didn't wait long enough to hear Mel's beautiful entry. Then follows a series of 11 minutes of the California Official Guide, complete with a number of

quite outrageous rhymes, and rude interruptions by a New Yorker (Susan Melton, say the credits, but in reality Peggy Lee) who is soon silenced by the studio full of Californians. At the end of Side 1 comes the first true highspot: "San Diego" for Torme and the vocal group, with a magnificent Hefti backing. If this could be issued as an ordinary record on its own I believe it would be a certain hit.

Side 2 opens with a piece of orchestral nostalgia which in mood is quite Ellingtonian. When the Jud Conlon sopranos join in, in the Kay Davis manner, one might be listening to "Hiawatha," from "The Beautiful Indians." Torme's tremendous talent for dreaming up first-rate melody lines sticks out a mile from "Love on the Golden Gate." (And incidentally, if your local L.P. dealer won't allow you to play over a whole 30-minute record before deciding whether or not to purchase it, try part of the second side first. The opening few minutes of it will give you a good idea of the whole.)

But, as I indicated earlier in this article, the last self-contained tune, "Poor Little Extra Girl," is for me the peak of the whole suite. Readers know by now what I call a good tune; readers in Tin Pan Alley especially. (To say that Steve Race recommended his work is the quickest way for a budding songwriter to get thrown out of Denmark-street.) Well, "Poor Little Extra Girl" is one of the best I have ever heard. If only for the pleasure of disagreeing, I hope you'll hear this record. Having heard it I think you'll buy it, and then join me in three cheers for the Capitol Record Company, especially by Dick Rowe, for issuing the suite in Britain.

Jo Stafford
American Folk Songs (7 titles, 2 sides)
Capitol LCT590
(12-inch) 25/-
(Long-Playing Microgroove)

American folk songs, having no sentimental associations for us, stand or fall on their musical merit. Particularly in this so far as Jo Stafford makes (rightly) little attempt to inflict her own stylistic ideas on these songs; only to sing them correctly and tunefully. "Poor Wayfaring Stranger" is a fine, pentatonic melody which brings out a suitably Vaughan Williams mood in arranger Paul Weston. "He's Gone Away" seems to have shared some lyrical origin with Josh White's "Take a Little Love" — "I Wonder As I Wander" is a religious subject, impeccably sung by Jo Stafford.

The reverse side opens with "Red Rosey Bush" — questionable spelling here, surely? — the least successful of the seven, since Jo forgets herself here and then bends or smears a note right out of the idiom. The same trouble is faintly apparent in "Black is the Colour," but Paul Weston makes up for it with a bridge which is the purest Olde English I've ever heard from an American arranger. "The Nightingale" should be a bright, early morning song, and Jo is mistaken in slowing it down to the crooner's favourite "sentimental-didge" tempo. After all, the set of seven songs could do with a touch of light relief. The last choice is quite well known over here: "Barbara Allen," and it provides an exquisite ending to one of the most interesting and unusual recorded sets I have ever heard. I know of nothing quite like it in the popular lists, and

VELVET FOG GOES WEST TORME IN A NEW LIGHT



MEL TORME

incidentally, I have never enjoyed Jo Stafford's singing so much. Paul Weston, after what must have been considerable revision of the English pastoral composers' scores, deserves quite half the credit for these fine performances.

Paul Weston and his Orchestra

Melody 1141
Capitol LCT593
(12-inch) 25/-
(Long-Playing Microgroove)

Weston seems to bring less thought to his dance band arrangements, as I said some time ago in reviewing his "Rain," "Autumn Leaves," etc. Pleasant though it is, this disc is really rather ordinary. "I Only Have Eyes for You" comes first; then "Out of Nowhere" (the introduction will startle those who know "Manhattan Tower"); "So Beats My Heart for You" (I had this one on a V-Disc many years ago, and it seems hardly worth bringing back after all this time); and "My Blue Heaven," a dull, heavy-fisted performance, taken at a tempo which is certain death.

The second side starts with "Rain," as issued at 78 speed last year; then "Don't Blame Me," warm and tuneful; "If I Love Again," ditto but a bit more; and "I'm in the Mood for Love" with which Weston has chosen to end his largely undistinguished 20-minute concert. Judging each artist's recordings by his own best standards (as I said I would when I first started reviewing records for this paper nearly four years ago), I can only rate this as Grade D Weston.

Merric Paulet

Thumbelina (Parts 1 to 4)
Decca AF9516/7

It proved impossible to squeeze this one in for review before Christmas, despite the fact that it was one of the few children's story records to be issued (as opposed to being re-issued) in December. It takes you long to work out who "Merric Paulet" is, especially if you have a taste for anagrams, and work on the surname. Wally Peterson (narrator) and Harold Smart (organist) alone receive label credit, but there are a number of familiar voices, among them that of Pearl Carr.

Like all stories written by those who understand young children, "Thumbelina" plunges straight into the plot, with no tedious preamble about weather conditions and scenery. ("One bright sunny morning Ronnie Rattlesnake thought he would take a walk. He wriggled through the fresh green grass, while the dandelions nodded their heads at one another," etc., etc.) No, "Thumbelina" gets a move on, and Wally Peterson turns out to be one of the best children's narrators ever. Paulet (to carry the merrie anagram a little further) is her usual delightful self, and Pearl Carr, working her way steadily through every variety of voice she can muster, turns out to be quite a versatile little fairy.

The incidental songs, by Frederick Taylor, are extremely tuneful, and Harold Smart accompanies them to perfection. The final number of all, a duet by "Paulet" and Eric Whitley, is a quick waltz so memorable that I think it might do well as a "pop." "Thumbelina" is one of the few children's recordings which I can unreservedly recommend.

Bobby Benson's B-Bar-B Riders

The Golden Palomino (Parts 1 and 2)
Brunswick 81615

The Golden Palomino is an untamable horse, a fact which it took me some time to discover, since on my review copy the Brunswick people have reversed the labels, and Part 1 is really Part 2. This is a full-blooded Western for kids, real Saturday-morning-at-the-Odeon stuff, complete with Hank the Horse-thief and the courageous boy cowboy. I felt we could have been spared the little moral jingle at the climax of the story, but this is a rattling good record for Western-struck kids, all the same.

Betty Hutton

Orange Coloured Sky Can't Stop Talking
H.M.V. B9391

Betty Hutton is probably the only recording artist who could kick up as much noise as the B-Bar-B Riders in full cry. Of course, "Orange Coloured Sky"

was just made for her. (Balance engineers have been known to fall to the ground in a swoon at her approach.) But it's always the same with popular numbers: the first artist to get a record into the shops wins the day, and Nat Cole has the orange-coloured sky market nicely in his pocket. Betty Hutton's version is of course noisier, even though she hasn't the assistance of the Kenton men, and her extremes of sweetness and uproar are really cleverly applied. You've probably heard "Can't Stop Talking About Him" by now, and decided that Danny Kaye no longer holds the record for vocal speed. In a straight contest I have an idea that Betty Hutton would leave him standing.

Maynard Ferguson and his Orchestra

Love Locked Out Band Ain't Draggin'
Cap. CL12426

Remember Maynard Ferguson's "All the Things You Are" with Charlie Barnet — the record that was banned in America by Jerome Kern's executors, and in England by the B.B.C.? In giving it the second most cutting review I ever wrote, I had to admit grudgingly that Mr Ferguson had a fine tone, on the rare occasions when he played his trumpet in a range audible to the human ear.

Now that he has his own orchestra the tone is still good, and the mood in "Love Locked Out" is considerably less frantic than in the Kern number. A lot of people will like it because the ensemble savours a little of the Kenton "Wall of Sound," but it seems to me to be another case of getting nowhere quite slowly.

You've heard it, and you like it? Good. Turn over the record, my friend, and get an earful of the worst demonstration of bad taste since King Alfred burnt his hostess's cakes. As a famous impresario once said (in another context): "This isn't Rock Bottom. It's what Rock Bottom rests on."

Ray Anthony and his Orchestra

Tenderly
Nevertheless
Cap. CL12397

They can go on making records of that fine tune "Tenderly" until the swallows come back to Capistrano; there will never be another as good as Randy Brooks' version. (Brunswick 03900 if you haven't already got it.)

Permit me to go on rooting for Ronnie Deauville. Ray Anthony's Sinatra-like vocalists. Even of questionable intonation of the Skyliners (vocal group) can't throw him off pitch. This is a bright little commercial side, slightly marred by a tense, over-persistent rhythm section. There are better "Nevertheless" on the way.

Ralph Flanagan and his Orchestra

White Christmas Farewell, Amanda
H.M.V. J0294

(Obtainable to special order)

I still think Flanagan makes Anthony look like a beginner at the Miller Music. His "White Christmas" arrangement is full of those orchestral touches which made the Miller band so great. "Farewell, Amanda" is one of those typical Flanagan performances which seems to kick, without destroying an atom of the sweet melodic appeal. Harry Prime is guilty of some rather sloppy singing, but the drummer (Sid Bulkin, I think) makes up for it by driving the band from a back seat.

Lionel Hampton and his Orchestra

Birmingham Bounce Pink Champagne
Brunswick 81630

I can't understand why Brunswick keep on issuing these Hampton month after month; they hope to find another "Hamp's Boogie," I suppose. "Birmingham Bounce" is more like another "China Stamp," with plenty of that two-finger boogie stuff which represented Hampton's last surrender to the forces of evil.

A creaking vocal group called the Hamptonettes chants its reiterated riff throughout "Pink Champagne," leaving occasional gaps for the still-great Hampton vibes. But what one has to go through to hear that vibraphone these days!

Lester Young

Indiana Ghost of a Chance
Savoy 576

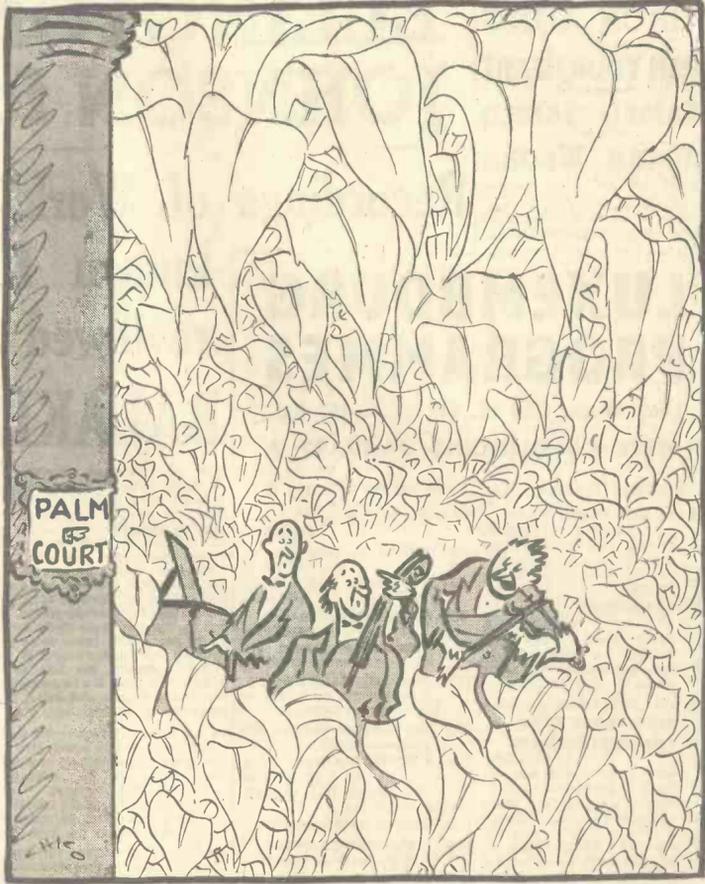
Lester still leaps, and Basie still plays a favouring intro. "Still" is perhaps a little unfair, since the record was made in 1944. At least it proves that "cool" jazz was being played a year or so before Davis, Parker and Co. rose to prominence. Nothing of real importance to you or me happens on "Indiana." "Ghost of a Chance" would be all right if it were decently recorded, but for all his occasional flashes of inspiration, Lester sounds tired.

Woody Guthrie

Talking Columbia Blues Rambling Blues
Melodisc 1141

For quite a time now a good friend, whose tastes interest me, even if I don't always agree with them, has been pressing me to hear the work of Woody Guthrie. Guthrie is a white American folk singer, almost idolised by the few British enthusiasts whose approach to jazz has come through an interest in general (as opposed to Negro) folk music. "Talking Columbia Blues" is one

Continued on Page 4.



"To think that only five years ago this all started with two small plants in a pot!"

BRITISH JAZZ BAND IN KOREA

THE JAZZ SCENE by JAMES ASMAN

UNITED NATIONS' FORCES IN KOREA ARE LISTENING, DURING THEIR LEAVE, TO A GENUINE BRITISH AMATEUR JAZZ BAND. TRADITIONAL JAZZ IS NOW A PART OF THE ENTERTAINMENT THOUSANDS OF SOLDIERS, SAILORS, AND AIRMEN ENJOY WHEN BACK FROM THE FORWARD AREA, AND THE "DIXEYLONDERS" GO TO TOWN WITH MEMORIES OF NEW ORLEANS IN "ROYAL GARDEN BLUES," "LIVERY STABLE BLUES," "CANAL STREET BLUES," AND A REPERTOIRE OF EVERGREENS. SO ALLOW ME TO INTRODUCE YOU TO YOUNG BOB HORTON, OF NEWARK, Notts. BOB WRITES:

"Perhaps you remember me as one of the gang you introduced to jazz while you were living in Milton-street, Newark. I joined the Royal Naval School of Music about the same time you left Newark. Naturally, I've followed your activities and read your articles on jazz with more than usual interest. Last August I was drafted to Korean waters on H.M.S. Ceylon, and since then I have formed what I think is the first jazz band in this part of the world.

The group has played at various United Nations' Naval Clubs during leave from the fighting area, and also in Japan. We have a great number of followers both aboard and ashore. Indeed, one Australian fan told us he placed us next only to Graeme Bell! (I expect the compliment was prompted by his pleasure at finding SOME sort of jazz in the war zone!) Although we were a bit ragged—at least, at first—the American troops have now ceased to look at us as an amusing novelty, and our sessions are always accompanied by the stomping feet of enthusiasts of many different nations. . . . By the way, we may be a long way from home, but we would all appreciate letters from the British 'Jazz Scene'. And could we join the N.F.J.O.?"

The line-up of this unusual band is Bob Horton, leader and piano, Syd Richardson (cornet), Jock Middleton (clarinet), Ron Champion (trombone), Jim Weeks (tenor sax), Ken Fellows (euphonium), and Roy Quick (drums). I remember Bob, of course, and I'd like to tell him that many of us will be writing to him. The address is Musician Horton, R.E., Band Mess, H.M.S. Ceylon, c/o G.P.O., London. Meanwhile, good luck to all of you out there, and may this New Year bring you all safely and peacefully home.

POLL RESULTS

4,508 individual votes have been recorded for private label future releases in 1951 in the N.F.J.O. Poll, which was officially closed on December 31. Out in front, with a substantial lead, is Esquire's Kid Rena's Delta Jazz Band playing "Gettysburg March." The second place is yet another Rena number, "High Society." These records were originally put out in the States by well-known writer Heywood Hale Brown and Dr. Leonard Bechet, brother of the famous "Pops." They were recorded in August,

1940, and were the very first attempts to reincarnate veteran N.O. jazz music, using musicians who played in Storeville, and who helped to create Crescent City Jazz.

Kid Rena, the almost legendary old-time "king" of New Orleans trumpeters, led the group with his younger brother Joe on drums.

Two of the most venerated names in early jazz were used to form the duo-clarinet section—Alphonse Picou and "Big Boy" Louis Nelson (and Picou plays his own traditional clarinet chorus in "High Society").

Bunk's popular trombonist, after a long period of obscurity, first made his welcome re-appearance on this memorable session — Jim Robinson. The group is completed with Willie Santiago on guitar and Albert Glenn on an ancient three-stringed bass.

The album was later taken over by Rudi Blesh's Circle Records, and copyright in England is held by Esquire. The records will be released over here as soon as possible as a result of the poll.

Romping home in places 3, 4, and 5 are a trio of fine sides by Kid Ory's Creole Jazz Band, originally issued in America on Crescent, and now available to Jazz Man British. These will also be put out early in 1951, and the titles are "Blues for Jimmy," "Get Out of Here and Go on Home," and "Do What Ory Say," coming up in that order.

To emphasise this victory for pioneer trombonist Ory, yet another of his sides turns up for the sixth place, "Creole Song." Bunk Johnson holds seventh and eighth places with his "Moose March" beating "Storeville Blues" by one vote!

The Mezzrow-Behet Quintet on King Jazz, playing "Really the Blues" parts 1 and 2, make ninth place in a dead heat with the "original" Zenith Brass Band's "Original March" (now released on Esquire 10-101).

Runners-up in the private label stakes are, of course, the various other titles by the winning bands. Head of all the also-rans is the wonderful George Lewis coupling from Circle, now available to Esquire, the Eclipse Alley Five's original "Goodnight Irene" (which had a far more dubious title down in the French Quarter!) and "Bucket's Got a Hole in It."

Others well to the fore include the Blue Note sides by Sidney Bechet's Blue Note Jazzmen, Art Hodes' Chicagoans, and Melodisc's original "Goodnight Irene" by Leabellly (now issued on Melodisc 1151).

Modern music fared badly, despite the fact that the poll forms were passed to all pop clubs, and the various Charlie Parker sides won the most interest. News of the winning discs being released will be given in this column during the next week or so.

The Nottingham Rhythm Club Christmas draw took place at their last session, with a bottle of whisky going to the lucky winner, No. 213, Mr G. H. Parsons, an in-patient of the Nottingham General Hospital. A chicken was won by K. Bostock, of Giltbrook, with ticket No. 1791, and third prize, a bottle of port, went to No. 2540, Mr Cockayne, of New Basford, Nottingham. Twelve prizes in all were won, and all have now been distributed. Ken Alsop, the secretary of the Nottingham R.C., asks me to extend his thanks to readers of this column for their fine support. The profit from the raffle will provide the club with new amplification for their sessions.

LIVERPOOL JAZZ CLUB presents the Graeme Bell Australian Jazz Band at the Picton Hall on January 7 at 7.30 p.m., and although this is the Australian band's second tour of England, this will be the band's first Liverpool visit. The next week, Janu-

ary 14, Kenro will present Mick Mulligan and his Magnolia Jazz Band, with George Melly, also at the Picton Hall. In Dale-street, close to the Temple, is Castle's Restaurant, where the Liverpool Jazz Club's Friday evening sessions are growing in popularity. A New Orleans group, led by Fred Robinson, is one of the main attractions, and any local or visiting jazz man is welcome to sit in.

THE Modern Jazz Society are holding a meeting at the "Porcupine," Leicester square, which should attract a large and very mixed audience, when Humphrey Lyttelton, leader of Britain's foremost traditional jazz band, and Jo Hunter, trumpeter with Kenny Graham's Afro-Cubists, match wits in a record discussion under the title of "Talking Trumpets." Norman Grant's "Jazz Scene" album will also be played.

NEGOTIATIONS are already going ahead for a new South-East London jazz club. It is hoped, so I am told, to hold regular Friday night sessions at the old Sunday Barbecue premises at the Rex Ballroom, Woolwich, and local enthusiasts will remember the comfortable, intimate room, where most of London's jazz celebrities used to gather to listen to the music of the Original Dixielanders. Since then the old Sunday Barbecue moved its premises and eventually closed down, and the Original Dixielanders folded up. Now jazz again comes to life in the "cradle of British jazz," and we all look forward to more news of this new venture.

A SPECIALISED history of New Orleans jazz is being presented by the Crane River Jazz Band at the Eulatrode Schools, Hounslow Central, Middlesex, on January 20, at 7.30 p.m. This will cover the story of traditional jazz from the vocal folk Blues and songs to brass bands of the pioneer days. Before the concert the band will tour through Hounslow High-street at 3.30 p.m., playing a selection of their own specialised music. The concert is sponsored by the Heston Young Liberal Association.

SHEFFIELD JAZZ CLUB held another of their jazz sessions at the Civic Restaurant, with the Crane River Brass Band, on December 30. The applause was uproarious throughout, and this very popular visiting group performed at their new premises at the Vestry Hall, Cemetery road, Sheffield, on January 27.

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Star Attractions at Championship

A FIRST-CLASS PROGRAMME HAS BEEN ARRANGED FOR THE OPENING CONTEST OF THE 1951 NATIONAL DANCE BAND CHAMPIONSHIP OF GREAT BRITAIN UNDER THE AUSPICES OF MUSICAL EXPRESS DUE TO BE HELD ON SUNDAY WEEK, JANUARY 14, AT THE EMPIRE THEATRE, NOTTINGHAM.

Bands from East Kirby, Lincoln, Mansfield, Tamworth, etc., will compete for the Nottingham county title and a place in the Midlands area final.

As previously announced, the Ray Ellington Quartet are appearing as the featured star attraction, and the well-known disc jockey and new personality star of Columbia Records, Teddy Johnson, has been engaged as emcee.

The entry list for the South-East Yorkshire event scheduled for January 21 at Doncaster is almost complete. The Small Band Section is complete with five entries.

One further entry can be accepted in the Large Band Section and bands wishing to compete are advised to communicate immediately with the organiser.

WINTER PROMS Start Jan. 8th

ANOTHER season of Henry Wood Winter Proms begins on January 8 at the Royal Albert Hall and continues for a fortnight until January 20. The B.B.C. Symphony Orchestra will play throughout the season and Sir Malcolm Sargent will conduct, except on January 13 and 15, when Basil Cameron will be in charge.

There are five broadcasts of the first week's concerts. The first is in the Home Service on Monday. The programme opens with Rossini's Overture "The Barber of Seville," after which William Parsons sings Vaughan Williams' "Songs of Travel." The rest of the broadcast consists of Debussy's "Prelude a l'Après-midi d'un faune," Rachmaninoff's Piano Concerto No. 2 in C minor, with Eileen Joyce as soloist, and Strauss' Symphonic Poem "Till Eulenspiegel."

Tuesday's broadcast in the Third Programme is confined to Vaughan Williams' Mass in G minor for solo and double chorus. This will be conducted by Leslie Woodgate, who will have under his control the B.B.C. Singers and the E.B.C. Chorus. The Mass is a highly original and beautiful work and was first produced in 1922. Two other performances of this work are planned in the near future, the next one being on Wednesday's concert in the Home Service is devoted to Mozart. The programme consists of the Sorenade "Eine Kleine Nachtmusik," the Piano Concerto in E flat (K.449) (soloist Denis Matthews), two pieces from "Figaro," sung by Sylvia Fisher, and the Symphony in G minor (K.550).

Three Beethoven works fill Friday's schedule in the Home Service. They are the "Egmont Overture," the Piano Concerto No. 4 in G (soloist Cyril Smith), and the Symphony No. 7 in A. As in the past, the Light Programme takes the Saturday concert complete. It is conducted by Basil Cameron and includes Tchaikovsky's Violin Concerto in D (soloist Campbell), Elgar's "Enigma Variations," "Nights in the Gardens of Spain" for piano and orchestra (soloist Gonzalo Soriano, the Spanish pianist), Duka's Scherzo "L'Apprenti Sorcier," the Trumpet Voluntary, by Jeremiah Clarke-Wood, and Sibelius' "Finlandia." Gwen Catley sings Verdi arias.

Herbert Murrill, B.B.C. Head of Music, talks on the Proms in Music Magazine on January 7, in the Home Service.

TOP TEN

- 1. Red-nosed Reindeer (Chappell).
2. Puddy-Tat (Harms-Connelly).
3. Beloved Be Faithful (Pickwick).
4. Goodnight Irene (Leeds).
5. The Thing (Leeds).
6. Ferryboat Inn (C. & C.).
7. Christmas in Killarney (Harms-Connelly).
8. Sam's Song (Sterling).
9. Orange Coloured Sky (Edwin Morris).
10. My Christmas Wish (Michael Reine).

VELVET FOG

of their favourites, I understand. As yet, I don't see it. Accompanied by hill-billy guitar and harmonica, Woody Guthrie sounds to me just like Percy Kilbride. The philosophy of his lyrics, so far from being "Penetrating Observations," as my friend claims, strike me as being merely unconsidered facetiae. "Rambling Blues," which has a lot in common with "Goodnight Irene," is at least sung instead of spoken, but further than that in the way of praise I cannot go. Sorry, Ken.

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Two Jazz Band Balls for London

THE Wilcox Organisation are presenting two jazz band balls during next week. The first takes the form of a London jazz club reunion at Seymour Hall, Seymour place, W., on Thursday, January 11. One of the most ambitious band line-ups ever offered traditionalist fans has been booked. It features Graeme Bell's Australian Jazz Band, Humphrey Lyttelton, and Mick Mulligan's Magnolia Jazz Band. Graeme Bell's band will also feature Lazy Ade's Late Hour Boys and Ediz Bakur's Trio. The second ball takes place on Saturday, January 13, at Shore-ditch Town Hall. This ball will feature the Graeme Bell Australian Jazz Band, who will be rushing straight from a broadcast on the Light programme at 6 p.m. in John Foreman's "Jazz Club."

Also featured at Shore-ditch will be the Celestino Quartet, and a Charleston exhibition by two of London's most popular professional dancers, Bob Burgess and Margaret Baker, who were recently featured in Victor Syl-vester's E.B.C. Dancing Club. Other dates for the Ball band include: Friday, January 5, King's Hall, Burton, with the Alan Young Organettes; Saturday, January 6, Manchester Jazz Club's concert at the Holdsworth Hall; January 7, Picton Hall, Liverpool; and Monday, January 8, London Jazz Club.

UNION ELECTIONS

MUSICAL EXPRESS congratulates its professional readers on their discretion in the selection of their candidates in the recent Musicians' Union Elections which appear on this page.

A guide to candidates who stand for the highest ideals in Musical Trade Unionism was published in "The Voice" on Page 2 of Musical Express dated December 15.

It is gratifying to note that all these members have been successfully elected to date. EDITOR.

CLASSIFIED ANNOUNCEMENTS

ARRANGING: SMALL BAND ARRANGING: Solo Saxophone, Melody Lines into Song Books, etc. - Nick Carter, Andover, Mill-road, Burgess Hill, Sussex.
RECORDING STUDIOS: BISHOP SOUND & ELECTRICAL CO., LTD. wish to announce that recordings can be made at 64, Monmouth-street, W.C.2. Temple Bar 7487/1485; B.B.C. equipment on disc, wire and tape - This service entails 2/6 to 5/6 plus recording fee.
RECORDS: COLLECTION OF 500 Jazz and Swing Records for Sale, including many deliquescent foreign issues, average price 2/6 - Tel. BAYwater: 5269.
MAGAZINES: JAZZ RECORD, first issue January, 1951, a monthly magazine devoted to jazzmen and jazz-lovers who know their jobs: 25 pages, with photographs.
CAR SERVICE: BRIGHTON CAR HIRE, Garage and Service day or night, special consideration for the requirements of professional people - Collyer's Garage (Rover 4 and 31469).
ORCHESTRATIONS: COPYING, REARRANGING ORCHESTRATIONS: Lists, 10 stamp - Tom Lindsay (Mus. Sec.), Flat 2, 41, Wembley Park-drive, Wembley (Central London 4841).
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REPAIRS: HOHNER REPAIR SERVICE: Accordions and Chromatic Harmonicas, all brands repaired by first-class factory trained experts; our name is your guarantee, ask your dealer - Bohner, 9, Farrington-road, E.C.1.
CLUBS: A.A.H. "CUBANA" CLUB - CLUB, every Wednesday, featuring December 6th, Kenny Graham and his Afro-Cubans, also Stan Tacey's Trio and the "Merry Melodians" - Dancing 7.30-11 - Avonmouth Hall, Llanelli, Glamorgan (Llanelli 40th Tube). Flapino Club members welcome.
PEN FRIENDS: INTRODUCTIONS Pen Friends, Companionship or Marriage - W. F. G. 24, 29, Hove-street, W.1.
Printed for the Publishers, VENTURES PUBLICATIONS, LTD., 38, Store Street, London, W.C.1. by BERNARD HEARST, LTD., Pavilion Buildings, Brighton, 1, Trade Distributors, Morace-Marshall & Son, Ltd., Temple House, Temple Ave., London, E.C.1.

LUXEMBOURG PROGRAMMES

Long Wave, 1293 m., 232 K/cs., 150 Kw. WEEK COMMENCING JANUARY 7

Sunday, January 7 Monday, January 8
1.30 p.m. THE OVALTINEYS' CONCERT PARTY. If You Feel Like Singing Sing, Cherry Ripe, Cinderella, Dear Hearts and Gentle People.
1.45 ADVENTURE UNLIMITED. Serial Story, "The Red Patrol," by Robert Leighton. Introducing the many voices of Stephen Jack.
2.00 JO STAFFORD presents TIME FOR A SONG.
2.30 THE DONALD PEERS SHOW, with Peter Yorke and the Concert Orchestra. Behind the Clouds, I Want to be Happy, Song of Capri, Jealous Heart, This is the Story of a Starry Night. Recorded before an audience at the Winter Garden Theatre, London.
3.00 MUCH BINDING IN THE MARSH, with Richard Murdoch, Kenneth Horne, Sam Costa, Maurice Denham, Diana Morrison, Patricia Hughes and the Squadraines Dance Orchestra, conducted by Ronnie Aldrich. Compère: Bob Danvers-Walker. Recorded before an audience.
3.30 GRACE FIELDS, with the Keynotes and Billy Ternent and his Orchestra. Compère: Bernard Bruden. Sitting on Top of the World, Lord of Hay, Boa Noite, Penzo, My Blue Heaven, Love Will Find a Way, Sweet Hortense, Mother, Does Your Mother Come from Ireland, Little Old Lady.
4.00 QUIZ LEAGUE, featuring your favourite football stars. Roy Rich referees Brentford v. Reading. Recorded before an audience.
4.15 RAWICK & LANDAUER.
4.30 OPPORTUNITY KNOCKS, with Hughie Green as Master of Opportunities, and Cyril Stapleton and his Orchestra. Recorded before an audience.
5.00 SONS OF THE PIONEERS. Sagebrush Symphony, My Sweetheart, Song of the Bandit, Dury Joe, Bluebonnet Girl. (Presented by Carter's Little Lion Pills).
5.15 CARROLL GIBBONS and his Orchestra, with Alan Dean. Three Little Words, Whisper While You Wait, White Christmas, Rudolph the Red-nosed Reindeer, Play a Simple Melody.
5.30 GODFREY WINN presents YOUR MOTHER'S BIRTHDAY. For birthdays falling this week.
6.0-8.30 Continental Programmes.
8.30 The Kathran Oldfield Programme - EMPIRE SOCCER SONGTIME. Have I Told You Lately That I Love You, Count Every Star, Sentimental Me.
8.45 HOLLYWOOD CALLING! Introducing the Stars of Metro-Goldwyn-Mayer.
9.00 Stewart MacPherson in TWENTY QUESTIONS, with the new team - Frances Day, Richard Murdoch, Daphne Padel, Ex-Det. Supt. Fabian, of Scotland Yard.
9.30 A DATE WITH STEVE RACE. "Opportunity Knocks" discovers in their first professional date. Road to Mandalay, Your Heart and My Heart, Song of the Fir Tree, Good-bye (from "White Horse Inn").
9.45 THE ANSWER MAN. Write to him if there is anything you want to know.
10.00 AMONG YOUR TREASURES. Roy Plomley introduces the voices of Valentine Dvally and Jill Balcon reading your favourite verses.
10.15 GORDON MACRAE. Romance in Song. It's Magic, A Kiss in the Dark, A Chapter in My Life Called Mary.
10.25 THE WEEK'S FOOTBALL TIP.
10.30 WHAT'S YOURS? Gramophone Record Request Programme, introduced by Geoffrey Everitt.
11.00 TOP TWENTY. Selected recordings of last week's best-selling songs in accordance with the Music Publishers' Association.
12.00 NEW RELEASES OF GRAMOPHONE RECORDS. Introduced by Peter Murray.
12.30 Close Down.

To the average person in England about 70 per cent of Russian music means Tchaikovsky's. If anyone doubts this, let him go round asking people to sing a tune by a Russian composer. Some, keen on opera, may burst forth into a bit of "Boris," and a few will probably come out with a bit of "Prince Igor," or something by Rimsky-Korsakov, but by far the most likely tunes to be heard will come from the opening of Tchaikovsky's B flat Minor Concerto, his last three symphonies, the Nutcracker, Swanlake, Romeo and Juliet, the Serenade for Strings, etc., etc.

Of one thing we can be quite sure; very few people could give us a vocal impression of anything Balakirev or Glazunov, although the former's "Ialmey" is by no means unknown to those who aim to show off their dexterity at the keyboard. Balakirev's output was very small - a symphony, two symphonic poems, four overtures, four sets of songs (mostly folk-song settings), and a modest list of piano pieces. The most conspicuous item in this output - his symphony - has been recorded on Columbia LX 1323-8 by the Philharmonia Orchestra conducted by Herbert Von Karajan. This is another of the recordings made under the auspices of "The Maharaja of Mysore's Musical Foundation."

Balakirev is best known in this country as the founder of the nationalist school of music. Glinka had already revealed the richness of national melody when the 18-year-old Balakirev in 1855 started teaching the nationalist gospel in St. Petersburg. Glinka fully approved, and considered that Balakirev was the man to carry on his own work.

Balakirev's first disciple was the fairly prolific Cui, who remains almost unknown to us. Then came Moussorgsky, and later Rimsky-Korsakov and Borodin. Thus "The Five" was formed. Balakirev guided his followers and did his best to bring their music before the public. He also was responsible for a great deal of the music of other composers being known. For although the head of a nationalist school himself, his taste knew no frontiers.

Balakirev's Symphony has, I believe, been described as Tchaikowskian; such a description is not particularly apt, for although both composers are very obviously Russian, Balakirev's music has none of the personal approach that is so apparent in Tchaikovsky's last symphonies. Balakirev is much nearer to Borodin, and indeed, many of his melodies might easily have stepped out of "Prince Igor."

The symphony may seem a bit drawn out to present-day listeners, and this is probably the reason why it has so rarely been performed. It is, however, a most attractive and unpretentious work that thoroughly deserves to remain in the repertoire. The performance by Karajan and the Philharmonia is absolutely first-class. So, too, is the recording, and there are none of the defects in balance that marred Roussel's Fourth Symphony, the issue of which has already been discussed. To hear Balakirev's symphony once is to realise why he was considered the equal of Rimsky-Korsakov as a master of orchestration. Glazunov was another composer who came under the influence

of Balakirev. He was by contrast a prolific composer. Although he died less than 15 years ago (he was born the same year as Sibelius), there is nothing 20th century about his music. Glazunov had an amazing memory, a fact that we are reminded of every time we hear Borodin's "Prince Igor" Overture. This popular work would probably never have seen the light of day had not Glazunov written it out from memory after Borodin's death. All he had to go on was Borodin's own playings of the work at the piano.

Glazunov's Violin Concerto, which dates from the turn of the century, has been recorded on H.M.V. DE 21085-7 by Milstein and the R.C.A. Victor Symphony Orchestra conducted by William Steinberg.

This is the sort of work that Mendelssohn might have written had he been a Russian, and had he lived to a ripe old age. In many ways this concerto reminds us of Mendelssohn's own; there are no breaks between the movements; the solo part is of the utmost brilliance, and though it requires a virtuoso to play it, it is most sympathetically written for the instrument. Almost everything a violin can do is to be found in this score; the orchestra, too, like Mendelssohn's, is treated with the greatest sensitivity. With all these virtues, the Glazunov Concerto seems pretty certain to maintain its place in the repertoire, even though it has suffered something of an eclipse in the last few years. Milstein plays it excellently, and even though the recording falls below the standard of the Balakirev set, it can still be safely recommended.

STEVE RACE REPORTING TRADITIONAL AND MODERN FOR NEWCASTLE

YOU may not believe me, but the "Daily Mirror" was at it again. This time it was the turn of "Mirror" offshoot, "Reveille for the Week-end," to take a dig at "be-bop," though modern music had even less connection than usual with the subject in hand. "American teenage boys and girls who are fans of be-bop music," says the paper, "have found a secret way of telling each other about immoral acts they have committed. ... Girl be-boppers wear badges which mean that they have been out with married men or have had sexual relations with boys. Although only a small number of teenagers indulge in immorality, it is claimed that there is an Inner Circle of bopism - and members of it wear a triangular badge with symbols denoting immoral acts. ... The superintendent is now hoping to improve the morals of his students by banning 'drape' clothes and long haircuts affected by the be-boppers."

How about that? You will appreciate that it is not lack of parental control or of proper moral teaching in American schools that is responsible for the girls going out with married men and so on. No, it's the drape clothes and long haircuts of the boys, and above all (by implication) the fact that they like "be-bop music." The time has come to ask just what the "Daily Mirror" organisation is trying to do. That article would have given every bit as much vicarious pleasure to its readers if the word be-bop had not been dragged in. This column is open to any "Daily Mirror" writer who cares to justify that paper's mysterious - and now almost sinister - fondness for dragging in the word.

its premiere. I only hope the audience laughs as much on hearing it as we did making it, but I suppose that's asking too much. To fill out the time, I'm due to present a short programme of unusual records - highly unusual, some of them. The piece is the Bourne Hall, Fishmongers Arms, Wood Green, and the time: 8 to 11.30. There are to be coaches from (and back to) the West End, and every driver is a guaranteed fully paid-up member of the Transport and General Workers' Union.

WITH the inclusion of Edmundo Ros in the children's programmes, TV seems to have dropped at last its virtual ban on televising dance bands. Edmundo certainly has the perfect technique for entertaining children, but, having proved that there is one, why not look around for some more? There must be more than one British bandleader capable of amusing the kids "in vision," just as there is more than one M.D. capable of carrying through a TV variety show accompanied out of vision. A not inconsiderable myth has grown around the latter technique; specialised though it is, the ability to watch a score with one eye and a monitor set with the other is not exclusive to one man for his whole lifetime. (Nor, for that matter, is the ability to orchestrate for television exclusive to one arranging firm.) While throwing nobody out of work, I hope the television authorities will look around a bit. We've got lots of talent in the music business.

M.U. Election Results

Table with columns for EXECUTIVE COMMITTEE, Elected, Not Elected, PRESIDENT, VICE-PRESIDENT, REFEREE, LONDON TRADES COUNCIL DELEGATES, COMMITTEE, and TRUSTEES. Lists names and vote counts for various positions.

UNIQUE SYSTEM OF WRITING

Continued from Page 2. The committee, gathered together under the auspices of the International Music Council and the Archives Internationales de Musique Populaire, began its work in Geneva in 1949. Among the outstanding figures in music who took part are Professors Paul-Marie Masson and Walter Wiera, of the Universities of Paris and Erlangen; an Erlangen specialist in American music, such as Allan Lomax; in Rumanian music, Constantin Brailoiu; in Turkish music, Adnan Saygun; and Eugene Borrel; in Greek music, M. Baud-Levy; in Jewish music, Leon Altschi; in Javanese music, M. van der Stoep; and representatives of the ethnographical museums of Geneva, Neuchatel and Paris.