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(MUSICAL EXPRESS STAFF REPORTER)

JOE LOSS, BACK AT WORK AGAIN AND FEELING MUCH BETTER FOR HIS MONTH'S HOLIDAY IN NICE...

STEVE RACE! OWN CHOICE FOR JAZZ CLUB

MUSICAL EXPRESS correspondent Steve Race has been given by the B.B.C. his own choice of music and musicians on "Jazz Club" this Saturday...

VERA LYNN AND BILLY MERRIN WRITE SONG

ON a recent visit to the Nottingham Empire, Vera Lynn remembered that she had featured and recorded two songs by a local composer, Billy Merrin...

NEW WORK BY STRAVINSKY Ansermet and B.B.C.

ON Wednesday, February 16, Ernest Ansermet conducted the B.C.C. Symphony Orchestra in their first performance in England of Stravinsky's ballet music, "Orpheus" at the Albert Hall...

BAND BOX DISCOVERY Stella Nichols for Music Hall

STELLA NICHOLS, the popular "blues" singer who scored such a hit in a recent "Variety Bandbox" broadcast that she was immediately booked for a return visit on March 13, makes her first appearance in "Music Hall" on February 26...

BROADCASTS FOR PAUL ADAM

PAUL ADAM and his Mayfair Music will shortly be heard on the air again. Their first broadcast will be on February 24 at 9.45 a.m. on March 2 they will be heard in "Break For Music" at 12-12.30 p.m. and on March 5 Adam will play for the famous Fitz Club Ball at Cambridge...

SOLO DATES FOR JAMES "Sing it Again" series

Dick James, who completed his last appearance with the Surrey Stomper Orchestra last Sunday, returns as he will be appearing as a solo artist at the Lyceum Theatre in Birmingham this Sunday, February 22, appearing in the "Sing It Again" series...

SERIES FOR PENNY NICHOLS

Penny Nichols, who is featured with Billy Merrin, has been given a solo series in the Midland Regional entitled "Penny Serenade", a second edition of which will be presented by Philip Garlock-Jones on March 5...

BIG DEMONSTRATION STARTS FEB. 23

DURING the week commencing February 23, Besson and Co. Ltd. will give a large-scale demonstration of their latest model trumpet and trombone. The demonstrators will be held at Alex Burns, Ltd., in Shaftesbury Avenue, and among those who will be present to demonstrate the instruments are Kenny Baker, Freddie Clayton, Tommy Foster, Freddy Clayton and several others...

BRON'S ORCHESTRAL SERVICE 55-59, OXFORD ROAD, W.1. Complete Catalogue of LATEST ORCHS. Also Music Dances and Music Covers

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SARGENT



Sir Malcolm Sargent conducted the 75-strong Philharmonia Orchestra when recording background and incidental music for the picture "Edward, My Son". This is characteristic of Sir Malcolm in action...

CONNELLY BAG FROM AMERICA Brings heartening news of business

REG CONNELLY, genial chief of Campbell, Connelly, Ltd., arrived back in England from America last week with good news for the British publishing business...

DANILOVA TO APPEAR HERE

INTERNATIONAL ballerina Alexandra Danilova, so well known to London audiences through her appearances in ballet and in opera, is making her return visit here, and is to dance at Covent Garden in the House on March 14, where she will be the guest artist for one month...

PERILLI

Last Wednesday, February 23, at the principal concert, Perilli was the first performer at the first performance of the Arthur Benjamin opera staged at the Portune Theatre before members of the Royal family...

BRITISH WORKS FOR DENMARK

Mr. Robert Irwin, baritone, and Miss Daphne Abbott, pianist, will tour Denmark between March 16 and 28 under the auspices of the British Council. The main purpose of the tour is to present "live" performances of British works to music clubs and societies in the provincial centres of Denmark...

ROBESON ARRIVES NEW SINGER FOR ROSE

PAUL ROBESON, together with Lawrence Brown, arrived in England on the Queen Mary on February 17. He is equally well known to the many admirers by singing in many different languages...

CAR CRASH SAVES LIFE OF BLEADER

Peter Legh had made arrangements to travel to Glasgow for the Northolt on Saturday, February 18, on the 9.5 a.m. Dakota, but on the previous Thursday night his car crashed into a lamp-post in Soho...

WHEN TO HEAR ELLINGTON

FOLLOWING their one - night stands this week, during which time they will appear at Leeds, Newcastle, Longwood, Alfreton and Matlock, the Ray Ellington Quartet will broadcast in "French Jazz Club" this Sunday at 7.15 p.m. After their broadcast on March 3 and March 4 will play an overseas broadcast titled "Caribbean Carnival"...

ROY QUINTET AT FELDMAN'S

The Leon Roy Quintet, together with vocalist - compeere Sonny Ross, proved a great success when they appeared as guests at the Wood Green Jazz Club last Monday. They will be featured for the second time as an added attraction at the Fieldman Swing Club next Sunday, February 27...

HAYDN POWELL FIXES HIS MUSICIANS

Haydn Powell, who recently acted as principal dancer in "Seven" when he was searching for several musicians, now informs us that he has adopted a new line of action in leading his own outfit at the Red Star Club, where he will be dancing at Covent Garden in the House on March 14, where she will be the guest artist for one month...

CLUB I I NOW OPEN SUNDAY

In addition to Wednesdays and Saturdays, the new club will now open on Sunday evenings at the usual place, Mac's Restaurant, Rooms, 41, Old Street, and applications for membership should be made to Harry Morris at that address. On Sundays the same two bands will be present, including Dennis Rose, Ronnie Scott, Johnny Dankworth, etc. The first Sunday session will be this week, February 27, at 7 p.m.

New Transport Idea

Cecil Gee's, who are well known by the profession for their first-class tailoring, have adopted a new line of action in leading his own outfit at the Red Star Club, where he will be dancing at Covent Garden in the House on March 14, where she will be the guest artist for one month...

FOLLOW THE STARS ON Brunswick RECORDS

BING CROSBY (Vocal) with chorus and rhythm accompaniment. Perhaps, perhaps, perhaps (Quintet, vocal, quartet) (Solo). Made for our friends (Tu faldidid) (Solo) 0911. Lita Lita (Solo) 0912. Bepi te vi scrivero 0917. DICK HAYNES (Vocal) with orchestra. He's made it's you or no-one 0977. SONS OF THE PIONEERS (Vocal) with instrumental accompaniment. RUMBLING tumbledowns 0401. TUNG HORGAN & His Orchestra. Blue Bird 0913. SWINGING the lasso 0403. ETHEL SMITH (Organ) with orchestra. The Band Concerto and The Band Concerto. Made for our friends (Tu faldidid) (Solo) 0911. Lita Lita (Solo) 0912. Bepi te vi scrivero 0917. DICK HAYNES (Vocal) with orchestra. He's made it's you or no-one 0977. SONS OF THE PIONEERS (Vocal) with instrumental accompaniment. RUMBLING tumbledowns 0401. TUNG HORGAN & His Orchestra. Blue Bird 0913. SWINGING the lasso 0403. ETHEL SMITH (Organ) with orchestra. The Band Concerto and The Band Concerto. Made for our friends (Tu faldidid) (Solo) 0911. Lita Lita (Solo) 0912. Bepi te vi scrivero 0917. DICK HAYNES (Vocal) with orchestra. He's made it's you or no-one 0977. SONS OF THE PIONEERS (Vocal) with instrumental accompaniment. RUMBLING tumbledowns 0401. TUNG HORGAN & His Orchestra. Blue Bird 0913. SWINGING the lasso 0403.

Accordion Times and... Editorial and Advertising Offices 33, King Street, London, W.C.2

"The mirror through which the world watches musical business in Britain."

THE VOICE

THE POISON AGAIN Several members of the profession and the allied music press once more bring to my notice the poisonous whispering campaign which has started against Musical Express.

PROOF POSITIVE Do not for one moment think I am blowing the trumpet for my own paper. I am only stating incontrovertible facts.

FAITHFUL SERVICE This international fame has been built up very simply by a reputation for faithful service. We set out to serve the public in the most honest and most efficient manner.

WE CANNOT STAND STILL We who read Musical Express should read some of our contemporaries and notice how they report our state of affairs.

THE SEVEN Zany Antics at the "Village Bar"



Perry Como, singing star of the "Supper Club," leads off NBC's Friday night line-up of top music and comedy.

HABITUÉS of New York's Village Bar, situated in the wilds of Greenwich Village, are howling with delight over the zany antics of Ren and Stimpy.

A "FLAT WHEEL" in the form of a badly sprained ankle recently slowed Nellie Lutcher down to even less than a walk, and the "Real Gone With" was getting about with a great deal of difficulty.

WITH former Tex Benke bass drummer, Holly Burdock now part of the group, Ernie Polce and his quartet moved into Palm Springs to provide the music in Lee Bering's popular spot.

THE "Velvet Fog," Mel Tormé, is still touring the country. He has just completed two weeks' engagements at the St. Louis Theatre and Arena Stage.

JOHNNY MERCER and Harry Warren were more than surprised when they found a number of their songs were being recorded in the States.

PAGE CAVANAUGH, Trio's Victor cutting of "The Girl Who Got My Heart" has been picked as the hit of the month by Texas juke-box operators, and

MOVIE TALK by Ken Ryan

JOAN CRAWFORD is to appear in "The Musical Comedy," the picture will also feature Virginia Mayo and Gordon MacRae—comparative newcomers to the screen.

TO dance a waltz early in the morning is not to everyone's taste; but Margaret Lockwood and Paul Dupuis had no alternative on the set of "Two Cities."

MAX STEINER of the Warner Brothers studios in Hollywood, has just started composing his ninth score for films.

MARGARET WHITING has been set to appear in "Camp Fire Girls," coast-to-coast CBS airshow from Hollywood.

"LITTLE HAYMES" Decca album, "Dick Shamrocks," was set for national release on February 14.

"Thank you," the NBC star replied, "I don't do anything for Verdi's music—it does something for me."

BANDLEADER Eddy Howard has just signed a three-year contract with Mercury Records in Chicago, calling for the "To Each His Own" maestro to write twenty-four sides yearly plus some special popper plus.

There is a ten-inch Cort of "The Frophet Bird," Op. 82, No. 7, by Schumann, and a Minnetta recording of "The Frophet Bird," Op. 82, No. 7, by Schumann.

Ending on a happier note, we have Ligeti's Rhapsodie Espagnole (three parts) recorded on 104 Decca Records.

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New Feature "ANYTHING I DREAM" By The Philosopher

THERE were about fifty musicians at the meeting. I listened to one speaker for five minutes. He spoke like a man bewitched. His speech had fire but his answers were all shibboleths.

One musician interrupted him: "If we do what you suggest there will be no recording of music at all and the grammar school boys will go out of business."

"Isn't that a short-sighted policy to wreck an industry which provides remuneration for—"

"I turned to a companion who sat next to me at the meeting. 'These are strong words,' I said.

ACT OF VIOLENCE Unusual Musical Score

HOLLYWOOD musicians are making a name for themselves with a musical score for a motion picture which abandons conventional methods.

"Rosie" is celebrating his fifty-third year as a studio musician. He has been known to his associates at the studio, has been assigned a role in the Grand Old Opry.

"We used a small orchestra for the picture," explains the composer. "There was a definite reason for this. For instance, there is one sequence where Van Heflin thinks he is being pursued by an avenger.

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CROSSWORD

- ACROSS 1. Kenton, Lutchter, Peggy Lee and Red Regie, perform (7, 9) 2. The Dorey Brothers, popular in the States (10, 10) 3. Famous short story writer (10, 10) 4. The time that may be played as the result of a tie (6) 5. Which the barfaced boy would not sing (10, 10) 6. The name of a company (3) 7. A man's agent in a picture (10, 10) 8. See 12 across. 9. A word of 10 letters, the name of a "Gymnopedie" (5) 10. A word to get a laugh (6) 11. It may be a disorder in a picture (10, 10) 12. Does this Desert Song picture have any other phrases? (4) 13. The fifth degree. (3)

AS A WALTZ OR 199 SWING (By Ronnie White and Charlie Halliway) RECORDED ON M-G-M BY ERIC WINSTONE

ALL MY LOVE ASCHERBERG Rumba "L'APARA" EDWARD ROS, ROBERTO SHELZ, ETC. 16, MORTIMER STREET, W.1

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PIANO MUSIC RECORDS

Reviewed by MALCOLM KRAMER

MOST of the recent records devoted to piano music have been of an exceptionally high quality. The performance and recording, in only one instance is disappointing from the point of view of the piano.

movement is repeated, and this leads to an unfortunate break between the second and third sides. Since however, the last movement occupies a side and a half, to have omitted this repetition would have meant a shorter side. Lili Kraus has long been regarded as an excellent Mozart player, and with good reason.

The disappointing record is Schumann's Romance No. 2 in E-flat major, Op. 10, No. 2. The performance is by Sebastian Posokko (Decca R. 2067). The Rhapsodie is essentially virtuosic music that has long been a staple of the concert repertory. The performance is very brilliant.

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CLARK DENNIS

"A New and Welcome Name"

Says STEVE RACE

NEW vocalist come up thick and fast, and I doubt whether even the average American who hears them all most daily on his radio, can keep them all separate in his mind by now. I gave up all hope long ago of distinguishing the hordes of girl vocalists who seem so exactly alike, and now the male singers, who for some reason seem easier to identify, are multiplying like hop plants in the sun, so that they too are becoming hard to keep separate. Almost all of them stem from Crosby—Como, Haymes, MacRae, and though they may incorporate one or two of their own ideas (and improve on some of his), the Old Crooner's influence is always around somewhere. As a singer, effective career is all, during his life, Crosby said just about all there was to be said on the subject of straight commercial singing. The average new male vocalist has little hope of achieving true originality unless the pitch of his voice happens to be quite out of the ordinary.

And that, in rather a large nutshell, is why I like Clark Dennis, a new and welcome name in our record supplements.

Clark Dennis, with the Walter Gross Trio Tendency Clark Dennis, with Billy May's Orchestra On The Little Village Green Cap. Cl. 13043

Randy Brooks made one of the sweetest records ever cut of the year (Brunswick 6390). Not many people know that this song was originally a waltz, and even that it has lyrics: it sounds rather like a slow instrumental waltz. It has lyrics—quite pretty ones, though they put the emphasis on the last syllable of the title instead of on the first, and Clark Dennis sings it in its original waltz form. His tenor voice is high, higher than any other famous singer I can think of, and with real conviction. I have played this record a good many and more times than is strictly necessary in order to review it. Walter Gross seems to have a good trio, though it would be more precise to describe it as a duo accompanying himself on piano, and he romps through his waltzes with a gusto and speed, as if afraid that it was an eight-inch record instead of the customary ten-inch.

Devil Moon, and the fine full accompaniment he receives from Frank DeVol and Orchestra in "It's You Or No One" (heaven knows who hasn't recorded this more than a dozen times) is a little more than a little bit of dulness.

Welcome to another new name in our record lists. Margaret Whiting Old Devil Moon Cap. Cl. 13036 It's You Or No One Cap. Cl. 13037 April Showers Cap. Cl. 13037 Far Away Places Cap. Cl. 13037



—whose recordings some of us have awaited in England with a certain impatience. Margaret is only really happy on the first side of her records, and she is happy with as good a number as the Finnish piece. Her slight tendency to become over-dramatic and her more than slight tendency to sing through her nose are almost becoming to "Old

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(Burr Dance) by ARTHUR GODFREY HAPPY DARKIES by ARTHUR GODFREY

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Yummy Baker

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Trumpet, "Buescher," Bb, 40 00

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CONCERTS

Edited by Malcolm Rayment

ANYONE doing the rounds of London's concert halls for violin and opera today cannot but be struck by five points. Firstly, there is the enormous amount of music-making. If one attended function every evening, one could not cover one-third of the total. Music has become mass-produced. Secondly, 80 per cent of London's musical events have a tired and tiring sameness about them. The same old chestnuts continually reappear. Thirdly, there is the wide variety in performing standards. An orchestra may be poor one day and brilliant the next. The other two points concern the audience. I am still amazed at the lack of discrimination shown by particularly at larger functions, such as the Proms at the Albert Hall, and Operas at Covent Garden. At the former it is by no means unusual to witness the most mediocre performance being greeted by frenzied applause. While Covent Garden's standards for magnificent production and performance are not infrequently high, they have failed to stir the audience's enthusiasm. Lastly, and most annoying of all, there is the incessant coughing of the minority who enjoy the pleasure of the majority.

In almost every case the cause of a poor performance is lack of adequate rehearsal. The concert at the Albert Hall on Sunday afternoon, January 23, was obviously such a case. The L.S.O. was conducted by Royal School and the soloist in the Second Piano Concerto was Leo Ellman. The best thing in this concert was a performance of Beethoven's Fourth Symphony, which was in parts inspired, but elsewhere was far too much shoddy playing. The conductor, who has established a reputation that he did not receive. To the concert without previous rehearsal is not fair to the audience. Nor can those taking an interest in the music be given justice. In this concert no one could have done better than Royal School, and it certainly was not his fault that all but the first did not reap a full dividend.

Two days later Sir Malcolm Sargent conducted the same orchestra at the Albert Hall in a Biberius programme, consisting of his Second and Fifth Symphonies, and the Violin Concerto, in which the soloist was Ida Haendel. Both Symphonies were given with a certain amount of accuracy and chording. Instruments were entering one after the other. The introduction of the Wood. The introduction of the woodwind and strings was not particularly good. The introduction of the strings was not particularly good. The introduction of the strings was not particularly good.

The L.S.O. were heard at their best in the Royal College of Music's concert at the Albert Hall on January 5, for the soloist was Sir Malcolm Sargent. At this, Sargent's most beautiful and beautiful performance was given a most sensitive and satisfying performance. In the first movement of the programme, the organ and orchestra were superbly blended. The first movement was far apart from each other. The second movement was led at the Albert Hall, but a note in the programme would make the necessary adjustment, without which parts of the work would be unrecognizable.

The most important event of the Royal Philharmonic Society's concert on February 26, which also included Sargent's Ballade and Chopin's Fifth Piano Concerto played by Cortot, was the first performance of Edmund Rubbra's Fifth Symphony. This is a worthy addition to the fine body of English Symphonies which has been built up by Elgar, Vaughan Williams and Walton. As Mr. Rubbra has himself said, the Fifth Symphony is separated from the Fourth by a gap of six years, and is rhythmically strong and attractive, and the Symphony is a work of great maturity, womanly voice is most suited to a boy's part.

February 4, of "The Master-singers" was severely handicapped by the departure of two of the cast. The part of Walter von Stolzing was sung by Franz Leichter, and the part of Hans Sachs by Dickie by Hubert Norville. The latter sang very well, but unfortunately the quiet, restrained last movement should have been sung with the audience. Perhaps this work is not a practical proposition for the winter months.

The following day, Gioconda de Vito played Beethoven's Violin Concerto with the L.P.O. under the new conductor, Edward van Beethoven. Her playing was not quite the equal of that on her previous appearance at the hall, and she never seemed to be completely in sympathy with the orchestra. The concert was both this and Beethoven's Second Symphony which followed, were marred by some poor intonation from the woodwind departments, but the concert as a whole showed that the L.P.O. has already improved as a body since van Beethoven's appointment as principal conductor.

An outstanding recital was given by Anthony Pini, who is undoubtedly one of the foremost cellists of our time. The programme included a Bach Unaccompanied Suite and Sonatas by Bach and Alan Rawsthorne. The Bach Unaccompanied Suites for Cello, like the Unaccompanied Suites for Violin, require playing of the highest order, and Pini, who is not to sound dull and monotonous. Mr. Pini's interpretation of the modern works, however, brought to bear all the resources and colour of which his instrument is capable. His virtuosic charming were the two Gavottes. Brahms' Second Cello Sonata in F, one of his most mature and lovable chamber works, was given a superb performance in which Mr. Pini was partnered—A little too heavily—by Mr. William Farr.

The first performance of Alan Rawsthorne's Cello Sonata followed. Nothing is so difficult as powerful work, it seems to be continually straining at the leash, and is not, perhaps, so admirable a composition as his recent Clarinet Quartet, which has already had a number of performances and should soon be given a permanent place in the repertoire. Further performances of the Cello Sonata, however, will establish its reputation. The recital ended with the first performance of the Cello Sonata, which, by apparent convention, is expected all cello and violin recitals.

Recent concerts at Chelsea Town Hall on Monday evening and on Tuesday night, which they have long earned giving interesting and out-of-the-ordinary programmes. On Monday, January 24, was devoted to two piano pieces, and the programme consisted of the first movement of Two Pianos in D (K.488), the Hindemith and Stravinsky Concerto for Piano and Cello, and Two Pianos and Chopin's Sonata for Two Pianos and Cello. The programme was given by Messrs. Shaw and James Blades accompanied by Iona Kabos and Mewton Wood were also given. Some of the playing was not particularly good, and the precision between the two players. The best performance was given by the pianist, who played the great Sonata. As usual, it gained a most enthusiastic reception from the audience.

This latter was almost certainly the best of the five distance between the two players. The best performance was given by the pianist, who played the great Sonata. As usual, it gained a most enthusiastic reception from the audience. The following Monday, at the Albert Hall, which has undergone two changes of personnel (Maurice Maurel and Arthur Askey, Holst as leader and William Pleeth taking Anthony Pini's chair), played Beethoven's Op. 127, Schubert's "Death and the Maiden" and Chopin's "Ballade" as Quartet leader, but on the whole the performances are very good, with few lapses of attention.

I was disappointed with the new production of "The Marriage of Figaro" at Covent Garden on January 26, though the production was very good. The first act was very poor. Karl Rankel, the soloist, who were struggling with their singing, in an extension to the whole was almost explicable. The recitatives were given a few of the words were decipherable. Hans Braun obviously made a singing in English a considerable strain, his pronunciation making things very difficult for the audience. However, the appearance of Sylvia Plater in the second act caused an improvement all round, and the third and last acts were well up to standard except for a few lapses of view of diction.

The production of these two acts was particularly praiseworthy. The production of these two acts was particularly praiseworthy. The production of these two acts was particularly praiseworthy. The production of these two acts was particularly praiseworthy. The production of these two acts was particularly praiseworthy.

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THE RETURN OF "HI-GANG"

THE much heralded return of "Hi-Gang" has had its debut broadcast on the International Sequence Old-Time Dance Circle and is being played at the Finlay's Holiday Camp from September 24 to October 1, promising to be one of the biggest events of its kind ever staged. The circle has 85,000 members, and branches in twenty countries.

Among the nations which will send contingents (all in national or traditional costume) are Holland, France, Sweden, Norway, Denmark, Finland, Italy and America. The Festival is under the highest official auspices, and several ambassadors and high diplomats are expected to attend. For events will include whole families, and the contingent is encouraged to accompany the party, and there will be special accommodations for them. The various national contingents will be arranged to meet the special orchestral line-up. The

There was nothing wrong with the sternerly youthful Bebe: nothing lacking from the slick, suave Ben or the inconspicuous, but beloved by the great opportunities were lost. The characters were not built up to their full potential. The material lacked spark. Now is all very well to recall that "Hi-Gang" was a wartime show. So was Irma. Nostalgia, like wine, improves with age. This war-torn, but beloved by the nation is too punch-drunk to accept a show on its nostalgic grounds. The show is of the highest order.

SITUATIONS are obviously the medium for these artists. The first thing they must do is get down to creating the conditions. The gags will suggest themselves automatically. This is the sort of thing that made Arthur Askey. It made the greatest radio comedian in Britain have ever produced—Frank Howard; that all too short ten minutes he spent himself out. "Band Box" is invariably a "situation" and Howard leaves the gags to the audience. So come now, Bebe, Ben and Irma. Let's hear you making a home-made atom bomb or falling in love with a button. Don't worry—they'll be a gag at the end of it. There always is.

NOTICE to Johnny Dennis and his band. I wonder we don't hear them on the air more often. They are a pleasure to listen to, and I always seem to do genuinely well with the live studio audience. Make sure to see the new "KENNY BAKER" autographed trumpet mugs—only interest to do so.

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