

# Musical Express

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## OUR PROFESSION MOURNS KING'S DEATH

### All Entertainments and BBC Close Down

MUSICAL INSTRUMENTS LAID DOWN IN RESPECTFUL SILENCE THROUGHOUT LENGTH AND BREADTH OF COUNTRY ARE THIS WEEK PAYING HOMAGE TO HIS MAJESTY KING GEORGE VI WHOSE SUDDEN DEATH AT SANDRINGHAM ON WEDNESDAY, FEBRUARY 6, STUNNED THE NATION AND THE WORLD. ALL ENTERTAINMENTS CLOSED DOWN IMMEDIATELY THE SHATTERING NEWS BECAME KNOWN, THE BBC TAKING A DIGNIFIED LEAD BY CANCELLING ALL ITS PROGRAMMES FOR THE DAY AND OPENING ITS TRANSMITTERS ONLY FOR NEWS BULLETINS.

The musical combinations affected by this shut-down on the Light Programme were Frank Baron and his Sextet (scheduled for the "Music while you work" half-hour at 10.30 a.m.); Oscar Rabin and his Band (11.15 to 11.45 a.m.); Geraldo and his Orchestra (4.30 to 5 p.m.); The Midland Light Orchestra (5 to 6 p.m.); Ted Heath and his Music (10.20 to 11 p.m.), as well as the Donald Peers programme at 7.30 p.m.

On the Home Service, performances by the Melachrino Strings and the 20th Century Serenaders were among those that did not take place.

Television programmes were also cancelled.

The tragic suddenness of His Majesty's death was a shock that stunned the nation but the entertainment industry at once went into action. Theatres and Cinemas throughout the country closed down for the day, and all musical activity ceased as dance halls closed their doors and empty band stands in restaurants, hotels, concert halls and clubs shared in the general expression of heartfelt grief felt throughout the nation.

At the time that "Musical Express" went to press late on

Wednesday night no official decision had been reached about the duration of the musical mourning silence. The BBC announced cancellation of its advertised programmes for Thursday, and more changes are likely to be scheduled for the days following. It was announced that hotels and restaurants should stay open as a service to the public but that they would not provide entertainment on the day of the funeral, which is expected to take place during the week after next.

The deep sympathy of every section of the music and entertainment professions will be extended to the Royal Family in their bereavement, coupled with the most respectful expression of loyalty to Queen Elizabeth II.

### KEN PITT BACK HANDLING BIG AMERICAN STARS

KEN PITT, THE PUBLICIST AND PRESS AGENT, RETURNED LAST WEEK FROM A SUCCESSFUL FOUR MONTHS' BUSINESS TRIP TO THE UNITED STATES. DURING HIS STAY THERE HE OPENED OFFICES FOR HIS BUSINESS IN NEW YORK, HOLLYWOOD AND TORONTO AND COMMENCED NEGOTIATIONS FOR HANDLING THE EUROPEAN PUBLICITY OF SUCH ARTISTS AS FRANKIE LAINE, BILLY ECKSTINE, LES PAUL AND MARY FORD, BILLY DANIELS, TONI ARDEN AND STAN KENTON.

Pitt went to America in September of last year to act as publicity agent and personal manager to Alan Dean, the British singer, who has been so successful in the United States. Dean was due to return with Ken Pitt but was held over at the Prince George Hotel in Toronto, for a further week. Many more dates have now been lined up for Dean in the principal American towns and it is now thought that he will remain in America for a few more weeks.

Alan Dean is being booked in the United States by General Artists' Corporation in conjunction with Harold Davison, Dean's London agent. Davison remains the sole European agent for the singer.

### DEATH OF FELIX MENDELSSOHN

By Georgie Vedej

THIS WEEK THE PROFESSION MOURNS THE LOSS OF AN OLD FRIEND IN FELIX MENDELSSOHN, WHO DIED LAST MONDAY MORNING AFTER A LONG AND PAINFUL ILLNESS. I FIRST MET FELIX IN 1934 WHEN, LIKE HE, I COMMENCED WORKING IN THE MUSICAL PROFESSION. IT IS FOR THIS REASON I FEEL A PERSONAL LOSS OF AN OLD FRIEND.

At that period Mendelssohn was an up and coming publicist, handling Harry Roy and many famous singers and artists of the day. In the years that followed he established himself in another branch of the entertainment industry—bandleading. His popular Hawaiian Serenaders, complete with hula dancers and singers became a household word with both variety and dance hall fans alike. His likeable personality and easy-going manner earned him many friends in the profession. They, like me, will miss the personality of this young man of forty who, in spite of many years' illness, always had a cheery smile for everyone.

### FESTIVAL OF LATIN-AMERICAN MUSIC AND DANCING

Reported by Pip Wedge

THIS section of Harold Fielding's "Festival of British Radio" was enthusiastically received by a large audience last Sunday at the Albert Hall. The programme was divided into two sections, the first devoted to a lucid and interesting explanation and demonstration of the various Latin-American dances, and the second to a programme of Latin-American music presented by Edmundo Ros (who compered the whole programme) with his Orchestra.

Descriptions of the simpler steps in the Rumba, Samba, Mambo and Paso Doble were given by Monsieur Pierre and his partner Doris Lavelle, and demonstration dances were performed by fourteen international champions. By far the most popular demonstration was that by John Del-Roy and Grace Garrett of the Paso Doble; in passing, we learn that this is a Latin American dance, and that heel-tapping and castanet clicking are not the prerogative of the Spaniards!

After the interval the Edmundo Ros Orchestra played a selection of mambos, sambas, calypsos, and a new and intriguing dance called the Balao (with a squiggly line over the second "a" if our printer can manage it), which the Brazilians produced as a retaliation when the Cubans instituted the Mambo. The tune, called "The Happy Bird," had an attractive melody and an appealing rhythm, and I enjoyed this and the alto feature "Sax Cantabile" as much as anything in the programme.

One criticism: Couldn't we have been introduced to all those fascinating rhythmic instruments a little earlier on, Edmundo?

### AMERICAN BLUES SINGER IN NFJO CONCERTS

#### BROONZY RETURNS TO BRITAIN

(By "Musical Express" Jazz Reporter, James Asman)

LAST MINUTE SENSATIONAL BOOKINGS FOR VETERAN BIG BILL BROONZY BY THE NATIONAL FEDERATION OF JAZZ ORGANISATIONS AND THE WILCOX ORGANISATION HAVE RESULTED IN A FOUR-DAY TOUR IN LONDON AND THE PROVINCES.

Big Bill will be featured in an all-star NFJO show at the Cambridge Theatre, Cambridge Circus, London, on Sunday, February 24, at 3 p.m., in a recital of American Negro folk songs and blues, accompanied by himself on guitar. Also in the programme will be the Crane River Jazz Band with a specially arranged programme of early New Orleans marches, rags, stomps, blues and spirituals. Among the supporting items will probably be singers and drummers from the Katherine Dunham troupe, and it is hoped to include Jack Fisher playing original piano rolls of Fats Waller, James P. Johnson and Teddy Weatherford.

Recently recorded on London, these piano rolls are extremely rare, and will be played on the actual piano used in the recording session. This is the first time an attempt has been made to present the piano rolls on a public stage.

Tickets will be priced from 2s. 6d. to 8s. 6d., and will be obtainable from the Wilcox Organisation, 4, Earlsam Street, Cambridge Circus, London, or from the NFJO, 18, Timbercroft Lane, London, S.E.18. Enquiries should be made to Temple Bar 1762/3.

Other Broonzy concerts will be held in the Provinces. In conjunction with the Liverpool Jazz Club, the NFJO will present the famous Blues singer, together with the Merseippi Jazz Band at the Picton Hall, Liverpool, on Thursday, February 21. It is hoped to arrange a last-minute show in either Manchester or Sheffield on Friday, February 22, and the Edinburgh Jazz Club combines with the NFJO in a major concert at the Usher Hall, Edinburgh, on Saturday, February 23. Also on the bill will be Sandy Brown's Jazz Band.

Rex Harris, well-known jazz broadcaster and critic, will introduce Broonzy at the Cambridge Theatre.

### PARNELL BROADCASTS

ON FEBRUARY 22, JACK PARNELL AND HIS BAND WILL BE PLAYING ON THEIR FIRST BROADCAST, AND THEY WILL ALSO BE AIRING AGAIN ON MARCH 8. JIMMY BRANCH, THE YOUNG AMERICAN COLOURED SINGER, WILL BE FEATURED WITH THE JACK PARNELL BAND. THIS IS HIS FIRST BROADCAST IN THIS COUNTRY, AND IS ONLY ABLE TO BROADCAST THROUGH SPECIAL DISPENSATION FROM THE AMERICAN AUTHORITIES AND THE BRITISH MU.

Jimmy hails from Richmond, Virginia, and when he is released from the American Army it is his intention to bring his wife and family over here to settle down.

### PASSING OF PRS PERSONALITY

WE REGRET TO ANNOUNCE THAT MR. HATCHMAN, OF THE PERFORMING RIGHTS SOCIETY, PASSED AWAY ON JANUARY 30.

### Jerry Martin—SHOW TALKING

JACK HYLTON'S "TELE-VARIETY" opened at the Adelphi Theatre, on Monday, with a very mixed reception. FRANK RANDLE, who I admire for some of his brilliant characterisations, produced a sketch supported by a large company, many of whom seemed unnecessary, which proved to be tedious and in bad taste. In fairness to Randle it must be mentioned that this sketch has been seen in the provinces and London suburbs and gone down extremely well. However, it seems that material which may be a huge success in a provincial touring revue is not necessarily right for a West-End variety bill.

Saving grace of the show was the stage presentation of "WHAT'S MY LINE" with GILBERT HARDING, ELIZABETH ALLAN, BRYAN MICHIE and guest artists GLADYS YOUNG and PETER CASSON whose performances were bright and sparkling, working well together as a team to make this feature a great asset to variety fare. Another artist to receive a well-deserved ovation was JOAN TURNER, whose impersonations were the wittiest and most talented I have yet seen, except for her vocal caricature of CHEE-CHEE GIRL, ROSE MURPHY, which could be excluded in favour of something a little more topical. Also her fine singing, which included popular and operatic numbers left one wishing for more. In fact one or two more hit songs from Joan would help to strengthen her act and place her among the top-liners. The rest of the bill was good, if not outstanding, and it is to be hoped that Frank Randle will have benefited by the first night mistakes and produce more suitable material for his West-End debut, and that the Hylton showmanship prevails in keeping both "What's My Line" and Joan Turner in London's show world for a successful season.

FOUND the best way to extend a welcome back to England of two holidaymakers who returned last week-end from a short stay overseas was to pay a visit to the small studio at



Three o'clock in the morning Leslie Epstein, the blind pianist, who opened at the Orchid Room with his trio on Monday celebrates, while host of the Orchid Room, Mr. M. Setty, wishes him well with a cup of tea.

Broadcasting House where Winifred Atwell, just back from Trinidad, and Petula Clark, recently returned from Florida, were appearing in the BBC Saturday feature "IN TOWN TONIGHT." Sitting through the broadcast one could not but admire the informal atmosphere created by the two responsible for this old established radio feature. Producer, PETER DUNCAN, and interviewer, JOHN ELLISON, which is no easy task considering the different characters who appear before the microphone, under their skilful handling. In this programme we had such diverse personalities as

More Show Talking Pictures on Page 4

### Baker Signs Double Contract

Completely Booked Until October, 1952



TWO VERY BIG BREAKS HAVE COME THE TWAY OF VIOLINIST LESLIE BAKER, WHO FINISHED HIS VERY SUCCESSFUL NINE MONTHS' SEASON AT FOLKESTONE ON THURSDAY, JANUARY 31. FOLLOWING SEVERAL JOURNEYS TO LONDON AND SCUNTHORPE, LESLIE BAKER AND HIS ORCHESTRA COMMENCED A 10 WEEKS' SEASON FOR THE SCUNTHORPE CORPORATION ON FRIDAY LAST, FEBRUARY 1, AFTER A HECTIC ALL-NIGHT DASH FROM FOLKESTONE OVER ICY ROADS.

The engagement was negotiated by Billy Forrest and Ken Page in conjunction with Leslie Baker's personal manager, Bill Elliott of New Century Artists, and the same live wire agents are also responsible for the second contract that Baker is seen signing in "Musical Express's" exclusive picture.

This contract is for the very coveted post of Musical Director for the Ilfracombe Corporation, which commences on Whit Saturday, May 31, and continues until the end of September.

Featured with Leslie Baker on both engagements is television and radio star Joyce Clark (Mrs. Leslie-Baker) who is seen in the picture with Leslie and the two Bills.

Leslie will be fronting an 8-piece Orchestra for both engagements, and during his stay at Scunthorpe will be playing a number of one-night stands and Sunday concerts in the North and Midlands.

Line-up for the Baker band is: Monty Warlock, piano; Len Wade, bass; Jay Jarrett, drums; Eric George, alto; Eddie Bracewell, alto; Frank Ireland, tenor; Pete Winslow, trumpet; and Joyce Clarke, vocals.

### NEW SPOT FOR WELL-KNOWN JAZZ CLUB

THE Delta Jazz Club, after two years at their old premises at 6, New Compton Street, Charing Cross Road, London, have now transferred to the Soho district, and the new series of Dixieland for Dancing sessions, commence at 39, Gerrard Street on Saturday, February 9.

Pete Payne, promoter of the Delta Jazz Club, informs "Musical Express" that the resident group will continue to be Mike Daniels and his Band, and that the Saturday and Sunday night meetings will carry on at the same time as usual, namely, 8 p.m. on Saturday and 7.30 p.m. on Sunday. All members will be informed by post of the change-over.

### DATES FOR SHARON

THE Ralph Sharon Sextet take the stand for the Annual Ball of the Loughborough Rowing Club tonight. They follow on with a performance at the Arden Ballroom, Bedford, tomorrow, Saturday, and Sunday sees them appearing in a concert at the King George Hall, Blackburn.

### NEW SMART QUARTET FOR "VBB"

In "Variety Bandbox" this coming Sunday, Harold Smart will be featured with his new Quartet.

### GRAEME BELL'S FAREWELL

ON SUNDAY, MARCH 9, AT THE WINTER GARDEN THEATRE, GRAEME BELL AND HIS AUSTRALIAN JAZZ BAND WILL SAY FAREWELL AND MAKE THEIR FINAL APPEARANCE IN THIS COUNTRY BEFORE THEIR RETURN TO AUSTRALIA. THEY WILL FLY BACK TO ENGLAND FROM GERMANY ON MARCH 8, WILL BROADCAST IN JAZZ CLUB AND APPEAR IN THE CONCERT ON MARCH 9. THIS CONCERT COMMENCES AT 3 P.M. AND WILL FEATURE GRAEME BELL AND HIS AUSTRALIAN JAZZ BAND AND HUMPHREY LYTTELTON AND HIS BAND, AND WILL BE THE ONLY OCCASION WHEN JAZZ FANS WILL BE ABLE TO HEAR THE TWO BANDS GET TOGETHER AND PLAY THE NUMBERS RECENTLY RECORDED BY THEM.

Also featured in this concert will be Lazy Ade and his Late Hour Men and trombonist Ken Christie.

Humphrey Lyttelton says: "This is nominally a farewell concert, but saying goodbye to friends is nobody's idea of fun, so this concert is designed to look back over the past rather than lament the immediate future. When the Bell's first hit England in '47, they brought a brand of happy informality jazz presentations which has now spread into our own local jazz. Who remembers that they invented the "Jazz for Dancing" club?"

"We have deliberately chosen this comparatively small theatre in preference to the Gaumont State, Kilburn, so as to preserve as much as possible this informality." When asked by "Musical Express" what type of programme they are presenting, Humphrey replied:

"Designing a programme simply amounted to doing what comes naturally. The Lyttelton's and Bell's got together during the first Australian invasion and there has grown between them a happy entente both musical and otherwise. Thanks to the enthusiasm of Mr. Oscar Preuss (of Parlophone) this partnership has found its way on to wax in various forms and of course, we shall be presenting some of these groups at the concert. The rest is up to the fans. The Bell band has made a great contribution to our jazz life and they can show their appreciation in no better way than by enjoying themselves on the night."

### BURNS SEXTET PLAY FOR EAST END CLUB

LAST SATURDAY AT YORK HALL, BETHNAL GREEN, LONDON, TITO BURNS AND HIS SEXTET WITH TERRY DEVON, PLAYED FOR A STAR BALL PROMOTED BY UNIVERSITY HOUSE, CLUBLAND OF THE EAST END, AMONG OTHER FAMOUS CLUBS, UNIVERSITY HOUSE CLUBS, THE REPTON BOXING CLUB WHICH HAS PRODUCED SEVERAL OF THE INTERNATIONALLY KNOWN BOXERS.

Film star Angela Glynn was at the Ball and it will be remembered that she appeared in "Rose of Tralee" and many Gert and Daisy films with Elsie and Doris Waters. She was also in the shows "Tomorrow the World" and "Cinderella" with Bud Flanagan. Angela is quite well-known to "Musical Express" readers as she also broadcast in the radio series "Send for Perry Mason" and took the rôle of "Alice" in "Alice in Wonderland."

Also at the Ball was Pat McGrath, who introduced Angela on "Sports Report," and McGrath and Tito wandered round the hall and chose the young lady they thought was the "Belle of the Ball," whereupon Terry Devon presented her with her own bouquet.

### CHANGE OF ADDRESS

Beryl Bryden has now moved to 52, Clifton Gardens, W.9. Telephone: CUNningham 6879, and all correspondence for the Secretary of the London Area of the NFJO should be sent to this address.

### HEATH AT MANCHESTER

Ted Heath and his Music will be presented in a Sunday concert at the Manchester Hippodrome on Sunday (February 10).



# Musical Express

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## THE VOICE

### A READER COMPLAINS

IN reply to a recent Editorial in this column, a very illuminating article on the subject reached these offices and was considered by the Editor to be of such importance that it was featured in last week's issue. The contribution came from a famous percussionist and eminent teacher of percussion instruments—Max Abrams. His story, as our professional readers will have realised, corroborates at first hand, through practical experience, the views expressed in this column comparing the working conditions and salaries paid to musicians with those of the industrial workers in an age of rising living costs. There will be few professionals who will disagree with the observations expressed in Mr. Abrams' article, but alas, "Musical Express" fears there will be few who will take up pen and paper to endorse his views in writing for the purpose of encouraging him in print.

### CONCERTED ACTION

THE author exhorts professional musicians to stand firm together for concerted action, in the belief that in unity lies strength. Be that as it may, we have a sad story to tell, its origin obscure in the years gone by (in the 1920's) illustrating the fact that the disease from which most musicians then suffered—and there is no reason to believe they have since been cured—is apathy. A popular and widely read musical monthly magazine (there were no weekly musical newspapers then) advocated dance musicians joining the Musicians' Union as an antidote to what were then considered anomalies. A coupon was published with a simple questionnaire, requiring but a halfpenny stamp to post, asking: "Do you think we ought to join the Union?" The replies that came back you could put in your eye. Nevertheless the grouching and grumbling continued and, obviously, nobody wanted to be the first to make his voice heard in the good cause. This writer was responsible for publishing that campaign but it was suggested in the first place—and inspired—by Stanley B. Nelson, to whom goes the credit for a noble idea frustrated by lazy apathy on the part of those for whom the scheme was conceived.

### FEAR OF VICTIMISATION

TODAY all are within the Union fold and all have reaped much benefit from that status. Present day anomalies do not in any way reflect upon the Union which does a splendid job. As contributor Max Abrams says, the rot lies within the musician's own anxiety and fear of victimisation. Unfortunately there is much truth in the Abrams' indictment and, more unfortunate still, that victimisation of which he writes can—and, indeed, does—exist. There is, as we see it, only one way to put paid to the whole thing. Discourage the unscrupulous band leader whose inherent greed causes him to expect something for nothing from his musicians. This can be done by having a band steward prepared to watch the clock and the book-of-rules and to enforce those rules UNDER FEAR OF SUSPENSION BY THE UNION. But—and let us be fair about this—he should also be there to safeguard the band leader's rights. He should have the power to fine a musician who arrives late for the job or who wears brown shoes with evening dress—in other words, not correctly attired. In such an atmosphere of rigid decorum both musician and band leader would have a healthy respect for each other—and for the job of work in hand.

### YES-MEN

IT is, unfortunately, true that in the present circumstances musicians are often yes-men, scared, as Max Abrams puts it, to stand up for their own rights. But the only way to clean up the position is to create a cast-iron system, utterly fool-proof, under which boss and employee shall work together, whether the job be a small gig in the provinces, a regular West-End engagement or a session. It makes no difference. The hard-and-fast rules must be applied. Then—and only then—shall we have the good band leaders and the greedy band leaders and the honest musicians and the dishonest musicians, all working together in all circumstances, with a healthy respect each other's rights.

## Let's Hear the Palais Bands

SOME SAY THERE IS A SURPLUS OF DANCE MUSIC, BUT EVEN FOR THE INSATIABLE APPETITE OF THE REAL FAN THERE IS A VARIETY OF STYLE TO CHOOSE FROM THE BBC'S WEEKLY OUTPUT. EVERY MAESTRO LIKES TO THINK HIS OWN SPECIAL BRAND OF DANCE MUSIC SOUNDS DIFFERENT FROM THAT OF HIS CONTEMPORARIES. INDEED, SOMETIMES IT DOES, SOMETIMES IT IS WORSE—AND SOMETIMES IT IS BETTER—THAN HIS NEAREST RIVAL. BUT THE FACT REMAINS THAT A MUSICAL DIRECTOR WANTS HIS BROADCAST TO SOUND WELL, TO DO HIM JUSTICE AND TO BRING HIM RECOGNITION.



By  
**LEE CONWAY**

usually comes on the air with a freshness all its own.

THE reason is because the Palais bandleader is playing for the "nine-pennies." His usual repertoire is primarily disguised to cater for all tastes, and if you think that task is 100 per cent. discriminating, you're not kidding. The dancing public that patronizes a Palais-de-Danse goes there to dance and the music is the main consideration.

COMPARE such an atmosphere with a select hotel. In an hotel the customers go to eat. The food comes first. The music is only incidental, however famous the bandleader may be in his own right. Not so at the Palais. In the salon atmosphere a bandleader's reputation hangs on every bar of music he plays—every afternoon and evening—every day of the week. While his standard of playing keeps high, he can reign supreme. As soon as he relaxes, his public becomes bored.

BY carefully analysing this curiosity I think I have found the answer. In the first place, many of the Palais bands have not the financial resources for orchestration and guest stars that the biggest of our name band attractions have at their disposal. This in itself would appear to be a handicap. But in spite of it all the Palais band

THROUGHOUT THE HISTORY OF MUSIC THERE HAVE ALWAYS BEEN PERSONALITIES WHO HAVE LEFT AN INDELIBLE IMPRESSION ON THE MUSICAL SCENE. THERE HAVE BEEN WRITERS WHO CREATED NEW STYLES IN MUSIC, ARRANGERS WHO SCORED NEW ORCHESTRAL SOUNDS AND THROUGH THE YEARS THERE HAVE BEEN MUSICIANS WHO NOT ONLY EXCELLED IN THEIR ALL-ROUND MUSICAL ABILITY, BUT WERE ALSO NOTED INDIVIDUALISTS IN THEIR STYLE OF INTERPRETATION ON THEIR PARTICULAR INSTRUMENTS. THINKING BACK OVER THE YEARS THERE ARE FAMOUS NAMES THAT STAND OUT, SUCH AS BIX BEIDERBECKE, LOUIS ARMSTRONG, JOE VENUTI, EDDIE LANG, RED NICHOLS, RAY BADUC, MIFF MOLE, JACK TEAGARDEN, ARTHUR SCHUTT AND MANY OTHERS. EACH ERA WAS A MUSICAL MILESTONE PRODUCING ITS OWN PARAGONS. IN THIS CATEGORY BRITISH MUSIC HAS ITS OWN INDIVIDUALIST IN A BRILLIANT SAXOPHONIST WHOSE NAME WAS A HOUSEHOLD WORD TO THE RADIO PUBLIC AND TREMENDOUSLY RESPECTED BY HIS FELLOW MUSICIANS. THAT MAN, OF COURSE, WAS FREDDY GARDNER.

Prior to his untimely death, eighteen months ago, Gardner recorded a complete album for American Decca and, although this great personality has left us, his music lives on—but not for all to hear. The album has just been released in America, but only four sides have been issued here. Knowing that Gardner had so many followers in this, his own country, this is a matter for considerable regret. It is for the purpose of trying to right what I consider to be a musical disappointment to his great host of British followers, that I am devoting this column to Gardner's recordings, hitherto unissued in this country. For the privilege of hearing them I am indebted to Wally Moody, who put these discs on wax for the American market. My sincere hope is that, on reading this, his friends and fans will join me in urging English Decca to release them so that this great virtuoso may continue to leave his style and individuality firmly imprinted on the British musical story throughout the years to come.

I first met Freddy Gardner when I arrived in England from Canada in 1934. My introduction to him occurred when I played on a session for Pat Hyde, together with many well known musicians whom Edgar Jackson had grouped for the recording. For those who only knew his music let me tell you that Gardner was quite a character.

SO when we hear an outside broadcast from a Palais-de-Danse we get the fresh, crisp, brightness that the real patrons of dance music invariably demand. All the natural atmosphere, too, in which it is normally played is captured for the listener. Without mentioning any names, for comparisons are odious, there are several Palais bands which are providing today, much more interesting dance music broadcasts than the established big name orchestras—with all their resources in material, star instrumentalists, star singers and arrangers.

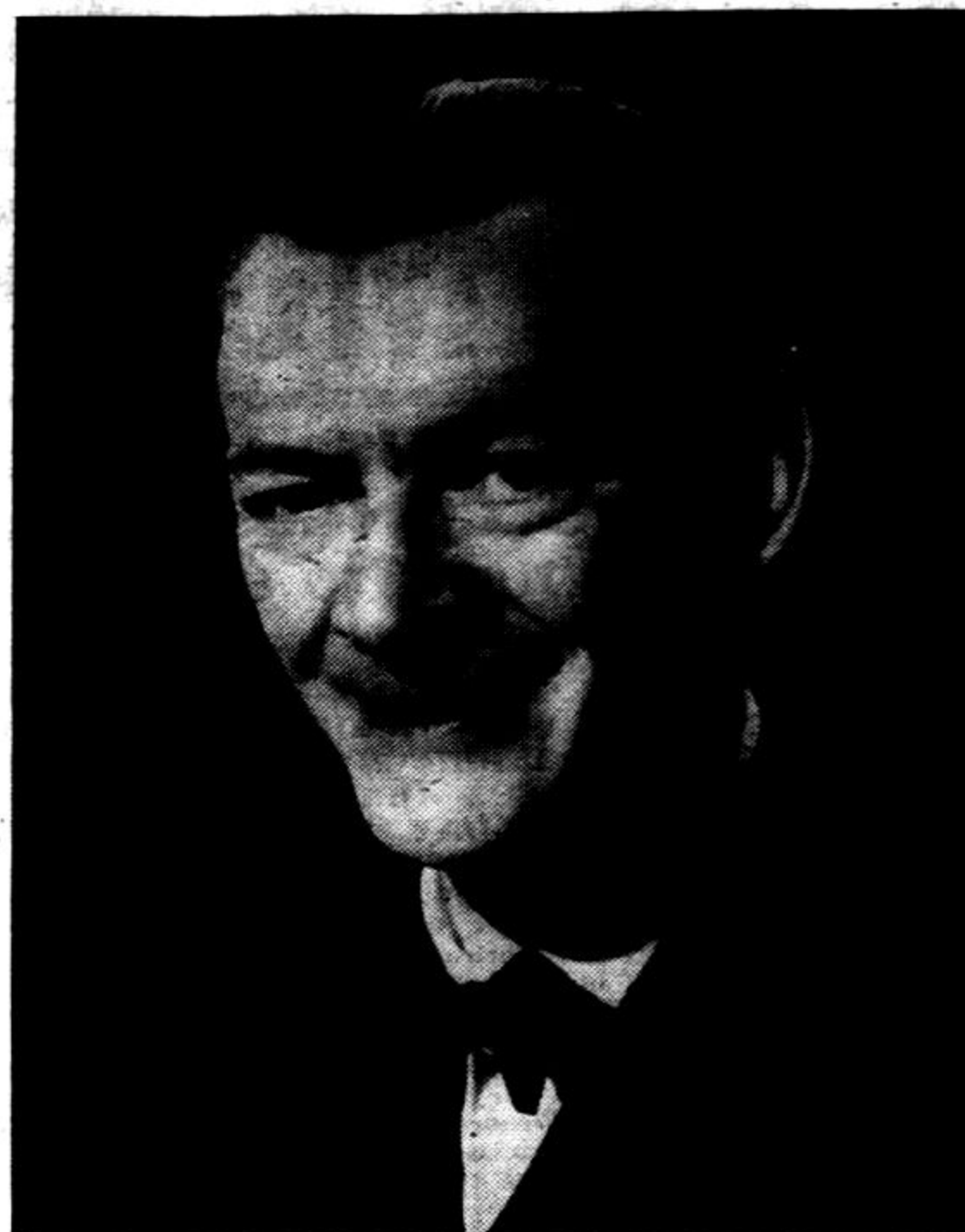
ONE such orchestra, having built a great reputation in the Palais, broke away from that genre and became a top-line band attraction in other spheres. Dare I mention the case of Joe Loss? But it seems to me quite obvious that Loss has never forgotten the lessons he learned in the Palais, for his broadcasts have all that musical variety and razor-edge crispness that the youngsters who patronize the Palais demand as a standard.

WHILE dancers may, as it has often been said, demand certain tempi as a *sine qua non* of their own special type of dance music, the Palais bandleader does not wear his crown through this qualification alone. His job is to keep his patrons not only dancing for Terpsichore's sake, but to keep them interested in his programme. Consequently he takes in his stride good presentation, novelty production, impeccable playing and above all things—speed and gaiety.

THIS, perhaps, is the reason why it is always so pleasant to hear an outside broadcast from a Palais-de-Danse.

# GARDNER'S PUBLIC SHOULD HEAR THESE RECORDS

says "Musical Express" Disc-Jockey Frenchy Sartell



The late FREDDY GARDNER

His first words to me on introduction were "Bung-ho, what-ho, old boy." That was Gardner. He had made the impression on me and, in years that followed, I used to refer to him as Mr. Bung-ho.

During those years he was one of the most sought after session instrumentalists in the country, playing baritone, alto, clarinet, tenor and soprano sax with such famous orchestras as Jay Wilbur, house bands at Decca and EMI, small jazz groups and all the important war-time broadcasting orchestras during his leaves from the Navy. In short Gardner was an integral part of the highest standard of British music. Peter Yorke realised when he employed Gardner as his lead saxophonist with the Concert Orchestra, that here was a musician with a decided musical personality.

Wally Moody, who at that time was recording chief for the EMI group was greatly instrumental in bringing Gardner and Yorke together. With his great knowledge of a potential recording hit he put on wax those great records that have since become standard and sold hundreds of thousands of copies. The discs were, of course, "Body and Soul," "I'm In The Mood For Love," "I Only Have Eyes For You," and "Roses Of Picardy." They featured Freddy Gardner for the first time as a soloist accompanied by the Peter Yorke Orchestra.

Throughout Yorke's many broadcasts Gardner was featured on all the solo sax work. He attained a great following via his melodic and sweetly toned solo interpretations. But don't think Freddy only specialised in one particular sphere. He was capable of playing anything from a session with the jazz men to sitting in a section of symphonic musicians. I've known him in a club until 4 a.m. playing "just for kicks" and then get up after only a few hours sleep for an early morning session. Such was his personal vitality and exuberance.

When Peter Yorke left EMI to record for American Decca,

Gardner naturally went with him. Wally Moody realised that in Gardner he had a potential star for the American market. He tried an unusual experiment. From seven in the evening until the early hour of 2 a.m. Moody had the mobile recording unit of Gui de Buire situated in St. Peter's Church in Vere Street. In front of the microphone, complete with his sax, was Freddy Gardner. Behind him there was not a large accompanying orchestra. There was at the church organ that brilliant young pianist, conductor and arranger Malcolm Lockyer. The result of this unusual recording studio and these two fine instrumentalists' brilliant work on these sessions is well known, for English Decca have already released four sides for the British public. They are: "I Hear You Calling Me" backed with "None But The Lonely Heart" and, "Song Of Songs" coupled with "Songs My Mother Taught Me" and all are issued on the Brunswick label.

Now I have heard the other four titles Gardner recorded, which are, "Mighty Like A Rose," "Love's Old Sweet Song," "Trees," and "The Kiss In Your Eyes." They are equally as great as the issued sides and I feel that we should not be deprived of the pleasure of hearing them.

My personal friendship with Freddy Gardner gave me an insight into his delightful personality and character. His easy going manner led people to regard him as irresponsible. But Gardner knew his responsibilities. His lifelong friend and companion, his wife, is known affectionately to the profession as "Auntie Kaye"—an endearing name that Freddy bestowed on her. There are many of his friends in the profession, including myself, who still call her by that name. Such was the personal views he could impress upon you. A drink of Scotch was "sherbert." As a kid I thought of sherbert as a sweet confection drawn through a straw out of a packet. I found out from Freddy that, in grown-up Gardner lan-

guage, it was poured out of a bottle. Such are the impressions Mr. G. could make on you with his own particular brand of English.

He made the same type of impression with his music. As his famous expressions still linger today, so does his musical ability. It is for this reason I feel that Decca must release the remainder of these recordings.

I have heard that the complete album has been released in the States and is selling remarkably well. An ironic note was struck when American Decca's representatives wrote Wally Moody to inform him that they were so highly delighted with these ex-

perimental discs they had decided Gardner should front his own orchestra for future recordings. The letter arrived the day he died. The cruel hand of fate had struck at a man whose many years of experience had earned him the right to make an even greater name for himself in an entirely new sphere.

His love of melody and amazing interpretation of it would, no doubt, have made him one of the greatest commercial propositions on record. I can see no reason why this still could not be were Decca to release the other titles, and so leave to posterity the music of a great British musician of our day.

## Introducing BILLY DANIELS

NO sir! Billy Daniels, currently the darling of Hollywood's night life and the rave of the cabaret circuit, it far from crazy; even though Mr. Daniels, Senior, thought so after seeing his son perform for the first time.

"YOU AIN'T THAT CRAZY, ARE YOU?" SAID HIS PA

In less than two years, since first he began to command attention, Daniels has risen to the \$250,000-a-year bracket. Much of his income is now invested in Benny Goodman's real estate empire and also in his own music publishing venture. Still on the upward climb on the popularity ladder, his income will increase picture by picture, record by record.

Like Frankie Laine, Daniels has met with success after many years of hard work and no recognition. A few years ago he even went as far as quitting the business for almost a year, but his over-riding love for singing put him back on what proved to be the road to final success.

Daniels was born in Jacksonville, Florida, thirty-seven years ago and came to New York in 1933 to attend Columbia University. In New York he went to work at the famed Dicky Wells' club and, within a few weeks, was doubling a singing career with his studies at Columbia.

During the war he served with the Merchant Marine. When hostilities ceased he returned to New York and began to create the sensational and uninhibited style of performance that people are raving about today.

Visually, the focal point of his routine is his exquisite hands. He uses them with dramatic artistry that carries a punch, more than making up for any deficiency in his voice. He now places so much value upon his hands that he plans to insure them with Lloyds of London.

A sure sign of his position in the world of show business is the ever-increasing number of his imitators throughout America. Almost every large town now has its own Billy Daniels. Billy doesn't mind this and even goes to the extent of coaching other artists who wish to acquire a little of his technique. He it was who trained film star John Carroll who has recently made a successful debut as a cabaret singer.

Billy Daniels sings just however the mood takes him. Sometimes he cares little for pure notes, but just makes rhythmic noises. Sometimes he growls. "When I do that," he says, "it's because I get a kick out of



BILLY DANIELS

growing just at that particular moment."

Daniels collects classical records and also enjoys singing straight ballads. When Mario Lanza walked into Hollywood's Mocambo and heard him singing "Danny Boy," he said: "That guy sings popular songs the way I would like to sing opera."

There are three young children in the Daniels' family; the eldest boy is at a military college and Daniels is hoping to send his daughter to school in Switzerland very soon.

His new picture "Rainbow Round My Shoulder" has just been completed and his latest Mercury album "The Torch Hour" is already a big seller. Accompaniment and arrangements are in the hands of Benny Payne, who was the featured pianist with Cab Calloway for sixteen years.

Billy Daniels, himself one-eighth Negro, is keenly interested in Negro welfare and donates large sums of money to the St. Saviour College in New Orleans, enabling poorer Negroes to receive an education there. He has so far generously given over £30,000 to Negro charities.

Britain's Palladium-goers will be able to hear the voice and see the hands when their own ships them across the Atlantic some time in March.

## Jerry Martin

# SHOW TALKING

Continued from page 1

DOROTHY L. SAYERS, the celebrated writer, SKIPPER JOHNSON, captain of a Grimsby Trawler, HARRY VINES, a Billingsgate Fish Porter, who also acts as steward at most of the big boxing programmes, Sydney Allard and Stirling Moss, famous racing car drivers, and sixteen-year-old DEIRDRE WOOD, who was ambitious to become an air hostess and had come along to the studio to meet Miss Cynthia Arpborne, who acted as stewardess on the Royal flight by BOAC to Nairobi. Many of these people appear on the air for the first time, and it says a great deal for the skill of Peter and John that they go over so well and to the listener appear like well tried performers.

The "REVUEVILLE" shows at the famous Windmill Theatre are now in their twenty-first year and to celebrate their 20th anniversary Vivian Van Damm held a party for all the cast of the present edition and as many of the artists who have appeared in the past shows as could be

present at the Trocadero Restaurant on Monday after the last show. Many famous stars who are topping the bills today owe their start on the ladder of fame, to the genial Vivian, and many tokens of appreciation were on view in the foyer of the restaurant. Of all the hundreds of guests gathered in the ballroom, whether they were Windmill girls who married and settled down, or stars whose names are a household word, were full of reminiscences of the happy days spent at the "old Windmill," as it is affectionately termed.

LATEST band to take the floor L at one of London's swell night spots is a trio led by blind pianist LESLIE EPSTEIN, who using his stage name of LESE-TINO, plays nightly at the famous Orchid Room in Brook Street. Also featured is Leslie's pretty young wife TERESA, who supplies the vocal items. Mr. M. Setty, host at the Orchid Room, seemed well pleased with Leslie's outfit and his opinion is highly

rated, for he has been responsible for the engagement of many famous artists and bands who have appeared before the society folk who patronise this popular rendezvous.

JIMMY YOUNG, the singer, who leapt to fame with his recording of "Too Young" and who has been playing cabaret and concert dates for the past year, made a promising start to his Variety career at the Empire Theatre, Croydon, on Monday, his easy style making a good impression with the audience. Also on the bill is Ted Ray's radio wife KITTY BLUETT, and the Chimpanzee Band from Bertram Mills Circus.

FRENCH artist SIMONE DOL-PHEN arrived last week-end on a flying visit to discuss the plans with producer ROBERT NESBIT for the TOM ARNOLD-EMILE LITTLE Revue "Excitement" in which she will appear in support of the famous comedians JIMMY JEWELL and BEN

WARRISS at the London Casino, opening March 8.

TO appear in the Palladium Variety bill March 24, coloured singer BILLY DANIELS, purported to be the logical successor to the late AL JOLSON, is also starring in a film due for West End release shortly called "Sunny Side of the Street" in which he sings the Cole-Porter numbers "Too Marvelous For Words" and "I Get a Kick Out of You." In the same bill will be multi-instrumentalist VIC HYDE, making a return appearance in this country. Travelling over with Vic will be his wife, GAYNOR, who prior to her marriage, was cover girl model in this country.

COINCIDING with ANNE SHELTON opening in Variety at the Palladium on March 3, is her debut in the radio series "DOUBLE TOP" in which she will star with comedian ALFRED MARKS. Starting on the Monday evening it is scheduled to run for ten weeks.



# Another "Golden Girl" in Films

## Clair Leng's Film Column

A FEW weeks ago, carried away by her complete suitability for the job, I dubbed Doris Day "The Golden Girl of Film Musicals"; I claim neither copyright nor royalties for the title, it merely seemed to me that with her sunny smile, cornfield hair and molten voice, Doris deserved the title. Now I find 20th Century-Fox have a new discovery for their musicals, and are so impressed by her talents that they have called not only Miss **Mitzi Gaynor** herself, but also the Technicolor film in which she stars "Golden Girl."

Aha, I say to myself, who is this unwitting challenger for the title I have bestowed on Miss Day? Cloistered in the warm comfort of the Leicester Square Theatre I viewed Miss Gaynor in a period piece where she brings her light-hearted song-and-dance act (and her womanhood) to the lonely Yankee miners during the American Civil War. Mitzi is certainly a find; she has something of Vera-Ellen, nothing of Doris Day, and a way of being beautiful one moment and not at all the next. Her warm and original personality have a lot to do with her charm—Day sings better. Caron dances better—and whilst I am willing to accept her as a musical star in her own right, I won't have brunette Miss Gaynor as my Golden Girl—I take Miss Day.



Mitzi Gaynor in a production number from the New Musical "Golden Girl."

Mitzi is fired with ambition to become an actress (the American Civil War term for what we in Britain would call a variety artist) after seeing "Lola Montez" set a male audience on fire to the extent that they throw gold on the stage, including their dentures. In comparison with the usual lure of the greasepaint motive, it strikes me as a very good reason for going on the boards.

Her company includes **Dennis Day** and four pick-up musicians, and thanks to Miss Gaynor's careful study of Miss Montez's gyrations, is an instant success. The small production numbers, carried out in saloon bars and general stores, are neat, entertaining and amusing. Special numbers in the old tradition are "California Moon," "Never" and "Sunday Morning." The plot is thickened by Miss Gay-

nor's love for an officer in the Confederate Army, **Dale Robertson**, so that whilst most of her numbers are sparkingly gay, she occasionally sings through her tears.

The last-ten minutes coincide with the end of the Civil War, which brings the rare treat of an American Flag-waving number, as well as a happy ending.

"ANNE OF THE INDIES" SHIVER my Technicolour timbers, but here's a to-do. **Jean Peters** is "Anne of the Indies," and a pirate, to boot. Captain of the "Sheba Queen," she carries on a tradition of skulduggery and devilry which are a compli-

ment to her training at the hands of none other than Blackbeard himself.

The film is divided into three parts. The first, dedicated to the film axiom "Anything he can do, she can do better," shows our Anne an adept at duelling, drinking and other piratical pursuits. The following third shows that love will be her undoing. Sure enough, one look at **Louis Jourdan**, and a fire is kindled somewhere deep down in her hold. She has a mind to try on petticoats instead of seaboots, requesting that Jourdan "Bear a hand with these lines astern" when she wants her bodice lacing. Jourdan also meekly complies with her next request—

This loving and hating is punctuated by lashings, gang-plank walkings, and many a broadside. The whole piece has a rollicking pace, a humour which was never intended, and in spite of spouting almost more blood than "Quo Vadis" spills, sails out on

of star appeal. **Ralph Richardson** is the bank clerk who arrives home regularly at 7 o'clock only to be greeted one evening by his distraught wife, **Margaret Leighton**. In reply to his surprised enquiry that he is being welcomed with tears instead of tea, he finds that he has been missing for 24 hours; a whole day, of which he has no recollection.

**Jack Hawkins**, that commendable and reliable actor, is the doctor and confidant of the family, a pillar of strength to the couple when some nasty events, committed during Mr. Richardson's lapse of memory, come to light.

**Margaret Leighton** blinks timidly behind a pair of glasses (that bulwark of cinematic respectability) but gives a credible performance of a woman in emotional conflict. Richardson, on the other hand, gives a restrained portrayal which seems at times a trifle too studied and stilted. **Michael Shepley** brings a good-humoured bluster to his part as a retired Major. There is a paucity of camera angles which becomes tedious, and the ending of the play does not make a strong finish for a film. I can only hope that the coming year of belt-tightening will not make future Korda films seem a rare celluloid treat. After all, austerity is going to be the order of the day in the British Film Industry, as well as in the shops and on the table.

During a recent visit to England, director **Arthur Lubin** purchased the screen rights to W. W. Jacobs's novel "The Interruption." He also met **Dirke Bogarde**. Now Lubin is hopeful of signing **Bogarde** to the male lead. The script has already been sent to the British star.

In spite of certain complications it is possible that **Bogarde** will play opposite **Jean Simmons** in this film. Simmons will play a cockney girl.

Lubin directed the famous **Donald O'Connor** "Francis" series and is now engaged on a fantasy starring **Irene Dunne**, titled "It Grows On Trees." Lubin calls his fantasies "off-beat comedies."

### FOOTNOTE

the circuits with a "U" certificate.

"HOME AT SEVEN" HERE is the first of Sir Alexander Korda's films cut according to the slender purses at present menacing the British Film Industry. It is a filmed version of R. C. Sherriff's play, with a few exteriors sandwiched in between the obviously stagey sets. Admittedly, the film does not give any impression of the speed with which it was made (15 days); on the contrary, it meanders along at a leisurely pace more suited to the theatre than the screen.

Thankfully, the expenditure has not been skimped at the



"Will the musicians kindly move their Rolls Royces along the car park so that the bandleader can get his bicycle in."

## Around the Jazz Clubs

LAST year this column published the exclusive story of the Dixeylanders, a British amateur jazz band touring the battle front in Korea. Now we hear of another interesting group, this time dodging Egyptian bullets along the Suez Canal Zone—the Original Suez-side Jazz Band. Secretary **Chris Canham** writes in to tell us about the **Kabrit Rhythm Club** which holds weekly sessions at the Education Centre, R.A.F. Kabrit, Egypt, every Wednesday and Saturday night with both the traditional Original Suez-side Jazz Band and the modernist group, the **New Modernists**. He also holds out a standing invitation to **NFJO** members and "Musical Express" to call in at any time!

Viewing with very mixed feelings the "Jazz Festival" show at the Trocadero, Elephant and Castle, last Sunday, I beat a hur-



with **JIMMY ASMAN**

also as a master of his medium. This concert must have been a considerable strain on the players, both physically and mentally, but they showed absolutely no sign of it. The performances of every work were little short of miraculous.

### NEW SOCIETY'S INAUGURAL CONCERT

The Society for Twentieth Century Music gave its first concert at the Hampstead Town Hall on Monday, January 28. The programme was a very varied one, beginning with the Octandre by **Edgar Varese**, and containing two works by the late **Constant Lambert** as well as **Dallapiccola's** "Two Lyrics of Anacreon."

Varese's Octandre, for Flute, Oboe, B Flat Clarinet, Clarinet, Bassoon, Horn, Trumpet, Trombone and Double Bass, sounds extraordinary even today, over a quarter of a century after it was written. It does not, however, sound unintelligible as it must have done to its first hearers. It is obviously an experiment, and an experiment in some ways akin to those made by **Schoenberg** and **Webern** a dozen or so years earlier. There are short motives, and colour purely for colour's sake. In this case the colours are very stark. The chief difference between **Schoenberg's** and **Webern's** experiments and this one by Varese, is that **Schoenberg's** and **Webern's** came off. One can understand what Varese is doing, one can be intrigued by it, but can one be moved by it? This work, I feel, is no more than an experiment, interesting though it may be.

**Dallapiccola's** two Lyrics were written seven years ago, and are scored for Soprano, E Flat Clarinet, Clarinet, Viola and Piano. The twelve tone technique is employed, and the content is concentrated. I did not feel that **Margaret Field-Hyde**, who sang the soprano part, was altogether happy; be that as it may, the design of the whole was not easily identified. Unlike the Varese, one felt that the more one heard this work, the more one could get out of it.

**Constant Lambert's** subtlety set **Eight Poems of Li-Po**, for Tenor and Eight Instruments, were in strong contrast to the other works. One wonders why this lovely work is not more often heard, for as the programme note stated, **Lambert's** music is not only strongly appealing in itself, but it also heightens one's appreciation of the poems. **Martin Boddey** sang this work with great understanding and vocal flexibility.

The other **Lambert** work was the **Concert for Piano for Nine Instruments**. In this work there is considerable rhythmic complexity, and the influence of **Jazz** frequently comes to the fore. Perhaps the work is not suffi-

ciently concise, but there is great beauty in it. The last movement, particularly, is very moving, while the first is vigorous and high spirited. The percussion part, seemed, on this occasion at least, to be more of an addition to the score than an integral part of it.

**Kyla Greenbaum** was the soloist on whom none of the intricacies and delicacies of the score were lost. The chamber combinations for this, and the other works in the programme, were made up of principals of the **London Symphony Orchestra**, and the Conductor was **Norman del Mar**.

The next concert of the Society for Twentieth Century Music will take place at **Hampstead Town Hall** on Monday, February 11. The programme contains **Schoenberg's** "Pierrot Lunaire" and works by **Milhaud**, **Stravinsky** and **Elisabeth Lutyens**.

Owing to an error, the Hon. Secretary of the Society for Twentieth Century Music was stated in the "Musical Express" on January 18, to be **Edward Clark**. The Hon. Secretary is **Cyril Clarke**.

arrayed in extremely smart uniforms, but with none of their usual gusto. In the interval a voice proclaimed that these omnibus jazz shows were by no means over for Easter Sunday would see the **Greatest Bill Ever Presented in a Fourteen Band Concert!** I hear that the **Wembley Stadium** is now being contacted—so remember what I told you!

Club promoters with an eye to new bands might look to the provinces, for **Leicester** boasts of **Sonny Monk** and his **Dixeylanders**. **Sonny** now has quite a reputation in the Midlands, and is now interested in taking London club dates. Those interested should contact him at 250, **Leicester Road, Wigston Fields, near Leicester**. The **Monk Band** play regularly at the **Leicester Jazz Club**, and at the **Nottingham clubs**.

Make a note of Friday, February 22, when the **Southern Jazz Club** at the **Masonic Hall, the Old Red Lion, 640, The High Road, Leytonstone**, will be opening their doors for a free session to celebrate **Eric Silk's** wedding, which takes place the following day. On Sunday, February 10, the band will be appearing at the **Freddy Randall Club, Cooks Ferry Inn, Angel Road, Edmonton**. They also feature on **BBC "Jazz Club"** on Saturday, February 16, and visit **Cardiff** the following day for a concert.

The **Southampton Rhythm Club** presented a special **NFJO Benefit Night** last Monday, February 4, with a mixed session including the traditional **Ken Grinyer's** **Wolverine Jazz Band** and the modernist **Ronnie Horler** and his **Music**. The session was compered by **BBC** jazz producers **Jimmy Grant** and **John Hooper**. The **Portsmouth Jazz Band** visit the club on Monday, February 11, whilst the moderns have a night out with **Tony Holloway** and his **Music** on February 18. The **Wolverines** return on the 25th. The club meets every Monday night at the **Cliff Hotel, Floating Bridge, Woolston, Southampton**.

**M. Andre Belhaouene**, the Secretary and founder of the **Hot Club de Bone** in Algeria, wants to hear from British jazz enthusiasts, especially with an eye to exchanging records. If any reader wants to take advantage of this, write to **Andre** at the **Hot Club de Bone, 5 Cours Bertagna, Bone, Algeria**.

The **Hampstead Jazz Club** opens up in new premises at the **Winter Gardens, 137, Finchley Road, Swiss Cottage, N.W.3**, and now meet every Thursday and Sunday with a mixed group of musicians led by trombonist **Charlie Galbraith**. The **Neva Raphaelo** club in **Birmingham**, **Neva's Jazz Note**, has had to close down temporarily owing to their club room becoming unsafe for dancing. News of new premises may be coming along shortly, but meanwhile **Neva** is thinking of setting down in London with a cafe. If this means that London enthusiasts will have the chance of hearing more of this fine artist's Blues singing, then what is Birmingham's loss is certainly London's gain. **Neva**, at the moment, is acting as singing hostess at the **London Jazz Club, 100, Oxford Street**, every Saturday and Monday night.

The **NFJO Southern Area** are organising a novel idea for their clubs this year. **Area Secretary Tony Starke** has already arranged with several leading private labels, including **Tempo, Delta, Esquire, Jazz Man British** and 88, to distribute free to all clubs copies of all the current jazz releases for their members' convenience. Often provincial

(Continued on page 4.)

## OPERATIC BOOKS AND PERFORMANCES

### Discussed by Malcolm Rayment

THE New Year has brought two editions to "The World of Music" series, published by **Max Parrish & Co. Ltd.**, at 7s. 6d. They are "Gilbert and Sullivan" by **Arthur Jacobs**, and "Russian Opera" by **Martin Cooper**.

Owing to the expiration of the copyright on Sullivan's music (though not on Gilbert's lyrics), Gilbert and Sullivan's operas are very much in the news today, and **Arthur Jacobs**' book is timely. To collect material for this book cannot have been an easy task, for Gilbert and Sullivan scores are about as easy to borrow as the **Crown Jewels**. **Jacobs**, however, is here only attempting to give an introduction to the subject, and most of his book concerns the historical aspects. From the critical point of view, he has obviously left the stage clear for a larger volume.

This is no criticism of the book, for its sixty-odd pages allow no room for a detailed analysis, especially as a good deal of space is taken up by illustrations that cannot be too highly praised. It is, then, a book, the scope of which is deliberately limited, but it fully succeeds in doing all it sets out to do.

**Martin Cooper's** subject must have been an even more difficult one, for he had to choose what to leave out. **Russian Opera** is a subject that could fill a score of such volumes. One would have expected a writer with limited space to have chosen for discussion his own pet aspects of the subject. Any musical critic could have written sixty or so pages in this manner. **Cooper** seems to have conscientiously refrained from pouring out his knowledge in a successful effort to give the reader a clear picture of the whole.

The bulk of the book deals with the period from **Glinka's "A Life For The Tsar"** to **Stravinsky's "The Nightingale"**. We are also given a most interesting chapter on the pre-Glinka era, when opera in Russia was anything but Russian, and a chapter on opera under **Soviet Realism**. The whole book has been carefully planned, and is extremely well balanced. The illustrations are first rate.

### "FIGARO"

**Dennis Arundell's** production of "The Marriage of Figaro" at **Sadler's Wells**, has sobered down considerably in the last four months. A lot of the buffoonery has been taken out, so that now things are comparatively straightforward. This is all to the

good for Mozart's music. **Tempi**, too, have settled down, and the dragging in one or two places which was noticeable on October 23 last year, had disappeared, except perhaps for one moment in the first act on Thursday, January 24. Both the orchestra, under **Charles Mackerras**, and the singers, kept Mozart flowing.

**Hervey Alan** replaced **George James** as **Doctor Bartolo**, and **Olwen Price** has superseded **Sheila Rex** as **Marcellina**. Although **Olwen Price** was not at her best—a rare event—she was more convincing and less disturbing than **Sheila Rex**, who was a purely burlesque character.

**Elisabeth Robinson** has taken over the role of **Cherebino** from **Anna Pollak**. **Anna Pollak's** shoes cannot have been enviable ones to have stepped into, for she has long been a very fine **Cherebino**. **Elisabeth Robinson**, however, impressed by her musicianship. She is a newcomer to **Sadler's Wells**, and should make a big name for herself.

**Eleanor Houston** sang the **Countess** in place of **Marion Lowe**. She was certainly happier in this extremely difficult part, but I do not feel that she is a Mozart singer. In **Verdi** she is magnificent, and few who excel in **Verdi**, excel in **Mozart**. Another change was **Joan Smalley** for **Marion Studholm**, in the part of **Barbarina**. Though **Joan Smalley** sang well, she was less convincing than her predecessor.

The changes matter comparatively little, what is important is that the whole production and performance has settled down, becoming truly Mozartian. I feel sure that **Mozart**, had he attended on the Thursday before last, would have nodded his approval.

### "WOZZECK"

Another opera in which the cast has been changed around is "Wozzeck." It was given at **Covent Garden** on Wednesday, January 30, with what amounted to the second cast—**Christel Goltz** and **Thorsteinn Hannesson** remained unchanged. **Wozzeck** was sung by **Jess Walters**. Like **Marko Rothmuller**, he has the makings of a great **Wozzeck**, but he will need to sing it many times before he reaches that enviable state—what singer wouldn't? His words were not always as easily intelligible as **Rothmuller's** but it seemed that the orchestra was playing louder on this occasion.

**Max Worthley** was the **Captain**, and very nearly as excel-

lent as **Parry Jones**. It is remarkable that two singers should be found who can both sing the notes and put over the role of the **Captain**, for this role is perhaps the most difficult in the whole work.

**Otakar Kraus** was a little disappointing in comparison with **Frederick Dalberg** as the **Doctor**. Many of his words were lost, and he was nothing like crazy enough. **Kraus** would have been my first choice for this role, and I am convinced that he could do it magnificently, given the time.

**Christel Goltz** is singing the part of **Marie** magnificently now, and this makes it an even greater tragedy that her characterisation of the role is so wrong. **Thorsteinn Hannesson** remains somewhat inadequate as the **Drum-Major**. Further acquaintance with the **Covent Garden** performances only serve to make one marvel all the more at the superb quality of the orchestral playing under **Kleiber**. The chief defect in **Wednesday's** performance was the inaccuracy of the falling of the curtain. We did not see **Wozzeck** rush out in the third scene in the last act, the curtain beat him to it.

### "MATHIS DER MALER"

**Wednesday's** "Wozzeck" prevented me from hearing the concert performance of **Hindemith's** opera "Mathis Der Maler" at the **Albert Hall** on the same night, but I was able to hear the broadcast on the following day. It is difficult to form an opinion, and quite unfair to do so, of a stage work without having seen it on the stage. Concert performances do not give a correct balance of the music, let alone a realisation of the full dramatic effect. A few operas can really get away with things in a concert performance, and "Mathis" is no exception.

The texture, which is rather contrapuntal, seemed sometimes to be overlaid, and parts of the work were rather heavy going, but, on the other hand, it was in keeping with the libretto, and in the opera house it might seem perfectly in place. However, there were many sections of the work that were either moving or impressive, or both, and one felt that **Hindemith** had been fired by the subject.

From both an orchestral and a vocal point of view, the performance was most impressive. **Roderick Jones** as **Mathis**, **Frank Sale** as **Wolfgang Capite**, and **Hans Raymond Nilsson** as **Hans Schwalb** were outstanding; but **Elsie Morrison**, **Howell Glynne**

and **David Lloyd** all sang extremely well. **Sylvia Fisher**, though she sang well, was less convincing as **Ursula**. The **BBC** chorus and **BBC Symphony Orchestra** were conducted by **Clarence Raybould**.

### DENNIS BRAIN ENSEMBLE

On Saturday afternoon, Jan. 26, a programme was given at the **Wigmore Hall** which was as far removed as possible from the normal **Wigmore Hall** event. Five works were played by the **Dennis Brain Ensemble**, and the oldest composer represented was **Leos Janacek**. The concert began with **Three Short Pieces for Wind Quintet** by **Ibert**, attractive light music, and this was followed by "The Chimney of King Rene" by **Milhaud**. Also written for wind quintet, this suite of seven movements is appealing both in tone colour and design. Monotony is successfully avoided.

**Racine Fricker's** Wind Quintet, Op. 5, which concluded the first half of the programme, was a contrast to the French works. While they were of a divertimento-like character, it is a full-scale piece of chamber music. It seems fashionable to refer to **Fricker** as "unsmiling." I wonder what those who like to pigeon-hole him, as uncompromising, thought of the **Badinerie**? This is the work that a few years ago won for **Fricker** the **Clement Memorial Prize**, and launched him on to a successful prize-winning career.

Much more important to us than the prizes that **Fricker** has gained, is the fact that his music wears well. The wind quintet is mostly in an idiom that he has left behind him, but it still is compelling music. He has revised by shortening the first movement, and this has improved the work. It shows in its design and balance the hand of a craftsman, but a craftsman with strong and personal feelings.

**Janacek's** "Mladi" for wind sextet (described on the programme as "for wind quintet and bass clarinet"), is on the whole light-hearted, though it has its serious moments. The translation of "Mladi" is "Youth," and youthful the work certainly is, though the composer was 69 when he wrote it. The work is extremely attractive to listen to, and extremely difficult to play. It is unlikely that it will ever be played better than on this occasion.

The concert ended with **Hindemith's** **Kleine Kammermusik** No. 2. It shows **Hindemith** in a lighter frame of mind than usual, but



GIRL ALTO FEATURED

LAST Tuesday at the Wimbledon Palais, an unusual event during the evening's dancing was a special half hour featuring the band of Allen Hurst who has been resident at the Grandison Ballroom, Norbury. This band is featuring Mary Lou, an alto player in whom both Johnny Dankworth and Ralph Sharon are interested as they think she has a great ear for music. The guest band on Tuesday was Sid Phillips.

MODERN JAZZ AT EDMONTON

ON February 24 at the Regal, Edmonton, Harold Davison is presenting in conjunction with Ed. W. Jones, a concert featuring Jack Parnell, Johnny Dankworth Seven, Tito Burns and his sextet with Terry Devon and the Hedley Ward trio. Early application for tickets is advisable. On this occasion Jimmy Branch will also be featured with the Jack Parnell band.

TOP TEN

- 1. Loveliest Night of the Year (Francis Day).
2. Mistakes (Lawrence Wright).
3. Longing For You (Sterling).
4. There's Always Room at Our House (Campbell Connelly).
5. Because of You (Dash).
6. Why Worry (Macmelodies).
7. Some Enchanted Evening (Williamson).
8. I Love the Sunshine of Your Smile (New World).
9. Shrimp Boats (Walt Disney).
10. Domino (Leeds).

MARIE BENSON MARRIES



"Musical Express" photographer, Jerry Martin, took this picture of Marie Benson on the occasion of her marriage to Norman Earl, assistant manager of the "Excelsior," on Thursday, January 31st. Mr. Earl is seen toasting his wife and her fellow members of the Stargazers.

NEW ELLINGTON RECORD

READERS will recall our mentioning that the Ray Ellington Quartet had recorded two further sides for Decca a few weeks ago. We now have news that this new record—"Slowcoach"/"Let's Try It"—will be issued on February 15 in the mid-month releases, having been brought forward from March 1 by overwhelming requests and advance orders. The number is Decca F. 9867. The Quartet made their usual successful appearance at last Sunday's London Palladium Swing Session and follow up with dates at the following halls: February 8, Town Hall, Ludlow; 9, Corn Exchange, Kings Lynn; 11, Palais, Edinburgh; 12, Ice Rink, Kirkcaldy; 13, Beach Ballroom, Aberdeen; 14, Caledonia Hotel, Inverness; 15, Locarno, Glasgow (where the Quartet broke all previous attendance records on their last visit); 16, Burnley; 19, Wimbledon Palais; 20, Chester; 21, Oldham; 22, Merthyr Tydfil and February 23, Mayfairia Restaurant, Bryanston Street. The latter date is a special dance which is to be held in aid of a redecorating fund of a large youth club—the Leytonstone area Maccabey Club. As well as the Quartet on this occasion Van Straten will be presenting Monte Lee and his Orchestra.

STUDIO '51 FIVE-HOUR SESSIONS

ONE of the most ambitious projects will take place at Studio 51 on Sunday, February 10 and onward, when the Club introduces five hours of bop at a single session commencing at 5 p.m., without any additional charge to members. This innovation will spotlight two bands composed of the country's leading musicians with a change of programme each week thus giving jazz lovers the nearest approach to America's Birdland achieved on this side of the Atlantic. This Sunday's programme has such well-known jazzmen as Gerald's trumpet star Jimmy Deuchar leading fellow musician Frank Donnison on bass, Tony Crombie, drums, Johnny Rogers, alto, and recently returned from a long stay on the Continent, Tommy Pollard featured on piano. The other group is composed of the brilliant altoist, Derek Humble, Gray Allard, tenor, and showcasing the rhythm section the Tony Kinsey trio with Dill Jones, piano, Pete Biannin and Tony on drums. Besides the main quintet ensemble work the trio will also be featuring a big attraction in the shape of the Johnny Dankworth Seven and future presentations during February include another appearance by the Dankworth Seven and also for their only London engagement the famous Dutch Quintet, the Flamings on Saturday, February 16. Tony Hall has been ill in bed and therefore unable to compete at the club over the weekend but will be recovered in time to compete the Jazz for Moderns' broadcast this Saturday and also go straight over to the club afterwards to compete the evening's proceedings at the 51.

MORE SHOW TALKING PICTURES



Popular band leader Geraldo was featured with Petula Clark in Harold Fielding's Festival of Radio, at the Albert Hall, on Wednesday, during the run of this series. "Musical Express" photographer caught them together in this exclusive picture.



Joan Turner who made a successful variety debut in "Televariety" at the Adelphi Theatre on Monday. With her is her younger sister, eighteen year old Helen, who has stage aspirations and has the making of a coming star.

"M.E." NATIONAL AWARD WINNERS' LONDON DEBUT

PIP WEDGE REPORTING

LAST Sunday, February 3, L marked the London debut of Arthur Rowberry and his Orchestra, the 15-piece group which has for the past three years carried off the "National" award for the Large Band section. The occasion was the 76th Ted Heath Swing Session, held at the customary Palladium venue.

The curtains parted to reveal the band, smartly dressed in maroon jackets, sitting behind music stands constructed so that each section had one long desk to itself. Most effective: their signature tune "Serenade in Blue," always makes me think of Glenn Miller (I have a great affection for the record), and before long I was being reminded of Miller several times over.

I had never previously heard the Rowberry band, but had always heard high praise of their arrangements, the responsibility of pianist Reg Tildesley. I was all the more disappointed, then, to find that Reg's favourite sax effect was that which Miller made so popular many years ago; it's a nice sound to hear now and again, but I felt we got rather an overdose last Sunday.

There were some very nice things about the arrangements, though. The five-piece reed team were of more than average competence to deal with the scores, with lead trumpet Harry Smart particularly good. Apart from a slight tendency to overdo the vibrato on sustained notes, he played with feeling and taste, and is certainly a great asset to the orchestra.

I'm not really in a position to say much about the reeds from a solo point of view, someone else has told Arthur Rowberry to move the microphone over to each soloist as he played. As it was, we merely saw them standing up and going through the motions; the brass didn't play down for them, either. The lead alto looked like Don Ren-

dell and his fingering had the apparent facility of Johnny Dankworth. If only I could have heard what he was playing! The choice of numbers was interesting and different—"Grasshoppers" Dance, "Jealousy," "Tico, Tico," "Stardust" and "Palladium Patrol"—and Arthur Rowberry succeeded in announcing them quite capably.

Comparisons are odious, they say, and it would certainly not be fair to judge the Rowberry band in comparison with the Heath Orchestra. There is quite a gulf between the two, but the Rowberries are laying pretty solid foundations for a bridge.

Also guesting on a Swing Session for the first time—as a soloist in his own right, that is he was there with Sid Phillips in May, 1950 — was Johnny Eager. This lad is everything his name suggests; he's never still for a minute, whether singing or not, and when you laugh you laugh with him in his enjoyment of being enjoyed, rather than at him for his absurdity. He got almost as much applause as the Ray Ellington Quartet who came later, which is saying something.

One interesting innovation in the Heath presentation: a spot in tabs for Dennis Lotis, backed by tenor, bass and drums, during a changeover. He sang "Blue Moon" a la Mel Torme with Eckstine inflections, and gave us to understand that this spot is to be a regular feature each month. But why should the girls have all the fun? Couldn't Dennis and Lita Roza alternate from month to month, and give the male section of the audience a break?

A final point: There was more nattering than usual among boys in the band during numbers, and Frank Horrox didn't get back after the interval until "Hawaiian War Chant" was well under way. Not the sort of thing we expect from Britain's top swing band, Mr. Heath!

Around the Clubs

With Jimmy Asman

(Continued from page 3)

record buyers find great difficulty in obtaining the latest jazz releases on the lesser labels without actually buying the records unheard. This new idea is to send the new issues around the clubs so that collectors may listen to them before ordering them from their own shops. Tony reports also that, as the modern clubs have not responded to the offer, only traditional records will be circulated for the moment.

Winchester enthusiasts might get into touch with David F. Damp, who hopes to start a club there—his address is "Berwyn," 143, Greenhill Road, Winchester, telephone 44801. Ronnie Horler and his Music will be stars at a modern jazz dance at the New Theatre Ballroom, Amesbury, on Friday, February 22. The group for dancing will be led by local gigster Gran Selby. Douglas Enefer, author of "Jazz in Black and White," compered a concert called "New Orleans Lucky Dip" shared by the Manchester Jazz Club and the Lancashire Society of Jazz Music at the Houldsworth Hall and the Grosvenor Hotel, Manchester on Saturday, February 2. Bands featured were Mick Mulligan and his Band with George Melly and Chris Barber and his New Orleans Jazz Band. Humphrey Lyttelton is now editing a new jazz column in the Overseas Daily Mail. On November 23 Humph joined Lazy Ade's Late Hour Boys for two sides at the Parlophone studios, entitled "Hook, Line and Sinker" and "Back-room Joys." On December 18 the Lyttelton band, plus the Graeme Bell Australian Jazz Band, made their second jam-

bined session, and the titles cut included "Small-hour Fantasy," "Midnight Creep" and "Apples be Ripe." The recent Lyttelton recording on Parlophone R. 3485, was part of a session cut at the "Jazz for Listening" concert organised by the Humphrey Lyttelton Club on November 9. Two titles, "The Old Grey Mare" and "Out of the Gallion," were found worthy of release—the Conway Hall acoustics ruined the rest.

The Brent Valley Jazz Band, resident at the Surbiton Jazz Circle at the Bun Shop, Surbiton, are now to be heard every Sunday night at the Hounslow Jazz Club sessions at the Kings Arms, High Street, Hounslow.

All club secretaries and promoters who have not already contacted the NFJO with details of their clubs for free inclusion in the Jazz Club "Blue Book," should do so immediately. Send your data and news to the NFJO National Secretary, 18, Timbercroft Lane, Plumstead, S.E.18

WAKE UP YOUR LIVER BILE

Without Calomel—and you'll jump out of bed in the morning full of vim and vigor. The liver should pour out two pints of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. You get headaches and feel rotten. You get constipated. Your whole system is poisoned and you feel sour, slack, and the worst of all, black. Laxatives help a little, but a more powerful movement doesn't get at the cause. It takes those good old Carters Little Liver Pills to get those two pints of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carters Little Liver Pills. Stubbornly refuse anything else.

CLASSIFIED ANNOUNCEMENTS

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THEATRICAL EMPLOYERS' REGISTRATION ACTS, 1925 AND 1928. stage, broadcasting and recording artist.—Organiser: Bill Thomas, 151, Clarence Road, Sutton Coldfield.

NOTICE IS HEREBY GIVEN that K-R PROMOTIONS LIMITED, whose registered office is situated at 20, Dale Street, Liverpool, 2, intend to apply to the Liverpool City Council for registration under the above Acts. Dated this 8th day of February, 1952.

PUBLICATIONS A.R.C.O. Diploma. Aural Tests for Candidates.—Book 1 of 192 Exercises, 7s. 8d. post free from Pritchard, 230, Upper Chorlton Road, Manchester, 16.

CLUBS PENNY NICHOLS. Help in building a worthy Appreciation Club for this brilliant young

BANDS THE ROY BRADLEY ORCHESTRA free soon for Summer engagement; fully rehearsed library, etc.—Ring Elgar 5617.

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

HOWARD BAKER Bands and Cabaret, one-night stands or resident.—69, Glenwood Gardens, Ilford (Valentine 4043, or Temple Bar 7622.)

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"In Town" Welcomes Winifred Atwell



Winifred Atwell, seen in this photograph with "In Town Tonight" producer, Peter Duncan, when she took part in that programme last Saturday upon her return from her six weeks' vacation in Trinidad, is holding the sheaf of tropical lilies with which she was presented on boarding the plane at Trinidad. Peter Duncan is examining the Jamaican dolls which Winnie brought back with her. Yesterday (Thursday) Winnie recorded a special interview which is to be flown to Holland, and which will be broadcast over Radio Avro, Hilversum in the famous "Discogram" programme.

SUNDAY, FEBRUARY 10

- 5.00 DAVID ROSE and his Orchestra. (On Gramophone Records)
6.15 THE OVALTINES' CONCERT PARTY.
6.30 THE EMPIRE SHOW. Featuring Teddy Johnson, Kathran Oldfield and The Empire Music Makers directed by Norrie Paramor.
7.00 GODFREY WINN presents YOUR MOTHER'S BIRTHDAY. For birthdays falling this week.
7.30 The Toni Twins present DICK HAYMES with Carmen Dragon and his Concert Orchestra.
7.45 ARTIE SHAW presents "My Record Album." The famous clarinetist-bandleader shows you around his personal record collection. Competition Time! Win a valuable new radio in an easy competition.
8.00 THE GRACIE FIELDS SHOW with Gerry Wilmut, the Keynotes and Billy Tennent and his Orchestra.
8.30 PICK A TUNE FOR £200. Featuring Lou Preager and his Band and your Competition Master, Roy Rich. From the Hammersmith Palais, London.
9.00 CARROLL GIBBONS AND HIS SAVOY HOTEL ORCHESTRA with Cyril Grantham.
9.15 LESLIE WELCH, the famous Memory Man of Sport in "Beat the Memory Man." One guinea paid for each question correctly answered. "Beat the Memory Man" and you win £25.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner. Competition with Valuable Prizes every Sunday.
10.00 JO STAFFORD presents TIME FOR A SONG. America's Most Versatile Singing Star in her own programme from Hollywood.
10.30 BING SINGS.—At your request. (Presented by Carter's Little Liver Pills.)
10.45 THE ANSWER MAN. Write to him if there is anything you want to know.
11.00 TOP TWENTY Selected recordings of last week's best selling songs in accordance with the Music Publishers' Association.
Midnight—MUSIC AT MIDNIGHT. Introduced by Peter Madren.
12.30 CLOSE DOWN.

MONDAY, FEBRUARY 11

- 6.00 MONDAY'S REQUESTS. Your requests introduced by Peter Murray.
6.45 THE GEORGE MITCHELL GLEE CLUB.
7.00 PENGUIN PARADE. Featuring Barbara McFadyean and

RADIO LUXEMBOURG PROGRAMMES

- 7.15 THE ADVENTURES OF DAN DARE Pilot of the Future.
7.30 HONOUR YOUR PARTNER. Fifteen minutes of Square Dancing to the music of Jack Fallon and his Red River Boys. Caller: Gerry Dulay.
7.45 STAR OF THE EVENING. Robin Richmond at the Organ.
8.00 POPULAR CONCERT. A programme of light classical music requested by our listeners and introduced by Peter Madren.
8.30 Two-o-Eight presents SECRETS OF SCOTLAND YARD. Starring Clive Brook of stage and screen, assisted by Percy Hoskins, top Crime Reporter. A weekly visit behind the scenes at Scotland Yard, where Britain's ace detectives match their wits against the underworld.
9.00 MOVIE MAGAZINE with Wilfrid Thomas.
9.15 THE GLYNDALE STAR. Meet the Kent Family.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
9.45 RADIO PLAYHOUSE presents Jane Wyatt in "The London Legend."
10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.
10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)
10.45 RHYTHM RENDEZVOUS. Your favourite dance tunes introduced by Peter Madren.
11.15 FRANK AND ERNEST.
11.30 MUSIC AT BEDTIME. A programme of sleepy melodies.
Midnight—CLOSE DOWN.
TUESDAY, FEBRUARY 12
6.00 TUESDAY'S REQUESTS. Your requests introduced by Geoffrey Everitt.
6.45 MUSIC OF THE STARS. Songs from Betty Brewer and Jimmy Carroll with Dick Leibert at the Organ.
7.00 WHAT SAUCE! The further adventures of Master O.K. and Uncle George.
7.15 THE ADVENTURES OF DAN DARE Pilot of the Future.
7.30 INTERLUDE with THE SILVER STRINGS.
7.45 STARS OF THE EVENING. Norman Wisdom with Harry Parry and his Orchestra.
8.00 THE IRISH HOUR. Introduced by Peter Murray.
9.00 MOVIE MAGAZINE with Wilfrid Thomas.

MEDIUM WAVE (208m.)

- 9.15 THE GLYNDALE STAR. Meet the Kent Family.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
9.45 FELIX KING at the Piano.
10.00 SONGTIME with Gordon MacRae. (On Gramophone Records)
10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.
10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)
10.45 SOUTH SEA ISLAND MAGIC. Bringing you music from Hawaii.
11.00 REVIVAL TIME. Gerry Dulay.
11.30 MUSIC AT BEDTIME. A programme of sleepy melodies.
Midnight—CLOSE DOWN.
WEDNESDAY, FEBRUARY 13
6.00 WEDNESDAY'S REQUESTS. Your requests introduced by Peter Madren.
7.00 Kathran Oldfield with the Ray Hartley Quartet.
7.15 THE ADVENTURES OF DAN DARE Pilot of the Future.
7.30 HONOUR YOUR PARTNER. Fifteen minutes of Square Dancing to the music of Jack Fallon and his Red River Boys. Caller: Gerry Dulay.
7.45 STARS OF THE EVENING. Ivor Moreton and Dave Kaye with songs from Val Merrall.
8.00 TOP TEN. Selected recordings of last week's best selling songs in accordance with the Music Publishers' Association.
8.30 Two-o-Eight presents THE STORY OF DR. KILDARE, starring Lew Ayres and Lionel Barrymore, in an exciting adventure of the famous film character. Produced in Hollywood by Metro-Goldwyn-Mayer.
9.00 MOVIE MAGAZINE with Wilfrid Thomas. Easy film quiz every Wednesday with £10 in cash prizes.
9.15 THE GLYNDALE STAR. Meet the Kent Family.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
9.45 CAVALCADE OF MUSIC. A half-hour of romantic melodies with the Cavalcade Orchestra and Chorus.
10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.
10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)

- 10.45 CARPENTER'S SHOP. A crisp quarter hour of music featuring Paul Carpenter, Lana Morris and Richard Beynon.
11.00 BACK TO THE BIBLE. FOR PIANO & ORCHESTRA. Featuring the music of Frankie Carle.
11.45 THE ANSWER MAN. Write to him if there is anything you want to know.
Midnight—CLOSE DOWN.

THURSDAY, FEBRUARY 14

- 6.00 THURSDAY'S REQUESTS. Your requests introduced by Peter Murray.
7.15 THE ADVENTURES OF DAN DARE Pilot of the Future.
7.30 Interlude with THE SILVER STRINGS.
7.45 STARS OF THE EVENING. Douglas Taylor and Sylvia Marriott.
8.00 MUSIC FROM THE BALLET. 2. "La Boutique Fantasque," by Gioacchino Rossini. The story told by Peter Madren.
8.30 Two-o-Eight Crime Theatre presents A weekly action-packed drama of an author in search of mystery and adventure.
9.00 MOVIE MAGAZINE with Wilfrid Thomas.
9.15 THE GLYNDALE STAR. Meet the Kent Family.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
9.45 FELIX KING at the Piano.
10.00 MUSIC OF THE STARS. Songs from Betty Brewer and Jimmy Carroll with Dick Leibert at the Organ.
10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.
10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)
10.45 ITALIAN MUSIC AND SONG. Introduced by Peter Madren.
11.00 OLD FASHIONED REVIVAL HOUR.
Midnight—CLOSE DOWN.

FRIDAY, FEBRUARY 15

- 6.00 FRIDAY'S REQUESTS. Your requests introduced by Geoffrey Everitt.
7.00 PENGUIN PARADE. Featuring Barbara McFadyean and Gerry Marsh, with tunes and stories from the young to all the family.
7.15 THE ADVENTURES OF DAN DARE. Pilot of the Future.
7.30 HONOUR YOUR PARTNER. Fifteen minutes of Square Dancing to

- the music of Jack Fallon and his Red River Boys. Caller: Gerry Dulay.
7.45 STAR OF THE EVENING. Charlie Kunz at the Piano.
8.00 SCOTTISH REQUEST HOUR introduced by Peter Madren.
9.00 MOVIE MAGAZINE with Wilfrid Thomas.
9.15 THE GLYNDALE STAR. Meet the Kent Family.
9.30 THE CASE OF THE MARTYRED MOTHER. A Perry Mason adventure by Eric Stanley Gardner.
9.45 SWING TIME. Introduced by Geoffrey Everitt.
10.15 A DATE WITH DICKIE. You call the tune—Richard Attenborough plays the record.
10.30 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)
10.45 IT'S ALL YOURS. John Drexler plays all your requests from Beethoven to Bop.
11.00 THE VOICE OF PROPHECY.
11.15 RHYTHM RENDEZVOUS. Your favourite dance tunes introduced by Peter Madren.
11.45 THE ANSWER MAN. Write to him if there is anything you want to know.
Midnight—CLOSE DOWN.

SATURDAY, FEBRUARY 16

- 6.00 SATURDAY'S REQUESTS. Your requests introduced by Peter Madren.
7.00 LOG CABIN LULLABY. Songs of the Range with Peter Murray.
7.30 INTERLUDE with the Silver Strings.
7.45 SOUTH OF THE BORDER. A programme of Latin-American music.
8.00 THE HARDY FAMILY. Starring Mickey Rooney as Andy Hardy, Lewis Stone as Judge Hardy, Fay Holden as Ma Hardy. Everybody loves the Hardys on the screen. You'll find them even more hilarious in this M.G.M. radio production from Hollywood.
8.30 MEET THE BAND. Today we introduce you to Vaughn Monroe and his Orchestra.
9.00 MOVIE MAGAZINE with Wilfrid Thomas. Bringing you music and scenes from your favourite films and introducing the stars of M.G.M., Warner Bros. and A.B.C.
9.15 NEW RELEASES OF GRAMOPHONE RECORDS.
10.00 REFLECTIONS. A programme of quiet music featuring the singing of Larry Cross. (Presented by Carter's Little Liver Pills.)
10.30 BRINGING CHRIST TO THE NATIONS.
11.30 MUSIC AT BEDTIME. A programme of Sleepy Melodies.
Midnight—CLOSE DOWN.