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Musical Express

FRIDAY, JANUARY 12th, 1951

No. 223

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Amateur bands may get chance to broadcast

JAZZ CLUB ADOPTS "PURIST" POLICY

(From JAMES ASMAN)

AT LONG LAST AMATEUR JAZZ BANDS MAY GET THEIR CHANCE WHEN JOHN HOOPER, B.B.C. JAZZ CLUB'S NEW PRODUCER, TAKES OVER.

He is hoping to present most of the more proficient of the jazz bands now playing in jazz clubs up and down the country and, if it is possible, to broadcast from various rhythm clubs.

In active co-operation with the N.F.J.O., he intends to organise a mammoth audition and the national secretary will be contacting bands and musicians in the near future.

WE TIPPED THIS CANDIDATE IN M.U. ELECTION



PHIL KAHN

and here is his letter:

January 5, 1951.

The Editor, Musical Express.

I am sure that you will be pleased to learn that I have been elected to serve on the Executive Committee of the Musicians' Union as a member for the South-East District.

Best wishes for 1951.

Your sincerely,

PHIL KAHN.

Southampton.

ANNE SHELTON ILL

ON BOXING DAY ANNE SHELTON, TOGETHER WITH MEMBERS OF HER FAMILY, WAS TAKEN ILL WITH FLU. DUE TO THIS SHE WAS UNABLE TO CARRY OUT HER TELEVISION APPEARANCE ON JANUARY 2 AND ALSO HAD TO CANCEL TWO CHARITY SHOWS LAST SUNDAY AT THE CASINO AND SAVILE THEATRES RESPECTIVELY.

Her many fans will be glad to hear that Anne Shelton will once again be seen in variety when she opens a new tour at the Shepherds Bush Empire on January 22. She follows this with appearances in Edinburgh the first week in February, followed by Glasgow and Sunderland.

GERALDO

ORCHESTRA WILL BE SEEN BY THEIR MANY FOLLOWERS WHEN THEY APPEAR ON TELEVISION ON JANUARY 22. THE SHOW WILL BE TITLED "GERALDO SHOWCASE" AND WILL BE SEEN AT 8.15-8.45 p.m.

ANOTHER JAZZ CLUB FOR BELL

THIS Saturday Graeme Bell's Australian Jazz Band are featured for the second time since their arrival in this country on John Foreman's programme, "Jazz Club."

CHANGES IN NATHAN LINE-UP

JACK NATHAN informs us that he has now completed the changes in his line-up and that well-known trumpeter Dave Wilkins has now permanently joined the band.

LOSS PLAYS IN KILT



Joe Loss, through a suit loss, wears tartan of "Clan Loss."

THEEVES who broke into the dressing room of Joe Loss during his current engagement at Green's Playhouse, Glasgow (fourteenth annual visit), stole his evening dress.

Jack Anthony, the Scottish comedian, who was playing in pantomime in Glasgow, came to his rescue, however, with rather an unorthodox dress for Joe, but common enough in Glasgow.

The disappointment to Joe was not the loss of the dress suit, but inside the pocket of the jacket was a piece of manuscript music. On February 27, Joe celebrates his 13th wedding anniversary, and in honour of the occasion he had written a waltz dedicated to his wife Mildred entitled "Lucky Day."

The Billy Forrest office are anxious to get in touch with pianist Wally Hale. Mr Hale should contact them immediately at Room 18, 38, John Bright-street, Birmingham, 1. Telephone Midland 7076.

SOS FOR SALE

The Billy Forrest office are anxious to get in touch with pianist Wally Hale. Mr Hale should contact them immediately at Room 18, 38, John Bright-street, Birmingham, 1. Telephone Midland 7076.

HARRY ROY FOR BIG CHARITY

HARRY ROY AND HIS FULL BROADCASTING ORCHESTRA FEATURING EVE LOMBARD AND JOHNNY GREEN WILL BE APPEARING AT THE BINGLEY HALL, BIRMINGHAM, ON SUNDAY, JANUARY 21, ON A BOOKING ARRANGED THROUGH THE BILLY FORREST OFFICE.

There will be two performances—one at 5 p.m. and the other at 7.30 p.m.—and a star-studded bill is completed by famous artists: "Hutch," Frederick Ferrari, and Syd and Max Harrison.

NEW BAND PARADE FOR HAMMERSMITH

AS readers will know, during the last three years or so Hammersmith Palais have presented on Monday nights every possible Jazz, Dixieland, Bop or Progressive band in the country.

RAMBLERS FOR "IN TOWN TO-NIGHT"

WE are informed by the Harold Davison office that the Ramblers arrive at Liverpool-street Station this Saturday morning, and will appear in "In Town To-night."

QUIZZICAL FOLLIES

FOLLOWING its outstanding success in September, the floor show "Quizzical Follies," devised and produced by Jack Fallon, returned to the Crystal Room of the Empress Club on Wednesday, January 10, at midnight each night for a limited season.

JIMMY BRANCH Great Singing

JIMMY BRANCH, the young American G.I. singer, who has recently been causing a minor sensation in the clubs around town, absolutely stole the show at the Modern Jazz Society's New Year party last Monday at Wood Green.

ELLINGTON 4 DEP FOR WARD

LAST week the Ray Ellington Quartet appeared at Hackney Empire. On the Saturday night they also doubled, in between performances, at the Connaught Rooms for the Hedley Ward Trio, one of whom was taken ill suddenly.

AFRO-CUBISTS Go North

NORTHERN fans will have an opportunity of hearing Kenny Graham once again when he returns, by special request of the management to the Casino, Warrington, on Thursday, January 18; and on January 19 they are making a return visit to the Astoria at Manchester.

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STAPLETON WEDDING



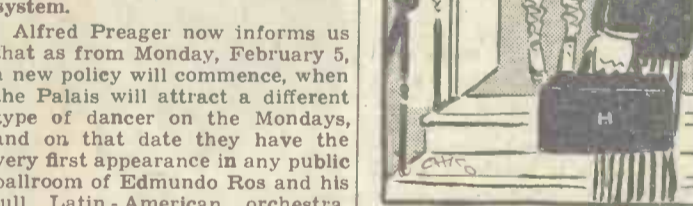
Cyril Stapleton and his bride at the wedding reception last Monday at Grosvenor House. The two guests are Harry Davis (left) and Oscar Rabin (right).



Cyril and Sheila with Addie Seamon and Charlie Forsythe. The bride and groom left for a short honeymoon in Paris.

NEW BAND PARADE FOR HAMMERSMITH

AS readers will know, during the last three years or so Hammersmith Palais have presented on Monday nights every possible Jazz, Dixieland, Bop or Progressive band in the country.



"Just tell them Doctor Hardcastle is here — and NO CRACKS!"

DINAH KAYE WITH REGGIE GOFF

FOLLOWING that enthusiastic welcome given to Dinah Kaye when she appeared as guest artiste at Long's Restaurant, Bishops Stortford, on Saturday, December 16, the management quickly arranged for her to star in their Christmas and New Year carnival celebrations.

RAMBLERS FOR "IN TOWN TO-NIGHT"

WE are informed by the Harold Davison office that the Ramblers arrive at Liverpool-street Station this Saturday morning, and will appear in "In Town To-night."

TRADE MUSIC GUILD BALL

ON FRIDAY, FEBRUARY 16, THE TRADE MUSIC GUILD WILL PRESENT THEIR SECOND ANNUAL FUNCTION. THE HIT PARADE BALL, WHICH WAS SUCH A GREAT SUCCESS LAST YEAR, WILL BE HELD THIS YEAR AT THE EMPIRE ROOMS, TOTTENHAM COURT ROAD, AND DANCING WILL BE FROM 7.30 P.M. UNTIL 1 A.M.

ELLINGTON 4 DEP FOR WARD

LAST week the Ray Ellington Quartet appeared at Hackney Empire. On the Saturday night they also doubled, in between performances, at the Connaught Rooms for the Hedley Ward Trio, one of whom was taken ill suddenly.

This fine organisation, run by the trade men of the famous publishing houses, donates its funds to the charitable cause of assisting members of the trade and their families, when circumstances make assistance a necessity.

MAE BURNS GARLAND WILSON CHEVALIER and PATACHOU For the Astor and Colony

GINO ARBIB, OF J.H. INTERNATIONAL, INFORMS MUSICAL EXPRESS THAT HE HAS BOOKED SEVERAL FAMOUS AMERICAN AND FRENCH ARTISTES TO APPEAR AT BOTH THE COLONY AND THE ASTOR.

To follow them, commencing March 4, is the famous French artiste, Lady Patachou. An interesting feature of her appearance will be that Maurice Chevalier will fly over here from Paris specially to introduce her to patrons of the Astor and Colony on her opening night.

WALLY ROCKETT FOR CELEBRITE

NEXT MONDAY, JANUARY 15, WILL SEE THE OPENING AT THE CELEBRITE (PREVIOUSLY FISCHERS) OF A NEW COMBINATION, WHEN WALLY ROCKETT JOINS FORCES WITH ROBIN RICHMOND AT THIS NEWLY REOPENED WEST END-RESTAURANT.

Well-known Hammond organist, Robin Richmond will, of course, be in a position to take the place of all rhythm instrumentalists, and we understand from Rockett that in addition to playing with the band Richmond will be featured in his own solo presentations during the evening.

SINGER JOINS HER HUSBAND



Theresa Desmond, wife of Cab Kaye, left London this week to sing with Kaye's group at the Odeon, Basle, where they are resident.

CAMPBELL CONNELLY ANNOUNCE

THE NEW "THREE WAY" ORCHESTRAL CLUB

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

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- \* ITAUT ITAWA PUDDY TAT \*
- \* FERRY BOAT INN \*
- \* TENNESSEE WALTZ \*
- \* TZIN, TZAN, TZUN \*
- \* SENORA \*
- \* LUCKY, LUCKY, LUCKY ME \*

Terms: S.O. 24/-, F.O. 32/-. TRIO-16/-, P. SOLO 14/-, P. CONDUCTOR 10/-. EXTRA PART 4/-

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Editorial and Advertising Offices
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Editor-in-Chief for Venture Publications Ltd.: JULIEN VEDEY
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Read throughout the wide world

THE VOICE

Name-Band Policy

SOME time ago, when Ted Heath was first booked to play at the Savoy Hotel, a contemporary appeared to have regarded the innovation as a name-band policy likely to be copied by other West End managements...

The Knockers

TED HEATH makes reference in his published statement to the "knockers" who are now confounded by his success in the Savoy resident engagement...

The Vogue

WE have yet to learn that the Heath-Savoy booking which seems to have started such a controversy elsewhere in the West End...

Money Talks

IN common with our American contemporaries, "Billboard" and "Variety" we claim to be essentially a "trade weekly newspaper"...

LYRICS for NOLA

BELIEVE it or not, that evergreen "Nola" is to have lyrics. I was talking to Felix Van Lier, of Keith Prowse, the other day...

Tin Pan Alley

by JACK WEBB

JOHN FIELDS MUSIC must have got a big kick out of hearing Alan Dean singing their "Red Silken Stockings" so brilliantly in Music Hall...

WITH THE TREND of popularity leaning towards the novelty numbers, there is no doubt that Unit Music's "Two Little Men in a Flying Saucer" must very soon join up with "Puddy Tat"...



You can have your copy of MUSICAL EXPRESS delivered in your letter-box by the first post on Friday mornings!

Britain leads in equipment and technique, but is guilty of unsatisfactory balancing

DECCA FIRST TO OVERCOME BALANCE PROBLEM

I HAVE OFTEN COMPLAINED OF THE METHODS USED BY SOME OF THE BRITISH STUDIOS IN RECORDING DANCE BANDS, AND OF THE SAD STATE OF AFFAIRS WHEREBY A COUNTRY WHICH POSSESSES UNQUESTIONABLY THE FINEST RECORDING TECHNIQUE AND EQUIPMENT SHOULD TURN OUT SO MANY UNSATISFACTORY SIDES.

Occasionally the complaint is at sheer bad balancing; insubstantial rhythm sections, over-prominent lower saxes, and so on. More often it is at the lack of understanding shown by recording engineers of the character of big-band dance music...

Sometimes, as a result of an unsympathetic engineer, a recording which is technically faultless can be made to sound quite wrong to people like you and me, who may be ignorant on the science of band balancing...

The first recording firm I know to have taken this problem seriously in hand is the Decca Company. All firms are of course deeply interested in the development of their recording techniques...

The first lucky orchestra was that of Cyril Stapleton, whose first coupling under the new system has just been released:

Cyril Stapleton and His Orchestra

All My Love Orange Coloured Sky

Right from the intro, it is obvious that something has happened. The band sounds tremendously full, and—almost for the first time in England, I feel tempted to say, though that might be an overstatement—we can hear the bass.

The Stapleton band rises to the occasion, and gives a fine, warm performance of what is, after all, one of the best tunes of the moment! "All My Love," Bob Dale sings as well as ever (I think his tone is becoming even richer), and he negotiates the long "Oo-oh-oh" of the middle-eight without the least sign of a tremor...

The rhythm section is even better displayed in "Orange Coloured Sky," but I'm a little unhappy about the saxes in the first chorus. It is a wonderful and justly famous section, but there seems to be some discrepancy between Ted Thorne's tone on the lead part, and the rest of the saxes...

All round, this side is rather less successful than "All My Love." Jean Campbell's vocal, for instance, is delivered almost without interest in the lyrics. There's no need to shout "Flash! Bam!" like a Betty Hutton of course, but it should be sung with a certain amount of fire, or at least, surprise...

The Joe Heyne Players

La Petite Valse

Someone is going to write somewhere that the two trumpets play the intro of "Chatanooga Stomp" beautifully together. They don't; they play it successfully together, as any two self-respecting trumpeters should. The rest of this side is quite an exciting bit of



Steve Race On Record

as a pianist, I've seldom heard such a soulless performance of anything, and as for the rest of his band—well, they're so distantly recorded they might as well not have troubled to get out of bed and go to the studio.

Josh White

I'm Gonna Move to the Outskirts of town Hard Times Blues

Both these sides found their way into my "Records of 1950" list, different though they are in style. "Gonna Move" is a familiar blues number about the joys of suburban life. Synthetic in other words, since it concerns an emotion which the singer is not himself undergoing...

Josh White uses it as a vehicle for some of the most amazing vocal virtuosity I have ever heard, and his guitar drives the rhythm along to almost an intolerable pitch of intensity.



GEORGE SHEARING

Lu Watters' Yerba Buena Jazz Band

Creole Belles Chatanooga Stomp

The Yerba Buena Band, like so many groups of its kind, is successful and relaxed as long as it confines itself to ensemble improvisation. "Creole Belles," for instance, produces the sort of overall sound most jazz fans like, but the moment the piano comes up for a solo the tension drops, and in a moment all interest dies.

Josh's electric personality (which will stand him in good stead on his impending concert tour of this country) makes this side one which I, at any rate, will not tire of for a very long time.

"Hard Times Blues" is anything but synthetic, at least in its delivery. It is the story of Negro oppression in the singer's home town, and hardly needs the "big city" refinement of the echo chamber which a Decca engineer has given him.

"Tin-Roof" is arranged, and credit is due to some person unknown, for the interesting dovetailed front-line writing of the first chorus. This is an excellent side, with some particularly delightful and original touches from Sullivan in the last chorus or so.

George Shearing Quintet

When Your Lover Has Gone

Once again Shearing picks a glorious old tune, and brings to it a new glory. The care, almost the devotion, which he expends on the theme of "When Your Lover Has Gone" results in a performance in which almost everything possible is added to an already great tune.

STAPLETON IS FIRST TO PROFIT BY DECCA TECHNIQUE

All-Skate, but I'll take Lyttelton's version any time.

"Big Bear Stomp" is rhythmically less fruitful than the two titles reviewed above, due largely to an uninspired banjoist rejoicing in the name of Harry Marsden. "Working Man Blues" is better in this respect, though with so many fluffs it should have been the clarinet player who got the blues, rather than the poor working man.

Jack Dieval and His Quartet

Head Light

Welcome to Nixa, a new British record company, with headquarters at 6, Holborn Viaduct, London, E.C.1. In addition to these discs, they have issued a crop of Gramco Bell titles to coincide with that group's current visit, and three records of Claude Luter's Band, all of which I hope to review in due course.

Doc Evans' Dixieland Band

Barnyard Blues Original Dixieland One-step

Doc Evans' Band, being more musical, is rather easier to take.



Josh White, Jack Fallon, Denis Preston, Norman Burns and Steve Race (at piano) in the Decca recording studios.

Book Review by Malcolm Rayment

PUBLICATIONS INTRODUCING THE MUSIC OF COMPOSERS

THE SMALL BOOKS ON BACH, STRAWSKY, GOUNOD, AND BIZET FORM PART OF A SERIES WHICH AIMS TO INTRODUCE THE MUSIC OF COMPOSERS TO THOSE WHO HAVE AS YET MADE BUT A CASUAL ACQUAINTANCE WITH THEM. THEY ARE, THEREFORE, NOT FOR THE SPECIALIST.

As a matter of fact, things do not work out as easily as this, for in about sixty pages one can give a much more complete picture of, to take an example, Bizet's music than Bach's.

William Mann must be congratulated for having performed his unenviable task so well. He has, of course, had to leave out about twenty times as much as he would have liked to have put in, but he has succeeded in putting forward the qualities of Bach's music that belong to Bach, and Bach alone.

Winton Dean's Bizet is excellent in every way, and is in my opinion the most valuable of these four books. Incidentally, he gets more words on to each page than the others.

Rollo Myers Strawinsky is very much like a companion of Eric Walter White's book on the same subject. Sometimes even the terminology is the same. It serves as a good introduction to this composer, but cannot compare with White. The temptation of saying something about every work has resulted in the most important being given insufficient attention. I feel that another

Continued on Page 4

"YOU CAN'T GO WRONG WITH THE WRIGHT SONG"

Advertisement for Lawrence Wright's music, featuring "YOU'RE HEARTLESS", "NUMBER-ONE HONEYMOON LANE", and "BASIN STREET BLUES MARCH".

Advertisement for John Field's Music Co., Ltd., featuring "A-LAIRAH THE YODELLING GHOST".

Advertisement for "ART LARG Woodwind Specialist" and "THE THING WAKE UP YOUR LIVER BILE".



THE RADIO PHENOMENON

HIGHSPOTS

MEET the Braithwaites, starring Richard Attenborough and wife Sheila Sim, is a first-class show, has a first-class script, and is produced in the highest tradition of a major production.



by LEE CONWAY

NOW why, Miss Tari, will you insist on ad-libbing? Any time I have heard you losing control of the situation it has been due entirely to your insistence on this habit.

SAME show—same time—nice broadcast from Johnny Dennis and his Ranchmen. Always slick, bright and tuneful.



ALAN DEAN—"Dangerous but successful falsetto"

NOW I've got a real complaint. This time it's not about any artists or performances. It's about the B.B.C.'s dreadful habit of waiting till a show is all over and the last strains of the finale music have faded out and then, breaking a dead silence, an announcer suddenly saying, "Jewel and Warriss are now appearing in Babes in the Wood at the London Palladium."

THE timing was pathetic. Leon Cortez—a favourite of mine—sounded like he was reading the script for the first time.

NOW let us compare the performance of Jewel and Warriss in the foregoing with their performance in Saturday night's "Music Hall."

BILL JOHNSON'S return in his own series, "Something to Sing About," was welcome.

IN the same programme was Harry Bailey, Irish singer and raconteur. Harry, finding them a bit dull at first, knocked them for six by holding back his big top notes till the finale.

USUALLY I have much praise for the drama department of the B.B.C. I regret that I cannot present to them any orchids for the series "Sorrell and Son."

GIVE the medal this week, however, to Alan Dean ("Music Hall") for his masterly performance of "Red Silk Stockings."

Records become dearer Will sheet music follow? Are the newspapers and Musical Express likely to be dearer?

CRAZY COSTS likely to be dearer? By JULIEN VEDEY

CERTAIN RECORDING COMPANIES HAVE ALREADY ANNOUNCED AN INCREASE IN THE RETAIL PRICES OF THEIR PRODUCTS NECESSITATED BY THE STEEPLY RISING COSTS OF PRODUCTION.

I have deliberately used the word "crazy" for a definite reason. While this nation is blathering about cost of living and wage rises to meet them, the professions and their allied trades have been left to their own devices.

IT is time professional readers of Musical Express were told the grim truth of the situation. Gramophone records were among the first musical products to impose an increase in retail price.

I make no secret of the fact that Musical Express, being an independent newspaper, is also a victim of this crazy travesty of the slogan, "Fair shares for all."

Now where is all this going to end? Eventually the cost of newspapers must go up. I can tell you that if such a rise takes place with the national Press it will not happen before at least mid-summer.

Our readers should know how we came to build up our enormous circulation. This has been achieved by limiting our advertising space and giving the reader the maximum economic amount of space for reading matter.

At this very moment the directors of Musical Express are in constant touch with the severity of the situation. As long as it is possible to produce this newspaper at its old price—4d—we shall continue to do so.

If, for example, Musical Express were to retail at 6d, we might be able to print in a slightly smaller type to increase the amount of reading matter.

Such a format would not be so easily legible or attractive, but it would do much to compensate the reader if a price increase were ever inevitable.

My pessimism may, of course, be premature. But in case it is eventually justified, this is a fine chance for Musical Express readers to write to me personally, with suggestions of their own.

We may be crossing a bridge before we get to it. But I honestly feel that this is the time to solicit the co-operation of our readers and ask for their views.

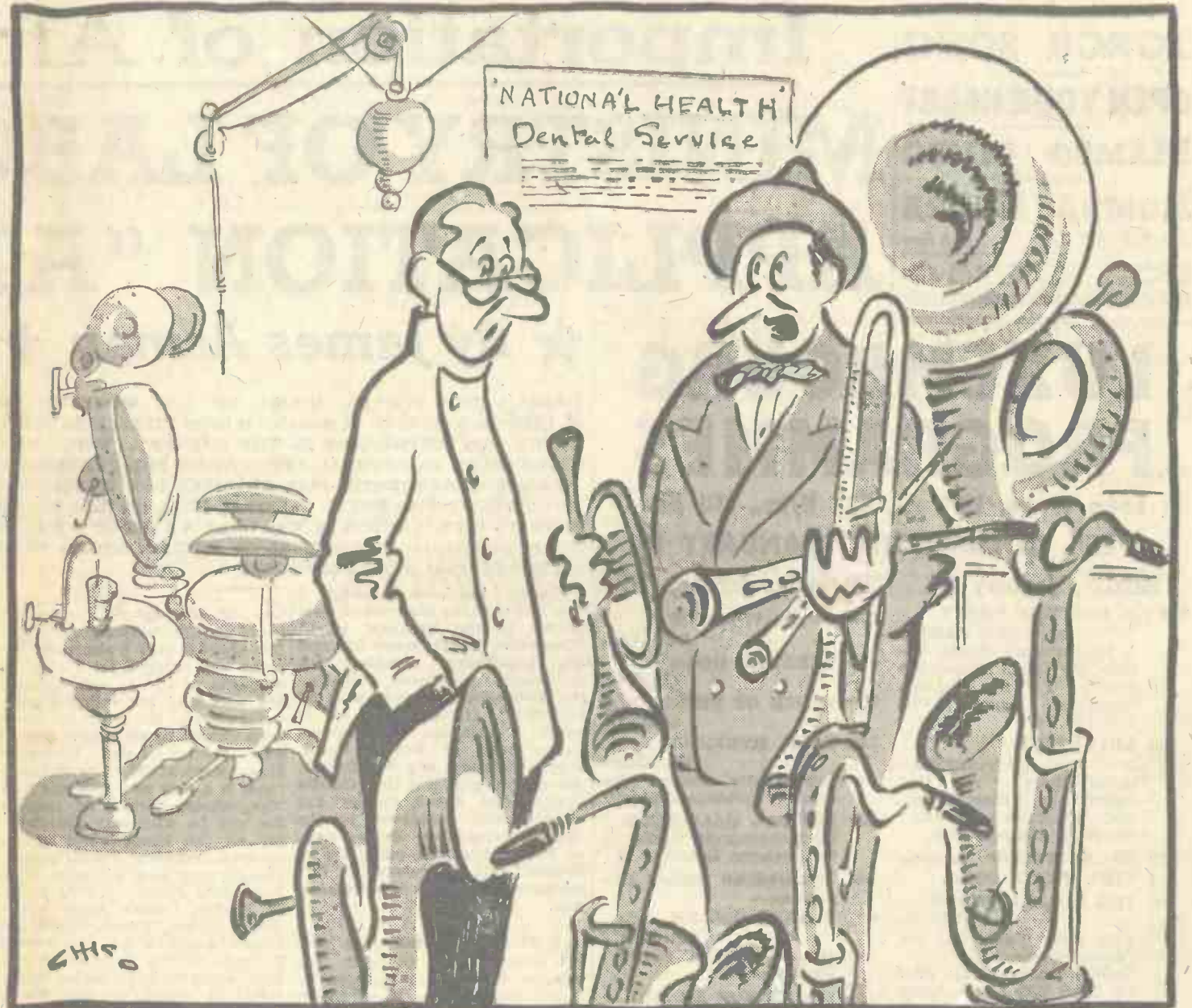
ENTER FAITH DOMERGUE

SAW the two films now showing at the Odeon Cinema (Marble Arch) separately, and although they are both commendable, they hardly make a varied programme, since both deal with wily, scheming women.

I feel that it would be better if these films were to be shown separately on the circuits; to see both in the same programme would leave me with very little faith in human nature—although great faith in Faith Domergue as a coming actress.



Robert Mitchum, Claude Rains and Faith Domergue, in R.K.O.'s "Where Danger Lives."



"Oh yes, Doc—I play 'em all—so I gotta have a separate set of teeth made for each one!"

The Art of Dinu Lipatti

HOW great a tragedy was the death of Dinu Lipatti at the age of 33 last month is shown to a very considerable extent by his new recordings of the Chopin Waltzes and Bach's Partita No. 1 in B flat.

I do not know if these were the last records Lipatti made, but probably some more will be issued. Certainly we hope so, for Lipatti was unquestionably a pianist with no superiors.

LX 1341: No. 1 in E flat major (op. 18), No. 2 in A flat major (op. 34, No. 1).

LX 1342: No. 3 in A minor (op. 34, No. 2), No. 13 in D flat major (op. 70, No. 3).

LX 1343: No. 5 in A flat major (op. 42), No. 6 in D flat major (op. 64, No. 1).

LX 1344: No. 7 in C sharp minor (op. 64, No. 2), No. 9 in A flat major (op. 69, No. 1).

LX 1345: No. 10 in B minor (op. 69, No. 2), No. 11 in G flat major (op. 70, No. 1).

He did not, of course, merely play what the composer had written at the prescribed speed; nor did he merely change his style of playing for music of different periods, or music of different composers; he would play each

piece by the same composer in a slightly different style, certainly with a different approach. All this, and much more, is to be found in these new recordings.

The Chopin Waltzes are on Columbia LX 1341-6. As they do not appear exactly in sequence, I am listing the waltzes in the order they appear on the records. I am also giving the opus Nos. because of the duplication of keys.

Lipatti was a self-effacing artist. He was not the sort of man who, for instance, would deliberately play a piece in a manner to show off his dexterity.

He was not, of course, merely play what the composer had written at the prescribed speed; nor did he merely change his style of playing for music of different periods, or music of different composers; he would play each

it is confusing right at the beginning of the film to have him milling around at a party with Mel Ferrer. They look far too much alike for one to grasp exactly who is who.

I felt sorry for Zachary Scott as Chief Mutt, with nothing to do but have the wool constantly pulled over his eyes; and I do feel that Irving Bacon has earned a rest from taking the part of a jewellery salesman.

There is some wonderful dialogue in this film, especially Ryan's classic line, "I love you so much, I wish I liked you."

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By MALCOLM RAYMENT

No. 12 in F minor (op. 70, No. 2), LX 1346; No. 14 in E minor (op. Post-humous), Mazurka in C sharp minor (op. 50, No. 3).

Needless to say, the faults and failings that make mine out of ten Chopin recitals an ordeal are quite absent here. There is, of course, no one and only one way of playing a piece by Chopin or any other composer, although there are innumerable wrong ways.

Lipatti's approach to some of these waltzes is strikingly different from other people's; the first waltz in E flat, he plays at a colossal speed, but the whole thing is perfectly controlled, and gives you the feeling that he could have played it twice as fast again if he had wanted to.

There is a youthful vivaciousness about the whole thing. No. 9 in A flat is by contrast played rather slower than usual. This performance seems to build as it goes along, so that the first bars sound quite ordinary, but the whole becomes a perfect poem.

It would be easy to take each waltz in turn, and say something about it, showing that Lipatti has brought out the subtle differences of personality between them. All this, however, is revealed far better by a single playing of the records than by volume of words.

Indeed, Lipatti's a supreme artist who always made up his mind of the composer rather than himself. Perhaps this may be partly explained by the fact that he, too, was a composer.

TWO LITTLE MEN IN A FLYING SAUCER

Orchestrations Ready!

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- TZENA, TZENA, TZENA

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To All Record Dealers: FREE!

This first time ever complete listing is an invaluable guide which covers 21 different labels including Decca, EMI, Parlophone, Nipper, Oriole, Festival, Polygram, Ravel, Talisman and Technico.

They're Up! SLEEPY EYES ARCADIA MUSIC SLEIGH RIDE MILLS MUSIC 24 GT. PULTENEY STREET, W.1

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LUXEMBOURG PROGRAMMES

Long Wave, 1293 m., 232 K/cs., 150 Kw. WEEK COMMENCING JANUARY 14

Table of radio programmes for Luxembourg, listing dates from Sunday, January 14 to Saturday, January 20, with various show titles and times.

By James Asman

BEHIND THE PROSAIC DOORS OF THE MINISTRY OF LABOUR A BATTLE IS RAGING WHICH VITALLY AFFECTS EVERY JAZZ ENTHUSIAST IN THE COUNTRY.

Making inquiries recently, I was told that the matter had been passed to the "highest level." Meanwhile, a great many concerts are hamstrung, awaiting the Government's decision...

ANOTHER famous jazz personality due to visit this country this year, I am told by Dame Rumour, is Rudi Blesh. Blesh, author of several fine text books on jazz including "This is Jazz," "Shining Trumpets" and "They All Played Ragtime" will be over here on holiday...

THE first issue of the new monthly, JAZZ RECORD, is now on sale and can be obtained for the cheap price of one shilling from the usual jazz clubs and shops.

ANOTHER, and far more unusual publication including jazz articles and reviews, is SEGAS JOURNAL, the magazine of the South Eastern Gas Board.

FOLLOWING on the heels of the news that Parlophone has thought fit to withdraw three fine titles by the Empress of the Blues, Bessie Smith, from their catalogue comes the latest N.F.J.O. release—Bessie Smith's glorious "Empty Bed Blues" on two sides of Columbia DB2796.

THE next meeting of the Southend-on-Sea Rhythm Club will be held on Sunday afternoon, January 14, at the Arlington Hall, Leigh-on-Sea.

THE Manchester Jazz Club, which used to meet weekly at the Onward Hall, Deansgate, now find more convenient premises, each week, for on January 15 their popular record recitals will take place each Monday in the lounge of the Old Nag's Head Hotel, Jackson's-row, Manchester.

MANCHESTER JAZZ CLUB, which used to meet weekly at the Onward Hall, Deansgate, now find more convenient premises, each week, for on January 15 their popular record recitals will take place each Monday in the lounge of the Old Nag's Head Hotel, Jackson's-row, Manchester.



CYRIL JACKSON

JACKSON JOINS OLDE TYME ORCHESTRA

OUTSTANDING 'cellist Cyril Jackson is the latest addition to the all-star line-up of the London Olde-Tyme and Concert Orchestras.

At Alan Dean Club

LAST Tuesday, January 2, saw the first social and dance run by the London area members of the Alan Dean Fan Club.

STEVE RACE REPORTING

I HAVE recently been reading a book so scholarly, so entertaining, and so indispensable to those whose profession is popular music, that I have felt tempted to ask the editor for the whole of the back page of Musical Express in which to review it.

POPULAR MUSIC IN AMERICA

By Sigmund Spaeth (Obtainable, price 40s., from the International Bookshop, 52, Charing Cross-road, W.C.2.)

QUEBEC CONCERTO

Theme from QUEBEC CONCERTO Piano Solo Arrangement by Louis Mercader Price 2/6

THE FLYING SCOTSMAN S.O. 4/7 F.O. 4/8 Post Free

NATIONAL DANCE BAND CHAMPIONSHIP

ENTRIES are complete for the Nottingham championship due to be presented at the Empire Theatre, Nottingham, on Sunday next, January 14, at 7 p.m.

At Alan Dean Club

Each of the Sunday dates given is for two concerts, and there remain four more engagements to be confirmed.

CLASSIFIED ANNOUNCEMENTS

- Advertisement section containing various notices: CITY OF RIFON, TUITION, RECORDING STUDIOS, MAGAZINES, CAR SERVICE, RADIO, INSTRUMENTS, BANDS, FOR SALE, MISCELLANEOUS, ORGANS.

OFFER TO M.E. READERS

A Resident Summer Job BILLY FORREST is interested in hearing from any of our readers who are looking for resident summer berths.

MUDDLE SEXTET FOR DANKWORTH CLUB

THE new Joe Muddel Sextet, comprising Muddel on bass, Dave Wilkins trumpet, Freddy Dyer alto, Aubrey Frank tenor, Bernie Fenton piano, and Basil Kirchin drums, will be appearing at the Johnny Dankworth Club this Saturday, January 13, and at Feldman's Club the following Sunday.

GUITAR DUO AT GARGOYLE

THE Ray Kirkwood Duo, after three months resident at the Lanham House Club, have now commenced a resident season at the Gargoyle Club, Dean-street.

TOP TEN

- 1. Puddy-Tat (Harms-Connelly). 2. Rudolph the Red-nosed Reindeer (Chappell). 3. Beloved Be Faithful (Pickwick). 4. The Thing (Leeds). 5. Ferryboat Inn (C. & C.). 6. Goodnight Irene (Leeds). 7. Sleigh Ride (Mills). 8. Mona Lisa (New World). 9. Petite Waltz (Duchess). 10. Sam's Song (Sterling) and Orange Coloured Sky (Edwin Morris).