



## Fun at the Red Rose

ONE of the gayest phenomena of a gay city is to be found these days in the smoky cellar of a cafe on the left bank of the Seine. The smoky cafe is called the Red Rose, and the phenomenon is a clutch of vocal clowns called Les Frères Jacques (see cover). But the brothers Jacques are not brothers, and their common name is not common. It is all truly Parisian.

The facts, briefly, are these. None of the four performers is named Jacques, and only two are brothers. These are André Bellec, the stentorian-voiced leader, and Georges, the smallest, whose act consists mainly of caricaturing his companions. The others are Paul Touraine and Francois Soubeyran. Paul sometimes plucks the guitar, and Francois, the bass, has been given one note to sing—the lowest.

The chief stock-in-trade of Les Frères Jacques consists of a repertoire of humorous action songs and a uniform consisting of two-tone tights. This latter is based on the costume of the wrestlers of the Golden Age, and is justified on

the grounds that "the public likes an artist to be dressed as they themselves would wish to be." The secret of their success is said to reside in the mirror before which they habitually perform. They become so fascinated by their own antics they cannot stop singing.

Formed in 1948 after André and Georges tired of the strain of performing as a vocal quartet on Toulouse Radio, Les Frères Jacques were an immediate hit. Where once it was possible to visit the Rose Rouge every night it is now necessary to join a queue seven days long. President Auriol, who demanded two encores when he saw them, is said to have wept with laughter.

Listeners to ZB stations will be able to judge the "brothers" eccentric ensemble for themselves. Les Frères Jacques figure frequently in *Paris Star Time*, a series of 30 cabaret programmes from the French Broadcasting System of Canada, which the Commercial stations are broadcasting on Sundays at the following times: 1ZB, 2.0 p.m.; 2ZB, 2.30 p.m.; 3ZB, 4.0 p.m.; 4ZB, 11.0 a.m.; and 2ZA, 10.0 a.m.

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with Heinz Rerfuss as soloist (Decca LW 5037). They fit nicely on a medium-playing disc. The music is true to label. Rerfuss sounds a more polished singer than Resnik, but I feel that his lighter voice and his singing in French make the music less red-blooded.

### More Dvorak

Dvorak's stocks seem to be rising rapidly and, as the Czech Philharmonic play him, he appears a sturdier, less sentimental fellow than some of his other admirers make him. Symphony in G Major, Op. 88—sometimes called No. 4, and sometimes, as on this disc, No. 8—played by the Czech Philharmonic conducted by Vaclav Talich (Supraphon LPV 44) is an exciting work. The Czech players give the music dash, good humour, and warmth, and the recording deals sympathetically with the playing.

Other new symphonic music includes a further recording of Symphony No. 1 in C Minor (Brahms), played by the Leipzig Radio Symphony Orchestra conducted by Hermann Abendroth (Supraphon LPV 69). Maybe Hermann Abendroth's approach is a little too pedantic to get you by the short hairs, but the rhythms are strong and the phrasing clear, and the fine climax in the last movement is not missed. This is a performance worth looking into. And so, too, is the Danish State Radio Symphony Orchestra's Sibelius Symphony No. 5 in E Flat, conducted by Erik Tuxon (Decca LXT 2744). Without extravagance or resort to virtuosity, Erik Tuxon gives Sibelius his characteristic tang and shows off the Danish Orchestra being right in the front rank. They make the Karelia Suite, which fills up the second side, sound better than it is.

Mozart enthusiasts should find interest in the reconstructed torso of Mozart's

unfinished opera *Zaide*, recorded by Mattiwilda Dobbs, Hughes Cuenod, Bernard Demigny, Joseph Peyron, John Riley and the Orchestra Philharmonique de Paris (Nixa QLP 4901—1 and 2). The various arias are linked together by spoken dialogue which seems superfluous when the opera is incomplete and the sequence of songs more or less arbitrary. The singing however, is unquestionably good Mozart.

Debussy's *Suite Bergamasque* is played by Frank Glazier (pianist) with Ravel's *Gaspard de la Nuit* (Nixa QLP 4005). Although this lacks something of the impressionist glow, the Ravel comes off well and the Debussy is clear workmanlike playing. A bunch of Bartok's 44 duos for two violins under the title *Chansons et Danses Hongroises*, played by Gabrielle Lengyl and Anne-Marie Grunder (Ducretet-Thomson-Selmer LAP 1008—medium playing), makes very pleasant listening. Bartok's writing is amazing in the variety of such simplicity.

*Incidental Information:* RCA Victor Records, so it is said, are to release soon a set of discs with the title *Classical Music for the People who Hate Classical Music!*

### February Choice

**DVORAK:** Symphony in G Major, Op. 88, played by the Czech Philharmonic Orchestra conducted by Vaclav Talich. . . . Exciting playing and new light on Dvorak. . . Supraphon LPV 44.

**MOUSSORGSKY:** Nursery Songs, sung by Nassja Berowska. . . Delightful singing, a label puzzle, and more good singing, in *Songs and Dances of Death* by Vladimir Resnik. . . Ducretet-Thomson-Selmer LPG 8677.



## Try these Tested Recipes from Edmonds-

### APPLE FOAM

4 Large Apples      1 Pt. Water  
1 Pkt. EDMONDS Cherry Jelly Crystals  
1 Egg White

Peel and slice apples. Put into a saucepan with the water and cook slowly. Dissolve Jelly Crystals in the strained juice from the apples. When

the jelly is nearly set, stir in the apple pulp and stiffly beaten egg white. Beat, and put into a dish to set. Serve with cream.

### JELLIED APPLES

4 Medium sized apples      Rind of one Lemon  
2 ozs. preserved ginger      ½ Teaspoon of Cinnamon  
3 Breakfast cups water      ½ Breakfast Cup Sugar  
1 Pkt. EDMONDS Raspberry Jelly Crystals

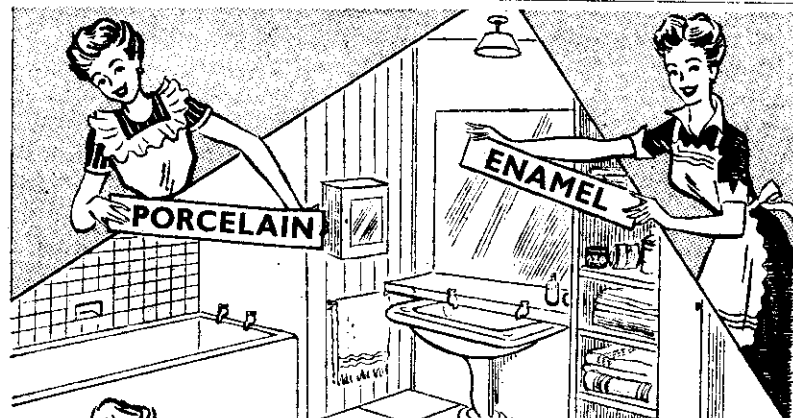
Polish the apples. Core, but do not peel them. Fill the cavities with chopped ginger. Put sugar, water, lemon rind and cinnamon into a saucepan and bring to the boil. Cook apples in the syrup slowly until tender, but not broken. Put

each apple into a wet mould or small basin, and use strained syrup to dissolve the jelly crystals. Cover the apples with the jelly and leave to set. Turn out each mould and decorate with whipped cream. The apples may be set in one dish if desired.

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