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Musical Express

FRIDAY, MARCH 16th, 1951

No. 230

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SIR MALCOLM SARGENT

IN SCENE AT THE DORCHESTER INVOLVING MALCOLM MITCHELL

(MUSICAL EXPRESS STAFF REPORTER)

ON THE EVENING OF TUESDAY, MARCH 6, AT THE DORCHESTER HOTEL, LONDON, MALCOLM MITCHELL—PRINCIPAL OF THE FEATURED ATTRACTION, THE MALCOLM MITCHELL TRIO—WAS UNWILLINGLY INVOLVED IN AN UNCOMFORTABLE SCENE WITH SIR MALCOLM SARGENT.

Sir Malcolm Sargent was patronising the Dorchester in company with a party of about a dozen distinguished guests. The Malcolm Mitchell Trio were playing their characteristic style of music which has made them internationally famous—even to the extent of being honoured by an invitation from the Shah of Persia to play at his wedding.

As Sir Malcolm Sargent entered the restaurant he is reported to have grimaced and to have put his fingers in his ears. The famous conductor then complained expressing his dislike for the electric guitar, whereupon Malcolm Mitchell was notified by the manager, and the pianist in the trio played solo for the remainder of the session.

Sir Malcolm Sargent called Mitchell over to his table, not with the customary message written on

GERALDO, HEATH, SILVESTER FOR HOLLAND

ON June 2 Geraldo will take his full orchestra and singers to Holland for an eight-day appearance in that country. He will be going to Avifauna and will play there until June 10. On Friday, March 16, the band will play for dancing at Southsea.

During the month of April his many London fans will have the opportunity of seeing Geraldo and the Dance Band, together with guest artists, when they make two concert appearances at the Gaumont State, Kilburn, on April 8, and a further two concerts on April 22 at the Trocadero, Elephant and Castle.

From August 4 to August 18 Victor Silvester and his Band, who are so popular with Dutch dancers via their recordings, will also be appearing, and on August 18 Ted Heath and his Music will play at the same venue until August 31. The negotiations were arranged by Harold Davidson and L. Van Rees.

LOSS TO FEATURE NEW COMEDIAN

THE Joe Loss Orchestra, having completed their recent holiday, will commence a seven-week theatre tour on March 26. In addition to the band, Loss will be taking with him his new comic discovery, Spike Milligan, who proved such a success at Shepherds Bush a few weeks ago.

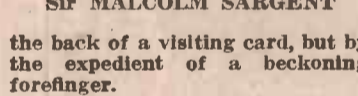
When the band appears at the Empire, Glasgow, week commencing May 7, Loss will feature another of his finds—a young Glasgow singer, Betty Breslin. Betty sang with the band when they appeared at Green's Playhouse over the Christmas period, and was so popular that Loss decided to engage her for this theatre period in Glasgow.

DEAN APPEARING AT FAN CLUB

FOR the week commencing March 19 Alan Dean will be appearing at the Empire Theatre, Kingston. After his show on the Thursday evening of that week he will make a personal appearance at the Winning Post Hotel, Kingston, at a dance being run by members of his fan club.

Armitage Joins Osterwald

Dennis Armitage, pianist with the Kathleen Stobart group, has now left that band to join the Hazy Osterwald group in Switzerland. He left on March 5 to do a week's rehearsal with the band, and commenced playing with them on March 12.



SIR MALCOLM SARGENT

the back of a visiting card, but by the expedient of a beckoning forefinger.

WHEN MITCHELL ANSWERED THE SUMMONS WITH HIS USUAL APLOMB, SIR MALCOLM TOLD HIM THAT HE DID NOT THINK IT WAS POSSIBLE FOR ANYBODY IN THE WORLD TO LIKE THE SOUND OF AN ELECTRIC GUITAR. Mitchell replied that he and his trio were paid to do a job and that the efficiency with which that job had been undertaken was reflected in the fact that the Dorchester management had just renewed their contract.

So the regular patrons of the Dorchester Hotel who are finding the Malcolm Mitchell Trio such an irresistible attraction were denied the pleasure on that particular night of hearing this brilliant musical act.



THE MITCHELL TRIO

Norman Burns Forms Own Quintet

DRUM STYLIST, NORMAN BURNS, MAINSTAY FOR MANY YEARS OF OTHER PEOPLE'S BANDS, HAS DECIDED TO LAUNCH OUT WITH HIS OWN SMALL COMBINATION (WRITES STEVE RACE). SINCE NORMAN HAS BEEN FOR MANY YEARS A CLOSE FRIEND OF GEORGE SHEARING, WORKED WITH HIM IN MANY RESIDENT JOBS AND PLAYED DRUMS ON HIS TRIO RECORDS FOR DECCA, IT IS HARDLY SURPRISING TO FIND THE NORMAN BURNS QUINTET STYLE BASED ON THE SHEARING "SOUND." AT A SHORT PREVIEW SESSION RECENTLY I HEARD THE GROUP PLAY HALF-DOZEN NUMBERS, AND NORMAN'S EVIDENT DELIGHT IN ITS PROGRESS SEEMED AMPLY JUSTIFIED.

The full personnel is: Norman Burns (drums), Charlie Short (bass), Victor Feldman (vibes), Roy Plummer (guitar) and Ernie Bragg (piano). It is hoped that the group will be heard shortly in a "Jazz for Moderns" broadcast. In my view, it could rapidly become one of the country's finest small bands.

RANDALL, KAYE HEATH GUESTS

ON Sunday, March 25, Ted Heath will again present another Swing Session at the London Palladium. Guests on this occasion will be the bands of Freddy Randall and Cab Kaye.

BRANDON SIGNS BIG CONTRACTS Teams with Marie Benson



That brilliant and versatile artist, Johnny Brandon, with talented Marie Benson—Columbia's newest duet team.

THAT VERSATILE YOUNG PERFORMER, JOHNNY BRANDON, HAS JUST SIGNED THE TWO MOST IMPORTANT CONTRACTS OF HIS CAREER TO DATE. THE FIRST ONE IS WITH HENRY HALL, WHO WILL FEATURE HIM IN HIS SUMMER SHOW AT BLACKPOOL THIS YEAR, WHERE HE WILL BE DOING A LOT OF HIS OWN MATERIAL, AND THE OTHER IS WITH COLUMBIA RECORDS.

Brandon cut his first four sides as duets with that other exceptionally versatile artist, Marie Benson, last week. Your reporter has already heard one of these—"How could you believe me when I said I love you, when you know I've been a liar all my life"—and can say, without fear of contradiction, that it is on a par with any of the best American duet recordings issued in this country.

Together with Peter Hart, Brandon is responsible for the current sensational hit, "Red Silken Stockings," "The Telephone Song," and new numbers entitled "Strangers," "Lonely Dreams, Lonely Lips, Lonely Heart," "Wond'ring and Wishing" and "Armful of Roses and a Heartful of Love."

THE STORK CALLS

We offer our sincere congratulations to agent Alfred Praeger, whose wife presented him with a baby son last Friday. The baby is to be called Peter Lewis.

ROSE MURPHY RETURNS

READERS WILL BE INTERESTED TO KNOW THAT ROSE MURPHY, THE FABULOUS "CHEE CHEE" GIRL, IS TO RETURN TO THESE SHORES THIS MONTH FOR A FIFTEEN-WEEK TOUR OF MOSS EMPIRES. THIS FINE ARTIST WILL OPEN AT GLASGOW EMPIRE ON MARCH 26. SHE IS CURRENTLY APPEARING AT CAFE SOCIETY IN NEW YORK, AND WILL SAIL WITH HER HUSBAND MANAGER OF THE QUEEN MARY ON MARCH 14.

WINNER OF PEERS' CONTEST

THE winner of the Donald Peers' Contest is announced to-day. Bill Hurley, aged 28, has won the competition out of over 13,000 competitors.

He received his £100 cheque on the stage of the Finchley Park Empire last Thursday from Donald Peers himself. After this Mr Hurley appeared at the Empire Theatre, Leicester-square, in a Nat Karson show for the run of a film, and also made a tour of music halls.

EVANS SCORES STOLEN

George Evans, who appeared at Cardiff last Sunday, had his briefcase stolen from the coach. In it were two unfinished scores, a catalogue of an old-time library for his job at Newcastle, and the only two copies in the country of two old-time pieces of music, which are most important for his old-time engagement. Also in the case were his account books for the last eighteen months. Would anyone who finds the briefcase please return it to his agent, Alfred Praeger, at 97/99, Charing Cross-road, London, W.C.2.

Clifford Curzon To Play New British Piano Concerto

COMMISSIONED by the Arts Council, Alan Rawsthorne's Second Piano Concerto will receive its world first performance, with Clifford Curzon as soloist, at the Royal Festival Hall on June 17, as part of the London Season of the Arts. The conductor will be Sir Malcolm Sargent, and the orchestra is the London Symphony Orchestra.

Palmer for Manetta's

COMMENCING EASTER MONDAY, MARCH 26, EDDIE PALMER, WELL-KNOWN EXPONENT OF THE NOVACHORD, WILL TAKE HIS NEWLY-FORMED QUARTET INTO MANETTA'S RESTAURANT. FOR THIS NEW RESIDENT ENGAGEMENT PALMER WILL NOT BE PLAYING THE NOVACHORD, AS THERE IS INSUFFICIENT ROOM FOR THE INSTRUMENT ON THE RESTAURANT STAND. HE WILL, HOWEVER, BE PLAYING PIANO, AND HE WILL ALSO FEATURE THE NEW NOVELTY INSTRUMENT, THE ONDULINE.

Accordion Stolen

Solo accordionist, Dave Davani, had his Truevoice TV 15 Amplifier, serial No. 100468, stolen from his car left outside the Hammersmith Bop Club last week. Any dealer or individual being offered this equipment for sale should immediately contact the police.

Sensational Union Executive Results VIC SULLIVAN IS CHAIRMAN (Nat. Ex.)

RESULTS OF APPOINTMENTS TO THE NATIONAL EXECUTIVE COMMITTEE OF THE MUSICIANS' UNION ARE LITTLE SHORT OF SENSATIONAL. THEY REPRESENT A WHOLESALE SWING-OVER TO THE POLICY OF THE MODERATIONIST ELEMENTS. THE ANNOUNCEMENTS ARE A TRIUMPH FOR THE PEOPLE WHO PUT THE MUSICIANS' UNION BEFORE POLITICS.

Vic Sullivan, whom our readers know as being associated with the Jack Hylton Organisation for the past five or six years, has been appointed chairman of the National Executive Committee. Adrian Burkinshaw is vice-chairman.

Equally sensational are the appointments to the General Purposes Committee, a body with discretionary powers. Those appointed to this committee are Adrian Burkinshaw, Bill Batten, Harold Stone, Alec Tibbett and Jimmy MacBean.

It is interesting to note that MacBean was forced to retire from his position last year as organiser for Scotland. His appointment to the General Purposes Committee not only represents a spectacular come-back, but a triumphant success, because this member has also been appointed a general trustee of the Musicians' Union.

All the above officers are well known to have pledged their services to the Musicians' Union to the exclusion of politics of any kind. During election periods they have always had the open support of this newspaper, and Musical Express is convinced that a year of healthy progress may be anticipated.

KINN OPENS OWN OFFICE

AGENT MAURICE KINN has now resigned as manager of Kinloss Entertainments, Ltd., and as from next Monday, March 19, will be available in his own new offices at 37, Fenton-street, Haymarket. The telephone numbers of the new offices are Whitehall 5531/2 and 5378.

This will be the first time in his long association with agency business that Kinn has not been in partnership. The new business is to be called Maurice Kinn Entertainments, and Kinn will, of course, continue to manage Cyril Stapleton, Billy Terment, and until she commences her summer season at Butlin's, Ivy Benson.

On completion of his engagement at the Savoy Hotel, Cyril Stapleton will play a summer season at the Isle of Man, and Billy Terment will once again return to Butlin's for the season. Kinn is also negotiating to sign to well-known attractions, details of which will be available in the near future.

FOSTER TO PLAY LONDON CONCERT

THIS Sunday, March 18, Teddy Foster and his Band, who have been touring the country since they left Wimbledon Palace, will play their first London concert for many months. This popular outfit will be appearing at Islington Town Hall for an evening show.

PETER MAURICE

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- DA-DIM, DA-DOM (A RAINY DAY REFRAIN)
- ALL MY LOVE
- AUTUMN LEAVES

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- THE PETITE WALTZ

BOURNE MUSIC

- I LOVE YOU BECAUSE
- THIS IS THE TIME

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Esquire Record N.F.J.O. Jazz Ball

AMATEUR GROUPS WAXED ON STAND CARLO KRAHMER and Peter Newbrook will be recording the "History of Jazz" show at the Hammersmith Palais N.F.J.O. Jazz Ball on March 19. This show will be part of the mammoth jazz ball arranged by the N.F.J.O., and the results will be issued on the Esquire label.

HANLEY CONCERTS

THE Victoria Hall, Hanley, should prove a very popular Sunday concert rendezvous during the month of March. On Sunday, March 18, there is a special three-hour show, when the "Potteries" National Dance Band Championship is being held. In addition to the competing bands, patrons will also have the pleasure of hearing the present N.D.B.C. winners, Arthur Rowberry and his Orchestra, and a special stage presentation by the Johnny Dankworth Seven. The whole of this mammoth show will be compared by Leslie Adams of the B.B.C.

The last concert of the month, on March 25, will see another great attraction making its first appearance. It is none other than Harry Roy and his Band. Midlands promoter, Arthur Kimbrell, informs us that more great attractions have been arranged to appear at this hall during April, and details will be announced in due course.

With his vast experience of West End restaurant clientele requirements, having been resident at Fischers Restaurant for long periods with his Trio, Palmer will specialise in sweet, sophisticated music. With him he will have well-known instrumentalists, Cliff Timms on violin, Ken Palmer bass, and Cliff Devoreaux on guitar and vocals.

PHILLIPS PLAYS CAPACITY

LAST Sunday, March 11, Sid Phillips appeared with his band at the City Hall, Hull, and with no supporting artists was, as usual, a riotous success. Phillips, who is, of course, resident at the Astor, once again played to capacity.

Jazz Club For Silk

PLAYING to enthusiastic audiences at many of the London jazz clubs and dance halls, Eric Silk and his Southern Jazz Band passed their B.B.C. audition recently and will have their first broadcast in "Jazz Club" on April 21. Immediately suitable premises can be found, the band intend to establish their own jazz club.

Musical Express collects a cross-section of professional opinion on Oscar Peterson's controversial short film



Steve Race (extreme left) addressing the Forum in the studio after the showing of the film.

FOLLOWING the enthusiastic review given by Clair Leng to the Oscar Peterson Trio's short film, "Begone Dull Care," a special showing of the film was arranged for Musical Express by Mr. Alex Jacobs, of International Film Distributors. Although first seen in the West End some time ago, the film was shown last month. To the private showing was invited a cross-section of people connected with the profession:

Jack Parnell, leading modern-style drummer and small-band leader; Malcolm Mitchell, leader of the famous Mitchell Trio; Jimmy Grant, one-time pianist, now producer of the B.E.C.'s "Jazz for Moderns"; Tony Hall, Dankworth Club and B.E.C. compère, prominent jazz figure; Arnold Lerner, artist, advertising visualiser, member of the Contemporary Arts Society;

together with a strong Musical Express contingent consisting of Clair Leng, Malcolm Rayment, Steve Race and Pip Wedge.

The film itself can best be described in the words of I.F.D.'s own hand-out: "On a sparkling screen of constantly changing colour restless lines take momentary shapes and are immediately catapulted into other forms by the hurrying jazz accompaniment. Occasionally the lines suggest recognisable objects—birds, stars, trees, houses, crackers—but in general the shapes are entirely abstract and impressionistic. 'Begone Dull Care'... is free colour flowing from the artist's brush at the will of the jazz artist, Oscar Peterson... A more lyric portion of the film is in black and white. A single dot of white light stretches upward with a rising note. At other times it flashes horizontally and then rises at several points to soar for a moment with the note... the notes of a double bass are expressed as lines, spreading or thinning with the varying pitch. Piano notes become spots on the screen, appearing, swimming up, and receding. Back into colour, the film ends with ribbons of light which writhe, sprout and explode to the quickened tempo of the Trio."

That, roughly, was what this small audience saw. After the film had been run through twice, they had this to say about it in general discussion:

Jimmy Grant: "We could do with more films like this—it's a great idea. I found the moving backgrounds a little trying at times, but perhaps it's not a bad idea to have to concentrate on a film for once. I liked Peterson's playing, but wasn't very impressed

with the other two-thirds of the Trio." (The drummer is Clarence Jones, and the bassist Ozie Roberts.)

Malcolm Mitchell: "This will certainly do more good than harm. People who aren't normally jazz lovers might accept it in this form—though they'll probably take a similar treatment of classical music more readily. I enjoyed Peterson's playing—there were some nice things there. Visually speaking, the actual shapes of spades, etc., I found distracting in the middle of abstract sections. The pictorial portrayals of bass solos were inconsistent, too, you know. For instance, there's one bass phrase that's played three times; McLaren gave us the same design twice, but a different one the third time."

Tony Hall: "That slower section in the middle was wonderful—I could see more like that any time. I felt that it was there that McLaren (the artist who did the designs) gave me a true picture of the music. There was a kind of ballet feeling about it."

Arnold Lerner: "Speaking, of course, from the artistic rather than the jazz point of view, I would say there are enormous possibilities for combining modern jazz

AN OSCAR FOR 'BEGONE DULL CARE'

and modern art, but in this film there was too much sheer virtuosity for there to be any real art value. The co-ordination was quite good, but the colour was off the track in respect of the music and shapes portrayed. The artist needs more briefing on the music. The film's appeal is, of course, rather limited, and audiences might perhaps tire after half-a-dozen of this kind, but such an interesting first experiment deserves to be seen widely."

Jack Parnell: "This definitely should be exhibited wherever and whenever possible. Like everyone else, apparently, I preferred the slow middle section. I'd be very keen to see more of this type of film, though the boogie bit with which the film ended was rather too much to take—both musically and pictorially. I think Peterson would have been better advised to have chosen a well-known number, say, one playable both fast and slow. I preferred the paintings to the music—the drumming was frankly bad: unsteady and unrhymic."

Malcolm Rayment: "I found this a very interesting experiment. The slow movement was unquestionably the most successful, because it was based on a simple theme. I liked it better on second seeing, but my chief complaint is at the lack of form to the music. What is more, I felt there was no formal evolution on the screen, either, except in the slow section, where McLaren did try to develop a theme. A static momentary impression may be satisfying, but a rapid continuous series of them results in a disjointed succession of impressions which don't co-ordinate. This film was a fascinating experiment. Though



OSCAR PETERSON

I'm critical of it in many ways, I wouldn't have missed it. No one could possibly be bored by it."

Pip Wedge: "I'd have settled for the slow section on its own. It had an ethereal beauty about it which appealed to me. If there are to be any more, they can keep their colours; I'll be happy to see some more of the black and white treatment which McLaren gave the slow section. One detailed criticism: The co-ordination between music and picture was good during instrumental solos, but

when the group was playing ensemble the designs seemed to me to have much less significance—as if they had been haphazardly put together."

Steve Race: "Two things struck me forcibly about the film is the sense of humour, and he's not a jazz fan. The sense of humour is particularly apparent in the closing captions (and, incidentally, I think his 'funny bump' was responsible for the odd recognisable shapes of spades, houses, etc., among all the abstract designs). I would say McLaren is no jazz fan because his approach has so obviously been: 'Here's some screwy music; I'll do screwy pictures.' All the same, I haven't seen so fascinating a ten minutes of animated design since Disney's handling of Bach in 'Fantasia.' I sincerely hope it will be widely exhibited."

From these statements readers will have gathered that the film is of great interest, both musically and pictorially, and is liable to promote considerable controversy wherever it is shown. Musical Express urges all its readers to interest local cinema managers in "Begone Dull Care"—the foregoing feature might help to convince them that it's worth booking. Distribution is by International Film Distributors.



"And now, listeners, we present—direct from his successful tour of the coal mines—WILFRED PICKLES!"

CLAIR LENG on FILMS

THREE CHEERS FOR EALING STUDIOS, WHO HAVE MADE ANOTHER FIRST-RATE FILM, AND STILL THREE MORE FOR GIVING A LEADING ROLE TO EARL CAMERON, A COLOURED ACTOR FROM BERMUDA, WHO WOULD HAVE STOLEN ANY OTHER FILM NOT SO GOOD AS "POOL OF LONDON."

Bonar Colleano (equally good) and Earl play two merchant seamen docking into the London Pool in this story of the crew, their girl friends in London, and a captain who never goes ashore. Although the river police come into the film, their work is only summarily sketched; there is not the detail of police work found in "The Blue Lamp."

The whole film shows the fastidious attention to detail which one now associates with Ealing Studios. The humour is good, every small part actor well chosen, and the director of photography (Gordon Jones, A.R.F.S.) has done an excellent job. It is of especial interest to Musical Express readers that the editor of this film (who receives caption credit for his work) is jazz authority, Peter Tanner.

Only two small criticisms: Firstly, the film is following three or four stories at once, and at times the switches from one to

WINNING POOL CHALLENGE TO THE PEOPLE

"No Dope in N.F.J.O. Jazz Clubs!"



Earl Cameron, who is credited with a great performance in "Pool of London."

another are a little worrying. Secondly, the final stab-in-the-back on the colour question from Bonar Colleano didn't ring true. Meant to be a dramatic sacrifice on Colleano's part, I thought it unnecessary, out of character, and even a little distasteful. But don't let that put you off—it's a great film.

The New "Old Look" What is to happen to a "typed" star when his age outlives the character in which he is usually cast? The past year has seen a vogue of interesting come-backs, and the next year will see more. I do not suggest that Charles Boyer is making a come-back in this film, because so far as I know Mr Boyer has not been anywhere, but this is his debut in films as a character actor, rather than as a great lover. All that is at first recognisable of the past Boyer is his voice, although as a colleague remarked to me, so many people have impersonated Mr B., that on hearing him again, the first reaction is "Come now, Mr Boyer, surely you can do better than that!" The vein on his right temple which used to throb through those passionate love scenes is now just a prominent feature of the elderly, hunched-up, balding doctor which Boyer portrays.

Our Very Own This is a family affair with a group of charming people who would make a basis for one of those family film series. The two older girls, Ann Blyth (18) and Joan Evans (16), fall out around the house about borrowing clothes and boy friends, and for a while comprise the warring faction of an otherwise happy household. Then Miss Blyth learns that she

studio did it for him, and I for one am glad of a chance to see what he can do when, instead of having love light in his eyes, he has a myopic condition necessitating pince-nez. A small cinema is the perfect hothouse for poison-pen features; this story is set in a French-Canadian village. It is a toss-up which gets to the baker's dozen first—the noxious communications or the suspects. The latter get as numerous as swallows over Capistrano, or as a shoal of red herrings, if you like. There seems to be a feeling around studios these days that if there is a part for a fitter, foreign lady, Françoise Rosay should have it. I have seen this actress distinguish herself in French films, but elsewhere she seems doomed for parts which suggest that her hobby is embalming.

The 13th Letter I have no doubt that much game will be made at Mr Boyer's expense. I see no reason to be amused that his part is that of a December husband whose May bride (Constance Smith) becomes the butt of a poison-pen campaign, linking her name with that of a younger doctor (Michael Rennie). After all, Mr Boyer didn't set himself up as a heart throb—his

Recent concerts and club sessions held in aid of the N.F.J.O. funds have had outstanding success. Lord and Lady Donegall's Jazz Party, held at the 20th Century Theatre on February 27, raised over £110 for the federation, and the generosity of the sponsors enabled the entire takings to be given to the N.F.J.O. treasurer. The cost and expenses of the concert were borne by the Donegalls. A surprise turn came when Josh White arrived and sang several blues, to piano accompaniment. A bewildering array of expensive prizes, given by Lord and Lady Donegall, Mr and Mrs Lord Phillips, Mr and Mrs Phillips, and many others, were won by the various competitors and artists. A magnificent decorated cake was presented to Lady Donegall by Sid Phillips and his wife, and the national secretary gave her a large bouquet on behalf of the federation. The music was by Sid Phillips and his Happy Six, with Neva Raphaelo, Mick Mulligan, Humphrey Lyttelton and Steve Race as guest artists. Other items included on the bill were competitions, "Meet the Critics" (which boasted of such personalities as Steve Race, Brian Rust, Humphrey Lyttelton, Ernest Borneman and Jimmy Asman), and a star-studded "Twenty Questions."



Charles Boyer and Constance Smith.

In a series of feature articles at present running in "The People" each Sunday, Duncan Webb has been dealing with the London dope rings, operating around the West End. He described, the other week, how he bought half-a-crown's worth of muggles, tea, or more officially, marijuana, by asking for it from a flashily-dressed Negro.

The National Federation of Jazz Organisations Central Committee has recently devoted some attention to these articles, especially in view of the fact that Odhams Press should be better informed regarding the "dozens of those big city jazz clubs that have become a craze among a section of our teenagers" whose Mr Duncan Webb reports reefer smoking and dope peddling.

I would like to correct the wrong impression given by these weekly articles—you will not find either dope smuggling or reefer smoking in any of the numerous jazz clubs connected with the N.F.J.O. The author of these offending articles tells us how he actually smokes a marijuana cigarette, and describes the effect he obtained from his experiment. But he is one up on me. I have been around jazz clubs for over twenty years now, and I doubt if there are many jazz clubs in the provinces or in London I haven't visited. And I have never even SEEN a reefer, let alone smoked one!

Out of the hundred or more leading jazz clubs operating in Britain, 90 per cent are associated with clubs of the National Federation of Jazz Organisations. We challenge Duncan Webb, and "The People" to prove to us that any N.F.J.O. club is guilty of dope trafficking, or that drugged cigarettes are smoked in them. In fact, over half of England's jazz clubs are not even licensed for alcoholic drinks! Several are connected with local educational authorities.

About a year ago an N.F.J.O. club, the Club 11, was discharged from the federation after charges of reefer smoking had been made by the police against certain professional musicians and local coloured seamen. Since that time no club under suspicion of such practices has been allowed to join the N.F.J.O. The broad accusation made by "The People" and their reporter, Mr Duncan Webb, should be withdrawn or qualified, and localities of the so-called "jazz clubs" should be printed.

The federation certainly promises action regarding this evil practice, and would be glad to stamp out any free-lance "club" acting as a base for dope peddling either in the provinces or in London.

Continued on Page 4.

CONGRATULATIONS to the Saints Jazz Band for a fine broadcast from Manchester on Saturday, February 24. Together with Josh White, they provided one of the best B.E.C. "Jazz Clubs" we have had for far too long a time.

Joe Daniels' Jazz Group is having a busy time these days, and their new club at the Ritz Cinema Ballroom, Neasden, every Thursday is becoming rapidly more and more popular. The entrance fee is 2s. 6d., and it would be worth your while to pay a visit to hear this interesting new jazz band, playing for dancing.

Chris Barber's New Orleans Band, made a profit of £15. This fine effort was only made possible by the cordial co-operation of the club members, and particularly by the fact that the club covered all the expenses for the night. On March 6 the Wood Green Jazz Club also held an N.F.J.O. Benefit Night and netted over £11 as a result. The guest bands on that night were Len Beadie's Imperial Jazz Band, and "Grandpa's Spells" Parlophone label. M.G.M., on the other hand, are busy conducting the future release of a history of jazz on wax, which will include some of the genuine Negro spirituals recorded by Rev. Ike Turner and his congregation during actual services held in church.

Several exciting releases are scheduled for April, when the N.F.J.O. will be releasing another of their jazz selections on H.M.V.—Jelly Roll Morton's Red Hot Peppers' "Black Bottom Stomp" and "Grandpa's Spells." Parlophone will also be releasing four home-made Dixieland sides, two by Humphrey Lyttelton and his Fourcats Jazz Group, and two by Reddy Randall's Band, who will be making their debut on the label that month. In May we shall probably be able to hear the recordings of the Joe Daniels' Jazz Group's recordings, also on the Parlophone label. M.G.M., on the other hand, are busy conducting the future release of a history of jazz on wax, which will include some of the genuine Negro spirituals recorded by Rev. Ike Turner and his congregation during actual services held in church.

Another year ago an N.F.J.O. club, the Club 11, was discharged from the federation after charges of reefer smoking had been made by the police against certain professional musicians and local coloured seamen. Since that time no club under suspicion of such practices has been allowed to join the N.F.J.O. The broad accusation made by "The People" and their reporter, Mr Duncan Webb, should be withdrawn or qualified, and localities of the so-called "jazz clubs" should be printed.

Another new club has been formed in Stockport, near Manchester, called the Storeyville Club. This has its headquarters in the Manor Lounge Café, Wellington Cinema, every Tuesday night, where the organisers tell me, members will have the chance to have a good night out. Jazz on records will be played, and a resident band is being formed. Meanwhile, guest bands will visit the club each week.

NEWS from the States comes from the Metronome editor, Barry Ulanov, who writes to say

he wants to join with the N.F.J.O. in the organisation of the recently proposed International Jazz Federation. "War permitting, I shall be in England this summer and perhaps we can meet together and help with a more vigorous working international organisation. There may be the possibility of some kind of concert series, or lecture series, some place in Europe, jointly sponsored," says Barry.

THE Brighton Jazz Club held their first birthday celebrations on Friday, March 2. Ted Ambrose and his Jazz Band were the resident band, with support from a modern-styled group called the

Ronnie Vise Quintette, featuring Lew Jowell on trumpet and pianist Eddie Buckwell. Another guest was the local Blues singer and pianist, Doreen Nutter, who created a sensation with her gutty singing and playing. Meanwhile, Jazz Scene offers its best wishes to bandleader Ted Ambrose, who has just announced his engagement to Miss June Paige.

THE Redhill Sunday Rhythm Club opened on March 4 with a free night at the White Lion Hotel, High-street, Edgeware, for a weekly series of Sunday lunchtime sessions. Their future sessions will include several well-known guest stars and name bands, and to visit the White Lion in Edgeware seems to me to be a good way of spending the early part of Sunday as any.

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"BLOESEM VAN SERINGEN"
If the above sounds Double Dutch to you, you are half right. This song has been the rage of Holland, and with a brilliant new lyric by Tommie Connor, is all set to climb the British Hit Parade. By the way, we now call it:
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KINLOSS ENTERTAINMENTS, LTD.
As from February 24, 1951, Mr Maurice Kinn has retired from Kinnloss Entertainments, Ltd. The business of the company will be carried on in future under the personal supervision of Mr Joe Loss, from the company's present offices at Morley House, Regent-street, London, W.1.

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SUNDAY, MARCH 18

- 1.30 p.m. CONCERT PARTY. Springtime. On Farm, Over On the Sunny. The Ragone Dull Care, The Dicky Bird Hop, Sam's Song.
1.45 RALPH READER presents SCOUT SHOW MEMORIES.
2.00 JO STAFFORD presents TIME FOR A SONG. America's Most Versatile Singing Star in her own programme from Hollywood.
2.30 THE DONALD PEERS SHOW, with Peter York and the Concert Orchestra. With Richard Murdoch, Kenneth Horne, Sam Costa, Maurice Denham, Diana Morrison, Barbara Leighton and the Squadralaires Dance Orchestra conducted by Ronnie Aldrich.
2.45 QUIZ LEAGUE. Featuring your favourite football stars. ROY RICH referees HILLWALL vs. BRISTOL OVIERS.
4.15 RAWICZ & LANDAUER. Slavonic Rhapsody. Sleeping Beauty Waltz. Jamaican Rumba.
4.30 OPPORTUNITY KNOCKS, with HUGHIE GREEN as Master of Opportunities and Cyril Stapleton and his Orchestra. Recorded before an audience.
8.00 BING SINGS—at your request—on gramophone records. Presented by Carter's Little Laver Pills.
8.15 CARROLL GIBBONS AND HIS ORCHESTRA. With Alan Dean, Dick Milken, Stockings, Just a Way You Are, I Still Love You, Sunny Side of the Street, Santa.
8.30 GODFREY WINN presents YOUR MOTHER'S BIRTHDAY for birthdays falling this week.
8.0-8.30 Continental Programme.
9.00 HOLLYWOOD CALLING!
9.45 THE KATHARIN OLDFIELD PROGRAMME. Strawberry Moon, Two Little Men on a Flying Saucer, All My Love.
9.00 STEWART MACPHERSON IN TWENTY QUESTIONS, with Frances Day, Richard Murdoch, Daphne Padel, Executive Superintendent Fabian of Scotland Yard.
9.30 VERA LYNN SINGS—for Forces everywhere, their families and friends. Recorded before an audience at a Naval Barracks in England.
10.00 THE ANSWER MAN. Write to him if there is anything you want to know.
10.15 WORDS AND MUSIC, with Patricia Hughes, who will sing: You've Got to See Mama Every Night, It's You or No One, I'm Glad That You're Malcolm Lockart and the Piano.
10.25 THE WEEK'S FOOTBALL TIP.
10.30 WHAT'S NEW in Gramophone Record Department. Programme introduced by Geoffrey Everett.
11.00 TOP TWENTY.
12.00 NEW RELEASES OF GRAMOPHONE RECORDS, introduced by Peter Murray.
12.30 a.m. Close Down.

MONDAY, MARCH 19

- 4.0-4.30 p.m. VOICE OF REVIVAL.
9.00 THEATRE HOUR (French).
9.00 NIGHT CLUB (French).
9.25 YOUTH OF THE WORLD (French).
9.30 GOOD EVENING, FRIENDS. Gramophone Record Request Programme.
10.30 TOPICAL HALF-HOUR. Up-to-the-minute tunes on gramophone records.
11.00 THE KATHARIN OLDFIELD PROGRAMME.
11.15 FRANK AND ERNEST.
11.45 THE ANSWER MAN. Write to him if there is anything you want to know.
Midnight Close Down.

TUESDAY, MARCH 20

- 4.00 p.m. FOLK SONGS.
4.15-4.30 THE VOICE OF PROPHECY.
9.00 DANCE MUSIC (French).
9.25 YOUTH OF THE WORLD (French).
9.30 GOOD EVENING, FRIENDS.
10.30 TOPICAL HALF-HOUR.
11.00 BRITAIN'S FINEST RECORDS.
11.30 IRISH HALF-HOUR.
Midnight Close Down.

WEDNESDAY, MARCH 21

- 4.0-4.30 p.m. BRINGING CHRIST TO THE LATION.
9.25 OFF THE BEATEN TRACK.
9.30 GOOD EVENING, FRIENDS.
10.30 FELIX KING, HIS PIANO & HIS ORCHESTRA.
10.45 SOCCER SUMMARY.
11.00 BACK TO THE BIBLE.
11.20 TIMES OF THE TIMES.
11.45 THE ANSWER MAN. Write to him if there is anything you want to know.
Midnight Close Down.

THURSDAY, MARCH 22

- 4.0-4.30 p.m. BALTIMORE EVANGELISTIC TABERNAACLE.
9.00 RADIO LUXEMBOURG SYMPHONY ORCHESTRA, conducted by Henri Penna (French).
9.30 GOOD EVENING, FRIENDS.
10.30 TOPICAL HALF-HOUR.
11.00 OLD-FASHIONED REVIVAL HOUR.
Midnight Close Down.

FRIDAY, MARCH 23

- 4.00 p.m. SHOWERS OF BLESSINGS.
4.15-4.30 THE HEALING MINISTRY OF CHRISTIAN SCIENCE.
9.00 PIANO RECITAL (French).
9.30 GOOD EVENING, FRIENDS.
10.30 WINTER GARDEN RENDEZVOUS. Albert Sandler and the Palm Court Orchestra. Melody in the Palm Court. Olive Groves (Soprano), Alice Blue (Soprano), Smiley Through.
11.00 THE VOICE OF PROPHECY.
11.15 POPULAR BRITISH CONCERT. London Philharmonic Orchestra, conducted by Edward van Beinum. Leonora Overture No. 1. The Ring.
11.45 THE ANSWER MAN. Write to him if there is anything you want to know.
Midnight Close Down.

SATURDAY, MARCH 24

- 9.00 p.m. RECORDS REQUESTED BY LUXEMBOURG SERVING THE NATION.
9.30 UNINTERRUPTED DANCE MUSIC.
10.30 TOPICAL HALF-HOUR.
11.00 BRINGING CHRIST TO THE NATION.
11.30 MUSIC FOR EVERYONE.
Midnight Close Down.

Barkers Open New Restaurant

JACK and DAPHNE BARKER have just opened their new Late Night Restaurant. With first-class cuisine and reasonable wine list, these two famous entertainers should be assured of first-class patronage for their new enterprise. The restaurant is open from 10 p.m.—4 a.m., and dancing is to Jimmy Young's Band and the Latin American Canastas. The Barkers entertain at 1 a.m.

TOP TEN

- 1. Tennessee Waltz (Cinephonic).
2. Petite Waltz (Leeds).
3. My Heart Cries for You (Morris).
4. September Song (Sterling).
5. The Roving King (Leeds).
6. Can I Canoe You Up the River (Leeds).
7. I'll Always Love You (Victoria).
8. If (Cecil Lennox).
9. Beloved Be Faithful (Pickwick).
10. Ferryboat Inn (C. & C.).

Our Cameraman at the Trade Music Guild Ball



Bob Busby (seated), Johnny Franz (Magna), Bert Corri (F.D. & H.).



Committee and members of the Trade Music Guild show their affection for the G.O.M. of Tin Pan Alley—Lawrence Wright. Most of them started life in the Wright organisation.



Left to right: Sonny Cox, Billy Cotton, Percy Hlrons (Feldman), Johnny Johnston (Michael Reine).



Campbell Connelly's table. The Stargazers, Stan Dale, Jack Heath, Mr. Davis, Frank Patten (Dash), Mr. and Mrs. Benny Lee, Lilian Young.



Left to right: Hubert W. David, Frenchy Sartell, Frank Walsh, Felix Van Lier (Keith Prowse). Seated: Mrs. David and Pat Halpin



Left to right: Micky Michaels (Michael Reine) with agent Harry Dawson and (left) Mrs. Alan Breeze.

QUEBEC CONCERTO Theme from Piano Solo Arrangement by Louis Morlhac. Concert Orchestration by Cecil Milner. The Great New "Railway Novelty" by George Scott-Wood. The FLYING SCOTSMAN. LIBER-SOUTHERN, LTD., 2, Denmark St., London, W.C.2. Tel. 4524/7.

PAUL SPECHT Continued from Page 2

broadcasts. The New York Philharmonic Orchestra no longer gives its imitable live performances on radio. The American Broadcasting Company has reduced its live classical broadcasts by 13 hours a month. The Columbia Broadcasting System has abolished its staff concert orchestra. Most of the dance band broadcasts by remote control continue as a medium of advertising for the hotels and dining places.

CANNED MUSIC

"Of Men and Music"—a new Twentieth Century-Fox motion picture production—has appeared here depicting a series of informal visits with some of our greatest concert artists, such as Jan Peerce, Arthur Rubenstein, Jascha Heifetz, Nadine Conner, Dmitri Mitroplouss and other gracious hosts. It is a most pretentious venture in concert music ever made in Hollywood. This film is a completely successful one—with special bow due to the technicians responsible for the recording. I say—"canned music seems to be in vogue. ResPECHTfully yours.

Two Professional Wives Join Forces

TWO well-known wives of professional personalities have now joined forces in a new business venture. Kathleen Osborne, wife of Leslie Osborne, who has an excellent secretarial bureau in London, has joined forces with Margaret Kennedy, wife of B.B.C. producer Hamilton Kennedy, to open a branch of her bureau and agency in Manchester. Mrs. Kennedy will be operating from a new office situated at Victoria Buildings, 32, Deansgate, Manchester (telephone 24851), and she will be happy to hear from friends in the profession requiring secretarial services.

Elizabeth Cruft

Young lady with a large fan mail is Elizabeth Cruft, whose "Telescope" feature, "DOG DAYS" has recently become a firm favourite on television. On each of her fortnightly appearances she has become a pet of the audience, a different breed of puppy. Her guests in the series have included Scotty Fitzgerald, Noel Coward and Jackdaw. They normally behave very well in front of the camera, but Elizabeth Cruft stands on a special box during the feature. Elizabeth usually shows several dogs, and she is a dog lover. She has a small dog which she will look like when she is up.

WINNING POOL

was adopted. I'd be the last to complain if the effect this has on Ann; people do silly things sometimes, and I more than most. At the age of 13 I was told by a misguided (and mis-informed) neighbour that I had been adopted—and I didn't even have the sense to ask my Maw and Paw about it. In spite of being the absolute favourite of my father, I wandered around for years feeling sorry for myself, and a bit smug, too. But I did think in my spare moments that it would come in useful if I wrote my autobiography. Miss Blyth, however, is far more sensitive even than I am. She has known George for how far off balance; from then on, the film deteriorates. Farley Granger is the romantic interest, a good foil for Ann's charm and pin-up-ity, and they share an idyllic scene together on the beach, which is beautifully photographed. Ann Dvorak's powerful sketch of a girl, a real other, a blonde, lift this film a few degrees above the ordinary.

SID PHILLIPS, RABIN BAND, DANKWORTH 7 AND NATIONAL CHAMPIONS FOR N.I.B.C.

ADVANCE reports from Hanley indicate tremendous enthusiasm for Arthur Kimbrell's first N.I.B.C. contest at the Victoria Hall on Sunday next, March 18. Supporting a first-class entry are the star outfits of Johnny Dankworth and Arthur Rowberry, with well known northern B.B.C. personality, Leslie Adams, appearing as compère. Details of seat bookings are given in the fixtures list.

Oscar Rabin and his Band with Harry Davis have been booked as star attraction for the Warwickshire Championship at Coventry Hippodrome on Sunday, April 15. The full band and radio vocalists will be featured in a special presentation. In addition, Oscar Rabin will be one of the judges and Harry Davis will compère the contest. Arthur Rowberry and his Orchestra and the Coventry Hippodrome Orchestra will also be featured in this super presentation.

Star attraction for the West Yorkshire event at Dewsbury Empire on Sunday, April 22, will be the personal appearance of Sid Phillips and his Band with Johnny Eager and Geraldine Farrar. The Northumberland Championship has been booked at Newcastle-upon-Tyne's famous dance venue, The Oxford Galleries, on Friday, April 20. Six bands from Preston, Oldham, Nelson and Manchester have entered the South Lancashire event at Rochdale Carlton Ballroom on Friday, April 6, and bands

Star Dates for the National Champions

SINCE TAKING OVER AS JOINT ORGANISER OF THE MUSICAL EXPRESS NATIONAL DANCE BAND CONTESTS, ARTHUR KIMBRELL HAS WASTED LITTLE TIME IN ENGAGING ARTHUR ROWBERRY AND HIS ORCHESTRA TO APPEAR AT THE FOLLOWING CONTESTS AS A STAR ATTRACTION: SUNDAY, MARCH 18, KING'S HALL, HANLEY; APRIL 15, HIPPODROME, COVENTRY; PLUS ANOTHER VENUE TO BE FIXED.

WINNERS: LYRIANS ORCHESTRA (band with the highest marks in the contest), Harry H. Robinson (leader), 54, Leasfield-road, Darlington (Telephone Darlington 476). (9) Five saxophones, trumpet, piano, bass, drums. Individual awards: Alto, tenor, baritone, trumpet. Highly commended: Alto, baritone, trumpet, drums. Commended: Tenor, piano.

WINNERS: LEITHART QUINTET. Bob Hirst (leader), 111, Kingsway West, Acomb, York, (5) Tenor, trombone, piano, bass, drums. Individual awards: Alto, tenor, baritone, trumpet. Highly commended: Tenor, trombone, piano, drums. Commended: Bass, Most outstanding individual performance in the contest: Trombone.

WINNERS: GHOFF HAIG AND HIS ORCHESTRA, 6, Deane-terrace, Old Mill, Barnsley (Telephone Darton 365). (7) Three saxophones, trumpet, trombone, piano, drums. Highly commended: Trumpet, piano. Commended: Alto, drums.

Individual awards and commendations gained by other contestants: TED NEEDHAM QUARTET (Sheffield). Individual award: Guitar, highly commended: Piano, guitar, bass. Commended: Drums, horn.

THE BRUCE ORCHESTRA (York). Highly commended: Bass, drums. Commended: Alto, French horn.

JOHNNY HOWARD AND HIS MUSIC (Wakefield). Commended: Piano, drums.

1951 MERSEYSIDE CHAMPIONSHIP. GRAYTON ROOMS, LIVERPOOL, FRIDAY, MARCH 22. Resident band: Mrs. Wm. Hamer and Orchestra Band. Tickets, 3s., from the Carlton Ballroom; or 3s. 6d. at door on the night.

COVENTRY (New Hippodrome Theatre). Sunday, April 15. Concert, 7 to 11.30 p.m. Warwickshire Championship, organised by Arthur Kimbrell by arrangement with Lewis Buckley. Special awards by arrangement with Oscar Rabin and his Band with Harry Davis. Arthur Rowberry and his Orchestra. Compère: Harry Davis. Hippodrome Pit Orchestra. Tickets 2s. 6d., 3s., 4s., 5s., 6s., 6d., from Hippodrome Theatre, Coventry, in advance or on the night.

DEWSBURY (Empire Theatre). Sunday, April 15. Concert, 7 to 10 p.m. West Yorkshire Championship. Personal appearance: Harry Gold and his Pieces of Eight. (Details of seat booking arrangements will be announced later.)

NEWCASTLE-UPON-TYNE (Oxford Galleries). Friday, April 13. Concert, 7 to 11 p.m. West Lancashire Championship. Personal appearance: Harry Gold and his Pieces of Eight. (Details of seat booking arrangements will be announced later.)

LIVERPOOL (Empire Theatre). Sunday, April 22. Concert, 7 p.m. to 10 p.m. West Lancashire Championship. Personal appearance: Sid Phillips and his Band with Johnny Eager and Geraldine Farrar. (Details of seat booking arrangements will be announced later.)

WINNERS: LEON SALT QUARTET. 11a, Burnley-road, Ainsdale, Southport (Telephone Ainsdale 7380). (5) Alto, clarinet, piano, bass, drums. Individual award and highly commended: Clarinet, guitar. Commended: Piano. Most outstanding individual performance in the contest: Guitar.

SECOND: RON HALL AND HIS BAND. 400, Bolton-road, Ashton - in - Makerfield, Wigan (Telephone Ashton-in-Makerfield 7110). (9) Five saxophones, trumpet, piano, bass, drums. Commended: 1st alto and clarinet.

Small Band Section (four to seven members) WINNERS: RON ATKINS BAND (band with the highest marks in the contest). Ron Butterworth (secretary), 388a, Oldham-road, Rochdale. (8) Five saxophones, two trumpets, piano, bass, drums. Individual awards and highly commended: 1st alto, tenor, bass, drums. Commended: 1st trumpet.

SECOND: RON HALL AND HIS BAND. 400, Bolton-road, Ashton - in - Makerfield, Wigan (Telephone Ashton-in-Makerfield 7110). (9) Five saxophones, trumpet, piano, bass, drums. Commended: 1st alto and clarinet.

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RAY AUSTIN DANCE ORCHESTRA (Preston). Individual award and highly commended: Trombone. Commended: Trumpet.

Laurie Franks Sextet (Birkenhead). Individual award: Trumpet. Highly commended: Trumpet, bass.

Carmen, Salome, Flute

OPERA AT COVENT GARDEN

Reviewed by MALCOLM RAYMENT

there are places where the infections could be improved. But these things are comparatively small details well within her power to accomplish, as indeed she showed us in no small degree.

Salome Salome has had two performances this season at Covent Garden, but surely no one who saw them will ever forget them. The eccentricities of last year have given way to the sanities of Christopher West's production and Clement Glock's décor. It is not that I mind symbols and realism, but a Strauss opera is the last place for them.

Because of the complete contrast in the two productions, it is difficult to compare individual performances; naturally, as a whole, things were more satisfying this year. But I think, too, that individual performances were better as well. We had such good singers as Marion Nowakowski taking such small parts as the first Nazarene, and Norman Walker as the first soldier.

Salome is almost a one-part opera, and Strauss took little trouble to give congenial parts to his other singers. For the most part they have to convince by acting. Arthur Carron put over the rôle of Herod most effectively, while Marko Rothmuller made the most of Jokanaan; Jean Watson (the page of Herodias) and Edgar Evans (Narraboth) also gave excellent performances; only Constance Shucklock as Herodias revealed the limitations of her part. She seemed to be miscast; surely Edith Coates would have been a better choice.

Christel Goltz's Salome was much more than convincing. As a singer I admit to a preference for Weltsch. But I can imagine anyone who had never heard Weltsch in this rôle thinking Goltz unsurpassable. Goltz really puts over the part of Salome; and I have seen nothing more nymphomaniac on any stage, opera or otherwise. The horrific tension that she created and the energy that she put in her most taxing rôle left one breathless.

The orchestra under Karl Rankl was thoroughly first rate. It seems that much has been learnt from the visit of La Scala. At any rate the Covent Garden Orchestra has improved greatly since the Italian visit, and would now be a credit to any opera house. Karl Rankl's conducting, too, was on this occasion something to be marvelled at.

The Magic Flute The performance of the Magic Flute at Covent Garden on Wednesday, February 7, may

well prove a notable occasion in the annals of English opera. The young tenor of the company, Dennis Stephenson, sang his first big part—the testing rôle of Tamino. This he did at twenty-four hours' notice, owing to the illness of Peter Pears.

As one might expect, he showed signs of nervousness at the beginning, but this was apparent in his acting rather than in his singing. He quickly warmed up to the part and gave a performance that would have been a credit to a veteran. Tamora being a scarce commodity, one wonders why Stephenson has not been heard in a major rôle before. He can be said to have definitely arrived now.

Jess Walters was now really grown into the part of Papageno, and I was very glad to note that the weak joke (1-2-2) has been dispensed with. Uta Graf managed the rôle of Pamina very well except for her great "grief" aria, the cause of which is Tamino's silence. Here, she suddenly seemed to have a fit of nerves, and her intonation and phrasing became uncertain for the only time during the evening. Nowakowski was, as usual, a very effective Sarastro, but a newcomer, Ina Te Wiata, taking the part of the speaker of the temple, showed great promise. He has a remarkable voice, both speaking and singing.

Rayen Quirrel proved equal to the rôle of Queen of the Night arias. The top Fs were really there, and, moreover, she had in her voice that quality of evil which made me feel that Sarastro had done the right thing in abducting her daughter, although Sarastro stands for good, and the Queen of the Night for evil. We are normally apt to doubt that the former's abduction of Pamina is justifiable.

Erich Kleiber conducted, and it must be admitted that the first act was a little on the cold side. The second, however, left nothing to be desired. A really great piece of conducting occurred in the second Queen of the Night aria. Kleiber let Rayen Quirrel take it in her own time, the tempo being very flexible in the most difficult moments. The result was intonation of a quality that we rarely hear. The credit for this must go as much to the conductor as to the singer.

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As one might expect, he showed signs of nervousness at the beginning, but this was apparent in his acting rather than in his singing. He quickly warmed up to the part and gave a performance that would have been a credit to a veteran. Tamora being a scarce commodity, one wonders why Stephenson has not been heard in a major rôle before. He can be said to have definitely arrived now.

Jess Walters was now really grown into the part of Papageno, and I was very glad to note that the weak joke (1-2-2) has been dispensed with. Uta Graf managed the rôle of Pamina very well except for her great "grief" aria, the cause of which is Tamino's silence. Here, she suddenly seemed to have a fit of nerves, and her intonation and phrasing became uncertain for the only time during the evening. Nowakowski was, as usual, a very effective Sarastro, but a newcomer, Ina Te Wiata, taking the part of the speaker of the temple, showed great promise. He has a remarkable voice, both speaking and singing.

Rayen Quirrel proved equal to the rôle of Queen of the Night arias. The top Fs were really there, and, moreover, she had in her voice that quality of evil which made me feel that Sarastro had done the right thing in abducting her daughter, although Sarastro stands for good, and the Queen of the Night for evil. We are normally apt to doubt that the former's abduction of Pamina is justifiable.

Erich Kleiber conducted, and it must be admitted that the first act was a little on the cold side. The second, however, left nothing to be desired. A really great piece of conducting occurred in the second Queen of the Night aria. Kleiber let Rayen Quirrel take it in her own time, the tempo being very flexible in the most difficult moments. The result was intonation of a quality that we rarely hear. The credit for this must go as much to the conductor as to the singer.

Salome Salome has had two performances this season at Covent Garden, but surely no one who saw them will ever forget them. The eccentricities of last year have given way to the sanities of Christopher West's production and Clement Glock's décor. It is not that I mind symbols and realism, but a Strauss opera is the last place for them.

Because of the complete contrast in the two productions, it is difficult to compare individual performances; naturally, as a whole, things were more satisfying this year. But I think, too, that individual performances were better as well. We had such good singers as Marion Nowakowski taking such small parts as the first Nazarene, and Norman Walker as the first soldier.

Salome is almost a one-part opera, and Strauss took little trouble to give congenial parts to his other singers. For the most part they have to convince by acting. Arthur Carron put over the rôle of Herod most effectively, while Marko Rothmuller made the most of Jokanaan; Jean Watson (the page of Herodias) and Edgar Evans (Narraboth) also gave excellent performances; only Constance Shucklock as Herodias revealed the limitations of her part. She seemed to be miscast; surely Edith Coates would have been a better choice.

Christel Goltz's Salome was much more than convincing. As a singer I admit to a preference for Weltsch. But I can imagine anyone who had never heard Weltsch in this rôle thinking Goltz unsurpassable. Goltz really puts over the part of Salome; and I have seen nothing more nymphomaniac on any stage, opera or otherwise. The horrific tension that she created and the energy that she put in her most taxing rôle left one breathless.

The orchestra under Karl Rankl was thoroughly first rate. It seems that much has been learnt from the visit of La Scala. At any rate the Covent Garden Orchestra has improved greatly since the Italian visit, and would now be a credit to any opera house. Karl Rankl's conducting, too, was on this occasion something to be marvelled at.

The Magic Flute The performance of the Magic Flute at Covent Garden on Wednesday, February 7, may

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