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A CHARLIE VENTURA ORIGINAL

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I Still Love You Say It Isn't The Night My Baby Told Me

Hiawatha's Mittens

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SIR MALCOLM SARGENT

AT THE DORCHESTER INVOLVING

(MUSICAL EXPRESS STAFF REPORTER)

N 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

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



SIF MALCOLM SARGENT

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

MITCHELL TO LIKE THE SOUND OF Bush a few weeks ago. 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 Glasgow singer, Betty Breslin. had been undertaken was reflected Glasgow singer, Betty Breslin. in the fact that the Dorchester Betty sang with the band when management had just renewed they appeared at Green's Playtheir 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

an invitation from the Shah of Persia to play at his wedding.

GERALDO, HEATH, SILVESTER FOR HOLLAND

N 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 artistes, when they make two concert appearances at the Gaumont State, Kilburn, on April 8, and a further two concerts on pril 22 et 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, ANSWERED THE SUMMONS will commence a seven-week WITH HIS USUAL APLOMB, theatre tour on March 26. In SIR MALCOLM TOLD HIM addition to the band, Loss will be THAT HE DID NOT THINK taking with him his new comic IT WAS POSSIBLE FOR discovery, Spike Milligan, who ANYBODY IN THE WORLD proved such a success at Shepherds

When the band appears at the Empire, Glasgow, week commenchouse over the Christmas period, and was so popular that Loss decided to engage her for this theatre period in Glasgow.

DEAN APPEARING

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 Switzer-land. He left on March 5 to do a week's rehearsal with the band, and commenced playing with them on March 12.

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-A-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

small bands.

RANDALL, KAYE

a "Jazz for Moderns" broadcast.

In my view, it could rapidly another Swing Session at the April 21. Freddy Randall and Cab Kaye.



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 excep-tionally 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 reter Hatt,

THE STORK CALLS

We offer our sincere congratula-tions to agent Alfred Preager, whose wife presented him with baby son last Friday. The baby is to be called Peter Lewis.

worth Seven. The whole of this

mammoth show will be com-pered by Leslie Adams of the

The last concert of the month,

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 Band 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

The four bands to take part in this special feature, to be compèred by James Asman, will be the Crane River Jazz Band, Chris Barber's New Orleans Jazz Band, Mick Mulligan and his Magnolia Jazz Band and Mike Daniels' Delta Jazzmen.

Geraldo and Mrs Val Parnell at

Foyles' luncheon celebrating the

publication of MacQueen Pope's

latest theatrical book.

This recording venture is being sponsored by the N.F.J.O. to bring the music of the leading British amateur jazz bands to a wider public than at present.

The N.F.J.O. Jazz Band Ball will also feature the well-known music of Humphrey Lyttelton and his Band, Freddy Randall and his Band, Harry Gold's Pieces of Eight and Joe Daniels' Jazz Group. Among the guest artists to appear in this sensational show will be Blues singer, Neva Raphaello, and veteran Dixieland singer, Eddie Grosbart, who came with the pioneer ragtime outfits from America in the early

The programme will be compèred by Mark White (ex-B.B.C. "Jazz Club" producer), James Asman, Sinclair Traill and Lou Preager. Lord Donegall, president of the N.F.J.O., will also appear during the evening.

Tickets, which are fast selling

out, can be obtained direct from the Hammersmith Palais.

PHILLIPS PLAYS CAPACITY

AST Sunday, March 11, Sid 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

DLAYING to enthusiastic audiences at many of the West End restaurant clientele London jazz clubs and dance halls, requirements, having been resident ON Sunday, March 25, Ted Heath will again present first broadcast in "Land and the southern Jazz at Fischers Restaurant for long periods with his Trio, Palmer will specialise in sweet, sophisticated

establish their own jazz club.

THAT ROSE MURPHY, THE FABULOUS "CHEE CHEE" a little smaller to better advantage. Armful of Roses and a Heartful WITH HER HUSBAND MANA-

WINNER OF PEERS' CONTEST

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

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

EVANS SCORES STOLEN

George Evans, who appeared at Cardiff last Sunday, had his brief-case stolen from the coach. In it were two unfinished scores, a THE Victoria Hall, Hanley, catalogue of an old-time library should prove a very popular for his job at Newcastle, and the 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 case were his account books for Championship is being held. In addition to the competing bands, anyone who finds the brief-case patrons will also have the pleasure please return it to his agent, of hearing the present N.D.B.C. Alfred Preager, at 97/99, Charing winners, Arthur Rowberry and his Cross-road, London, W.C.2. Orchestra, and a special stage pre-sentation by the Johnny Dank-

Clifford Curzon To Play New British Piano Concerto

on March 25, will see another great attraction making its first appearance. It is none other than Harry Roy and his Band. Mid-receive its world first performance. lands 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 the course.

Palmer for Manetta's

COMMENCING EASTER MONDAY, MARCH 26, EDDIE PALMER, WELL-KNOWN EXPONENT OF THE NOVA-Phillips appeared with his band CHORD, WILL TAKE HIS NEWLY-FORMED QUARTET INTO MANETTA'S RESTAURANT. FOR THIS NEW RESI-DENT 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. With his vast experience of

Accordion Stolen requirements, having been resident Solo accordionist, Dave Davanl, had his Truevoice TV 15 Amplifier, serial No. 100468, stolen from his specialise in sweet, sophisticated music. With him he will have car left outside the Hammersmith well-known instrumentalists, Cliff Bop Club last week. Any dealer Timms on violin, Ken Palmer bass, or individual being offered this In my view, it could rapidly London Palladium. Guests on this become one of the country's finest occasion will be the bands of can be found, the band intend to and Cliff Devereaux on guitar and equipment for sale should immediately contact the police.

EADERS WILL BE IN-

GIRL, IS TO RETURN TO USE SHORES THIS MONTH FOR A FIFTEEN-WEEK TOUR THE new production of Latin Brandon is responsible for the current sensational hit, "Red Silken Stockings," "The Telephone Colliseum is a succession of Colliseu Silken Stockings," "The Telephone Song," and new numbers entitled GOW EMPIRE ON MARCH 26.

"Strangers," "Lonely Dreams, Lonely Lips, Lonely Heart," "Wond'ring and Wishing" and "Armful of Roses and a Heartful "Armful of Roses and a Heartful WITH HER HISBAND MANA-GER ON THE QUEEN MARY ON MARCH 14.

THE TREE

JIMMY BRANCH, the American He received his £100 cheque on the stage of the Finsbury Park birthday last Saturday (10th) by Empire last Thursday from making his first appearance in the Programme of their recordings on March 26, at 5 p.m. on the Light

PARIS



Francis Chagrin in Paris to conduct his Piano Concerto for Radio Diffusion Française and as a delegate to the C.D.M.I., International Music Centre, with Larry Adler at the Gaumont Palace.

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

ESULTS 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.

WEEK OF NEW **SHOWS**

(FROM OUR VARIETY CRITIC)

KISS ME KATE," the long awaited American musical, opened at the London Coliseum last week to a tremendous ovation and what would appear to be a very long stay. Bill Johnson is his usual excellent and boisterous self, Patricia Morison is a splendid Kate, and for Scotland. His appointment to Julie Wilson is the show stealer. Her "True To You In My Fashlon" is nothing short of brilliant. The seven American principals are more than ably supported by an all-British cast.

Special mention must be made of the exceptionally fine pit orchestra under the capable leadership of Freddy Bretherton, Only one criticism from this critic—I feel that the punch-lines would have been more audible in a smaller theatre. This is not a boisterous production like "Annie Get Your Gun," and "Kiss Me Kate" could

"LATIN QUARTER"

comer, is a fine little soubrette, and Bob Bromley's puppets are as brilliant as ever. I particularly liked the Monsieur Choppy with his novel presentation.

BRANCH CLIMBS

U.S. Air Force. Further provincial bookings are

now being arranged for Branch, and the first of these is at Coventry on Saturday, March 24.

ADLER IN



ELLINGTON DATES PRIOR TO ITALIAN

THE popular Ray Ellington Quartet, who have secured one of the finest engagements in Italy at the exclusive Don Rodrigo Club in Milan, will play the following dates for their English fans prior te comme, bug in Italy on March 24: They will be heard in a lunchtime broadcast this Friday, followed by an appearance in the evening at the Royal Forest Hotel,

Chingford. On March 17, which incidentally, Ray Ellington's birthfor Decca, including their latest hit, evening they play Kentish Town.

On March 18 their last London appearance will be with Ted Heath and his Music at the Odeon, Barking. Also on the bill will be the Jerry Allan group and Teddy Johnson. During their absence from March 24 to April 30 their coloured singer at present many followers will, however, have serving with the U.S. Air Force an opportunity of hearing them she commences her summer season

female admirers.

The following day (11th) Jimmy repeated his success at two concerts presented by Arthur Kimbrell at the De Montfort Hall, Leicester. Also on the bill were Alan Clive and George Formby, and the Coventry Hippodrome Orchestra.

Readers will recall that it was just three months ago that Jimmy Branch was heard singing in a West End club on his very first visit to London. The remarkable success he has since achieved has assured him of a big future, and he has decided to remain over here following his discharge from the U.S. Air Force.

PAUL CARPENTER, well known for his work in "Riders of the Range," will be heard in the rôle of Stephen Foster, the famous American balladist, in "Minstrel Boy" on March 24.

Written by Frederick Carlton and adapted for radio by Lyn Fairhurst, the play deals with the life story and countless songs of Stephen Foster. The music in the programme will be played and sung by the George Mitchell Choir and an orchestra conducted by Frank Cordell. Production will be by Douglas Moodie.

KINN OPENS OWN OFFICE

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

It is interesting to note that

MacBean was forced to retire from

his position last year as organiser

the General Purposes Committee

not only represents a spectacular

come-back, but a triumphant success, because this member has

also been appointed a general

All the above officers are well

trustee of the Musicians' Union.

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

Jimmy MacBean.

A GENT MAURICE KINN has day, they record two more titles Kinloss Entertainments, Ltd., and as from next Monday, March 19, "Keep Off The Grass." In will be available in his own new offices at 37, Panton-street, Hay-Patrick's dance at the Willis Hall, market. 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 is to be called Maurice Kinn Entertainments, and Kinn will, of course, continue to manage Cyril Stapleton, Billy Ternent, and until

birthday last Saturday (10th) by making his first appearance in the provinces at the St. George's Ballroom, Hinckley.

Jimmy's wonderful singing won him a tremendous ovation from the huge crowd dancing to Smilln' Johnnie Smith's Orchestra, and afterwards he was beseiged by female admirers.

The following day (11th) Jimmy

The following day (11th) J

FOSTER TO PLAY LONDON CONCERT

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

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Broadway show called "Fla-hooley," which opens next month.

Miss Sumac is now 23 years of

age. She made her original American début in Hollywood last

August at a concert, after which she was promptly signed to do a Technicolor picture based on W. H.

Hudson's classic, "Green

The saddest news from New

York's musical legion was the recent passing of dance orchestra leader Eddy Duchin — famous

society pianist who died at

Memorial (Cancer) Hospital. The

maestro was only 41 years of age,

This season's largest audience at

the New York Metropolitan Opera House turned out recently to greet

prima donna Maria Jeritza, who returned to the scene of her former triumphs after an absence

of twenty years. The event was a

special performance of "Die

Fledermaus," given to raise funds for the Metropolitan's main-

tenance, and it drew almost

\$17,000. The great Jeritza received

a tremendous ovation. Now in her sixtles, she still has her stylish,

magnetic charm, but her vocal

attainments only became nostalgio

towards the end of her perform-

ance when her efforts warmed up.

Arturo Toscanini, the 83-vear-

old famous maestro, has finally

terminated his NBC Symphony Orchestra concert appearances,

and it is rumoured that he will

never return to the National Broadcasting Company's podium,

although he is scheduled to appear

at guest concert performances here and abroad and in future

The big radio networks continue to reduce their live classical music

Continued on Page 4.

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recording assignments.

NETWORKS REDUCE

TOSCANINI

\$2,000,000 to his wife and son.

BIGGEST AUDIENCE

Mansions."

DUCHIN'S DEATH

Editorial and Advertising Offices 38, Store Street, London, W.C.I Telephone: LANgham 2131

Editor-in-Chief for Venture Publications, Ltd.: JULIEN VEDEY Editor of Musical Express: GEORGIE VEDEY

Read throughout the wide world

THE VOICE

The Paper Arrives

AT last supplies of paper have arrived for the production of Musical Express. We apologise to readers who were unable to get their copies on the bookstalls and take this opportunity to explain the reason for the absence of this publication. Paper supplies had not arrived in time for press. Consequently we were unable to publish in our usual format. But we did publish a news-sheet for distribution by post to our regular subscribers. Now, once again, we are in a position to publish as usual. As a temporary measure, however, mainly to conserve paper, we shall continue to publish fortnightly as already announced until such time as more regular supplies of paper are assured. This expedient will save a great deal of disappointment. The only alternative while this precarious position continues would be to publish weekly and probably halve our circulation. In such a case half our readers would be unable to get their copies. We therefore prefer to publish fortnightly and supply our entire readership. Nobody can be unaware of the seriousness of the paper situation. There is a story about it almost every day in the daily papers. Representations are at this moment being made to Parliament trying to curtail the export of precious paper for which we have a desperate need in this country. Equipped with this knowledge our readers will, we know, give us their kind indulgence until such time as the position is easier.

The Fair Sex

IN a recent article appearing in this newspaper under my own name I exposed the popularity polls for what they are-a means of selling copies. In doing so I quoted from an article in a contemporary which had run such a poll. My story involved Miss Kathleen Stobart, who had herself been quoted in that article. Now Miss Stobart takes me to task. She says: "I view with mounting alarm the tendency of journalists to misquote and to make misleading statements that convey a completely erroneous impression to the public. This irresponsibility does infinite harm to the artist in question. . . Agreed. In fact I am in such complete agreement that I shall devote this column to vindicating Miss Stobart, who goes on to say: "I recently told a journalist that my all-male band was refused a West End club engagement because I was-to quote the owner-too glamorous to draw the customers. This club owner told my agent that the women always decide where to go for the evening and they would never allow their male escorts to be led off the straight and narrow by a pretty band leader. . . . The unfortunate result was that a statement appeared . . . saying that 'the promoters are not exactly burning the wires to book her band." Then Miss Stobart reprimands me for quoting all the above in my own article, to which she takes exception, by saying "How ridiculously involved it becomes." Again I agree. She says had I chosen to study the "Who's Where" columns in the periodical from which I quoted I would have noticed her band was listed as having an important engagement every night of the week. Now that, to say the least, is surprising-because here we had a periodical listing Miss Stobart as being fully booked, and at the same time stating that promoters were showing no great enthusiasm to book her.

The Comparison

IN view of the story on Miss Stobart that appeared in our contemporary I chose to make a comparison with the all-ladies band of Miss Ivy Benson. Furthermore, I did say in my own article that I was sorry to make comparisons. This comparison was only made to dispute the belief that all-ladies bands were not attractions. Now Miss had consciously influenced his Stobart writes to me of the "unfortunate result" of her talk to a style. The reply surprised me: He journalist which culminated in what might be construed as a mis- had never heard Shearing play. quotation. Having taken our contemporary to task in this matter I would say this. It is a great plty Miss Stobart happened to be the artiste involved in this battle of words. Had it not been for the best to me now I should be stupefied. interests of the musical profession I would never have taken our For it is pretty obvious that by contemporary to task at all. But I will conclude with this observation, now Svensson has not only heard At no time did I compare the ability of Mesdemoiselles Benson and of Shearing, he has devoured his Stobart. I only defended the popularity of an all-ladies band. Of wilder, guitar, bass and drums, he has modelled "Dinah" and "Once in a While" exactly upon the "Royal Garden Blues" doesn't Plano Highlight from her ability as a talented soloist. That is what I-in common with the critics on Musical Express-think of her. And she may always be certain that if ever she opens her pretty mouth to a journalist on Musical Express she will never, never be misquotedso help me!

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THE NEXT FORTNIGHTLY ISSUE OF MUSICAL EXPRESS WILL BE PUBLISHED ON MARCH 30 Steve Race on Records



KNOWN AS THE "SWEDISH were just amusing himself AN OCCASION, SINCE PARISIAN AUDIENCES WILL NORMALLY ACCEPT JAZZ ONLY FROM AMERI-CAN NEGROES OR FROM FRENCHMEN; THE EXCEP-TIONS ARE VERY OCCA-SIONAL INDEED.

Reinhold Svensson Quintet

Once in a While

Svensson; a fine musician who the slow is poor. played even then in the complete Shearing tradition. The similarity Claude Luter and his between his playing and George's was so marked that I even asked him-in a roundabout sort of way -whether he had heard much of Shearing's work, and whether it

I was surprised at the time; if Shearing pattern.

artist he just can't hold a candle to George, in which case it is a pity that he should have chosen to invite comparison with him. There is insufficient thought behind the ensemble phrases, insufficient care ensemble phrases, insufficient care and cine of the company in the the balance. Svensson's own piano solos are clean and workmanlike, but they are also not far short of dull, and when he gets in the throes of a semiquaver phrase his actual selection of notes is practically limited to the diatonic scale: a very different matter from George's work at speed, when he seems somehow to hit upon an even greater originality than usual.

Night?" shows right from its clean, interesting technique, introduction the clash of unorganised collective improvisation by now, is a catchy samba, rather when it doesn't happen to be in the more gentle than many piano features in similar idlom. "Peanut Vendor," on my pressing at any rate, is prefaced by a peculiar better in this respect, but there are some awfully funny harmonies pens to be in tune with the new later on. The coda is positively key (it's the dominant, as a matter of fact), and therefore might, or even greater originality than usual. Hindemithian. As in the latter's "September in the Rain," at similar tempo, the solos here are limited strictly to piano.

it come near the real thing.

George Shearing Quintet How's Trix? Tenderly

Here IS the real thing. "How's it's Trix?" (dedicated, as most people know, to George's wife) is based on the favourite Shearing progression: chromatic minor sevenths, each resolving to its respective at one end, you can't keep more tonic. Chuck Wayne's solo is ex-cellent—one of his best, and full of exciting, musicianly ideas. Margie Hyams tries a new solo idea in thirds, and pulls it off; George plays a brilliant single-note solo, and follows it with a less successful locked-hand passage.
The whole thing "goes" like mad
—"a quiet, compelling lift" might be a better description—and there's an Olde Englishe coda thrown in for good measure. In passing, may I say to M.G.M. how tired I am of reading about Denzil DeCosta Best and "Chuck Wayne (Chas. Jagelka)" on the Shearing labels? We're not Immigration Officers or Ministry of Labour officials, and we don't really care month after month what their real names are. To us they're Denzil and Chuck, just as you, Mr M.G.M. are M.G.M., not Metro-Goldwyn-Mayer every time. A small point, perhaps, but

then-I have a small mind. "Tenderly" is a plano solo, break which immediately follows

the studio were deserted, and he drummer I like him more. ALL-STARS," AND (AS I private with a great old tune.
REPORTED IN MUSICAL There's a tremendous atmosphere about the whole thing, and an EXPRESS AT THE TIME) extraordinary effect on a sforzando THEY WERE ACCORDED A chord near the end which I won't GREAT WELCOME BY THE attempt to describe, but which you'll hear anyway. You'll hear AUDIENCE. IT WAS QUITE it because you must buy the record

Lester Young, Red Callender, King Cole, Trio

Body and Soul

Recorded in 1942, the Esquire people seem determined not to tread on anybody's toes as regards label credit for this coupling.
Judging by the sound of the music, the three men concerned were to tired to care, anyway. Twelve-inch records are of necessity pretty expensive these days, and I can't Esquire 10-114 honestly see anyone outside the The Swedish "All-star" who Rothschild family forking out for attracted perhaps the most atten. this disc even though there is tion was blind pianist Reinhold some reasonably good Lester or the slower side. Recording quality

Orchestra

Royal Garden Blues Where did you stay last night? I've ever heard.

Trouble in Mind

to the label, it consists of clar., and artistry, to name but two cornets, tromb., piano, banjo and things. work whole. Accompanied by drums. Lesser people have been

"Royal Garden Blues" doesn't Unfortunately, as a creative swing, in my opinion, though it might be said that it "Progresses" quite acceptably. Most of the time there's a great deal too much going on, and it doesn't necessarily

The ensemble precision is poorer better still if the trombonist had same. in "Once in a While," and the learnt his proper function in an

ensemble) are almost a mockery for a very long time. Granted of George Shearing's style. This that the New Orleans revivalists coupling strikes me as being a have every right to use a russy good test of a listener's modernjazz perception. It will seem thoroughly Shearingesque and the "tight sound" when that thoroughly Shearingesque and clarinet is playing a duet in thirds again. In point of fact, he's acceptable to a great many clarinet is playing a duet in thirds enthusiasts, but in none of the with the cornet? The cornettist remarkably stylish, with touch of Shearing Quintet's qualities does never seems to have the same Arnold Ross and a touch of Teddy has to give in: neither one ever "Crazy Rhythm" has a good does. Somebody should look into it, deal of interesting stuff, too, but in

"Jackass" nearly swings,
ig. "How's
nost people
shost people
should be said it's pretty fast (by Luter
standards) and the boys are kept
should be should be

Carioca

Les Brown and his Band of Renown

messy in places; not exactly my precise technique I have

kind of music, and not at all my heard in the dance music idlom, kind of Les Brown, despite an "Siboney" is in similar vein to interesting and talented trombone "Green Eyes." soloist. "Sixpence"—you'll notice that for this side the "Orchestra" the rhythm see becomes a "Band of Renown"has a two-beat feeling, rather like music with equal sureness and lift. other (and greater) Les Brown Capitol would do well to issue all specials. The vocal seems to be by these in normal 78 r.p.m. form; the Malcolm Mitchell Trio, and the each one could be a winner. best instrumental moment about Certainly I, for one, had no idea the side to my ears is the drum

GROUPS WHICH TOOK gone home when this was made, he couldn't do much more, anyway, ing vast supply of musical disc orchestras are operating on a dibraries in American homes, in orchestras are operating on a FESTIVAL OF 1949 WAS Gross number thoughtfully, as if tempo. And every time I hear this the radio and television station deficit basis without the benefit of

the vocal chorus. But you'll have

If any of the discographical

characters wondered what H.M.V.

would use for catalogue number.

There's a lively, vital sound about the Flanagan band right

from the first bar, almost as if the

incredible were taking place, and a band were enjoying making a

thoroughly commercial record.

don't actually number "Oh Babe!

must say the Flanagans make a ratting good job of it. "Never-theless" is more in my line as

(for Flanagan) of being a number

that Miller would have made a

after B9999, they know now.

Orchestra

H.M.V. B10024

to be on your toes to catch it,

Ralph Flanagan and his

Oh Babe!

Nevertheless

Oscar Rabin and his Band All My Life

Just Say I Love Her

a fine, broad-toned front-line.

There's a stylish air about the opening of "Just Say I Love Her" which few british bands manage to achieve with such certainty of touch. Dennis Hale takes a firstclass vocal; the arrangement is (to coin a phrase) "Simple but effective." The band is beautifully in tune. But it's odd, you know, I could have sworn Oscar Rabin had

Geraldo and his Orchestra I Still Love You

Tennessee Waltz

There are exactly four bars of the Geraldo Orchestra in "I Still Love You," the rest of the side being taken up by a succession of undistinguished vocal choruses by Derrick Francis, Nadia Dore and the Geraltones, respectively I'm bound to admit that it's the dullest Geraldo record its prophecy of a coming musical

Nixa. 8Y1121 "Tennessee Waltz," being nonthe overdose of singing on the 1122 other side; but it is evidently aimed at the strict tempo publicand when the rigid requirements 1123 of Strict Tempo walk in at one Claude Luter, you will observe, door, heaven knows what doesn't now has an Orchestra. According walk out at the other. Originality

Plano Highlights

(Cumana. Peanut Vendor, Tea for Two, Crazy Rhythm, Night and Day, Green Eyes. Begin the Beguine, Siboney)

(Long-Playing Microgroove)

in their rehearsal, and (incidentally) insufficient drums in clientally) insufficient drums in the balance. Svensson's own piano Claude Rabanit can, too. "Last with seven other examples of his Night?" shows right from its clean, interesting technique. of fact), and therefore might, or "Weary" has a much better might not, be intentional. Since it rhythm, and apart from some silly comes in again at the end, I trombone breaks, quite a lot of suppose that settles it; but it's a mighty peculiar sound, all the

Allen's style in these Latinpiano solo work rather better, ensemble, and if the drummer had American numbers is cleaner and especially in the middle-eight of practiced his roll before being less florid than that of Cavallaro; then the vibe player, but the "Trouble in Mind" raises a closing phrases (by plano and ensemble) are almost a mockery of George Shearing's style. The style of th Arnold Ross and a touch of Teddy goat-like tendencies as far as vibrato is concerned, and the result is an inevitable and constant discrepancy of pulse. One of them

"Jackass" nearly swings; the main is given over to support the main is given over the support the main is given over the main is given over the support the main is given over the main is

"Night and Day" and "Green than half an ear on what comes out of the other, can you?

Eyes" again demonstrate Allen's new Tower Films Production, wirtuosity. He is that rare numbers written specially for the phenomenon: a clean planist, who numbers written specially for can play exactly what he wants to film by Benjamin Frankel. play with perfect decision and no fuss—a pianist's planist, one might say. "Beguine," perhaps the Frankel directing George Elliott say. "Beguine," perhaps the finest of this exceptionally fine bunch, brings, in addition to all his other accomplishments, the soften accomplishments, the finest of the finest of this exceptionally fine bunch, brings, in addition to all his other accomplishments, the finest of the finest of the finest of this exceptionally fine bunch, brings, in addition to all his other accomplishments, the finest of this exceptionally fine bunch, brings, in addition to all his other accomplishments, the finest of this exceptionally fine bunch, brings, in addition to all his other accomplishments, the finest of this exceptionally fine bunch, brings, in addition to all his other accomplishments, the finest of this exceptionally fine bunch, brings, in addition to all his other accomplishments, the finest of the finest of the finest of this exceptionally fine bunch, brings, in addition to all his other accomplishments, the finest of the finest o Col. DB2773 refinement of harmonic originality. de Carlo. "Carioca" is a real Bash, a little It also demonstrates the most

The tunes are called "I Love a Annakin, is a light-hearted excurMan" (a slow torch-song) and
"Say Goodbye" (a novelty number in "jingle" rhythm).

Hareld Purcell penned the lyrics.

"Hotel Sanara," directed by Ken Annakin, is a light-hearted excursion into nostalgia, with particular appeal for ex-8th Army men and, indeed, "desert rats" of all nations. Yvonne de Carlo and Harold Purcell penned the lyrics, Peter Ustinov star as the Middle A word of praise is in order for the rhythm section, which plays every style in the gamut of popular cluded words for tunes in the films, the British, French, German and cluded words for tunes in the films, the British, French, German and the cluded words for tunes in the films, the British, French, German and the country of the bit. "Dancing With Crime" (the hit-song, "Bow Bells," came from the hotel during the ebb and flow this picture), "London Belongs to of desert battle. Brown and Me" and "Night Beat." Frankel, close student of Eastern to have the film ready for showing

Continued on Page 4.

Paul Specht joins Musical Express

The famous American band leader, now promoter of international relations in music and the arts, contributes his first article for this newspaper.

CANNED MUSIC PLAGUES U.S.A. **MUSICIANS**

By Paul L. Specht

I NEW YORK CITY

don't actually number "Oh Babe!" among my favourite songs, but I must say the Flanagans make a American professional musicians

RE OF THE EUROPEAN largely ad. lib. as regards tempo. with us. Harry Prime makes a Jagelka, DeCosta and Co. had straightforward job of the vocal: the recording studio. The resultand network libraries, in the juke

> have sworn Oscar Rabin had a rhythm section. He certainly has music emanating chiefly from night club places. recordings. In Washington, D.C.,

television writer reported that "to wonder-what next? have music on discs it is convenient for the (radio) sponsors who have less expense and for the directors who have to worry about probably not tell what kind of on The Ganges," "April Blosson music he is hearing—live or Time," "Aba Daba Honeymoon, writer was the last sentence and introduced. holocaust if we are to retain our INCA BEAUTY

musical culture. whom? If our

the big piano manufacturers here told me recently that piano sales have dropped off 80 per cent.

Now television comes into the into a maze of economic problems scene and threatens to do without theless" is more in my line as pop. songs of the moment go, and it has the added advantage and it has the added advantage and it has the added advantage apparently the big name bands, from discs, tape or sound tracks the top-flight symphony orchestras on film. The big television moguls and the celebraties in the vocal claim that no one wants to see who entertainment field have all is playing in the orchestra when created a Trojan horse which now it accompanies the vocalist on the threatens the survival of its television screen. No wonder the creators.

Musicians' Union here seems to have a tough time on its hands Music and song on discs reigns have a tough time on its hands supreme at present in the U.S.A. at present trying to tie down the Recording artists have cashed in television and radio magnates with

Federal tax relief which they are boxes, via wired music service to seeking, and the cream of our hotels, clubs, restaurants, etc., via concert musicians may have to transcriptions, obviously gives the look elsewhere for employment or average listener all anyone desires to take on jobs in defence plants. in the way of quality and quan- Several of our leading dance bands have recently disbanded (—with Harry Davis, of course.)
But it's odd, you know, I could have sworn Oscar Rabin had a their researchers and even the small "hot" jazz bands in Chicago cannot draw

Perhaps the biggest shock in buses and trolley cars now glide the musical disc scene here is the along to the tunes of radio music current release of an R.C.A. Victor and recordings dispensed to pas-sengers gratis. One energetic operatic prima donna, Helen sengers gratis. One energetic operatic prima donna, Helen advertising airplane service has Traubel, and the hilarious mimickeven tried to blare recorded music on to old Broadway from the sky-singing "The Song's Gotta Come ways but that was remarkly from the Traubel. ways, but that was promptly ter-minated. Piano Player." It's a great Recently, a "New York Times" novelty duet, but it all makes me

A flock of popular song revivals only one man and a turntable for has also been stimulated by recent their music... It means almost film and disc releases, including nothing to the listener who can "Thinking of You," "Moonlight 'April Blossom canned. . . . There is also a and "Ah, Sweet Mystery of Life." shortage of suitable music." The A brand new novelty song called most impressive news to this "Geraniums!" has also been

Frankel writes Eastern

and Western music for

"HOTEL SAHARA"

Yvonne de Carlo, star of "Hotel Sahara," will not only sing

Frankel's new songs in the film, but she will also record them for

Columbia. The songs will be published by Sun. Both discs and

sheet music will be on sale when this Festival comedy reaches the screen in June. Picture shows Yvonne with Frankel at the piano

and Malcolm Lockyer standing on the set at Denham Studios.

VVONNE DE CARLO has Western Desert story to show

already completed advance what he can do, and has also recordings for George Brown's recorded Oriental style composi-

numbers written specially for the (Palm Court style). Using bass

music, has the opportunity in this during the Festival of Britain.

Recordings were made on the guitar, mandolin, according and

tions for use in the Arab dance

sequence and scenes which show off the Hotel Sahara's band

two percussion, he has made

"Hotel Sahara," directed by Ken

Annakin are making every effort

Where will the new music come Perhaps the biggest musical from—played by whom and for sensation here in years is the youth depends freak voice and performance of solely on canned music to satisfy Yma Sumac, a Peruvian Inca their musical appetites, where is beauty with the phenomenal voice the incentive to learn the art and range of four octaves-from low practice of good music coming contralto to far above high C-from? Are we to become musical and it's all quality, too. Her automatons? Perhaps this con-record album for Capitol records, dition of the American musical "The Voice of Xtaby," is proving scene is responsible for the lack of a real best seller, while her musical appreciation and study successful stage première here at among our youth to-day. One of the Roxy Theatre has projected

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black.

Lexatives help a little, but a mere bowel.

movement doean't get at the cause. It takes those good old Carters Little Liver Pilis to get these two pints of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carters Little Liver Pilis. Stubbornly refuse anything else, 1/9 and 4/3.

Musical Express collects a cross-section of professional

on Oscar Peterson's controversial short film opinion



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

to the Oscar Peterson Trio's Jones, short film, "Begone Dull Care," a Roberts.) profession

leader:

Malcolm Mitchell, leader of the famous Mitchell Trio;

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 crackers-but in general the upward with a rising note. At OF LONDON." other times it flashes horizontally

That, roughly, was what this Studios.

Trio."

backgrounds a little trying at Tanner. times, but perhaps it's not a bad

COLLOWING the enthusiastic with the other two-thirds of the

arranged for Musical Express by certainly do more good than harm. keen to see more of this type of Mr Alex Jacobs, of International People who aren't normally jazz film, though the boogle bit with Mr Alex Jacobs, of International Film Distributors. Although first seen in the West End some time ago, the film was only trade shown ago, the film was only trade shown last month. To the private showlast month. To the private show-Jack Parnell, leading modern- The pictorial portrayals of bass unrhythmic." style drummer and small-band solos were inconsistent, too, you leader:

know. For instance, there's one bass phrase that's played three times; McLaren gave us the same design twice, but a different one Jimmy Grant, one-time pianist, the third time."

Express contingent consisting of that the jazz point of view, which the jazz point of view which which the jazz point of view which the jazz point of view which which the jazz point of view which the jazz point of view which which the jazz point of view which the jazz point of view which which the jazz point of view which the jazz point of view which which the jazz point of view which which the jazz point of view w

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

interesting first experiment deserves to be seen widely." Jack Parnell: "This definitely review given by Clair Leng Trio." (The drummer is Clarence should be exhibited wherever and and the bassist Ozie whenever possible. Like everyone else, apparently, I preferred the special showing of the film was Malcolm Mitchell: "This will slow middle section. I'd be very spades, etc., I found distracting in the music—the drumming was the middle of abstract sections. frankly bad: unsteady and

Malcolm Rayment: "I found this a very interesting experiment. The slow movement was unques tionably the most successful, because it was based on a simple I'm critical of it in many ways, I in 'Fantasia.' I sincerely hope it theme. I liked it better on second wouldn't have missed it. No one will be widely exhibited." now producer of the B.B.C.'s

"Jazz for Moderns";

Tony Hall: "That slower section seeing, but my chief complaint is could possibly be bored by it."

Tony Hall: "That slower section in the middle was wonderful—I at the lack of form to the music.

Tony Hall: "That slower section seeing, but my chief complaint is could possibly be bored by it."

From these statements readers at the lack of form to the music.

Pip Wedge: "I'd have settled for will have gathered that the film is the slow section on its own. It of great interest, both musically had an ethereal beauty about it and pictorially, and is liable to me. If there was no designs) gave me a true picture where McLaren did try to develop are to he any more they can keep where we where we where we was no designs and it. No one will be widely exhibited."

From these statements readers the slow section on its own. It of great interest, both musically had an ethereal beauty about it and pictorially, and is liable to me. If there was no designs gave me a true picture where McLaren did try to develop are to he any more they can keep where we were well as the lack of form to the music.

From these statements readers the film is the lack of form to the music.

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From these statements readers the film is the lack of form to the music.

From these state

AN OSCAR FOR BEGONE needs more briefing on the music.

The film's appeal is, of course, rather limited, and audiences might perhaps tire after half-adozen of this kind, but such an interesting first experiment



OSCAR PETERSON

McLaren (the artist who did the either, except in the slow section, designs) gave me a true picture of the music. There was a kind of the music. The colours; I'll be happy to see Express urges all its readers to be any more, they can keep where McLaren did try to develop are to be any more, they can keep where their colours; I'll be happy to see Express urges all its readers to be any more, they can keep where their colours; I'll be happy to see Express urges all its readers to be any more of the black and white impression may be satisfying, but some more of the black and white impression may be satisfying, but some more of the black and white impression may be satisfying, but some more of the black and

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

Steve Race: "Two things struck me forcibly about the artist, McLaren: He has a 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 'Funny bump' was responsible for the odd recognisable shapes of spades, houses, etc., among all the bstract 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



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

CLAIR LENG on FILMS

--birds, stars, trees, houses, THREE CHEERS FOR EALING crackers--but in general the STUDIOS, WHO HAVE shapes are entirely abstract and MADE ANOTHER FIRST-RATE impressionistic. 'Begone Dull FILM, AND STILL THREE Care'... is free colour flowing MORE FOR GIVING A LEADfrom the artist's brush at the will ING ROLE TO EARL CAMERON, of the jazz artiste, Oscar Peter- A COLOURED ACTOR FROM son... A more lyric portion of BERMUDA, WHO WOULD the film is in black and white. A HAVE STOLEN ANY OTHER single dot of white light stretches FILM NOT SO GOOD AS "POOL

Bonar Colleano (equally good) and then rises at several points to and Earl play two merchant seasoar for a moment with the note men docking into the London Pool ... the notes of a double bass are in this story of the crew, their expressed as lines, spreading or girl friends in London, and a thinning with the varying pitch.
Piano notes become spots on the screen, appearing, swimming up, into the film, their work is only and receding. Back into colour, the summarily sketched; there is not film ends with ribbons of light the detail of police work found in which writhe, sprout and explode "The Blue Lamp."

The whole film shows the to the quickened tempo of the fastidious attention to detail which one now associates with Ealing The humour is good small audience saw. After the film every small part actor well chosen, had been run through twice, they and the director of photography had this to say about it in general (Gordon Dones, A.R.P.S.) has done iscussion:

Jimmy Grant: "We could do interest to Musical Express with more films like this-it's a great idea. I found the moving great idea. I found the moving his work) is jazz authority, Peter

Only idea to have to concentrate on a Firstly, the film is following three film for once. I liked Peterson's or four stories at once, and at playing, but wasn't very impressed times the switches from one to

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

necessary, out of character, and even a little distasteful. But don't let that put you off-it's a great

The New "Old Look"

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 début in films as a character actor, rather than as distinguish herself in French a great lover. All that is at first films, but elsewhere she seems a great lover. All that is at first films, but elsewhere she seems a great lover. All that is at first films, but elsewhere she seems a great lover. his voice, although as a colleague that her hobby is embalming.
remarked to me, so many people Showing with this film is surely you can do better than the that!" The vein on his right just that!" The vein on his right justification of a loan to this temple which used to throb nation which stands alone, and yet through those passionate love claims to be scenes is now just a prominent than Russia itself." feature of the elderly, hunched-up, balding doctor which Boyer portrays.

The 13th Letter

I have no doubt that much linking her name with that of a an otherwise happy household, younger doctor (Michael Rennie). Then Miss Blyth learns that she younger doctor (Michael Rennie). After all, Mr Bøyer didn't set himself up as a heart throb-his

another are a little worrying, studio did it for him, and I for in any of the numerous jazz clubs. Secondly, the final stab-in-the-back one am glad of a chance to see on the colour question from Bonar what he can do when, instead of author of these offending articles Colleano didn't ring true. Meant having love light in his eyes, he tells us how he actually smokes a to be a dramatic sacrifice on has a myopic condition Colleano's part, I thought it un- necessitating pince-nez.

A small community 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 What is to happen to a "typed" dozen first—the noxious comstar when his age outlives the munications or the supects. The latter get as numerous as swallows over Capistrano, or as shoal of red herrings, if you

around studios these days that if there is a part for a fitter, foreign lady, Françoise Rosay should have I have seen this actress

Showing with this film is the have impersonated Mr B., that on new March of Time, "Tito—New hearing him again, the first Ally?" dealing with the rise of reaction is "Come now, Mr Boyer, Tito, the break with Russia, and American problem of "more Communist

Our Very Own

This is a family affair with a group of charming people who would make a basis for one of game will be made at Mr Boyer's those family film series. The two expense. I see no reason to be older girls, Ann Blyth (18) and amused that his part is that of a Joan Evans (16), fall out around promises action regarding this evil practice, and would do all it could practice, and would do all it could be received. bride (Constance Smith) becomes and boy friends, and for a while the butt of a poison-pen campaign, comprise the warring faction of

Continued on Page 4.



Charles Boyer and Constance Smith.

WINNING POOL CHALLENGE TO THE PEOPLE "No Dope in N.F.J.O. Jazz Clubs!"

N a series of feature articles at present running in "The People" each Sunday, Duncan Webb has been dealing with the

mpression given by these weekly articles-vou will not find either ope smuggling or reefer smoking 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, 95 per cent. of them are associate There seems to be a feeling of Jazz Organisations. clubs of the National Federation 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 pro-fessional musicians and visiting coloured seamen. Since that time coloured seamen. Since that time no club under suspicion of such malpractices 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 the names and localities of the so-called "jazz clubs" should be printed.

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 generality of the 27, raised over £110 for the federa-tion, 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 accom-paniment. A bewildering array of paniment. A bewildering array of expensive prizes, given by Lord and Lady Donegall, Mr and Mrs Sid Phillips, Mr Camm, the International Bookshop, 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 Raphaello, 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."

THE Cranford Jazz Club's N.F.J.O. Benefit Night on March 2, featuring the Crane River Jazz Band, Cy Laurie's Four, and Ews from the Metronome editor, Barry Ulanov, who writes to say

says James Asman

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
Band and a further couple by
Freddy Randall's Band, who will
be making their début on the label
that month. In May we shall
probably be able to hear the first
of the Joe Danlels' Jazz Group's
recordings, also on the Parlophone
label. M.G.M., on the other hand,
are busy considering the future
release of a history of jazz on wax,
which will include some of the
genuine Negro spirituals recorded
by Rev. Kelsey and his congregation during actual services held in
church.

DELIGHTFUL collector's A Story came from the Lancashire Society of Jazz Music in Manchester the other day, when I visited the club. One of their leading lights, Alan Dempster, told me of a junk-shopping expedition he made to Hyde, in Cheshire. Alan discovered one of those profitable-looking secondhand stores where a fortune in rare records might looking secondhand stores where a fortune in rare records might well be unearthed behind the stack of old furniture over in the corner. He tipped the owner half-a-crown, and was rewarded with a battered trunk full of ancient discs. A few hours later, reaching the bottom of the trunk in a spirit of despondency, Alan found one old record, boasting "Gennett" barely discernible on the faded label. Carefully wiping off the dust of ages, he read the title—"I Thought I Heard Buddy Bolden Say." Underneath it read. "——azz Band," and, faintly, "B. Bolden, B. Johnson (cornets)." The rest of the label was torn away. After carrying this prize away in great drawn or the names and localities of the so-called "jazz clubs" should be printed.

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

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

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.B.C. "Jazz Clubs" we have had for far too long a

OE 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 increase. jazz band, playing for dancing.

NOTHER 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.

Les Jowett on trumpet and planist Eddie Buckwell. Another guest Webb has been dealing with the London dope rings operating around the West End. He described, the other week, how be 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" where Mr Duncan Webb reports reefer smoking and dope peddling.

I would like to correct the wrong of the see weekly impression given by these weekly in the organisation of the recently proposed International Jazz in the organisation of the recently proposed International Jazz in the organisation of the recently proposed International Jazz in the organisation of the recently proposed International Jazz in the organisation of the recently proposed International Jazz in the organisation. "War permitting, I shall be in England this summer, I shall be in England this summ

was the local Blues singer and pianist, Doreen Nutter, who created a sensation with her gutty

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KINNLOSS 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.

OPEN YOUR HEART MAMBO TAMBO RUMBA NEGRA

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LUXEMBOURG

SUNDAY, MARCH 18

1.30 p.m. CONCERT PARTY. Springtime On Farm. Over On the Sunny Side, Be-gone Dull Care, The Dicky Bird Hop, Sam's Song.

Sam's Song.

1.45 RALPH READER presents SCOUT SHOW MEMORIES.

SHOW MEMORIES.

200 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 Yorke and the Concert Orchestra. My Cousin Louella. I Wonder Who's Kissing Her Now, Harry Lime Theme. The Girl That I Marry, Red Roses. Blue Moments, Lavender Blue.

2.00 MUCH BINDING IN THE MARSH, with Richard Murdoch, Kenneth Horne, Sam Costa, Maurice Denham, Diana Morrison. Barbara Leigh and the Squadronaires Dance Orchestra conducted by Ronnie Aldrich. Compere Bob Danvers-Walker. Recorded before an audience.

an audience.
3.30 GRACIE FIELDS, with the Keynotes and Billy Ternent and his Orchestra. Compère: Bernard Braden. Great Day, You're In Kentucky, Two Little Boys and the Apples, Spaghetti Rag, This is My Love, Utelele Lady, You're My Everything, Side by Side, Try a Little Tenderness, When the Red, Red Robin. QUIZ LEAGUE, featuring your favourite football stars. ROY RICH referees MILLWALL V. BRISTOL ROVERS.

 RAWICZ & LANDAUER. Slavonic Rhapsody. Sleeping Beauty Waltz, Jamaican Rumba.

4.30 OPPORTUNITY KNOCKS, with HUGHIE GREEN as Master of Oppor-tunities and Cyril Stapleton and his Orchestra. Recorded before an

Orchestra. Recorded before an audience.

5.00 BING SINGS—at your request—on gramophone records. (Presented by Carter's Little Liver Pills).

5.15 CARROLL GIBBONS AND HIS ORCHESTRA, with Alan Dean. Red Silken Stockings, Just the Way You Are, I Still Love You, Sunny Side of the Street. Senora.

5.30 GODFREY WINN presents YOUR MOTHER'S BIRTHDAY for birthdays falling this week.

6.0—8.30 Continental Programmes.

8.30 HOLLYWOOD CALLING!

8.39 HOLLYWOOD CALLING:

8.45 THE KATHRAN OLDFIELD PROGRAMME. Strawberry Moon, Two Little Men on a Flying Saucer, All My Love.

9.00 STEWART MacPHERSON in TWENTY OFFICE Day.

Scotland Yard.

9.30 VERA LYNN SINGS—for Forces everywhere, their wives and sweethearts, their families and friends. Roberto Inglez and his Orchestra. Recorded before an audience at a Naval Barracks in England. 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 sins: You've Got to See Mama Every Night, It's You or No One, I'm Glad There's You. In Malcolm Lockyer at the plano.

20.25 THE WEEK'S FOOTBALL TIP.

10.30 WHAT'S YOURS? Gramophone Record Request Programme, introduced by Geoffrey Everitt.

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. 8.00 THEATRE HOUR (French). 9.00 NIGHT CLUB (French). 9.25 YOUTH OF THE WORLD (French).

9.30 GOOD EVENING FRIENDS. Gramo-phone Record Request Programme 10.30 TOPICAL HALF-HOUR. Up-to-the minute tunes on gramophone records.

11.00 THE KATHRAN OLDFIELD PRO-GRAMME.

11.15 FRANK AND ERNEST.
11.30 FAMOUS RECORDS OF THE LATE
AL JOLSON.

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).

11.00 REVIVAL TIME. 11.30 IRISH HALF-HOUR. Midnight Close Down. WEDNESDAY, MARCH 21

4.0-4.30 p.m. BRINGING CHRIST TO THE NATION. 9.15 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. 11.30 TUNES OF THE TIMES.

11.45 THE ANSWER MAN. Write to him to there is anything you want to know. Midnight Close Down. THURSDAY, MARCH 22

4.0-4.30 p.m. BALTIMORE EVANGELISTIC TABERNACLE. 9.00 RADIO LUXEMBOURG SYMPHONY ORCHESTRA, conducted by Henri Pensis (French).

9.30 GOOD EVENING, FRIENDS. 0.30 TOPICAL HALF-HOUR. 11.00 OLD-FASHIONED BEVIVAL HOUR. Midnight Close Down.

FRIDAY, MARCH 23 .00 p.m. SHOWERS OF BLESSINGS. 4.15—4.30 THE HEALING MINISTRY OF CHRISTIAN SCIENCE. 9.00 PIANO RECITAL (French). GOOD EVENING, FRIENDS. WINTER GARDEN RENDEZVOUS.
Albert Sandler and the Palm Court
Orchestra, Melody at Dusk.
Olive Groves (Soprano). Alice Blue
Gown, Smilln' Through.
Albert Sandler and the Palm Court

11.00 THE VOICE OF PROPHECY POPULAR OECHESTRAL CONCERT.
London Philharmonic Orchestra, conducted by Eduard van Beinum, Leonora
Overture No. 1, Op. 138.
Kathleen Ferrler (Contralto), Elijah:
O rest in the Lord; Rodelinda: Art
thou troubled

thou troubled.

Yehudi Menuhin (Violin) with the Orchestre des Concerts Colonnes conducted by George Enesco, Concerto in E minor for Violin and Orchestra.

Op. 64. (On gramophone records.) Midnight Close Down. SATURDAY, MARCH 24

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

Barkers Open New Restaurant JACK and DAPHNE BARKER

J have just opened their new Late Night Restaurant. With first-class cuisine and reasonable wine list, these two famous entertainers should be assured of variety of orchestral colours. Then 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. intimately.

TOP TEN 1. Tennessee Waltz (Cinephonic).

2. Petite Waltz (Leeds). 3. My Heart Cries for You (Morris).

4. September Song (Sterling). 5. The Roving Kind (Leeds). 6. Can I Canoe You Up the

7. I'll Always Love You (Victoria)

8. If (Cecil Lennox). 9. Beloved Be Faithful 10. Ferryboat Inn (C. & C.).

TORCH SONG Our Cameraman at the Trade Music Guild Ball





Committee and members of the Trade Music Gulld 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 Hirons (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,



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

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

QUESTIONS, with Frances Day, Richard Murdoch, Daphne Padel, Expetetive Superintendent Fabian of Scotland Yard.

ADVANCE reports from Hanley wishing to fill the two remaining of the vacancies are asked to make early scotland Yard.

Athur Himbards contact with the organisers. thuslasm for Arthur Kimbrell's contact with the organisers. first N.D.B.C. contest at the Victoria Hall on Sunday next, March 18. Supporting a first-class entry are the star outfits of 1951 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 ORCHESTRA (band with the Hippodrome on Sunday, April 15. Harry H. Robinson (leader), 54, Leafleld-road, Darlington (Tele-The full band and radio vocalists will be featured in a special preparation. In addition, Oscar Rabin will be one of the judges
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> Rabin will be one of the judges and Harry Davis will compère the contest. Arthur Rowberry and his pet, drums. Commended: Tenor, pet, drums. Commended: Tenor, Orchestra and the Coventry Hippo- piano.

Phillips and his Band with Johnny mended: Tenor, piano, drums. Eager and Geraldine Farrar.

The Northumberland Championship has been booked at Newcastle-upon-Tyne's famous

Six bands from Preston, Oldham, Nelson and Manchester have entered the South Lancashire event at Rochdale Carlton Ball-

room on Friday, April 6, and bands

STEVE RACE Continued from Page 2.

that Barclay Allen was such a brilliant planist: I shall treasure this disc for a very long time to

Andre Kostelanetz and his Orchestra

Music of Irving Berlin

(Parts 1 and 2)

The Melachrino Orchestra Irving Berlin Selection

(Parts 1 and 2) Few people remember that Irving Berlin composed "Say it with Music," and Kostelanetz's medley of his hits does well to open with a number which, if would say was written by Jack

taxed, most of the British public Payne. Kosty's odd way of conducting occasional out-of-tempo passages—a sort of snatchy rubato
—makes rather peculiar listening
of "Remember" I sametimes

and highly commended: 1st alto, of "Remember." I sometimes wonder if he does it to show off 1st trumpet.

Side 2 opens with "The Piccolino," one of Berlin's most lastingly fresh tunes so far as I'm concerned, featuring a wide variety of orchestral colours. Then comes "Top Hat," conducted in Ainsdale, Southport (Telephone Ainsdale 7380). (5) Alto, clarinet, the "Fits and Starts" manner described above, and finally a horrible saxonhone coda. The horrible saxophone coda. The whole thing could, and should, have been recorded more

Melachrino manages to squeeze 11 Berlin tunes into his Medley. While the actual scoring of Kostelanetz's arranger is always a joy, Melachrino has it over him every time as regards arranging ideas; the brilliantly conceived introduction is a good example. and it's no less commercial than the former's rather soulless bridge passages. All through both sides there are ideas by the dozen, and all of them "come off" in the experienced, less quixotic hands of George Melachrino. This is (Pickwick) his best Medley recording for some

☆

RESULTS

CHAMPIONSHIP. RIALTO SUNDAY, YORK. FEBRUARY 18. appearance: THE RAYELLING-TON QUARTET. Compère: David Miller. Adjudicators: Keith Bird and Dick Katz. Large Band Section (eight or

drome Orchestra will also be SECOND: MODERNAIRES. R. Bromwich, March 16, Q featured in this super presentation. Unique of the control of the Star attraction for the West (14) Five saxophones, three trum-

Small Band Section (four to seven members)

WINNERS: LEITHART QUIN- music. Newcastle - upon - Tyne's famous dance venue, The Oxford Galleries, on Friday, April 20.

Six bands from Preston Oldham bone, plano, drums. Highly com-mended: Tenor, trombone, plano, drums. Commended: Bass, Most outstanding individual per-formance in the contest: Trom-

SECOND: GEOFF HAIG AND HIS ORCHESTRA. 6, Dearneterrace, Old Mill, Barnsley (Telphone Darton 363). (7) Threesaxophones, trumpet, trombone, plano, drums. Highly commended: Trumpet, piano. Commended: HAN

Individual awards and commendations gained by other contestants:

TED NEEDHAM QUARTET (Sheffield). Individual award: Guitar. Highly commended: Piano, guitar, bass. Commended: Drums. TYE BRUCE ORCHESTRA (York). Highly commended: Bass, drums. Commended: Alto, French

JOHNNY HOWARD AND HIS MUSIC (Wakefield). Commended:

1951 MERSEYSIDE CHAMPION-SHIP. GRAFTON LIVERPOOL. ROOMS FRIDAY MARCH 2. Resident band: Mrs Carlo Krahmer.

Large Band Section (eight or

more members) WINNERS: RON ATKINS
BAND (band with the highest tenor, bass, drums. Commended:

trumpet, piano, bass, drums. Commended: 1st alto and clarinet. Small Band Section (four to

seven members)

WINNERS: LEON SAIT SECOND: FREDDIE POTTAGE QUINTET. 1, East Prescot-road, Liverpool, 14 (Telephone Stoneycroft 6588). (5) Clarinet, piano, guitar, drums. Individual awards and highly commended. Clarinet Clarinet, piano, guitar, l drums. Individual awards highly commended: Clar guitar. Commended: Piano. outstanding individual per ance in the contest: Guitar. perform-Individual awards and com-

mendations gained by other later.) contestants: RAY AUSTIN DANCE ORCHESTRA (Preston). Individual award and highly commended: Trombone. Commended:

Trumpet. LAURIE FRANKS SEXTET (Birkenhead). Individual award: Trumpet. Highly commended: Trumpet, bass.

National Champions SINCE TAKING OVER AS

JOINT ORGANISER OF THE NORTH YORKSHIRE MUSICAL EXPRESS NATIONAL DANCE BAND CONTESTS. KIMBRELL HAS

> during March, including the University Ball, Loughborough, March 15; Adelphi Ballroom, West Bromwich, March 16, Queen's Ball-

orchestra due to health reasons, Yorkshire event at Dewsbury pets, three trombones, piano, bass, orchestra due to health reasons, Empire on Sunday, April 22, will be the personal appearance of Sid trumpet, trumbone, bass. Comto sing swing and sweet. It is com- to sing swing and sweet. It is essential that she has had experience and is able to read

It is anticipated that Arthur wil in the near future enlarge the orchestra, which is already the biggest semi-pro band in country, by adding 1st and violin, 'cello and viola. He we be pleased to hear from first-class string players residing in the Mid-land area. He can be contacted at his new address. Denford House Yarningale-road, Birmingham, 14. Tel. No. Birmingham, Highbury

FIXTURES

HANLEY (Victoria Hall). day, March 18. Concert, 6.45 to 9.45 p.m. Potteries District Cham-(organised by Arthur Kimbrell by arrangement with Lewis Buckley). Star attractions: The Johnny Dankworth Seven with Frank Holder and Linda Ellington. Arthur Rowberry and his Orchestra. Compère: Adams. Tickets 2s. 6d., 3s., 3s. 6d. 4s., 5s., 6s., from Messrs. J. C Sherwin and Sons, Ltd., Market-square, Hanley, Telephone Stokeon-Trent 2742; also at door on the

ROCHDALE (Carlton Ballroom) Friday, April 6. Dancing 7.30 to 11.30 p.m. South Lancashire Championship, Resident band: Emrys Griffiths and the Carlton Wilf Hamer and Orchestra with Chips Chippendall. Adjudicators: Kenny Graham and Carlton Ballroom; or 3s. 6d. at door on the night.

COVENTRY (New Hippodrome Theatre). Sunday, April 15. Concert, 6.45 to 9.45 p.m. Warwickshire Championship (organised WINNERS: RON ATRIAGE Shire Championship (organised marks in the contest). Ron Butter-by Arthur Kimbrell by arrange-worth (secretary), 369a, Oldhamment with Lewis Buckley. Special road, Rochdale. (8) Three stage presentations by Oscar Rabin and his Band with Harry Davis. Arthur Rowberry and his Orchestra, Compère: Harry Davis, Hippodrome Pit Orchestra the exceptional drill and obedience of his strings. The first side ends with "Blue Skies," featuring a few bars of the most saccharine alto

SECOND: RON HALL AND Tickets 2s. 6d., 3s., 4s., 5s., 6s. 6d., from Hippodrome Theatre, Coventry, in advance or on the night.

Ashton-in-Makerfield, Wigan (Telephone Ashton-in-Makerfield 7110). (9) Five saxophones, Sunday, April 15. Concert, 7 to from Hippodrome Theatre, Coven-10 p.m. West Yorkshire Cham pionship. Personal appearance Harry Gold and his Pieces of Eight. (Details of seat booking arrangements will be announced

> NEWCASTLE - UPON - TYNE (Oxford Galleries). Friday, April 20. Dancing, 8 p.m. to 1 a.m. Northumberland Championship. Resident band: Phil Richardson and his Orchestra. (Further details announced later.) LIVERPOOL (Empire Theatre). Sunday, April 22. Concert, 7 p.m to 10 p.m. West Lancashire Championship. Personal appearance

> Farrar. (Details of seat booking arrangements will be announced (Watch this column for further announcements.)

Sid Phillips and his Band with

Johnny Eager and Geraldine

Entry forms and full particulars obtainable from the Organisers: Lewis Buckley Entertainments, Ltd., 28, Carr-lane, Birkdale, Southport (Telephone Ainsdale 78238).

Carmen, Salome, Flute

CARMEN IS THE FIFTH AND LAST OPERA TO BE CON-WASTED LITTLE TIME IN DUCTED BY ERICH KLEIBER ENGAGING ARTHUR ROW. AT COVENT GARDEN THIS BERRY AND HIS ORCHESTRA SEASON. UNFORTUNATELY, TO APPEAR AT THE FOLLOW- IT IS TO RECEIVE ONLY FOUR ING CONTESTS AS A STAR PERFORMANCES IN ALL. THE ATTRACTION: SUNDAY, FIRST TOOK PLACE ON MON-MARCH 18, KING'S HALL, DAY, FEBRUARY 12, AND THE HANLEY; APRIL 15, HIPPO- SECOND, WHICH I ATTENDED, DROME, COVENTRY; PLUS ON THE FOLLOWING ANOTHER VENUE TO BE THURSDAY.

Covent Garden's Carmen shows very great promise. Seeing it on the second night one could imagine that after another half-dozen or so further performances under Kleiber, something really first rate would emerge. At present it is patchy for instance, needed some brushing up; but the good patchesand there were many of them -were tremendously full-blooded and alive.

The one thing that was not patchy was the orchestra. Kleiber has done great things during his stay at Covent Garden, but nothing has been more forgettable than this. To hear the first part of the last act is a most invigorating experience.

It must be pointed out that no conductor in the world could perform such feats unless he had a really fine orchestra under his command. The Covent Garden Orchestra is such a body players. Something has certainly

Constance Shacklock is in the title rôle, and Edgar Evans is the new Don José. Unfortunately, he was indisposed on the second night, and his place was taken by James Johnston, I say unfortunately without disparagement towards Johnston, fine José is already well known, but because it would have been interesting to have heard Evans in the part. However, I happen to know that Evans has the makings of an equally good José.

Micaela was sung by Uta Graf, who certainly gave the most satisfactory portrayal of the rôle that I have seen or heard. She has been criticised for not contrasting sufficiently with Carmen, but Micaela is a strong character, and not the weak one she is so often made out to be.

The other Covent Garden Evans -Geraint Evans-takes the part of Escamillo, and this part seems to be ideally suited to him. He both looks (on the stage) and sounds like the pidgeon-brained, flamboyant bull-fighter. The 'avec fatuité" direction in the score for the Toreador's song was faithfully and brilliantly interpreted.

But now for Carmen herself. must confess that I have never yet seen a Carmen who is completely convincing, but I have, in Constance Shacklock, seen one who holds out the promise of doing full justice to this demanding rôle. No singer, in my opinion, could hope to be a real Carmen until she has sung it very many times. It is a rôle that has to be "lived." Shacklock showed us time and time again during her performance that she is capable of attaining this. The Habañera, for instance, was sung with a lightness and seductiveness that one would not dream possible Wagnerian singer. I feel that if one can convince so completely in the Habañera, then the rest is bound to follow. Shacklock's acting, and the fact

that she can, and does, look a Carmen, are very great assets in her favour. It is not sur-prising that at present she sometimes give the impression of being a cross between an Englishwoman and a Spanish gipsy, nor that the voice of a Brangaene is sometimes heard.

I would like more of the "closed The performance of the Magic throated" sounds that she can, and does, employ so well; also

OPERA AT COVENT GARDEN Reviewed by

MALCOLM RAYMENT

are places where the inflections 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.

say that Shacklock is a satisfactory Carmen would be to underrate her performance, for only the most critical observer would spot the points that could be improved. Nevetheless good as she is at the moment, I am convinced that, given sufficient opportunities of singing the rôle, something truly great will emerge.

The chorus, as usual, sang with great verve and, except for a false entry, accuracy. The Sadler's Wells ballet school also added much to the vividness of the last act, Pamela Nye as principal dancer gave a fine performance. (Parts of L'Arlésienne were used for this.) Such orchestral playing demanded such a quality on the

been learnt from the visit of La Salome has had but 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 symbolism 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: Constance Shacklock 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 Welitsch. But I can imagine anyone who had never heard Welitsch in this rôle thinking Goltz unsurpassable. really puts over the part of Salome; and I have seen nothing more nympho-maniacal on any stage, opera or otherwise. The horrific tension that she created

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 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 twentyfour hours' notice, owing to the

As one might expect, he showed definitely arrived now.

Jess Walters has now really grown into the part of Papageno, and I was very glad to note that the weak joke (1-2-21) 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, Inia Te Wiata, taking the part of the speaker of the temple, showed great promise. He has a remarkable voice, both speaking and singing.

Rayen Quitrel proved equal to the two Queen of the Night arias.

Ann; people do silly things sometimes, and I more than most. At made us feel that Sarastro had Parmina is justifiable.

Erich Kleiber conducted, and it act was a little on the cold side. however, nothing to be desired. A really great piece of conducting from then on, the film deteriorates. occurred in the second Queen of conductor as to the singer.

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> PAUL SPECHT Continued from Page 2.

broadcasts. The New York Philharmonic Orchestra no longer gives its inimitable live performances on radio. The American Broadcasting Company has reduced its live classical broadcasts by 13 hours a month. 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

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"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, Artur Rubenstein, Jascha Heifetz, Nadine Conner, Dmitri Mitroloulus 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," says one newspaper critic. Verily, I say-"canned music seems to

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Elizabeth Cruft

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. Tenors 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.

Elizabeth Crutt

Young lady with a large fan mall is Elizabeth Crutt, whose "Telescope" feature. "YOUR PUPPY.' has already become a firm favourite on television. On each of the tortnightly programmes Elizabeth introduces her audience to a different breed of puppy. Her "guests" in the series have included Scottles, corgis, spaniels and schunds. They normally behave very well in front of the camera—even though they have to stand on a special box during the feature. Elizabeth usually shows several small pupples and an adult dog, so that her audience can see what they will look like when they grow up.

Elizabeth Crutt

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Elizabeth Crutt.

own puppy programmes, she has a seared on "In Town To-night" an in deputising as a Children's nouncer.

WINNING POOL Continued from Page 3.

was adopted. I'd be the last to complain at the effect this has on times, and I more than most. At and, moreover, she had in her voice that quality of evil which guided (and mis-informed) neighbour that I had been adopteddone the right thing in abduct-ing her daughter, although to ask my Maw and Paw about Sarastro stands for good, and it. In spite of being the absolute the Queen of the Night for evil, image of my father, I wandered we are normally apt to doubt around for years feeling sorry for that the former's abduction of myself, and a bit smug, too. But I did think in my spare moments that it would come in useful if I must be admitted that the first wrote my autobiography. Miss act was a little on the cold side Blyth, however, is far more sensitive even than I, and the knowledge throws her off balance;

Farley Granger is the romantio the Night aria. Kleiber let interest, a good foll for Ann's Rayen Quitral take it in her own charm and pin-uppity, and they the tempo being very share an idyllic scene together on flexible in the most difficult the beach, which is beautifully moments. The result was intonation of a quality that we rarely hear. The credit for mother, a passée blonde, lifts this this must go as much to the film a few degrees above the ordinary.

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