

# Music Express

FRIDAY, AUGUST 31, 1951

No. 243

PRICE SIXPENCE

**YOU BELONG TO MY HEART**  
Southern Music Publishing Co., 8, Denmark St., W.C.2. TEL 434

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Latin American Music Pub. Co., 8, Denmark St., W.C.2

## FLANAGAN & ALLEN FOR "BIG SHOW"

### Tallulah to M.C. Cream of Show Business

#### OLIVIERS RECORDING INSERT

AS READERS ARE ALREADY AWARE "THE BIG SHOW," ONE AND A HALF HOUR PROGRAMME IN CO-OPERATION WITH THE B.B.C. ON SUNDAY, SEPTEMBER 16 FROM THE LONDON PALLADIUM. THE SHOW WILL ALSO BE BROADCAST IN AMERICA ON SEPTEMBER 30.

The one and only Tallulah Bankhead who will be returning to England for the first time since 1935, is Mistress of Ceremonies of the programme and in addition to Fred Allen and Portland Hoffa, who are coming from America specially for this one programme, she will introduce some equally famous British artistes. Among these will be a welcome return of the famed act of Flanagan and Allen, Wilfred Pickles, Beatrice Lillie, Joan Fontaine and George Sanders.

Sir Laurence and Lady Olivier were to have appeared in person are unable to do so due to their heavy schedule in the Cleopatra plays. However, they have consented to record an insert in the programme for the September 30 broadcast in America. Famous American conductor and composer of such hits as "You and I" and "May the Good Lord Bless You and Keep You" will conduct the music for the show.

**JACK CARSON AND MARION COLBY**



Gary Cooper, Tallulah Bankhead and Danny Kaye seen discussing script during rehearsals of a recent "Big Show" Broadcast in the States

### GOFF GREAT SUCCESS AT LEAMINGTON

PIONEERING A NEW FORM OF ENTERTAINMENT BY DANCE BANDS, REGGIE GOFF AND HIS BAND HAVE BROKEN ALL RECORDS DURING THE FIRST THREE WEEKS OF THEIR SEASON AT THE JEPHON SPA. PLAYING LIGHT MUSIC ON THE SPECIALLY CONSTRUCTED BAND STAND ON THE ISLAND IN THE MIDDLE OF THE GARDENS LAKE, AND THEN TRANSFERRING TO ANOTHER BAND STAND ON THE OPEN LAWNS, REGGIE GOFF'S WONDERFUL VOCALIZING HAS BROUGHT THUNDEROUS APPLAUSE FROM THOUSANDS OF PEOPLE NIGHTLY.

In spite of the bad weather conditions, 34,000 people packed the Gardens on the opening week. With better weather, this attendance figure rose to just over 37,000 in the second week, while last week all records were broken when 12,000 danced and listened to Reggie Goff on the Saturday night completing a total of 42,000 for the week.

Bill Elliott of New Century Artists Ltd., who is responsible for booking the entertainment of bands and artistes for Leamington Spa Corporation, informs us that the experiment of dancing and entertainment in the Jephon Gardens has been such a success that already plans are being considered for an even longer season next summer.

### BUSY TIME FOR MITCHELL TRIO

THE popular Malcolm Mitchell Trio who are successfully playing one night stands all over the country will, this Friday, return to London for a "Workin' Playtime" broadcast. Tomorrow, September 1, they commence a six weeks Television series in "Children's Hour." In this programme they will play the opening and closing music in addition to accompanying various artistes who will appear on the programme. Next Wednesday they will be heard in "Variety Ahoy," and more radio dates are scheduled for the near future.

### ASHWORTH LEAVES DR. CROCK TO FORM OWN COMEDY BAND

TOMMY ASHWORTH, the well known trumpet player, who has for the past four years been appearing with great success with Dr. Crock and his Crackpots in variety and dance halls, is forming his own comedy outfit, which promises to be a formidable line up of well known names.

The outfit will play both variety and dance halls, with an accent on strict tempo. It will have its own self-contained cabaret and what promises to be a novelty in this line of work, will carry its own elaborate and unusual setting.

Tommy has had a great deal of experience in this line of business having previously been solo trumpet with Henry Hall. The production of the comedy material and the bookings for the new outfit are in the hands of Harry Blue, who staged and booked the Dr. Crock band on its initial excursion on the Music Halls.

### BOB BURNS JAZZ QUARTETTE

WELL KNOWN tenor player Bob Burns informs us that he has recently formed a small group for the purpose of playing jazz as they, the musicians concerned, feel it. The group, formed from the Jack Farnell band consists of Burns leading Phil Seaman drums, Max Harris piano and Sammy Stokes bass. Burns told "Musical Express" that the group has a pronounced beat and he believes it to be the finest rhythm section with which he has worked. They will make an appearance at the White Lion Hotel, Edgware, this Sunday.

### THE ANDREWS SISTERS AND DEEP RIVER BOYS

The famous Andrew Sisters were seen paying a visit last Monday night to the equally famous Deep River Boys who are now appearing at the London Palladium with tremendous success.

### DEEPS STOP SHOW AT PALLADIUM

THE LONDON PALLADIUM'S CURRENT BILL FEATURES ESTABLISHED HIM AS A FIRM FAVOURITE IN THIS COUNTRY IS A PLEASING PERSONALITY, BUT HE IS NOT A COMEDIAN AS THE VARIETY STAGE KNOWS IT. HAD HIS SCRIPT WRITERS BUILT SITUATIONS FOR HIM AS THEY DO IN PICTURES, WE MIGHT HAVE LAUGHED MORE.

The Australian Three Honey Brothers are the laugh of the "fun show" with their knock-about acrobatics, but even this is not sufficient comedy for an hour show. Marion Colby sings the current hit tunes in a likeable manner, but her stage personality is not yet sufficiently strong to compete with the many brilliant American singers that the Palladium has always presented.

Showstoppers, without a doubt, are the Deep River Boys making their first appearance at this famous vaudeville house. Now here is really slick American presentation at its best. Every number they sing is a major production and what voices! This is an act I could see and hear time and time again. Farnell proves he is a showman by having them close the first half. I don't think there are many who could follow them.

Our own Hall, Norman and Kaye with their devious comedy musical act are screamingly funny. The hallmark of their ability is the fact they leave you wanting more.

### LOU LEVY WEDS

THE ENTIRE MUSIC PROFESSION WILL JOIN US IN EXTENDING CONGRATULATIONS TO AMERICAN PUBLISHER LOU LEVY PRESIDENT OF LEEDS MUSIC, LONDON AND AMERICA, ON THE OCCASION OF HIS WEDDING YESTERDAY TO MISS CLARE LEE SUKIN. MISS SUKIN IS A BEAUTIFUL YOUNG INTERIOR DECORATOR FROM NEW YORK, AND THE COUPLE LEFT IMMEDIATELY AFTER THE CEREMONY AT CANTON HALL FOR A HONEYMOON IN PARIS.

Levy has probably done more for the British songwriter than any other publisher. In 1948 he spent £22,000 here in advance royalties which to date have earned their British writers over £83,000 in royalties. Among the songs he took back to America were "Galway Bay," "The Gypsy" and "Now is the Hour." During his current trip he has again shown his faith in the British writer by buying more songs here.

### Ellington Quartet Fly to Scotland for Treble Broadcast

THE RAY ELLINGTON QUARTET HAVE SO INCREASED THEIR POPULARITY IN SCOTLAND SINCE THEIR SENATIONAL WEEK AT THE GLASGOW EMPIRE, THAT THEY HAVE NOW BEEN BOOKED BY THE B.B.C. TO DO THREE SPECIAL "MUSIC WHILE YOU WORK" BROADCASTS ON SEPTEMBER 11, 12 AND 13, RESPECTIVELY, AT HAWICK, GLASGOW, STEVENSON, AYRSHIRE, AND SHIRA, ARGYLL.

The Quartet will travel there and back by plane, and it is unfortunate that their present commitments nearer town prevent their accepting other engagements north of the border at this time, as of course only the employees of the three factories, concerned will be able to see them on this particular trip. However, we understand that a short Scottish tour is being arranged for the Quartet early in November, so their disappointed Scottish fans will have this to look forward to.

### KENNY BAKER AT PORCHESTER HALL

Kenny Baker and his Band will play for the 77 Cultural Club at Porchester Hall on September 7. Dancing will be from 7.30-11 p.m. and guest artistes will also appear.

### NORMAN HILL TAKES BAND ON QUEEN MARY

NORMAN HILL, who has been a resident with his band at the Palace Hotel, Paignton, has been kindly released by the management, from his contract two weeks earlier than originally scheduled. The management graciously agreed to this in order that Hill might take up a resident berth on the Queen Mary, for the Gerald Office. Hill will lead on tenor, clarinet and vocals, Bill Brown piano, Gerry McLaughlin drums, Malcolm Chadburne accordion and Maurice Weston bass. The band left for their trip on this famous ship on August 30.

### NORMAN BURNS FINDS NEW VIBES PLAYER

Norman Burns and John Payten



THE NORMAN BURNS QUINTET IS NOW ALL SET TO GO! FOR SEVERAL WEEKS PAST, NORMAN HAS HAD THE JOB OF ADDITIONING NEW VIBES MEN SEEKING A SUITABLE REPLACEMENT FOR VICTOR FELDMAN. ENGAGEMENTS AND PROSPECTIVE BROADCASTS ALL HAD TO WAIT UNTIL HE HAD FOUND ONE. THE FACT THAT GOOD VIBES MEN DON'T COME IN THE MAJORITY WAS BEGINNING TO GIVE NORMAN SERIOUS WORRIES.

Meanwhile, these three broadcasts added to the Quartet's other normal weekly airings and repeats in their two series, will mean that for this particular week they will be heard on the air no fewer than seven times.

It is reported that this versatile foursome are still drawing in capacity attendances at their dance dates around the country, and on Saturday last at the Orange Grove Ballroom, Sutton Coldfield, Birmingham, the doors were closed after 1,100 had been admitted at 5/-. The other venues at this last brief Northern tour—Whitehaven, Oldham, and Moor-thorpe were an equal success.

On August 30 the Quartet embark on another lightning tour of one-nighters and appear on the 31st at the City Hall, Hull. On the 31st they are at the Nottingham Astoria; Sept. 1, Leeds City Hall followed by an overnighter at the Leeds City Hall. On September 3 they are at the Grafton Rooms, Liverpool; Sept. 4, Cameo, Carnoustie; Sept. 5, Queen's Hall, Rhy; Sept. 6, New Plaza Ballroom, Swinton, Manchester; Coronation Ballroom, Belle Vue, Manchester and Town Hall, Whitechurch, Shropshire, Sept. 7 and 8 respectively. Back to London again for the Sunday broadcasts on Sept. 9; they then make the trip to Scotland for the aforementioned "M. W. Y. W." airings.

### CASUALTIES IN STAPLETON BAND

THE Cyril Stapleton Band who have been playing with such success in Douglas, D.O.M., last week sustained two casualties in the persons of Stapleton himself and bass player Tim Bell. Stapleton awoke one morning last week to find, on looking in his mirror, that he was a very bright pink colour, imagining that he was ill, he reported the matter to his doctor who found that he had apparently eaten something to which he was allergic. We are glad to report he is now back to his natural colouring.

Tim Bell's injury, however, was of a more serious nature. While playing cricket with the Stapleton team against a local Douglas team, Bell did not duck in time and received the full impact of the ball on his nose. He was immediately rushed to the doctor who treated him and, in spite of great pain, Bell appeared on the band's evening session, adorned with plaster and dark glasses.

### MODERN JAZZ AT WOLVERHAMPTON

The Modern Music Club—a new venture to be opened by Wolverhampton Band-leader Mac Thomas at the Bradmore Hotel, Wolverhampton, will bring a little more of the modern type of loving folk in the district. It will be opened for the first time on Monday September 10, and will feature the following resident group: Ron Page (late of Ivor Kirchin) (trumpet), Jack Clarke (tenor), Ray Barnes (piano), Geoff Barnes (bass) and Joe Hodson (drums). Other local groups will be featured from time to time, and it is hoped to get various "name" musicians to visit the Club during their stay in the locality.

By Frenchy Sartell

Record Review

THE FRUIT IS JUST AS SWEET

NOSTALGIC MEMORIES ARE BEAUTIFUL THINGS. IT'S STRANGE HOW YOU REMEMBER INCIDENTS THAT HAVE HAPPENED IN THE PAST LIKE MUSIC OF THE BIG BANDS OF THE WAR YEARS, AND IMMEDIATELY START MAKING COMPARISONS WITH MUSIC OF TODAY. SOMETIMES YOU PLAY THE OLDER RECORDS AGAIN AND FIND YOUR MEMORIES HAVEN'T LET YOU DOWN AND THEN, ON THE OTHER HAND, YOU CAN FIND YOU ARE SADLY DISAPPOINTED WITH SOMETHING YOU HAVE ALWAYS HELD AS THE PINNACLE OF EVERYTHING THAT'S GOOD IN MUSIC.

A band can have the reputation of being "the greatest," a singer can be remembered for brilliant vocals with famous records, and the intervening years you talk of the discs they have made in the past with awe and reverence. You remember the names of the groups and with outfits of today and say "well there's nothing to touch such and such." Then comes the great test. An enterprising company releases discs of these dearly beloved memories and you set out to revive your nostalgic thoughts of the past.



MEL POWELL

Shulman, bass and Ray McKinley, drums. Then there's the "old man" himself, McKinley leading his Trio consisting of himself, Powell and Hucklepuck. Remember the Jimmy Dorsey band when it featured singers Helen O'Connell and Bob Eberly? Those were great days, weren't they? I recall the brilliant vocals well. Eberly has not recorded, until recently, for some considerable period and now Capitol have given him a solo contract. This week, therefore, the turntable should help to bring back memories for many of us. So get set for the first disc out of the bag:

GLENN MILLER'S UPTOWN HALL GANG. Led by Mel Powell. Pennies From Heaven/At Sundown—Esquire 10/149. You may think that a record made in 1945 might be a little dated in comparison with the trend of music today. I don't feel that about this record. I admit there are no fireworks, but it's one of those discs that hit you the right way. I get the feeling that the Gang enjoyed themselves making this side. "Pennies From Heaven" opens up with a most tasteful piano solo by Powell that is good jazz for anybody's money. His artistry and free way of playing could never become dated. Hucko plays a soulful, earnest solo followed by trumpeter Eberly. How nice to hear, for a change, a whole trumpet chorus played



RAY MCKINLEY TRIO Shoemaker's Apron/China Boy—Esquire 10/150.

Although this is listed as Ray McKinley's Trio, Shoemaker's Apron, a little composition by McKinley, Hucklepuck, mainly features the latter and Mel Powell. While I give you a great opinion, I realize that a complete drum solo might not suit this cute little tune. I do not feel that the McKinley beat as we know it, "China Boy," however, is a different story. In this bright, riding solo, McKinley's finger work and a little drum solo from the man with the beat. This is, unfortunately, all too short, because McKinley who has never resorted to tricks, but specialised in giving a decided rhythmic beat to any band, as again, never recorded in his accompanying work with the Trio.

You Belong to My Heart/Life's Desire—Cap. CL13560.

I remember "Tangerine," and I expect you do too, with happy memories. That's quite a standard for any singer to live up to but in the intervening years there are many new tricks of the trade that have been added to a vocalist's repertoire. Sometimes they are good in comparison, and sometimes they are inclined to be a little overdone. In this, his new solo recording for Capitol, I only find slight snatches of the old Eberly. Both these songs are good, but artistic singer with a reputation such as Eberly has. He does not, in my estimation, get all that he could out of these beautiful melodies.

I feel that the accompanying orchestra led by Harold Mooney, doesn't help him greatly. It's apt to be a little overdone. I'm quite sure we can expect better things from Mr. E. than this. Maybe those new discs he's making with Helmut, Kathleen, will give us the Eberly we used to know.

VIC LEWIS AND HIS ORCHESTRA

Everywhere (Featuring John Keating, trombone) / The Apple (featuring Bert Courtney, trumpet; Kathleen Stewart, tenor; Arthur Green-slade, piano)—Esq. 10/144.

Johnny Keating, is featured in American trombonist Bill Harris's "Everywhere." Keating plays the composition in the Kenton tradition with very nice tone and control. Legato playing is not the easiest thing to play on the trombone, but Keating has all the control and tone that a number like this needs, coupled with an excellent accompaniment by the Vic Lewis orchestra.

"The Apple" is not the best show piece for the Lewis Band, there's a nice little tenor solo by Kathleen Stewart, and a trumpet solo by Bert Courtney. The section work is good but I do feel a pity to waste the band and its soloists on a tune that is reminiscent of about a dozen others.

JANE POWELL with orchestra conducted by David Eby

I can see you wonder why—M.G.M. 417.

"From the film 'Rich Young and Pretty,' M.G.M. have re-released Jane Powell accompanied by David Eby, singing two beautiful songs—"Wonder Why" and "I Can See You." This talented and pretty film actress, sings with a voice that is like a bell. Without any affectation and with perfect diction her voice is refreshing. It's like a cool hand on a hot forehead coupled with the fine Rose orchestral accompaniment this recording is ideal for those who have seen the film and never for those who haven't. From the same film track we have:

DANIELLE DARREUX AND FERNANDO LAMAS with the M.G.M. Studio Orchestra conducted by David Rose

We Never Talk Much—FERNANDO LAMAS Paris—M.G.M. 415.

Giving the illusion of musical comedy set in Paris, both Miss Darreux and Lamas, with their excellent vocal replacement, in a duet of "We Never Talk Much." The recording is a little short, but nonetheless charming for all. Fernando Lamas sings the delightful Brodsky-Cahn number "Paris." Artistic as it definitely is, it will conjure illusions for you of a period drink at a busy cafe, and if you haven't had a Continental holiday this is a nice thing to set your dreaming about the hopes of a future one to come.

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THE VOICE

THE NEW YORK PHILHARMONIC SCOTLAND is festive again this year with its own cultural Festival and among the attractions is the famous New York Philharmonic Orchestra. We welcome the visit of this great musical aggregation not only for the interest they must obviously keep alive where music is concerned, but for reasons of international reciprocity, especially in the arts, which this newspaper so strongly advocates. But the visit of the New York Philharmonic is, most unfortunately, marred by a contract which, fair or unfair, we must admit may be none of their making. Feeling is running high in professional musical circles concerning what appears to be, on the face of it, preferential treatment in broadcasting to the New York Philharmonic to the disadvantage of British orchestras contributing to the same Festival. We on "Musical Express" do not intend to let our hearts run away with our heads and will refrain from accusations until the whole truth of the matter comes to light. In the meantime we can do no more for our professional readers than present them with the facts, the action taken by our own Musicians' Union and the results of that action. Readers may then judge for themselves in the light of trade union principles, this extraordinary situation.

THE BROADCASTING

NOW there are five British orchestras contributing their share to the Edinburgh Festival. Each has been allocated one broadcast. Five broadcasts for each orchestra. Fair enough. This would appear to be a just allocation among the featured orchestras. But the New York Philharmonic Orchestra has been given no less than seven broadcasts. Whether this is fair or unfair treatment of British orchestras must be considered in the light of other more important factors. Are the British musical attractions inferior to the American visitors by a ratio of one to seven? Is the New York Philharmonic, under the direction of Sir Thomas Beecham, known to possess one of the finest string sections in the world? And speaking of Sir Thomas Beecham, when he is in the United States he was asked, only once, mind you—by the American Federation of Musicians (which he is actually a member!) if he would be good enough to refuse any radio relays just in case it should cause ill feeling or friction among American musicians. Sir Thomas readily agreed, on the grounds of good fellowship and good taste. What, then, is the position of the New York Philharmonic in the light of these facts?

THE UNION ACTS

FEELING is running so high here that the Musicians' Union were forced to act. The E.C. have had their hands tied because the meeting to debate this matter was not called until Monday of last week and the New York Philharmonic did their broadcast on Tuesday night, on the grounds of good fellowship and good taste. This Union of ours, which barred the entry into Britain of Louis Armstrong—and, let nobody deny, there is only ONE Louis Armstrong—who would have put no British musician out and would have monopolised no broadcasts to British musicians, have sanctioned the visit of the New York Philharmonic Orchestra which promptly secured seven broadcasts to the British contingent's one apiece. According to Union principles, this is actually taking five broadcasts from our nationals. The Americans were keen to avoid it when Sir Thomas Beecham went over there. As we have already stated, Sir Thomas declined to accept such engagements in case they affected American musicians adversely. But there is little doubt that in the absence of British good manners, as exemplified by Sir Thomas on that occasion, the American Federation of Musicians would have taken the most drastic action themselves.

PROCEDURE

IT is not for us to tell the Musicians' Union about procedure. That is their own business and they understand it much better than we do. But it seems curious, to say the least of it, that the B.B.C. were not taken to task, for not only was the B.B.C. to appear on the broadcast contract? Furthermore, it seems to us disgraceful that the Musicians' Union should have to go to the Festival Directors to complain all along. This was a case where somebody who had been away on holiday, went up to Scotland on the Tuesday, arriving Tuesday night, for the purpose of protesting to the Festival Directors. The result of that protest, we understand, is that the Festival Directors have agreed to give the B.B.C. a relay broadcast, mark you—they will consult the Union on these matters well in advance. In the meantime, it would appear the affair remains exactly as it was.

THE WAY TO STOP IT

THE strange part of the Scottish affair is that these broadcasts for the New York Philharmonic were scheduled over two months ago. Surely this gave the Musicians' Union sufficient time to make a request for a relay broadcast. Mr. Kellifell's cap-in-hand visit to protest to the Directors of the Festival happened on the very night the New York Phil. were broadcasting. But, in our view, the Musicians' Union had the remedy in their own hands. This was a case where somebody—the Directors of the Festival, the B.B.C., or the New York Phil.—had violated the fundamental principles of trade unionism as it applies to professional musicians. These principles are recognised on both sides of the Atlantic by the Unions representing British and American musicians respectively. If such a grave violation of principle had taken place, the remedy should have been drastic. But in our view, was an occasion for a general musical strike on a national scale. If the B.B.C. and the Festival Directors did not agree to modify the allocation of broadcasts, then every musician at the Festival and at the B.B.C. should have been instantly put out of bounds, not only to symphony musicians but also to jazz musicians and those engaged in light orchestras.

I OFTEN wonder what the attitude of the B.B.C. bookers is towards Teddy Foster. One hears him occasionally from an outside broadcast and then—silence. I have a new idea. I would like to see and on that showing I am prompted to class him among Britain's brightest bands. He put over an excellent performance, far above the standards and in my view he rates with any big band we've got in the country. In fact I was quite struck when I heard it.

THIS dance music veteran (young as he is), exponent of his instrument on a very high level, and possessing a taste for good music, gave listeners a most versatile entertainment, not disregarding the commercial appeal. He must be the finest new band plays a fine, it "screams" when necessary, and in general gave out first class music. He is a real gem. I take my tip they'll watch Teddy Foster very carefully, for here is a band leader doing a real job of work. He is a musician, and a musician. But this new noise of

Two brilliant dance music acts are being advertised and credited here to Joe Loss and Cyril Stapleton. Both bands excelled themselves. Music in this class is very hard to come by. I have heard the best. Taking Cyril Stapleton first, a word about one Miss Jean Campbell. This vocalist appears to be a first class debutante singer in the business. I am not comparing her with anybody at all, but she may well share the same level as the late Miss Williams, known in this business as infallible. Keep up the good work, Miss Campbell. WITH Joe Loss is a lady vocalist called Rose Brennan. Now I believe Miss Brennan joined the new band as a replacement for Elizabeth Batesy who was then in the band. She is still with the Joe Loss Band is a measure of her talent. A delightful voice, perfect diction and flawless enunciation are really enough to

CONSTANT LAMBERT 1905-1951

An Appreciation by Malcolm Rayment

IN the last months of the world war, he wrote a score for Diaghilev. This work, "Romeo and Juliet," was his first contribution to be made by an Englishman to the greatest of all ballet companies.

His book "Music Ho," which will certainly remain one of the most significant pieces of writing in the world of musical criticism, displays the immense wealth of knowledge that Lambert had accumulated while still a very young man. This knowledge, however, was not the sort of knowledge that can be learnt by study. It was the result of a man's intensely penetrating artistic perception. At a time when the artistic world was in its most fluid state, Lambert was able to see beyond the facts, and draw conclusions that bore no relation to the ravings of critics, self-appointed or otherwise.

To read "Music Ho" is to realise that his author, had he so wished, could have become the finest music critic of not only his time, but of all time. He never took the narrow view. Added to his immense knowledge and perception, he had a truly phenomenal command of the English language; so much so that "Music Ho" is perhaps as valuable as a literary effort as for its content. But Constant Lambert had other fields to conquer. At the age of twenty, he wrote a score for Diaghilev. This work, "Romeo and Juliet," was his first contribution to be made by an Englishman to the greatest of all ballet companies.

There can be no doubt that Constant Lambert's services to the world of music were of a high order. Recently, he turned again to composition to produce the ballet "Firesias," which he was to have conducted at the Edinburgh Festival last Thursday week. It would have been his birthday. It also seems probable that had he lived, his position would have become his prime occupation, for there were indications that he was entering on a new stage of development. Shortly before his death he expended a considerable amount of energy on a new version of Purcell's "The Fairy Queen," a great contribution to the world of British music. Such work as this shows a side of Lambert's character. The energy he put into his work was not well expended on a creation of his own; but rather did he place his whole being at the service of Purcell.

He was true to himself as an artistic, personal and present. He evidently did not enter into his consideration. He was very sensitive, but no one could have fought harder for his ideals.

With Constant Lambert's conductor, it is the same story. Although he gained a very wide reputation in this field, he surely could have, if he had wanted to become a striking personality of the rostrum. But he did not so wish, he had other things to do besides conduct, and I feel sure that becoming a personality for his own sake never entered his head. He was a remarkably fine conductor, both in the theatre and in the concert hall; the chief characteristics of his

RADIO SEES THE EASTER BAND

By LEE CONWAY

Radio Show at Earl's Court. The B.B.C. have erected their own exhibition studio on the spot. By the time this is in print the sensational opening shows will be under way. The programme, comedy, but Monday, September 3, provides an hour's opera and ballet. A revue called "Starlight Symphony" is televised on September 5 with twenty artists, The Ballets des Champs Elysees appear on September 6 while Eric Robinson conducts his orchestra of 36 musicians.

brand Miss Brennan unusual among the more legitimate voices on the air. But add to this her wonderful sense of phrasing, and you have something almost unique. Rose Brennan is known as Loss's "Irish Singing Bird." She is a truly phenomenal talent. I cannot say that for last week's broadcast, I do not know what she is reserving for any throat affection or cold, but this was not his—nor anybody else's—standard. Better next time Mr. Ventro—please.

The exhibition studio, which is pre-fabricated and has been erected by the B.B.C. in the record time of seven days, has a two-fold purpose, to give viewers the finest pictures by the most modern techniques in presentation, and to provide a view of the spot with a "back-stage" glimpse of all the complicated manoeuvres involved in putting a television programme on the air. Of double-shell construction, the studio measures 90 ft. by 60 ft. and 28 ft. high. It is fireproof, soundproof, completely self-contained with its own sub-power station and a ventilating plant engaging the atmosphere seven times an hour.

Among novelties not previously introduced into exhibition studios are three cubicles profiting from the control room. These take the form of pilbus "noes" not unlike the pilbus look-out on an air liner. Fitted

with two thicknesses of armoured glass, the inner one directed towards back reflections, they accommodate the producer, sound engineer, and senior maintenance engineer. The producer and his assistants a clear view of all the activities below.

EXCEPT for the sound-proof windows, the studio is completely surrounded by walls made of brick, comprising 8,000 ft. of air cavity brickwork, and an air space from an inner shell of plywood. To ensure complete sound insulation, the engine and its steel structure are mounted on a blanket of fibre glass. ON September 1 a new radio melodrama will be broadcast in the Night Theatre. It is called "The Raphael Resurrection" and was written by Terry Newman. Producer will be Hugh Stewart. LOOK OUT for a new video production by the author of

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# THE COMPOSER-CONDUCTOR FOR N.B.C.'S "BIG SHOW" featuring the fabulous Tallulah Bankhead

**MEREDITH WILLSON**, whose agile pen and brisk baton are responsible for the music on N.B.C.'s "The Big Show" featuring Tallulah Bankhead is a musician of remarkably varied experience and ability from serious composition and the writing of best-selling books to hand leading and slapstick comedy.

His many-faceted character, as a matter of fact, so baffled the distinguished conductor, Dr. Albert Coates, during a broadcast in which Willson clowned with the late Frank Morgan, that Coates was temporarily horrified.

"I conducted your 'Missions of California' symphony because I considered you one of the most promising of the young American composers," Coates told Willson later, "but when I saw you doing that—'that slapstick'—I was stupefied, failed to finish the sentence."

Willson subsequently redeemed himself in the British conductor's eyes, however, when he made it apparent that his genuine talent for comedy did not impair his musical integrity.

Willson in Mason City, Iowa, began to study the piano as soon as he was big enough to reach the keyboard. At 12 he conducted a symphony orchestra of grown men. He attended Mason City High School, and at 14 he left for New York and the Damrosch Institute of Musical Arts. He took private flute lessons from Georges Bittel.

When Willson was 17 he auditioned for Philip Sousa, who signed him for a nationwide tour. At 21 he was seated in the New York Philharmonic, playing five years under the baton of Toscanini and other notables.

In 1933 Willson joined the NBC as general musical director of the "Mercury Hour," and at its headquarters in San Francisco—a city he still remembers, he says, with a moist eye. He was a

talent for sentimental music, and they missed the sponsor's means of being able to do the programmes transcribed for the Armed Forces.

Putting 2 and 2½ together, Willson came up with the formula of his post-war radio shows. The "talking people"—a chorus speaking in unison—a producer's Wilson post-experimentation, and rapidly developed into both an ingenious comedy act and a palatable commercial and radio chorus for the opening Sunday-night N.B.C. radio extravaganza.

Among Willson's serious compositions are included the "San Francisco" symphony, the "Missions of California" symphony and the "O. O. McIntyre" suite. His popular music is well known: "You and I" and "Two in Love," which are being included in a forthcoming Mercury Willson record album, were the first two songs by a single composer to place simultaneously in top positions on the "Four Hit Parade." In addition he has written marches, anthems and the musical scores for a number of films, notably "The Great Dictator" and "The Little Foxes."

Willson is tall (over six feet), black-haired, genial—and remarkably young-looking. He attributes his youthful appearance neither to exercise, good living, nor any particular hobby (he has none, outside of music), but simply to being in what he calls "the music business."

Willson has to date written 100 songs and has had a best seller—"And There I Stood with My Piccolo," published two years ago by Doubleday and still going strong.

The Willsons, incidentally, have a Dachshund called Piccolo.

When their local organisations organise a parade. On Saturday, September 1, the Humphrey Saturday Parade in Wythenshawe with May Queens, Clowns, Floats and a Jazz Band. The Manchester Jazz Appreciation Circle has engaged the well-known Mancunian traditionalist group, the Smoky City Jazz Band, to add a spice of New Orleans to the Wythenshawe parade. The Stompers will also advertise the re-organisation of the Manchester Jazz Appreciation Circle on September 27. They will be near the head of the parade, neighbours to a local brass band. Memories of the band battles of old New Orleans, when coal carts locked wheels and fought to prove their supremacy in cutting through the Crescent City's latticed streets and docks. They MAY be a carve up...

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## The Jazz Scene

### MODERNISTS BACK N.F.J.O. New Jazz Society Affiliates

FOLLOWERS OF THE MODERN SCHOOL OF HOT, OR "COOL," MUSIC MET IN LONDON LAST NIGHT TO ACT AS A RIVAL TO THE REGENCY CLUB IN LITTLE NEWPORT STREET, SOHO, TO DISCUSS THE NATIONAL FEDERATION OF MODERN JAZZ SOCIETY, AND TO CO-OPERATE WITH THE NATIONAL FEDERATION OF MODERN JAZZ SOCIETY ORGANISATIONS ON THE VARIOUS MATTERS OF INTEREST WHICH AFFECT MODERN JAZZ AS OUR NEIGHBOURHOOD LAST WEEK IN THE "MUSICAL EXPRESS" INDICATED. THE NEW JAZZ SOCIETY NEVER INTENDED TO ACT AS A RIVAL TO THE PRESENT N.F.J.O., AND THIS MEETING, SET AT THE OVERHEATED GASH SURROUNDINGS OF AN UNDERGROUND SOHO NIGHT-SPOT, PROVED THIS. MEMBERS FROM AS FAR AWAY AS GLASGOW, BRISTOL AND WORCESTER, ELECTED THE EXECUTIVE COMMITTEE, WHICH CONSISTED OF JOHN C. GEE AS CHAIRMAN, ARTHUR CHAMBERLAIN (CLERK), DON DAWES AS SECRETARY AND DEREK YOUNG, TREASURER.

### N.F.J.O. PROMISE MODERNISTS FULL SUPPORT

Among the representatives of the N.F.J.O. present by official invitation were National Secretary Jimmy Asman, Assistant Secretary Ken Lindsay, Central Committee members Ernest Bormann and Bix Curtis, and London Area vice-chairman, Doug Whitton.

The nominees for the N.F.J.O. London Area Committee were private record chiefs Doug Whitton (Vogue), Jack Chappell (Melodie and Savoy), and Carlo Kraemer (Esquire). During the course of the meeting the N.F.J.O. Committee was invited to the Federation, and a great many imagined differences were aired and found to be missing. Members of the N.F.J.O. realised that they were now realising that any lack of modern representation on the N.F.J.O. Committee was due to the fault of the modern enthusiasts and clubs themselves, and not of the N.F.J.O. It was realised that the major task of the new N.F.J.O. was to seek the co-operation and support of the modern jazz clubs, and to make clubs and clubs in full agreement with the N.F.J.O. A spokesman for the Federation promised that the meeting will discuss, and the meeting closed on a note of

## By James Asman

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mutual goodwill between the traditionalists and modernists. In order to assist funds for the N.F.J.O., a great modern jazz concert, "The New Jazz Society," is being arranged for October in London, and details will be given in "Musical Express" during the next week or so.

### FESTIVAL SOUVENIR PROGRAMMES

The N.F.J.O. Festival souvenir jazz programme containing pictures of the featured modern and traditional bands at the two famous concerts, and photographs, etc., are now on sale at the International Bookshop, 52, Charing Cross Road, and also at all other jazz record shops. They were originally priced at 2s. 6d., but are now selling at 6d. each. They serve as handsome souvenirs of an occasion which was certainly a milestone in British jazz. These Festival programmes, together with the batch of Parlophone recordings of the traditional jazz concert on July 14 just issued (and reviewed in "Musical Express" dated Friday, August 17), will serve as a lasting reminder of a unique occasion.

### PARAMOUNT ALTERS OPENING DATE

The famous Paramount jazz film, "Birth of the Blues," due to open at the Plaza, Piccadilly, on September 11 as reported in last week's "Jazz Scene," will now make its West End debut much earlier on August 23, to be precise. The N.F.J.O. is co-operating with Paramount publicity men in getting news of its release in London and a specially designed leaflet will be distributed in N.F.J.O. clubs, calling enthusiasts attention to a fine jazz film.

### TELEVISION CATCHES SOUTHEAST JAZZ PARADE

B.B.C. Television cameras caught the Riverside Jazz Band as they formed part of the Southeast Carnival Parade last Saturday, August 25. Also in the colourful parade, in a float gaily decorated in artificial grass, the Southend Metronome Club represented the progressives, with banners advertising the club and the parade body. The N.F.J.O. Modernists could only be satisfied with mere sounds of the cool music of the Lee-Harman group on the float above the commentator's voice. Television recently featured another jazz outfit when the pallid Jazz Band faced cameras at Alexandra Palace recently.

### SMOKY CITY MAY QUEEN

Manchester's garden city, Wythenshawe, has a great deal of civic pride, which is revealed

## LEWISHAM'S JAZZ JAMBOREE

Pete Payne, promoter of the Delta Jazz Club on Saturdays and Sundays, presents his second jazz concert at the Lewisham Town Hall on September 11. On the bill will be the Humphrey Lyttellon Band, and Mike Daniels' Delta Jazzmen. Other stars include Cyril Scott's Boogie Woogie Boys and vocalist George Mely. The compiler will be John Hooper, and tickets, obtainable from Payne's Music Shop, 213, Bromley Road, Catford, S.E.6, are 2s. 6d., 3s. 6d. and 5s.

## JAZZ IN GERMANY

The Wilcox Organisation, headed by Bert Wilcox, is sponsoring a series of concerts featuring leading British jazz outfits in Germany. Opening this sensational tour will be Graeme Bell and his Australian Jazz Band in Cologne, on September 15. They will visit Stuttgart on the 16th, Frankfurt on the 17 and Hanover on the 18th. At the time of this column going to Press the Wilcox Organisation hoped to book British Blues singer, Neva Raphaelo, for the shows. Among the traditional jazz bands now being approached for future concerts in this series are Mick Mulligan's Magnolia Jazz Band, Freddy Randall and his Band, the Christie Brothers' Stompers, and so on. Agent Bert Wilcox, who is responsible for bringing Big Bill Broonzy to London at the Kingsway Hall on September 22, will be visiting Germany during the next few days to arrange these shows. He tells the columnist that there is a great potential jazz following in Germany—all for the traditional styled jazz. It appears, it is not possible to say the ironic truth is that the defeated enemy are freely given the opportunity of hearing and seeing the great originators of jazz music, enthusiasts over here, tasting the fruits of victory, face a long-standing embargo by the Musicians' Union against the booking of such stars.

## THE SAINTS COME SOUTH

The Saints Jazz Band, stars in their own right at the popular Lanes. Society of Jazz Music club in Manchester, and still happy with their sensational success at the Royal Festival Hall on July 14, make a further visit to London on September 1 to feature at the London Jazz Club. On a previous visit they appear at the Savoy Ballroom, Southsea. On their way back to Manchester, on September 2, they drop off to play a show at the Dudley Hippodrome, where they have the stage to themselves for the whole concert. The Saints have recently had a very heavy engagement book, for their Parlophone and Decibel recording success has recently spread their fame all over the country, and they are now considered amongst the leading jazz groups in Britain.

## THERELL BE SOME CHANGES MADE

Mike Daniels' Delta Jazzmen change clarinets when Charlie Connor leaves this week to form his own band. His replacement is ex-Joe Daniels' clarinetist, Paul Simpson. Paul originally played with the veteran John Haim Jolly band in London in 1943, and has appeared with many of London's amateur revivalist bands. Charlie Connor is now busy rehearsing his own band to take over the job of resident group at the South-East London Jazz Club at the Harrow Inn, Abbey Wood, S.E.2, opening on Monday, September 10. The new club, organised by pianist Cyril Scott, will feature famous jazz stars in a new series of sessions, compered by your reporter. New vocalist for the Johnny Dankworth Seven is Clemencia Lombardi, who guested with the band at the Festival Hall N.F.J.O. modern concert where Johnny scored a personal success.

## BEHIND THE LABEL

Met Doug Whitton, chief of Vogue Records, the other day aggressively waving a batch of

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In fact all we really see of the great lover is a re-take of some much better if we had been able to see the real thing—added to an unattractive face, in drag, in gowns, and the shoes which in my opinion are always referred to as co-responder's creepers. Auditory Dexter bears a striking resemblance to stills of Valentino, and wanders through the film with half-closed eyes to cement the effect.

A grand note of authenticity is struck at the end of the film with the "Lady in Black" with this film to go on. I shall in future regard the Great Legend as the most beautiful and directed pieces of cinema I have even seen. Although I cannot

# THE NEW SEASON AT SADLER'S WELLS BEGINS from Malcolm Rayment

THE Sadler's Wells opera season began on Monday August 20 with Wolf-Ferrari's "School for Fathers" (I Quartetto Rusteghi) transported in Dennis Arundell's production from Venice to the City of London.

This is one of those praiseworthy experiments that Sadler's Wells have made from time to time, getting little reward via the box office. It is well produced, well acted, and in spite of a few shortcomings on the first night of the season generally well sung. Also it is very good entertainment. It should have been a success, but even on the opening night there were many vacant seats.

Kate Jackson and George James showed signs of being a bit out of practice, although the former warmed up considerably after her opening scene. James's diction was poor by his own standard. The rest of the cast however, which included Marion Stadhilme, Anna Pollak, Howell

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The result of the lack of public support that Sadler's Wells receives for all but the most popular of operas, is that by the time this appears in print, "School for Fathers" will be lying on the shelf until the beginning of next year. Worse than this, Janek's great opera "Katya Kabanova" is to have only two performances this season: the first on Wednesday Sept. 19, and the second on Saturday Oct. 6. A sad fate for what in many ways is the most important operatic production since the war.

Another opera to receive a strictly limited number of performances, is Mozart's "Così fan Tutte." It has already been given once, and can be seen only twice more this season: on Saturday Sept. 1, and Monday Sept. 10. The loss of "Così" is however compensated for Mozart lovers by

the return in the new production of "The Marriage of Figaro," on Tuesday Oct. 23.

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This "Theatre" is erected in Angelo's square, and it was here that I saw Verdi's "Otello." Strangely, the programme paid no respect to Shakespeare, merely giving Buito the author's credit.

The high buildings in this square, and especially those at the back of the stage compensate considerably for the four walls, if not for the roof, of the open house. It was the orchestra which suffered from the lack of a roof for the most. In some Italian operas the loss would not be considerable, but Otello is a very different matter. The resultant lack of clarity of Verdi's magnificent orchestration, was not altogether compensated by some really great singing.

The production, as is usual with Italian productions, was very simple, yet wholly adequate and effective. The singers, Piero Bianchi as Iago, and Maria Curtis as Desdemona, were outstanding. The former must surely be one of the very best of the world of the west. By comparison with him Ramon Vinay's Otello was insignificant. He does give an impression of being a "big" enough actor, but to play a role, and it is perhaps not without significance that he seemed to have the roof over his head than anybody. The remainder of the cast all gave good support. Mario Parenti conducted.

Opera on the Radio "Wozzeck" was broadcast from the Salzburg Festival on Tuesday August 16. It was not altogether a happy occasion. The balance, not only between the orchestra and the singer, but within the orchestra itself, was such that many things in Berg's score could not be heard. The climaxes were usually not strong enough, and the fortissimo passages nearly reached a mezzo-forte. Some of the best of the world of the west. By comparison with him Ramon Vinay's Otello was insignificant. He does give an impression of being a "big" enough actor, but to play a role, and it is perhaps not without significance that he seemed to have the roof over his head than anybody. The remainder of the cast all gave good support. Mario Parenti conducted.

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In spite of all these shortcomings, the broadcast of "Wozzeck" was a very much apparent. It seems that Berg's music is likely to be other great composers before him, and his work by be dimmed but not extinguished by inferior performances.

A Broadcast of Special Interest At 10 o'clock on the third on Friday August 17, the Goldsbrough Orchestra, under the baton of Mosco Carner, gave an hour's concert that was extremely interesting, and right off the beaten track. It began and ended with two early Mozart Symphonies written when the composer was twelve. It began and ended with Elergy for Strings, and Malcolm Arnold's Concerto for Piano and Strings.

Krenek's Elergy, which was receiving its first broadcast in this country, is an extremely deeply felt, and moving work. It displays a variety of musical textures. Malcolm Arnold's Concerto, which was heard for the first time, is probably the best work of its kind ever written. It is also highly individual, and quite unlike anything else. The middle movement is by no means the rest is largely a display of high spirits, that in no way sounds forced. It began and ended with Elergy for Strings, and Malcolm Arnold's Concerto for Piano and Strings.

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Cary Grant instructs Walter Slezak in a difficult passage



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PORTRAIT OF A SOLDIER

LIBRARY-MUSIC PUB. CO., 4, DENMARK ST., W.C.2.

BILL BROONZY ON CONTINENTAL TOUR

PRIOR TO ENGLISH VISIT... BIG BILL BROONZY WHO, AS REPORTED IN THIS NEWSPAPER WILL BE APPEARING IN TWO CONCERTS AT THE KINGSWAY HALL ON SATURDAY SEPTEMBER 22...

ROWBERRY COMPLETES WINTER PROGRAMME

DESPISE ROUTES TO THE EXPRESS NATIONAL DANCE BAND CHAMPIONS, ARTHUR ROWBERRY AND HIS ORCHESTRA WILL BEGIN SEMI-PROFESSIONAL FOR THE WINTER SEASON...

CHRISTIE BROS. STOMPERS EXCHANGE FOR SAINTS

The Christie Bros. Stompers and the Saints Jazz Band change Clubs for one night only on Saturday, September 1...

WAKE UP YOUR LIVER BILE

Without alcohol—and you'll jump out of bed the morning after...

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VACANCIES exist for instrumentalists, men and boys

Brass, Reed, Stringed, Permanent positions, duties only, Apply Staff Band, Royal Engineers...

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BABY grand piano (Rogers) offered by professional. Beautiful instrument only £200. Phone Battersea 8439.

HOWARD BAKER Bands and Orchestras

Cabaret, one-night stands or regular engagements, apply to Howard Baker, 404, Temple Bar (Valentine 4043).

SEMI-PROFESSIONAL BANDS

1951 All Wales Area Championship, Grand Pavilion, J. Arthur, Wednesday, August 22...

RESULTS

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FILM REVIEW (Continued from page 3)

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as adults, it must be presented to us in an adult way. As film entertainment, "I Was A Communist For The F.B.I." is just fair, as intelligent propaganda...

The Soviet Musical "Tale of Siberia" (Berkeley Cinema) In case my foregoing comment brands me as a "fellow traveller" I would like to say here and now that "Tale of Siberia" is one of the dulllest films I have seen through...

The music of the concert hall is very fine, but more in keeping with the film the Siberian folk songs sung by a wonderful choir. Up to now I have not been able to find the name of the orchestra, but the music is certainly the best feature of the film.

I hope in future we may have films from Russia dealing with its incomparable ballet.

NATIONAL DANCE BAND CHAMPIONSHIP CONTESTS FIXTURES

NEW BRIGHTON (Tower Ballroom). Friday, August 31. Dancing 7.30 p.m. to midnight. Wirral Championship. Resident Band: The Wirral Band. Tickets 3s. 6d. at Box Office on the night.

NORTH OF ENGLAND (Eastern Region Section—"A" CHAMPIONSHIP at the Rialto Cinema. York, Sunday, September 9. Concert 7 p.m. to 10 p.m. Personal Appearance: Harry Gold and His Pieces of Eight, featuring Betty Taylor, Freddie Tomasso, The Laurie Gold Quartet and Jimmy Day. Tickets 2s. 6d., 3s. 6d., 5s. at the Rialto Cinema in advance or on the night.

LONDON AND SOUTH OF ENGLAND CHAMPIONSHIP at the Waterloo Palace, Danvers, Tuesday, September 18. Dancing 7.30 to midnight. Resident Band: Ken Mackintosh and His Orchestra. Tickets 3s. obtainable at door on the night.

NORTH OF ENGLAND (Eastern Region—Section "B" CHAMPIONSHIP at the Empire Theatre, Dewsbury, Sunday, September 23. Concert 7 p.m. to 10 p.m. Personal Appearance: Harry Gold and His Pieces of Eight, featuring Betty Taylor, Freddie Tomasso, The Laurie Gold Quartet and Jimmy Day. Tickets 2s. 6d., 3s. 6d., 5s. 6d. at the Empire Theatre in advance or on the night.

NORTH OF ENGLAND (Western Region) CHAMPIONSHIP at the Hippodrome Theatre, Ardwick, Manchester, Sunday, September 23. Concert 7 p.m. to 10 p.m. Personal Appearance: Sid Phillips and His Band, featuring Jimmy Eager and Geraldine Fawcett. Tickets 3s. 6d., 5s. 6d. at Hippodrome Theatre in advance or on the night.

NATIONAL DANCE BAND CHAMPIONSHIP EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL, JUNE 22. Seventeen of Britain's Finest Bands. Personal Appearance: CYRIL STAPLETON ORCHESTRA. THE RAY ELLINGTON QUARTET. Compete: David Miller.

Reserved Seats: 10/9; 5/6; 6/6. Unreserved Seats: 3/6. Tickets obtainable only from the Book Office, Winter Gardens, Blackpool. Postal applicants please enclose stamped addressing envelope.

N.B. The Booking Plan opens on September 8. Immediate application for tickets ensures best possible seats and will be treated in strict rotation for despatch in September.

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WE HAVE PLEASURE IN ANNOUNCING OUR WHITE WEDDING

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Applications for the great attractions, which will be held from 2 p.m.—6.30 p.m. can now be made direct to the Office Manager, Winter Gardens, Blackpool, and full details are given in the fixtures list.

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