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Musical Express

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FRIDAY, MARCH 25th, 1949 No. 129 PRICE FOURPENCE

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MOUTHPIECES

NEW FENOULHET ORCHESTRA WILL ACCOMPANY GRACIE FIELDS

AUGMENTED FOR A MAMMOTH WEEK AT THE EMPRESS HALL

(MUSICAL EXPRESS STAFF REPORTER)

IN SPITE OF THE FACT THAT PAUL FENOULHET IS STILL IN PROCESS OF ORGANISING HIS NEW BAND THE SENSATIONAL NEWS BREAKS THIS WEEK THAT HE HAS SIGNED A CONTRACT TO APPEAR WITH HIS NEW ORCHESTRA AND ALSO TO ACCOMPANY THAT GREAT ARTISTE GRACIE FIELDS FOR HER EIGHT CONCERTS TO BE HELD AT THE EMPRESS HALL, EARLS COURT. THE CONCERTS WILL COMMENCE ON MAY 15 AND WILL BE HELD NIGHTLY UNTIL MAY 22.

FENOULHET WILL AUGMENT HIS FOURTEEN PIECE ORCHESTRA TO THIRTY MEN FOR THIS SPECIAL OCCASION AND THE ORCHESTRA WILL ALSO TAKE OVER THE COMPLETE FIRST HALF OF THE CONCERT. THIS HALF WILL BE CALLED "THE PAUL FENOULHET SHOW." IN ADDITION TO SEVERAL BIG MUSICAL PRESENTATIONS, DICK JAMES WELL KNOWN DECCA RECORDING ARTIST AND FEATURED VOCALIST WITH THE BAND WILL ALSO BE PRESENTED AS A HIGH SPOT OF THE SHOW.

The Fenoulhet Show, which will include comedy acts, is being produced by Paul's own manager and agent, Harold Davison.

The orchestra will accompany Gracie Fields for her entire appearance in the second half of the show. It will be recalled that this is not the first time Fenoulhet has conducted for Miss Fields as he was conducting the "Skyrockets" Orchestra at the London Palladium when she appeared on a Royal Command Performance.

Asked to comment on the engagement, Fenoulhet said:

"I feel very very happy about the wonderful send-off my new band is going to get, and I am looking forward to playing with Gracie again. She is the greatest artiste of them all, and a grand person. At the moment she is in Florida, but her husband Monty Banks will be coming over in a week or so to help with the advance arrangements. I know Gracie will give a wonderful show, and I shall personally pull everything out of the bag to provide her with an orchestra to match."

Paul Fenoulhet will be marrying vocalist Doreen Lundy on March 26, at Marylebone. They met while both were members of the war-time R.A.F. "Skyrockets" Orchestra, and now Doreen is of course with the Geraldo Orchestra. They will honeymoon for a week in Paris, and then Paul will start immediate full time work on rehearsing the new band.

RAINBOW ROOF OPENS

LAST Sunday, March 20, the Rainbow Roof opened with great success at Kempinski's Restaurant, Swallow Street, W.1. Dancing was to the Revell Terry Quartet, Hermanos Deniz Cuban Rhythm Band and Paul Heimann and his Music. The cabaret, which was also an enormous success, included Harold Berens and Dick James. James also introduced a pupil of his, vocalist Monty Norman, who has just returned from a tour of the C.S.E. and has a very promising style.

This Sunday, March 27, members will dance to the same three bands, and guest cabaret artists will be trumpeter-bandleader Leslie Hutchinson and vocalist Cyril Shane.

TOPPANO AT REBOP SHOP

LAST week we announced exclusively the arrival in this country of famed Australian accordionist, Enso Toppano. The profession has not been slow to respond, and Toppano is now in line for television work, having already been fixed for a new radio series, "Without Another Word," on April 21, 28 and May 5. He also has a number of cabaret dates booked in the near future, and is hoping to form his own quartet soon, of which only Len Morgan (bass) is so far fixed.

Last week at the Re-Bop Shop (writes Steve Race) Toppano gave his first public performance in Great Britain, when he sat in for three numbers with the Leon Roy quintet. The large audience was literally shouting for more after Toppano had been featured in "I've Got Rhythm" and other standards, and a particularly beautiful "I'm In The Mood For Love."

The house band did its usual excellent job throughout the evening, with live-wire compering from Sonny Ross. Television representative Mary Forbes, Enso Toppano and I were all struck with the stage potentialities of this little group.

MUSICIANS' BALL

The two latest additions to the already large number of visiting orchestras who have offered their services for the annual Musicians' Ball include the newly formed Tommy Sampson Orchestra and Dr. Crack and his Crackpots.

HARRY PARRY AT MUSIC MAKERS CLUB

On March 27 there will be a special attraction for the members of the Music Makers' Club when Harry Parry will be present, playing along with Jimmy Skidmore and the Music Makers. The address of the club is White Horse Hotel, Church Road, Wilsden.

On April 3 the club will be celebrating its first anniversary, when the Billy Amstell Trio, Maurice Reisman Quartet, Jimmy Skidmore and the Music Makers will play and several guest artists are expected to be present.

STEVE RACE EDITING "JAZZ CLUB"

"JAZZ CLUB" on April 2 will be devoted to the story of Boogie-Woogie. It is being produced, as usual, by Johnny Stewart, and on this occasion Hector Stewart will be writing the script and compering. Music editor will be Musical Express critic, Steve Race. It is being treated in a new style for "Jazz Club," and will be presented in dramatised form with musicians taking the parts of the great Boogie pioneers down the years. The usual "Jazz Club" instrumentation with two pianos will be used, and personnel will be announced next week.

STELLA NICHOLLS GETTING THE BIG OFFERS

We hear that as a result of her recent broadcasts in "Music Hall" and "Variety Bandbox," Stella Nicholls has had an offer to sing with Henry Hall's Band. But although several agents have been chasing her, her manager informs us that he wants Stella to be established on the air before taking to the variety stage.

CHILVER AND GOLDBERG GUITAR SCHOOL

FAMOUS guitarist, Dave Goldberg, informs us that he has now left Ted Heath and his Music. Dave told Musical Express that his main object in this move is to concentrate with that other well-known guitarist, Pete Chilver, on a tuition school that they will be commencing shortly. They will concentrate mainly on teaching music in the modern idiom and will only be specialising in electric guitar. Tuition fees will be reasonable, and we feel sure that aspiring young guitarists could do no better than to have these two first-class exponents of the instrument as their teachers. Any readers desirous of having further information can contact them at 18 Phoenix House, Charing Cross Road, London, W.C.2. Telephone Temple Bar 8282. Goldberg will also be free-lancing and is free for sessions.

London Debut of N.D.B.C. at Wimbledon

A STRONG entry list has been obtained for the inaugural London event styled the North London Championship due to be held in the Town Hall, Wimbledon, on Thursday, March 31 next. Dancing will be continuous from 7.30 p.m. to midnight, with Archie May and his Music acting as House Band. Facilities for a refreshment buffet and licensed bar are being provided. The entry list contains some very well-known contestants, and patrons are invited to come early. Tickets are obtainable at the door on the night.

AT THE RAINBOW ROOF

The Hermanos Deniz at the opening of the Rainbow Roof last Sunday

Picture by M.E. cameraman Hanlon.

Unusual action shot of Dick James at the Rainbow Roof accompanied by the Revell Terry Quartet.

PAUL ROBESON AT THE ALBERT HALL

ON Friday, March 18, Paul Robeson, in the first London concert of his present tour of Britain, packed the Albert Hall. His set programme was varied enough, including arias from Mozart's "Magic Flute" ("O Isis and Osiris") and Moussorgsky's "Boris Godunov," old English and Italian songs, Beethoven's "Creation Hymn," a Yiddish Folk Song and Negro Spirituals, but he also sang many other pieces at some the request of the audience, including "Loch Lomond" and the inevitable "Ol' Man River." Robeson's great range, his variety of expression, his tone and tonal control and his consummate musicianship, were shown off to great advantage by this programme.

The least satisfactory items were those intended to be sung with orchestra, and in the case of "O Isis and Osiris," chorus as well. The piano is incapable of realising the qualities of such a piece. Nevertheless, Robeson's singing of it made one long to see him in the part of Sarasto. Lawrence Brown, who has been with Robeson for twenty-five years, is a fine accompanist. He also partnered Robeson in vocal duets.

Robeson will again appear at the Albert Hall on Thursday, April 7, and on Easter Sunday and Monday (April 17 and 18) he will give recitals at the Harringay Arena.

A. R.

TITO BURNS AT SHEFFIELD

Tito Burns and his Music will be taking part in the "Mush Binding In The March" show at the City Hall, Sheffield, on March 26. During their broadcast on Tuesday, March 29, at 10.45-11.15 a.m. on the Light Programme, they will be featuring some new bop compositions by Woody Herman, including one called "Four Brothers." On Friday, March 25, the group will be playing for dancing at Nelson, Lancs.

TED HEATH AT DEWSBURY

TED HEATH will make one of his rare journeys to the North of England on Sunday, April 10, when he and his popular Orchestra are to visit the Empire Theatre, Dewsbury.

The occasion is a charity concert in aid of the Tommy Handley Memorial Fund, under the patronage of the Mayor of Dewsbury (Cllr. Walter West), and the target figure is £250. Featured with Ted Heath will be Paul Carpenter, Jack Parnell, Dave Wilkins, Jackie Armstrong, and Ted's latest discovery, 18-year-old vocalist Dickie Valentine.

Mr. Richard Stephenson, managing director of the Empire, who is organising the event in conjunction with "the "Sunday Empire News" and "Daily Graphic" and the National Association of Boys' Clubs, is confident of a sell-out, for Heath has thousands of admirers in the district, which includes Leeds and Bradford.

Paul Carpenter will appear in his usual role of compere-vocalist, and it is hoped that items will be contributed by Jack Parnell's Quartet, and the popular "Shoes With Wilkins" outfit, featuring coloured trumpeter Dave Wilkins.

Another date for dance band enthusiasts is May 1, when Cyril Stapleton and his Orchestra will be starred in a concert at the same theatre, organised by Musical Express.

OPERATION ON JOHNNY WISE

In spite of very great pain, Johnny Wise, well-known drummer with the Pieces of Eight, carried out a concert with the band at Bristol without a murmur last Sunday. Johnny has been suffering with spinal trouble for some considerable time, and entered the Royal Orthopaedic Hospital for an operation last Monday. It is not yet known how long Wise will be away from the band, but Gold advises us that a deputy to take his place temporarily has been fixed. This is Don Kalbert. We take this opportunity of wishing Wise a very speedy recovery on behalf of the profession.

BIG BOP CONCERT

FURTHER to news we printed of the first Re-Bop concert ever to be held in England, which the Club Eleven are running at King George's Hall, Adelina Place, W.C.1, on April 9, we now have a list of the excellent bill. It includes Cab Kaye, "Flash" Winstone and two sensational Bop dancers called "The Rupees". There will be three bands: A quartet comprised of Johnny Dankworth, Laurie Morgan, Bernie Fenton and Joe Muddell; a sextet including Denis Rose, Ronnie Scott, Johnny Rogers, Len Rush, Tommy Pollard, Tony Crombie and on bongos Ginger Johnson. The third combination is a large band made up mainly of star musicians. The concert will be featuring Afro-Cubana music. Tickets, costing 5s., 4s. 6d. and 3s. 6d., can be obtained from Club Eleven, 41 Great Windmill Street, W.1.

STAPLETON TO PLAY AT DEWSBURY CONTEST

YORKSHIRE folk will have a grand opportunity to see and hear Cyril Stapleton and his famous Orchestra on May 1 at the Empire Theatre, Dewsbury. He will be playing as a special attraction at the N.D.B.C. South-West Yorks Championship. Vast crowds are being attracted to the Championship events. Dewsbury, on May 1, is expected to break records, especially in view of the important engagement of Cyril Stapleton in person with his entire Orchestra. For the latest results and Championship fixtures, see page four.

MOTHERS' DAY IS ESTABLISHED

THIS Saturday, March 26, will be a great day for the mothers of England, as Lou Preager is staging a party at the Hammersmith Palais for the occasion of Mothering Sunday on March 27. Hosts for the party will be Billy Reid and Dorothy Squires, whose latest contribution to the popular song world is titled "Mothers' Day." For many years America has always held a Mothers' Day celebration, and this Saturday looks like being the first of such an annual occurrence in this country.

It is the belief of this writer that a move such as this stimulates trade apart from the fact that it will make the mothers of our country feel important — as they rightly should. Reid has sponsored this move with his latest song, and it is understood that the various ladies' guilds all over the country are looking on the venture as one of great importance.

'HARMONY LABEL'

Title of the New Record Company

FURTHER TO THE INTERESTING NEWS PRINTED LAST WEEK THAT BOTH BILLY TERNENT AND BILLY MUNN WOULD BE RECORDING FOR A NEW LABEL, WE CAN NOW ADVISE OUR READERS THAT THIS NEW COMPANY WILL BE RECORDING UNDER THE TITLE OF "HARMONY LABEL." THE RECORDS CAN BE EXPECTED TO BE OF THE HIGHEST POSSIBLE STANDARD, AS THEY ARE BEING RECORDED AND PRESSED BY THE DECCA RECORD COMPANY, LTD. FIRST ISSUES WILL BE AVAILABLE ON JUNE 1, AND FURTHER DETAILS ARE EXPECTED WITHIN THE NEXT WEEK.

Billy Ternent informs us that he recorded four more standard titles last Tuesday together with his featured vocalists Ken Beynon, Tom Henry and Don Emsley. The titles were "Bless Those Tears From Your Eyes," "Chopin, Chopsticks," a new British song "Irene," and "Beautiful Eyes."

Although information is not yet released as to who is behind this big new project, we are informed that negotiations are in progress with a big American label for interchange of recordings. A famous artist is also expected to record for the "Harmony" label, but details are not yet completed.

DEAN CONTRACT RENEWED AT BRIGHTON

IN spite of the fact that rumour has coupled that popular bandleader Syd Dean's name with several West End engagements, we understand from him that he has just re-signed to stay at the Regent Dance Hall, Brighton, for a further long period. Due to the fact that he has built up such a fine reputation in the South and also farther afield with excellent broadcasts, he decided to resist these many tempting offers and continue at the Regent, where he has been resident since November, 1945.

With over one hundred broadcasts to his credit since 1946, Dean will again be heard with his band when they broadcast in "Music While You Work" this Friday, March 25, at 6.15-6.45 p.m., April 5 at 3.30-4 p.m. and a vocal programme on April 13 at 2.30-3 p.m.

SYD DEAN

CAB KAYE SIGNS FOR NOTTINGHAM

OWING to the great success created when they appeared as guest stars with Ken Mackintosh and his Band at the Astoria Ballroom, Nottingham, Cab Kaye and his Cabinettes, featuring Mona Baptiste, have been signed to appear there for a season of six weeks, commencing March 31. They will play opposite the Mackintosh band.

The outfit also have a return booking at the Birmingham Town Hall for a jazz concert on April 25. They were released for this date by kind permission of Alec Taylor, proprietor of the Astoria Ballroom, and the engagement was negotiated by Taylor and the Rabin Office.

Kaye is no longer being solely represented by me, and can therefore be contacted now at his personal address: 47, Queen's Avenue, Finchley, N.3.

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You may like "Musical Express" or you may dislike it, but there's one thing you can't do . . . ignore it!

THE VOICE

THE GREAT HYPOTHESIS

When a bandleader or an artiste does a broadcast his feelings are mixed. Predominant is a tendency to visualise his audience in terms of millions. All kinds and all types of listener are, to the broadcaster, one great homogeneous whole. Yet a bandleader, for instance, cannot appeal to the entire listening public. He can only interest a part of them. With this idea in mind I wonder just what percentage of his listeners have made a date with their radio specially to hear him; what percentage are listening by pure accident; what percentage are listening without consciously knowing what they are listening to? Which brings me to the matter of audience appreciation. Cross-section of civilisation lay bare very definite and conclusive signs that there are different types of appreciation from varying strata of society and temperament. One man's listening is another man's anathema. One thing we do have in common. We all pay that quid for the licence, we choose what we like to hear; we criticise it ruthlessly and accept the whole set-up of radio as we do central heating. But never do we express gratitude for this entertainment—or so I thought until this week.

THE AFFLICTED

Several visits to a big general hospital this week have caused me to take a different view. Here the patients are drawn from all social levels, all creeds and races. But here, if nowhere else, all are actually grateful for radio. Visiting day in a big hospital is not the time to notice how deep is the interest in radio. The time to appreciate this is the evening, when the patients have nothing else to interest them. See the rows of beds, each inmate with his or her headphones on, enjoying — actually appreciating — the broadcasts as we healthier ones never do at home. You can watch them all laugh simultaneously at a comedian's gags or notice the profound appreciation for a musical broadcast. Here, did our broadcasters half know it, is their most receptive audience.

FAREWELL ALBERT HALL

I spoke to a young girl who is helpless in an advanced stage of arthritis. She can hardly move without assistance. But she is very bright and most courageous. The only time she became wistful was when she told of her frequent visits to the Albert Hall concerts. She loves music very dearly. Now she knows she will not be able to go again. But what a blessing her radio is in her affliction. The pleasure she derived from broadcast music by this girl and others similarly helpless transcends even the importance of the work itself.

HOSPITAL BROADCASTS

Never before did I realise the full significance of those short broadcasts to hospitals that Charlie Chester does in "Stand Easy". You must witness the audience reaction at the receiving end to understand their importance. Try and visualise the patient at the end of the long weary day, now at his loneliest, far from home and loved ones. Can you imagine the excitement it causes, not only for him but for all his comrades in the ward, to hear his name and his choice of a song broadcast? A gesture like this must well raise the sufferer from the depths of depression high into the realms of a great elation.

EVERYBODY'S ENTERTAINMENT

Fortunately the patients in hospitals are a minority of the population. Some might think hospital broadcasts would appeal only to hospital inmates. This is hardly true. We have had broadcasts from hospitals and to hospitals. Wilfred Pickles, past master at impromptu handling of extreme situations, has scored some of his greatest personal successes from hospitals. These transmissions never fail to interest the listening public generally.

A GREAT BLESSING

Perhaps radio's greatest benefaction is conferred upon those who are blind. It is difficult to understand what life would be like for the blind without radio. This is such an important aspect of broadcasting that I believe there is a fund for providing radio sets to those so afflicted. The music they so play and broadcast can have no greater appreciation than from the blind listener. If I were a radio bandleader I would bear this in mind every time I went on the air. In no other way could I be so greatly inspired.

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KING COLE QUARTET!

The Famous Trio Now Augmented

Dagger Al Johson (right) scores again, by managing to draw a slow laugh from Oscar Levant (left), his customarily sardonic companion on NBC's "Kraft Music Hall." Middleman in the group is KMH music director Lee Bring, who generally appreciates all Johson's jokes. Actually these three men of music—pianist Levant, conductor Bring and singer Johson—work together in perfect harmony for their Thursday show.

RUMOURS have been prevalent here that Duke Ellington would disband his orchestra some time in April. So far - reading from those stories that they were actually printed in two magazines. In late April the Duke will appear for three weeks at the New York Paramount, and he is also writing the book and music for a legitimate musical show which he may present this summer on Broadway. The Duke says the band will definitely not fold even in spite of his tremendous payroll. Lawrence Brown gets £1,000 a month whether the band works or not and Johnny Hodges gets £500 a week.

* * *

THE fabulous King Cole Trio is now augmented to a Quartet, as Stan Kenton's bongo star Jack Costanzo joined the outfit last month. Nat has also announced a tour of the southern States from May 26 to June 17, and is currently at New York Paramount Theatre following the Quartet's tour with the Herman Herd.

* * *

CHANGES in the Gene Krupa band have occurred, with Jerry Thibeau, who was formerly with Thornhill, replacing Charlie Kennedy on alto; Dale Kenyon, baritone, in place of Wally Bettman; Alan Longstaff, also previously with Thornhill, replacing Jack Green on trombone, and ex-Art Mooney trombonist Frank Rehak replacing Bruce Masson. Top trombonist has also joined the brass team.

FRANK SINATRA's final broadcast for the "Lucky Strike" Hit Parade will be on May 24. The cigarette firm has also cancelled their daytime Dan Ameche show. It's believed they will in future expend their advertising on video.

* * *

MORE than 10,000 of the 14,000 musician members of Los Angeles Local 47 are reported to be jobless, and this in spite of the fact that things are supposedly picking up.

* * *

MEL TORME was married last month in Chicago to the former Susan Parry. . . . Dick Haymes will play a singing cowboy in a western titled "Dusty Trail," with Chico Marx set for the part of his buddy. . . . Johnnie Johnson's latest song is titled "Land Of Love." . . . Jan Garber is now in his seventeenth month at the LA. Biltmore, although his original contract was for twelve weeks. . . . Frankie Carle has added a vocal quartet to his band, and they are called the Sunrise Serenaders. . . . Ray Anthony is currently playing a ten-day return date at Frank Dailey's Meadowbrook. Anthony has just signed to wax for Capitol.

* * *

CHUBBY JACKSON has formed a new thirteen-piece band featuring comedy bop. The group will open at the Royal Roost on March 28 and will play on Monday and Tuesday nights.

* * *

WHEN Senator Robert A. Taft, the Ohio Republican, tries for re-election this year, the AFM will do their best to dethrone him. Petrillo speaking at a dinner in New Jersey, said: "We are coming into Ohio, and believe me there will be nothing we won't do to knock your silly head out of the Senate and keep it out."

* * *

YOUR own Denny Dennis left Tommy Dorsey last week, and was replaced by Sonny Stevens. Dennis is probably home by now, but we understand here that he will return to the States to build a name for himself as a solo attraction.

* * *

AT a dinner to be given on April 22 at the Waldorf Astoria for President Truman and President Chaim Weizmann of Israel, Jascha Heifetz violinist, and conductor Leonard Bernstein will perform.

TRANSATLANTIC American Commentary

by

CHICK MADISON

DOROTHY LAMOUR is to open at the London Palladium in August at a salary of approximately $8,000 a week.

* * *

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NEW BAND'S RADIO DEBUT

A NEW band personality breaks upon the air waves. Our Bob Gibson who, I am given to understand, hails from down under. With an already established name of fond memories towards this new Australian (I still remember affection Graeme Bell and all my Aussie pals during the war) I listened to the broadcast. Breaking in a new band is like doing a new act. It needs time to mature. That is why I would normally have declined to report on this new band. But having had some direct but constructive advice to offer Ambrose last week, I would be accused of partiality if I failed to mention Bob Gibson.

* * *

BOB GIBSON is an arranger, and his broadcast featured his own work in this direction. Now that, from the very commencement, is an advantage. I have been saying for a long time that arrangers make the best leaders of dance orchestras. I would not say that Gibson's arrangements were unique. At least they were neat and at times easy listening. But great arrangements need a personnel capable of playing them. Mr. Gibson was unfortunate in his personnel.

* * *

IF you heard the broadcast you will have noticed the muffing and fluffing. But I do not condemn the band on this count. Anybody can make a mistake. I do say that a tip-top musician with all the ability, playing amongst a few indifferent ones, will never make a tip-top orchestra. The result was noticeable in Gibson's broadcast. Could it be they were under or over rehearsed? Or could it be nerves? Sometimes the maestro himself has nerves — to cover anxiety. Nothing spreads to the personnel more quickly. It develops into an epidemic. But as I was not in the studio I do not know the actual cause.

* * *

IT is remarkable, however, that the band seemed to liven up and to develop more confidence towards the end of the time. The last number was played the best and the signing-off time was the most immaculate. Which makes me think that everybody had "first night" nerves. Barry Kent was singing well. The lady vocalist was Terry da Costa. My advice, for what it's worth, is that Bob Gibson replaces the more of lesser experience with real talent. He will then give us something more polished. I await the result and wish him the best of luck.

* * *

I AM indebted to Patrick Scharnek of The Humoresques for information concerning an Irish announcer I picked out as eminently suitable for show business the other week. He was broadcasting the boxing and I compared him favourably with Stuart McPherson. My informant tells me he is Michael O'Hehir (pronounced O'Hair) and he is the regular sports commentator on Radio Eireann and also works on a Dublin newspaper, the "Irish Independent." Mr. Scharnek also informs me he has mentioned this boy O'Hehir to several people in town, but they had never heard of him before. It is said he will be broadcasting the Grand National from Aintree this year. If this is so, what about giving him some dance band or show competing to do? B.B.C., please note.

THE B.B.C. has certainly picked the right title for their new show—"The Glamour Lily." The main interest and the brightest thing in the show is, of course, Sid Bright's really excellent band. In fact, this small outfit, new to radio as a separate entity, deserved a far better setting than a really poor show like this. I want to hear Sid Bright more often. He is important enough for half an hour's broadcast without any "setting" at all if this is the best the B.B.C. can do when they get hold of a really first-class band like this.

* * *

THE playing from Sid and his men was brilliant throughout. Of Marian Williams, I would say she sings everything legato—too legato—and that becomes boring. She would be well advised to break it up here and there. The Radio Revellers are a sure-fire attraction for any show. I would also say the Bright band had a slight balancing fault for this date. I smell out the maestro's terrific personal experience here! But what of the show (ain't it, sad?)

* * *

IT was facetious to the degree of puerility. The patter was poor. I waited for laughs that never came. It dragged on hopelessly all the time until Sid Bright's brilliance saved the listener's interest in the orchestral numbers. The B.B.C. no doubt encouraged by the success of the episode of "Birchart Room," have copied the idea, trying to make opposites for their own attractions, which is bad business. Furthermore, Sid Bright is too "bright" a lily to be gilded.

* * *

HAROLD BERENS made a spectacular debut in "Music Hall" last Saturday night. His reception alone proved how great his popularity is with any radio audience. It proves, also, how great a part of the show "Ignorance Is Bliss" Berens really was. But I am glad to see how well he picked his material for this broadcast. He gave his public loads of strong laughs in all his crazy dialects in a cleverly constructed script. He showed great finesse. This performance puts Berens among the great comics, proving that he has that specialised but very elusive technique

By Lee Conway

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* * *

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NATIONAL DANCE BAND CHAMPIONSHIP RESULTS

(See page 4)

New Feature

SUCCESS STORY: (Number 1)

Scene: Liverpool Times; Early 1920s. Period: The early jazz boom in that gay city.

THE late night ferry-boat across the Mersey was a rendezvous for dance musicians going home from work, for many lived on the more interesting Wallasey side of the river, although they mostly worked in the metropolis. There used to be a few well-known instrumentalists from London who found a lucrative market in Liverpool's dancing boom at the time. But among these, late at night, on the "show boat to Wallasey," you would inevitably see a slip of a girl in her fashionable evening gown. A local lass with more sophistication than the others, by the name of Mary Daly. Mary used to play piano with a swing style that amazed the sophisticates and cynics alike.

She would be relief pianiste for all the best-known bands who used to deputise for all the well-known dance pianists. In fact, she was a very useful and popular young lady age in that bygone jazz era. She played mostly at the Kingsway Casino in those days, but played with all the dance bands whenever their own pianists were indisposed — a great compliment, for a lady pianiste was not the generally accepted thing. Here, indeed, was a prophetess with honour in her own country.

The years pass. We find Mary Daly in Nottingham with her husband's band at the Palais. She is at this time Mrs. Wilf Hamer. Then, when life had been most kind to her, fate struck her a cruel blow. Wilf Hamer died of pneumonia at the age of 23. Mary was left a widow with three sons, all under the age of five.

In her own words she says she had to work terribly hard. She paid particular attention to good tempo for dancers, and being a world finisher herself, she knew what dancers expected from the band. The box-office receipts rose steadily. Her policy was commended by all — give the public what they wanted. She arranged all the special programmes at the Grafton Rooms, and in this way, under her sensible guidance, business always improved.

Just over a year ago Mary opened her own ballroom — the beautifully appointed Star Ballroom, Wallasey. She bought it, with the adjoining flat, in 1948. Despite the place, which is decorated and furnished with modern comfort, and with the largest sprung dance floor in the world—The Silver Chalice—with which Billy Marvel now broadcasts.

The very talented six-piece orchestra she leads from Liverpool is composed of Gene Cottrell (age 30), alto and clarinet; Ian Hamer (age 18), trumpet, who shows great promise, and who is extra modern in his style (too much so for his mother); Lou Wady (age 20), bass; Stuart Hamer (age 14), drums, and a guitarist (who wishes to not work), who at this moment since her most well-known teacher in Scotland. I understand that Mr. Vecchia has also accepted an invitation to serve on the Council of the British College of Accordionists, which is being enlarged by the addition of representatives of the accordion movement outside London. Others who have recently been appointed include Madam Hanna Hagen of Nottingham; Miss Ida Walker of Sheffield, Mr. Joe Gregory of Cardiff, and Mr. Ron Nolan of Bristol.

MARY HAMER

last guitarist has just left (husband). With this youthful outfit Mary Hamer keeps the dancers perpetually interested in her organisation. The band plays Rhumba and Dixieland, but always strict tempo dance music.

Mary Hamer had her own weekly radio series, "A Band-leader Remembers," and broadcast from Alexandra Palace with Frank Ifield and Chesterman Jones. Although she has married again — she is now Mrs. Boston — all the memories of adversity in Mersey-side she is still Mary Hamer, and always will be. Hard work and serious responsibility have kept her remarkably young. Today she is still the slip of a girl she was in the times of the night ferry across the Mersey after she had been delighting the second critical patrons with her exceptional talent as a swing pianist.

* * *

SCOTTISH BROADCASTER

CONGRATULATIONS to Reginald Moore of Aberdeen, who played recently in an Aberdeen children's programme which was relayed by all Home Service stations. Reginald is a capable performer, and it was a pleasure to hear his rendering of Scottish folk melodies, which were obviously greatly appreciated by the large child-audience present.

* * *

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Accordion Times

Edited by J. J. BLACK

ANOTHER first-class lunch-hour recital was held recently at B.C.A. headquarters in Denmark Street. It took the form of a mixture recital by Ivor Beynon, L.T.C.L., A.B.C.A., L.R.C.A., one of our foremost exponents of modern technique and interpretation on the accordion. There was a distinguished audience, amongst whom I saw Mrs. Kingston of Blackenham, Mr. Eddie Harris of the North-West Accordion Centre, and Mr. Billy Brawshete of the Willesden Accordion Club. Mr. Beynon's programme (which was of particular interest to teachers, since he demonstrated various pieces of music suitable for the different grades of pupils. Following are the examples which he used as illustrations:

Preparatory Grade: "A Little Minuet" (Pages from a Picture Book), by Conway Graves; "Good Old Times" (Simple Dance Rhythms), by Alan Schumacher; Elementary Grade: "Romance and Finale" (Tom Thumb Suite), by Conway Graves; "Hyacinth," by Sid Baxter; "Blue Skies," by H. G. Carroll; Intermediate Grade: "Don't Be Stupid" (Echoes from the Danube), by Zeller, arr. Mathis; "The Wild Rider" (Easy Classics), by Schumann, arr. Rosman; "Dance Of Youth," (Majors and Minors), by Warren Smith; "The Postman Knocks" (Street Scenes), by Conway Graves; Intermediate Grade: "Prelude," by H. G. Lovell; "Marcha Espanol," by G. Crossman; "Winter Snowfall" (The Seasons), by Conway Graves; "Valse Lyrique," by G. Ruman. Higher Intermediate Grade: "The Open Road" (Milestones), by Conway Graves; "Santiago," by A. Carlos, arr. Conway Graves; "Tuscan Serenade," by Kurt Kaiser; "Serenade" from "Don Juan" (Music from the Operas), by Mozart, arr. G. Ruman; Excerpts from "My Accordion Sketch Book," by Wm. Berman.

In conclusion, Mr. Beynon played extracts from a new composition, the "Lord And March" from a Suite for Accordion by Professor Ernst Lothar von Knorr, Principal of the Folkmusik School at Trossingen. This was in an extremely modern vein, and the audience of Bach or Bliss Audiences reactions were interesting. Some were highly impressed. Others "Couldn't stand it at any price".

GERALD AGAIN

ONE of our most regular broadcasters most nearly called Gerald Crossman, who tells us that he will be playing one of his own compositions, "A Night In Montmartre" ("Suite de Montmartre") as a solo with orchestral accompaniment, with David Java's Orchestra in the Light Programme on Thursday, April 7, in "Music In Your Home," at 10-10.30 a.m.

Make a point of listening!

GERALD CROSSMAN

* * *

N.A.O. WORK

N.A.O. ACTIVITIES continue to develop, and members are now kept fully informed of current work through the regular issues of notes bulletins. A recent recruit to the Accordion Teachers' Guild section is popular Tony Vecchia,

"ANYTHING I DREAM"

By The Philosopher

I MUST have been reading the newspaper as I fell asleep because Ford Motors kept appearing in my subconscious. Strange how all those two-syllable words, that are using musical material for their Press announcements, isn't it? Ford's show in their advertisements one of their operatives playing a trumpet. The heading reads, "Ford Enterprise For British Prosperity," and then goes on to say "HE STILL PLAYS THE TRUMPET." The story tells how the player started in the Ford Home Guard during the war. The company provided instruments and this developed into the Ford Works Band. But most important of all, it says "the Ford management believes that cultural activities are a vital factor in promoting healthy human relations in industry."

How right they are. "Music While You Work" was an important factor in industry which, it is said, Ford's enjoyed when we needed it in our darkest hours. Managements, the B.B.C. and the Government were fully cognisant of this. Not only Ford, but friends, but the Government is subsidising the British Council with large sums of money and that body explains, "British music in no small measure. So music would appear to be a very serious and very important integral factor in the lives of the British people.

As I fell asleep (and dreamed) I went to the House of Commons and had a chat with the Chancellor of the Exchequer. I took cuttings of these newspaper announcements to show him. He was very nice and agreed with Ford's about "healthy human relations in industry." He said the British Council was doing a good job in music. He said "Music While You Work" was the B.B.C.'s greatest contribution to industry. But then he surprised me.

The Chancellor said: "Did you know that your gramophone industry, together with Ford's, and music, is high on the list of dollar earners?" I said I was aware of their contributions to the export drive and was glad to notice he knew it too. But I told him, very directly, that the Purchase Tax on musical instruments and all other trade — was an unfair blow to these allied industries, bringing in dollars and keeping up morale. The Chancellor was surprised. He said, "Good gracious! Is that all? Tax still on musical instruments?" I assured him it was! "How stupid of me!" he replied. "I must have it taken off at once!"

Then I woke up.

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"COMMERCIAL KENTON"

ONCE or twice in this column I have mentioned that a species of swing fan who lives in a jolly little world of his own, blissfully ignorant of the fact that High Finance and Big Business run—and nearly always have run—his side of jazz every bit as relentlessly as they do the commercial dance music which he so despises. Sometimes he writes saying to say: "Why do the recording companies issue so much tripe?" Or: "Why don't Capitol release all the Kentons immediately, instead of bringing them out in penny numbers?" Or: "Why does So-and-So's normally quite progressive band record so many corny tunes?"

I had a letter last week asking what has happened to Benny Lee. "He used to sing good jazz; now it's 'Pussycat Song,' 'Eyes Of Blue,' 'Rambling Rose,' and so on. I used to think Benny Lee was our most jazz-minded vocalist." As a matter of fact, Benny may still be our most jazz-minded vocalist at heart, but he has sacrificed his high reputation among a couple of thousand swing fans in order to achieve his present, international reputation among millions of British and American record buyers. One can hardly blame him. Furthermore, it may as well be understood here and now that even our greatest artists have by no means a free hand in the choice of their recording numbers. H.M.V. and Decca make the actual selection of tunes, strongly guided by the music publishers, in whose hands, I maintain, lies the future quality of dance music, and therefore of recorded dance music. Sooner or later they will have to decide whether the popular song is to continue its decline to the very depths of musical cheapness and lyrical puerility, or regain the relative standard of quality it reached in the 1930's—an era when, it is worth noting, both quality and sales were envably high. True, the public continues to lap up poorer and more stupid songs as time goes on, but concerted action by the music publishers is, I believe, the only hope of halting a decline which will eventually antagonise even the sheet-music purchaser.

Don't make the mistake of thinking that the American music industry is any more interested in Art than in balance-sheets, dividends and fat wage packets. The remarkably few bands which succeed in playing good music (by your standards) all the time work to a relatively small audience. It is merely their good luck that even a small percentage of the American public may number several million.

And if you are inclined to doubt that of all commercial Stan Kenton had his unashamedly commercial moments, listen to three of the four sides which comprise his Capitol output this month.

Stan Kenton and his Orchestra

I Been Down In Texas
Down In Chi-Hua-Hua
Cap. CL.13092

Rika Jika Jack
Artistry In Percussion
Cap. CL.13096

It is entirely another matter, of course, that Kenton's "deliberately commercial" is equivalent to almost anyone else beating his brains out to play good swing. There is a wonderful beat, especially in "Chi-Hua-Hua" and "Rika," and all four scores are masterly, while "Chi-Hua" features the Pastels in some terrific vocal group singing, but would like to draw your attention particularly to "I Been Down In Texas," which is based on one of the good old comedy song formulæ. June Christy, Gene Howard, Ray Wetzel (trumpet player), and Kenton himself each have a stab at a chorus, culminating in one line of the latter's sixteen bars which is obviously designed to get round the record buyers of the Southern States. The best feature of this particular exercise in 1948-vintage Kenton is the powerhouse bridge passage knocked out between vocals and spells of patter. "Chi-Hua-Hua," made two years later, suffers from that rather busy recording quality common to several Capitol releases. The Pastels are great in their chorus, and the rest of the side is taken up with ensemble band work, rather wild but exciting trumpet screaming, and some incoherent shouts from the boys during the one quiet spell.

"Rika Jika Jack" has one of Kai Winding's poorer sides, and a good deal too much unison band singing. That good singer, June Christy, merely "fills-in" between the boys' vocal phrases. Pete Rugolo's "Artistry In Percussion" is, of course, a solo feature for Shelly Manne's interesting drumming. Should there be anyone left who doesn't know the number or Vic Lewis's copy, he should make a point of listening to this side, with its admirable lack of fireworks and frequent but well-negotiated tempo changes.

Capitol's wisdom in releasing a good deal of the earlier and less effective Kenton is debatable, in view of the possibility of his band being superseded in popularity by Kenton. His American Capitol sides have been made available here. The sixty-odd sides he made for the firm will take a reasonably long time to release, and we have as yet had none of the truly progressive Kenton exemplified in "Elegy For Alto" and "Monday Date." In view of the fact that one of the band's best recent records is of "How High The Moon," this may be a suitable point at which to reply to the many correspondents who want to know why some of the many excellent "How High" versions are obtainable in this country. The song was written by Morgan Lewis and Nancy Hamilton, and comes from the New York stage production, "Two For The Show." Until the play is put on in London, "How High The Moon" will not be published in England, and bands and artists will consequently not be allowed to broadcast it or — technically speaking—to perform it.

Stan Kenton is seen here reading Musical Express, with Bob Kreider.

"The Sound Track" by STEVE RACE

Charlie Barnet Orchestra, with the Delta Rhythm Boys

Just A-Sittin' And A-Rockin'
No Pad To Be Had
Brunswick 04045

It is particularly interesting to listen to a Charlie Barnet band in view of the reports that he is hoping to take up the Kenton progressive jazz torch as a result of the latter's retirement from the musical scene. There is nothing in these sides to suggest that the mantle will fall easily on Barnet's shoulders. Both numbers, in any case, are little more than band accompaniments to the smooth, pleasant singing of the Delta Rhythm Boys, with just a few bars of the leader's soprano sax in each to break up the proceedings.

Django Reinhardt and Quintette of Hot Club of France

Blues Primitif
Topsy
Esquire 10-013
(14, Christ Church Avenue, N.W.6) Price 8s.

"Primitif," at a bright tempo with that deep saturated rhythm section (so typical of French recording sessions, features quite a lot of Reinhardt on electric guitar, and by no means at his best. His first ad lib chorus, in fact, is one of the worst solos I've heard for a long time, especially coming in contrast with Hubert Rostaing's fluent and interesting clarinet. Towards the end of the side Reinhardt, whom I have always looked upon so far as one of the most musicianly and inventive figures in jazz, indulges in some of his favourite tremolo backgrounds which fit neither with Rostaing's coda nor with the basic chord sequence. The twelve-bar blues progression does not end on the dominant seventh, even in Paris.

"Topsy" proves that Django is by no means at home on electric guitar under other people's solos: he tries to vamp, and the result on an amplified instrument is extremely ponderous. His own solo contributions are rather better on this side, but Rostaing's considerably less interesting. I can't help feeling that Esquire have rather missed the boat with this coupling.

Sid Phillips and his Sextet

Moon Mist
Readin', Riddin' And Rhythmatic
Oriole LB.1023

Chinta And Chippendale
A La Mode
Oriole LB.1024

Elma's Delight
Calabreria
Oriole LB.1025

Once again the chief recording companies have missed the boat. As a result of their innumerable recent broadcasts, there must be a considerable demand for records of Sid Phillips' little band, and it has been left to one of the (so far) minor companies to put it on wax. (Esquire and Oriole may not be so very minor before long if they continue to show such enterprise.)

Sid Phillips has a very neat little outfit on what might be called "controlled dixieland" lines: an attractive commercial proposition which in no way antagonises the two-beat fans. All six sides feature his own compositions, his own arrangements, and himself on clarinet, supported by a well-rehearsed front line and — let's face it — a snappy rhythm section.

"Moon Mist" is a slow, nostalgic piece which unfortunately descends at times to tameness ("Readin'," a risky number, has a smooth, typically Phillips clarinet solo. The attempt at period stuff in "Chinta And Chippendale" doesn't really come off, lacking the lightness of approach so essential to its subject matter; an interpretive fault, as the composition is—like all Sid's work — clever and interesting. "A La Mode," very cunningly arranged to give the impression of a larger band, gives Bert Green and George Bayton solo spots in which the latter especially acquits himself well, though he hardly has long enough to "get off." Easily my favourite of the bunch is "Elma's Delight," a highly original number which really drives. George Bayton's solo is excellent, and arrangers can learn much—as ever—from Sid's writing for small band. "Calabreria," somewhat out of place in a "Swing Series," takes the form of a Spanish Beguine, according to the label. The composition is pleasant, the performance competent, but nothing of any great value emerges, beyond the staggeringly big sound made by Sid Phillips' seven-piece band.

Tex Beneke and his Orchestra

The Man I Love
Poinciana
HMV BD.6038

It has, perhaps, been rather tough on Gershwin's melody that the chord sequence of "Man I Love" is so ideally suited to ad lib jazz treatment. Beneke's is one of the relatively few records which treat the number as the lovely melody it is, and even the trumpet and tenor solos stick almost exactly to the tune. His orchestra is now neither modelled on the old Miller band (having a string section) nor on the AEF Miller Orchestra (the string section being quite small), but the sound it makes is smooth and interesting, even if this particular arrangement is rather lethargic. There are unlikely to be many records of "The Man I Love" more tuneful than this one, which is non-vocal.

"Poinciana" is an outstanding arrangement whichones Jerry Gray. The simplicity of the scoring is well worth listening to, and there is good solid work from Garry Stevens and the Moonlight Serenaders. Beneke may have dropped the Glenn Miller name from his billing, but the influence is still there, and his version of "Poinciana" took me back, as it will many others, to those wartime days when the wonderful Miller Orchestra first hit London.

Geraldo and his Orchestra

Perhaps, Perhaps, Perhaps
The Crystal Gazer
Parlo. F.2242

Parlophone have shown a tendency recently to disguise Geraldo vocalists under the "Geraldo" heading: "With vocal chorus." This seems hardly fair when one remembers that a good deal of Geraldo's enormous popularity is due to a succession of good vocalists: Len Camber, Beryl Davis, Dorothy Carless, George Chisholm, Dave Kaye, Ruth Howard, Derek Roy, Sally Douglas, Anne Sani and several others contributed to the rise to fame of Geraldo's popularity. Why no label credit, then, for the singer of "Perhaps, Perhaps"—Ivan Browne, a competitor of Archie Lewis, who sings the number in English and Spanish? More to the point, perhaps, is that he is also a competitor of Jan Ebenezer, whose brilliant recording of the same number I hope to review next week.

Denny Vaughan sings "Crystal Gazer," supported by an extraordinarily clever arrangement, which successfully compromises fairgrounds and fortune-tellers' booths without being too obtrusive. Precious few vocalists could have negotiated so smoothly the weird key change into the last eight bars. Long may Geraldo's arrangers feature the tuneful electric guitar of Ivor Mairants.

Peggy Lee

Don't Smoke In Bed
It Takes A Long, Long Train
Cap. CL.13090

Peggy Lee and Dean Martin

You Was

Dean Martin

Powder Your Face With Sunshine
Cap. CL.13058

Peggy Lee's "Don't Smoke In Bed" is going to do very well. It is one of the rarest of all popular songs — sentimental and nostalgic without being sloppy—and it's backed by a fast (very lyric) a very ingenious idea. For inducing sheer suicidal desperation it is certainly unequalled since "Gloomy Sunday," and the sudden, rather horrible use of echo chamber towards the end just about gives the listener to his chair. Peggy sings it in quietness, and there is real beauty in the orchestra's free section between vocals—almost the high-spot of the record. Side two, "Long Train Riding" is in complete contrast, and not very good either, being one of those synthetic "Whoo-ee, whoo-ee" affairs. Of course, there are great jazz vocalists in the world who could sing two such diverse numbers as "Smoke" and "Train" at all, but Capitol should have found a more sympathetic backing for the moving "Don't Smoke In Bed."

Peggy and Dean Martin make a good team for the coming-up "You Was," though for all his style the latter is rather a slovenly singer, with unusually poor diction. They manage to get a nice relaxed feeling into the lyric, though, and even into the superbly ungrammatical last line: "We was, me and you."

The same careless enunciation spoils Dean Martin's solo debut, though there are unexpected and excellent ad lib passages from piano (rather busy) and tenor sax. Martin has the easy style so necessary to light, rhythmic singing, but he should watch that tendency to sing flat.

"Before you tell him he's a lousy conductor I think you should know he used to be the chucker-out here!"

BARTOK'S MOST ACCESSIBLE WORK

Concerto for Orchestra

(From Malcolm Rayment)

★ ★ ★

CONCERTO for ORCHESTRA. Played by the **Concertgebouw Orchestra of Amsterdam**, conducted by **Eduard van Beinum.** (Decca AK 2082.) Miniature Score by **Boosey & Hawkes, Ltd.**

BARTOK'S Concerto for Orchestra was written for the Koussevitzky Music Foundation in memory of Mrs. Natalie Koussevitzky. It was composed in the incredibly short space of time of less than eight weeks, being commenced on August 15, 1943, and finished on October 8. The first performance was given by the Boston Symphony Orchestra under its conductor, Serge Koussevitzky, on December 1, 1944, at the Carnegie Hall, New York. It was immediately recognised as being an outstanding composition even for Bartok, and the success it has achieved may be gauged by the fact that it has received approximately a hundred performances in Europe during the last four years. It has gone into the repertoire of almost every orchestra, and there can be but few conductors of distinction who have not given it. Bartok had not received such wide recognition since his Dance Suite of 1923 swept round the world within a fortnight.

The reason for this popularity is not hard to find. In his last period Bartok considerably relaxed his extremist methods of the late twenties and early thirties. His music was, on the whole, more consonant. It has been said that great music is prophetic. Certainly those works of Bartok's middle period as typified by the Third and Fourth String Quartets, with their uncompromising concentration and dissonance, seemed to forewarn us of World War II. Even he force that catastrophe occurred a strong element of optimism began to appear in the composer's work. This reached its culmination in the present Concerto, which, though it may hint occasionally of darker moments, is predominantly high spirited, good-humoured and carefree. Let us hope that its spirit will prove as prophetic of the nineteen-fifties as those middle period works have done of the late thirties and early forties.

Coinciding with what we might call Bartok's change of heart, we find an increasing stress on the architecture of his music. He uses freely and frequently such well understood forms as the canon and fugue. This, of course, greatly assists in making his music more easily accessible to a larger public. Side by side with his optimistic spirit we find a strong sense of humour, and nowhere more so than in the Concerto for Orchestra.

The work combines both the old and the modern conception of a concerto. It uses groups of instruments in a concertante manner, frequently exploiting their technical capabilities to the full. I do not mean by this that the parts are necessarily difficult to play, but that the various styles, natural to each instrument, are exploited to advantage. There are five movements, the first and last of which are the most extended. The first, entitled "Introduzione," has itself a slow introduction of considerable length, occupying the whole of the first side. Cellos and basses quietly play a slow-moving theme, consisting entirely of fourths and seconds. Above this, shimmering muted strings, playing in a seemingly alien tonality, produce an ethereal impression onto which a wind key change in colour from the flute is added. Eventually, the flute suggests the germ of a theme. The basses now move faster, but still cling to their two intervals, and the three trumpets now take over the idea of the flute and extend it into a fully-fledged theme. Suddenly strings, flutes and clarinets burst forth, boldly, the theme being obviously derived from the trumpet theme. The music here becomes less impressionistic and more dramatic. The tempo accelerates and the first movement proper is reached. This is clear and sunny throughout and contains mostly of alternate sections, one of which is powerful and rhythmic and the other more restrained and lyrical. Towards the end of the movement (side three) there is an extended fugue passage for brass alone. In this movement Bartok extracts the last ounce of meaning from the smallest motifs, frequent in study of the score, both here and throughout the work, will reveal a relationship between material ranging from a hanging of a note alone might be considered antithetical.

The second movement, "Giuoco Delle Coppie," which might be alternatively translated as the "Joke of the Pairs," is a technical tour-de-force, though the music shows no strain. It would seem that this is a satire on the classical procedure of writing for pairs of wind instruments in thirds and sixths. Bartok takes this process through several stages further. Each pair of wind instruments is given an interval, in which it sticks through thick and thin. The bassoons play in sixths, the oboes in thirds, clarinets in sevenths, flutes in fifths and the muted trumpets in seconds. The concertante idea is in ternary form, and begins with a rhythm played on the side-drum (without snares) accompanied. This rhythm is much used later by the accompanying strings.

The bassoons, oboes, clarinets, flutes and trumpets enter in turn, playing their themes, always at their prescribed interval. The middle part of the movement consists of a short chorale for brass instruments, which is punctuated by the side-drum rhythm. In the recapitulation of the first part, the treatment is considerably varied and the accompaniment, fascinating enough in the contrasts originally is now doubly so.

To the bassoons falls the third bassoon now adds a counterpoint. When the oboes appear in thirds the clarinets temporarily forsake their interval of a seventh and also adopt thirds in sympathy with the oboes, playing a free inversion of the oboe's part. Immediately after this the clarinets resume their seventh interval, but are now harmonised by flutes also in thirds. In turn, all the woodwind assist the flutes, when they play their tune in fifths. The trumpets are given a weird, "muted" accompaniment of glissandi harps and tremolando muted strings in as many as twelve parts. The movement eventually ends as it began, with a side-drum solo.

Even more than in the previous movement Bartok exploits colour for its own sake in the third movement, "Elegia." Harp glissandi are again called into use, and there are rapid half scale, half arpeggiated figures for flutes and clarinets. The piece finishes ethereally for a repeated single note. The thematic material for this movement is mostly drawn from the introduction to the first movement, the trumpet theme of which, transferred to violins, is extended.

The fifth movement, "Intermezzo Interrotto," is in complete contrast to the third movement, the trumpet theme of which, transferred to violins, is extended.

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(Continued on page 4)

New Feature

WHERE ARE THEY NOW?

NAMES. Famous names. Milestones in music. People who left their mark on a musical era. Some were characters. Some had genius. But all were names to be remembered. Musical Express asks: "Where are they now?"

DICK BALL: Bassist with the old Ambrose Orchestra. Now has a tobacconist business in Streatham.

STOOGE SAXIST: With Jan Ralfini's Band. The lad who used to do the gags and the backchat. If it's laughter you're after, he's now **Tommy Trinder!**

ALFIE BOWES: Trumpet player with all the famous bands. We regret to state that as a rear gunner he was shot down in action over enemy territory.

PHILLIPPE BRUN: Trumpeter with Jack Hylton. Last heard by us broadcasting with a band during the war in occupied France.

LEO VAUCHANT: Trombonist with Jack Hylton. Doing all the choral arrangements for the choirs in a big American film production unit.

JACK OLIVIERE: Once popular drummer with most of the bands of his day. Now proprietor of Flacher's Restaurant, Esquire Club and the Galleon Club.

BILL SNYDERMAN: Saxist with Jack Harris. Now a famous arranger in Hollywood.

GEORGE SENIOR: Famous bassist with all the star dance bands. Now manager of a famous theatre and hotel in Southend.

ERIC LINDEN: Well-known tenor player with Marius B. Winter's Orchestra. Now proprietor of pub "The King of Prussia," in Finchley.

MARIUS B. WINTER: Once famous bandleader. Now has a hotel down Weybridge way.

JOHNNY RAITZ: Once famous tenorist with Jack Hylton. Was Major during the war. Now has big gown business in the city.

JERRY HOEY: Once famous Piccadilly Hotel maestro. Now has hotel in Grimsby.

DOROTHY CARLESS: Of the new era, famous radio personality. Now married to American millionaire.

ERIC SIDAY: Most famous violinist of his day. Now in America with Waring's Pennsylvanians and doing most of that band's big orchestrations.

ERIC LITTLE: Most sought after drummer in both straight and jazz fields in his day. Author of much literature on percussion. Now advertising consultant handling the advertising of several world-famous houses manufacturing and marketing musical instruments. His clients include Selmer, King, Premier, Hohner, etc.

THERE ARE FIFTEEN CELEBRITIES OF THEIR DAY MENTIONED ABOVE. WE SHALL PUBLISH MORE NEXT WEEK. DO YOU KNOW WHERE SOME OF THESE ABSENT STARS ARE AND WHAT THEY ARE DOING? IF SO, SEND DETAILS AT ONCE TO US.

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"DO UNTO OTHERS . . ."

SAYS ALF PREAGER

AFTER reading Harry Dawson's article last week any of the leading bandleaders on one-night stands will tell him that business is maintaining a high level for this time of the year, taking into consideration the recognised shortage of money.

You must remember that only big names draw big crowds, and it is not as it was during the war years, when any of the so-called "name bands" could pack any dance hall in the country. Those days are gone—the public now discriminate between good and bad.

Regarding his remarks concerning the bands appearing in the same town on the same night or week. One cannot squash fair competition, which is good for all types of business providing, of course, it is fair. It is up to the agent to make it his business to find out what other bands are doing, but even if the other agent or manager refuses to say anything, there are other ways of finding out. Failing that, one can book all the bands for the one management in the town, leaving the opposition only secondary name bands to draw from.

As Mr. Dawson says, wherein lies the blame? Surely that depends entirely on the type of person one is dealing with. I can assure you I have yet to find another reputable management, promoter or agent who, if approached in the correct manner, has refused to co-operate. There are agents who do not disclose to the management all the information about the bands' forthcoming commitments, as if they did they might lose their so-called treasured commission. This, as Mr. Dawson so rightly says, makes bad business. It is in our own interests that we offer only the best for these one-night stands, and not book anything, for the sake of the commission, which may be detrimental to us and all the Agents' Association stands for. We must keep our reputations clean and eliminate the possibility of being the butt of so many corny jokes aimed at us in pursuit of our legitimate business.

Surely the one-night stands cannot be so bad! The bandleaders must be keeping the "wolf from the door" and be wholly satisfied with their present agents and their methods, for we do not hear of bands terminating agreements and changing agents every week.

Finally, Harry Dawson asks for suggestions. In my opinion there is only one, which must apply to everybody in the profession, and that is in the well-worn proverb: "AND THEN OTHERS AS YOU WOULD BE DONE BY."

CÆSAR'S MISTRESS

By Wing-Commander

Geoffrey Cooper, M.P.

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SIX COMPOSERS FOR WARNERS

CROSBY, Sinatra, Como, take care! Hollywood has an operatic star who can croon: Italo Lanza, who is cast by music critics as a "young Caruso" and who is making his film debut in "That Midnight Kiss," will croon a love song to Kathryn Grayson—and it isn't operatic.

The song, "I Know, I Know, I Know," is an original written especially for Miss Grayson and Lanza by Sammy Fain, composer of numerous scores, with music by Jerome Moross and words by Bob Russell. Lanza's crooning is so successful that he wins both his midnight aria and the girl.

* * *

JACK TOWNLEY has been assigned by Armand Schaefer, producer of Gene Autry Productions, to write an original screen play, "Beyond The Purple Hills"; the title is from a song by Nick Kenny, which was recently purchased by the unit. The screen play will be used for a film starring Autry, to be made this summer and released through Columbia Pictures. Autry's first under his long-term deal with the Studio will be released here soon. It's titled "The Last Round-Up." Next comes "The Strawberry Roan," which is in Cinescope.

* * *

WARNER BROTHERS' musical departments are being kept busy, with six composers working on different films. Franz Waxman is writing original music for the new Gary Cooper film, "Task Force," David Buttolph is writing for "Montana," and "Colorado Territory," Max Steiner is writing the music for "Passage Road." Leonid Green is conducting the orchestra and arranging for "Happy Times." Warner's head of music, Ray Heindorf, is directing the music for "It's A Great Feeling," for which the songs have been written by Styne and Cahn, and William Lava is directing the music for "This Side Of The Law."

* * *

PARAMOUNT Studios are also busy with music backgrounds, with Victor Young composing and conducting the score for "Bitter Victory." "Bride Of Vengeance" has Irving Talbot conducting the Hugo Friedhofer score. Crosby's "Top O' The Morning" has Robert Emmett Dolan working on the score.

MOVIE MIDDLE

by **Ken Ryan**

WE don't know whether Larry Parks' leg-pulling caused it, but Glenn Ford sings in one of his new Columbia pictures, "For Those Who Dare." To make things harder, he has to do it in German. The number is "Du, Du Liegst Mir Im Herzen." Heart interest is Ida Lupino.

* * *

EIGHT thousand fans can't be wrong. So Kathryn Grayson is adding a new song to the repertoire which she will bring to England for her Palladium appearance. The song is "Love Is Where You Find It," from "The Kissing Bandit." It was written especially for Miss Grayson and the Metro-Goldwyn-Mayer musical by Nacio Herb Brown and Earl K. Brent. Fans who have seen the film have been writing to the studio asking that Miss Grayson repeat the song in another picture. Within the last two weeks approximately 8,000 have written in, and the letters are still pouring in. Actually, the studio had foreseen the future, assigning the song also to Jane Powell in "A Date With Judy," which went into production after "The Kissing Bandit" but has been released before it. Thus the "reprise" has preceded the original. With such assurance of a hit, Miss Grayson has decided that "Love Is Where You Find It" will go on her "most popular" group of songs for British audiences.

WAGNER SEASON

As already announced, the Covent Garden Opera Company are to present two complete cycles of Wagner's "Der Ring des Nibelungen" and two performances of "Tristan Und Isolde." These will take place during July 24 and June 26, and will continue the first complete cycle of the "Ring" to be given in Britain since the war.

Four alternate subscriptions will be available: "A": The first "Ring" cycle alone; "B": The first "Ring" cycle plus the first "Tristan Und Isolde"; "C": The second "Ring" cycle alone; "D": The second "Ring" cycle plus the second "Tristan Und Isolde."

The box-office will open to accept subscription bookings from Thursday, March 19 until Saturday, April 4, from Monday, April 13 until the conclusion of the season, the box-office will accept only single bookings.

The artists appearing this season include: Kirsten Flagstad, Astrid Varnay, Hans Hotter, Peter Anders, Constance Shacklock, Edith Coates, Grahame Clifford, David Franklin, Marion Nowakowski, Norman Walker and David Tree.

All the operas will be conducted by Karl Rankl, and the producer is each time will be Friedrich Schramm. The operas will be sung in German.

Extensive arrangements have been made to provide refreshments facilities for patrons in all parts of the theatre, and a special orchestra playing dance tunes may be obtained from the box-office.

FELTON RAPLEY AND JACK MARTIN TEAM

Piano Duo

THERE is a dash of "Much Binding" about an up-and-coming new piano duo which has a weekly Thursday spot in "Good Company" and now moves to "Bandstand" on April 11. Meaning Felton Rapley and Jack Martin.

Rapley we know as Gaumont British music director and organist at the Dominion, Tottenham Court Road, while Martin was once Jack Payne's pianist and accompanist to Eve Becke, Dick Bentley and others (he played at Dick Bentley's first B.B.C. audition).

In 1944 Flying Officer Rapley was Adjutant at Colerby Grange (Lincs) R.A.F. Station. To this station came FSL-Lt. Martin, who got the A.F.C. for continued flying in top sea search-approach instructor, and he came from Swanton Morley (Norfolk) R.A.F. Station, where he had run a station concert party with "Bisker" Murdoch.

After joining forces as a piano-organ team, Rapley and Martin emerged last November as a piano duo with a new line, and were heard in "Variety Bandbox" and other programmes.

ERIC HILL SIGNS FOR SUMMER AT LLANDUDNO

ERIC HILL and his Band, now playing at the Masqua Ballroom, Birmingham, will be spending the coming summer season at Pupe's Majestic Ballroom, Llandudno, and we are informed that he is taking the same personnel that has been with him for the past few months at the Masqua. The only change that Eric has had during this contract has been the drummer. Ron Mansell, who incidentally is the proprietor of the "Gig Shop" in Birmingham, has found the working hours too much of a strain to keep up in conjunction with his other activities, and consequently handed over to Norman Allen, a boy with very good ideas, who is a comparative newcomer to the business. Graduating from the A.T.C. band at 16 to the well-known Ronnie Hanson combination, he next joined John Molton at Edinburgh Palais, from there to the Blue Lagoon, Newquay, hence to his present berth with Eric Hill, who predicts a great future for him. Norman, incidentally, did his first broadcast with the Vincent Ladbrooke Band recently.

BARTOK

(Continued from page 2)

fourth and the use of alternate bars of 3/4 and 4/8, the character of a Hungarian folk-song. A second theme makes a brief appearance, first on the violas and then on the first violins. Next the oboe begins a recapitulation of the first theme, but this is soon broken off. It is now that the interruption occurs. The time slides into 4/8 and accelerates to allabreve; a tune played by the clarinet sets the orchestra roaring with laughter. The violins repeat it with the same result, and when the tuba attempts the melody, the mirth of the orchestra is uncontrollable. After this somewhat rude interruption, a very condensed reprise of the first part of the movement, beginning with the second theme and including a flute cadenza, takes place.

The Finale is the essence of gaiety, having the character of an abandoned dance. It opens with a four-bar theme played in unison by the four horns. The violas and 'cellos, however, repeat this and immediately start strumming like a huge guitar. Over this the violins, in four parts, play fast after bar of leaping semiquavers in perpetuum mobile fashion until eventually a short theme emerges. After some development and a climax which peters out, the four horn motif, which opened the movement, is taken up by the bassoon and treated fugally and in inversion. Much use is made of the leap of an octave which forms the first interval of this motif. Soon is heard a hurdy-gurdy sort of tune, the origin of which can be traced to the opening motif of bars of this same motif. The upper strings seize on a figure from this and, in faster tempo, copy the accompaniment to the third tune. This, first played on the trumpet, is as gay and chirping as one could wish. It is used as much in inversion as the right way up.

The climax that follows, using both this and part of the horn motif, is notable for the brilliance of the trumpet parts. This subsides and a glissando on the timpani leads to a curious (because of its contest) passage for harps and string harmonics leading to a meditative Bartók-esque by the strings of the chirping theme (end of side nine). This whole section, which continues until brought to a decisive conclusion by detached chords (side ten, about an inch and a half in) may be considered the development section. At the beginning of side ten, the first part of the chirping theme receives four entries on the strings. The first of these is in minims (double basses); the second, a minor ninth higher and two bars later, in crotchets ('cellos); the third, one bar later at the same interval, in quavers (violas); and the fourth, half a bar later but still at the same interval, in semiquavers (violins). The continuation is played by oboes and clarinets in minor seconds. The idea is repeated but in inversion. Contrapuntal treatment continues until the recapitulation enters quietly with the rushing string passages, reaching a climax as before with the emergence of the theme.

Shortly after, there is a weird section played very fast, in which the strings (sul ponticelli) supply a background against which diffuse motifs from the various themes are heard. This gradually gets louder and louder until there is a sudden silence, after which the chirping theme is heard in full chords and in augmentation. The very lively coda is almost entirely built from elements of the horn motif, but just before the end (in the alternative ending only) a final reference is made to the chirping theme by the brass.

Yan Beinoun treats the work in a more restrained manner than we have heard elsewhere. There is no denying that the many lyrical passages gain by such treatment. At first I felt that the strenuous passages were a little lacking in vigour, but after repeated hearings, I have come to believe van Beinoun's treatment to be the most sympathetic to the music that I have ever heard. The playing of the orchestra is absolutely magnificent, so much so that it seems almost spiteful to point out one or two details which might have been slightly better. I do so only to help the listener make the necessary mental adjustment when listening to the records.

In the introduction to the first movement, the trumpet trio is not quite as quick as it should be. More important than this is the trumpet announcement of the chirping theme in the Finale. Here it repeated notes are played too much staccato. Admittedly, there is a dot over or under each note, but a dot only reduces the value of the leap of a quarter. In this passage each note should be of sufficient duration to establish the tune. English performances of this part have, in the past, been ideal.

Bearing in mind that the ideal balance in such a subtly scored work is almost impossible to achieve in every detail, the results achieved here are a great credit to the orchestra, conductor and recording engineers. I do not think that in any "live" concert hall any of the faults I have will ever be heard. At the same time I must point out that there are many things, quite audible on the records, that the listener will certainly miss. This is where the eye can help the ear tremendously. The score will reveal numerous details previously unknown to the listener, but when he listens again to the records he will find that in almost every case these details are flawlessly reproduced.

Even after many hearings of this work, both in the concert hall and on records, I am discovering small points that only serve to increase my already very high opinion of the whole. From every other point of view, as well as balance, the recording is excellent. This set deserves to become very popular, for I feel that this music has an appeal for everyone, no matter in what direction his musical taste normally lies, and the appeal, once made, will increase with every repeated hearing.

THE NATIONAL DANCE BAND CHAMPIONSHIP

1949 North Lancashire Championship
Queen's Hall, Preston, Friday, March 18

WINNING BANDS

(Small Band Class)

ROY HARRIS ORCHESTRA T. F. Brace (Manager), 78, Stanifield Lane, Leyland.
Instrumentation: Two Alto and One Tenor Saxophone, doubling Clarinets; Trumpet; Piano; Bass; Drums.
Individual Awards and Highly Commended: Robert Singleton (Alto Saxophone).
Commended: Thomas Harrison (Trumpet); Joseph A. Welsby (Piano).

(Large Band Class)

FALCONS DANCE ORCHESTRA Kenneth Williams (Secretary), 181, Manchester Road, Tyldesley, Lancs.
Instrumentation: Alto Saxophone, doubling Clarinet; Alto Saxophone; Two Tenor Saxophones; Baritone Saxophone; Four Trumpets; Piano; Bass; Drums.
Individual Awards and Highly Commended: Wilfred Hardman (Tenor Saxophone); Maurice Alcock (Alto Saxophone); William Clarkson (Trumpet); Harold Hill (Piano); Kenneth Bowers (Drums); Kenneth Williams (Baritone Saxophone).
Highly Commended: Maurice Alcock (Alto Saxophone); Thomas Jackson (Bass).
Commended: Fred Lightburn (Alto Saxophone); Edward Coward (Tenor Saxophone); Albert Ramsden, Eric Gregory, Derek Healey (Trumpets).

RUNNERS-UP

BUNNY CALLISTER & HIS OELTA FOUR 9, Niobe Street, Barrow-in-Furness.
Instrumentation: Tenor Saxophone; Piano; Guitar; Bass; Drums.
Highly Commended: Bunny Callister (Tenor Saxophone).
Commended: Eric Coward (Piano); Jack Kitcher (Bass).

LEGIONAIRES DANCE ORCHESTRA Mrs. J. W. McColl (Manager), 62, Hilton Avenue, Horwich.
Instrumentation: Two Alto Saxophones, doubling Clarinets; Tenor Saxophone; Tenor Saxophone, doubling Clarinet; Three Trumpets; Trombone; Piano; Bass; Drums.
Highly Commended: William Yates (Trombone).
Commended: Haydn Landless, Allan Morris (Alto Saxophones); Derek Greenhalgh, Andy Waddicor (Tenor Saxophones); Herbert Stanford, George Wright, Harry Bentham (Trumpets); Charles Laverty (Piano); John Cleworth (Bass); Jack Cartmel (Drums).

The following are additional Individual Awards and mentions for Meritorious Performances:

Stan Rothwell Orchestra (Preston), Highly Commended and Individual Awards to Frank Collings (Trombone) and Keith Chandler (Bass). Commended: Stan Rothwell (Tenor Saxophone); Roy Thompson (Piano); Cyril Knowles (Drums).
Al Shorrock and His Band (Preston), Highly Commended and Individual Award to Frank Collings (Trombone). Commended: Johnny Haddock (Trumpet); Ron Higgins (Drums).
Dave Wilson Swingletts (Southport). Highly Commended: Ronnie Waite (Piano); Commended: Ernie Wilson (Vibraphone).
Modernists Quintette (Blackpool). Commended: Gordon Rostron (Drums).
Proficiency Awards: To each of the Winning Bands; also The Legionaires Dance Orchestra and The Stan Rothwell Orchestra.
ADJUDICATORS: Paul Fenoulhet and Dick Kuss.
HOUSE BAND: Les Mitchell and Band of Preston.

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1949 NORTH YORKSHIRE CHAMPIONSHIP
RIALTO CINEMA, YORK
SUNDAY, 20th MARCH.

Owing to pressure on space Results will be announced in next week's issue.

* * *

Contest Fixtures List

WIMBLEDON. — **Thursday** (next), **March 31.** Dancing 7.30-12 p.m. **Town Hall. South London Championship.** House Band: ARCHIE MAY AND HIS MUSIC with Johnny Eager (Vocalist).

SWINDON.—**Thursday, April 7.** Dancing 8 p.m.-1 a.m. **Majestic Ballroom. Wiltshire Championship.**

ROCHDALE.—**Friday, April 29.** Dancing 7.30-11.30 p.m. **Carlton Ballroom. South Lancs Championship.** Resident Band directed by EMRYS GRIFFITHS, featured also at the Lafleur Ballroom Organ.

DEWSBURY. — **Sunday, May 1.** (Seated audience, no dancing.) 7-10 p.m. **Empire Theatre. South-West Yorks Championship.**

LEEDS.—**Friday, May 6.** Dancing 7.30-12 p.m. **Astoria Ballroom. Central Yorks Championship.** Resident Band: ROLAND POWELL'S ASTORIA PLAYERS.

BATH.—**Wednesday, May 11.** Dancing 7.30-12 p.m. **The Pavilion. Somersetshire Championship.**

EXETER. — **Friday, May 13.** Dancing 7.30-12 p.m. **Civic Hall. Devon and Cornwall Championship.**

WARRINGTON. — **Friday, May 20.** Dancing 8 p.m.-1 a.m. **Parr Hall. Warrington. Cheshire Championship.**

SOUTHPORT.—**Friday, June 10.** Dancing 7.30-12 p.m. **Floral Hall. West Lancashire Championship.**

ASHTON-under-LYNE. — **Friday June 17.** Dancing 7.30-12 p.m. **Palais de Danse. South-East Lancashire Championship.**

SHEFFIELD.—**Wednesday, June 22.** Dancing 7.30-11 p.m. **City Hall, South Yorkshire Championship.**

NEWCASTLE-UPON-TYNE. — **Friday, July 8.** Dancing 8-1 a.m. **Oxford Galleries. Northumberland Championship.**

A comprehensive list of contests is being arranged throughout the country, and Dance Band Secretaries are invited to communicate with the Organiser regarding events in their districts.

Entry forms and full particulars from the Organiser:

LEWIS BUCKLEY, 28 CARR LANE, SHIRDALE, SOUTHPORT. Telephone: AINSDALE 78238.

WATCH THIS COLUMN EVERY WEEK!

Roy Harris Orchestra of Leyland

Falcons of Leigh on the Stand

Ray Ellington among the Champs.

Photo by Francis Turner—MEXPRESS

TEDDY FOSTER INVITES MUSICIANS

TEDDY FOSTER, who is resident with his orchestra at Winter Gardens, Paignton, for one week commencing this Sunday, March 27, the management has invited any musicians to visit the afternoon sessions. Idea has been the project is to enable the visiting musicians to take over the bandstand and play any type of music they wish, whether it happens to be old-time jazz, swing, be-bop or ordinary dance music. This idea, which is being fostered by Teddy himself and the management, should prove of the utmost importance to aspiring musicians, who will be able to get the reaction of Palais dancers to their music.

Big Name Orchestras For Norwich

GEOFFREY WATLING, proprietor of the Samson and Hercules Ballroom, Norwich, has commenced the policy of bringing the greatest names in dance music to the patrons of that ballroom. The bands already booked include: Ray Ellington on March 31; Vic Lewis, April 7; Harry Davidson, April 14; Ted Heath, April 21; Geraldo, May 5; Victor Silvester, May 12; and Oscar Rabin, May 19.

The resident outfit playing opposite these name-band attractions will be the band led by ex-Rabin trumpet - vocalist Don Smith, and all bookings are being handled by R.D.R. Productions.

CRITIC TURNS COMPOSER . . .

Surprising news for the profession this week is the fact that Cecil Wilson, well-known radio and music critic of the "Daily Mail," has written the music and lyrics to a song that looks like being a first-class hit. The number in question is the popular "Crystal Gazer," which is being published by Irwin Dash. Wilson is the person who is responsible for the outspoken manner in which he champions the rights of musicians and songwriters alike.

. . . COMPOSER TURNS CRITIC

We hear that Bruce Sievier, who is the son of the famous Bob Sievier, has been commissioned by "Sport Weekly" to write on racing during the coming flat season. Bruce Sievier has, of course, both a well-and trained horses, so it is no surprise to learn that his tip for the Lincoln last Saturday was "Fair Judgement," and he also tipped the second horse as an outsider. So if the profession wants a little "flutter," it would appear that Sievier is as good a judge of horses as he is of music.

The Juke Box

A new rhythm club has been opened, called the Juke Box, and it is being held every evening from 7-10 p.m. at the Earl of Essex, Manor Park Broadway, East Ham. As its name implies, the club caters for all taste, and in addition to the resident boy group led by Glen Hemeworth, there are also guest jazz groups. Admission is 3s. 6d.

IMPORTANT ANNOUNCEMENT

IN view of proposals made by the Musicians' Union that only bands comprising Union members should compete in the above Championship, that the house-band engaged should also have Union personnel and that no entry fee should be charged, those responsible for the National Dance Band Championship have accepted these suggestions. As from

APRIL 1

the above rulings will come into force. The Musicians' Union, however, have appreciated the short notice of this change and are actually considering a moratorium

Lewis Buckley
Organiser

LETTERS TO THE EDITOR

The Editor
Dear Sir,

First of all I would like to congratulate you on the marvellous way your contest organiser, Mr. Lewis Buckley, put over the Musical Express National Dance Band Championship at York on Sunday, March 20. As a competing band we were received very warmly by Mr. Buckley, and this made the boys feel at home straight away.

The general atmosphere of the contest was very well organised. Our thanks go to Mr. Steve Race for the very good first-class advice he gave us. Thanks also to Mr. Ray Ellington for his sound advice. It is wonderful to get such good information from these top - line men. Thanks again to Mr. David Miller for the superb way he puts over the semi-pro bands. This also gives competitors confidence.

I would like to close thanking Musical Express, Mr. Buckley and all the staff of the paper for a wonderful evening at York.

On behalf of my boys and myself, I am,

Yours truly,
JACK SHELDON

The Editor
Dear Sir,

In your editorial on March 13 you refer to Denny Dennis, "who got so few dates from the B.B.C. and he had to find standards in the U.S.A." I can think of another great musician who does not get a fraction of the publicity he deserves. Ted Heath, Oscar, who, at a recent Empress Hall concert, practically stopped the show and after a Danny Kaye-like reception" spent best part of an hour signing autographs (I refer to Freddy Gardner, who was recently referred to by Teddy Johnson of Radio Luxembourg as the greatest saxophone player in the world.

Even with Peter Yorke's band, Freddy Gardner only gets a solo on alternate weeks, and I know many listeners, normally not jazz fans or even lovers of the saxophone, who would like to hear more of him.

Freddy Gardner would make a fortune in the U.S.A., where, it seems, he is more appreciated than it is here. Even in Musical Express I failed to see any comment about Freddy Gardner's marvellous performance at Empress Hall recently. WHY?

Yours faithfully,
JAMES R. LAMBERT

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