

BRITAIN'S LARGEST WEEKLY ENTERTAINMENT NEWSPAPER

Musical Express

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THE WORLD'S BEST!

THE PETER MAURICE PIANO ACCORDION TUTOR

Compiled and Edited by GEORGE SCOTT-WOOD

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I Still Love You Say It Isn't The Night My Baby Told Me Hiawatha's Mittens BUSY LINE Night The Floor Fell In

PARRY FOR NEW HOTEL

Opening of "Washington" HARRY PARRY GETS PLUM JOB

A MAGNIFICENT NEW HOTEL IS TO OPEN IN APRIL TO TAKE ITS PLACE AMONG THE ALREADY ESTABLISHED AND FAMOUS LONDON HOTELS.

Harry Parry has, of course, an excellent knowledge of West End clientele and also the musical tastes of visiting Americans.



The hotel, which was requisitioned during the war years for American Service men, is situated in Curzon-street, and we understand that it has been acquired by the proprietors of the old-established Mandeville Hotel.

BOB DALE LEAVES CYRIL STAPLETON ORCHESTRA

BOB DALE, after a long association with Cyril Stapleton, leaves that band on February 4 to become a solo vocal act.

Dale has appointed Maurice Clark as personal manager, and Harry Dawson is his agent.

STARS AND STRIPES AT THE R.A.H.

AMERICA invades not only Palladium variety, but the Royal Albert Hall.

Young American pianist Abbey Simon, who recently deputised for indisposed Poushnikoff, returns on January 21 to play in place of indisposed Michelangelo.

Camilla Wicks, 21-year-old blonde California violinist, whose beauty and talent conquered London the other week, has a return date in February.

U.S. conductor Nikolai Sokoloff not only conducts the London Symphony Orchestra on January 28 and February 11, but includes works of American composers Barber, Bloch and Dello Joio.

Scottish pianist Sokoloff on January 28 is transatlantic prima donna Jean Watson, who emigrated from Scotland to Canada.

"New York Profiles" the title of a work to be performed at the Albert Hall on January 28, rather sums up the situation.

JAZZ ON B.B.C.

B.B.C. "At the Jazz Band Ball" programme can be heard on 224 metres every Sunday evening at 7.30, and is growing extremely popular among enthusiasts.

On January 28, Jacques Leroy presents a request programme of jazz discs, and Brian Rust is giving a recital on junk shop records on February 4.

The following week, February 11, Denis Preston will give a programme on Louis Armstrong.

The Crane River Jazz Band have their first overseas broadcast on February 18, followed by another request record recital on the 25th.

Greame Bell and his Australian Jazz Band is being booked for March 18. Another request record programme is lined up for March 25, and a pick-up group of professional London musicians will present "At the Jazz Band Ball's" programme anniversary on April 1, under the name of "The London Jazz Group."

MUDDER RETURN TO FELDMAN'S

So successful was their last appearance at the Feldman Club, the newly-formed Joe Muddel group will pay a return visit this Sunday.

ROY SPEER-TED KAVANAGH PARTY



After his acquittal at the Old Bailey, B.B.C. producer Roy Speer had a celebration party organised by Ted Kavanagh. In this picture, published by courtesy of the "Daily Mail," are, left to right: Harry Dawson, Joseph Goldman (Speer's solicitor), Gale Pedrick, Sid Colin, Dennis Norden, Valerie and Roy Speer, Frank Muir (back), Ted Kavanagh, Peter Yorke and Kevin Kavanagh.

BIG BREAK FOR GRAHAM

A SIGNAL honour to the Kenny Graham Afro-Cubists is that the band has been chosen by the "Illustrated" magazine for a feature on Mambo music.

While Kenny is very pleased at the amount of publicity this feature will give to the band, he also feels that it is a good omen for the profession as a whole.

The band will, of course, be heard on broadcasts with Judy Johnson, who has recently returned from a successful tour of Holland. The Afro-Cubists' next airing is on February 10 in the Light programme.

MENUS WILL APPEAR

THE L.C.C. AND HAROLD HOLT HAVE ANNOUNCED THAT YEHUDI AND HEPH-ZIBAH MENU HIN WILL, AFTER ALL, BE ABLE TO GIVE A SONATA RECITAL ON MAY 5.

Tickets for this and other concerts during the inaugural week (May 4-9) will be on sale at the Royal Festival Hall box office from February 3.

MORE BROADCASTS FOR MACKINTOSH

KEN MACKINTOSH, who is playing to enthusiastic crowds at Wimbledon Palais, where he is successfully resident, has three broadcasts in February. These include February 7 in "Melody Express, a late night session on February 12 and on February 24, 2.30-3.15 p.m. On the band's showing on their last broadcast, the Mackintosh outfit indicates every possibility of being one of the country's leading big band groups.

PHILLIPS LINE-UP SET FOR ASTOR

THE line-up is now set for Sid Phillips Band, which opens at the Astor on February 19. It will consist of Arthur Coppersmith, 1st alto; Cyril Glover, 2nd alto; George Bayton, tenor; Arthur Fall, piano; Ralph Phillips, bass; Michael Nicholson, drums; Cyril Ellis, trumpet; and a trombone still to be fixed.

Phillips and his Band left for Ireland last Monday with appearances in Dublin, Westport and Londonderry, returning to London this Saturday. The band plays a concert at Bristol this Sunday.

RAMBLERS REHEARSE



The famous Dutch Ramblers, now in London, caught by Musical Express cameraman Hanlon during rehearsal this week.

Branch Signs Personal Manager

JIMMY BRANCE, the coloured G.I. singer, who has caused such a sensation on all his London club appearances, has signed John C. Gee as his personal manager.

Branch will be singing at the ball organised by the Central School of Dance Music on February 10.

BIG CHANGES IN AMERICAN RECORD BIZ

(From CHICK MADISON)

WHEN MILES DAVIS RECORDED "MOVE," LITTLE DID HE GUESS HE HAD SET THE THEME FOR THE RECORD BUSINESS OF 1950. LAST YEAR SAW MORE RECORDING ARTISTS AND RECORD EXECUTIVES SWITCHING THAN HAS BEEN KNOWN FOR MANY YEARS.

The news was revealed by C.B.S. president Frank Stanton, that Jim Conkling, vice-president of Capitol records, who has been with them since 1940, leaves soon to take over the presidency of Columbia Records.

According to Jim Conkling, there will be no changes in staff personnel at Columbia. He was particularly emphatic about retaining present set-up in their Artist and Repertoire Department.

No attempts will be made to lure Capitol artists or staffers away, unless they make it known they are dissatisfied with Capitol and wish to negotiate with other disceries.

Capitol chief, Glenn Wallichs, does not intend to replace Conkling for the moment. He himself is going to head the A. and R. staff, laying more emphasis than hitherto on co-operation between this department and sales.

Capitol's "hot" discs will still remain in Hollywood, with the recordings made there supervised by Lee Gillette and Lou Busch.

Following this gigantic switch, rumours are pretty rife. Will Stafford and Weston return to Capitol? Does it mean that Kenton will be following Conkling?

Frankie Laine, who in recent years has swept to the top via his recordings for Mercury, has this week signed a five-year contract with Columbia.

N.D.B.C. FINALISTS GET BROADCAST

THE Leo Pollini Quintet, runners-up in the small band section of last year's Musical Express National Dance Band Championship, are broadcasting for the first time on January 30 over West Regional wavelength (206 metres and 285 metres).

The broadcast will be from 10 to 10.45 p.m., and will feature the group with a vocalist, Rosemary Squires. Personnel of the group is as follows: Mike Rogers (tenor), Ronnie Horler (trumpet), Ray Ember (piano), Ken Powell (bass) and Leo Pollini (drums).

Mortimer Furber is the son of Britain's most famous librettist and lyricist, Douglas Furber, and Dick James, who have offered their services gratis to ensure that the B.H.S. Social Club's function on February 1 is a success.

The couple will honeymoon in Italy, but the honeymoon will be delayed by concert dates which both bride and bridegroom have to fulfil in February.

Three For Cummins

In addition to their two resident engagements at the Crystal Room and the Stork Club, Jimmy Cummins and his Rumba Band will also play for a private function at the Hyde Park Hotel on January 28.

TIN PAN ALLEY RAG

Recorded and Broadcast by HARRY GOLD & HIS PIECES OF EIGHT

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BELL BAND BREAK RECORDS

RECORDS have been smashed last night after night by Graeme Bell's Australian Jazz Band during their tour of Northern England and Scotland.

At Newcastle the Odeon announced that all tickets had been sold out before the show opened. This concert was a scene of wild enthusiasm, as it also spot-lighted the Johnny Dankworth Seven.

Monday of last week an eleven-year-old house record was smashed and 2,000 people packed the Barrowland Ballroom in Glasgow, with a similar number locked outside. Speaking to Musical Express, Graeme Bell said, "We've never had such a reception in a ballroom anywhere in the world."

Exactly fifty minutes before the Bells were due to go on the stand a commissioner called for the band at their nearby hotel, stating that it was feared that they would have to then go to the ballroom, as it was the management's intention to baiten all doors.

The next evening at the Assembly Rooms, Leith, the house record was again smashed. The whole of the Scottish tour was in the same vein, culminating in the band's concert at the Royal Hall, Harrogate. Featured on the bill at this famous spa was Britain's Petula Clark. Here 500 people were left standing, but this time inside!

We learn from the Wilcox organisation that this week they have received return bookings from all the ballrooms covered on the recent tour, and the Bell band will make another visit to the area in April or early May.

This evening (Friday, 26th) jazz fans will listen to the band at the Apex Club, Great Newport-street, W.C.2. Saturday, 27th, they are appearing at the Paget Hall, Gillingham, and on Sunday they have a concert in the de Montfort Hotel, Leicester, where they share the bill with Bob and Alf Pearson, the singing stars from Ted Ray's radio show, "Ray's a Laugh."

ARNOLD LEAVING LEADER

HARRY LEADER informs us that pianist Maurice Arnold will be leaving the band on February 7. He is therefore interested in hearing from a first-class pianist doubling accordion.

Leader and his Band will be heard broadcasting in "Music While You Work" on January 29, and again on February 14 in "Melody Express."

The band will play for the Gaumont British head office staff dance to be held on February 19.

# Musical Express

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Read throughout the wide world

## THE VOICE

### The Beveridge Report

THE long awaited Beveridge Committee Report on the B.B.C. is at last published. There are two volumes of it, constituting half a million words. In half a million words and countless reams of precious paper in short supply, the Stationery Office publishes a work which tells us nothing we don't know, and proposes nothing that Mr Morrison, Lord President of the Council, and Mr Ness Edwards, the Postmaster General, could not have decided upon in the saloon bar of the local. With this difference, however, that Mr Morrison and Mr Edwards might have been a few months ahead of the Committee. We on Musical Express don't know what the cost to the nation is likely to be. That the money could have been spent to better advantage there is no doubt whatever.

### Commercials

WE, on Musical Express, have always been of the opinion that one commercial wavelenght at the B.B.C. would provide incentive to better programmes by virtue of competition. The Beveridge Report agrees with us about the value of competition, but advocates regional competition. All very well in its way, but unless the regions are completely autonomous, mark our words, there will be interference from "higher up" just as soon as a record-breaking show takes the air. Sir John Keith himself, in written evidence, says "This Third Programme is a waste of a precious wavelenght." All right. Let's scrap it and use it for sponsors. But, of course, the B.B.C. is afraid of sponsors and the talent they would be likely to bring into radio. There is nobody living in the areas where Radio Luxembourg is clearly obtainable unfamiliar with the technique of sponsored shows. And not one of those listeners will complain about the advertising matter contained therein or the good taste in which these shows are presented. On the contrary, the sponsor of an expensive programme must have listeners for it. He has everything to lose. The B.B.C., on the other hand, has nothing to lose.

### Television

THE Report intelligently admits that video is quite different from sound broadcasting despite the B.B.C.'s argument. Well, even a baby knows that. It reports that video should operate separately, while remaining within the orbit of the B.B.C. That, again, is another natural. For long enough now Musical Express has avowed that you can't make pictures (and video is nothing but pictures) with sound engineers and producers alone. The technique is entirely different. You've got to have men with the pictorial mind and the technical technique. That old time of the B.B.C.'s to create a pool of radio men from which to fill the video jobs is, as we have always said, a farce. Increase in the cost of video licences may be an economic factor, but there isn't a viewer in the country who wouldn't prefer the licence to remain at £1 on the condition he saw a packet of "Dref" in a kitchen scene or a tin of "Harple" in somebody's toilet.

### Public Taste

IF Variety and Drama are the top polling subjects in B.B.C. transmission then it is strange that so much money is spent elsewhere on a lot of tripe while the variety and drama departments are allowed to stagnate with repeat shows and poor material. But listeners' tastes must not, says the B.B.C., be the final judge of standards, and the Beveridge Committee agrees. In our view, Val Parnell, Jack Hylton, the Littletons, Tom Arnold and the rest of this nation's great showmen are where they are to-day, and remain where they are to-day, by actually forecasting public opinion. To them there is no other criterion. They don't give two hoots themselves what shows they put on as long as it meets with 100 per cent. public approval. A song publisher doesn't publish songs like "The Thing" and "Puddy Tat" on their aesthetic merits. They do it because they believe—and hope—it's what the public wants.

### Paradoxical

NOW while the B.B.C. claims to know what is good for the listener in spite of himself, here is the most remarkable paradox of all. The B.B.C.'s own Research Department states that of every 100 listeners 87 admit that they do something else while listening. That, in itself, proves just how badly the B.B.C. has been gauging public taste. Any showman in business for himself would regard such statistics as indicative of paramount failure. And as if this state of affairs could not be cleaned up by one department alone with just a little intelligent thinking and planning, the Beveridge Committee further recommends the setting up of many other committees: a Government Committee every five years, a Sub-Committee for Regionals, another Television Committee, a Committee for Overseas Broadcasts, a Service to recommend the setting up of still more committees in advisory capacities, a Programme Advisory Committee, committees in other spheres like intellectual or topical subjects, a committee for regulating controversial broadcasts, a video committee in an advisory capacity. It finally recommends that the B.B.C. shall be free to appoint further committees at any time they like. For my money I'd sooner have a good show, although the B.B.C. won't be short of advice, even if they go short of talent.

### The Poor P.M.G.

THE poor Postmaster General has a lot on his plate at the moment, to which must be added the onerous task of reading the half million words of the Beveridge Report. After all, Mr Morrison and Mr Edwards appointed the Committee, so now they must at least read all these words, not one of which is revolutionary and not one of which surprised even the most sanguine listener. If, however, the Postmaster General can find time to step up the toll and trunk service on our office telephone lines, help to eliminate the wrong numbers with which we are constantly troubled and see our switchboard is in working order at least 75 per cent. of the time, and if Mr Morrison would issue an order to conserve more paper so that newspapers serving important industries could remain in business, then we should be thankful to allow the Beveridge Committee and the B.B.C. to sort it out for themselves.

SEE "BEVERIDGE REPORT"  
On Page 4 By STEVE RACE

## THE CHAMPIONS

Winning bands at Nottingham  
(NATIONAL DANCE BAND CHAMPIONSHIP)



George Thomas Quintet, of Wolverhampton, winners of the Small Band Section and highest marks in the Nottingham Championship.



Hardy Smith Dance Orchestra, of Mansfield, winners of the Large Band Section in the Nottingham Championship.

# Steve Race defends religious susceptibilities and also praises

OUR AMERICAN TRADE CONTEMPORARY, "BILLBOARD," HAS A NEAT WAY OF SUMMING UP IN A COUPLE OF LINES THE POTENTIAL REACTION OF "OPERATORS, RETAILERS, DISC JOCKEYS AND GENERAL PUBLIC" TO THE NEW RECORD ISSUES. WHAT, FOR INSTANCE, COULD BE MORE INFORMATIVE THAN THIS REVIEW:

"Jackson Harmonizers. 'Our Father.' Five blind boys, aided by a slam-bang drummer, wall out a prayer opus of unusual strength. Should be a big one. 'Move in the Room with the Lord.' Bouncer effort, utilising again the drum gimmick, bulks to an overpowering rock. Soek spiritual coupling."

No one could deny that in those few words the writer has summed up the complete six minutes of religious music, leaving one in no doubt as to its cash-register importance.

The Jackson Harmonizers' record was probably sung quite sincerely as a spiritual, and sold under that heading, but now and again the English companies come out with issues of a religious flavour whose motives are not perhaps quite so above-board. There are borderline cases, and occasionally someone so far ignores the boundaries of good taste as to issue a "Deck of Cards" or a "Pray for the Lights to go Out." On such occasions, I think it is the duty of a record reviewer to rise to the defence of the many people who find such records objectionable.

### Tony Bennett

Our Lady of Fatima  
Just Say I Love Her  
Col. DB.2789

Now I am not, as it happens, a Roman Catholic, but I think a good many Catholics will object to "Our Lady of Fatima." The subject of the song is, to them, an extremely sacred matter. Tony Bennett sings it with a certain amount of conviction, and I would not suggest for one moment that he treats it as anything other than a devotional song (though the spoken lines towards the end ring a little grotesquely in English ears). On the other hand, can one claim religious sincerity for "Our Lady of Fatima" when it is backed by "Just Say I Love Her"? The latter is obviously an attempt (and may prove a successful one) to produce a hit recording in the popular vein, and in the circumstances one can only assume that "Our Lady of Fatima" was conceived to the same end. Whatever the motives, Tony Bennett has the type of voice which might well catch on with the public—he certainly sings loudly enough to attract attention.

### Frank Sinatra

Nevertheless  
Life is So Peculiar  
Col. DB.2790

Right at the other end of the volume scale is Sinatra, one of the world's quietest and most sensitive singers. His "Nevertheless," gently supported by Axel Stordahl's Orchestra and Billy Butterfield's beautiful trumpet, is a delightful piece of work, spoilt only by Frank's off-putting singing on certain notes. "Life" suffers from the heavy-fisted accompaniment of a newcomer to Sinatradom—Percy Faith. His band has less beat than any studio group I've heard in months, and despite the combined efforts of Frank and a new vocal team (the Swantones), this is rather a pedestrian performance.

### Louise Bennett

Linstead Market  
Bongo Man  
Melodisc 1139

Louise Bennett is the coloured girl whom you may have heard some time ago in the B.B.C. Jazz Club feature, "The Story of Boogie Woogie." She is, by birth, a genuine calypso singer; I feel that authenticity is her strong point rather than her vocal powers.

Denis Preston, now an authority on Caribbean music, supervised the session, and should have secured a far better balance; poor Miss Bennett fights a losing battle with the least important instruments of her accompanying group.

One might almost say that the level of each instrument is in inverse ratio to its significance. The band itself is lively enough, though occasional Parker-ish phrases stand out incongruously from the solos.

### Philip Green and his Band

Let's Go To The Pictures  
Saloon Bar Rag  
Parlo. F.2444

"This new song," says a Parlophone Press hand-out, "has just been written by Jack Fishman (words) and Philip Green (music). Promoted by the Committee of the Better Business Drive in the Film Industry, the record naturally will receive first-class publicity in cinemas throughout Great Britain and in other channels as well. The record itself will be played in the cinemas and patrons will be urged to buy it at their local shops."

Patrons will get a shock, if they have previously bought Handy Brook's record of "Tenderly," for the two discs have the same unmistakable opening. After that, of course, they're different. Doreen Lundy takes the first vocal, describing the twin pleasures of a visit to the pictures (holding hands in the dark and seeing a good film), after which a reasonably accomplished vocal group takes over. The band is relaxed and rhythmic, but it seems to have been recorded in an unnecessarily large studio. There are all sorts of overtones and echoes, and a complete lack of that crisp intimacy which American studio albums almost always seem to achieve. Still, it's a danceable number, and an interesting performance.

I shouldn't wonder if "Saloon

# AMERICA'S DESCRIPTIVE VERBICIDE



Louis Jordan, whose duet with Louis Armstrong is reviewed below.

"Bar Rag" was promoted by the Better Business Drive of the British Breweries. It's another of those poems of praise for the writer's favourite pub, done (in this case) in the precise style of Harry Roy and his Band, not forgetting the two pianists.



Steve Race On Record

## STEVE RACE

### Louis Armstrong and Louis Jordan

Life is So Peculiar  
You Rascal You  
Bruno. 04627

I suppose it is sheer heresy to mention the names of Louis Armstrong and Phil Harris in the same breath. As it happens, I have a great passion for the best work of both.

Phil Harris is the standard version of "The Thing," and there can be few readers who haven't heard it by now. "Goofus," however, is slightly less known, and I like it better. The tune itself simply couldn't miss, and neither, I think, could this recording of it. It's certainly intriguing to hear a slap-tongue saxophone break after all these years. Looked at as a whole, I haven't the faintest idea why I like "Goofus" so much, so perhaps we'd better leave it at that. O.K.?

### Charlie Spivak and his Orchestra

April in Paris  
There's No To-morrow  
Bruno. 04611

If I had to choose a favourite tune from among all the tens of thousands which have been issued, I might easily plump for "April in Paris," so Spivak's new recording was especially welcome in my house. For sentimental reasons I didn't expect to like it as much as the Artie Shaw version on H.M.V., but vocalist Tommy Lynn almost changed that.

He approaches "April in Paris" from an interesting viewpoint. He evidently determined that certain lines in the lyric should be phrased over without pause for breath. In order to do this, he rephrased the whole of the chorus, and the result, coupled with his warm tone, is a first-rate piece of ballad singing. There are no fireworks or stunning modulations in this arrangement, just good, musicianly dance playing, and excellent singing (allowing for a dropped "H" here and there). "There's No To-morrow" ("O Sole Mio" remembrance?), is largely a feature for Spivak's solo trumpet, with some quiet vocal group work thrown in towards the end. This is an artistic, enjoyable coupling.

### Johnny Dankworth

Seven  
Excerpts from the Conway Suite  
Don't Blame Me  
Esq. 5-010

One hesitates to criticise the Dankworth group, in view of the flood of letters from mythical ladies which will promptly arrive from various parts of London and the Home Counties. All the same, I don't feel that as compositions



Louis Armstrong and his Orchestra in a scene from the film, "New Orleans."

the two movements from the Conway Suite are quite up to the Dankworth standard. They were written especially for his concert at the Conway Hall last spring. It was originally intended that the Suite should run to five movements, but pressure of work prevented Johnny from writing more than two of them, and they were so brief as to be over almost before they had started.

A third movement was added to the Suite as a make-weight, and almost immediately detached again, to be recorded later as "Seven Not Out." (And a very fine number it was, too.)

The two movements here recorded are "Lament" and "Wild Dance." "Lament" (running 58 seconds) sounds a bit Ellingtonian, and would make a good introduction to a full-scale work in the same idiom. "Wild Dance" (running 1 minute 55 seconds) is based on a clever thematic idea, and has a promising "get-off" middle section, but its ideas deserve rather more than the odd couple of hours' work which Johnny evidently spent on them. "Don't Blame Me" marks Frank Holder's debut on wax. Holder now has quite a following in London, thanks to his adoption by the Dankworth group, and his fans will probably assure a good sale for the record. They will be grateful to Esquire that his voice is at last available on their gramophones.

### June Christy

Get Happy  
I'll Remember April  
Cap. CL.13430

June Christy and her Orchestra  
This is My Theme  
Theme to the West  
Cap. CL.13440

June Christy  
Maynard Ferguson  
Cap. CL.11008 (12-inch)

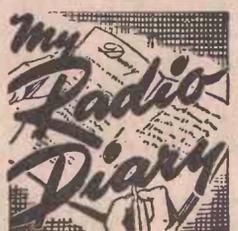
In "Get Happy," I venture to say, we have one of the Records of 1951; a masterpiece of quiet, stylish singing, against a perfect little string background under Pete Rugolo's leadership. I recommend it wholeheartedly to all but the tin-eared, in fact, rather than enlarge upon its merits, I'll just say—Get it. I like "April" rather less, but it still doesn't detract from "Get Happy" as one of the best current waxes I know of spending 72 of one's Saturday pennies.

I've had a pressing of "This Is My Theme" for long enough now to have learnt to like the thing, if it were possible. It represents June Christy's short-lived career as a reciter. Kenton and Rugolo composed the background music; someone called Lacy wrote the surrealistic poem which June delivers, for all the world like a high-school girl reading her first T. S. Eliot. On the merits of the poem itself I am not qualified to hold forth—I wish I were—and of the music which goes on underneath it there is little to be said. It's typical Kenton of the period: sombre, unyielding, rather strangled. Even in "Theme to the West," when Kenton is (on his own admission) trying to emulate the lush music of a Hollywood film score, he can't seem to overcome that brooding lack of soul.

Continued on Page 4.

# One or two apologies, and words on off-beat cymbals

## INCLUDING THE KITCHEN SINK



by LEE CONWAY

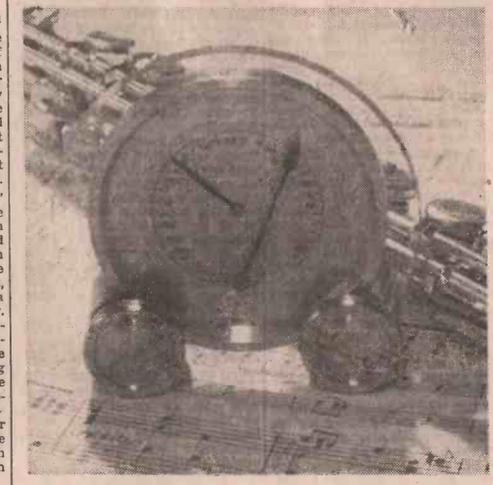
THIS week I get my knuckles rapped and I accept the blame willingly, although it wasn't exactly all my own fault. Listening to "Top Score," I gave Diana Coupland credit for both interpretations—sweet and swing—of "Shanty in Old Shanty Town." I said that first she sang it sweet, with much artistry. This, of course, was true. Then, I said, she went into a swing version which was a masterpiece. That it was a brilliant swing version is also true—but it wasn't Diana Coupland. It was Marie Benson.

NOW, in the first place, the very unusual technique of using two singers segue in the same number certainly needed announcement. There was no announcement. Any difference in timbre between Coupland and Benson would easily have been disguised by a swing version enough to fool me—or anybody else who didn't know. The B.B.C. owed it to these two fine singers to give them the correct credits for this unusual vocal idea, especially in view of the high quality of their work in this instance. Several readers of Musical Express who were in the studio audience at the time rang these offices to correct me. To my readers I am deeply obliged.

NOW what shall I do? Apologise to Marie Benson for thinking she was Diana Coupland? Certainly not! To have mistaken her for Coupland must have been a compliment of the greatest magnitude. Then shall I apologise to Coupland for crediting her with Benson's work? No again. It was a fine piece of work, and it was a compliment for Coupland that I assumed she was responsible for it. Although an error has been perpetrated in my column, these two great artists may read into it the respect I have for the work of both of them. Neither of these artists will ever receive a higher compliment.

NOW for my second correction. This time it is an apology. I wrote to Marie Benson for thinking she was Diana Coupland, and it was an effective duet with Jack Parnell in the number "Just the Way You Are." I alluded to the split words, one syllable being sung by Jack Parnell and the other by Lita Roza. The offending syllable, as far as I was concerned, was peculiar—articles. Now having heard Miss Roza sing it thus on more than one occasion, I thought I would draw her attention to the error.

## SWISS HOROLOGISTS PROVIDE TEMPO FOR THE FAMOUS CONDUCTORS



Swiss horologists have produced a pocket metronome, no larger than a pocket watch, yet as accurate because of its jewelled-lever movement. This model, designed for the piano top or music stand, has a timing range from 40 to 200 beats per minute, loud enough to be heard by the user, yet without the intrusive audibility of the large, old-fashioned metronome. Toscanini, Szizgeti, Menuhin, Stravinsky and Weingartner are now making music to its beat.

FAMOUS conductors and musicians now depend upon Swiss precision watchmaking in their interpretation of great symphonies, concertos and operas. For Swiss horologists have now developed the pocket metronome whose rhythm-count is as accurate as the time-measurement of a jewelled-lever Swiss watch, but which is no larger than the ordinary timepiece. Celebrated musicians such as Arturo Toscanini, Joseph Szizgeti, Yehudi Menuhin, Igor Stravinsky and Felix Weingartner are now making music to its beat.

The pocket metronome is wound precisely the same as a pocket watch. Thumb action turns a wheel on the side to set the rhythm-count, while a small lever like that used to set an alarm clock starts the metronome hand moving with split-second precision back and forth across the dial. The speeds available range from forty to two hundred beats per minute and a hand on the dial points to the number of beats being registered at any particular time.

But, believe it or not, the error was mine. This time Miss Roza, with more grace than most artists would have shown, and with more kindness than I deserved, rang me up to read the lyric to me off the actual song copy.

SO I hasten to offer my apologies to Miss Roza and to sling the bricks at writer Ralph Freed who, either through consummate ignorance or just to be plain awkward, hypenated peculiarities into "peculiarities." I know the Americans have their colloquialisms. But this is not one of them. Because even an American ignoramus who might use such a form of the word would never find the word "idiosyncrasies" in his vocabulary as well. I am also grateful to the Walt Disney Music Company for corroborating Miss Roza's faithful interpretation of an awkward lyric. As long as there's no infringement of copyright, I still think Miss Roza could all the more have licence to alter it to "peculiarities."

A VERY fascinating sound from Humphrey Lyttelton and his Band in last Saturday's "Jazz Club." A tremendous swing permeates the band all the time. It is curious, however, that the intonation of the band suffers in the blues numbers. I wonder why that is? For the rest of it, I must say the Lyttelton band recaptures much of the jazz era and more besides. And its fantastic what a simple "afterbeat" cymbal will do to "lift" a trumpet solo way up. This was John Hooper's debut—the new chief of Jazz Club.

FOLLOWED the very interesting modern jazz from the now famous Ralph Sharon Sextet. It was eminently pleasing to the ear, nothing raucous or cacophonous about it to annoy the uninitiated. No wonder, Sharon is enjoying such popularity at this moment. The Sharon sense of the comic dominated his broadcast, for he did his own announcing—and very well indeed. I give him full marks for a clever opening in which he introduced the instruments of the sextet—including the kitchen sink. I liked his composition "Doc's Dilemma." Sometime again—please, Mr Sharon.

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# He started modestly with a band... now it's seven name bands and a dozen top line radio artistes. Agent Harry Dawson writes this exclusive article entitled...

## ALL OR NOTHING AT ALL!



HARRY DAWSON—Agent, and author of this story.

"WHAT A NICE, INTERESTING JOB YOU MUST HAVE." "I BET YOUR JOB IS EASY." "HOW EXCITING IT MUST BE TO BE AN AGENT. HOW OFTEN FRIENDS OF MINE HAVE SAID THESE THINGS TO ME. MOST OF THESE PEOPLE KNOW NOTHING ABOUT SHOW BUSINESS EXCEPT THAT DANNY KAY IS WONDERFUL, AND THAT THEIR KIDS LOVE DICK BARTON." SOME OF THESE FRIENDS OF MINE WHO HAVE NICE KIDS WITH HORRIBLE VOICES, WANT ME TO HEAR THEM SING BECAUSE THEY THINK A FUTURE VERA LYNN OR BING CROSBY ARE WITHIN THEIR OWN HOME.

Yes, I'll admit being an agent is interesting, especially when you represent several well-known bands and artistes which, fortunately, I do. But it was hard work until I got these big names on my books, so I wouldn't say being an agent, it's a tough business, so now let me tell you a little more about it.

I have always been a firm believer that the biggest thrill being an agent is building up an artiste or band from nothing to something really big. It doesn't always come off, of course. You may work hard for nothing at all, but you have to take a chance in our business. Let me give you an example.

Three years ago I first heard Freddy Randall on a Jazz Club session. I was greatly impressed and went out of my way to find out more about the band. I found him playing with his band at the Leyton Town Hall. Yes, Freddy was a great trumpet player and stood out miles in what was just another band. We got together,

and from that day onwards decided to build the band. It was a hard struggle, and sometimes we felt like forgetting all about it. But suddenly the change in our luck took place, and after a tour in Germany the dates were coming in more frequently from the bookers who previously did not want to know about the Randall band.

Freddy was getting very popular in Jazz Club, and the producers of this programme, namely Mark White, Johnny Stewart, John Foreman and John Hooper, were a tremendous help to him. The band was becoming more commercial, and with the help of Jim Davidson and other B.B.C. producers, his programmes were becoming more interesting and popular. To-day, Freddy's band is one of the leading Dixieland groups in the country, with plenty of work to keep him going. Sometimes we laugh about the struggle it has been, but it was well worth it.

Sometimes a little luck is necessary in our business. Maybe it was this that brought my name-sake, Harry Dawson, and myself together. Harry and I used to get confused as far back as 1943, when we were in the R.A.F. I didn't meet Harry until 1948. I often heard him on the air and thought it was a good job he had a good voice, as some of my neighbours thought it was me! We often got our mail confused, as Harry lives in Seymour-street, and I in Seymour Court. He would get my band contracts and I his fan mail. I even got some throat lozenges which my mother made me throw away in case they were poisonous. Finally, we both got together and decided that it was a good idea for Harry Dawson, agent, to handle Harry Dawson, singer.

Our association certainly proved successful, for although Harry had done hundreds of broadcasts prior to our meeting, it was our getting together that brought us both luck. From "Sing it again," Harry went into "Sing it Hot!" which proved a most successful programme. More big broadcasts followed. Then a West End show for Jack Hylton and George and Alfred Black. Concerts, films, and now Harry is going right to the top. Yes, our association might have been somewhat of a fluke, but had Harry not been a first-class singer, not even a miracle would have gained him his success.

Lots of bandleaders and artistes tell me they think and B.B.C. is a closed door, and they do not give new people a chance. I do not agree. Thousands of auditions go on monthly, I feel that what is needed to-day is new ideas. For example, Harold Smart, one of the country's leading swing organists, recently had an idea for a new

quartette. We got together on this, and some months ago the group was formed, featuring Jo Segrie and Rex Denby.



Singer Harry Dawson at the Schoolboys' Exhibition, seen in this picture with two young ladies in the cast of "Take It From Us." They are Jean Hart and Mollie Fennell.

It has proved a great success at concerts and one-night stands. A few days ago Harold bought a new instrument. He became the first broadcasting organist to feature this new instrument. Some records were made which I played to several B.B.C. producers, the result being radio spots in several big programmes. I'm sure more will follow. Yes, the B.B.C. are always interested in new ideas.

Another point I'd like to tell you about is the work done behind the scenes. People think that once an agent books one of his bands that all there is to it. They are so wrong. Publicity and photographs have to be sent. Trains or coaches booked, hotel accommodation reserved, and a dozen things before the band ever gets on the stand. Not so easy after all, is it?

I never let a singer or artiste pass through the office without seeing them or hearing them. I know sometimes it's extremely hard to see and hear everyone, but you never know what you may miss. Last week a girl came in for a job. I said I would hear her next day. She left her scrap book, which I glanced through

during the evening. I was impressed with the work she had done and more so after I heard her next day. She told me it was hard to get the agents she had to see interested, and often she could not get past the waiting room. Well, she is welcome in my office. I think she has the makings of a star, so here I go again. I may be wrong, but hope to be able to tell you soon—"I told you so."

I think a wonderful thing in our business is when a well-known bandleader or artiste doesn't let success go to his head. Frequently so many get "big time" and, unknown to themselves, unpopular. But to be a big name and still be friendly and nice is a great thing, and people say: "There goes so and so, he's doing wonderfully now, and such a nice person."

I'm often asked about music publishers and song pluggers. Well, their job is a tough one. I was a plucker once, so I know. Yet where would we be without them? Often my plucker friends say to me: "It's about time, so and so, that you handle our songs," or: "We haven't had a plug. Why?" Unfortunately, bands and artistes can only do a certain amount of numbers in their programme, and with dozens of publishers all with good

material, it is a tough task picking your programme. And after all, it is so important to play the right material in your programme. Yet it makes the plugging hard and sometimes by publishers getting the wrong impression, it makes it awkward.

I have dealt mainly with successes in my article. Unfortunately, we cannot always have successes. Oh yes, I've handed flops as well. Good bands that just couldn't make the grade. Several quite well known bandleaders handled by different agents have had to give up their bands because they could not pay their musicians. They have had to go back to being musicians themselves or get other jobs entirely. For them it is very tough and sometimes embarrassing. Even to-day, many well known bandleaders are just about keeping their hands together, and are in a bad financial way. Yet they go on the stand with a smile—playing and pleasing their fans and beneath their smile they have a world of woes.

There are many bandleaders not well known to the public who are doing better financially than many big radio bands. They have worked up a terrific private hunt ball, Masonic and other connections, and although some might never have done a broadcast, they are sitting pretty.

We also have some really silly things happening in our business. Bands, acts who come in to see you and want you to handle them. If the agent is interested he may tie a contract up with them. Afterwards another agent gets on to you to say, "What's the big idea of you pinching our artistes? They are under sole contract to us!" Of course, the artistes never mentioned the other agent's name. Still, it makes life interesting.

Finally, I must say that I feel to-day new ideas are wanted in England. Stage presentation and versatility means so much. But the most important factor is publicity. I have the good fortune to have Leslie Latchford, a first-class publicity man, looking after most of my artistes and bands. Leslie has some great ideas. Personal appearances, exhibitions, charity functions, which sometimes are turned down by artistes because there is no money in it, can mean so much to that artiste. If only they'd realise that as well as being a good cause it can lead to wonderful national publicity.

Well, that's about all. I could write a great deal more about our business, I hope you know a little more about it now. And if you're interested in becoming an agent—remember, it's hard work—a fight for the people you represent. It's ALL OR NOTHING AT ALL.



"Anybody ELSE wanna be done by young Doctor Hardcastle?"

## NEW WORKS BY RACINE FRICKER

A YEAR ago the name of Racine Fricker meant little or nothing to all but a few people who realised that here was a composer of great promise (horrible expression). Two years ago, or a little over, almost no one had heard of him at all.

To-day, Racine Fricker is one of the most discussed composers of our time. Works have flowed from his pen at a much quicker rate than is the case with most contemporary composers. Yet there is not a sign of hurriedness in any of his music. The promise of a year or so ago has been fulfilled to a larger extent than one would have thought possible in the time.

His Symphony had the distinction of winning the Koussevitzky prize, and I happen to know that it won it by a very big margin. Since then we have heard his Violin Sonata and Violin Concerto. These works show that Fricker is not the type of composer who is likely to repeat himself because of a previous success.

Because of this, he is sure to be accused of having no style of his own, in much the same way that Stravinsky used to be accused of the same thing. The point is that in many composers the style does not become evident for quite a long time. This is because we have to know a substantial number of works before we can trace the personal style and its development.

To-day, it would be a surprise if Stravinsky wrote a work similar to one he had written shortly before, but it would be a much bigger surprise if Stravinsky wrote a work which we did not immediately recognise as being by Stravinsky. Time, I think, will prove the same with Fricker, and diverse though his works already are, and will almost certainly continue to be, we will be left in no doubt as to their authorship. We must not expect the second Symphony, which is already well advanced, to be similar to, let alone a repetition of the first.

New publications, by Schott and Co., Ltd., are the Violin Sonata and the as yet unheard Concertante for Cor Anglais and Strings. The latter is published both in miniature score form, and in a reduction for Cor Anglais and Piano.

The Violin Sonata is unusual in several respects. Many critics have found Fricker's music severe, but personally I would only use this adjective for parts of the Violin Sonata. The first movement, Allegro, is decidedly stark and rather Hindemithian. Most of it contrapuntal in conception, and deliberately thin in texture. The composer has not attempted to use the piano as a substitute for the orchestra.

The movement derives its atmosphere largely from the use of phrases employing a fairly narrow compass, but at the same time avoiding the chromatic scale like the plague. Accidents are everywhere, making the fingering, particularly for the violin, very difficult.

The second movement is in slower tempo (allegretto), and is directed to be played "like a distant waltz." The middle part of the movement—a theme and variations—has a very agitated character.

The third and last movement is an adagio, so that the whole work gradually decreases tempo. At the same time there is a constant increase in emotional intensity, and it is the last movement that is the most poetic of the three.

The Violin Sonata has already approved itself, and it seems most likely that it will come to be regarded as one of the most significant duo sonatas of our time.

The Concertante for Cor Anglais and String Orchestra is by no means the usual sort of thing written for this woodwind instrument. In other words, it is not a Pastoral, taking that word in the widest possible sense (i.e., to include a swan on a lake).

Here Fricker has clearly set out to exploit the possibilities of the cor anglais, and the cor anglais can produce biting acid sounds, such as we find in Strauss, as

By MALCOLM RAYMENT



RACINE FRICKER

effectively as it can suggest dignified poise as in Sibelius's "Swan of Tuonela." Fricker shows both sides of the instrument. He begins with a long, slow, expressive cantabile melody, but soon demands that the soloist plays fast moving passages both legato and staccato.

In form, this work recalls the same composer's earlier String Quartet. Both works are in a single movement, consisting of several contrasting sections which recur later in varied form. In the Concertante, the slow section, which begins the work, also ends it. One anxiously awaits a performance of this piece.

Although Fricker is held in the highest esteem by most musicians, and the public has also been enthusiastic, performances of his works have not been as numerous as one would have expected. The Quartet and the Wind Quintet have been heard several times, and the comparative neglect of the tenor Sonnets can be explained by the difficulty of bringing together the ensemble for which they are scored.

The first Symphony, in spite of being a prizewinning work and being received with tremendous enthusiasm at its first performance at the Cheltenham Festival, has not been heard since in this country. Even more inexplicable

Continued on Page 4.

## A WONDERFUL WESTERN

AS a general rule I don't care much for Westerns, unless they contain a good strong quota of Technicolor Red Indians—and unless the Indians win. This week, however, I have seen a first-class film set in South Texas, with all the cowboys, herds of cattle and gunplay one could wish for, all laid against the glorious scenery of the Mexican border—and not an Indian to be seen. There isn't a feather hat in sight, but despite my passion for the people who wear them, I enjoyed every moment of the film, all the same.

### "Branded"

This is not an ordinary cowboy story; the film could have been laid in any setting. It could have been New York, for instance, with gangsters in high-powered limousines, or even Egypt, with bedouins on high-powered camels. In any setting it would be a gripping plot. This film is well worth seeing for the shots of the Rio Grande alone, however, and even the Technicolor process gives us some breathtaking scenery.

Alan Ladd, a gunman, teams up with two other scoundrels and is persuaded to allow them to tattoo a birthmark on his shoulder. Then he presents himself at the home of a wealthy rancher and asks for work. The birthmark is identical to that of the rancher's son, kidnapped twenty years before, and Ladd gets himself accepted as the long-lost boy. Having worked his way into the home, Alan lays his plans to rob the family of its considerable fortune, but he is a nice Ladd at heart, and he soon begins to feel remorse at the wonderful welcome extended by his "mother" and "father," and a great deal more than remorse for their daughter, Mona Freeman. He is just about to come out with the awful truth when—as bad luck would have it—one of his partners-in-crime turns up.

From here on there is danger and chase all over the screen. Alan Ladd looks wonderful with his Technicolor tan, and gives a very good character performance, too. Acting credit should also be given to Robert Keith and Joseph Calleia. Even Charles Bickford, not one of my favourite actors, gives a praiseworthy performance. And so, from horseback to hunchback, and—

### "The Hunchback of Notre Dame"

This is a reissue of the film made just before the war, based on Victor Hugo's startling drama, with Maureen O'Hara—very beautiful—as the heroine, Sir Cedric



Edmond O'Brien in "The Hunchback of Notre Dame."

Hardwicke extremely cruel as the villain, and Edmond O'Brien, handsome and pure, as the hero. Oh yes, and there's Charles Laughton with quite a horrifying make-up, in the title rôle.

I had not seen this film before, directed by William Dieterle, the whole atmosphere whipping to a climax when one catches the first glimpse of Laughton's Hunchback, sees his eventual crowning as King of Pools, and his reign of a few minutes. All this is excel-

## CLAIR LENG on FILMS



lently done, but the rest of the film only recaptures that first impact when Mr Dieterle has a few thousand people to handle, and one of those massive sets as a blackcloth. His control of crowd scenes is mastery.

To me the film is all extremes; there is no suggestion, no subtlety. The poverty is fetid and crawling, the rogues are black-hearted and lustful, the lovers pure as driven snow. Maureen O'Hara, for instance, plays the part of a gipsy who has absolutely nothing to recommend her but beauty and virtue. She is frankly a milkop.

Much of the credit for Charles Laughton's success should go to the make-up department, although when the monstrous hunchback finally gets a chance to speak, Laughton contrives to make it a very moving moment. On careful consideration of the pros and cons, I'd say that this film should definitely be seen, but that it would be courting trouble to take any impressionable youngsters with you. That first sight of Mr Laughton could easily give them the screaming horrors!



Alan Ladd and Robert Keith in "Branded."

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The bomb has burst "Not with a bang, but a whimper"

THE BEVERAGE REPORT THE BROADCAST

QUEBEC CONCERTO AMOUREUX STEVE RACE

LUXEMBOURG PROGRAMMES

Table of radio programmes for Luxembourg, including dates from Sunday, January 28 to Saturday, February 3, with various show titles and times.

THE BEVERAGE REPORT ON BROADCASTING HAS BEEN ISSUED; THE BOMB HAS BURST, IN THE WORDS OF G. K. CHESTERTON, "NOT WITH A BANG, BUT A WHIMPER."

AND THE GENERAL PUBLIC WAS CERTAINLY SURPRISED THAT THE COMMITTEE COULD FIND SO LITTLE ROOM FOR IMPROVEMENT EITHER IN THE ADMINISTRATION OR IN THE PROGRAMME OUTPUT OF THE ENTERTAINMENT INDUSTRY'S LARGEST MONOPOLY.

It is, of course, in the committee's decisions on the subject of Sponsored Radio that the musician is most interested. Many of us had great hopes that a competitive sponsored programme would be recommended, at least for television, but on a majority vote we were doomed to disappointment.

Turning to the committee's findings, little of any concrete importance in the way of change or improvement arises. "Prize suggestion," as Maurice Gorham wrote in "The Star," "is that the B.B.C. should set up a Director of Public Representation, to report outside views and criticise everything the B.B.C. does."

At their next meeting at the Porcupine, on the corner of Great Newport Street, near Leicester-square, on February 1, the Modern Jazz Society will hear a recital by Musical Express record critic, Steve Race, on the best modern records issued in 1950.

STEVE RACE Continued from Page 2. As a pianist he seems to have no gradation of touch; whatever he has to play, he plays at a consistently high volume level, leaving merely a rhythmic rubato to do all the work.

THE JAZZ SCENE

INFLUENZA is right in the news at the moment. The last broadcast of Graeme Bell's excellent Jazz Band found Fikie Roberts in bed, with Wally Fawkes deputising, and most of the rest of the band warding off temperatures and coping with streaming noses.

ON Friday, January 19, at the London Jazz Record Society's "Critics' Symposium" I was a rather glassy-eyed part of the critical board. If you have ever tried to take an intelligent rôle in a four-way public argument on jazz with a splitting headache, a threatening temperature, and a seven-week-old cold in the head, you could imagine how I felt.

SATURDAY, January 27, is a special night for N.F.J.O. members and supporters at the Derby Jazz Club, which holds a benefit night for the federation at their atmospheric headquarters at 6, New Compton-street, off Charing Cross-road. This will be the occasion for a two-band session featuring Mick Mulligan and his Magnolia Jazz Band with George Mely, and the resident band, Mike Daniels' Delta Jazzmen.

COOKS Ferry Inn, under the able direction of Beryl Bryden, has been giving our amateur bands a real chance these days. Sunday, January 21, was a fine session featuring Mick Mulligan and his Magnolia Jazz Band with George Mely, and Joan and Ted Roberts with their own blues music.

THE Delta Jazz Club last week-end, Saturday and Sunday evenings, January 20 and 21, had magnificent performances of the Violin Sonata, was absolutely superb in the Violin Concerto. Fricker's violin writing is far from easy, but she seemed completely unawed by technical difficulties, and her performance revealed her as a musician of the highest calibre.

WORKS BY FRICKER

is the fact that the Prelude, Elegy and Finale for Strings had to wait two years before getting a concert performance here. It seems wrong that works by our leading composers should be heard on the Continent before—and often a considerable time before—being heard here.

One would have thought that by now conductors and so forth would be almost fighting each other for the honour of giving first performances of Fricker's works. The latest of Fricker's works to be heard at the Violin Concerto, and the Prelude, Elegy and Finale. The former was played at the Morley College concert in the Westminster Central Hall on Wednesday, January 10, by Maria Lidka and the London National Orchestra conducted by Walter Goehr; and the latter at the first concert of the London Classical Orchestra at the Chelsea Town Hall on Tuesday, January 16. ("Fricker gets a double" — headline in one paper!)

At times the balance was not all that it might have been, and the soloist got swamped, but then to balance anything in the Westminster Central Hall would be a superhuman feat. In one respect Fricker has been a very lucky composer; he may not have had as many performances as his merits deserve, but those he has had have been of an exceptionally high standard. Maria Lidka, who in conjunction with Margaret Kitchin has already given truly

Tin Pan Alley by JACK WEBB

Works by Fricker Continued from Page 3.

STEVE RACE Continued from Page 2.

NATIONAL DANCE BAND CHAMPIONSHIP

1951 SOUTH-EAST YORKSHIRE CHAMPIONSHIP, RITZ CINEMA, DONCASTER. SUNDAY, JANUARY 21. Personal Appearance: The Ray Ellington Quartet. Compère: Leslie Adams. Adjudicators: Geoff Love and Dick Katz.

WINNERS: Jack Mann and his Music (highest marks in the contest), Arthur Thackway (manager), 28, Church-avenue, Leeds, 6. (Telephone Leeds 52612). (9) Five saxophones, trumpet, piano, bass, drums. Individual awards and highly commended: 1st alto, 1st tenor, baritone, trumpet. Highly commended: Bass. Commended: 2nd alto, 2nd tenor, piano, drums. Most outstanding individual performance in the contest: Trumpet.

SECOND: The Len Marshall Dance Orchestra, Mrs Len Marshall, Arcliffe, 1, Hallam-grove, Western-avenue, Lincoln (Telephone Lincoln 20382). (8) Three saxophones, trumpet, piano, bass, drums, conductor. Individual awards: Piano, bass, highly commended: Tenor, trumpet, piano, bass. Commended: drums, conductor.

WINNERS: Tommy Fisher and his Music (highest marks in the contest), Barnsley (Telephone Barnsley 4584). (7) Alto, tenor, trumpet, trombone, piano, bass, drums. Individual awards: Trombone, highly commended: Tenor, trumpet, trombone. Commended: Alto, piano, bass, drums.

SECOND: Ted Needham Quartet, 32, Parkhead-road, Sheffield, 11. (4) Piano, guitar, bass, drums. Individual awards: Guitar, drums, highly commended: Piano, guitar, drums. Commended: Bass.

YORK (Rialto Cinema). Sunday, February 18. Concert 7 p.m. to 10 p.m. North Yorkshire Championship. Personal Appearance: The Ray Ellington Quartet. Tickets, 3s., 4s., 5s., 6s., from the Rialto Cinema; in advance or on the night.

LIVERPOOL (Grafton Rooms). Friday, March 2. Dancing 7 p.m. to midnight. Merseyside Championship. Resident band: Mrs Wilf Hamer and her Orchestra. Tickets, 3s., at box office on the night.

ROCHDALE (Carlton Ballroom). Friday, April 6. Dancing 7.30 to 11.30 p.m. South Yorkshire Championship. Resident band: Emrys Griffiths and the Carlton Band. Tickets, 3s., from the Carlton Ballroom; or 3s. 6d. at door on the night.

ROCHDALE (Carlton Ballroom). Friday, April 6. Dancing 7.30 to 11.30 p.m. South Yorkshire Championship. Resident band: Emrys Griffiths and the Carlton Band. Tickets, 3s., from the Carlton Ballroom; or 3s. 6d. at door on the night.

TOP TEN

- 1. Puddy Tat (Harms-Connelly). 2. Beloved Be Faithful (Pickwick). 3. Petite Waltz (Duchess). 4. The Thing (Leeds). 5. Rudolph (Chappell). 6. Ferry Boat Inn (C. & C.). 7. Autumn Leaves (P. Maurice). 8. Sleigh Ride (Mills). 9. All My Love (P. Maurice). 10. Orange Coloured Sky (E. Morris).

CLASSIFIED ANNOUNCEMENTS

City of Ripon, Partnerships, Tuition, Records, Car Service, Repairs, Situations Wanted, Musicians Wanted, Derby Jazz, Wanted, Instruments Wanted, For Sale.