

MUSIC NEWS

FRIDAY, OCTOBER 22, 1948

No. 107

PRICE FOURPENCE

CHAMPIONSHIP

STAR BAND LEADERS JUDGING M.E. DANCE BAND CHAMPIONSHIP

Nat Temple, Al Berlin, Paul Fenoulhet, Jack Simpson and Jack Jackson, all keenly attentive and interested

SUPREME! Benny Goodman's OWN CLARINET METHOD THE GREAT TEST CLARINET METHOD EVER PETER MAURICE MUSIC CO. LTD. 21, DENMARK ST., LONDON, W.C.2

ANDY WISWELL, RECORDING DIRECTOR FOR ASSOCIATED PROGRAM SERVICE, ARRIVED FROM U.S.A. THREE WEEKS AGO WITH A PROPOSITION THAT WOULD HELP PUT BRITISH MUSICIANS, VOCALISTS AND ARRANGERS ON THE AMERICAN MAP...

ON PARADE Brilliant New Rumba Band (BY LEE CONWAY)

These transcriptions are not sold to the general public and do not interfere in any way with record programmes that are heard over all our radio stations...



EDDIE CALVERT

OUTSTANDING PERFORMANCE BY THE B.B.C. SYMPHONY

The concert on Wednesday, October 13 at the Albert Hall with the B.B.C. Symphony Orchestra was one of the best I have heard for some time...

MORE DOLLARS FOR BRITISH SONGS Forsythe Returns from America

POPULAR chief of U.S. Music and professional personality Charlie Forsythe returned from America this week with the good news that he has sold his complete catalogue to American music publishers...

FRENCH STUDENTS ORCHESTRA AT OPERA HOUSE

On Sunday, October 17 at Covent Garden, the L.P.O. presented L'Orchestra des Cadets de Conservatoire de Paris, which was conducted by Claude Delvincourt and Sir Adrian Boult...

DOREEN STEPHENS WELL BOOKED

POPULAR vocalist Doreen Stephens is still being kept very busy with her free-lance engagements...

TITO BURNS SEXTET FOR JAZZ CLUB

This Saturday's Jazz Club will feature Tito Burns and his Sextet in "Going Calling" when they pay a visit to the resident sextet of the Dartford Rhythm Club...

SONNY ROSE BROADCAST

SONNY ROSE and his band who have proved such a success at the West End Dance Hall, Birmingham, will be the first band to reopen Phillip Garrison-Jones' Midland series, "Take Your Partners"...

RADIO PLAYERS' SUNDAY SHOWS AT KILBURN

THE Radio Players are running a new series of Sunday Concerts at the Kilburn Empire. They inform us that as they are giving two shows every week it is possible to sell tickets at popular prices...

SYMPHONY CONCERT FOR THE M.S.B.C.

THE Musicians' Social Benevolent Council has announced that its first annual symphony concert will be given on December 12 at 7 p.m. The Philharmonic Orchestra with Rafael Joys as soloist have kindly consented to give their services in an honorary capacity...

NORTH LONDON CHAMPIONSHIP RESULTS

In a well packed house at Cricklewood Palace, the North London Championship was held. Slick running, without a hitch, before a most distinguished panel of star band leader judges...

Another word of praise for the Derek Mills Quintet. This band very sportingly entered at the last minute to substitute for the Harry Griffin Band, unable to be present. For this reason Reg White, alto player, had to play tenor for the occasion and a borrowed instrument at that...

Nichols did this gracefully and with much charm and vivacity. The star of "Take It From Here" appeared to be enjoying every moment of it, and Musical Express and all-connected with the Contest were equally delighted to have her with us on this occasion...

BRITISH BANDS FOR THE AIDA, SNOW MAIDEN, FLUTE COMMAND PERFORMANCE (Opera at Covent Garden) MUSICAL EXPRESS CRITIC

IN AN ALL-STAR MAINLY ALL-BRITISH ROYAL COMMAND PERFORMANCE IT IS GRATIFYING TO SEE THAT BRITISH MUSIC IS BEING PRESENTED BEFORE THE LONDON PALADIUM, TO TED HEATH AND HIS MUSIC, HENRY HALL, MELACHROUS STRENGS AND COURSE THE INIMITABLE SKYROCKETS ORCHESTRA HAS FALLEN THIS SIGNAL HONOUR SO WIDELY REPRESENTATIVE OF THE BEST IN ENGLISH MUSIC, THE SKYROCKETS WILL, WE UNDERSTAND, CARRY OUT THEIR USUAL SUPERB JOB OF ACCOMPANYING THE VISITING ARTISTS ON THIS GREAT OCCASION.

THE new production by Michael Benthal of Verdi's "Aida" at Covent Garden is without doubt one of the very best in the whole repertoire. Audrey Cruddas' admirable decor in of imposing simplicity, Ljuba Welitsch is great in the title role, but she has to share the soprano honours with Edith Coates (Amneris), whose performance on October 31 was the best I have ever seen and heard from her.

de ballet. It seems a pity, however, that the English language has such curious results at times. If not very carefully handled, banalities and that beggar of the stage—unintentional humour—creep in. There were one or two such instances. R. W.

AT SADI'S THE WELLS JOHN MOODY'S PRODUCTION OF RIMSKY-KORSAKOV'S "SNOW MAIDEN" IS UP TO THE USUAL HIGH STANDARD...

At Sadi's the Wells John Moody's production of Rimsky-Korsakov's "Snow Maiden" is up to the usual high standard, a minor vignette as to the position of the orchestra, and the chorus sometimes entered a fraction earlier than the music was sung by winemistress Patricia Hughes, as of the women by far the best performance was given by Marjorie Shree as Kouzava. Anna Pollak appeared to be suffering from a cold, and her performance, though competent, Roderick Jones as Miasra being perhaps the best of the three short ballets were beautifully danced by the corps...

THE PETER MAURICE LATIN SERIES FOR ORCHESTRA

INSTRUMENTATION—PIANO, 1st TRUMPET, 2nd TRUMPET, 1st CLARINET, 2nd CLARINET, GUITAR, FLUTE (VIOLIN), BASS. EACH PART CONTAINS SIX SENSATIONAL SAMBAS. MARIA DE BAHIA, YO SOY UN TONERO ROMANCE CARIBCA, TERY CARIBCA, EMBRAGUEZ, ROMANCE DA MAGRIELA. Net Price—PIANO 4/- OTHER PARTS 2/- THE PETER MAURICE MUSIC CO., LTD. MAURICE BUILDING, 21 DENMARK ST., LONDON, W.C.2

NAME BAND POLICY AT LEICESTER

The Cosington Street Baths, Leicester has now adopted a name-band policy and Harold Davison Agency are the sole agents. The following dates have been booked: Oct. 30 Ray Ellington Quartet, Nov. 13 Teddy Foster and his New Look Music, Nov. 20 "Cavalade of Bands", Nov. 27 Vic Lewis Orchestra, Dec. 4 Harry Gold and his Piece of Eight, and Dec. 11 The Burns and his Sextet.

EARLY HOUR FOR FELIX KING

Commencing November 8 Felix King and his Orchestra have a series of Early Morning broadcast casts which will be heard every Monday at 8.15-8.45 in the Home Service for four weeks.

RAY ELLINGTON AS GUEST ON BAND PARADE

The popular Ray Ellington Quartet will again be heard on "Band Parade" on November 1. They will appear in the programme as the guest artist.

LEW STONE HAS NEW PROGRAMME

READERS will be interested to hear that Lew Stone will broadcast with his Orchestra on November 1 in the new series of "Let's Make Music." This will be heard at 1.15 p.m. and the line-up will consist of six brass, two saxes, two flutes and four rhythm. Singing with Stone will be Terry Devon and the Moonstones.

BERG LARSEN MOUTHPIECES

LEW STONE HAS NEW PROGRAMME

RABIN FOR BAND PARADE

RAY ELLINGTON AS GUEST ON BAND PARADE

EARLY HOUR FOR FELIX KING

NAME BAND POLICY AT LEICESTER

LEW STONE HAS NEW PROGRAMME

THE PETER MAURICE LATIN SERIES FOR ORCHESTRA

F.D.H. Universal Amplifiers

FRANCIS, DAY & HUNTER LTD

THE PETER MAURICE LATIN SERIES FOR ORCHESTRA

WELCOME LITTLE STRANGER Don't forget YOU CAN LAUGH IF YOU WANT TO MAGNA MUSIC COY. 21, DENMARK ST., LONDON, W.C.2 PHONE: TEM 5147

Accordions Times, and Musical Express Editorial and Advertising Offices 33, King Street, London, W.C.2

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

THE VOICE

THE CHAMPIONSHIP The first event in the National Dance Championship has taken place. Last week at Cricklewood Palais a standard of dance band contests was set.

THE JUDGES On this imposing panel we had Paul Fenouillet (presiding judge for the entire Championship), Al Berlin (Musical Director for the entire event) and the great dancer evolving our special system of adjudication and points allocation.

BAMPTON—THE MAN But it was largely due to the slick handling of events on the great night by Claude Bampton, our Contest Editor, and his staff.

DAVID MILLER One of the most popular figures in London's entertainment circles is David Miller who will appear at all the events in the series.

A SPLENDID HOUSE BAND One of London's finest Palais bands, that of Jan Wildeman, is resident at Cricklewood. This was the splendid house orchestra that made the presentation of the event at Cricklewood so add Jan Wildeman himself to the board of judges for the occasion.

OUR PROMISE The prizes were presented by charming Joy Nichols, star of "Take it from Here." With her vivacity she provided a splendid finale to a grand event as she congratulated the winners.

CAMPBELL CONNELLY THE NATION'S NO. 1 SONG UNBORN INSTRUMENTS (A CLIFF ADAMS ARRANGEMENT) AND GREAT REVIVAL OF A GREAT SONG UNDERNEATH THE ARCHES NOW READY, THE FASCINATING WHISTLE SAMBA

★ THE FIRM YOUR FRIENDS RECOMMEND ★ ALTO, PENN SPECIAL, pp. £2/10 CLARINET, BETTONY, full £2/10 BOHEM, BK, lp. ... £2/10

ALEX BURNS LTD. 114-116, SHAFTESBURY AVENUE, LONDON, W.1. BEST REPAIR & TUNING SERVICE ACCORDIONS

REPORT FROM EUROPE DEN BERRY From Our Continental Editor

THE JOCKEYS ask their listeners to name the bandleader who made the most records in 1945, 1946 and 1947, and the number of selections he recorded in each of those three years.

THE "Billboards" second annual disc-jockey poll gave the following interesting results: The all-over charting disc-jockey record King Cole's "Nature Boy" came top with 743 points.

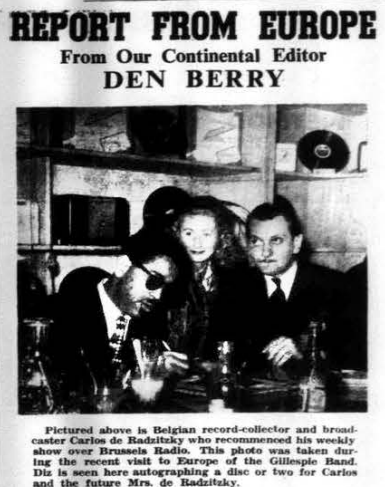
ON his current concert tour Illinois Jacquet is featuring the trumpeting and blues-sounding of his brother Russell Jacquet.

DICK HAYMES has just platinumed a series of "Voice Of The Stars" recordings for broadcast on more than 1,000 stations this Fall.

TED WEEMS, the popular maestro of "Heartaches" fame, will never turn down a song with a girl's name in the title, and for a very good reason.

for their contributions to the Society, and especially the Hon. Treasurer and Hon. Secretary, who are making good during the month of October.

DANNY KAYE FOR THE COMMAND PERFORMANCE Edited by J. J. BLACK North West Accordion Centre West London has a special group of players who were inspired by the great music of the British College of Accordionists.



Picture above is Belgian record-collector and broadcaster Carlos de Radtzyk who commemorated his weekly show over Brussels Radio.

REVELYKJ, Iceland BANDLEADER Kristjan Kristjánsson has just returned home from a visit to the States and has brought with him a number of special arrangements.

STOCKHOLM, Sweden The Kathleen Stobart tour is going well, and she has already been in the States for some time.

AMSTERDAM, Holland INTERNATIONALLY famous dance band, "The Ramblers," leave home on the fifteenth of this month for a six-week job in Munich, playing for the American Forces.

MUSICAL CROSSWORD ACCROSS 1. Gold coins, naturally. (6, 2, 5) 2. Poldirion organ component. (5, 4, 3, 2, 1)

INSTRUMENTS AND ACCESSORIES ACCORDIONS Bellini, 41/120-A, super, modern, 416

DRUMS Lewis, 49, Abbe, 2nd, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000

G. SCARF LTD. 11, Abbe, 2nd, 1946, 1947, 1948, 1949, 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 1963, 1964, 1965, 1966, 1967, 1968, 1969, 1970, 1971, 1972, 1973, 1974, 1975, 1976, 1977, 1978, 1979, 1980, 1981, 1982, 1983, 1984, 1985, 1986, 1987, 1988, 1989, 1990, 1991, 1992, 1993, 1994, 1995, 1996, 1997, 1998, 1999, 2000

PETER MAURICE RIGHT ON TOP WITH THE DANCE AND ONLY DANCE BALLERINA DANCE

LEEDS MUSIC LTD. COMPLETE SENSATIONAL NAT. TRIC. with AMERICA'S HIT SONGS

WOODY WOODPECKER HEARTBREAKER TERESA

ROYAL COMMAND PERFORMANCE Denny Kaye wins as a studio first-aid worker bathes his ankle, injured during a comedy chase in his new picture, "Happy Times." Kaye will be in the Royal Command Performance.

EBBING THE SOUND TRACK!

Howard McGhee Sextet,
High Wind in Hollywood,
Charlie Parker's New Stars,
Stendouss.

"The Sound Track" By STEVE RACE

THESE two sides are E.M.I.'s first release from the newly acquired American catalogues: a label on which some of the best recorded hot jazz is to be found. Regarding McGhee number, mathematically minded readers will perhaps forgive me if I was altogether for a moment.

Normal jazz musicians become incoherent at a tempo of more than x bars a minute. A few notably McGhee, Gillespie, Navarro, Marmarosa (and of course Tatum) can comfortably play at "High Wind in Hollywood" is taken at about x=10 bars per minute, so that McGhee never Marmarosa, but normally so hectic, and more to do more than get their fingers round a few middling phrases. Certainly nothing they play is of more than technical interest, and the guitar is left standing in the first eight bars of his solo. The number itself, credited to the label to McGhee, is identical in every respect to Gillespie's "2nd St. Theme," who in heaven's name did write it?

Parker's "Stendouss" is not his best, but it is very good. Parker. Here is the wonderful phrasing construction, the monotonous of his playing—re-bop, in fact, at one to praise. It most of it didn't know it, most of the directors, in fact it's rumoured that half a dozen of the string were right about "High Wind" but oh, so wrong about "Stendouss."

Gene Krupa and his Orchestra. Here Krupa's Gene Krupa and his Orchestra. Dark Eyes.

Much the same remarks as above apply here regarding tempo. Roy Eldridge, who is featured, has nothing approaching the facility or definition of McGhee in this hot-for-heat tempo, even though his tone is so fine. This side is obviously a gallery of the best of the genre.

Charlie Ventura's tenor comes fully through in "Dark Eyes," though Krupa's rinky-dink drums tend to hog the scene. Whether Krupa, Ventura and Napoleon missed the bass, but it is worthwhile, despite the unnecessary fireworks with which it flows.

Duke Ellington and his Orchestra. Memphis Blues. Frankie And Johnny.

Hodges opens "Memphis" in commanding style and though it find the record unremarkable as Ellington or as blues, it will feature as a classic for the Duke's fans. Just how poor a pianist he is compared with the great jazzmen in this field is evident from "Frankie And Johnny," with its poor Waller imitation from faked runs. One cannot expect so great a composer and arranger as Ellington to be so good an instrumentalist, and he may play suitably in his own band, but he should recruit resources from his recording company to make solo records.

Tommy Dorsey and his Orchestra. On the Painted Desert. Mississippi Mud.

Lest you should labour under the delusion that Tommy Dorsey always makes jazz records let me make it clear that this coupling is commercial music with a capital Dull. I suppose we should be grateful that it was not issued in someone's Super Swing Style Series. At all in the recording business, "Desert" is anything to go by, it is time Dorsey imported one of our finest Donny Dennis. "Mud," sung by one Gordon Polk, is a rather too old number but the recording is fine. Polk and Co. on the old version. In the recording business, Polk sounds a bit like Johnny Mercer, but the whole thing tries too

a century and a half ago by Hayden. The first of the sides by Doris Day can do anything with the appalling cuteness of this treatment. So long as the main smart to incorporate French expressions in lyrics it will be a success to pronounce them correctly.

Bill Johnson. Little White Lies. Dolores Gray. Col. DB. 2450. The Night Has A Thousand Eyes. You Can't Be True Dear. D.B. 2451. The stars of "Annie" sing four sides pleasantly enough, accompanied by Phil Green's and Lew Stone's orchestras respectively. Dolores Gray, especially, sounds good on records, a very different proposition from the test of volume and endurance she sustained nightly at the Coliseum. She has more than her share of tone and style, and her voice ranges from the vast majority of girl singers. "Thousand Eyes" bearing, is one of the month's best vocal recordings, and even the trumpet should dominate the irritating little tune, sounds attractive in her hands.

Morton Gould and his Orchestra. La Campanella. Col. DB. 2453. Few orchestras achieve the ensemble tone of Morton Gould's "La Campanella." It is especially pleasant, taken at a slower tempo, than most of the other string "cascades" for those who have a taste for the more technical. (Technical hint to bored Pains bands: Note the tolling of the bells in the first measure.)

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Why has the arranger of "Happens" succeeded as a Hawaiian number? And what musical foundation is there for the unpleasant interrupted cadence at the end of "Stars"? Rita Williams sings well though I feel she could attempt more interesting treatments even in these numbers.

Doyle Dane. Give Me Texas. Parlo. R. 3139. "Beer" is a sort of Irish hilly which arrived for review by mistake. It is a comic song dealing with the humour of excessive drinking and its audible outcome. Next time the recording companies tell us there is a wax shortage, and they have the music, let us hope they would like to record, say, "Tito Burns," we ought to remind them of this unfortunate record.

Spike Jones and his City Slickers. I'm Getting Sentimental Over You. I Kiss Your Hand Madame. H.M.V. BD. 1215. "It Only Happens" is notable chiefly because nothing really does happen: it is a quiet, very pleasant performance of a tune you are probably beginning to like by now. (Just you wait till the contact boys are through with it!) Anyway, "Happens" pales in importance before the other side, which is one of Combs' most astounding successes in the United States.

A friend, hearing "Because," remarked that it sounded like "A. A. Poor man's Regie." For different reasons, to either of them, but the inference is correct in that Combs just can't manage anything quite so preposterous as the last of the record, the chief reason being that he has not that rich, full, fat tone which is the reserve which both Crosby and Sinatra have by them for emergencies. Consequently, as on the last note of "Because," when he tries to sing broadly fortissimo, Combs really nothing there. His variations of pitch, incidentally, on that last long note are scandalous.

Buddy Clark. All Dressed Up With A Broken Heart. Buddy Clark and Doris Day. Love Somebody. Col. DB. 2449. This Buddy Clark and Doris Day. Love Somebody. Col. DB. 2449. This Buddy Clark and Doris Day. Love Somebody. Col. DB. 2449.

"The Devil's Galop" is that rummy-tummy theme music from the B.C.'s "Dick Barton" serial, written by the conductor. "Clockmaker" adds nothing to what was said twenty years ago by the composer of "In A Clock Store" (said then), or for that matter

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"DRINKING!" THE CONCERTO By MALCOLM RAYMENT

Boyd Neel Orchestra with Fredrick Grinke, Garon Meyer and Kathleen Long and conducted by Boyd Neel on Decca K. 1889-91. Unfortunately I have not heard the Boyd Neel recording of this piece, with its vulgar and grandiose fantasy and melodramaticism, but the new recording is not impossible to take seriously. True, there are attractive movements, but they are soon shattered. Many will, however, find these records worth having because Solomon's superb technique is shown off to the fullest advantage, being backed up by fine orchestral playing and recording.

Henry Litolff (1818-1891) is today known exclusively for a single movement—the scherzo of his Fourth Concerto Symphonique, Op. 102 which, though somewhat dated by modern recording standards, is probably the most popular of his works. The recording here is fair.

Of the Boyd Neel Brandenburg on the new recording is one of the best. Although on some points of interpretation I differ from the Boyd Neel (and the tempo of the middle movement), the vastly superior Decca recording is a fine example of a composer's choice. The balance, which is poor in the other, is ideal.

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"DRINKING!" THE CONCERTO By MALCOLM RAYMENT

Boyd Neel Orchestra with Fredrick Grinke, Garon Meyer and Kathleen Long and conducted by Boyd Neel on Decca K. 1889-91. Unfortunately I have not heard the Boyd Neel recording of this piece, with its vulgar and grandiose fantasy and melodramaticism, but the new recording is not impossible to take seriously. True, there are attractive movements, but they are soon shattered. Many will, however, find these records worth having because Solomon's superb technique is shown off to the fullest advantage, being backed up by fine orchestral playing and recording.

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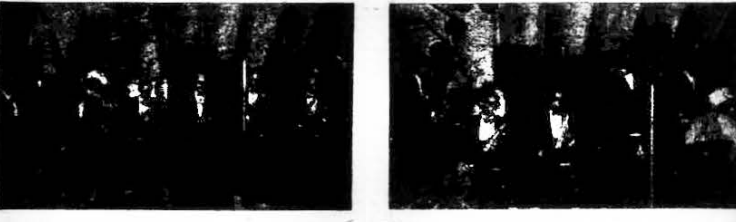
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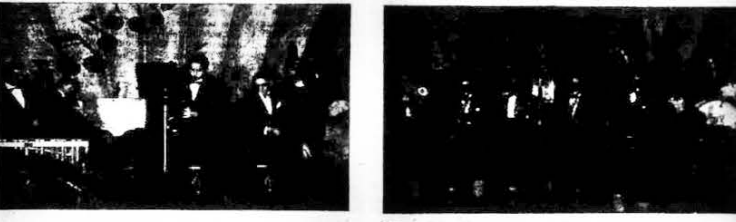
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PETRILLO NEGOTIATIONS FAIL

A.F. of M. and Recording Companies Disagree

NEWS IS TO HAND THIS WEEK FROM AMERICA THAT RECENT NEGOTIATIONS BETWEEN JAMES C. PETRILLO, AN AMERICAN FEDERATION OF LABOUR AFFILIATE AND REPRESENTATIVES OF THE MAJOR AMERICAN RECORDING COMPANIES WHO HAVE BEEN MEETING SINCE OCTOBER 5, FAILED TO END THE BAN ON RECORDS WHICH HAS BEEN IN EFFECT SINCE JANUARY 1. THE NEGOTIATIONS CEASED ON OCTOBER 12 AND THE FOLLOWING JOINT STATEMENT WAS ISSUED BY THE PARTIES CONCERNED:

"The American Federation of Musicians and the industry representatives regret that the current discussions have failed to produce an agreement. No further meeting has been scheduled."

Although both sides refused last week to amplify the joint statement it was learned from a reliable source that the main reason for the collapse was two demands made on the industry by Petrillo.

The first of these was that the recording companies pay into a welfare fund a royalty on all records sold since last January 1 at exactly the same rate they would have paid had the ban not been imposed. Before the ban occurred all companies made master recordings and were therefore able to make and sell millions of individual records since the ban.

The second point is that recording companies pay into the welfare fund for every disc they sell, regardless of whether it was a "scab" recording or not. At this point one recalls the view of Musical Express in connection with "scab" recordings wherein we stated that the British musician would receive only his recording fee. Now, it is evident that the A.F. of M. stood a chance of benefit to the welfare fund from the work of British instrumentalists. When mentioning "scab" recordings we stated that not all records are "scabs," irrespective of the views of our own Musicians' Union on this subject.

Among the record companies that have participated in the discussions are R.C.A. Victor, Decca, Columbia, Capitol, M.G.M., Mercury and King.

After Mr. Bridger's speech, a presentation of modern ball-tip fountain pens to the President, accordions were played.

SOLOMON WITH L.P.O.

THE autumn series of Beethoven concerts in which Solomon is playing the concerto and Jean Martinon conducting the London Philharmonic Orchestra began without distinction at the Albert Hall on Thursday October 14. Solomon's interpretation of the first and second concertos was restrained, almost to drawing-room scale at times. He appeared to be in a meditative mood, not always completely in sympathy with the orchestra, but even so, the sensitive depth achieved in the second movement of the second concerto suggested that there may be more interesting developments in the later concerts of the series.

Mr. Martinon, whose presence on the platform is reminiscent of that of his celebrated contemporary, M. Jean Louis Barrault on the stage, got a great deal out of the Vivaldi-Siloti Concerto Grosso in D despite the fact that the L.P.O. were far from the top of their form. Mr. Martinon clearly enjoyed "Three Corners Hat" and so, apparently, did most of the audience, although for this critic the "Miller's Dance," one of the high spots of the evening, was ruined by a particularly powerful demonstration of the Albert Hall echo.

W. J. H.

TWO HEADS ARE BETTER THAN ONE

PUBLISHED under the slogan "Two heads are better than one," the Dallas new Combination drum is a vertical, 20in. model fitted with one static and one tunable vellum. The bottom head produces the orthodox bass drum tone and is struck with a tom-tom mallet. The top vellum, controlled by a separate pedal operated by an internal pressure spring, produces a chromatic range of tom-tom tones. This arrangement will obviate difficulties of transporting a complete kit and the new system will obviously give the drummer great facility, because in addition to producing various pre-set tones by the pedal, the drummer may glissando from one note to the other.

Eric Winston's band was recently shown a demonstration of one of these instruments, and we understand that the unit will make a special feature of the Combination. Johnnie Harrison's new rumble combination is also to use the new innovation, and a number of name bands are also awaiting delivery. Big orders have been placed, as a result of the exhibition of this instrument at the B.I.F. by Commonwealth buyers who saw the Combination being used.

ACCORDION TIMES

Conducted from page 3

Accordions were played by the Hon. Secretary, Mrs. M. Talbot, and the Hon. Treasurer, Miss A. Tizard, was made on behalf of all members by Barbara Banks, the youngest member of the Society, as a small token of appreciation for the work done by these officers of the Society.

After the tables had been cleared away the Regatta Piano-Accordion Orchestra played.

My Radio Diary

By Lee Conway

CRICKLEWOOD last week and there I heard for the first time in person (I have already heard them on the radio) the orchestra of Jan Wildeman. Now this is a first-class orchestra, in my opinion, and I feel it should have a place in more regular B.B.C. programmes. I have heard a lot of lots of precision, and I heard them play some excellent arrangements.

ANOTHER band that is now playing better than ever in its whole existence is that of Eric Winston. It has developed into one of the best orchestras of its kind. I am glad to say that Eric Winston's band has been mentioned in the present issue of this, for we do hear Winston occasionally on the air. But he is a very experienced band leader who has set himself a standard and is keeping it up consistently.

WHILE we are discussing the tip-top fare available to the B.B.C. I cannot finish without mentioning that new self orchestra of the brilliant young Cyril Stapleton. This is a band representative of the best in Britain. Hand-picked and nursed musicians, playing brilliant arrangements, and a band leader, well, you listen as much as I do—what do you think? Who could you compare with Stapleton? For my money this is the most obviously there must have been some extraneous influence upon his choice of programme when he was on Band Parade. This could never have been Stapleton's own idea of a routine. But what a difference when you heard him without any interference! There is no doubt of it, we have some orchestral talent here in this country that must stagger the Americans today.

I USED to hear a brilliant orchestra from the North—that of Ceres Harcourt. Why do I hear it no more? We cannot all go to Bridlington where Harper holds his musical kingdom. Could not the B.B.C. fetch him out to their nearest radio station? This Ceres Harcourt is not only a local celebrity; he is a fine musician with a fine orchestra of picked men doing important work all the year round. We could usefully hear more of him. But perhaps some is the obstacle? I do not know.

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