



Incorporating ACCORDION TIMES



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An Amazing Tutor!

EIGHT TO THE BAR

THE GREATEST & MOST ADVANCED BOOGIE METHOD. DON'T MISS IT! PRICE 1/6. PETER MAURICE MUSIC CO. LTD. 21, DENMARK ST., LONDON, W.C.2.

Players From Gt. Britain Denied Union Membership

(M.E. SPECIAL CORRESPONDENT MICHAEL CANNON)

ON JANUARY 12 THE MUSICIANS' UNION OF AUSTRALIA DECIDED TO DENY MEMBERSHIP OF THE UNION TO MUSICIANS FROM OVERSEAS, INCLUDING GREAT BRITAIN. REASON GIVEN FOR THE BAN WAS THAT AUSTRALIAN MEMBERS COULD NOT FIND FULL-TIME EMPLOYMENT.

Announcing the move, M.U. Federal President, Mr. F. Kitson, said there was no question of racial discrimination, but an effort had to be made to prevent the market for musicians being swamped by people from abroad.

"Our action is no different from that of an industry seeking a tariff to keep our goods from overseas," he said. "The new rule provides that before an overseas musician can be admitted to membership, he must be approved by the Federal Council. The Council will not approve unless applications..."

Insufficient Work Even then there would not be sufficient employment for all members of the union, he added. Many capable musicians were being forced into other employment.

We consider that the ban will not affect the standard of music in Australia, the statement continued. "We have a wealth of talent and if our young musicians can get the training and experience they should be equal to any in the world. Every capable Australian musician should have the right to expect employment in his own land. It is a fallacy to imagine that because a musician is of foreign birth and has a foreign name, his musical ability is greater than that of an Australian."

Ten Year Residence

Chief point of interest to English musicians is the provision that union membership in future will consist of 90 per cent foreign and 10 per cent British people who have lived there for ten years. There has been much criticism of this point, but the outlook for musicians intending to emigrate to Australia remains bleak. Mr. Kitson concluded his statement by saying that the ban will not affect visiting celebrity artists, concert troupes, producers and conductors and foreign members of the union would also be unaffected.

Sharp Criticism

Sharp criticism of the ban was received immediately from prominent musicians including union members; entrepreneurs; the Australian Entertainment Commission; and cultural organisations. Mrs. Euzene Goossens, director of the N.S.W. Conservatorium and conductor of the Sydney Symphony Orchestra, said: "When the union promulgates a ruling which stams the country's gates in the faces of those who could make all the difference to orchestras abroad, it is thereby arousing the derision of the entire international music-loving fraternity. It is obvious that they and I are working at cross purposes..."

B.B.C. LIFT BAN ON "FIDDLERS"

THE B.B.C. have lifted the ban they recently imposed on the playing of fiddlers (a ban said to glorify the Spiv), and permit it to be broadcast with an amended lyric. The song, which is the work of Don Poloni, Jimmy Harper and Rodd Arden (previous hits include "Little Old Mill" and "The Remembrance"), has been adopted by "Worm's Eye View" star Ronnie Shiner as the signature tune of the Fiddlers' Fellowship, and part of the profits on sheet music sales will be allocated to this charity. The B.B.C.'s original objection was that the words might have a bad influence on the younger listening public, but the composers believe that the substituted lyrics will offend nobody.

REVEL TERRY BROADCAST

The popular Revel Terry Quartet have a late-night broadcast on Thursday, February 10, when they will play opposite Ted Heath and his Music. Terry Devon will be the guest vocalist with the Quartet on this occasion.

New Pop Number

Billy Amstell and Ralph Sharman have just completed work on a new pop number. The tune has been written by Sharman and will be published by Modern Music Co. in his forthcoming next week. Nat Temple featured one of Amstell's numbers entitled "Sweetest Thing."

is astonishing that music should be excluded from such healthy progress.

The Australian Broadcasting Commission said it would not be expected to retain the ban for building up orchestras unless it could get musicians from overseas. Mr. C. Moses, general manager of the B.B.C., said the advice I've had, there are not enough musicians of the required standard to fill all key positions. Unless the Melbourne and Adelaide orchestras can be built up from overseas, they will have to lapse.

Anomalies

Entrepreneurs pointed out anomalies: that British musicians could be expected to retain their professional skill after residing in Australia for ten years before being allowed to play; and that an alien can be naturalised in five years, and an Australian, under the Constitution he can apply for membership five years before a British migrant.

London Comment

The Musicians' Union here takes a serious view of the ban and intends to contact Australia to try and reach an amicable settlement. "We do not intend to take unilateral measures at this stage," Assistant General Secretary Anstey said last week. "Restrictions on Australian and other Empire musicians coming to this country were lifted a few years ago and the Union's twelve-month residence qualification still remains for aliens. Meanwhile, violinist Sidney Sax was scheduled to sail for Australia on Saturday. He had made all his plans before the ban was announced, but is now hoping, like many other English musicians, that the ban will be reconsidered."

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SHARMAN LEAVES THE B.B.C.

JOHN SHARMAN, famous as the originator and producer of the popular B.B.C. feature, "Music Hall," moved from the B.B.C. last Friday, January 28, after twenty-four years' service with the Corporation.

A party was given in his honour at the B.B.C. studios, Lower Regent Street, after the final recording of his programme, and tributes were paid to him by fellow B.B.C. producers Charles Brewer, Harry S. Pepper, "Mike" Meahan, Leslie ("Much Binding In The Marsh") Bridgmont, George ("Up The Pole") Inna, Jacques ("Golden Slipper Club") Brown and Director of Variety—Michael Standring.

He was given a musical send-off by the fugitives from "Ignorance Is Bliss" ("Dr. Crook and his Crackpots"), and appearing in his last programme were Max and Harry Nesbitt and Randolph Sutton who took part in the first "Music Hall" programme.

Sharmar plans to be kept pretty busy for the next few weeks writing his life story, and early in March he intends to take a road show to the first "Music Hall" programme.

ROSS PARKER JOINS DASH

Ross Parker informs us that he has left the newly formed Magna Music Company and commenced with Irwin Dash last Monday. Parker and Dash are not strangers, for it was the latter who gave Parker his first big break in the music profession. Ross told us that he will be happy to see any of his old friends at his new address in Berners Street.

CLIFF ADAM TO LEAVE KEYNOTES

Cliff Adam, who recently joined the Keynotes, will be leaving the outfit shortly. The reason for his departure is the fact that the increasing activities of this popular vocal group makes it impossible for him to combine all their work with his arranging for Campbell Connolly. Adam will stay with the Keynotes until a suitable replacement has been found to take his place.

McCormack Marries

JIMMY MCCORMACK, son of the well-known Glaswegian musical instrument dealer, was married last Thursday to Miss Nina Grise in Glasgow. Carl Barritone was best man, and the bridal arch was formed by the Barritone band. This was due to the fact that Jimmy had played with the orchestra more than a year. McCormack has now settled down in Glasgow to run his father's shop owing to the latter's recent illness. We take this opportunity of wishing the happy couple every success in their future married life.

Best man Carl Barritone with Jimmy McCormack on the occasion of his marriage to Miss Nina Grise.

ON THE DOWN-BEAT!



This interesting picture shows Sir Adrian Boult rehearsing the Santa Cecilia Orchestra for an important public concert. During a ten days visit under the auspices of the British Council he conducted two concerts in Milan as well as one in Rome.

IS CHARLIE BARNET KENTON SUCCESSOR?

(From Chick Madison) ORCHESTRA LEADER CHARLIE BARNET HAS GAINED HIS NEWLY REORGANISED BAND TO SWING INTO THE JAZZ SPOT RECENTLY ABANDONED BY STAN KENTON. THIS IS BIG NEWS IN THE BAND BUSINESS, WHERE THERE HAS BEEN MUCH SPECULATION AS TO WHICH POP ORCHESTRA WOULD ATTEMPT TO FILL THE UNIQUE POSITION THAT KENTON HAS HELD WITH HIS CONCERT JAZZ PRESENTATIONS THROUGHOUT THE COUNTRY.

Music traders feel that Barnet has a big edge on any of the other contenders, and the Capitol Recording Company, with whom Barnet has just signed, is giving him the same, all out and individual attention they previously gave Kenton. Barnet cut his first sides for Capitol last week and the company's executives are highly enthused with Barnet's chances of topping the big band field this year.

Barnet, however, points out that while intending to enter the concert jazz field, he definitely differs from Kenton on many of Kenton's ideas concerning the presentation of modern music to the public. Barnet added: "I'm a great admirer of Stan Kenton and his achievements in bringing jazz into a new audience. I honestly believe that he placed too many walls around his particular music where it could be heard. I feel very strongly that he eliminated a great portion of today's modern music enthusiasts by claiming that advanced, or 'progressive jazz,' could only be heard properly in the nation's concert halls, thereby losing complete contact with those who still expect a jazz band to carry a beat for dancing. I have never been more serious in my musical career than right now, and I believe to have the essential ingredients in this new band, personnel, arrangements and exciting original material, to interest a larger jazz following here before. We hope to flexibly alternate between concert and dance music, thereby creating a less restricted and stereotyped musical product."

The Barnet band will appear at the Clive, Broadway's newest jazz nightery, for three weeks starting tomorrow. This will be the first New York showcase for the Barnet crew since their reorganisation, and will generate an extended series of concert and dance appearances scheduled for the spring and summer of 1949.

The Virginia Wickes publicity office, which formerly handled the Stan Kenton exploitation, is now handling public relations for the Barnet orchestra.

Eddie Kasner and Sydney Bron, who have recently been in the U.S.A., have acquired the rights of Tommy Dorsey's hit "Until." This number has been on the American Hit Parade for seventeen weeks now, but it was first recorded in 1946, when the Dorsey band were recording for E.C.A. Victor. When it was brought out just recently it gained national popularity after three or two weeks, and has been played on the "Hit Parade" ever since.

Alan Holmes, who has been with the Chappell organisation, has joined the Kasonor Music Company as general and professional manager, as the enquiries and activities have been so enormous that Kasner has been unable to handle it all himself. Friends wishing to contact Holmes can now do so at 138 Charing Cross Road, London, W.C.2. He has far exceeded the number in England are Ambrose, Lou Preager and Jan Wildman. Tommy Dorsey's recording, which took the States, is now being issued over here on Columbia.

HALLIDAY ON AIR

Well-known Nottinghamshire bandleader, Basil Halliday, is to be heard on the radio in the Midlands Home Service this Friday, February 4, at 1.40 p.m.

Due to an error we inadvertently printed two weeks ago that the Nottingham restaurant. This exclusive restaurant is, of course, a both party.

BLACK SIGNS FOR DECCA FOR 2 YEARS

(BY LEE CONWAY)

DURING HIS VISIT TO ENGLAND, "TUTTI" CAMARATA SHOWED GREAT INTEREST IN THE FINE MUSICIANSHIP AND VERSATILITY OF STANLEY BLACK AND HIS ORCHESTRA. PROOF OF THIS IS THE NEWS THAT BROKE THIS WEEK THAT BLACK HAS SIGNED A TWO-YEAR CONTRACT TO RECORD FOR DECCA AND LONDON LABELS.

Camarata told us that he has big plans for Black, not only for the orchestra in its present form but in various ways of presentation. He intends to use the orchestra augmented with choir for general type of recordings, background music for Decca artists, dance music featuring Black on piano and Latin-American music in which Black has always excelled himself. This, of course, applies to London Label presentation in America, but we understand that Harry Sarton intends to present Black in the same manner on Decca.

We feel sure that Stanley Black, who has proved his versatility during his long period as resident B.E.C. Dance Orchestra, a name which covers a multitude of different types of musical presentations, will become one of the biggest bill-earning recording artists.

THE DEATH OF ARTHUR BROWNE

Passing of Famous B.B.C. Department Chief HIS many friends will be sorry to hear of the sudden death last Tuesday of Arthur Browne. Browne joined the B.B.C. in 1927, and at the time of his death was manager of the Variety Bookings section. He had been seriously ill for some considerable time, and on behalf of the profession we offer our deepest sympathy to his bereaved ones. The funeral procession will leave Muzzels in Harrow Road at 9.15 this Saturday morning and will travel to Golders Green Crematorium.

HIT PARADE JOB FOR STAPLETON

THE HUGE LEGION OF CYRIL STAPLETON FANS AND ALSO RADIO LISTENERS, WILL BE INTERESTED IN THE NEWS THAT THIS ORCHESTRA ARE TO COMMENCE AS THE RESIDENT ATTRACTION IN "HIT PARADE" FOR THIS WEEKLY PROGRAMME COMMENCING TUESDAY, FEBRUARY 15. THIS WILL MEAN THAT THE STAPLETON ORCHESTRA ARE TERMINATING THEIR CONTRACT IN THE "GOLDEN SLIPPER CLUB" ON FEBRUARY 5.

Cyril Stapleton was given the choice by the B.B.C. of either continuing in the "Golden Slipper Club" or taking over the "Hit Parade" programme, but he accepted the latter programme as it gives him the opportunity of augmenting his Dance Orchestra with fourteen strings, in addition to his vocal group, "The Stapletons," who have created a very big impression on the "Let's Make Music" series, and also on Decca records.

The Stapleton Orchestra will continue in this programme until March 22, and from the following Monday, Kim-Elliott Direction inform us that they are returning to Green's Playhouse, Glasgow, where they are appearing for three weeks, followed by a string of one-night stands in Scotland.

In conjunction with these broadcasts, the orchestra are undertaking a heavy quota of one-nighters, but we are able to reveal that this orchestra has been playing to capacity built-up audiences in the country, and are fully booked until the middle of the year. Immediate dates for the orchestra include four days in Glasgow commencing at the Capitol, Cardiff, and followed by engagements at Portsmouth, Bargoed and Neath, after which the orchestra return to London for a dance at Eitham Baths on February 10 and a "Music Box" broadcast on February 11, after which the orchestra will have to make an immediate dash to Nottingham, where they are appearing at the Astoria Ballroom on the same evening.

OUR MOST GRATEFUL THANKS TO ALL THOSE GRAND FRIENDS WHO HAVE PUT My Heart's in "THE HEART OF LOCH LOMOND"

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THE NIGHTINGALE (A Correction) MORE NEWS AND PICTURES ON P. 4





Vic Oliver and The British Concert Orch. at Kingston

TO prophesy is notoriously foolhardy, and it is probably easier to advise to a claim to immortality for the work of a composer...

From our Continental Correspondent DEN BERRY

NOW that the first two weeks of the Paris festival have passed, it is possible to make some sort of assessment of the impact on the Parisians...

LUCKY DOCK!



Jack Scott (right) gets a few tips on deep-sea fishing from a Bahamian fisherman...

POSTBAG

To the Editor, I am taking this belated opportunity of sincerely thanking you for the publication of my letter, dated December 20, 1948...

THE NATIONAL DANCE CHAMPIONSHIP

THE National Dance Band Championship of Great Britain has met with an enthusiastic response throughout the country...

Contest Fixtures List

- CHELSEAHAM - Friday, Feb. 12. Dancing 7.15 p.m. "Three Counties" Championship...

LITTLE'S ENTIRELY NEW "LIAC TIME"

On Thursday, February 24, at His Majesty's Theatre, for a season of six weeks, Emile Littler will present by arrangement with Chappell and Hill, an entirely new production of "Liac Time"...

of Lill. Bruce Trent, following his marked success in "Charisma," will co-star in the impressive singing role of Baron Frantz Schuber...

GUEST CONDUCTOR FOR TEDDY FOSTER

With every good wish, Yours sincerely, HAROLD E. STONE

VIC LEWIS BAND RECORDS THREE ORIGINAL COMPOSITIONS

ON January 25 at the E.M.L. Studios, the Vic Lewis Band's Orchestra recorded three original compositions...

RECORDS FOR THE CONNOISSEUR

To be played with the percussion orchestra which the performer must take care to hold with the fingers only...

By Wing-Commander Geoffrey Cooper, M.P.

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CLASSIFIED ANNOUNCEMENTS

- CONCERTS: EMPRESS HALL (FUL. 112), Sunday, Feb. 13. "MUSIC BINDING IN THE MARSH"...

ARNOLD - A FATHER

Readers will be interested to hear that well-known Swedish band leader, Harry Arnold, recently became the father of a baby girl...

CECIL MOSS FREE

Cecil Moss will be leaving Cyril Clifton on February 5, and will be open for bookings at 254, Tottenham Road, London, N.17.

TOP PRESS

Post Carr leaves Cyril Stapleton this Saturday. Tells Musical Express she has been having great success in her orchestra but did not want to be included in the "Top Press" list.

CLUBS

AMERICAN RECORDS and magazines for sale. List on request. Maurice Jones, 17, Camden Road, London, N.1.

RECORDS

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WOMEN'S GUILD CLOSES

The Musicians' Women's Guild closed last week after several years of successful work for the benefit of the poor...

STYX WILKINSON

This Thursday, February 3, Styx Wilkinson's new recording will be heard in "Musical White Noise"...

THE SOUND TRACK

and one of those lusciously satisfying ventures from which he extracts the last ounce of meaning. A very good coupling.

BROADCAST FOR

This Thursday, February 3, Styx Wilkinson's new recording will be heard in "Musical White Noise"...

ENIGMATIC CONCERTO

The performance I found satisfactory. Fischer's tone was sometimes in the past (for instance the 2 flat concerto, Op. 482) indulge in ad lib. filling-in, using a wider range than that of the composer's keyboard. The strings might have given us more singing tone, but that can be said of almost every orchestra. The recording is, on my mind, on the heavy side and a bit out of proportion to Mozart's orchestra. There is a consequent lack of clarity and particularly in the slow movements more of a false noise than in the best recordings. I am sure that in spite of these defects I for one would not without this set.