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Musical Express

FRIDAY, FEBRUARY 17th, 1950

No. 176

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HARRY ROY GOES TO THE MOON

BOOKS SEASON AT A RECORD SALARY

SENSATIONAL NEWS BREAKS THIS WEEK THAT COMMENCING APRIL 3 HARRY ROY WILL TAKE HIS COMPLETE BAND TO THE LYCEUM. THE MECCA ORGANISATION APPROACHED ROY WITH A PROPOSITION FOR A SEASON AT THE LYCEUM AT A FIGURE, IT IS SAID, THAT WOULD ASTOUND DANCE BAND CIRCLES WERE THEY TO BE PUBLISHED. IT IS ALSO STATED THAT THE CONTRACT IS COMPARABLE TO THOSE ISSUED IN AMERICA TO SUCH FAMOUS BANDS AS GOODMAN, DORSEY, LOMBARDO, ETC.

Mecca are planning an extensive publicity campaign and together with Roy they are arranging to present a programme that holds appeal for all the visitors to their popular dance hall.

Roy's popularity with the general public, apart from his West End restaurant clientele, is legion. Although he has been resident for long periods in London, Roy has, during the intervals, catered to the fans with his first class variety presentations and out of town dances. He told Musical Express:

"I am looking forward with great anticipation to playing for the general dancing public. My band will present its usual repertoire of music for the masses and we will pay great heed to perfect tempo for the dancers who visit this popular ballroom."

On pre-election night, Roy will be the guest of Henry Hall on his popular Guest Night series. He will conduct Hall's Orchestra playing his own "Election Rag." Readers will be sorry to



HARRY ROY
hear that Harry has been a victim of the recent epidemic of influenza. Against a doctor's orders he left his bed last weekend to conduct his orchestra for a broadcast.

The instrumentation of the band consists of Eric Cook and Teddy Brook on two pianos (the latter is a well known pianist who, for the time being, will be using a pseudonym), Johnny Roland drums, Les Farrell bass, Maurice Sterndale violin, George Arthur and Dick Boothroyd trombones, Frank Thornton and Cecil Moss trumpets, Alf Kahn and Fred Horton tenors, Bob Lazel and Ephy Slavik altos. Vocals, of course, will be in the able hands of those vocalists Johnny Green and Eve Lombard.

WILTSHIRE JOINS CARR
Well known drummer Billy Wiltshire joined Alan Carr's group at the Cafe Anglaise last Thursday. Wiltshire is known for his show and comedy drum features.

The most exciting song of the year!

MELODRAMA

THE SONG with a driving whip-cracking rhythm and great outdoors power and sweep . . .
THE SONG that grips you and gets in your blood . . .

Featured and Broadcast by (BANDS) Paul Adam, Stanley Black, Tito Burns, Billy Cotton, George Crowe, Sid Dean, Johnny Dennis, Leslie Douglas, Carroll Gibbons, Stephane Grappelly, Roberto Inger, Felix King, Louis Levy, Sidney Lipton, Joe Loss, Jack McCormick, Jack Nathan, Lou Preager, Oscar Rabin, Phil Richardson, Squadronaires, Cyril Stapleton, Lew Stone, Nat Temple, Eric Winstone. (ARTISTES) April May and June, Ray Burns, Edric Connon, Alan Dean, Hughie Diamond, Reggie Goff, Dick James, Maple Leaf Four, George Mitchell Choir, Bob and Alf Pearson, Peterson Brothers, Ric Williams. Outstanding Recordings by Bing Crosby on Brunswick, Tennessee Ernie on Capitol, Gordon Macrae on Capitol, Vaughan Munro on H.M.V., Arthur (F.N. Boogie) Smith on Decca. Hear the Frankie Lane recording from A.G.N. Munich... broadcast by Mark White. The Hit Song of this year's "March of Dixie" from the American Forces Network, Germany. Featured from Radio Luxembourg by John Dexter, Jack Jackson, Teddie Johnson.

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★ HOLLYWOOD ROOM OPENS ★



At the highly successful opening of the Hollywood Room last Sunday, Musical Express photographer caught (1 to 2) Maurice Conley proprietor of the club, Maria Ferrilli talking to Hannah Menzies while her husband Frank Reedy, and Johnny Franz look on. Robin Richmond can be seen in the background.

GELLER AND ROCKETT BANDS BIG BROADCAST

FOLLOWING THEIR VERY SUCCESSFUL FIRST BROADCAST, THE WALLY ROCKETT BAND WILL BE HEARD AGAIN ON THE LIGHT PROGRAMME ON FEBRUARY 20 FROM 12.15 TO 1 P.M. THIS IMPORTANT FORTY-FIVE MINUTE SPOT WILL BE SHARED WITH HAROLD GELLER AND HIS ORCHESTRA, AND AN INTERESTING INNOVATION WILL TAKE PLACE ON THE SHOW.

BUCKLEY PRESENTING SKYMASTERS AND TED HEATH

On election night, February 23, Lewis Buckley will present a swing concert at the Picton Hall, Liverpool, featuring the newly arrived Skymasters, led by Pi Scheffer. On March 6 he has booked Ted Heath and his Music for a dance at the Majestic Ballroom, Swindon.

SERIES FOR ROY WALLIS

Bill Elliott informs us that Roy Wallis and his Quartet—now entering their fourth resident year at Oddenino's Hotel—commence a new series of "Music While You Work" broadcasts this Friday, February 17, from 10.30 to 11 a.m. Based on a new idea of Kenneth Baines the outfit is built around the new B.B.C. Compton organ which Wallis will feature in a novel way. The second date in the series is on Monday, March 6, from 3.30 to 4 p.m.

BILLY MUNN A Baby Son

We offer our sincere congratulations to Billy Munn, whose wife, Sue, presented him last Friday with a baby son. The baby, to be called David William Robert, was born in Torbay Hospital, and both mother and child are doing well.

ABBOTT MEETS KRUPA



Bandleader Frank Abbott in New York on leave from the Queen Mary, with famous drummer Gene Krupa at Pop City. Abbott told us that Krupa is exceptionally interested in British dance music and keen to come to England.

VIC FELDMAN JOINS SHARON

As both bands are attached to Bill Elliott of New Century Artists Ltd., both Harold and Wally have agreed to work together to make a radio show of the broadcast, and special arrangements have been made of numbers that the bands will feature as joint items. In addition, Rita Williams, featured with the Geller outfit, will sing duets with Alan Dean with the Rockett band, while the leaders themselves will be heard in violin and clarinet items together, and with each other's band.

VICTOR FELDMAN

AS prophesied by this newspaper last week we are now able to inform our readers that Victor Feldman has now joined an up and coming modernistic group, namely the Ralph Sharon Sextet.

HEDLEY WARD ORGANISATION FACE ANOTHER BUSY WEEK-END

THIS week-end is yet another busy one for the Hedley Ward organisation. On Saturday, the Hedley Ward Trio come to town for a concert at the Poplar Town Hall, and on Sunday they appear at the Regal, Edmondston.

Sunday is also one of the most unusual days in the career of Hedley Ward. Fronting his full 12-piece outfit, Hedley will give a concert for the inmates of Winson Green Prison, Birmingham. This unique venture, incidentally, is being given entirely free.

BBC BALLROOM WILL RETURN

Squadronaires to be "resident"

ON MARCH 4 THE POPULAR "B.B.C. BALLROOM" FEATURE WILL RETURN TO THE AIR PRODUCED BY JOHN HOOPER. THE SERIES, WHICH IS PROVISIONALLY BOOKED FOR NINE WEEKS, WILL HAVE THE SQUADRONAIRES AS RESIDENT ORCHESTRA. THE PROGRAMME WILL, OF COURSE, BE HEARD AT 10.15-11.30 P.M. EVERY SATURDAY.

KAYE FOR HOLLAND

WE understand from agent Harold Davidson that on March 1 Cab Kaye and his newly formed group will be the first band to play a resident engagement in Holland. Kaye will open at the Park Zicht Club in Rotterdam on March 1 for an indefinite period.

It is at this club that Don Byas is being currently featured. Prior to leaving, the Kaye group will play two out-of-town dates. They will appear at Newark on February 26 and Chelmsford the next day.

Singing Smiths

go to wish "Bon Voyage" to the Sailing Smiths

THE well known stage and radio stars, The Five Smith Brothers, made a special journey from Blackpool to Liverpool on Saturday morning in a 70 mph. gale to say bon voyage to the two Smiths—Brothers Stanley and Colin, who returned to (Spain) on the Franconia in the comfort of a large liner, a complete contrast to their epic voyage across the Atlantic last year. This gesture was a tribute to the fine adventurous spirit of the two young men who, to prove the seaworthiness of their boats, sailed the Atlantic and raised the standard of Britain in a period when the prestige of the country was at stake.

Burns at Uxbridge

LAST Sunday afternoon at the Music Makers' Club, Tito Burns and his Sextet broke all previous attendance records. They also played to capacity to gether with Harry Gold and his Pieces of Eight, at the Regal, Edmondston, Sunday concert.

This Friday they will be the first band to inaugurate the commencement of a name band policy to be carried out periodically at Burton's Ballroom, Uxbridge.

Harry Gold Birthday Celebrations

ON February 26, Harry Gold and his Pieces of Eight will pay a visit to Cooks Ferry Inn. The evening will be in the nature of a gala night to celebrate Gold's birthday, and during the proceedings the band will do an overseas broadcast which will commence at 7.30 p.m.

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Managing Editor for Ventura Publications Ltd.; JULIEN VEDEY
Editor of Musical Express; GEORGE VEDEY
Advertisement Manager; STANLEY MCALISTER

THE VOICE

THE JAZZ CLUBS

IT all started through the creative musician's desire to create. He had the sense and the encouragement from listeners. The jam session, by no means an innovation, became a commercial proposition. Sunday night clubs where the tunes could be heard in the creative musician's own club...

ASSOCIATIONS

BUT suddenly the promoters of these jazz ventures banded together into an organisation. They called it the National Federation of Jazz Organisations. Why did they require a Federation? To stop each other opening on the same nights...

SECOND THOUGHTS

ON second thoughts they believe, now, that no newspaper or periodical with a musical policy ought to be connected with the affairs of private musical enterprises. We, for our part, might go still further and point out that the promoters themselves were hardly in need of a Federation, unless they were banding together to fight Nationalisation...

CULTURAL ENTERTAINMENT

BUT the latest move, I understand, is for the "N.F.J.O." to apply to the Excise authorities for the privilege of running their members' club concert free of entertainment tax on cultural grounds. This interesting claim might be made on the assumption, no doubt, that a "lecturer" appears giving a talk on jazz in its historical forms or a discourse on gramophone records...

YOU SHOULDN'T
YOU SHOULDN'T HAVE
YOU SHOULDN'T HAVE KISSED
YOU SHOULDN'T HAVE KISSED ME!
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CAMPBELL CONNELLY & CO. 15 DENMARK ST., Two Barrels
A BEAUTIFUL BALLAD FOX-TROT
BEAT OF ALL
COUPLED WITH
THE BLUE SKIRT WALTZ
A GREAT ORCHESTRATION
You Red Head (QUICK STEP)



by CHICK MADISON

PAUL WHITEMAN will play himself in a new movie currently in production at M.G.M. The picture is "The Little Words". The song of the title means, of course, made famous by Whiteman in the first big musical titled "King of Jazz".

JIMMY EDWARDS and JOY NICHOLS currently appearing at the Victoria Palace in "Take It From Here", teaching either man Antonio Karas, also in the show, how to play Edwards' trombone.



Famous film star David Farrar is a great music lover and an accomplished pianist and organist. This exclusive picture shows him playing the church organ at his home.

GOUDON'S FAUST

H.M.V. have recently issued a complete recording of Gounod's Faust on 23 sides (D.B. 9422-37). This set, which was made in London about two years ago, replaces the old plum-label set (C.1232-41), and is presumably H.M.V.'s new contribution to the Goethe celebrations.

Harold D. Rosenthal, who has recently returned from an operatic tour of Italy, gives in two articles the history of the opera, a side by side analysis of the records, and finally a review of the performance. This week he takes us to the end of the second act. The last two acts and the review will appear next week.

HISTORY OF THE OPERA

The Faust legend has attracted many playwrights and composers. Goethe's Drama and Gounod's Opera being the two most popular examples; indeed, the first opera by Spohr (1816) and Zöllner (1887) are quite forgotten today, while Gounod's magnificent Modestefele is rarely played outside Italy, and Berlioz's Damnation de Faust is more often heard the concert hall than in the opera house.

Gounod's librettists for this work were Barbier and Carré, and they discarded much of the Goethe drama for their purposes, basing their opera round the love story of Faust and Marguerite, which, incidentally, was Goethe's own contribution to the Faust legend; and so in Germany and France the Faust legend is always billed as Marguerite and not Faust!

The work received its first performance at the Théâtre de la Ville, Paris, on March 19, 1859, with Molin-Carvalho as Faust. It did not reach London until four years later and was given at Her Majesty's Theatre on June 11, 1863, and less than month after that at Covent Garden, then known as the Royal Italian Opera, on July 2.

An English version was given at Her Majesty's Theatre on January 18, 1864, and it was on this production that Valentine's famous aria "Even bravest of men" was first heard. It was rarely heard at Covent Garden; it was given in 1919 with Melba and Licette as the Marguerites.

The fantastic success of Sid Phillips and his band during their current tour warrants this outspoken and exclusive interview

PLAYING FOR THE PUBLIC

ON January 1 of this year, Sid Phillips and his band commenced their tour which is proving to be the most successful ever undertaken by a British band. Capably business is being reached in every town where Sid Phillips and his band appear. This band's tour is proving to be one of those phenomenal things that happen every so often, and which, we think, marks a new era in the dance band business. During a period when fashionable 20s, 30s and 40s have been considered to be the "only thing" musically, Sid has gone along in his own inimitable style, not striving to go against the tide, but content to give the public what he feels they want.

"The public go to a dance hall primarily to dance to music they can understand. The majority do not, as a rule, know when a player is sharp or flat, or whether he plays the chords with regard to the chords. The band must have arrangements that are tuneful, and that the public know. I find that numbers written between 1915 and 1935 are the favourites with both fan and dancing public. There is a nostalgia about music of that nature that never fails to appeal to both young and old. I have been asked by the odd enthusiast to play pop numbers in some of the lower I have visited, but it is not my policy to provide this type of music. I believe that too many of the big bands have gone on today cater for the fans who want to see the bands on tour today seem to be screaming brass and endless sax riffs. This, I am sure, has had a bad effect on business, and has been partly responsible for the "slump" in recent months. Pop is primarily a musician's music, and it is expecting a great deal to have the public understand it.

PLAYING FOR THE PUBLIC

Some of the pop performances dished up nowadays leave me bewildered. I am sure that the public do not wish to play pop should do so by all means, but should compromise by maintaining a steady tempo, a more strongly-defined beat, and a more easily-absorbed melodic line. "I like a band to have a solid beat and bright sound. My policy has been to cater for the dancing public as well as the jazz fans who just come to listen. I am happy to say this policy is proving a great success. We play a large amount of 'oldies' every night, and I find that the public go for these in a big way. Tunes like 'Bluin' the Blues', 'Sweet Georgia Brown', 'I'm Just About 'Happy', 'Keep Your Sunny Side Up', etc., always receive a big band. It seems to create a pleasant atmosphere, and when I play a medley of these songs, the majority of the audience are singing away and appear to be as happy as can be. Many of the bands that are not doing so well would do well to take stock of themselves. I am confident that if they asked themselves the question of what the public in general like, or what we like? The answer would be in arrangements with the fans on tour today seem to be screaming brass and endless sax riffs. This, I am sure, has had a bad effect on business, and has been partly responsible for the "slump" in recent months. Pop is primarily a musician's music, and it is expecting a great deal to have the public understand it.

PALEY

By Jack Webb

WITH private enterprise in the forefront of the new era, it is nice to hear that Rex Burghes, who has been through the world of popular abstract art, has opened his own publishing business. He calls it "The Music and Dance" and it is based in London. Rex starts off with a list of writers and composers. "Waxey Waksley" a hit writer, Lew Downes, is responsible for the work based on the idea of Billy Cotton whose trade mark this is. Billy broadcast the number last Monday in his early morning session.

REG EVANS of Sun Music

REG EVANS of Sun Music tells us that the new "Samba", already a "must" in anybody's programme, is going into the air. It was a Gang production at the Victoria Palace in April. I also hear that a new "Waxey Waksley" number from Sun Music, has nearly completed the very big score for the new "Vanity Fair" being produced by Stanley French and Sam Newcome. The show, which is for summer production, is said to be presented to the public in a more new form from the Sun camp. The new "Samba" number from Sun Music, has nearly completed the very big score for the new "Vanity Fair" being produced by Stanley French and Sam Newcome.

OLDIES and more oldies!

The "Olson picture is check full of old. History repeating itself, it is interesting. I am sure that it throughout the States are scattered in every house. Every old establishment has a copy of the picture or two. But I think France and Hunter hold the record for a number of copies. The picture is in the Olson film. Which is only natural, for the roots of the F.D. & H. house are steeped in musical history. By the way, F.D. & H. publish Peter York's splendid work entitled "Dear Fantasy" of which Steve Race received the excellent record last week.

THE situation created by the surge of popularity of oldies

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MEETING OF FAUST AND MARGUERITE

The famous waltz follows (sides 9 and 10) and all join; during this scene Mephistopheles brings on Faust, and Marguerite (soprano) who has her own home from church is prevented from joining Siebel by Mephistopheles who offers her his arm; Marguerite's reply, "Non Monsieur, que la waltz Faust can't have them in return for his soul—he heitates and then Mephistopheles shows him a vision of the beautiful Marguerite; "O

enthusiasm to play pop numbers in some of the lower I have visited, but it is not my policy to provide this type of music. I believe that too many of the big bands have gone on today cater for the fans who want to see the bands on tour today seem to be screaming brass and endless sax riffs. This, I am sure, has had a bad effect on business, and has been partly responsible for the "slump" in recent months. Pop is primarily a musician's music, and it is expecting a great deal to have the public understand it.

THIS is the first instalment of my new weekly feature in Musical Express. The Features Editor has assigned me to "The Alley" songs, songs and song business are my topics. I'm no newcomer to The Alley, for I've got a few numbers in print sponsored by one or two famous publishing houses, although not under this name and I make the admission that they were never in the "Top Ten". But I want my readers to know that this column will contain up-to-date news of activity in The Alley from a scribe who is in the closest contact with the song world.

OR are we slow to recognise the hit potential in our own goods? Take "I've got a lovely Bunch of Coconuts." Strange paradox. That number hit America before we took up it over here. It is, I believe, number one in the American "Honour List". Now, of course, it is being healthily in the British best-seller.

AN accident was responsible for the birth of a song. Head-winner at last week's "Write-a-Tune Contest" at Hammermill was "The Night The Floor Fell In" by Ken Allen. Ken's "Write-a-Tune" contest dance band pianist. He turned up at six, got comfortably settled at the piano, and the floor of the rostrum collapsed. The grave danger was for his number which came up trumps as a best-winner.

HIT SONGS from
OLDIES AND MORE OLDIES!
SWANNEE
MY MAMMY
PRETTY BABY
BABY FACE
AFTER YOU'VE GONE
CHINATOWN MY
CHINATOWN
CAROLINA IN THE MORNING
BACK IN YOUR OWN BACKYARD
YOU MADE ME LOVE YOU
LET ME SING AND I'M HAPPY
TOOT TOOT TOOTSIE (GOO'BYE)
WAITING FOR THE ROBERT E. LEE
THE SPANIARD THAT BLIGHTED MY LIFE
WHEN THE RED, RED ROBIN COMES BOB, BOB, BOBBING ALONG

JOIN THE PETER MAURICE ORCH. CLUB
WHEN THE HEATHER
GLEAMS LIKE STARDUST
BE GOODY GOOD GOOD TO ME
OH TELL ME GYPSY BOLERO
LEADS MUSIC LTD.
HOP SCOTCH POLKA
I DIDN'T KNOW THE GUN WAS LOADED
THE LAST MILE HOME (WALTZ)

THE NATIONALITY of popular numbers broadcast bears scrutiny. American plugs 20 per cent. British plugs 40 per cent. When you consider that British numbers were 28 per cent in 1959, only about 25 per cent in 1958, it is a good sign that the performance of British numbers is on the rise. One of the members of the Songwriters Guild told me that while he was a member of the Guild, he was a natural ally of the music business. He assured me the Guild was far from anti-American, but it was a very different thing altogether. Could it be that the music business is so prejudiced that great monopoly has suddenly taken the view that the music business has something to recommend it after all?

Steve Race discusses the very strange case of

FRANK SINATRA and the even stranger case of his public

L A DONNA E MOBILE, the operatic tenor tell us, but I am beginning to think La Donna e not half so Mobile as the General Public. The masses, having taken you to their inconstant hearts, will carry you shoulder high for a year or so, and then drop you like a crate of bananas when someone else takes their fancy. Swing fans had an interesting glimpse of this phenomenon last month, when the American "Metronome" poll results were announced. The tenor sax player was won by Stan Getz, an admirable player in his own way, with Ventura, Flip, Lester, Hawkins, Jacquet and the other early white favourites well below.

"That well-known proverb ending '... the harder you fall...' certainly seems true in the case of Frank Sinatra. Frank, as you don't believe he was merely superseded—I think he 'went off', and for once they knew he was overworked, overpaid, and, consequently, overbalanced.

Frank Sinatra. If I ever love again. It happens every Spring. Col. DE.2044.

Columbia spared us many of the products of that unfortunate period and now he is back on the charts like his old form again. Something like it, I repeat—I'm afraid the old, warm Sinatra may have left us for ever, though we are still lucky enough to be able to turn back to vocal masterpieces like "Stormy Weather." "What makes the Sunset?" "When your Lover has Gone," "Paradise," or the glorious "Stella by Starlight."

"If I ever love again" bears some similarity to the Golden-age (Sinatra speaking) "A Friend of Yours," in that it leads a life like his own, and is not supported by the very best of orchestrations. The time itself is very fine, and leads me to believe that all may not be lost in the popular music field: evidently both people can still write really good melodies, and even get them published.

But compare this side with that of the ones issued two or three years ago, and you will be struck, and perhaps grieved, by Sinatra's loss of tone and consequently of warmth. He still gives the impression that he has taken the trouble to read the lyrics, and understand their meaning, but with more and more good singing, that is no longer enough. Furthermore, on this side at least, he has to make do without the great Axel Stordahl, and that is who has grown used to his superb work.

"It happens every spring" is one of those cute numbers after the style of "The things we did last summer." It lists a number of rather inconsequential

things which the singer is supposed to associate with a particular "Frankie" pillow, and to him by the thousand to offer their all.

Then something happened, and the public, which normally doesn't know "A" from a bull's foot or an elephant's shreased from a hole in the road, decided that Sinatra was no longer the blue-eyed boy, and don't believe he was merely superseded—I think he "went off", and for once they knew he was overworked, overpaid, and, consequently, overbalanced.

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in its original walk form, and even includes the rather dull "I should rhyms with which in Tin-Pan Alley circles that the verse doesn't matter, anyway" rather falls down when somebody records it, and especially when that somebody is as good a singer as Denis Martin. I have no complaints to make about his interpretation, and only the accompanying record a false note, with its overcorrected string writing. There is also a Hammond Organ which, though nicely played, seems to have remarkably little to do with any scottish setting I have ever seen.

Neither the singer nor his material are so good in "Winter Song." One notices as the record develops that Martin is going very thin on top: not in

makes the copy "Row, row, row," into a potential hit. Max Miller. Come hither with your zither. I never see Maggie alone.

The funniest thing about "Come hither with your zither" is the saxophone section which accompanies Max's second chorus, though perhaps that is just an example of my distorted sense of humour. The matter is certainly well, as Max must well know, and very far below the standards of both suggestiveness and wit in which his fans take such delight.

"Maggie" is better, and afforded me a chortle when, in the middle of a rip-roaring two-beat trombone solo, Max remarked: "That's nice—I'll take two yards of that."

RECORD OF THE WEEK
Kenny Clarke's Boys.
Royal Boost.
Eptisophony.
H.M.V. B.9875.

When the "Deeps" went back to the States they left behind them a corps of friends and a whole army of fans, all of whom will want to buy their latest recording.

They won't be disappointed. "Down in the Glen" is one of the most penetrating British ballads to be published for some time, and the Deeps give it the best interpretation their fans will demand. Musicians may carp at their intonation right at the end, but the ingenious change to the tonic minor just about makes up for it. They certainly have charm in abundance, and Messrs. Gordon and Connor will be grateful to the Deeps for swinging the number so lightly and deliciously in the second recording.

If you are not a little shocked by its similarity to "St. Louis Blues" you may like "Oh Tell me Gypsy," which is right in the rut made by "The Crystal Gazer" and "Beware of April Rain." The best of them is still in my mind "Golden earrings," which I would have preferred to hear the Deep River Boys sing one of their more rhythmic numbers on the reverse side of "Glen." Denis Martin sings his "Glen"

the same sense as my wife insists that I am doing, of course, but equally distressing to the person concerned. Some of his higher notes are decidedly well. Phil Harris and his Orch. If you got some place to go, so

THE RETURN OF DONALD PEERS TO radio, after his long absence, was a great event. His audience went wild with excitement to have him back among them. He finished his long session to shouts of "Good night, Donald." The love that the British people have for Peers is fantastic in terms of public affection I place him in the same category as Gracie Fields. But the throat operation which kept him out of the limelight for so many months has done something to him.

"I have given Peers a brighter resonance. This resonance, if it was so noticeable on the radio, will be even more noticeable on his records—I am sure of it. There is an "edge" to his voice that was not so evident before. It lends brightness and timbre. I am certain Donald must feel and hear it himself, because in the very execution of his work you notice a new nerve—an even greater confidence, if not a thing were possible, if you ask me I would say his voice is now 50 per cent better than it was when he first hit the

AL JOLSON SINGING HIS HIT SONGS FROM "JOLSON SINGS AGAIN"

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DONALD PEERS' RETURN

Milky Way. But does it matter? Peers' voice was not the only thing that made him great. It was his showmanship and stage artistic sincerity that made him a star. Remember one very important thing—Donald Peers knows HOW to sing a song!

By Lee Conway

THE return of Donald Peers to radio, after his long absence, was a great event. His audience went wild with excitement to have him back among them. He finished his long session to shouts of "Good night, Donald." The love that the British people have for Peers is fantastic in terms of public affection I place him in the same category as Gracie Fields. But the throat operation which kept him out of the limelight for so many months has done something to him.

SECOND THOUGHTS
By Steve Race

A FORTNIGHT ago in this column I set a trap for composers, and invited readers to send postcards in answer to eight questions, many of them disapproachal. The entries were in-creased by a factor of 100, and I am sorry to say that I am unable to answer more than a few of them. (Betty Randall, of Belmont Drive, Belmont, Essex, has written me three of the month's new records and a free six inch 78 rpm record of a Musical Express.)

Now for the answers:

1.—What have Ellington, Disney and Longfellow in common? Answer: Hawaiah. Ellington's "Beautiful Indians" Suite contained a movement named "Hawaiah"; Longfellow, of course, wrote the original poem; and Walt Disney produced an early 50's cartoon named "Little Hawaiah."

2.—Who made a sensational hit for Columbia, and why shouldn't we worry about him? Answer: Rubie Bloom. The clue here was "sensational." Joe Venuti's Parlophone record of "Sensation Rag" was sung by Bloom, who made her debut on Columbia for it for a doctor's "cure quickly." It is the Bloom record of "Sensation Rag" which I am referring to.

3.—"Don't Worry 'Bout Me." What commodity was Cole Porter's demand on it for a doctor's "cure quickly." It is the Bloom record of "Sensation Rag" which I am referring to.

4.—Which chorus contains a whole concerto? Answer: Artie. "Clarinet Concerto" was played in the film "Second Chorus."

5.—Who played bass and played piano in Massaro saw Pink Elephants? Answer: Massaro was Eddie Lang's real name. In his recording of the tune "Pink Elephants," Massaro was played by Joe Venuti and trumpet by Jimmy Dorsey.

6.—"Fairly recently Leeds came to London, and London went to New York. How did it happen? Answer: The Leeds Concert Co. opened an office in Deansgate Street, London; and the Decca Record Co. started to issue records in America under the name of "London Records."

7.—Who gave a recorded piano lesson to a deaf boy? Meads Lux Lewis, who recorded "Nineteen ways of playing a Chorus." A note that makes you feel "up and down" is one of the most important things in making his first 30-second piano recording. He is the personal Jimmy Haglan and Sonny Greer.

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SOEADS SEARCH FOR A DREAM Backed with THE ORGAN MAN

NATIONAL DANCE BAND CHAMPIONSHIP

ADVANCE reports from Swindon point to the fact that the Wiltshire Championship on Monday (next), February 20, should prove a great success.

A FULL entry list has been obtained for the East Yorkshire Championship at Hull City Hall on Sunday, February 26, and with the famous Ray Ellington Quartet making a personal appearance.

EIGHT bands have entered the Merseyside Championship, which will be held at the Mersey Docks, Liverpool, on March 10. This is the full number of bands which are accommodated but due to one of the entrants having secured a resident engagement...

THE West Yorkshire event is this week announced to take place at the Empire Theatre, Dewsbury. Making their first appearance in the district as the star attraction will be George and his new 18-piece orchestra in a programme especially prepared for the occasion.

BOLTON and Wolverhampton are included this week in the list of venues and bands wishing to compete are advised to apply for details as early as possible.

AN addition to the prize list at all N.B.C. events this year will be a special prize for the Most Outstanding Individual Performer.

FIXTURE LIST SWINDON (Majestic Ballroom), Monday, February 20, Wiltshire Championship, Dancing 7.30 to midnight. Personal appearance: Harry Gold and his Pieces of Eight.

LIVERPOOL (Grafton Rooms), Friday, March 10, Merseyside Championship, Dancing 7 p.m. to midnight. Resident band: The WH Hammer Orchestra.

DEWSBURY (Empire Theatre), Sunday, March 12, West Yorkshire Championship, Concert 7 to 10 p.m. Personal appearance: George Evans and his new 18-piece orchestra, featuring The Bernie Sharp Dixielanders, Bill Evans and his new 12-piece band.

WOLVERHAMPTON (Civic Hall), Friday, March 15, Staffordshire Championship, Dancing 7.30 to midnight.

TAYLOR JOINS LAWRENCE Len Taylor, who has for a long period been accompanist to Doreen Harris, will commence his own Law Lawrence's account that that artist appears at the Theatre Royal, Portsmouth, on February

Special Dispatch from Steve Cairn

SHOW-MINDED Glasgow finds 1950 waging an anti-depression battle on three fronts: on the stages of the theatres, the platforms of the concert halls, and the doors of the numerous Palais de Danse.

THE Empress's phenomenal business in the last two months has been matched by the four flourishing pantomimes in the city, the successful revues at the Metropole and Empress Theatres and by the pre-War End presentation at the King's Theatre of "Wild Violets."

THE well attended Scottish Orchestra Concerts at St. Andrew's Hall and Green's Playhouse include an enterprising quantity of works by contemporary composers and the orchestra's fine musicianship reflects the care and attention of its conductor, Walter Susskind.

THE usual host of visiting celebrities for the 1949-50 season includes the names of Joe Egan, Claudio Arnan, Sir Jolly Barriroll, Julius Islerli, Moura Lympany, O'Leary Klemperer, Eileen Joyce, Walter Gieseking, Nikolai Malko, Cyril Smith and Pierre Fournier, and recent concerts and recitals have been given by Malcuzyński, Joan Hammer and Herby's 96-strong Valencia Orchestra.

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JOE LOSS' big success at Green's over the New Year period has already been reported in this newspaper. Joe was followed in by Frank Weir and his Band, who fulfilled a very successful three week season; the vocals of Helen Mack and Allan Smith were very much to the liking of the patrons. The Blue Rockets are the current attraction and are to be followed by the bands of Oscar Rabin, Cyril Stapleton, and Dr. Crook.

THE bands of Maurice Sheffield and John Holton operate at the Locarno. Maurice, on alto, leads a workmanlike ten-piece band in which noticed Bert Tobias, well-known for his name-band tenor work. Walter Russell, the bass player, has attracted a strong local following with his pleasing vocals.

A BIG event in local dance history occurred on Friday, February 10, when Jack Chapman celebrated his twentieth birthday. A special Albert Ballroom, Glasgow. Vocalist Marjorie Dell looks on.

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WONDERFUL ILLUSION EL CUMBANCHERO ARMADILLO SAMBA DENIS SERIES EXTENDED

AN early morning radio programme is not usually considered a "peak period" for artists, but the producers regard the work of preparing such a show almost as a lost cause.

JOHNNY ("The Sheriff") Denis has met these hazards and beaten them. His outstanding recording cowboy programme "Way Out West" has been on the air for four years, and the B.B.C. have now extended the series.

FROM the increasingly large fan mail Denis receives it is obvious that reluctant parents are being dragged out of bed by small children who insist that the parents are staying up after switching on. But the bulk of the fan mail from hospitals, where patients write to say how much they enjoy the programme, is from the West. Western philosophy of the programme.

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Richard Attenborough, film star, and his 'Pin-Up Princess' for a day.

Richard Attenborough, film star, and his 'Pin-Up Princess' for a day. The programme heard every Sunday via Ladbroke Grove, introduces Mrs. Winifred Attenborough for the Day—Billy Butlin at Butlin's annual reunion last week. This was her wish as Princess for the Day.

SUNDAY, FEB. 19. 1.30 p.m. THE OVALTINE'S CONCERT PARTY. 4.00-4.30 p.m. BRINGING UP THE REAR. 4.30-10.30 CONTINENTAL PROGRAMMES.

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AL JOHNSON SINGS

Al Johnson shows he has lost none of his dynamite while doing a recent N.B.C. broadcast. It is Johnson's voice that is heard on the sound track of the current release "John Sings Again," in which Larry Parks plays Johnson.

FRANK SINATRA (Continued from page 3) though he comes perilously near in the 8th and 9th bars. It had been an A flat instead of an A natural. Johnny, it was a mistake to put a flat in front of it? Kenny Baker follows him with a good and characteristic solo. Jack Bain takes his turn on the other side, but I am no lover of drum solo, whether Buddy Rich, bad, or indifferent, and my pressing of "Drummin' Dan" will still glean in virgin devotees when a "Sugarfoot" is heard by buying a copy.

Kenny Clarke & his 52nd St. Boys. Royal Roost. Epitaphy. H.M.V. B.8771. Space is a very good record this week, and a good one, too. In my opinion one of the best ever heard. It is also a good introduction to pop for those who already admit to liking a bit of pop. Both sides were originally issued on the French "Swing" label, and the four sides which comprised the session have been, so to speak, my "constant companions" for quite a long time.

A fellow critic, I see, says "Royal Roost" actually Oop Bob Sh' Bam, a statement which can only be described as a masterpiece of understatement. It is also a good introduction to pop for those who already admit to liking a bit of pop. Both sides were originally issued on the French "Swing" label, and the four sides which comprised the session have been, so to speak, my "constant companions" for quite a long time.

"Sugarfoot" features the two best playing of a newcomer to the distant scene: clarinetist Johnny Dankworth. Johnny gives a good impression of a 2-beat player who has just been made to listen to a pop record, and rather likes it. His solo is masterpieces of restraint, hardly betraying himself at all.

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The London Philharmonic Choir performing Beethoven's 'Missa Solemnis'.

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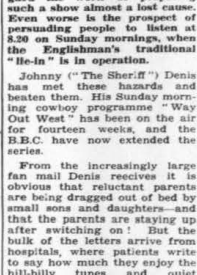
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