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# Musical Express

FRIDAY, APRIL 25, 1947

No. 29

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## FRANK WEIR FOR THE LANSDOWNE Ten-piece Orchestra

CURRENTLY leading his trio at La Melanite, Knightsbridge, Frank Weir will finish at that club on May 10, and on May 12 he opens with a ten-piece orchestra at the Lansdowne in place of Martin Hayes, who will be leaving that hotel. Weir, in an exclusive interview with "Musical Express" said:—

"I am taking a ten-piece band into the Lansdowne and I do not intend to accept any broadcasts until such time as the band is perfectly rehearsed and ready for the listening public to hear. My line-up will consist of four saxes, one trumpet and four rhythm. The trio I am using at La Melanite will, of course, be joining the big band. This means that Ralph Sharon, Tiny Timmers and Bobby Kevin will be part of the rhythm section. I have yet to fix a guitarist."

When we enquired who would be joining him on saxes he told us:—  
"I have got Ken Mackintosh on first alto and Aubrey Franks on first tenor. Both second alto and tenor have yet to be fixed. This also applies to a trumpet. I have several people in mind for these various positions and will decide definitely this week. My regular vocalist, Vivien Page, will also be singing with the band."

When Weir came out of the Forces he took his band into the Astor, and after 18 months at that club took his band to Fischer's Restaurant, from which place he was heard broadcasting regularly. After leaving Fischer's Weir took his band on the road and disbanded in favour of a smaller outfit last December.

Martin Hayes, who will be leaving the Lansdowne, tells us that, although this change of policy has come as a surprise to him, he has big plans for his band in the immediate future.

## BIG 3-BAND SHOW at SAVILLE Great Sporting Charity Event

On Sunday, May 18, at the Saville Theatre, the swing fans will have an opportunity of seeing the three ex-R.A.F. bands in a big charity concert to be held in aid of the Sportsmen's Aid Society. This show has been arranged by Leslie Holmes for the S.A.S., and is being run in conjunction with "Musical Express."

This big swing concert will feature the bands of the Squadronaires, Leslie Douglas and the Skyrockets, and will be the first all R.A.F. band show of its kind to be presented. The bands will carry with them their well-known feature vocalists and Wing-Commander O'Donnell has agreed to conduct the massed bands for the National Anthem. The services of three well-known ex-R.A.F. men have been procured as guest artists. These will be Kenneth Horne, Sam Costa and Stinker Murdoch.

This will be the first of an annual series of shows of this description sponsored by the Sportsmen's Aid Society and apart from the fact that it will be creating work for the music profession, it is also believed that at a meeting this week certain arrangements might quite possibly be made whereby a percentage of the funds will be handed over to a well-known musical charity.

Prices of tickets will be £3 3s., W.C.2.

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## BORIS MORROS IN LONDON Producer of "Carnegie Hall" Film Here

BORIS MORROS, famous producer and musical director and co-producer of the new United Artists picture "Carnegie Hall," has arrived in England. As musical director and composer of "Chauve Souris," opera director in Russia, France, Italy and Egypt and musical director of the Rivoli Theatre, New York, and Paramount Public Theatres, his knowledge of music must have been a great asset when he co-produced with William Le Baron the story of "Carnegie Hall."

Morros, at a Press reception at the Savoy this week told "Musical Express" that "Carnegie Hall" was made in New York and has none of the embellishments that Hollywood would naturally add to a picture of this description. It was made in the famous concert hall without the aid of any additional props or scenery and all the shots are authentic. The film was planned three years ago and scheduled for fifty-four days' shooting, but even with a working week of only five days (as against six working days in Hollywood) the picture was made exactly according to plan and, in point of fact, they were able to knock two days off the scheduled time.



BORIS MORROS

Boris Morros also told us that when they first commenced shooting there were seventeen fire regulations to be overcome. He rang his friend, Mayor O'Dwyer of New York, and within ten minutes a permit was sent round to him and they were able to commence right away. As a reciprocal gesture, Morros has put Mayor O'Dwyer in the opening of this new film, which is due for early presentation in this country.

## BEECHAM & THE L.S.O.

"Beecham is conducting" is sufficient guarantee, any concert, any time, anywhere, of great and exciting things to come. To concertgoers, those three words mean and say almost all that a concertgoer could ever wish to hear; and it certainly would have been the case at the Albert Hall, if Katherine Goodson—another guarantee for many—had not been playing Brindley's D Minor Piano Concerto on Sunday afternoon.

This is a far from simple work for the soloist, leaving as it does so many rich and interesting things to the piano, but Miss Goodson deceived us into thinking it was easy. Not a concerto for the pianist who is in any way musically (or physically) faint of heart, and more attractive as pure enjoyment to the music student complete with score, than to the music lover who "knows what he likes" rather than learns to like what he really knows.

Schubert's 5th Bb Major Symphony and Bizet's three pieces from the "Fair Maid of Perth" made up the second lighter half, and once again—Beecham was conducting. Why then, were there so many empty seats? Perhaps the Brahms, which must certainly be studied rather than wallowed in, frightened us a little? D.H.

## RAMSGATE BAND PLAYS TO CAPACITY

Gordon Homer and his thirteen piece band are playing to capacity crowds at the Coronation Ballroom, Ramsgate. Prior to playing at Ramsgate, Homer had the resident band at the Plaza, Derby. During the winter months his band consisted of seven musicians but has been augmented to thirteen for the summer season. When he first went to Ramsgate there were three dance spots running in the town but after a month only one remained open for regular modern dances. The Coronation has continued to pack the crowds in nightly. Further confirmation of their success is the fact that many outlying towns in the district frequently make requests for the band to appear in their vicinity on one-night stands. The line up of the band consists of Ken Turner and Arthur Howell, altos; Ray Pilon and Basil Skinner, tenors; Ted Pepper baritone. The brass section consists of Homer, who leads on trumpet; Joe Smith and Victor Gourier, and Sid Weston trombone; Brian Fahey, piano; Jack Evans, bass; A. Collins, drums. Vocalist with the band is Judy Deane.

## Farewell Party for Scott and Crombie at the Swing Shop

On Sunday, April 27, Sid Gross is throwing an extra special farewell jam session for Ronnie Scott and Tony Crombie, who leave for a holiday in the United States next Monday. Many of the well-known jazzmen who will be appearing at the Jazz Jamboree have promised to visit the Sutherland Hotel, where the Swing Shop is held, to jam with the boys before they leave.

## RECOGNITION

Dear Sir,  
As an enthusiastic reader and admirer of the policy of your paper in its strong support of British Dance Music, I would be grateful to use a little of your space to publicly thank everyone connected with the running of the famous Write-A-Tune Contest, for the great help that this Competition gives new British songwriters.

As a result of the four numbers I had broadcast in this Contest, I have had several offers from publishers who had hitherto rejected them. On behalf of many typical unknown British songwriters, many thanks to Lou Praeger and all concerned for the valuable help they have given us in obtaining recognition of our work.  
Yours truly,  
BIDDIE PAYNE.

## Hylton's New Show at Victoria Palace

At the Victoria Palace Hylton revived the Crazy Gang—Nervo and Knox, Bud Flanagan and Naughton and Gold—in a well-dressed and well-produced revue according to formula. The Gang provides robust comedy in the usual style and the show features British numbers—a pleasing thought—although these are not particularly outstanding merit.

The Radio Revellers, that brilliant vocal team which has risen to such phenomenal heights since its inception, actually stop the show. This act is actually on a par with the American product.

## JACK HARRIS BARRED

Home Office Official

Hardie Ratcliffe, secretary of the Dance Band Directors' Association, tells "Musical Express" this week that official notification has come from the Home Office to the effect that they have refused to grant a permit to Jack Harris to work in this country.

## DANIELS LEAVES FOR ICELAND

Joe Daniels will be taking his band to Iceland for two weeks commencing this Sunday. Billy Amstell, Alan Metcalfe, Ken Moulie and Heath Cliff, his regular girl vocalist and bass player, will be the line-up with, of course, Daniels on drums. Heath Cliff and Daniels' manager, Dave Kenny, who have both been with him for eighteen months, were married last Wednesday at Norbiton, and will spend their honeymoon in Iceland.

Daniels is still short of a trumpet-player for Iceland. Anyone interested, please ring him immediately at Arnold 4643.

## Mendelssohn Books Band for Bournemouth

Felix Mendelssohn, who has just completed three very successful weeks at Green's Playhouse, Glasgow, tells us that he is supplying a band for the Chine Hotel, Bournemouth, for the season. The personnel includes Ronnie Bradley, Danny Dabennie, Danny Mitchell, Jane Lee, who in the past sang with Jack Payne and Harry Gold, will be vocalist with the outfit, and the rhythm section has still to be fixed.

## CHARLES TOVEY BROADCASTS WITH THEATRE ORCHESTRA

Charles Tovey, who composed the whole score and did the orchestrations for the pantomime "Jack and the Beanstalk" at the King's Theatre, Hammer-smith, last Christmas, was heard by a B.B.C. representative while he was M.D. of that show. He will now be heard with an eighteen piece orchestra playing theatre music in Music While You Work on Friday, April 26, at 3.30-4.0 p.m. Tovey will act as Musical Director for Harry Benet's show "Gaiety Fays" which will be playing the summer season at the Grand Pavilion, Bridlington, this year.

## LARRY ADLER JACKSON RE-ORGANISES Fallon and Chilver to Stay

At the Wigmore Hall last Thursday that great virtuoso of the harmonica, Larry Adler, proved to the Press during a private recital exactly how great an artist and musician he is. He gave a performance of classical music that has to be heard to be believed. Adler has taken the harmonica, an instrument that only a few years prior to the war was considered a child's toy, and established it as an authentic means of playing music of every description.

In spite of the fact that the Melody Maker published last week that Adler had "played to packed audiences at Blackpool, Sheffield and Bristol," this in point of fact was not the case and for this country the private recital was given in order that the Press might have the opportunity of this fantastic musical innovation. Yesterday, in an exclusive interview, asked Adler why he had turned to classical music when we remembered him so well for his lighter style that he played when he was in England prior to the war. He said:—

"I started right at the top of the tree when I was really too young to be appreciative of my good fortune and like everyone else in a similar position, I commercialised my success in every way. As I grew older I felt that I wanted to play good music and did not see why the harmonica should not be developed along these lines. When I returned to the States in 1939 I had to start at the bottom of the tree for, having been away so long, nobody knew me. I felt that was the time to start expressing the music I felt in my heart."

"Prior to this I had always played by ear, but classical music cannot be played that way and I learned to read music in order to play special arrangements that had been written for me. This was not easy, but the joy of achievement when I had finally reached my goal was worth all the hard work I had to put into my studying. There are certain of the lighter things such as 'Blues in the Night' that I thoroughly enjoy playing but each time I play them they always sound exactly the same. This is not the case with such works as the 'Mozart Oboe Concerto in F Major' which always seems better each time I portray it. It never sounds the same and gives me a great feeling of emotional contentment."

"America has accepted me as a straight concert artist and I do believe that once the British public hears the music I am pioneering with the harmonica they too will agree that this instrument has a rightful place on



LARRY ADLER

the concert platform. Famous contemporary American composers who are scoring works for me say that it gives them a new perspective of music and also has tremendous tone colour."

Adler's concert at the Albert Hall last Saturday was played to a much better audience than at his previous provincial concerts and we do believe that once the general public realises that he has definitely established something new that is exceptionally good, they too will accept him as a concert artist as he has been accepted in the United States.

Following the news printed in these columns last week that Jack Jackson would completely re-organise his band at Churchill's due to changes, "Musical Express" now learns that Pete Chilver and Jack Fallon will continue at the club and newcomers consist of Bernie Fenton, well-known pianist and arranger for Oscar Rabin; Frank King, who is well-known as a band-leader himself, is playing tenor with the outfit; and Joe Watson, recently with Leslie Douglas and who, prior to that, had played at Churchill's, will make a return visit as drummer with the Jackson outfit.

## HEATH SMALL GROUPS RECORD

This has been a busy week for the Ted Heath musicians, who also play as members of the Kenny Baker Swing Group and the Jack Parker Quartet—the two small bands within the main orchestra.

Although the Parnell Quartet have their own contract with Decca and have already recorded and had several titles issued, the Baker group has been unable to pack until this week. Presenting Kenny Baker on trumpet; Dave Shand, baritone; Reg Owen, alto and clarinet; Dave Goldberg, guitar; Norman Stenfalt, piano; Charles Short, bass; and Jack Parker, drums, they cut two of their most popular pieces, "Blue Lou" and "Dixon's Dilemma" for early release.

The Parnell Quartet, which includes Jack (on drums), Charles Short (bass), Norman Stenfalt (piano) and Tommy Whittle (tenor), recorded "Old Man Rebob" and "Sweet Lorraine." This is the first time that Tommy Whittle, the band's new tenor-player, has recorded with the Quartet. The full orchestra's hilarious version of "Open the Door, Richard" is due for immediate release.

## BELAJIEFF SECOND CONCERT at Wigmore Hall

The main item of interest in the Russian music given on Friday night at Wigmore Hall was "Six Musical Commentaries" on James Joyce's "Ulysses" for soprano and piano, with the composer Thomas de Hartmann at the piano. Mile. Genevieve Touraine has a voice of delightful, rich, quality and gave a dramatic and spirited performance, but in spite of this, the work as a whole was unconvincing, due to the incompatibility of twentieth century music with the nineteenth century sentimental melody of Thomas de Hartmann. This composer's violinello sonata, soloist Micheline Albert Bloch, was held in conception and rich with life—we would be pleased to give it a second hearing. D.H.



The Radio Revellers, stopping the show at the Victoria Palace.

## Atkins Needs Trumpet Player

Stan Atkins, who has just commenced his seventh year at the Embassy Ballroom, Welling, Kent, has asked "Musical Express" to make it known that he is in need of a really first-class second trumpet to join his band permanently. The band will be heard in "Music While You Work" on May 13, and on May 17 they will be broadcasting from the Embassy. Any trumpet players interested in the job should contact him at Bexley Heath 2156.

## NEW DRUM KIT STOLEN

Joe Watson, late of the Leslie Douglas Orchestra and currently playing at Churchill's, told "Musical Express" that after playing a gig in town last Saturday his kit was stolen from the synagogue at which he had played. He left his kit overnight with the caretaker's assurance that it would be all right. On calling for it on Monday morning, he found the complete kit had gone. The instruments consist of a brand new light grey Ajax side drum, which had been specially made for him; four K Zildjian cymbals; high-hat pedal; foot pedal, etc. Anyone being offered instruments of this description should contact the police immediately, or telephone these offices.

## Maurice Burman Changes Address

Maurice Burman, who is making slow but reasonably steady progress, can now be contacted by his friends at the following new address: Clinic Val-Mont, Giffon, Neuchâtel, Switzerland. D.H.

## Jackie Bonsor has Flat Burgled

Jack Bonsor, who married Miss Eve Ward on April 3, returned from his honeymoon last week to find that his flat at Streamham had been burgled. Thieves stole a brand new de luxe model radio set, two new suits of Bonsor's and one belonging to his wife.

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THE VOICE

BIGGER MUSICAL NEWSPAPERS

"Musical Express" in its hitherto short but crowded existence, has set the fashion for the large, value-for-money musical newspaper with a format like that of any big daily.

INVERSE RATIO

Even our contemporary, "The Melody Maker," admits in its Editorial column last week that we are all working to a strictly limited quota of paper.

CORRECTION NECESSARY

Now all this explanation is necessary because I made a premature statement in this column last week concerning our sister weekly—"The Melody Maker."

RATCLIFFE SPEAKS OUT

Hardie Ratcliffe has broken into print again. This time he writes in "The Performer." He contributes an article about pit bands which ought to shake the entire profession to its foundations.

MUSICIANS SHOULD KNOW

Ratcliffe's comments are brutally candid. They give the variety performer an accurate view of the situation regarding pit musicians, pit orchestras of all kinds, and the conditions under which they have to work.

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"ABOUT THE BAND" by HARDIE RATCLIFFE (Assistant General Secretary of the M.U.)

SO the band killed your act? It's a handy excuse. It always was. Trouble is, artists—with few exceptions—never interest themselves in the band except to moan.

POSTBAG

Dear Sir, I should like, if I may, to take up some of your space in an answer to Mr. Fraser St. Clare's letter in your issue dated March 14th.

Who was the band leader who refused a series of six broadcasts because he considered his band was not ready? Nero fiddled but Tito Burns.

ROBIN RICHMOND AT THE CONSOLE Cutting Down Organ Broadcasts

I FEEL it my duty, as your organ correspondent, to record on behalf of the many readers who have written to me, a strong protest at the unmerciful slash the ever-loving British Broadcasting Corporation has made to the presentation of organ music, both highbrow and low-brow.

MUSIC BEHIND THE MOVIES



Left to right: Sound Mixer, Louis Lipstone, Victor Young and Andrew Setaro discussing the music of a score at Paramount Studios. (M.E. Exclusive)

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Part three in our series . . .

THE WAY AHEAD FOR BRITISH JAZZ

I CONCLUDED the second instalment of this series of articles with the point that many, if not most, of our musicians woefully lack a sense of historical perspective and critical appreciation of jazz trends.

No matter how slim a connection our dance musicians have, as a rule, with what is sometimes called "the real jazz," they can't afford to be ignorant of the lessons it has to teach.



Edited by DENIS PRESTON

It is well that we should appreciate the contribution that men like these have made in our field of music; it is better that we should understand how they came to make their contribution, and what effect their work has had.

I have previously pointed out the obvious truth that no matter how well we, or our continental confreres, imbibe the spirit of jazz it is still a music alien to us, a music whose main stream of progress must always spring from its home territory—the United States.

Every week this column will list ten outstanding records by leading jazzmen and bands drawn from the current English gramophone catalogues.

RECORD RECOMMENDATION FROM A TO Z

Every week this column will list ten outstanding records by leading jazzmen and bands drawn from the current English gramophone catalogues.

THIS WEEK'S ARTIST LOUIS ARMSTRONG

- 1. Georgia Bo Bo. Wild Man Blues. Brunswick 02665. 2. Savoy Blues. Sweethearts On Parade. Parlophone R.2127. 3. Fireworks. Two Deuces. Parlophone R. 2282.

Curiosity Corner:

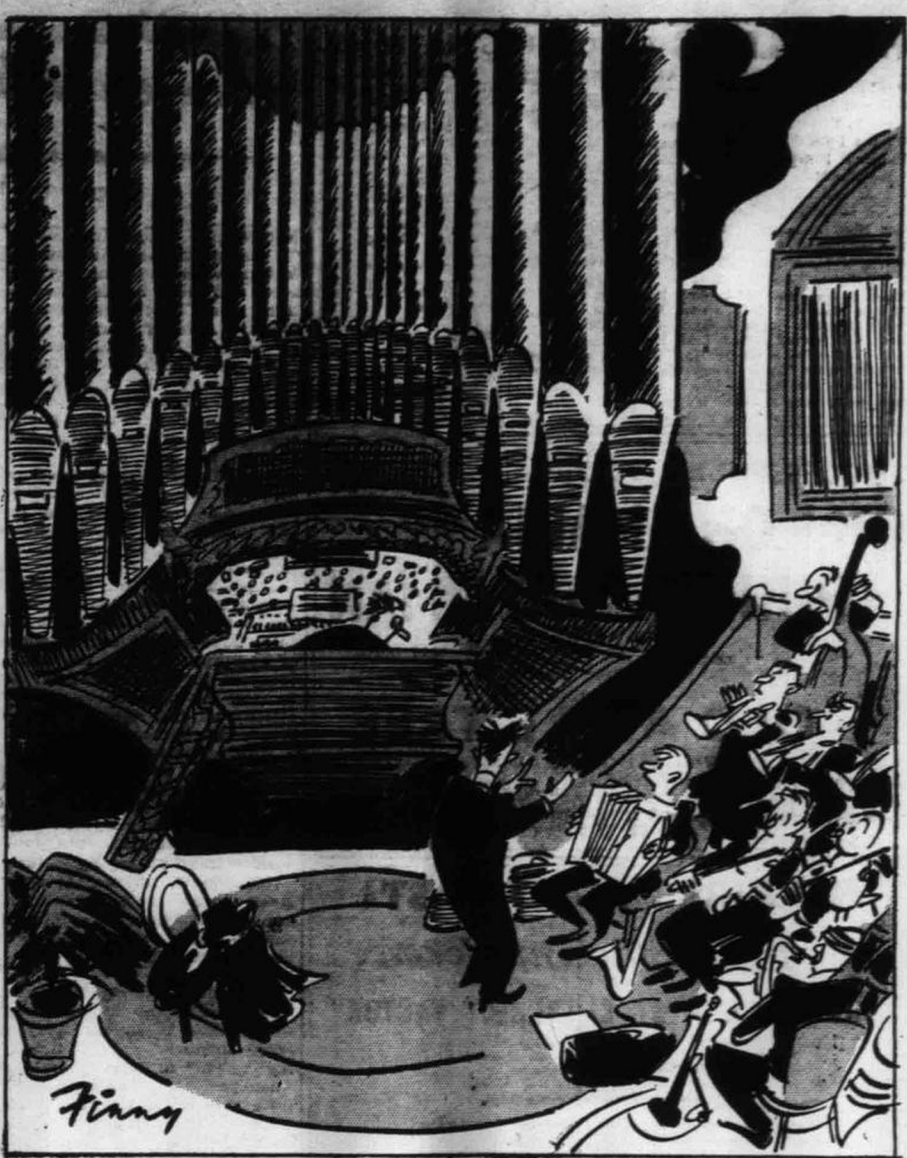
"The figures have an original tone mostly because of balance which is mainly bad, not only within the trumpet-clarinet section, but also between this section and the rest of the band."

SOPHIE WYSS ON FRENCH APPRECIATION

Reports Enthusiasm for the young British Composers

"The French are in a very inflammable state of mind about us," says Sophie Wyss, "and it needs only such an occasion as a concert of British music to set their enthusiasm ablaze."

Sophie Wyss has just returned from a concert tour of French and Swiss cities, arranged by the British Council to propagate the song of the younger generation of British composers.



"Hey! Keep it down a bit . . . you're drowning my accordion player!"

Musical Express Representative in Italy: "NEAPOLITAN SMASH HIT" from Geoffrey Neville-Bagot

WHILE I was in Italy every-one was trying hard to forget the war and singing the latest Neapolitan smash hit "Munasterio 'e Santa Chiara" the words of which are by Michele Galdieri and music by Alberto Barberis.

extra was artistically, perhaps, the most satisfying experience of my visit.

Margherita Carosio's repeated failure to appear in "La Traviata" resulted in a press campaign against her by the critic of the Corriere della Sera.

Ferruccio Tagliavini was abroad in America; however, I was able to appreciate his lyrical tenor on some Cetra records.

Musical Quiz By FRANK DIXON

- 1. What musically, do you connect with (a) Clara-bella, (b) Dorabella. 2. Haydn, Mozart and Beethoven were all alive at the same time. True or false?

Transatlantic AMERICAN COMMENTARY BY STUART S. ALLEN

WHAT "Razor's Edge" theme tune "Mamselle," about which I told you last week, shows every sign of becoming another "Laura" or "Love Letters." It has been recorded by most of the top artists and I should not be surprised to see it gain first place on the Hit Parade very soon.

Warnow and his orchestra and chorus, and the guest girl vocalists (Beryl Davis is the current singer) will all move with the Hit Parade when it changes networks.

Young band leader Elliot Lawrence is fast becoming the Rudy Vallee of the 1940's. This twenty-two year old ex-collegiate has played more than thirty-five campus dates in the past few months and for college dances as far ahead as December.

the natives call them, "casuals." If you are touring with a name band and are only doing seasonal location work and film sessions, the Union says O.K. and passes you. If, however, you should decide to take up permanent residence while in California, the qualifying period comes into immediate operation.

Hollywood is fast taking the place of New York as the main centre for broadcasting and recording, and when both Harry and Les, who already resided in the area, brought their bands home and disbanded them a few months back, most of the sidemen decided to remain in the Celluloid City and applied for Local 47 Cards right away, hoping that they would be classed as "locals" when the leaders re-organized again.

nesday on the Bing Crosby Philco show. Bing begins his thirteen weeks' holiday within the next few weeks and is reported to be contemplating a trip to London.

"Beggars' Holiday," the Broadway musical with the Duke Ellington score, left New York last week for the Schubert Theatre in Chicago for an extended season. But Manhattan will not be long without the Duke's music, for within the next two weeks the Ellington band will top the bill at the Paramount Theatre.

Currently at this number one jive spot is the Louis Jordan band and the Jimmy Dorsey orchestra. Decca vice-president Dave Kopp presented Louis with a bona fide gold record on the Paramount stage the other week in recognition of Jordan's joining the company's Golden Circle with the selling of his millionth recording of "Choo Choo Ch'Boogie." Four other Jordan sides are already past the 700,000 mark.

Ernie Felice, the new West Coast accordian sensation currently appearing with Benny Goodman, has formed a quartet consisting of Hal Burman, drums; Larry Breen, bass; and Dick Anderson on clarinet. They have already made one guest appearance on the Bing Crosby show and a two reel Paramount short. So far the group have no agent and are being managed by Burman.

The Augusteo Orchestra, which gives regular Sunday concerts at the Argentina Theatre, is first rate. It has benefited from the experience of being regularly directed by Victor de Sabata, one of the greatest living conductors. A superb musician, de Sabata, a composer with twelve years' experience as chief conductor at La Scala, excels in Beethoven, Wagner, Sibelius and Respighi. His knowledge of each instrument in the orchestra is profound and his energy and dynamic interpretations are unequalled. John Barbirolli conducted in Rome shortly before I arrived. The Roman musicologists were tepid in their appreciation of his efforts. The gallery at the Argentina contains some of the world's finest amateur and professional musicians and their applause is most intelligently orchestrated. At a rehearsal of the orchestra I met that sympathetic Neapolitan Franco Capuana (who so successfully directed "La Boheme" and "Rigoletto" with the San Carlo Opera Company at Covent Garden last year). Capuana hopes to conduct the L.P.O. He was rehearsing De Falla's "Nights in the Gardens of Spain" with Tito Aprea as soloist.

Francesco Albanesi, the attractive Neapolitan singer who sang Almagiva in the "Barber" at Covent Garden, is leading tenor of the moment in Rome. Onelia Foneschi, who almost appeared in London, is leading soprano. Lauri Volpi sang on the wireless with all his old mastery and with very fine

Great things are expected of the twenty-three-year-old tenor Amadeo Bordini, who has sung at the San Carlo, Naples, in Lucia di Lammermoor and in Gungulli's "Eroegese Gentiluomo." He is a pupil of Marcantonio. He has been praised by Gigli. He may be destined to follow in the line of the world's greatest artists — Tamagno, Caruso, Schipa and Gigli.

(Continued on page 4)

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When Harry the Horn quit California early this month for New York with his new outfit, he took with him his old stalwarts Juan Tizol, Lou Fromm, Willy Smith and singer Buddy De Vito, who had been trying unsuccessfully to make a go of leading his own band in Chicago. Others, like Corky Corcoran and about fourteen other sidemen who had yet to obtain their Local 47 Cards due to the new Union qualification ruling remained behind on the West Coast for a further three months. Harry's plans call for only one night stands until he reaches New York, then he will take a season at the Astor Roof, his usual location, and out at all theatre dates.

A.F.N. times, by the way, are all haywire again following the introduction of Double Summer Time. Ralph "Muffit" Moffatt's midnight show begins—at midnight, instead of the customary 11 p.m. Likewise all other A.F.N. programmes begin an hour later. This will be good news for those listeners who are unable to receive the network until late in the evening. If you can't get it on 240 metres, try around 260 metres or around the 50 metre mark on the short wave.

The American Local Musicians' Union business is very confusing to us over here—and it even proves to be a bit of a teaser to the Yanks at times. It seems that if you hold an 80% Card (this means that you belong to Local Union 802, District of New York) you cannot move to Hollywood, or anywhere else on the West Coast, and take up resident work. Before accepting a regular local engagement, you have to qualify for a Local 47 Card, which means that you have to be resident in California for a period of three months before the Union will give out. During the interim you are only permitted to take gigs, or, as

At last Peggy Lee has opened at Hollywood's Baccage Club. This took place on the 15th and, you may remember, was held off twice due to her being held over for a further period in New York and the recent critical illness of her husband Dave Barbour. Now Dave is completely recovered from his operation and is leading his small combo in support of his wife at the Baccage. Plans are being set for the two to do a summer network show with a name band, but details were not to hand at press time. They are, in the meantime, appearing each Wednesday on the Bing Crosby Philco show.

Having just completed one highly successful concert tour, maestro Paul Whiteman began another this week. Featured over for a further period in New York and the recent critical illness of her husband Dave Barbour. Now Dave is completely recovered from his operation and is leading his small combo in support of his wife at the Baccage. Plans are being set for the two to do a summer network show with a name band, but details were not to hand at press time. They are, in the meantime, appearing each Wednesday on the Bing Crosby Philco show.



Andy Russell and Conductor Mark Warnow, pictured during one of the "Hit Parade" Sessions. (Note the tie!)

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IN THE NORTH
by Billy Butler
SOME weeks ago I wrote of the Manchester Adult Education Institute and the amateur symphony orchestra it sponsors, and I can now mention that on Monday, April 28, this very excellent organisation will be presenting its next-to-last concert this season.

SUCCESSFULLY YOURS—
OH! OH! MARIA QUICK WALTZ
THE PUNCH AND JUDY MAN NOVELTY FOXTROT
Two winners from the Hammersmith Palais (write a tune) contest

Edited by J. J. BLACK
NOW that things are looking up in the accordion world, with new clubs being formed here and new bands there, I think the time has come to sound a note of warning. It's on that old, old question of the ever-present busker. The fellow who "vamps out" a tune was always a menace to the proper musical development and public appreciation of our instrument.

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There are still far too many ear-players about. Mind you, I'm not denying that some of them have quite a fair measure of ability, of a sort. It's something of an accomplishment to be able to pick out a tricky melody on the right-hand key-board, and perhaps to embellish it with a few frills and suitable harmonies. Very often these fellows are quite useful at parties, leading the community singing and filling in odd gaps in the proceedings. They delight in displaying their "virtuosity," and one of their stock turns is to invite the audience to "hum me a bit of a tune" which they then proceed to execute, in more senses than one.

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Generally speaking, it's when they come to the left-hand keyboard that these ear players come unstuck. They usually try to fit in some kind of "oom-pa" accompaniment, with little regard for the real intentions of the composer. Quite often they only use three rows of basses, and somehow make the whole piece fit into the tonic, dominant, and sub-dominant harmonies. Naturally, the performance soon becomes little short of agonising to all but the most completely unmusical-listeners, who would probably just as soon listen to your partner "Sugar" when he's played on a couple of saucer-like lids.

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It wouldn't matter so much if it were just the player who got a bad name. Unfortunately, it very often happens that the instrument gets a bad name too. Many listeners seem to get the impression that the unusual noise produced by these performers is something to do with the accordion itself, or, in other words, that the instrument is incapable of interpreting the wishes of the composer, except within very narrow limits. In their minds they class it up with the penny whistles and the barrel organ, and hope to avoid further contact with it.

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What is even worse than a solitary busker is a collection of them formed into a band. I am told that this menace is particularly prevalent in the Midlands. Very often these bands consist of four or five accordions with a piano and drums, call themselves by the most fantastic names, and go around picking up gigs here and there at cut prices. The noise they make, I am told, is unimaginable. The accordions all do more or less the same thing with their right hands, but they all do different and incompatible things with their left hands; so that the resulting noise sounds rather like a gigantic mouth-organ playing melody, with an indescribable background of rhythmic discord!

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These buskers, as I said, constitute a real danger to our accordion movement, and until they continue to do so until there is a much larger number of really competent players to provide a criterion for the ordinary listener of what really good accordion playing should sound like. The B.B.C. can do a lot to help in the education of public taste in this matter, and I hope they will ensure that only really competent players are allowed to occupy the very limited amount of time that they appear to be able, or inclined, to give us. I hope, too, that the question of time allotted to accordion broadcasts will be kept continually under review, and that it will be possible to increase the allotment in the not-too-distant future.

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Finally, a word to those who listen, and are not satisfied with what they hear. Don't say it's good because he's shown, both in musical circles and the public, in the forthcoming North Staffordshire Music Festival. Further details will be given as they are forthcoming. Whilst writing of this district, I would like to record that further strengthening of an already first-class combination will soon be apparent to Staffordshire dancers by two notable additions to the personnel of the Reg. Bassett Orchestra. Joining the brass team they are well-known trumpet-men Miff Hobson (late Lew Stone, George Elrick, etc.) and Ralph Burns (late Jack Jackson, Harry Roy, etc.).

SCOTS CORNER
John McCormack, the well-known pianist, left Bobby Hogg at Locrano and gone back to Stuart Kay in the Caledonia Hotel, Inverness. James Birrell has taken over at the Locrano. Jimmy Boyle, trumpet, leaving Bill Paterson at the West End to join Don Cunningham at the Astoria. It will be remembered that Jimmy was with Don's band last summer in Rothesay. Up in the Northern Meeting Rooms, Inverness, Charlie Young is now using a nine-piece outfit. Charlie leads the following boys on 1st alto: Jimmy Stewart, 2nd alto and vocals; Dave Steele and Bill Murrugh, tenors; H. Shore, T. Hutton, Lucky Shaw, trumpets; Jimmy Tully, drums; Jimmy Maxwell has taken over the piano chair from Charlie's wife, better known as Mary Mitchell. This outfit is using all special arrangements. Glasgow's longest resident bandleader, Jack Chapman, has been packing the crowds into the Albert for over sixteen years, leads the following boys on alto: Jack Brittan, alto; Benny Maguire and Lex Held, tenors; Jas. Wilson, trumpet; Billy Hall, trombone; Les Farrell, piano; L. Brotherhood, drums; Tommy Renwick, bass; just recently demobbed from the R.A.F., Jack Stone and his band at the Locrano, Glasgow, have been fixed for an afternoon broadcast in May.

Jack Walker and his band have been signed on for the summer season at the Plaza, Dumfries. The following band has been picked for the King's Theatre by Leslie Vivian, M.D. The management of this theatre are creating quite a precedent by giving the boys contracts. Here is a list of the personnel: violins, Jack Libersoh, Alex Madlisky; alto and clarinet, Bryce McKay; fute and tenor, Alec McCulloch; trumpets, Jimmy Young and Dougie Anderson; trombone, Jack Watt; bass, Fred Chay; piano, Billy Street; drums, Norrie Alexander. The 'cello

player has still to be fixed. A feature of this line-up is that Jimmy Young and Dougie Anderson, the well-known business partners, are playing together for the first time.

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