

S.B.C. BARRING THE SONG MEN?

PRODUCERS BAN ON CONTACT BOYS!

Arranger also refused

(MUSICAL EXPRESS STAFF REPORTER)

IT HAS LONG BEEN A CUSTOM IN THE MUSIC PROFESSION FOR CONTACT MEN ASSOCIATED WITH BIG PUBLISHING HOUSES TO VISIT B.B.C. STUDIOS DURING AUDIENCE BROADCASTS. THE B.B.C., TOGETHER WITH THE MUSIC PUBLISHERS' ASSOCIATION, CAME TO AN AGREEMENT RECENTLY THAT "PLUG" MONEY SHOULD NOT BE PAID TO ARTISTS OR BANDLEADERS. THIS RULE HAS BEEN STRICTLY ADHERED TO.

HOWEVER, IN SPITE OF THIS AGREEMENT, WE NOW UNDERSTAND THAT CERTAIN B.B.C. PRODUCERS HAVE STOPPED CONTACT PERSONNEL FROM ENTERING THE STUDIOS, EVEN IN SPITE OF THE FACT THAT THE PROGRAMMES BEING PRESENTED ARE DONE SO IN FRONT OF A LIVE AUDIENCE. ONE INSTANCE BROUGHT TO OUR NOTICE OCCURRED WHEN AN ARRANGER WAS REFUSED ADMISSION. HE RETURNED TO HIS OFFICE, AND ON RECEIVING A CALL FROM THE BANDLEADER TO ENQUIRE WHY HE HAD NOT ARRIVED, HAD TO INFORM THAT GENTLEMAN THAT HE WAS TOLD HE COULD NOT ENTER THE STUDIO.

It would appear that practices of this description are not helpful either to the B.B.C. or the publishers and artists. If a performer or bandleader is touring the country regularly and is only in town for one night to do a broadcast, it is impossible for the publishers' representatives to contact them other than in the B.B.C. studios. It was deplored, at one time, by the profession, that most of the business associated with music had to be contracted over a bar. The publishers need the B.B.C. Conversely, the B.B.C. needs the publishers.

In view of the fact that a broadcast involves the utmost care, it is apparent that the publisher as well as the artist, where popular music is concerned, is planning his broadcast in the light of the logical correct place for the representatives of these joint interests to meet.

There can be no excuse for bannings of contact men from large-scale other than for intimate or unorthodox practices. If a producer has been slipping to the musical satisfaction of all parties and the evenness of the broadcast, it would appear that this action can have no significance other than an arbitrary one on the part of the B.B.C. producers responsible.

"TIME MAY CHANGE" COMPOSER IS ILL

Geraldo's Gesture

Hugh Wade, composer of the hit tune "Time May Change," is seriously ill in Victoria Hospital. Many of his friends thought that if he were to hear his lovely song over the air, it would help to cheer him up. An engineer conceived the idea of sending Geraldo to include in his B.B.C. "Top-Ten" broadcast last Tuesday, March 8, Gerald's recently composed tune, and arranged a last-minute programme switch to fit it in.

BREAK FOR MIDLANDS DANCE BANDS

FOR Midland broadcasting dance bands there is some encouraging news. As from Friday, April 1, for seven weeks (excluding Holy Week) the transmission from the Midlands Service is to be simultaneously broadcast by the London Home Service. This means that the exciting Friday lunchtime spot, "Take Your Partners," and its "Initiative" and "Small Wit Dance."

This decision is a tribute to the standard of the Midlands, and those responsible for dance music in the region will ensure that these coveted spots are filled by top-ranking ensembles, which will continue from time to time in the Midlands Home Service, and will maintain all the leaders on Midland Region books to attain the necessary standard for this wider hearing.

LEON ROY QUINTET AT MANOR HOUSE

Leon Roy and his Quintet, the popular resident group at the Manor House, Farnham, will be guests together with their vocalists, Betty and Tony, for three consecutive Mondays at the Manor House Hotel, Green Lane, Farnham Park, Surrey. Leon Roy and his Quintet would appreciate any offers that might suit the night for a special summer engagement. He can be contacted at Edgware 244.

ERNEST BLOCH TO VISIT BRITAIN

The famous Swiss composer, Ernest Bloch, who for many years now has been resident in the United States, is coming to Britain this summer. He is the world president of his "Concerto Symphonique for Piano and Orchestra" at the Edinburgh Festival. It will be played by the B.B.C. Scottish Orchestra, and the artist is Corina Lombini.

RAINBOW ROOF OPENS SUNDAY

Hermanos Deniz and Revell Terry Quartet



The Revell Terry Quartet

THIS SUNDAY MARKS THE OPENING OF A NEW DANCE SOCIAL CLUB, THE RAINBOW ROOF, AT THE WELL-KNOWN KEMPINSKI RESTAURANT, 2101 REGENT STREET, LONDON, W.1, FROM 1.30-11 p.m.

This new venture has been jointly organised and arranged by the Hermanos Deniz Cuban Rhythm Band, Revell Terry and Harry Dawson, (New York Artists, Ltd.), who have taken over the luxurious Kempinski premises every Sunday commencing this week. Dancing will be on two separate floors, with well-known radio, stage and screen stars, etc., etc.

Dancing will be in contrasting style to two of the most popular combinations - the Hermanos Deniz Cuban Rhythm Band, who are resident at the Curzon Club, and the modern Revell Terry Quartet, from the

FOLIES BERGERE

Rehearsing at Victoria Palace prior to Birmingham opening



The Folies Bergere had their first rehearsal at London's Victoria Palace last week. The famous Paris stage show is to open in Birmingham, prior to Cardiff, Exeter, Glasgow, the Company's sponsor, Miss. Françoise Floot, leading lady, and dancer Claude Brule.

MALCOLM MITCHELL TRIO AT MONTE CARLO

THE highly successful Malcolm Mitchell Trio continue the good work at Monte Carlo. They left in April. This evening they will be at the night-club and only play at the Sporting Club, where 11 a.m. sessions followed 8 a.m. night shifts was a big success last week. Mitchell says a grand tribute to the band which takes their place at the night-club. He says: "Our place was taken by one of the finest outstanding show bands I have ever seen across-Armada (Lefebvre) and his Havana Cuban Boys."

The Trio will play the regular spot on the Ben Terrace of the Casino for lunch, and the bar at 7 p.m. Afternoons and nights are reserved to visiting, arranging and promoting their own compositions.

ELLINGTON AT PRESTON

FOR TO-NIGHT'S CHAMPIONSHIP

A TERRIFIC head battle will rage when eight bands compete in the South Lancashire Queen's Hall, Preston. The 100-odd members of the band, which is a very high standard is expected to be featured. Dancing will be from 1.30 p.m. to 1 a.m., with Lee Marston's Band acting as House Band, the show concluding with a special performance by the Ray Ellington Quartet. Tickets may be obtained at the door and patrons are urged to come early to encourage and cheer the bands in this important Championship Show.

CAB KAYE SIGNS MONA BAPTISTE

CAB KAYE informs us that he has now signed up the new West Indian singing sensation, Mona Baptiste, to sing with the Scholastic. Although he was invited to sing with the Kaye on March 2 he was discharged from hospital that day, and in spite of the fact that he had not fully recovered, he journeyed to Cambridge and fulfilled his commitment of completing the show for The Dunes and Via Lewis.



Mona Baptiste

DEBUT OF AN ORCHESTRA AND THREE CONDUCTORS

THE debut of the New 110-odd member Orchestra at the Albert Hall on Saturday evening, March 12, will also be the debut of three conductors: Sam Morley and John Wolff (founders of the Orchestra) and the famous pianist, Louis Brubeck.

Kestner will conduct two symphonies and play with the Mozart Chamber when Morley conducts. John Wolff will conduct the first symphony by Geoffrey Bush dedicated in Tommy Handley's memory and specially written for this occasion. His Christmas Cantata and Oboe Concerto were played in London last December. He is in relation to Alan Bush.

Proceeds of the concert will go to the Tommy Handley Fund for Blind Clubs. Ledford-Jones, Ltd., the concert agents, promise to give the orchestra regular engagements if the concert is a success.

The average age of the orchestra is 20 and the leader, Hugh Maguire, a 21-year-old Englisher, should be watched. Kestner, debut as a conductor should be particularly interesting, especially in the controversy with the L.S.O.

RATTENBURY GROUP FOR LONDON

THE popular Midland jazz group, the Ken Rattenbury Quartet, who played as successfully opposite Freddy Randall's Band in Birmingham recently, will be paying a visit to London in April. This evening they will be guests at the London Jazz Club, 100 Oxford Street, on April 12, and will also appear at Cook's Perry Inn on April 17. Birmingham fans will be able to see the Quartet when they appear at Louis D. Brunton's Jazz Band Ball Club opening on April 4, together with other Midland jazz celebrities, including Dr. Smith's Washboard Band, and guitarists George Jones, bass and trombone and Doc Gevra drums.

FENOULHET'S BIG NEW ORCHESTRA

SENSATIONAL news in the profession this week is the fact that famous arranger-conductor Paul Fenoulhet is to form a new large orchestra. The outfit, which is being handled by Harold Davison Agency, will consist of five saxes, six brass, three rhythm and a male vocalist.

Although the orchestra will play at two private functions on April 23 and 24 respectively, the official public opening will be on April 25 at the South Parade Pier, Brighton. Nearly all the band's arrangements will be done by Fenoulhet himself, and we are given to understand that the music presented will be of a modern, consistently large, but interesting and exciting type. Details of the line-up are not yet in hand, but this should be ready by next week together with full information regarding his broadcast and recording plans.

TERNET RECORDS FOR NEW COMPANY

BILLY TERNETT and his big radio orchestra have just cut four sides for a new recording company just formed. The records, we are told, are pressed by the regular studio outfit, and will be on the market at standard prices. Billy Ternet and his band are cutting their first five titles for this company on Friday of this week.

Ternet has recorded his signature tune, "She's My Love," together with "Waiting For The Sun," "I Cried For You" and "Don't Give Me Those Things." This reporter hopes that the quality of the recording is of the highest standard.

MUSICIANS' BALL

FOR the 1949 Musicians' Ball, to be held at Empire Hall on April 22, many famous bands have already offered to entertain. These include Ted Heath, Sidmouths, Tom, Lou, Freddy, Teddy Foster and his Orchestra, and Les Ayling. Latest additions to the list are cutting their first five titles for this company on Friday of this week.

Forsythe, Seamon & Farrell remained a top-line act for twenty years . . . YOU can do the same by giving the public what they want! We strongly recommend:-

- (1) THE HEART OF LOCH LOMOND
 - (2) IT'S A WONDERFUL WORLD AFTER ALL
 - (3) THE LONELY SHEPHERD
- Michael Carr's latest and greatest ballad
- (4) OUR LOVE STORY
A song the world will acclaim
 - (5) SLEEPY LITTLE STREET
A boy and a girl novelty number
 - (6) GOOD NIGHT AND GOD BLESS YOU
A new Palais "goodnight" foxtrot
 - (7) A KISS AND A ROSE
Too popular to drop!

And they're all BRITISH

UNIT MUSIC PUBLISHING CO.
1 Soho Street, London, W.1
Gerrard 1555-6

"RETURN OF THE DUKE"

Duke Ellington & his Orchestra
Stomp, Look and Listen
Air-Conditioned Jungle
Columbia DR-1204

HAVING biased the big band trail for so many years, it looks from "Stomp, Look and Listen"—as though Ellington is now prepared to follow his more progressive colleagues at a great distance. From a composition point of view, "Stomp," recorded in late 1942, is on the same road that several other handiworks had been treading for nearly seven years. Not that there is anything necessarily wrong in that. For it is a first-class example of big band swing. The fact remains, however, that Ellington, who was playing 1940 jazz in 1940, was still sometimes playing 1940 jazz in 1947.

Much more disconcerting is the "square" phrasing which the front line employs in the first two. Its clipped way of playing "dotted" quarter-semiquaver patterns gives the impression at times that the piece is written in 12/8 instead of 4/4 a practice which is discredited by now. I think, in any circumstances.

After the first ensemble chorus is over, the music is led by the soloists by two trumpets, clarinet and trombone are backed up by a good rhythm section and rather too many ensemble figures, culminating in a show-off trumpet solo-eight and a ride-out.

Jimmy Hamilton, who sounded rather tired in "Stomp," is featured in "Look and Listen," in "Conditioned Jungle" with his flawless technique and a far better rhythm, but even so, his playing over had. Most of the time is taken up with intricate counterpoint against Oscar Pettiford's fast and precise bass playing, after remembrance of the Artie Shaw clarinet solo-trombone realises. Hamilton is obviously not the equal of Barney Bigard as a solo player, but for the playing of the clarinet he must be virtually unopposed in jazz. Probably through his lack of structural form I find this side unconvincing, but I think "Stomp, Look and Listen" will grow on all after repeated hearings.

Louis Armstrong and His All-Stars
Reform School
Phase Stop Playing These
Stomp, Look and Listen

"Reform School" is quite a pretty little tune in 3/2 bar time, first written by the late Artie Shaw of the recording in Jack Teagarden, whose glorious trombone solo is featured in the complete satisfaction of the most uncompromising M. T. fan. I don't, however, think the record is really Armstrong's enthusiasm could find much merit in Louis' vocal flourish. Even so, it is a wonderful, it is that he is singing in the old-fashioned sentimental style as this Teagarden's accompaniment is 100 per cent, and it dovetails magnificently with Armstrong's trumpet in the last eight bars.

"Phase Stop Playing These Blues" is more or less a comedy number, in which Armstrong and Teagarden, alternately, each other not to play. The

The SOUND TRACK by STEVE RACE

Duke Ellington

whole thing is pretty rowdy and unorganized, though it includes, of course, some fine and moving trumpet playing. (Barney Bigard, who was present at the session, has two bars solo on this side and none on the other.) Teagarden's voice seems to have a good deal of its character lost in the recording—a tired performance. The whole band, in fact, is as fresh as fresh and vital as the very best.

Bob Haggart's "Chain Gang" is a feature for Jack Lawson, and includes the sound of classical chains (Detamou does not state who plays the chains) together with the sound of a whip-lash, played on this occasion, I believe, by the Margolis de Bado, whose fingers may derive some pleasure from the performance. In my opinion "Chain Gang" has nothing whatever to recommend it. Jack Lawson's executive use of the plunger produces one of the ugliest sounds ever heard, even on jazz records, and I don't know of anything to equal this in any other record. However, four minutes of this music may be all right when it comes to the subject of this subject. It can be very clever, but I don't think it is worth the trouble of listening to it. For example, "Don Quixote" for which I feel even that would someone have not its artistic merit if it was not for a few bars of a block of five.

Bob Crosby and his Orchestra
The Rascals
Chain Gang
Bruno, 1017 (12-1008)

The first side, naturally, is a very fine example of the new "Stomp" style playing, with little or no drive behind it—a tired performance. The whole band, in fact, is as fresh as fresh and vital as the very best.

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Elia Fitzgerald
The Rascals
Bruno, 1017 (12-1008)

"Two Pops" is the first accompanied by a small jazz group, the second by four horns and a drum and rhythm section. Both sides are better than last month's recordings, but "Chain Gang" gives Elia rather more chance for her moving, stylish singing.

THE SOUTHERN GROUP

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Doris Day
If You Or No One
Doris Day and Buddy Clark
I'm In Love
Col. DR-2003

In "It's Magic" Doris Day succeeded in making up in style and sincerity what she lacked in tone and vocal ability. In "You Or No One" I don't think she quite pulls it off. Her huskiness, at times very fetching, is here almost irritating. It must be quite nice to have a girl whinger in your ear the way she does, but sitting in an armchair ten feet from a loudspeaker is perhaps not the right environment. To appreciate this side to the full one should play it in a garden on a moonlit night—and with an indiarubber needle.

Dinah Shore
Steppin' Out With My Baby
Better Look Next Time
Col. DR-2001

"Steppin' Out" is the right sort of material for Dinah, with plenty of opportunity for ad lib phrasing and a backing from Sonny Burke's orchestra. The Four Hits, who receive prominent label credit, hardly get a look in.

Gene Krupa
The Rascals
Bruno, 1017 (12-1008)

The magnificent ensemble precision of the Sonny Burke record is well to the fore in "Better Look" together with a pleasant few bars of tenor sax, and more first-class Dinah Shore—surely

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The Rascals
Bruno, 1017 (12-1008)

Gene Krupa, who is becoming a star in film musicals and there is an Academy Award winner in a straight dramatic role, seems somewhat inclined to favour the former type of Hollywood picture. Reversing a previous decision, he now announces that he hopes to appear in several more of the singing and dancing films during the next few years.

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NATIONAL DANCE BAND CHAMPIONSHIP RESULTS

(See page 4)



"Since you PRESS me for an explanation, I can only attribute it to an unexpected manifestation of arrested adolescence in my psychological makeup!"

GINGER ROGERS MUSICAL? HI-GANG BRIGHTENS UP

Now Prefers Singing and Dancing Roles

MOVIE TALK
by Ken Ryan

GINGER ROGERS, who became a star in film musicals and there is an Academy Award winner in a straight dramatic role, seems somewhat inclined to favour the former type of Hollywood picture. Reversing a previous decision, he now announces that he hopes to appear in several more of the singing and dancing films during the next few years.

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DON'T BORROW ...

your copy of Musical Express, have it posted direct to you every week!

By Lee Conway

WHICH brings us to Sunday night and the appearance of Stevie Nickselle Variety Band. Here is a vocalist with a rich, beautiful voice, impeccable diction and a great sense of artistry. This is the girl who is going to make a name for herself.

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