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Musical Express

FRIDAY, JANUARY 20th, 1950 No. 172 PRICE FOURPENCE

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FAMOUS DUTCH BAND COMING

THE SKYMASTERS AND PI SCHEFFER FOR BRITISH TOUR
Anglo-Dutch exchange with Vic Lewis Band

EQUIVALENT OF OUR OWN STANLEY BLACK IN HOLLAND, THE RESIDENT DANCE ORCHESTRA OF AVRO — THE SKYMASTERS — ARRIVE IN ENGLAND ON FEBRUARY 18 TO PLAY FOR BRITISH AUDIENCES. THEY WILL BE DIRECTED BY THEIR FAMOUS MAESTRO, PI SCHEFFER, WHO, AS MUSICAL EXPRESS READERS KNOW, IS THE DUTCH REPRESENTATIVE AND CORRESPONDENT OF THIS NEWSPAPER. THEY WILL FEATURE DURING THEIR BRITISH TOUR KAREL VANDERVELDEN AND THE VOCAL TOUCHES.



Hughie Green, left, listens to the Three Caballeros from Newcastle. (More pictures on Page Four.)

"OPPORTUNITY" KNOCKS AGAIN

Horlick's Sponsor Hughie Green's Show via Luxembourg

FOR ANYONE WHO CAN SING, DANCE, PLAY AN INSTRUMENT OR BE A COMIC, OPPORTUNITY WILL KNOCK ONCE MORE THIS SUNDAY, JANUARY 22, AT 4.30 P.M., WHEN HUGHIE GREEN TAKES THE RADIO LUXEMBOURG AIR FOR A NEW WEEKLY SERIES OF HIS POPULAR TALENT-SPOTTING SHOW "OPPORTUNITY KNOCKS," AS EXCLUSIVELY ANNOUNCED IN THIS NEWSPAPER.

The show is sponsored by the makers of Horlicks. As before, each Sunday afternoon, Hughie Green will introduce to the microphone amateur performers who have never broadcast on Radio Luxembourg, in the B.B.C. Light House or Third Programme, or in a B.B.C. Regional Programme on more than three occasions. They must, too, have never been engaged for a full week's engagement as professional entertainers.

PIECES OF EIGHT AUGMENTING

HARRY GOLD informs us that as a result of the already announced line-up of the Piece of Eight, he has engaged guitarist Johnny Wilshire who is also a first class singer in the "King" Cole style. Gold told us that Wilshire will be featured as a solo vocalist and a member of the band's vocal trio.

AL BERLIN JOINS HAROLD DAVIDSON

AL BERLIN, who has been associated with Butlin's for a very long period, has now left the firm. His many friends and associates in the profession will be pleased to learn that he has now joined well-known agent Harold Davidson's organization.



Sid Phillips and Musical Express critic Steve Race, who is handling the arrangements for this programme, do a quick run through with another contestant.

RABIN BEGINS C.M.A. SHOWS

OSCAR RABIN and his Band with Harry Davis commenced their series of Sunday concerts for C.M.A. at the Trocadero, Elephant and Castle, last week where they played to capacity. This Sunday they will be at the Royal, Edmonton, and as exclusively announced in this newspaper will play the Gaiety State, Kilburn, on January 28.

Last Saturday night an amusing and unusual incident occurred when the band, travelling back to town from Bristol by coach, stopped at a café just before 11. On seeing the name Oscar Rabin on the band's coach, all the occupants of the other coaches greeted Oscar, Harry and the boys by singing a complete chorus of "Dancing Queen".

KATHRAN OLDFIELD FOR CANADA

WE LEARN FROM DEREK BOULTON THAT HE HAS RECENTLY RECEIVED A SENSATIONAL OFFER FROM CANADA FOR KATHRAN OLDFIELD TO COMMENCE HER OWN THIRTY-MINUTE WEEKLY RADIO SHOW DUE TO START IN MARCH.

It will be remembered that the excellent young star arrived in England only last June and since then has had a heavy radio schedule. Rated today as one of the most popular singers in England, we feel sure that her departure will be keenly felt. Kathran enjoyed Musical Express!

"I have both enjoyed and benefited from my stay in England and hope to return later in the year. It will be a pleasant change to be working with Charlie until January 21. This gives Lynn a chance to fully recover her voice. Lynn hopes to be back in harness on January 23.

SID PHILLIPS PLAYS TO CAPACITY BUSINESS

ON HIS FIRST PROVINCIAL TOUR SINCE THE DAYS WHEN HE WAS A MEMBER OF THE BERT AMBROSE ORCHESTRA, SID PHILLIPS HAS PROVED HIS GREAT POPULARITY THROUGH THE MEDIUM OF BROADCASTING. HIS FIRST OUT OF TOWN DATE AT THE KING'S HALL, DERBY, LAST FRIDAY, JANUARY 13, WILL BE A MEMORABLE ONE, FOR THE HALL WAS SOLD OUT IN ADVANCE, AND ON THE NIGHT TWO THOUSAND PEOPLE WERE TURNED AWAY FROM THE DOORS.

At the Town Hall, Oxford, the following night, Phillips did capacity business, and police had to be called to close the main gates to the crowds who were endeavouring to get in at the last moment. And at their concert at the Odeon, Warley, last Sunday, Phillips and his Band did the best figures for this cinema has had for a very long period.

MEYER SEXTET FOR PALLADIUM

This Sunday, January 22, Ted Meyer will present his guest artists in his London Palladium Swing Session, the newly arrived Johnny Meyer Sextet from Holland.

Ivy Benson packs them in

IVY BENSON and her orchestra are doing fine business in the British Zone of Germany. The band is playing a different theatre every day and this entails a great deal of travelling. However, Miss Benson informs us that in spite of this she and her band are thoroughly enjoying the trip and playing to capacity audiences.

The success of the outfit is evident by the fact that one agent is desirous of signing the band up for seven years. The Americans are also interested in signing the band and this is unable to accept due to pressure of time. The group complete their tour on January 30 and arrive in England for their first time on at the Albert Hall on February 6.



Twenty-two artists in all will be in London. The full Sky Masters Avro Orchestra comprises five saxophones, four trumpets, three trombones, four rhythm and their popular five-piece vocal group which consists of three men and two ladies, including the eminent Pi Scheffer, who is a talented trombonist.

THE EXCITING MUSICAL EVENT IS MADE POSSIBLE BY THE AMICABLE EXCHANGE WITH VIC LEWIS AND HIS ENTIRE ORCHESTRA, WHO LEAVE ON THE SAME PLANE AS THAT WHICH BRINGS THE GREAT SCHEFFER ORGANISATION TO LONDON.

PI SCHEFFER arrives with his entourage on February 18 and will be met in great style by the entire Vic Lewis Orchestra. No better reception committee could have been devised.

To Harold Davidson goes the credit for this sensational musical event. He is responsible, jointly with Lou Van Rose, the Dutch impresario, for the brilliant Sky Masters. They are at the time of going to press so able to announce some of the dates already booked for the brilliant Sky Masters. They are as follows:

- Sheriff's Brighton, February 18; "Band Parade" broadcast at Trocadero, Elephant and Castle, February 19; Hamstead, February 20; Leeds, February 21; Chester, February 22; Tower Ballroom, Birmingham, February 23; Belle Vue, Manchester, February 24; Savoy, Southsea, February 25; Tunbridge Wells, February 26.

LEE LAWRENCE MORE DATES

ON FEBRUARY 23, that excellent singer Lee Lawrence commences a tour of the Moss Empire and still circuits as a solo act when he appears at the Theatre Royal, Portsmouth. Future broadcasts for Lawrence include a Workers' Playtime on February 7, Welsh Barbit on February 9, several on Saturday 17, and he will, of course, be featured strongly on Startlight Hour together with the Peter York Orchestra.

Latin-American Musicians Wanted

JIMMY CUMMINS informs us that he would be glad to hear from musicians interested in playing Latin-American music, particularly sax, trumpets and trombones. Readers wishing to contact Cummins can do so by letter only to 87 Balgownie Avenue, Wexford, N.W.4.

Ellington Cuts First Side for Decca
 This Wednesday the Ray Ellington Quartet cut their first sides for Decca under their new recording contract.

Williams and Coupland Dep for Mason

LYNN MASON, vocalist with Chappie D'Amato at Hatchett's, was due to broadcast in the Jerome Kern show "Never Lovelier" on Boxing Day. She turned up for rehearsal with a slight cold, and by the end of the morning she had become victim of a sudden attack of flu. The firm's short notice Rita Williams stepped into the breach and did the show in her usual excellent style.

Hatchett's re-opened after Christmas on Tuesday, December 27, and once again Rita took over for the night. From then until New Year's Eve, Diana Coupland filled the vocal spot at Hatchett's.

New Year's Eve, her voice recovered, Lynn returned for the "big night," which included a broadcast. The firm's protest too much, and probably her return was too soon, because by Monday, January 2, her voice had gone again. Once more, Diana Coupland stepped into the breach and, taking a broadcast from the restaurant on January 3 in her stride, is remaining with Chappie until January 21. This gives Lynn a chance to fully recover her voice. Lynn hopes to be back in harness on January 23.

D'Amato and the band will again be broadcasting from Hatchett's in the Mayfair Merry-go-Round series on January 26, when they follow Jimmy's programme from the Bagatelle.

MAPLE LEAF FOUR TO DO A "PLAYTIME"

THOSE Canadian stalwarts, The Maple Leaf Four, complete their association with "Over The Garden Wall," the Norman Evans show, when the series comes to an end on January 23. So ends the best week-end dash — from the Alexandra Theatre, Birmingham, where they have furnished their final success made in pantomime here last year, to Manchester for the Sunday recording.

The four boys—Norman MacLeod, John MacLeod, Alan Harvey and Joe Ross—follow up mixed stily with a "Workers Playtime" on January 24 from Tipton.

REG EVANS AND PARR-DAVIS JOIN SUN MUSIC CO.

FOLLOWING the resignation of Johnny Johnston from Sun Music last December in order to concentrate solely on his activities with and arranging for the Keynotes and its subsidiary groups, we now have pleasure in informing our readers that two well-known personalities in the music profession have taken over the running of that company. They are Reg Evans and Harry Parr-Davis.

SKYROCKETS' BAND PARADE

THE Skyrocks will be heard in one of their all-too-rare broadcasts on Sunday, January 22, when they are guests on Band Parade. For this occasion it will be the Skyrocks Concert Orchestra and leader Stanley Andrews will conduct.

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Editor of Musical Express; GEORGIE VEDEY
Advertisement Manager; STANLEY MCALISTER

THE VOICE

THE FIXERS
A large musical organisation must have its orchestral contractor. Commonly known as the "fixer", this is the person who is responsible for the engagement of musicians...

THE COMPLAINTS

BUT, as in all things, there are always two viewpoints, and in the case of the orchestral contractor there are complaints from dissatisfied musicians who do not get the bookings...

THE CHARGES

THE disappointed ones declare that the work given out by the "fixer" is always to one clique. If that clique has no members of the Jewish persuasion they are accused of being anti-Semitic...

FAVOURITISM

WE are not, however, in a position to state that favouritism does not exist. Any man worthy of the name has obligations to his pals. Whether he puts the quality of the orchestra he is booking above these obligations is a matter for him to decide...

SPECIAL SAXOPHONE OFFER

Table with 3 columns: Name, Cash, Dep., M/ly. Lists saxophone models and prices.

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NEWS FLASHES

FAST switch, probably the fastest in recording history, the new Artie Shaw band last week when it literally stomped out of Columbia...

NEWS FLASHES

LIONEL HAMPTON may do a tour of Europe next winter on a similar tour to the Armstrong tour. Joe Glaser who organised the Armstrong trip will handle Hampton...

ZIGGY SELMAN is conducting the orchestra for Frank Sinatra on his nighty NBC airshow...

DINAH SHORE is playing her first restaurant job in busy Manhattan...

MERCURY RECORDS has completed deal with Bullet Records...

WHILE Messrs. Muir and Norden continue my report as writers...

ANOTHER great programme is the "Community Songwriting"...

NICE idea to open Variety Band Box with musical speciality and to keep it...

IT would be interesting to watch this show as an experiment...

JEANNE SOOK and TEDDY ROMAN, sensational dancers on the ice...

Malcolm Raymont discusses these very important deletions from the H.M.V. list and pays tribute to a great unknown composer

IF one asked a cross-section of British concert-going audiences who it edited records, the more important of the twentieth century composers, several names would be mentioned...

Born Moravia 1854 Died Prague 1928

Many doubt very much whether Leo Janacek would be among them. I also doubt very much whether he would be mentioned...

Without Comment

There is a double yet opposed conspiracy to persuade one that modern dance music represents a purely negro tradition...

"DANCE MUSIC"

"Dance music?" You mean that music that is so rampant and abundant on some inaccuracy called music...

SECOND THOUGHTS by Steve Race

STRANGE things in a rival journal— All praise, O Fourpenny Fraternal, for adding poets to the bill...

You have a worthy column there! Which will deserve a bigger share? Of space, though it be found by dint of using even smaller print.

It is just the other way "riff" I know just how to decompose it! How I would like to write...

Forgive him, if in moments rash He steals a glance at Ogden Nash. And if the harassed Holborn bard Refers to Mr. Novalis Card.

Yet he a noble martyr is To tolerate the May Day. And may—of the best behaviour— Be hailed a second Sammy Quaver.

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BE GOODY GOOD GOOD TO ME WHEN THE HEATHER GLEAMS LIKE STARDUST OH TELL ME GYPSY BOLERO LEEDS MUSIC LTD.

HOP SCOTCH POLKA

I DIDN'T KNOW THE GUN WAS LOADED THE LAST MILE HOME (WALTZ)

BRON'S ACCORDIONS

Table listing various accordion models and prices.

GLAMOUR ON ICE

Jeanne Sook and Teddy Roman, sensational dancers on the ice show...

MUSICAL EXPRESS, FRIDAY, JANUARY 20, 1960

★ BOSS ★
★ JANECEK ★
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In the "Sound Track" Steve Race says...

**TENDER MY SINCERE
APOLOGIES TO JACKSON
FOR MAKING
OUT MY LIST OF RECORDS
OF THE YEAR BEFORE
HEARING HIS "ENCHANTED
TRUMPET" CONSCIENTIOUS
CRIMINALS. AS THEY
WISH, CUT OUT THIS RE-
VIEW AND PASTE IT ALONG-
SIDE "O DEAR TO MY
HEART" AND "SPARKY'S
MAGIC PIANO" IN THE
CHILDREN'S RECORDS OF
THE YEAR (December 30
ISSUE.**

Jack Jackson.
The Enchanted Trumpet.
Paris 1 to 4.
Decca AT 3999/10.
Sub-titled "A Story for Children," Jack's fairy tale has just enough asides for adult listeners to make these two records a worth-while "but" in any circle, especially if you happen to be a Jackson fan. Besides writing the story, Jack took care to make his own interruptions, makes announcements through echo chamber, strikes a few cymbals and chimes, plays four trumpets (or the same trumpet four times) and even takes care in harmony with himself. The recording is responsible must have ended up with an even greater headache than the one that crossed the Atlantic who made Les Paul's "Lover." Heaven knows how many man dubbings had to be made during the course of the 24 hours. Jackson is reported to have spent at the Decca studios. I can only hope for his sake that he was paid by the hour, rather than the usual session rates per side!

If your record dealer is not too keen on letting you plough through all four sides in his audio room, suggest you listen to Side 2, which will give you a fair idea of the work tempo.

Freddy Randall & his Band.
Washington & Lee Swing.
Dark Night Blues.

The Randall boys can always be relied upon for an exciting and varied number of tunes, even more acceptable than most because it brings us a satisfying helping of Rose's baritone sax; two whole choruses and a couple of breaks. Rose has great fluency and, if anything, more of a drive in his playing than the three rhythm men put together. His tone may not be as friend of mine put it, but it is a good tone. All too often the conception of jazz tone is very antithesis of correct instrumental tone, notably in the case of clarinet. Freddy Randall, who sometimes tends to hog his own band's solos—has the right to it, if he so desires—wields his hands over two-thirds of the record to Pat Rose, and the result is an unusual and worthwhile British jazz recording.

"Freddy's Dark Night Blues" has its moments. His opening plunger stuff is in characteristic vein, and so are all the other choruses he takes during the course of the record. Apart from some under-recorded and half-hearted clarinet sound after that, this is all Randall. I think better jazz would have resulted from a slightly slower tempo.

Bob Wilber's Wildcats.
Old Fashioned Love.
Chimes Blues.
Tempo A.33.

Dick Wellstood gets feature billing on this record for his names P. Johnson with a touch of - of - Waller piano playing. Unfortunately any enjoyment one might derive from his performance is marred by bad recording quality—even the word "quality" is a misnomer. Easily the best musical performance on the first side comes from the cornet player, who occasionally draws near the microphone of an Armstrong without, of course, a tittle of the latter's creative ability.

Wilber opens "Chimes Blues" with some ingenious and quite tricky clarinet (but see remarks

KID ORY

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"JACKSON'S THE BOYS"



KID ORY

above about clarinet tone). The trombonist has probably been reading about the success of B.L. Harris; his tone is certainly a strange mixture of B.L. Rank calico-tearing and Harria cotton-wool. The phrase which the composer of "Chimes Blues" lifted from "The Holy City" will worry me for days.

Jelly-Roll Morton's Red Hot Peppers.
Doctor Jazz Stomp.
Jelly Roll Blues.
H.M.V. B.9848.

At the rank of being branded foetid fig, I must say that I can see some of the good things in this antique but classic recording. Genuine jazz spirit, for instance, and some fine Kid Ory. There is also Omer Smeon's excellent clarinet, and the spontaneous air with which the most carefully arranged passages are played. But what are we to make of Morton's vocal in "Doctor Jazz"? It sounds not unlike Al Johnson to me, and certainly gets across none of that warmth and charm which Louis' voice always had, or the gin-soaked-diver atmosphere of Jack Teagarden. Over the years there have been many instrumentalists and composers who shed they could sing, and for my money Jelly-Roll Morton is one of them.

There is fine teamwork in "Jelly Roll Blues," and a typical Morton harmonic change (in the key of E flat) straight from Ory to E flat 7th, with no preparation of any kind. This is also, happily, no vocal. Say what you will, this is good stuff, carefully planned, yet played with the greatest abandon. All the same, wouldn't recommend it to anyone but the hardened jazz lover.

Tennessee Ernie.
Mule Train.
Milk 'em in the morn'g blues.
Cap. CL 15237.
Country Junction.

Even the great Hoagy sounds a little sickly after our new-found friend, Tennessee Ernie. "Three Rivers" is a bit dreary, of course, and the rivers the song describes are merely names to us, just as a number about "The Witham, the Exe and the Ure" would be to Americans.

"Chocolate Whiskey" is a sort of North American calypso, but the point lyrics aren't as funny as they might be. The accompaniment, with the accompaniment to both sides.

Stan Kenton & his Orchestra.
Don't want that man around.
He was a good man as good men go.
Cap. CL 15183.

The Kenton band can be as tedious as any other when ploughing its way through a commercial number. "Juno Christ's" voice in "Don't" is bleaker even than usual. "Good man" was written by band-leader Teddy Powell, a man whom some of us have not yet forgiven for popularising "The Good Man" in the first place. The trombones have some nice moments here and the lyrics are not too needed double-up. He is a good player of a remarkably strong jazz instrument, and this is probably his best record to date. The Grappelly "New Baby" than any of the other Tempo sides he has recorded, but with a dull piano solo! In the following chorus pianist Dave Squires proves

Oh! Lady be Good.
Decca C. 15101 (International set).
Continental accord'ant Eric Frank was accompanied here by rhythm quintet from the Ted Heath Orchestra—Charlie Short, Jack Parnell, Norman

Stanfelt and Pete Chilvers—and his record is interesting chiefly on their account. Eric Frank himself plays pleasantly enough, but no better than many British players, and not so well as the record on site who won the awards on that instrument in last year's National Dance Band championship at Blackpool.

Norman Stanfelt comes up with a beautiful 34 bars in "Lady be Good"; indeed, it seldom we are allowed to hear so much of a good soloist in any English recording. He bridges the awkward gap between single-note and rolled-head style very ingeniously at one point, and there is a subtle suggestion of "rolling up" in the rhythm section's support for a few bars.

I feel it is time we dropped the ejaculation at the start of "Oh! Lady be Good," and call it in future merely "Lady be Good." Much time is probably wasted in the dealers' show-along customers vainly looking through the record catalogue under the letter "L" for the tune. Frank's phrasing is at times decidedly "square" on this side, but the boys take over the entire proceeding after the first chorus, and only allow him to come in again at the very end of the number. Norman is less happy than in "Stardust" (which must be one of his finest records), but Pete Chilvers is typically frowning good, and there is even a whole chorus of bass solo. Don't miss this record.

Geraldo & his Orchestra.
Com'n' thro' the Eye.
Gaiety Comedians.
Parlo. F. 2388.

I am a great fan of Roland Shaw's arranging, though not of his "Com'n' thro' the Eye" may as well get that clear at the outset, because it is only a personal reaction on my part. It still a brilliant score even if I happen to dislike it quite heartily. My chief complaint is that the melody is neither observed nor discarded—it is merely distorted. Further, certain sections of the arrangement seem to me to have an air of padding about them. All the same, it's beautifully played, and only the Geraldo trombones could achieve such definition in so low a register as they do in the first chorus. There are no solo, as Mr. G. makes so few un-plug instrumental records these days, but he has given a little of old Dusbay.

The comparison is interesting between Geraldo's "Gaiety Comedians" and the identical arrangement as recorded by the Northern Orchestra on Columbia. The Krupa recording sparkles in the cradle and preparatory school of musical talent. Scotland, Yorkshire and Lancashire are noteworthy today in instrumentalists enjoying eminence in London today emanated from the North. There is hardly a big name band in existence today that has no key men with North country roots. The metropolis was invaded and captured long ago by the canny lads from North.

NORTHERN TALENT
WE have long since accepted the fact that the North is the cradle and preparatory school of musical talent. Scotland, Yorkshire and Lancashire are noteworthy today in instrumentalists enjoying eminence in London today emanated from the North. There is hardly a big name band in existence today that has no key men with North country roots. The metropolis was invaded and captured long ago by the canny lads from North.

E.B.C. NORTHERN
NOW the E.B.C. has a very important department in Manchester. Some very interesting shows are produced and transmitted from the Manchester studios. A great deal of talent is available locally, and in my own view there should be enough talent in and around Manchester to make it possible for the Manchester studios to put London in the shade. This applies particularly to music, which brings me to the strange case of the E.B.C. Northern Orchestra.

SOUTH GOES NORTH
THE baton of the E.B.C. Northern Orchestra was a given to Ray Martin, a Manchester man. No reader of this newspaper can be unfamiliar with Ray Martin's talents as a conductor for such a position I would, indeed, have considered it also a happy event.

Yet one immediately asks whether the territory in Manchester is barren of local conductors. Such a question is reasonable when it concerns a city that already boasts one of the finest orchestras in the world—the Hallé. The question becomes still more reasonable when it is learned that Mr. Martin is not only a conductor from London for the broadcasts of the Northern Orchestra in Manchester.

WHY RECORDED?
AND why, might we ask, are these transmissions at 4.15

NORTHERN BAND PARADE
(By Hal Graham)

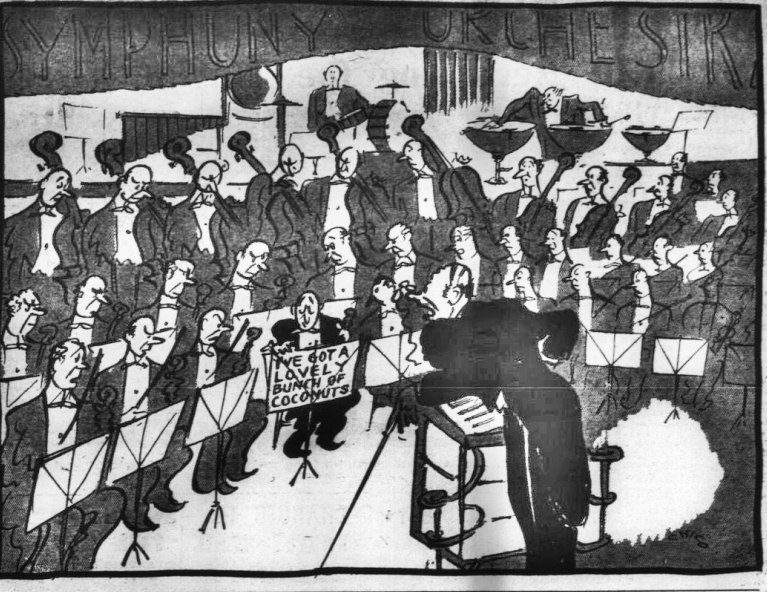
In the meantime, get in plenty of practice—more of this later!

BIG STAR HELPS A LITTLE STAR
ON a recent visit to Liverpool Cyril Stapleton was so impressed by the band at the Rialto Ballroom (which of course is under the control of Mr. J. Farrell, C.M.A.) that he went out of his way to explain to the band's leader and the staff arranger how they could improve still further. Going into more detail in content to explain technical matters, Cyril has now gone further and has sent the band a number of very valuable scores which have been arranged by

THE ABOVE TITLE HAS COME TO MEAN SOMETHING GOOD IN ENTERTAINMENT, MORE ESPECIALLY IN THE DANCE BAND FIELD, AND WEDNESDAY, JANUARY 26, WILL BE NO EXCEPTION WHEN LEWIS BUCKLEY PRESENTS A DOUBLE STAR FEATURE PROGRAMME WITH BRITAIN'S TOP BROADCASTING SESSION, THE RAY ELLINGTON QUARTET, WHO NEED NO INTRODUCTION IN THIS COUNTRY; AND SAMMY DAVE, ACCORDIONIST, AND HIS STAR MUSICIANS, THE JOHNNY SEARS SEXY BAND.

This is definitely one programme that should not be missed!

Buckley has also a big show on at the Grafton Rooms early in February. Now then you semi-pro—watch this column.



The Editor of Musical Express asks a few questions about Manchester's Musical Broadcasts

* SOUTH GOES NORTH *

EAST is East and West is West and never the twain shall meet. But North and South is South and that's an entirely different matter. Most of the star instrumentalists enjoying eminence in London today emanated from the North. There is hardly a big name band in existence today that has no key men with North country roots. The metropolis was invaded and captured long ago by the canny lads from North.

NORTHERN TALENT
WE have long since accepted the fact that the North is the cradle and preparatory school of musical talent. Scotland, Yorkshire and Lancashire are noteworthy today in instrumentalists enjoying eminence in London today emanated from the North. There is hardly a big name band in existence today that has no key men with North country roots. The metropolis was invaded and captured long ago by the canny lads from North.

E.B.C. NORTHERN
NOW the E.B.C. has a very important department in Manchester. Some very interesting shows are produced and transmitted from the Manchester studios. A great deal of talent is available locally, and in my own view there should be enough talent in and around Manchester to make it possible for the Manchester studios to put London in the shade. This applies particularly to music, which brings me to the strange case of the E.B.C. Northern Orchestra.

SOUTH GOES NORTH
THE baton of the E.B.C. Northern Orchestra was a given to Ray Martin, a Manchester man. No reader of this newspaper can be unfamiliar with Ray Martin's talents as a conductor for such a position I would, indeed, have considered it also a happy event.

Yet one immediately asks whether the territory in Manchester is barren of local conductors. Such a question is reasonable when it concerns a city that already boasts one of the finest orchestras in the world—the Hallé. The question becomes still more reasonable when it is learned that Mr. Martin is not only a conductor from London for the broadcasts of the Northern Orchestra in Manchester.

WHY RECORDED?
AND why, might we ask, are these transmissions at 4.15

NORTHERN BAND PARADE
(By Hal Graham)

In the meantime, get in plenty of practice—more of this later!

BIG STAR HELPS A LITTLE STAR
ON a recent visit to Liverpool Cyril Stapleton was so impressed by the band at the Rialto Ballroom (which of course is under the control of Mr. J. Farrell, C.M.A.) that he went out of his way to explain to the band's leader and the staff arranger how they could improve still further. Going into more detail in content to explain technical matters, Cyril has now gone further and has sent the band a number of very valuable scores which have been arranged by

THE ABOVE TITLE HAS COME TO MEAN SOMETHING GOOD IN ENTERTAINMENT, MORE ESPECIALLY IN THE DANCE BAND FIELD, AND WEDNESDAY, JANUARY 26, WILL BE NO EXCEPTION WHEN LEWIS BUCKLEY PRESENTS A DOUBLE STAR FEATURE PROGRAMME WITH BRITAIN'S TOP BROADCASTING SESSION, THE RAY ELLINGTON QUARTET, WHO NEED NO INTRODUCTION IN THIS COUNTRY; AND SAMMY DAVE, ACCORDIONIST, AND HIS STAR MUSICIANS, THE JOHNNY SEARS SEXY BAND.

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