

THE PHENOMENAL HIT! THE WEDDING SAMBA With a sensational arrangement 12s per set (12 sets free)

Express INCORPORATING ACCORDION TIMES FRIDAY, OCTOBER 7th, 1949 No. 157 PRICE FOURPENCE

QUEBEC CONCERTO Piano Solo ... 2/6 Post Concert Arrangement 6/6 Free

ARTHUR ROWBERRY & POWELL QUINET WIN TITLE BATTLE (On the spot report from Steve Race)

THE NATIONAL DANCE BAND CHAMPIONSHIP GRAND FINALS FOR 1949 UNDER THE AUSPICES OF MUSICAL EXPRESS HAVE COME AND GONE: AN IMPRESSIVE CLIMAX TO MONTHS OF CAREFUL PLANNING AND DOWN-RIGHT HARD WORK ON THE PART OF THE ORGANISER, LEWIS BUCKLEY.

After spending Saturday night as a (paying) guest of British Railways, I arrived in crowded windy Blackpool last Sunday morning, and made my way to the Winter Gardens.

It was obvious well before the advertised starting time of 11 that the great audience of the Winter Gardens was going to be filled from stalls to gallery.

COMPETE TOM JONES OPENED THE PROCEEDINGS, AND WE WERE AWAY WITH A SWIFT SUCCESSION OF ALTERNATE LARGELY SMALL BANDS PLAYING THREE NUMBERS EACH, AND MAINTAINING A STANDARD WHICH MESSRS. ROCKE AND GREENALL NEW TO OUR CONTEST SCHEME, LATER SAID WAS "STAGGERINGLY HIGH".

From the tree comes THE WHITE TOO-WHOO ALL THE WORLD FOR CONCERT AND BALLAD SINGERS BILLY REID PUBLICATIONS 156 Charing Cross Rd., London, W.C.2 Telephone: TEMPLE Bar 3311

HEATH AND HIS ARRANGERS



Medical Express cameraman caught Cliff Adams and Ronnie Milne of the new Star-gazers Vocal Group chatting to Ted Heath at his Downbeat session.

GRACIE GREATER THAN EVER Heads fine bill at the Palladium

(From M.E. Variety Critic) SHE MAY GO TO AMERICA, OR CAPRI, BUT HOWEVER LONG SHE STAYS AWAY FROM THESE SHORES THAT INCOMPARABLE ARTISTE GRACIE FIELDS, IS STILL "OUR GRACIE."

Last Monday at the London Palladium she gave me the impression that her recent rest in Capri has done her the world of good. Her voice, if anything, is greater than it ever was.

THE BROADCASTERS' HALL, Weymouth after a successful summer season featuring name bands once or twice a month now go back to the autumn and winter policy of same bands every Saturday.

Mr. FREDERICK FULLER, Lancashire-born singer and recitalist, who is visiting Canada and the U.S.A. in September and October, will afterwards tour the West Indies and British Colonies.

COLIN AXON FOR DONCASTER AFTER the summer of single night bookings in the South Yorkshire area, the Colin Axon Orchestra has again been engaged to play at the Danzon Hotel, Doncaster throughout the forthcoming season.

HARRY GOLD'S FUTURE DATES ON completion of their very successful season at the Winter Gardens, Weston-super-Mare on October 8, Harry Gold and his Five of Eight will play the following one-night stands, October 10-11 Chesington, Holes Newington, Cambridge and recording at Decca, Southsea, Exeter, Manchester and Picton Park, Liverpool, followed by the Orrell Ball Room, Liverpool.

SUPER FOLIES BERGERE

LAST WEEK SAW THE OPENING OF THE FOLIES BERGERE TO A CAPACITY CROWD AT THE LONDON HIPPODROME. THIS IS A SUPERB PRODUCTION SHOW PRESENTED BY VAL FARNELO AND BERNARD DELFONT.

Mammoth Sunday Show

ONE of the biggest ventures in Sunday Concerts is the presentation by R. A. Gledhill, Ltd. of the Ink Spots at the Empress Hall on Sunday, October 9.

LEO FULD IS SENSATION AT MANCHESTER

LEO FULD (44) tremendous business at the Manchester Hippodrome last week and already he is almost sold out for his appearance at the Golden Green Theatre, commencing October 15.

FREDDIE RANDALL IS MAKING CHANGES IN HIS BAND

FREDDY RANDALL WHO HAS NOW ACHIEVED THE REPUTATION OF BEING ONE OF BRITAIN'S LEADING JAZZ BANDS, IS MAKING SEVERAL CHANGES IN HIS COMBINATION. THE INSTRUMENTATION OF THE BAND WILL REMAIN THE SAME, HOWEVER.

DOWNBEAT RE-OPENS

THE Downbeat Club will re-open on Sunday, October 9, at new premises, 12 Little Newport Street, opposite Leicester Square Station at 7.30 p.m.

STRICT TEMPO SERIES FOR EDDIE PALMER

A FINE BROADCASTING BREAK HAS COME TO EXPONENT EDDIE PALMER, COMMENCING SATURDAY, OCTOBER 15, HIS OWN GROUP IN A SERIES OF FOUR STRICT TEMPO BROADCASTS.

JAZZ JAMBOREE

WE understand from the Musical Social Benevolent Council that due to several cancellations of North Country book bookings, they still have some seats left for this Sunday's Jazz Jamboree priced at 12. 3s. and 10s.

THE SONG OF THE YEAR "THAT LUCKY LITTLE SUN"

This stirring ballad is storming America, where it is hailed as the new "Old Man River" It has jumped from 15th to 5th position in the Hit Parade in only 2 weeks SUN MUSIC CO., 23, Denmark Street, W.C.2 TEM 8651

ANDREWS COMPOSES FOR RADIOLYMPIA

WE understand that well-known violinist-arranger, Stanley Andrews, composed and arranged the original music for the television production "Showtime" which was relayed from Radiolympia recently.

NAME BANDS FOR WEYMOUTH

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Accordian Times and Musical Express

Editorial and Advertising Offices 33, King Street, London, W.C.2

THE VOICE

JUGGLING WITH VALUES... IF, as some believe, there will be a quick General Election...

OTHER BRANCHES SUFFERING... IF, as some believe, there will be a quick General Election...

THIS FREEDOM... LET nobody think for one moment that after a world...

POLITICS OR ART?... OUR readers know that we respect the personal politics...

BACK STAGE By JOE KANDY

PETER LOSS, son of Harry Loss, manager of the...

LEE LAWRENCE could handle a 'sex' all on his own...

WEEKS ago I mentioned Roger Smith and his...

OSIE MORRIS, Welsh comedian...

DICK CARLTON was doing an excellent single...

DICK BENTLEY, travelling by car recently from the North...

Two five other violinists kept into Brown's band...

Encoring with "CARAVAN" Billy and the band bowed off...

SECOND THOUGHTS by Steve Race

THE hand had been in the office for a good hour...

"The trouble with him," said the tenor player...

He hustled in with his violin case under his arm...

They had scarcely reached the 18th century...

The only person who is surprised is the tenor player...

Groans, screams, profuse hand-clapping and shrill whistles for a god-like vocal hero

HOLLYWOOD HEADLINES

HERO Billy Eckstein staked his claim on the Shrine Auditorium stage...

In comparing these two vocal soloists...

As a show opener Dutch Stone, comedian and tenor soloist...

Lee looked for his young, bouncing brother, Stumpy Brown...

He singing on "What's My Name" and "Jelly, Jelly" and "Body and Soul"...

It seems safe to predict Stan J. Kenton's eventual return to the band business...

"Aaaa! Get Your Gum" definitely rolls at Metro October 1...

Two items decidedly impressed me on the affair...

He impressed was Metro-Goldwyn-Mayer with the handsome young tenor's ability...

Enthusiasm for the newcomer, however, has not been limited to Hollywood...

Without wasting a second, Konevitsky scored the boy, who was wearing a second...

The only person who is surprised is the tenor player...

Second half of the DMS are reviewed here by MALCOLM RAYMENT

URING the last four weeks of the "Prom" season...

On this occasion two works by contemporary composers...

Earlier, during the same evening...

Such is the idea behind this concert...

None of this, however, could conceal the very high quality of the music...

THE FOUR WINDS AND THE SEVEN SEAS COFFEE HALL

Our film correspondent Ken Ryan focuses the spotlight...

MARIO LANZA

heard Caruso sing it on records. His one-day career as a pianist...

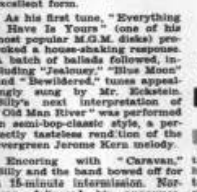
After months of intensive training the student for his first screen role...

Without wasting a second, Konevitsky scored the boy...

THE WRIGHT ORCHESTRAL CLUB FOR HITS AM I WASTING MY TIME ON YOU (Featured) LOVE SONG OF RENALDO RED ROSES FOR A BLUE LADY

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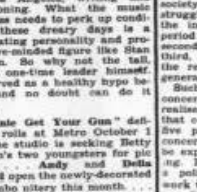
Don't forget the greatest musical social function THE PETER MAURICE ORCH. CLUB OCTOBER 27th



Gene Norman



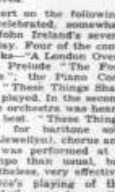
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Our film correspondent Ken Ryan focuses the spotlight this week on M-G-M singing star

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After months of intensive training the student for his first screen role...

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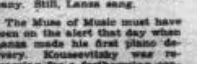
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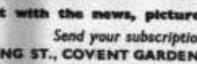
Gene Norman



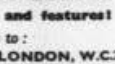
Gene Norman



Gene Norman



Gene Norman



Gene Norman

A MILLION DOLLAR QUARTET Johnnie Johnston, with Kathryn Grayson, Mario Lanza and Betty Jaynes blend voices in song on the set of Metro-Goldwyn-Mayer's "The Midnight Kiss"...

Send your subscriptions to: 33 KING ST., COVENT GARDEN, LONDON, W.C.2



# COLLEGE RECORD

## Steve Race discusses a concerto with no form . . . in SOUND TRACK

THE recording companies must occasionally indulge in a little anarchy at our expense. For instance, I suspect there is now and again a certain amount of borrowing on the subject of Stan Kenton.

For a couple of years the progressive fans wrote to everyone they could think of, including the press and the recording companies, saying: "Why doesn't someone get hold of the rights to the Kenton records, and issue them in England?" Well, the time came when the Decca Company received the Capitol rights, and began to bring out the Kenton records. "Let us have Artistry in So-and-so" we cried (and I am not blameless, I know), "And the So-and-so to end all So-and-so, this is my So-and-so, and So-and-so-opolis."

But by the time the rights to the titles were wanted, and still the letters came in: "What about Journey to So-and-so? Why are Capitol keeping us waiting?" And all the time I would be sending out the letters, and a dozen people troubled to write to the Capitol people to say "Thank you for letting us have So-and-so."

Of the letters I got from readers, about half take the form of enquiries as to whether Decca or E.M.I. are issuing or merely downright awkward in refusing to issue So-and-so. "So-and-so" The answer is, of course, that no recording company in the world would issue for a moment to issue a record which it could be sure would sell well. In recording, as in literature every other branch of popular music, the ultimate answer to every artistic question is bound up with finance.

The correspondent who wrote recently to ask why Johnny Long's records were not issued here received the obvious answer: they are owned by Johnny Long's name is as well known in England as mine is in the U.S. On the other hand, the many people who write to me to know why Claude Thornhill's "Snowfall" has been delayed have got something. The fact is that a beautiful record is beside the point when the record is owned by E.M.I. (or anyone else's) only too natural interest in potential sales. There is no becoming a name in England, even among the general public. His "Snowfall" is all the more interesting because it was almost certainly registered a bit of which leads me to two suggestions. One that we should occasionally write to Messrs. Decca and E.M.I. to register our approval of their choice for release. Finally that record executives should pause to consider

their potential sales before they agitate for the issue of a record which, at best, would sell to a few hundred people. Stan Kenton has "gone over big" with the British public. His music, highly complex and difficult to understand, but exciting and easy on swing-conditioned ears, has had such amazing success with the enthusiasts that they are so busy writing to Capitol (and to me) for more Kentons that I sometimes wonder if they have time to listen to the music which are issued. One of the most persistent requests was for the "Concerto to end all Concertos", a title so familiar that we are apt to overlook its presumption. It has now been released, followed by one of the most recent of all Kenton recordings.

Stan Kenton and his Orchestra. Concerto to end all Concertos. Cap. Cl. 11330. Thermopolis. Journey to Brazil. Cap. Cl. 11323. It goes without saying that the "Concerto to end all Concertos" is not a concerto at all. Formalists gave up hope long ago that jazz would be directly responsible, the music had not started (in the words of a correspondent) "Trying to sound like hot Baroque." The entire Kenton enterprise was not yet of its depth, nor were its intentions. Despite that, one can already sense the beginnings of rebellion among some of his featured players; many of whom were supreme in the field of swing music and had no desire to be submerged in the sea of polytonality and twelve-tone systems which was soon to engulf Kenton as himself as well as Ruggie.

It has always been my belief—now exposed for the first time in the program of the Kenton band—that the Kenton band was bound to break up just when it got going. The details of commerciality which were directly responsible, the arrangers had out-smarted themselves; having recorded virtually the ultimate in ecophony and experiment within the limited scope of their facilities, their work severed the last connection with swing music and became second-rate Hillbilly or, as they were called, "hot jazz." Traditional swing band instrumentation. As just of my kind of music, a piece for solo instrument and orchestra, consisting generally of three movements, the first in 3/4 time, the second in 2/4, the third in 4/4. The same dictionary allows that Concerto may occasionally feature more than one

### RECORD OF THE WEEK

I can't believe that you're in love with me. On the Sunny side of the Street. Sydney Dechet and his Band. Esquire 10-018.

composers would ever appreciate the actual meanings of terms like "Concerto," "Symphony" and even "Suite." The terms are much too attractive for us to be bothered with the definitions their use entails, though it does seem strange that no jazz musician was ever attracted by the word "Sonata." A Concerto, according to my musical dictionary, "A piece for solo instrument and orchestra, consisting generally of three movements, the first in 3/4 time, the second in 2/4, the third in 4/4. The same dictionary allows that Concerto may occasionally feature more than one

### A PERFECT COMBINATION FOR ANY COMBINATION

HEVERLEY SUPREME PEDALS No. 1416 No. 1442

## RADIO STARS AT THE PALLADIUM

By Lee Conway

THE stars of radio were on stage at the London Palladium last Sunday for the National Radio Celebrity Gala, in aid of the "Wireless for the Blind" fund. The show was a great success and proved again that pure radio artists are so much for variety acts on their own ground.

The Radio Revelers gave a very smart presentation and their singing competing was a novel touch to introduce Hughie Green and his "Opportunity" feature. Ruth Naylor then sang two excerpts from Opera: a competent performance.

Following her were the "Take It From Here" comedians Dick Bentley and Jimmy Edwards, who sang a duet. The comedy duo of Frankie Howard and Max Wall who appeared later in the show, Harry Foy presented the "Jazz Club" with Freddie Randall and his band in a Dinsland. Randall's band played a fine playing of the band clarinetist, Bruce Turner.

The Squadroneers took over from the Randall outfit and played a lively, confident opening number, to introduce Anne

Shallon with a fine arrangement of "Patience" throughout. At this point the Squads were "written in" with the pit orchestra, under the direction of George Melchior. The accompaniment was a bit loud at times for Anne, but the instrumental playing of the pit orchestra was a joy to listen to all evening.

Part two gave the light music fans a treat with Tom Jenkins and the Palm Court Orchestra. Sidlight was the intense concentration of the pit orchestra on every move Jenkins made.

Elsie and Doris Waters brought the house down with "Petition Lane" feature, with Max Wall. So too, did the Black Dyke Mills Band under Harry Mortimer, with a fine rendering of Liszt's Hungarian Rhapsody. Followed Twenty Seconds with the usual radio cast, and the Finale by the Kentucky Minstrel singing "Aldo" with Mr. very pleasant listening but rather an anti-climax for a show of this type. Perhaps it was the Sunday lounge, but Mitchell did the incidental comparing.

ON THE AIR RECITAL in Rhythm Freddie Gardner distinguished himself with a highly versatile and polished solo performance. This guest pianist played everything, including the most quiet technician that he is, he gave us the impression that he knew exactly what notes he was playing and why! Top specialists came on six saxophones a piece.

SUPERB first performance of the brilliant new Robert Farnon Orchestra, more of which we shall hear. He tribute to Peter Yorks was charming and in excellent taste.

## Accordions Times

Edited by J. J. BLACK

THE organizers of the National Accordion Organisation Midlands Area Accordion Championship Contest held at Burton-on-Trent on Saturday, September 10, are to be congratulated on the effective and successful organization for a smooth-running contest.

Presently at 2 o'clock the adjudicators, Mr. G. Romani and Mr. E. Harris, A.M.S.E.C.L., distinguished themselves in the contest and the Contest commenced with the Duet Section. This was followed by the Elementary Solo Contest and a replay took place in this Section to decide third places. The Trio came next, and since only two entries were received for the Section the organizers had decided to cancel it, but due to a sporting gesture by Mr. P. A. Harris, in Birmingham, the contest took place, the only prize being a free tea for the winners.

The Intermediate Solo Contest followed and then the Open Solo Accordion Championship. The winner and runner-up of which are eligible to compete on November 12 in partnership in "Accordions Day" Solo Championship.

The Contest ended at approximately 5.30 p.m. and an interval of fact I found an entertaining, ingenious and original, and nothing more.

Three speeches are a pretty fair evaluation of the four Kenton sides under review now. The Concerto, which was a study of tempo and mood changes for any soloist, or rhythm to become established, and the best things about it are the pretty, Max Steiner-like main theme and Vido Musso's 12-bar blues solo. "Thermopolis" has a sort of morose beauty, but I can well understand the people who find it progressive jazz neurotic and oppressive. "Journey to Brazil" is a study in Latin-American rhythm section and a restrained middle section on guitar. The Kenton band seems to have had a few levels of who is playing (as an outside) "Loud and a—tender."

Nora Morales and his Orchestra. The Peanut Vendor. M.G.M. 228. I mention this record because those readers who, like me, derived immense pleasure from the middle period Kenton ("Just a little bit of rockin'" etc.) will be interested and surprised to find a rumba band like Morales' singing such interesting job of "The Peanut Vendor." There is certainly nothing of the traditional rumba sort here, with its kicking brass and poverous arrangement. The leader's own piano cadence which winds up the piece of rumba playing, but something of the descending minor seventh which were among the truly new forms of music was in process of development. The other side is equally good, as Latin-American music but

the Concert, which was conducted by the West Burton Accordion Band playing "Stars and Stripes Forever"; a most concert arrangement featuring vocalist Betty Poikes, of "Come Along to Sorrento," and "Jeany."

The prizes were presented by the two adjudicators in place of Mr. Harry N. Thompson, who was ill and unable to be present. The winners of the various sections were: Open Solo Accordion Contest: 1. Freda Swinburne, Birmingham (Horus Thompson Cup); 2. Cynthia Mackay, Bristol (West Burton Silver Medal); 3. Grace M. Smith, Stoke (West Burton Silver Medal); 4. Vera Williams, Birmingham (West Burton Silver Medal); 5. Margaret Allen, Wolverhampton (Hobner Silver Medal); 6. E. Y. Yegorova, Burton (Hobner Bronze Medal); 7. Freda Swinburne, Birmingham (Horus Thompson Cup); 8. Cynthia Mackay, Bristol (West Burton Silver Medal); 9. Grace M. Smith, Stoke (West Burton Silver Medal); 10. Vera Williams, Birmingham (West Burton Silver Medal); 11. Pauline Simpson, Burton (West Burton Silver Medal); 12. Vera Williams, Birmingham (West Burton Silver Medal); 13. G. Smith, Stoke; 14. G. Bourne and E. Sherlock, Birmingham; 15. Vera Williams, Birmingham; 16. Paul Medini Trio, Burton; 17. Paul Medini Trio, Burton.

G. Stiff, the winner of the Championship, played as best he could in the absence of an accordion by Hayden Wood, and as his own choice the best of the "Accordions Day" "Galop Chromatique," by G. S. Mathis.

ENTRIES were not so high for the Northern Area Contest, held at Newcastle on Saturday, September 25, and although over 100 people attended, they enjoyed a pleasant evening, and it is hoped that next year the Contest will be larger and will attract a larger audience. The winners of the various sections were: Mr. Jack Greaves, Mr. Ken Higgins and Mr. Roger Lester, who were present on the Board and presented the prizes. Mr. Lester presented the prizes to the winners. Mr. Lester presented the prizes to the winners. Mr. Lester presented the prizes to the winners.

## Can the gramophone capture the art of WIELTSCHEK asks Harold D. Rosenthal

JULIA WIELTSCHEK the Bulgarian soprano of the Vienna State Opera, Covent Garden and about half a dozen of the world's other leading Opera Houses has been the sensation of the post-war operatic scene. She burst on London with the Vienna Staatsoper in the autumn of 1947 as Blansod, she followed this up with a magnificent Donna Anna during the Covent Garden season and she was given a triumphal ovation at the Canabrigue Theatre and Edinburgh; she has been heard in the Opera House, Covent Garden, Regium under Barbirolli and at the Covent Garden last season she was given a triumphal ovation at the Canabrigue Theatre and Edinburgh; she has been heard in the Opera House, Covent Garden, Regium under Barbirolli and at the Covent Garden last season she was given a triumphal ovation at the Canabrigue Theatre and Edinburgh.

Yet on records the person who has not heard her in the flesh on the gramophone is struck by the impression that "this is the world's greatest dramatic soprano" who is not heard here. Her "Aida" record did not give this impression, nor did her "Egmont" record, nor did her "The Merry Widow" record. The person who has not heard her in the flesh on the gramophone is struck by the impression that "this is the world's greatest dramatic soprano" who is not heard here.

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## Old Time Dances

Prize winning dance at the annual Conference of British Association of Teachers of Dancing, Blackpool, 1949

THE SAUNTER SERENADE

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How can you buy Galway Grey?  
AN OWL IN THE MEADOW  
Put your own on it  
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A smash!

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