

MUSIC... DRAMA... ART... BOOKS

Platter Parade

by DICK WESCH

Popular Record Review

Phelan and Orchestral Singin' in the Rain. The oldie enjoying a comeback from the picture of the same name gets a full blown treatment and features a good vocal by the Baltimore Rag. A lively and catchy instrumental interpretation from the piano. Piano work and big band.

Gibbs (Mercury)—"Fire Her Nibs" does a persuasive job on this new record. Scoring big, number one on this chart. A Lasting Impression. New ballad by composers of "The Sound of Music." Benjamin Weiss is given a fine reading of the lyrics.

Murphy's Harmonics—Ralph Marterie's Orchestral—Frenesi and This Thing Called Love. Fine blending by the two on a new release of the standards. The Harmonies haven't been heard since they are at their best.

Howard (Mercury)—"Be Anything and Be Mine." A well done job, with Howard's drawing power make a first class etching of a ballad. A lush choral group, orchestra backing and Howard's sound are combined. Took: Good change of Howard and the group in a bounce novelty with a relaxed beat.

Armstrong and Gordon's Orchestral (Decca)—"Side starts with Jon-Jon's orchestra interspersed with Louis' splendid trumpet. Louis himself coming in to deliver the vocal. Good "Indian Love Call." Another side has more drive in the fabulous "Satchmo" in a form both on trumpet and vocal. With all the old hits back this could be a real contender. Should be an Armstrong fans.

Day and Guy Mitchell—A Little Kiss Goodnight and Gently Johnny. Disk

HIS WEEK'S ARTIST

FRANK SINATRA

his high school days in his town of Hoboken, N.J., Sinatra kept himself busy as a member of a championship basketball team, a trophy winner and a track star. He found time to work with a school band and to sing in the Glee Club. After graduation he became a copy boy with a local newspaper and soon found himself in the position of a writer.

night in 1936 Frank went to a Bing Crosby movie and was convinced that there was a business like show business. So he gave up his job and organized a quartet, named the Hoboken Four. Singing at parties and dances, they did their activities under his direction and were successful in their arrangements. With Frank, as an additional member, the Hoboken Four won first prize on a radio program and went on to one of the Major's. Frank left the group and returned to Hoboken where he went to work on his own. News of Sinatra began to go around. In 1938, Harry James heard of Sinatra and signed him to the orchestra. The tour was over, Frank moved to Tommy Dorsey's orchestra. With Dorsey, Frank was a member of the Pied Pipers and then as a soloist with a girl named Jo Stafford.

1942 he left Dorsey to go on his own again. A round of club, radio and theatre kept him busy, and he began to show his own on the radio. Then in February he became featured singer on the Hit Parade, and was into the Paramount picture, New York, with Benny Goodman and his orchestra. The Paramount broke loose, and the week date was extended another month. From that time he skyrocketed into the top brackets. Later that he invaded movies, and his smash success on radio and on film. Frank is married to Ava Gardner. He's making movies, and he's still the top with his record. Frank's big hit right now is Columbia recording of "I Was Born This Way."

brings the two together for the first time and could be a smart move as both have numbers on the Hit Parade. Both Dodo and Guy are good on the lyrics of the easy going numbers.

The Peter King Singers (Victor)—"I'll Walk Alone and Love Where Are You Now." Impressive first disk by the new vocal group on the Victor label. Singers and smooth and easy to listen to. I'll Walk Alone is currently high in popularity and the Singers have a good version but it's a little too late to score big, especially with the Don Cornell and Richard Hayes versions ahead of it. Love is another fine number and has also been done by Patti Page.

Percy Faith and Orchestra (Columbia)—"Delicado and Festival." "A" side features Stan Freeman at the harpsichord and has to be heard a few times before it can really be appreciated. Number is instrumental and could catch on. Festival is a hand clapping, fast moving number. If the number catches this is the version that should climb.

Peggy Lee and Gordon Jenkins Orchestra (Decca)—"Be Anything and Forgive me: Former Capitol recording star now on Decca, Peggy sings two of the popular song hits of the day. Gordon Jenkins, his orchestra and chorus are in their usual good style in the background. Merv Griffin (Victor)—"The Heart of a Clown and With No One to Love Tonight: Up and coming singer of the day, Merv is in good voice on the two ballads. Clown is fairly popular right now, and Merv's version could help it become more so.

RECOMMENDED RECORDS: Slim Gaillard's "I Only Have Eyes for You" (Mercury); Hugo Winterhalter's "What Does It Take" and "Stargazing" (Victor); Johnnie Ray's "Mountains in the Moonlight" and "What's the Use?" (Columbia); Vaughn Monroe's "Lady Love" and "Idaho State Fair" (Victor); Dick Hayman and Orchestra "It Had To Be You" and "It's a Sin To Tell a Lie" (Mercury); Frankie Carle and Orchestra "Festival" and "I've Tried a Million Times" (Victor); Four Aces "My Hero" and "Spring Is a Wonderful Thing" (Decca); and Vic Damone's "Good Morning, Morning Glory" and "Good-bye for a While" (Mercury).

HONOR ROLL OF HITS

- 1—Wheel of Fortune: Kay Starr.
- 2—Blue Tango: Leroy Anderson.
- 3—Blacksmith Blues: Ella Mae Morse.
- 4—Any Time: Eddie Fisher.
- 5—Guy Is a Guy: Doris Day.
- 6—Cry: Johnnie Ray.
- 7—Please, Mr. Sun: Johnnie Ray.
- 8—Pittsburgh, Pennsylvania: Guy Mitchell.
- 9—Kiss of Fire: Georgia Gibbs.
- 10—Tell Me Why: Four Aces and I'll Walk Alone: Don Cornell (tied for tenth place).

Change of Adjudicator

Mrs. Earl Becker, president of the Music and Drama Festival Association, has received a wire from H. S. Hurn of the Department of Education at Victoria informing her that Mrs. Freda R. M. de Branscville will be adjudicating the plays and elocution at the forthcoming Festival. Mrs. de Branscville lives in Vancouver and is professionally a speech therapist and a teacher of dramatics. Her degrees are A.R.C.T. and F.T.C.L. She is on the staff of the Summer School at Victoria which is under the Department of Education. This summer she is holding courses on speech and dramatics. Last spring Mrs. de Branscville adjudicated at the Festival at Dawson Creek in the Peace River Block and her work was widely admired and appreciated.



Opposite Totem Theatre

CLASSICAL RESEARCH

Chopin Ballads:

Played by Robert Casadesu, Pianist

Ballade is a term associated primarily with poetry and Chopin's four ballades for piano are indeed poetry and of the very highest order. Because Chopin called them ballades, it is natural enough to find commentators reading stories into these works, especially as Chopin once remarked to Schumann that two of the ballades were inspired by the writings of the Polish patriotic poet, Adam Mickiewicz, although the composer did not specify which poem he had in mind. Speaking of the Ballades purely as music, Niecks says: "None of Chopin's compositions surpass in masterliness of form, beauty and poetry of contents of his ballades. In them he attains the acme of his power as an artist. They are compact structures not loosely jointed but glowing with genius and presenting definite unity of form and expression commonly written in six eight or six four time. In the ballades he attains the greatest of his powers as an artist."

BALLADE NO. 1 IN G MINOR. Schumann called the G minor Ballade one of Chopin's "wildest and most original compositions." Hunkeler, on listening to it was reminded of Andrew Lang's lines, "The thunder and surge of the Odyssey," and the American critic calls this music "the Odyssey of Chopin's soul." The extraordinary seven-measure introduction has been likened to a bard saying first, "This is the way it was, and then, 'Now let me tell this story from the beginning.' The ballade runs the gamut of musical expressions from a capricious waltz-like theme to a close which is very striking, full of the splendors of glancing scales and shrill octave progressions.

BALLADE NO. 2 IN F MAJOR. The opening simple strains of this ballade seem to be drawn from the people's store house of song. The entrance of the presto surprises and seems out of keeping with what precedes; but what we hear after the return of the tempo primo—the development of these simple strains justify the presence of the presto. The second appearance of the latter leads to an urging, restless coda in A minor, which closes in the same key and softly, with a few bars of the simple, serene, now veiled first strain.

BALLADE NO. 3 IN A b MAJOR OPUS 47. This ballade is a portrayal of the refined gift of Pole who moves in the most distinguished circles of the French capital. It is aristocratic, gay, graceful, and piquant. And yet it is something more. For even in its playful moments there is a delicate irony, a spiritual sporting with graver and more passionate emotions. This A ballade is the most familiar of the four.

BALLADE NO. 4 IN F MINOR OP. 52. This is Chopin in his most reflective yet lyric mood. Lyricism is the keynote of the work. A passionate lyricism, with a note of self-absorption, suppressed feeling—truly Slavic, this shyness!—and a concentration which is marvelous even for Chopin. It is the mood of a man who examines with morbid curious insistence the malady that is devouring his soul. The theme of the F Minor has the charm of a slow mournful waltz that returns twice bejewelled but never overlaid.

LONDON.—An international sculpture competition with "The Unknown Political Prisoner" as its subject has attracted nearly 3,000 entries representing 67 nationalities. So far no entry has come from any country behind the Iron Curtain.

LONDON.—Lewisham district is to find out which is more popular—Beethoven or "boogie woogie." Classical orchestras will alternate with swing and jazz bands at public concerts, and officials will record the respective attendances.

Among the many new long playing records to arrive this week is...

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Audience Appeal Offered At Music, Drama Festival

Programs of Wide Variety Morning, Afternoon and Evening

The Music and Drama Festival to take place in Prince Rupert next week is larger than ever both in scope and number of entries and the arrangement of the programs for the four days—morning, afternoon and evening—has been made to delight an audience. All the programs have variety, and in no case does an audience have to settle itself down simply to one type of music.

In the main, the morning programs are the performances of the younger school children. The afternoon performances are older school children and the evening shows feature the work of adults. There are, however, High School plays and other offerings on the evenings of Wednesday, Thursday and Friday.

The Tuesday evening program features many different adult groups including the Shrine Band, the Rotary Choir, Church choirs, two instrumental trios, and accordion ensemble and some vocal duets and trios.

The Wednesday evening features the Junior Bands, two piano numbers, accordion solos, other instruments and a little junior choir work.

Thursday night there are three plays offered by Terrace, Prince Rupert Little Theatre, and Booth School at that order.

Friday night there are two plays, one of which is also from Terrace.

The dancing entries are all most all on Thursday afternoon, and Friday afternoon elocution culminates in a very good play offered by a junior cast from Booth School and entitled "I Remember Mama."

Once again, J. H. Black, local manager for Famous Players, has made the Capitol Theatre available without charge on the afternoons of Tuesday, Wednesday and Thursday.

The Music adjudicator, Glenn Nelson, is highly qualified in all musical directions and is a specialist in piano technique.

The Drama adjudicator is now Mrs. Freda de Branscville whose specialty is speech and diction. She has a long association with amateur drama in Vancouver and is lecturing this year at the Victoria Summer School of the Department of Education as a member of the staff on Speech and Dramatics.

Noted Science Editor Dies

PORT WASHINGTON, N.Y. —Howard W. Blakeslee, 72, Associated Press Science editor and a pioneer in the making science clear to the layman, died Friday. He was the sprightly winner of the Pulitzer prize and numerous other honors. He was stricken with coronary thrombosis in his home.

MUSIC TUITION RATE INCREASE

Beginning September 1, 1952, the music teachers of Prince Rupert are increasing their rates. The tuition for Junior pupils from Grades I to IX inclusive is \$80 a year and for Senior pupils, Grades X and A.R.C.T., \$100 a year. These rates entitle a pupil to two half-hour lessons a week.

Signed:

Miss M. Way Mrs. H. O. Jamieson
Mrs. C. Anderson Mrs. E. J. Smith
Mrs. J. Bowman Sisters of St. Joseph
Mrs. C. Gilker

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Anything That's Part of You Eddy Arnold
Goodbye Maria
Driftwood on the River Wilf Carter
My Sweet Maria Girl
My Tsimshian Girl Art Grant

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Joe Marsala and Ray McKinley
Songs She Made Famous Sophie Tucker
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CLASSICAL L.P.

Tchaikovsky Symphony No. 4
Paris Conservatory Orchestra
Tchaikovsky Symphony No. 5
Capitol Mengelberg and Concertgoubow Orchestra
Familiar Themes from the Ballet
Georges Tzipine conducting

Painting Pastime

"For a joy ride in a paint box, Audacity is the only ticket." —Churchill.

"I do not presume to explain how to paint but only how to get enjoyment. Buy a paint box and have a try, then be persuaded that the first quality that is needed is Audacity. There is no time for the deliberate approach. We must not be too ambitious. We cannot aspire to masterpieces. We may content ourselves with a joy ride in a paint-box. And for this Audacity is the only ticket."

"I shall now relate my personal experience. Some experiments one Sunday in the country with the children's paint box led me to procure the next morning a complete outfit for painting in oils."

"Having bought the colors, an easel, and a canvas, the next step was to begin. But what a step to take! The palette gleamed with beads of color; the brush hung poised, heavy with destiny, irresolute in the air. My hand seemed arrested by a silent veto. But after all the sky on this occasion was unquestionably blue, and a pale blue at that. There could be no doubt that blue paint mixed with white should be put on the top part of the canvas. One really does not need to have had an artist training to see that. It is a starting point open to all. So very gingerly I mixed a little blue paint on the palette with a very small brush, and then with infinite precaution made a mark about as big as a bean upon the affronted snow-white shield."

"At that moment the loud approaching sound of a motor-car was heard in the drive. From this chariot there stepped swiftly and lightly none other than the gifted wife of Sir John Lavery. 'Painting! But what are you hesitating about? Let me have a brush—the big one.' Splashed into the turpentine, wallop into the blue and the white, frantic flourish on the palette—clean no longer—and then several large, fierce strokes and slashes of blue on the absolutely covering canvas. Anyone could see that it could not hit back. No evil fate avenged the jaunty violence. The canvas grinned in helplessness before me. The spell was broken. The sickly inhibitions rolled away. I seized the largest brush and fell upon my victim with berserk fury. I have never felt any awe of a canvas since. This beginning with Audacity is already a very great part of the art of painting."

On the BOOK SHELF

EQUATIONS OF LOVE

"The Equations of Love," "Tuesday and Wednesday," "Lilly's Story," by Ethel Wilson.

With Vancouver and Vancouver Island as a background, Mrs. Ethel Wilson has written her third book, "The Equations of Love." It gives a long look at a cross-section of life as it is found in the crowded streets of Vancouver.

The book is divided into two long stories.

Descriptions and dialogues make it easy to understand the frustrations and disappointments and the pleasures of the people Mrs. Wilson brings to life.

In "Tuesday and Wednesday" Mortimer Johnson, foolish, unsuccessful, easily led astray by the whim of the moment his wife Myrt, whom he loves in his own way and also fears. Her great friend is Mrs. Emblem, who has been "honest wife and true mistress" to three husbands. Then there is the logger Eddie, Mort's evil influence and timid little Victoria May, who can only afford one movie magazine a week and lives in a sort of day dream in between magazines.

Mrs. Emblem reads in Myrt's effort to present Mort to her friends as a perfect husband, the fabric of a lie, but she never did guess that the brave little story Virginia May told when Mort and Eddie were drowned in a lunge off the dock, was also a lie. A lie that allowed Myrt to keep her pretences alive and that Victoria May soon came to believe was the actual truth.

"Lilly's Story" commences in Vancouver, crosses to Nanaimo, spends much of its time in the Comox Valley, and ends on a whimsical note in the city of Toronto.

From the beginning, when she runs from the police as they arrest her Chinese friend Yow for stealing finery to give to her, Lilly is determined to live a new life. She invents a dead husband for the sake of her baby girl and she struggles to protect her daughter and to give her the chances she never had.

After Eleanor is married and settled in a "fine" home the whole structure of the life Lilly has built is endangered when she nearly meets the Chinaman Yow again.

Again she runs away. This time to Toronto where she finds her destiny in J. B. Sprockett, elderly, retired mid-westerner mourning the death of his wife.

WHIMSICAL NOTE

They decide to marry. But first Lilly feels there is something Mr. Sprockett should know about her life. And so, she confesses!

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EVENINGS 7:30—CIVIC CENTRE

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Eric The Red...

embarked on an adventurous voyage which opened up a new world to himself and his friends.

You, Too...

... can embark on an adventurous journey into the realm of Music, Art and Literature. The purpose of this page is to encourage those who are hesitant.

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The Daily News