

His Aim: Revive the 'Golden Era' of Music

Vineland, N.J. — (NC) — So you think "Lulu's Back in Town," "I Should Care" and "I'm in the Mood for Love" are hit songs that faded soon after their high point of popularity in the 1930s and 40s.

Well, these tunes plus other camp selections are making a comeback here where persons are once again dancing the fox trot, the Lindy hop and yesterday's boog-a-loo — the jitterbug.

Credited with reviving that age is Nick Ferrara, a long-time Vineland musician who boasts a musical library of 3,000 old favorites.

Is Lulu Really Back in Town?

He inherited his collection of dance selections from a former president of the local musicians' guild on the eve of his (Ferrara's) reappearance with the newly organized Vineland dance band, known as the "Golden Era Musicians."

Now Ferrara is assured that

his band will never run out of selections.

The maestro's small studio behind his home houses the extensive sheet music collection. There are stacks and more stacks of scores from movies, shows and even Tin Pan Alley. Names such as Bing Crosby, Tony Martin, Alice Faye, Al Jolson, George Raft, Fred Astaire, James Cagney, Sonja Heine, Deanna Durbin, the Marx Brothers and Frank Sinatra—they're all there — attest to the musical wonder of the era.

Ferrara remembers the songs and the stars. He broke into music playing trumpet and "cut his teeth" on a song of that time, "Because of You." It was

his first job — and the song, well, he calls it "my song." He says he has much in common with the 30s and 40s.

One of Ferrara's favorites, "September in the Rain," is a foxtrot which became a classic. George Shearing and other jazz artists improvised on its theme. "September in the Rain" came from the pens of Al Dubin, who wrote the lyrics, and Harry Warren, who wrote the music. Jack Mason did the arranging.

Another Dubin and Warren classic, "Lulu's Back in Town," is from the movie "Broadway Gondolier." It too became an all-time jazz favorite.

And then Nick ran across "I'm in the Mood for Love," introduced in the George Raft-Alice Faye movie "Every Night at Eight." That one has lived on and on, he noted.

"I Should Care," written by Sam Cahn, Paul Weston and Axel Stordahl in 1944, was introduced by Tommy Dorsey and his band and the Sentimental-

ists in the movie "Thrill of a Romance."

Also in the stacks Ferrara found "East of the Sun" from "Stags at Bay" and the unforgettable "Red Sails in the Sunset."

Ferrara, 51, who comes from a musical family, has led combos over the years in Wildwood, Wildwood Villas, Avalon and now is caught up in the spirit of his own Vineland Dance Band.

He said, "The band is composed of mature men capable of disciplining themselves musically. They know their harmony."

Ferrara said his new band, when fully organized, will have between 10 and 14 members plus a vocalist. It will appear at local events as well as out-of-town engagements. Several good jobs are waiting, he said. "We're working on a repertoire now." The band recently opened at Landis Country Club here, and later performed in Atlantic City.

COURIER / Entertainment

As I See It

Voice Familiar, It Should Be

By Pat Costa



Notes from my mental scratch pad:

Wonder just how many big name actors have gone the lucrative way of doing "voice-overs" for commercials.

Herschel Bernardi, star of among other vehicles, "Fiddler on the Roof", once did character voices for television such as Charlie Tuna.

Then, said Bernardi, "I discovered that the guy who was doing the straight announcing for the commercial was earning a great deal more money than I and had to spend a lot less time at it. I switched."

Now, Bernardi can be heard as the voice for Burlington Industries. He comes through loud, clear and very authoritative.

If you have an ear for voices you've probably picked out a few other well known voices of actors whose faces never appear, but who are undoubtedly earning vast sums selling everything on television from insurance to string beans.

David Wayne is one whose resonant voice has clicked with the advertisers as well as the Broadway and film audiences.

Another is Richard Carlson, possibly best known for the role of Herbert Philbrick which he played for several years in "I Was a Communist for the F.B.I."

Lloyd Bridges of underwater fame has more recently been welcomed to the ranks of voice-over artists. Bridges is sometimes also put on camera for his sponsor, General Motors' Chevrolet.

Actors who make it in this particular field are those with voices distinctive enough to command the attention of the viewers but not so distinctive as to distract from the product.

Van Johnson apparently fit in the former category as his work for the cranberry people a couple of years ago testified.

There are others, some fairly simple to identify, others not so. So listen carefully next time you hear a voice that seems to ring a bell. You may know the person behind it.

The coverage of the recovery of the astronaut proved again that one of the things television

does best is unite the country in a time of a national problem.

Watching CBS swing from the Pacific to Mission Control in Florida to Grand Central Station in New York seemed to put the event in its proper perspective — one of great drama.

Channel 13 announced earlier that it has gone back to screening one movie per morning as of Monday, April 20. The show starts at 9:30 a.m., all you members of the ironing board brigade.

Channel 21's auction made up for in color and liveliness what it lacked in smoothness and order. Who can kick when the ultimate result was twice the station's expectations.



Rigoletto

Dr. Gordon Gibson, left, of the music faculty of Brockport conducts members of Opera Theatre of Rochester as they prepare for May 1 performance of Verdi's opera "Rigoletto," with the Rochester Philharmonic Orchestra.

The dramatic story, set in 16th Century Italy, will be sung in Italian and will be fully costumed and staged at the Auditorium Theatre. (Tickets, however, are on sale at the Eastman Theatre Box Office.)

CATHOLIC PRESS FEATURES

New York—"Many films are currently being made for and about youth; this one also understands them."

Protestant Review Hesitant

NCOMP Takes 'Jenny' In

With that, the national Catholic film office gave its warm endorsement to "Jenny," a film about a young girl who insists on keeping a child born out of wedlock. But the Protestant film office was less cordial.

"It doesn't preach, yet its social and moral ramifications are clear," said the National Catholic Office for Motion Pictures in its Catholic Film Newsletter. "It isn't pretentious; it simply depicts a human encounter and subsequent growth in maturity, responsibility, and love."

"Jenny" stars TV actress Marlo Thomas ("That Girl") as the pregnant girl who leaves her hometown to go to Manhattan to have her baby, although she realizes she must have a husband if she is to be allowed to keep it.

She meets a TV-commercial film-maker (Alan Alda), who also has a problem. He is on the verge of being drafted, and is seeking some way to avoid induction.

To solve both their problems, they agree to a "marriage of convenience," she to keep the baby, he to avoid the draft.

"But though legally joined, by arrangement they lead separate lives," commented NCOMP. "The tensions of their physical proximity eventually lead to a crisis, a realization of mutual respect and responsibility, and ultimately a deep regard and tender affection. Far from ending on a cliché, the film remains open-ended; there are still problems to be worked out"

Interestingly, NCOMP's Protestant counterpart, the Broadcasting and Film Commission of the National Council of Churches, gave "Jenny" a simi-

lar, though somewhat harsher, critique.

In the Protestant film office's Film Information, "Jenny" was described as a "moderately entertaining story with a moral."

However, the review went on in describing the plot:

"A marriage of convenience will solve both of their problems. No love intended, you understand; separate beds and all that. Sensitive Jenny suffers. He suffers, too, of course, but he finds temporary balm in smoking pot, in parties, and in his girl friend.

"Can a loveless marriage based on such questionable grounds succeed? Not unless or until they really fall in love and find that there is indeed more to marriage than practical problem-solving.

"The predictable happens. The first test comes when the draft board fails to buy his exemption scheme. The second test comes with the arrival of the baby. The worried foster father finally smiles his acceptance and we have our happy ending.

"Happy, that is, except for the wounded hearts left along the trail of this caprice: her parents, his ex-girlfriend, the real father of the child, and others touched by the expediency of their deceptions. The film doesn't worry about them. Why should we?"

The Protestant office's reviews simply carry the motion picture industry rating, which for "Jenny" was GP, meaning: "All ages admitted; parental guidance suggested." The Catholic film office review carried both the movie-industry rating and NCOMP's own: A-3, or unobjectionable for adults.