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By LEW STONE 21s. NET

FRANK SINATRA BANS TEEN-AGERS FROM BROADCASTS

FRANK SINATRA, WHOSE REPUTATION AS A VOCALIST HAS BEEN BACKED BY THE WHOLEHEARTED SUPPORT OF THE YOUNGSTERS...

WAKE HATCH To Open New Club

Wake Hatch, well-known personality of London night life, is to open a new bottle party in the West End...

DENNY DENNIS for Paris

Denny Dennis, the popular vocalist of whom we hear far too little on the air these days...

SOLOMON (By Geoffrey Neville Bagot)

Solomon's long-awaited return to active musical life in Britain after his Dominion tour...

WEIR TO TEACH

Frank Weir, who is now back in Town permanently, is currently writing a new treatise on modern clarinet playing...

SLICK-ELEGANT! DOUBLE-CUP CRYSTAL CLEAR

Plastic warm to the lip, temperature proof, ultra-lightweight, soundproof, easy-to-carry high note performance.

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SQUADRONAIRES AND SPROUCE'S Annual Re-union Dinner & Dance

STARITA STOPS SHOW Return Visit to V.B.B.

Rudy Starita is to play another return date of February 2 in Variety Band Box. On his programme he will feature his Detroit-born, who is the only instrument of its kind in the world...

L.P.O. Discover Brilliant French Conductor

Jean Martinon, a former inmate of our Her Majesty's concentration camps, proved himself on Sunday to be one of France's very best conductors.

Red Skelton To Do Musical

Red Skelton, who has been pleading for an opportunity to sing and dance on the screen...

NEW SOUND DEVICE

Director Charles Vidor, who is shooting a big night club set in Columbia's "The Girl in the Street" through celing, a transparent plastic air blown open view, will try something never before attempted on the screen...

Burmon on Road to Recovery

From Maurice Burmon's latest "Playboy" comes the news that he is slowly but surely recovering from his recent very serious operation.

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Parry Books Jitterbugs for Television

Harry Parry, who paid his first visit to the Feldman Cinema in 1938, spotted two dancers who were performing during a very fast number being played by the band.

Coles' Music Masters Carry On

In view of the recent internal reorganisation of the Blue Rockets, Jack Coles has asked us to make known that his Music Masters will not be any way be affected.

BERLIOZ SYMPHONY EXCITING AS EVER

The Symphony has been performed almost as often in the past month as in any other month of the season.

El Mario's Ladies Rumba Band for Palais Party

El Mario's Ladies Rumba Band has been so well received by the public, are to be guests at the Palais Party at the Grosvenor Hotel on Saturday, January 17.

IN THE NORTH by Billy Butler

is mentioned, this owing to the drum position, the time of writing, being open, and who is interested, should contact Roy at the Lido.

NET PRO. CURRENT ORCHESTRATIONS

Table with columns for orchestra names and their current status or location.

NUSSBAUM forms bass Quintette

Joe Nussbaum, well-known bass player, has started rehearsing a new novelty outfit. This combination consists of five basses, piano and guitar and will feature novel arrangements of popular, commercial and light music for broadcasting.

NEW VOCAL OCTET for the RAY MARTIN ORCHESTRA

Ray Martin, who created such a stir with his recent broadcasts in his orchestra that sounds as much like Kotelnetz, has now formed a new vocal octet Douglas Moody, of the Variety Section, has heard the new outfit and so impressed that he has arranged for them to have a series of six broadcasts commencing February 22.

BRIGHTON'S Opening of Winter Proms.

A spartan audience was clearly amused and entertained by a British Young Person's Guide for the orchestra. This piece is a direct descendant of Haydn's Toy Symphony and it is equally pleasing to hear.

STOP PRESS

"DOWN BEAT" POLI. RESULTS Stuart S. Allen reports first time in history of this Poll one grand and five placing in both Sweet and Swing sections.

HEATH FOR ALBERT HALL

February 10th, Big Fancy Dress Ball at Albert Hall for Refugees Children's Charity, organised by Mrs. H. S. Eisenman.

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ANATOLE KITAN RECITAL

Now Anatole Kitin, the Russian pianist, at his Chopin recital at the Central Hall, Westminster, on Friday, January 10, displayed many excellent aspects of piano playing.

Heath to Play Leeds Again in February

Following on the news last week that many Heath fans were unable to gain entry to a dance at which the Heath band played on January 3 at the Town Hall, Leeds...

Gonella Breaking Records

Nat Gonella, who is currently playing at the Court Royal Hotel, Southampton, with his band, has been playing excellent business, and according to the management has broken all previous records.

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Accordian Times and Musical Express Editorial and Advertising Offices, 33, King Street, London, W.C.2

THE NEW ORLEANS JAZZ PIONEERS Play Their Historic Roles in Epic Musical Picture

THE VOICE

ALL IS NOT GOLD Last week in this column The Voice mentioned an instance from Manchester brought to our notice by one of our readers...

THE REAL SITUATION

"I find the experiences of your correspondent on this subject far different from those of other hand leaders who have until now applied in vain for the opportunity of broadcasting...

DISSATISFACTION

So all is not well with radio in the North. Repetitions are being felt in the gig business. The chief dissatisfaction was bound to be heard sooner or later in "Musical Express"...

FAIR SHARE FOR ALL

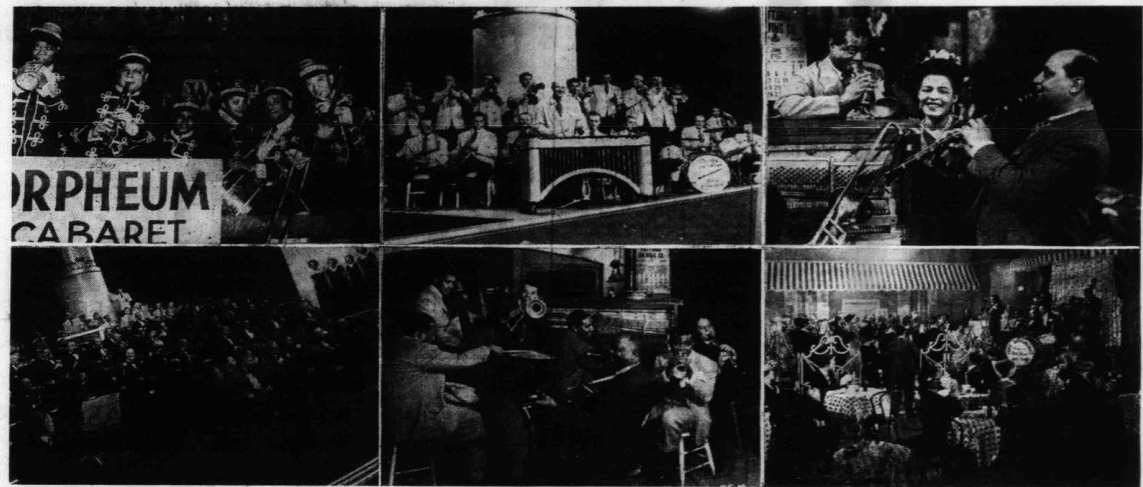
It might well be that half a dozen regular broadcasting orchestras in the North could do irreparable harm to the clientele of the remaining band organisations in the district...

ACKROYDS Musical Instruments Ltd. JANUARY BARGAIN SALE. Revival of our famous pre-war Bargain Sale...

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Scenes from the picture "New Orleans"



TOP LEFT: Making history together again. (left to right) Louis Armstrong, Barney Bigard, Charlie Beal, Red Callender, Zutty Singleton and Kid Ory. TOP CENTRE: Woody Herman and his Orchestra, with Red Norvo. TOP RIGHT: Billie Holiday, Louis Armstrong and Barney Bigard. BOTTOM LEFT: Climax of the "New Orleans" film. Manhattan's Symphony Hall, with full Symphony Orchestra, Woody Herman's Orchestra and a choir of twenty voices. BOTTOM CENTRE: "Name Your Poison Blues" are born, with their creators reunited, Zutty Singleton (drums), Kid Ory (trombone), Bud Scott (guitar), Barney Bigard (clarinet), Louis Armstrong (trumpet), Meade Lux Lewis is also featured in the film.

Amplification "SHOULD WE TWIDDLE THE KNOBS?" by "Penshot"

WE all know the old pictures of the early dance bands, where an array of Boate Bax megaphones, pictures, handy for the singer or a whole section chorus. We smile to-day when we see the stiff-coloured gentlemen...

Musical Travelogue—4 AUSTRALIA By George Taylor

Since returning to this country, some three months ago, after spending several years in Australia, New Zealand and countries in the South Pacific, I have been literally inundated with enquiries from fellow musicians...

and the general secretary, which does and a climate which almost is authorised to conduct union merits the description of perfect. These conditions, however, are not conducive to the intense detailed reporting of the achievement of Australian lofty standards in the art forms...

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★ JAZZ ★

Edited by DENIS PRESTON

MORE JANUARY RECORDS

Tiger Rag (18.302). Just One of Those Things (Cole Porter) Parlophone B.3022. By Benny Goodman Sextet.

If you must have Benny Goodman playing Tiger Rag at the wrong tempo, I would recommend H.M.V. BRSS, made 12 years ago by a rather wonderful trio.

Judging by the tune, Just One of Those Things must have very clever lyrics, or something. B.G. sounds as though he couldn't care less; and when Stan Stewart comes in with that tiresome habit of his, I couldn't!

You've Got Me Crying Again (Newman, Jones). Blowing Up a Storm (Hoff). Herman's Parlophone B.3023. By Woody Herman's Orchestra.

If you're in a mood in You've Got Me Crying Again, Herman's Orchestra should be the inspiration of our every dance band—though not necessarily its model.

With Blowing Up a Storm we're back on the music of the future "kick"—but this one isn't really futuristic enough! Once more the soloists show up badly against the fine ensemble. The piano and tenor choruses are very inspired, goodness knows; but when Bill Harris comes across with his watery imitation of Trummy Young, it's the dirty bottom. All in all, I'm afraid that Woody's orchestra doesn't quite get out of the teacup.

Sister Kate (Piron). One Sweet Afternoon From (Gwyn, Glavin, Warren). H.M.V. B.3017. By Duke Johnson's New Orleans Band.

There are only two things wrong with this recording: (1) Duke Johnson, and (2) his New Orleans Band.

... I am prepared to be uncompromising in their jazz releases, why, or why don't they dig into their back stock for some of the real masterpieces of New Orleans style, they are mouldering there? There are vintage Jelly Roll Morton's

STRAVINSKY For England MENUHIN and also KUBELIK

FORTHCOMING CLASSICAL ATTRACTIONS

Harold Holt announces that Igor Stravinsky will shortly appear in England as soloist and conductor. Yehudi Menuhin, accompanied at the piano by his sister, Hagabab, Vitya Wronsky and Babik, and Brailovskiy will also appear in due course.

The Swedish artist, Daniel Bjonling, will open his tour at the Albert Hall on April 13th and will be accompanied by the Radevics Orchestra, conducted by Claude Crussard, will be at the Chelsea Town Hall January 20th and 22nd.

These performances remind me irresistibly of those Victorian group photographs for which the sitters had to be held in position by minor scaffolding owing to the lengthy process of exposure. They have the same unnatural pose and stiffness. Billy Stravinsky adds colour to the illustration with his prim little piano solo in Sinfonia.

It is a great pity that there isn't a word in decent parlance to describe the kind of person who, having held administer a popularity poll of musicians, starts further publicity by imposing his leadership upon the select band of winners—more especially when it includes such tremendous names as Duke Ellington, Johnny Hodges and Louis Armstrong. This has been his record his own mediocre jingles. He has just ruled the world! The presumption of the man! Really, "entrepreneur" is hardly adequate!

DENIS PRESTON.



How Did YOU Start Series—No. 1 'A FUTURE FOR YOUR CHILDREN' By NAT ALLEN (Our Most Televised Bandleader)

THE other afternoon I sat before the fire. In front of me were my two children, Susan, aged seven, and Bill, aged four. Bill was banging on a small drum set which an uncle and aunt had given him for Xmas (I have since broken off all diplomatic contact with these relations for obvious reasons) and Susan was singing. "I'm a big girl now" slightly off key but well up to standard as to diction.

I found myself wondering what my attitude would be if either of these kids one day told me that he or she wanted to enter the dance band world! I have, in the past, agreed with others not to work in the profession, that I would not want a child of mine to be a musician; but when one thinks the problem out, clearly and carefully, weighing up the good times and the bad, I think that my final decision would be for the profession rather than against it!

I would like my son (let us assume he would want to be a professional drummer) to enter the business the hard way, as I did, by giving an audition before several well-known musicians, and would like him to feel as I did when I managed to persuade my father to pay my fare to London, and went to the Olympia Dance Hall, which was then featuring

that he had fixed me for a gig asleep, took the call a voice told that night. We would then celebrate in Carnarvon over a cup of a special film as quickly as possible. Being used to calls at the odd hours, I hired a car and went—to find the studios closed. As I did for eight and certainly no demand for my services. That experience did of a strong union to watch his interests. It would be good for him, too, to have some practical jokes played on him, such as the following, which I shall never forget.

It was at the time when film work was the thing to do, as it was very well paid and everyone was after it, sometime about the 1936, and I was living in a hotel in Russell Square. The phone rang one morning about 2 a.m. and someone sleepily answered it, then called me. As I, half



A Television Photo of NAT ALLEN

"There are only two kinds of Jazz—good and bad!" says HUGUES PANASSIE Famous French Critic in this first exclusive "Musical Express" contribution

I THINK IT IS A GOOD THING THAT JAZZ MUSICIANS DON'T PAY TOO MUCH ATTENTION TO THE JAZZ CRITICS, AND CARRY ON WITH THEIR PLAYING WITHOUT BOTHERING ABOUT THE NONSENSE THAT IS CURRENTLY BEING WRITTEN ABOUT THEM. OTHERWISE JAZZ CRITICISM WOULD QUICKLY KILL JAZZ MUSIC!

The really funny thing is that 90 per cent of our jazz critics don't seem to be at all concerned with what is good or bad, but only with the age of recorded performances, either in years or style. One may, of course, prefer modern jazz to romantic, but what literary critic

would be foolish enough to make the old jazz classical writers, at good and All, romantic, had or vice-versa? Yet this is precisely the kind of thing that is happening, in many cases, in jazz criticism. Some critics are enthusiastic about ANYTHING that belongs to the "old style" jazz—New Orleans Style or Dixieland. Others, in turn, rave only about the most "modern" performances.

Although I, personally, incline towards New Orleans jazz in my taste, I do not think that the recordings of Armstrong's Hot Five, Jimmie Noone's Apex Club Orchestra and the recent Mezzrow-Bebetsch on KING JAZZ more than anything else, I do not think that New Orleans Style is the ONLY real jazz though it is undoubtedly the source of jazz music. I am very enthusiastic about Duke Ellington's Count Basie's modern records, which I am about Art Tatum's either four, 1934 and 1939) played wood's small band recordings.

Similarly, my inclination for the New Orleans style and all the great New Orleans musicians, like Armstrong, Bechet, Zutty Singleton and Baby Dodds, doesn't blind me to the very bad recordings recorded by Duke Johnson's New Orleans Band, with its out-of-tune and unimpaired clarinet, lack of drive and ideas in the trumpet

JAZZ BOOK REVIEW

BY CHARLES WILFORD

HERE is Vol. I, No. 1 of a new American annual. It is an interesting production—about the same size and shape as "Vogue," and just as shiny. The articles, however are generally of a poor quality and comprise the usual group of subjects familiar from a dozen other jazz magazines. We find, for instance, a selection of News from Europe, which seems to have been waiting at least eighteen months for publication; Art Hode writing about himself; an account of the first reading matter through-out the press as subsidiary to the photographs; the short articles, though usually better than captions, and the full-length articles, which start off bravely but are hardly more than worded to end up towing their way through a mass of advertisements.

"Jazzways" is regarded as a resounding success. Here is matter for admiration, but not enlightenment.

to the accompaniment of the Budapest Quartet! The issue is saved from mediocrity by a large number of excellent photographs of jazz musicians. Best of all is a magnificent, pathetic character study of Duke Johnson taken from Skipsey Adelman. Among Adelman's other subjects are Lips Page, Joe Marsalis, Art Tatum and Woody Herman. Some coloured plates are unfortunately ruined by faulty reproduction.

The reading matter throughout the press as subsidiary to the photographs; the short articles, though usually better than captions, and the full-length articles, which start off bravely but are hardly more than worded to end up towing their way through a mass of advertisements.

"Jazzways" is regarded as a resounding success. Here is matter for admiration, but not enlightenment.

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At the Console with ROBIN RICHMOND

FASCINATING EDUCATIONAL FILM MADE WITH THE L.S.O.

I often sit at home and twiddle the knob on my radio in the hopes of picking up something interesting from abroad, and on two or three occasions lately I've caught theatre organ transmissions. My old pal, Morgan Kidd is going great guns from the Palladium Theatre. The programme has a fine Wurlitzer at that theatre, and broadcasts every week, and very often he is relayed throughout Sweden. Beside his pipe organ, the City Theatre has a Hammond in the Copen-hagen Broadcasting House. For these sessions he usually enlists the support of piano, vib and violin, and dispenses a most acceptable brand of soft swing. Mo, as he is known to his friends, tops up these activities with frequent straight organ recitals on the Copenhagen Radio Station, so you can see there's no lack of interest in the organ in Denmark! Another popular station is the one which can still be heard every week, in Philadelphia, which is the AVRO Radio, Hilversum, in Holland. He is playing a four-manual pipe organ, and these sessions—on one theatre, and one straight, Bang opposite to the AVRO station, the City Theatre in Amsterdam, where there is a four-manual Stank Organ. This particular instrument, which I had the pleasure of playing when I was in America, and is really fine job, and is greatly appreciated both on the air and in concert. It has been used to preside at the console before the war, but it was unable to get in touch with him lately.

My very happy occasion was the last meeting of the Association of Theatre Organists, when our old pal Sidney Guise was

(Continued on page 4)

JACK HEY WORTH

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CLASSIFIED ANNOUNCEMENTS KITCHEN'S recently completed 10,000 repair for the Service

AMERICAN COMMENTARY BY ROBERT REYNOLDS

WITH so much talk of depression and so many hands breaking up in various places, which will later brand them as delinquents...

Don't think that this is all Ray has to offer though. The record set is a rich rhythmic tenor which does credit to his own and Hawaiian talents...

Speaking of Elliot Lawrence, he has a history. At four years old he wrote his first tune, also he has gained a reputation in Philadelphia, his native city...

AT THE CONSOLE WITH ROBIN RICHMOND (Contd. from page 3) I voted into the chair for the current year. This gesture to Sidney is most condign, because he has been a performer of great experience and merit...

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THE ACCORDION MAN Edited by J. J. BLACK

IT is exactly a month since I referred to the proposed formation of a National Association of Accordionists...

Dear Sir—We have symphony orchestras, variety orchestras, big bands, military bands and cinema orchestras every day on the B.B.C.

WHAT we really need at present is one reader who is very much inclined to agree with me in my opinion...

"SHOULD WE TWIDDLE THE KNOBS." (Contd. from page 2) The question uppermost in your mind is, "Why not do this in obvious 'Where are we leading us to?'"

THE membership would have to be truly representative to be of any value in the future. In order to achieve this object, the subscription rate should be fixed as low as possible...

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