

Selmer TUITION MODERN SWING-STYLE SERIES

FRIDAY, JANUARY 31, 1947

No. 18

PRICE FOURPENCE

WELLS COMPANY EXCELS ITSELF

"No Misunderstanding" says Harry Roy (EXPRESS STAFF REPORTER)

FOLLOWING THE STORY PRINTED IN LAST WEEK'S ISSUE OF THIS PAPER THAT EDMUNDO ROS WAS LEAVING THE ASTOR FOLLOWING SLIGHT MISUNDERSTANDINGS WITH HARRY ROY...

"When a professional newspaper of the standing of 'Musical Express' prints a statement by one bandleader alleging misunderstanding with another bandleader, I feel I owe it to the readers of that paper and my public to correct any mistaken impressions that may be resultant."

"The Astor is open from 11 p.m. until 4 a.m. Of this time Ros only plays two half-hour and one twenty-minute pieces. My band commences at 11 p.m. and plays until 12.45 a.m. This means we are on the stand for one and three-quarter hours non-stop, to commence. Naturally, my musicians become restless at the unfairness of the times we spend. On New Year's Eve we played until 5 a.m., but Ros did not offer to play any extra time."

SELBY TRIO FOR ROSE ROOM

On Sunday, February 1, Ronnie Selby will be taking his newly formed trio into the Rose Room for two Sunday appearances. The trio consists of Ronnie on piano, together with the Crossman and Norman Burns on drums. Incidentally, congratulations to Selby for his fine performance at York in the Gerry Wilnot Reports came to this office that he stopped the show by giving a little variety of music to suit every kind of taste.

HARRY ROY AND HIS PIECES OF EIGHT AT WEDDING OF B.B.C. PRODUCER TOMMY CHATTO

Harry Gold and his Pieces of Eight play a swing version of the Wedding March at the wedding of B.B.C. producer Tommy Chatto and Rosalind Thompson at Holy Trinity Church last Friday. Mr. and Mrs. Chatto are currently appearing in a radio adaptation of Mr. and Mrs. Thin Man in the title roles.

HEATH BAND TREATS THE AUDIENCE AT POLICE CORDON THEATRE

ONCE AGAIN THE TED HEATH BAND MAKES NEWS. THIS WEEK THEY AGAIN HIT THE HEADLINES FOLLOWING THEIR CONCERTS AT THE EMPIRE THEATRE, LIVERPOOL, LAST SUNDAY. AN ANONYMOUS TELEPHONE CALL TO THE POLICE JUST BEFORE THE AFTERNOON SHOW STATED THAT AT THREE O'CLOCK SUNDAY AFTERNOON THE THEATRE WOULD BE BLOWN UP. THE POLICE IMMEDIATELY MOBILISED ALL AVAILABLE SQUADS, INCLUDING PLAIN CLOTHES DETECTIVES, AND CORDONED THE THEATRE. EVERY PERSON ENTERING THE THEATRE WAS INVESTIGATED. EACH POSSIBLE HIDING PLACE IN THE THEATRE WAS SEARCHED FROM TOP TO BOTTOM. TWENTY PLAIN CLOTHES MEN WERE PLACED AT VARIOUS POINTS AROUND THE THEATRE. FORTUNATELY, THE SHOW WENT OFF WITHOUT ANY FURTHER SIGN OF TROUBLE.

The Heath band is the only one that plays Sunday swing concerts on the Farnell circuit, and this particular day they were playing two concerts at Liverpool. The police believe that the band have come from a fanatic who objected to swing concerts on a Sunday. The band were told nothing of the incident until after the show, and they played two houses to capacity audiences.

JACKSON AND ROS for Churchill's

Following the news last week that changes were being made at Churchill's, comes the following information from Jack Jackson, who is now running the band section of Fosters Agency, who will be taking his own band into this exclusive night club. It will be a five-piece combination.

On ringing Jackson he was informed that it was just a matter of clearing up one or two items and providing some satisfactory discussions he would be commencing at the Club on February 10. He also informed "Musical Express" that he would be taking with him his already playing leader, Billy Menzies, exponent of songs in the Fats Waller style.

RICHMOND SERIES IN FEBRUARY

Robin Richmond whose broadcasting series, Organ Grinder Swing, has enjoyed a popular following in the past will recommence this programme for an indefinite period as from February 22. The time of this programme will vary each Saturday and will be broadcast during the hours of 5 p.m. and 7 p.m. Richmond is looking for a suitable interpreter. Any reader who has one to propose should contact him c/o "Musical Express."

Concertgebouw's Visit Under L.P.O. Auspices

The magnificent Dutch orchestra, the Concertgebouw (Concert building) Orchestra, starts its British tour in February under the auspices of the L.P.O. The conductor, Willem Mengelberg, who did so much to build up the Philharmonia Orchestra, conducted a brilliant session with the L.S.O. in 1930-1931 for fifty years.

Malko's Magnificent Tschakowsky

Nikolai Malko (formerly a Soviet citizen and now American) is one of the most efficient conductors in the world. Conducting the R.P.O. in the far too popular Tschakowsky Symphony Orchestra, he has brought out the finest and most aesthetic points of this work with a minimum of effort, which amounted to real genius. He also gave a clever comprehensive reading of Glinka's "Stivka Razin," based on the "Volga Boatman." The orchestra, under his baton, in the Symphony, Dennis Brain's horn playing, the first flautists and the tympanist, J. W. Bradshaw, were, as usual, outstanding.

due to the youthful enthusiasm of their members. This was shown the other day when dropped in at the Oxford Road Studios. Discussed in the programme, where, grouped round the microphones, I found Ced. Pressing, Harry Bales, Ed. Boyce, Ken Lester, Jimmy Staples, with their saxophones, and Ronnie Maxwell on the drums. These boys are members of Teddy Fosters Orchestra and were spending some of their limited spare time in making arrangements they had made, featuring some very advanced sax technique. The records are not for release but were made to enable them to study and perfect their already brilliant technique. This is another demonstration that British musicians are anything but lazy. The fanatical publicity campaign for the film "The Jolson Story" is using in Chester the services of Johnny Ellis, a young Music. They are appearing nightly this week at the Gaiety Theatre, a twenty-minute stage presentation of the musical "The Jolson Story" to its showing in a fortnight's time. Johnny has lined-up: Ed. Shaw, Reg Parkin, Eddie Harry, Stan Roberts, Jimmy Staples, Stan Roberts—piano; Max White—drums; Al Farrow—bass. BILLY BUTLER.

Another point that Edmund Ros could not understand was the fact that I occasionally play rumba. I would like to point out that during my South American visit in 1935 my own records rumbas sold. We are at the moment actually making rumbas and rumbas solely for export to the American market, so far as I can understand, music in any form whatsoever is not yet equalled.

"In my many years in the profession I have always had the respect of my musicians and the fact that I treat them as I would expect to be treated myself. It is for this reason I did not consider it fair to expect my boys to work extra time to fit in with Ros's arrangements, and more so in view of the fact that I hold the contract to supply the two bands at the Club."

"Musical Express" asked Harry Roy what his feelings were at the arrangements at the Astor would be. He told us that he was augmenting the band with Ken Greiff, two pianos, a honco player, and would be splitting the band into both a rumba and dance band. He also pointed out that his musicians would not be wearing blouses, as has been the custom so far with rumba bands.

WEIR TO TELEVISION

It is interesting to note that from 1930 until they left to join the Services in 1939, the majority of Roy's musicians were, with one or two exceptions, with him all during that period.

When asked whether he had any broadcasts lined up, Harry Roy said he had not got one in the whole month of February. "MUSICAL EXPRESS" WONDERBLY WHY!

Lopez to be known as Santiago

Santiago Lopez is to be known in future simply as Santiago. The reason for this being that there are no many bandleaders using the name of Lopez in connection with rumba bands. He feels it is liable to be confusing.

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WELLS COMPANY Caribbean Trio For New Club "IL TABARRO"

By Geoffrey Neville-Bagot

Puccini's grim opera based on the lives of the Parisian police in, with Gianni Schicchi, his most satisfactory work. The dramatic action is brilliantly sustained and the music is perfectly fitted to it and has no trace of the banal sentiment of Puccini's better-known works. The Wells company rose to the occasion and gave their best performance. Her voice rang out like a dramatic brilliance which thrilled the audience. Her vocal intensity and truly Latin ardour infused new life into this well-worn opera.

Coming after "Il Tabarro," "Cavalleria" seemed rather an anti-climax. But the fine singing and colourful décor came as a pleasant surprise. Ruth Packer as Santuzza was the real prima donna. Her voice rang out like a dramatic brilliance which thrilled the audience. Her vocal intensity and truly Latin ardour infused new life into this well-worn opera.

Johnston's beautiful lyrical tenor voice seemed wasted in what is a purely dramatic part. That of Turiddu he made the best of a thankless task. Rodvora Llewellyn was a picturesque Alfio and both he, O'Brien Price and Anna Pollak all sang with clear articulation and good style. The numerous chorus was brilliant. Who resonant voices. The music, unexaggerated conducting, Sumner Austin's production and Michael Whittaker's décor all deserve very high praise.

IN THE NORTH

By Billy Butler

"And do you remember, Bill," said Ted. "It is twenty-five years ago that I first saw you, your first gig on the violin?" Seriously, it is refreshing to hear such stability prevailing in a branch of the business there it is a rarity for a band to stay two successive nights with the same personnel. We would like to hear of more veteran bands.

At the Levenshulme Palais-de-Manchester, you can hear a very musically combination directed by trumpeter Bill Edges, consisting of Alan Wood, Bunny Davies, Len Parker, George Mercer, Freddy Marples—sax; Donny—bass; Ernle Beasley—bass; Derek Price—drums; Harry Heywood—piano; Hal Collins—quietest vocalist; and Owen Godfrey—vocalist. The orchestra was recently wired and dined by Mr. Ashworth the proprietor of the Hall, as a gesture of appreciation of its efforts which helped to break all records for Xmas and New Year's business at this popular venue.

The high standard of musicianship proving such a day-top-line bands is very largely due to the youthful enthusiasm of their members. This was shown the other day when dropped in at the Oxford Road Studios. Discussed in the programme, where, grouped round the microphones, I found Ced. Pressing, Harry Bales, Ed. Boyce, Ken Lester, Jimmy Staples, with their saxophones, and Ronnie Maxwell on the drums. These boys are members of Teddy Fosters Orchestra and were spending some of their limited spare time in making arrangements they had made, featuring some very advanced sax technique. The records are not for release but were made to enable them to study and perfect their already brilliant technique. This is another demonstration that British musicians are anything but lazy. The fanatical publicity campaign for the film "The Jolson Story" is using in Chester the services of Johnny Ellis, a young Music. They are appearing nightly this week at the Gaiety Theatre, a twenty-minute stage presentation of the musical "The Jolson Story" to its showing in a fortnight's time. Johnny has lined-up: Ed. Shaw, Reg Parkin, Eddie Harry, Stan Roberts, Jimmy Staples, Stan Roberts—piano; Max White—drums; Al Farrow—bass. BILLY BUTLER.

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THE VOICE

SPONSORED RADIO While those most interested in Commercial Radio in this country are giving up hope, "Musical Express" refuses to believe that this Government can remain apathetic...

GOODS IN SHORT SUPPLY We have already stated the difficulty in putting sponsored radio shows on the air when manufacturers are suffering from frustration in producing goods in adequate quantities...

THE PIONEERS The first few famous bandleaders to write on this important subject in "Musical Express" are Harry Roy and Carroll Gibbons...

POST BAG

Dear Sirs, After reading the article by Tom Heath on the subject of "Musical Express," I would like to express my views on the subject of Amplification...

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Why do you read here? by PAUL CARPENTER

I AM apparently expected to put down in writing what I think is supposed to be the secret of a good smooth copywriting job as far as dance bands are concerned...

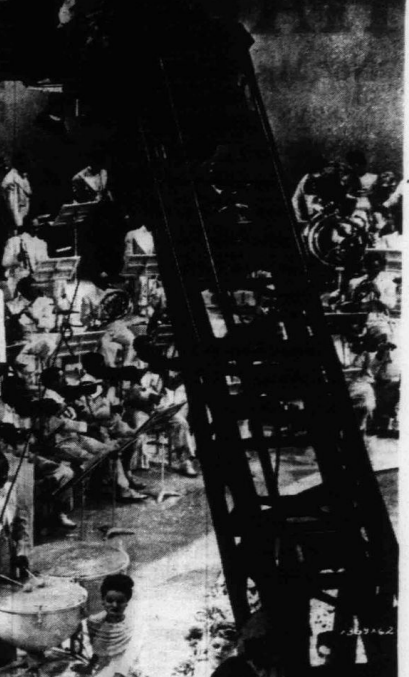
We have now handed the signature, next I would like to take a general look at the program. Here I am in mind of the fact that in this type of show the listener does not just someone stopping in to talk at a certain spot because it has always been done that way in the past...

J. C. HEARD SAYS... "Re-Bop is fifteen Years too early!"

J. C. HEARD, bandleader-drummer sensation at New York's Cafe Society, says that "the rebop style of music is way ahead of the American people and musicians as well. It will take fifteen years before it's really well understood and at least five before it can be understood at all. It needs lots of polishing up..."

J. C. Heard, handsome drummer-bandleader, is best known as a drummer, but there are many people know that J.C. is also an arranger and a very few bands that can even come close to making the public like the new style of music...

Another interesting crane shot as Frank Sinatra sings "Old Man River," in the finale of the M.G.M. film "Till the Clouds Roll By." The film is based on the life of Jerome Kern.



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At the Console: WITH ROBIN RICHMOND

Since I left the B.B.C. three weeks ago, I've had lots of fun with my Hammond organ. My good friend and neighbour, Ed Edmundo, has been kind enough to let me put it in his garage in order that I might carry out an overhaul in this and other respects...

one of the best of our girl organists, Ena took over from Reginald Dixon at the Decca Ballroom during the war, and made a splendid reputation for herself with the vast holiday crowds that flock to Blackpool, Ena is a "free-lancing" jazz pianist, but I shouldn't be just in a 1947 costume. Back in town after a very successful stay at the Odeon, Can anybody sell, rent, loan, Blackpool, is Miss Ena Baga, give, or put me on to one?

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J. C. Heard is 5 feet 6 inches tall, has black hair, a moustache and dark brown eyes that sparkle with pleasure when he's happy. He is a natty dresser and likes swimming and bowling. "J.C." is his name—the letters don't stand for anything, they're just initials! To a skeptical draftsman defined by the majority, Heard made up the name "J.C. Heard," his real name. He's well liked and the fact is plainly evident by the many names in the music world who come down to see his show each night wherever he appears. With a long line of successes behind him, Heard has a good many names, but the biggest name ahead of him, He's definitely the man to watch.



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Form and Phrasing

By CONWAY GRAVES

It is nice to be talking to readers again after the inevitable lapse...

Study some of the pieces of music with which you are familiar, and try to recognise the stanzas in the musical form.

Talking about Tito Burns it should be mentioned that he is still busy with B.B.C. engagements.

Another accordionist with a regular broadcasting slot is Reg Mann, who can be heard every Saturday morning.

The next stage will be to interpret this correctly on the accordion, and I will have more to say about this in a subsequent article.

Reg Mann, who can be heard every Saturday morning with Jackie Simpson's Saxetrio on the Light Programme.

Accordions

Edited by J. J. BLACK

Good news continues to come in regarding the progress of many accordion clubs...

TECHNICAL FOOTNOTE A reader from Wembley writes to ask whether our well-known players advocate that...

TECHNICAL FOOTNOTE (continued) The next stage will be to interpret this correctly on the accordion...

Stanford Robinson's conducting left much to be desired. The orchestra, although directed by Straton, did its best.

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THE WEST

The de-commissioning of the Grand Hotel, Torquay, last year was the signal for Harry Evans to recommence his activities...

DECCA'S "CREATION" I was very glad to have the opportunity of hearing again the "Spa" story...

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