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# STAPLETO EMBASSY C

Tour is now Cancelled

(Musical Express Staff Reporter)

CYRIL STAPLETON who, as announced in these columns two weeks ago would be leaving Fischers Restaurant on June 28 to commence a tour of the country, will now leave that Restaurant two weeks earlier than anticipated, when he will take his band into the exclusive Embassy Club on June 14. In an exclusive interview Stapleton told Musical Express:-

"I am very happy to be taking my band into the Embassy and hope that the many friends I have made amongst the patrons of Fischers will be visiting me at the club. I would like to take this opportunity of thanking Jack Olivieri and George Vivian for a very happy stay at Fischers, and would also like to thank them for their great kindness in releasing me, at such short notice, two weeks' earlier than was originally anticipated.

"My thanks, too, must go to the various promoters who have released me from my touring commitments. At this time of year, when so many bands have already commenced resident jobs, this unforeseen event must have meant a great deal of extra work for them at the last moment, and I would like to say how much I appreciate their great co-operation."

The complete band will go to the Embassy with the exception of Freddy Ballerini, who has had to turn this job down due to the fact that he does not wish to work the late hours entailed in a night club engagement.

At the time of going to press nobody has been fixed to take Ballerini's place. Dick James, featured vocalist on all the Stapleton broadcasts, will now be resident with the band when it commences at the Embassy. This will give West-end club patrons a chance of seeing in person this very fine vocalist they hear so much on the air.

Gino Arbib, who so capably handled the business transcontinue as usual at the Club for many months.



action, tells us that Bill Duffy, Embassy, together with Staplebetter known as Ramon Lopez, ton. This very fine Samba orand his Samba Orchestra, will chestra has been resident at the

## MOFFAT WILL FEATURE HEATH Jamboree recording to be

broadcast from A.F.N. ON an overseas telephone call, Ralph Moffat told

"Musical Express" this week that next Tuesday, June 10, he will be featuring a parade of bands. Of great interest to British listeners is the fact that at approximately 12.20 a.m. he will play the complete recording of Ted Heath's Jazz Jamboree programme that was specially recorded for transmission over A.F.N. Munich. "Musical Express" hopes to give its readers some very interesting news next week regarding "The Midnight in Munich Man," even more popularly known as "Muffit" Moffat.

### **ROCKETS AT** REDCAR

The Blue Rockets were the first band since the war to reopen the Pier Pavilion, Redcar, last week, when they played to capacity. Garry Gowan, featured vocalist with the band, now has competition in the person of the Rockets' new drummer, George Sumner, whose vocals are, so we understand, proving exceptionally popular with the crowds. Rockets will be at Weston on June 9, Ramsgate and Sunday, they once again stopped the show with their amazing spectively, and will be at Herne impersonations and fine musi-Bay on June 12, 13 and 14, and cianship. "Musical Express" a Sunday concert at Southsea on understands on good authority June 15, followed by Band that within two months the

### REVELLERS ON AIR AGAIN

That very fine vocal-comedy team, the Radio Revellers, will be heard this week in their sixth appearance in Workers' Playtime. On June 12 they will appear as guest artists in the popular Accordion Club feature, and will make their second appearance in the Carol Levis show on June 15. At the Spa Royal Hotel, Bridlington, last Parade broadcast the following Revellers will again be featured in a new radio show.

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# **BIG JAZZ** CONCERT

BIRMINGHAM

On Saturday, June 14, Louis D. Brunton, together with the Hot Club, of London, will present a big jazz concert at the Birmingham Town Hall. The bands appearing will be George Webb's Dixielanders, Fred Randall Jazz Group, New Birmingham Jazz Group. The Gut Bucket Six, Tony Short, Bill Bramwell and the Humphrey Lyttleton-Wally Fawkes Quartet. The compere will be James Asman. At previous concerts the artists and bands have played to capacity of over two thousand people, and it is hoped this will be achieved again.

### JANE LEE JOINS JACKSON

Jane Lee, young vocalist who created such a fine name for herself with Harry Gold during his stay at the Embassy, joined Jack Jackson at Churchill's last Monday. Jane is managed by Cyril Kaye and it is expected that her style of singing will become very popular with the patrons of this exclusive club Jackson tells "Musical Express' that his new bass player will be Freddy Mortledge but there will be no guitarist in place of Pete Chilver, who left Churchill's last Saturday with Jack Fallon.

### WEIR TO **TELEVISE**

Frank Weir and his newlyformed orchestra, currently appearing at the Lansdowne will be televising on June 11, at 3-3.30 p.m. Vocalists with the band will be Vivien Paget and Alan Dean, Weir tells us that he is not continuing his correspondence course at the moment, owing to technical difficulties, but that he hopes to do so in the near future. All the model dresses being worn by Vivien Paget at the Lansdowne have been specially designed for her by Frank Weir.

## Geller for Fischer's

ly been appearing at the Garter Club, well-known Mayfair rendezvous, will open with a sevenpiece band at Fischer's Restaurant on June 16. He will take over the two Stapleton broadcasts on June 17 and 24 respectively and will also be heard in the programme "On the Sweeter Side" on June 16 and in the "Cafe on the Corner Series" on June 13. Geller is appearing with a quartet at the Garter Club but is augmenting for Fischer's, this first class engagement being arranged by well-known manager, Bill Elliott. The original band was formed eighteen months ago and consists mainly of ex-servicemen. Readers will remember the band too for its six months appear-

BRUCE Woodcock joins in the fun at Butlins Holiday Camp, Filey, with Dick Denny and his Orchestra, playing the Egyptian Glomponstomper, which is the only one of its kind in the world. The line up is: Frank Naylor (Piano), Ian Bell (Trombone), Jimmy Russell (Trumpet), George Murphy (Tenor), Frank Soar (Drums), Bruse Woodcock (Glomponstomper), Lord Epping (Soprano), Beat Jones (Tenor), Tommy Bennet (Baritone), Tiny Green (Bass), Mick the Sheepdog (the Band's mascot, who stands to attention when the boys play the King), Eddie Coombes (Trumpet), Geoff Jackson (Trombone), and Dick Denny. Bobby Bentley (Alto) and Cas. Smith (Trumpet) were having a pint when the picture was taken, and missed it. We are pleased to say that

a dance session.

(See "Transatlantic" on page two)



on 52nd Street, New York. Hucko is well known to British readers for his work with the Miller band,

## BURNS MAKES SPECIAL DISC FOR MUNICH

In a recent programme, on A.F.N. Munich, Ralph Moffat asked an interest she showed in the the British Forces Network announcer if there were any record- musical profession and how ings available of the Tito Burns Sextet, because, having heard great was her knowledge of so much about them through the columns of "Musical Express," various bands and artists. he wished to play the recordings over his own programme. As Leader played for twelve hunthe Tito Burns outfit has not yet recorded, arrangements were dred people who were present made to do a programme and have it recorded specially for Moffat. for this occasion.

tribute to "The Midnight Man" by recording two special titles, the first being "A. F. N-ergy and "Never, Miss Moffat," together with "Hothouse" and Choo Choo Ch'boogie," featuring Ray Ellington as vocalist. Announcements and narration were done by "Musical Express' Transatlantic columnist, Stuart S. Allan. It is hoped that this special programme will be heard by British listeners within a very short period; and "Musical Express" would like to thank Moffat, on behalf of the profession, for the marvellous cooperation he has given hitherto un-recorded and newer British

Last Monday the outfit paid a ,

### **DOUGLAS SIGNS** RECORDING CONTRACT

Leslie Douglas has just signed contract with Wally Moody to record on Regal-Zonophone. He and the band will make their Benevolent Council announce first four titles this week, and these will feature Douglas him- Jazz Jamboree programmes self on vocals together with his available for collectors. They excellent girl vocalist, Pearl can be obtained from Carr. The very fine vocal M.S.B.C. offices at 5, Egmont quintet, the Serenaders, who are House, 116, Shaftesbury Ave., all instrumentalists in the or- W.1, price two shillings each, ance at the Princes' Restaurant, chestra, will also be featured. | post free.

### LEADER AT MARGATE

Harry Leader and his band played for the main dance at the Labour Party Conference on May 27 at Margate. Leader tells us that he had a most interesting conversation with Dr. Edith Summerskill while dancing with her. It amazed him how great



The Sweet Rhythm Quartette (See "In the West," page 3)

### **JAMBOREE** PROGRAMMES

The Musicians' Social and that there are still a number of

### **GOLDEN JUBILEE**

"Musical Express" would like to take this opportunity of congratulating Jack Heyworth, that grand old man" of the music business, in this, his Golden Jubilee year. We feel sure that his many friends in the music profession all over the world will join us in wishing him continued

## BRUCE WOODCOCK AT FILEY WITH DICK DENNY AND HIS BAND



# FOSTER BACK **ALL RECORDS** SURPASSED

Tuesday from Italy and Austria, having broken all previous records for Combined Services Entertainment. He told "Musical Express" that their reception by the forces was overwhelming, and that the ovation given them on their last night was so tremendous the band just stood there taking calls for five minutes and were unable to even say good-night to the audience over the sound of the appliance. They made two appearances at Klagenfurt, and on their return visit they broke their own record.

Foster, who returned with one of the members of his band a

of the members of his band a day prior to the rest of the musicians, had an astounding experience when on the 36-hour journey back they discovered they had not even enough money for a meal. Travelling in their compartment was an American. to whom they showed their idento whom they showed their iden-tification papers, and enquired REPORTED whether he would loan them a pound in order that they might eat. The American did not believe them, and mistook them for confidence tricksters. They went hungry for the complete

journey. While in Italy Teddy Foster signed a recording contract with the Adam Recording Company of Trieste. The band made 41 titles in two days. This must surely be a new record for this type of work. Foster has no recording commitments in England, and it would appear a great shame that a band of this standard has to make its recordings for a foreign market in a foreign country. The band will Tuesday, in the Light Pro- BARRITEAU heard broadcasting next

# DAREWSKI

Lerman Darewski, famous song writer and publisher, died after a very successful appearast week. "Musical Express," ance there. The change is together with its readers, offers simply due to the management's sincere condolences to his policy, and his stay has been a family, and the regret that yet most amicable one. At the time musical profession has passed yet available regarding his

# TOMMY **BROMLEY** KILLED

Famous bass player, Tommy Bromley, went to France recently for a complete rest on medical advice. He had joined his wife, Bobbie Bromley, the well-known singer, who was actually engaged on the continent. News has just arrived that Tommy has been killed in a motoring accident.

At the time of going to Press, no further details are available.

# LEAVING **EMBASSY**

Carl Barriteau will be leaving the Embassy Club on June 14, of going to press details are not

## **B.B.C.** OFFICIALS DISCUSS PLUGS

A MEETING has been held by B.B.C. officials to discuss a solution to song plugging. Mr. Munn, B.B.C. Press Officer, told us that they believe a solution has been found and that a statement regarding this will be given out to the Press

It is gratifying to see this cooperation from the B.B.C., and it is hoped that when the full statement is made known the question of song plugging that has been existent for many years will be cleared up once

### **BARRETO** RECORDING IN PARIS

Don Marino Barreto, wellknown exponent of Latin-American music in this country, is going to Paris this week-end to make recordings at the plano of Latin-American music with his two brothers, who are in Paris at the present time. Barreto's brother, Don Barreto, is well known for his recordings for Decca, and Serge, his other brother, who is a percussionist, Darmance. Full details of pro-has just returned to Paris after grammes will be circulated at a trip to Spain.

### BALLETS DES CHAMPS **ELYSEES**

The London Philharmonic Orchestra, Ltd., announces the return of Les Ballets des Champs-Elysées to London. The company commenced their season on June 4, at the Winter Garden Theatre, Drury Lane. The Ballet Company will present ten ballets new to London, in addition to the programmes which were so successful at their first London season at the Adelphi Theatre.

full Paris in London, Irène Skorik, Roland Petit, Jean Babilée and two new ballerinas Nina Vyroubova and Danielle the earliest possible moment.

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### THE VOICE

THE EXODUS

Well, here it is. Summer. At least it is Summer while I write these words. I cannot guarantee what it will be like when this issue makes the news stands. But it is a safe bet that Britain is returning to its old-fashioned seasons, and if so, it forms a subject of paramount importance to the music business. The cream of the profession are now happily esconced in their seaside engagements. Outstanding among these are the Butlins jobs. This is the big exodus of popular musical talent. London, dusty and dry, swelters in midsummer heat. But this exodus does not absorb entirely the musical "labour" in our profession. Something more can be done. There is only one way to do it.

### HELP YOURSELVES

The only way is for musicians to help themselves. Most noticeable in this direction is a faction of the Musicians' Union who have taken the most laudable and practical steps to make Borough Councils throughout the country musically minded. Citizens relegated to towns during the hot weather seek their local parks and recreation grounds after the day's work. Here they must be provided with musical entertain ment. It should not be beyond the powers of a progressive Borough Council to provide dancing in an enclosure to a first-class dance band, But first of all the Boroughs must put out of their minds all preconceived ideas of remuneration for musicians. They must accustom themselves to adequate pay for name orchestras. The public will not jib at an entrance fee commensurate with this type of dance music. Bring out the marquees, the coloured awnings, the fairy lights. Dress up the scene for a high-class dance orchestra. Let the British working people have a sample of Continental freedom and abandon. Heaven knows they deserve it.

### MIDSUMMER NIGHT'S DREAM

At the moment, with the present state of our Borough Entertainments in general, this sounds like a Midsummer Night's Dream. But surely it is not impossible? It should be the slogan of every Borough, competing feverishly with its neighbour, "You want the best entertainment in the parks -ve have it!" Let them dance till midnight. Give them fireworks, concert parties, food and drink. Not on the occasion of national celebration, but every night in the week (except Sunday, if you are religious)! Practically every Borough in London has a park or open space. Every provincial Town Council also. Imagine the work it would provide for musical "labour." It is being done in the grand manner at Harringay Arena this summer. It can be done on a smaller scale by every Town and Borough Council.

### SYMPHONY ORCHESTRAS, TOO

Why should we not be able to hear the London Symphony Orchestra or the Philharmonic in the parks? They would draw a large crowd of music lovers to a special enclosure. The accoustics can't be worse than the Albert Hall. Councils must be made to realise that these important engagements will adequately pay for themselves. This nation, sun-starved and air-starved, wants its entertainments in the open air. The Borough and Town Councils have the venue. What are they waiting for? They must all create important new appointments for Entertainments Managers. This type of job is no longer the responsibility of the Baths Manager. It calls for an experienced impressario able to work in the closest co-operation with the Publicity Manager. Our parks and open spaces should compete in the summer with the dance halls and theatres. We on "Musical Express" don't care who wins as long as there is adequate employment for the musical fraternity during the summer months.

### NEXT YEAR, PERHAPS?

It is too late for this year. But it is not too late for next year. There must be a great drive to make the Councils throughout this country entertainment minded. They must be enlightened. The business side of the matter must be explained to them. They must be able to assess the drawing power of the attractions booked. They must be publicity scious, for attractions must be judiclously advertised. Take this vast potential booking facility for music throughout the country and add it to the seaside jobs. Add Butlins' great contribution to the music industry and Harringay's

enormous programme, and what have you? A new kind of Summer Season, no longer dreaded by the professional musician, but welcomed as the most interesting and the most congenial working period of the year.



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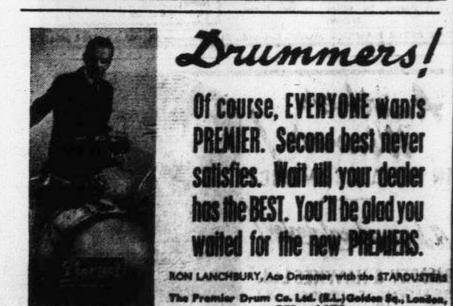
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# HARRY JAMES HAS



Harry James gives Dorothy Ford a few tips on embouchure in the Bogeaus-Meredith picture "A Miracle Happened," in which James Stewart & Henry Fonda play the part of musicians.



### AMERICAN COMMENTARY BY STUART S. ALLEN

(sorry for the pinch).

Things are a bit quiet States- built in Italian studios. "La laro, Frankie Carle, Orin Tucker music. nicely, as they have always done, and, apart from the now defunct Style is still the most commercial noise in the band world, and and progressive as the Krupa Herman, Raeburn, Lawrence and sound is most consistently pleasant, musical and entertain-

prominent British leader put it, was persistent and added that if less, still keep the melody going band at its best, with Johnny now he'd turn in his grave," it is hearing he would call Eli Ober- Gillespie's solos are too often But I don't care for the reverse. still the nearest approach to stein at Victor. Kapp finally wild and formless, Byas and "Midriff," which features Lawwhat was probably the finest gave way, whereupon the pubmusical group of its type in the lisher added the condition that well and create coherent solos. (which I dislike more and more world. It's the old noise that both Mortie Palitz and Milt To my mind, they are highly in- every day!) at great length. people liked, and so long as Gabler, his right-hand men, also spired in these sides, and Byas Tex's crew play the same ar. be present. Kapp agreed to this himself thinks they are among rangements and resemble it even as well. in an average way, they'll con- Within minutes the publisher Peanuts Holland's solos, how- Little Girl " and "Blues for tinue to draw the crowds—they'll was at Decca, warning the secre. ever, are not so outstanding. The Yesterday" are a big disappointneed to, too, since the pay roll taries that under no condition is now probably the highest in were calls to be put through to very moving and imaginative at some length and his work can-

friend Beryl Davis this week. She's now back in New York and out came the "Anniversary following her Hollywood (the quotes are tainly knows who to look up which the publisher had in a mine!). What is more, she cerwhen she wants to get about convenient pocket-for an imeditor, Mike Levin-the guy who discovered the American Tito Burns-has been busy conducting her on a tour of what is left humour. of the City's jazz spots, which seem to consist solely of the Three Deuces, the Famous Door and a few obscure spots. As just received informs me that For one thing, I don't find Tyree "Jazz Me Blues," Scott and Crombie told you all the one and only Billie Holiday, Glenn a first-class trombonist. I Blues" and "Muskrat Ramble"), about what gives here last week recently hospitalised, is now like him much better on vibra. Feather elected to follow the I'll not repeat the news, except under a one thousand dollar bail to add that Beryl endorses every- on a charge of possessing quanti- tunately, he doesn't play on chorus by Louis, then a vocal thing they say.

At the moment she is not in regular work. Willard Alexander, her agent, has refused tempting offers, which would have attracted many over here, intending that Beryl should? accept only the very best work. exceptionally well. The sides are "I Want to be Loved," a? number written by singer I'M only going to write a short serious-minded folk, then I'll lay —there ought to be a law against number written by singer article this week, my friends, on the classics for them." Quot- Gerald Shaw going to Cairo! I the songs were orchestrated and giving Beryi the biggest breaks for organ fans is the appoint-

vitch announces that he has act to attract the younger, or to Cairo, to open the new Comptit alters the whole tone of the quired the exclusive rights to all rhythm loving people, then ton at the Odeon there. Every instrument. It makes it sound the musical works of Giuseppe they'll get it; but if the picture thing that's good and liable to like a large-sized Wurlitzer. . . . Verdi. He plans to produce, for is of a more high-brow nature, brighten the old existence is for I wish we could hear more of w.s. Columbia, "Aida" and Puccini's and is likely to attract more export only these days! I dunno Orville the organist!

Issues Reviewed by AND now, children, we come to "La Boheme." The rights were Chapter Umpteen of Ralph acquired from Cicordi and Co., Moffatt's bible-thanks for the publishers, of Milan, and much nice words, "Muffit"-it's cer. of the music will be used for a tainly nice to know somebody be- film on Verdi's life to be made in sides yours truly and the Editor Hollywood-the operas will be read this little E Flat column produced overseas. "Aida" will start shooting this autumn with

exteriors in Egypt and interiors GOOD jazz records were scarce The Swing sides include two side just now, just the same as Boheme," with an American cast, over here. As Ronnie Scott and in France during the past excellent piano solos by Billy will be made in Rome. Jan Tony Crombie have ably stated Kiepura and Marta Eggerth are few years, but, since the begin- Taylor, one of which, "Stridin' in their cabled dispatches, the scheduled for the leading roles. ning of 1947 several record com- Down Champs Elysees," is sweet bands are the only outfits Rabinovitch also has an option panies have entered the field graced by a charming light again with some really good swing. The other, Ray Noble's that are really making money. Rabinovitch also has an option Guy Lombardo, Carmen Cavalstuff. For example, Swing and "The Very Thought of You," Blue Star have just issued re. isn't strictly in the jazz idiom, Try this way for Size Dept. cordings made by some of Don but is, nevertheless, a beautiful

(with acknowledgements to the readers of Desmond O'Connor's stay in Paris. Following the shows clearly that in Billy and the sides that Armstrong swell new column). One of the American pattern, Blue Star are Taylor we have a really gifted made with Sidney Bechet for the Stan Kenton band, the only busiest men in the American putting out theirs in Albums. musician. music business is Dave Kapp, of shekels is Tex Beneke's Glenn Decca Records. Music pub-Miller Orchestra. The Miller lishers strain their imaginations trying to figure out ways to have him audition their new tunes. while it is not quite so intricate Gags are usually the most successful approaches, since Kapp is noted for his sense of humour. McKinly music, I must agree The other day one of the top pubthat the string-heavy Miller lishers 'phoned him with the news that he had a sure millioncopy song and wanted to bring ing. It appears that I am up his pianist right away to Holland trumpet and Taylor not the only Square to believe audition it. Kapp's interest was plano. The approach is what we Just released on Swing are Woman's Blues," not particularly aroused. "Don't may call "moderate" re-bop: by the first four of the 24 sides Of course, we all know that exaggerate," he said. "If you Beneke's band makes an awful had a quarter-million copy song noise at times, and as a it would be big." The publisher rhythmic ideas, but, neverthe- ton's "Esquire Swank" has the 'If poor old Glenn could hear it it wasn't given an immediate nicely all the time. Whilst Hodges very powerful on alto.

the three executives during the After a long time I heard from session. The doors were closed, the pianist arranged his music Song." - The result, after Kapp's recovery, so my spy tells me, was that he assigned a new tune-Down Beat New York mediate recording by the Mills Brothers.

> Warning:-Harry Sarton says he hasn't Kapp's sense of

A late exclusive news flash just ties of heroin. No news yet on these records. The best features chorus and the whole thing the Anita O'Day trial, scheduled again are Byas', Taylor's and rounded off by a few bars of for hearing in Los Angeles on Buford Oliver's work, whilst the ensemble. While Louis is play-June 4. Anita and her husband best sides are "Mad Monk" ing the other men are just holdhave pleaded not guilty.

# Edited by DENIS PRESTON

What do you consider to be the most significant trend in modern jazz?

In one word-Re-bop! though the Re-boppers themselves have still to develop good tone and richer melodic ideas their music has a terrific beat, and I am one with Hugues Panassié in believing that a good beat is one of the essential qualities of jazz. By "beat" I don't necessarily mean a straight four-in-a-bar; Re-bop, for example, is full of the most unexpected cross-rhythms which, if anything, add to the excitement of the style. Again, the term beat" as applied to jazz has nothing at all to do with a metronomic division-it is quite possible to have a solid four that's as inspired as an electric hammer! The jazz beat is the vital pulse of the music, and I mean pulse in a really physical

beat. Granted that their work your mind.

Recent French Record

Redman's musicians during their piano

Taylor's piano work. The soloists tion.

are Don Byas on tenor, Peanuts

the best he's ever recorded.

tenor solo by Don.

Dynamo."

HUGUES

PANASSIE

Album No. 1 includes six sides Don Byas' best Swing sides are

"How High the tempo, "Gloria," a Byas com-

by Don Byas' Re-boppers: two tenor solos, both in slow

Moon," "Red Cross," "Walking position, played in a very quiet

Around," "Cement Mixer" and and restrained style, and "Body

"Laura." The rhythm section is and Soul," full of long rich

good, thanks mostly to Buford phrases which reveal his wonder-

Oliver's drumming and Billy ful talent for melodic improvisa-

this I mean that the players use made in the States last year by

typical re-bop harmonic and Charles Delaunay. Duke Elling-

Taylor build their phrases very rence Brown's sugary trombone

only slow side, "Laura," is a ment, aithough Louis is featured

Blue Star Album No. 2 includes son on trombone, Barney Bigard

six sides by Tyree Glenn's on clarinet, Zutty on drums and

Orchestra, which is, in fact, the Red Callender on bass, doesn't

same outfit as the Re-boppers give us the real New Orleans

with the addition of Glenn on Style performance I'd hoped for. trombone and the French altist. Unfortunately, Delaunay selected

Hubert Rostaing, who sounds Leonard Feather to supervise

sur risingly good in such com- the session and Feather spoiled

pa..y. He, too, uses re-bop the whole affair. Instead of

ideas to good advantage, and his having Louis play his trumpet

solo in "I Can't Get Started" is in ensemble with Bigard and

very close to the coloured musi- Dickenson (Vic is a fine "tailcians' style. Good though they gate" player when he wants to

QUESTIONAIRE ANSWERED BY JACK PARNELL

ANOTHER JAZZ

doesn't stand the test: and it are written down, or at least lacks the main qualification of worked out beforehand, they will any kind of jazz—a beat. That always sound spontaneous if you it is possible to write jazz with give your playing all the spirit a beat has been proved by men you've got. And if you haven't like Neil Hefti and Ralph Burns, a real feeling for jazz you can sacrificing the vital pulse which, dead as iced catfish! in my opinion, is the chief Have there been any revolu-

characteristic of jazz. Has improvisation any place ming in recent years?

in modern jazz? definitely undesirable.

a step forward as a breakaway attitude of some jazz critics to- section drumming has become and whatever else you want to wards the written solo. If much looser rhythmically, and call it don't call it jazz. Judged you've got a soul for jazz it that, in turn, has brought the as serious music by the stan- doesn't matter a tinker's cuss cymbal into wide use. Probab-

improvisation,

Louis Armstrong's "I Want a

not help but please me. But the

band, which includes Vic Dicken.

tionary changes in jazz drum-

The fundamental technique of There are so many different drumming, as far as jazz or any specialised knowledge of any use kinds of music we lump together other kind of music is concerned, under the convenient term has remained constant as long "jazz" that it all depends upon as can be remembered. In the which kind you mean. While early days there wasn't much to improvisation still has a place choose in style between jazz and tween them and us musicians. in the free and easy atmosphere military band drumming, but At the same time, I agree that of a jam session and, to a cer- what has developed in the last tain extent, in organised small twenty years or so is not a new band jazz, its use in modern big technique of drumming especi- the history of jazz, which can band work, with its complex ally for jazz purposes, but a new so easily be got from gramosplit-second arrangements, is treatment of the old technique, phone records. There are still And, of course, all the traps that A jam session may very well were so much a part of the early whose knowledge of the subject The trouble with arrangers be called an inspirational work- jazz drummer's kit have been like George Handy, Pete Rugolo out, in which you play to give discarded. The modern drum. and Eddie Sauter is that they yourself and others good kicks; mer, generally speaking, finds prospects for British jazz? pay too much attention to or- but there is always a dangerous that bass and side drums, tomchestral frills and tricks and not tendency when playing ad lib to toms and cymbals give him a

is very clever, it is not so much I have never understood the much more precise nowadays, dards set by the great modern (to borrow a phrase from Mr. ly the most significant trend in composers/ like Stravinsky, it Shinwell!) whether your solos modern drumming is the way in

usual big band could have done

The recording of these Arm-strong sides is bad. There is not

enough background to Louis,

Zutty is scarcely to be heard,

whilst Allan Reuss' mediocre guitar is over prominent-de-

plorable faults of balance. Then

again, Charlie Beal plays in-

credibly bad piano in "I Want a

Little Girl," giving plenty of

competition to Leonard Feather.

who dared to sit at the piano for

the recording of "Blues For

Yesterday," a number, inci-

dentally, with the most stupid

lyrics. It is easy to hear how

ill-at-ease Louis is having to

So much for the sad story of a

recording which could easily

Decca New Orleans Album in

The big companies Gramo-

phone, Columbia and Decca-are

well to the fore with record

issues nowadays, though the

majority of their issues are al-

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Coming, Virginia," "Whiteman

Stomp" on Columbia. And

many more interesting re-issues

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are planned for the future

Blues,"

"Any

also on

Stomp," "Chattanooga Stomp '

which is no comparison between these have been a great success. There

musicians?

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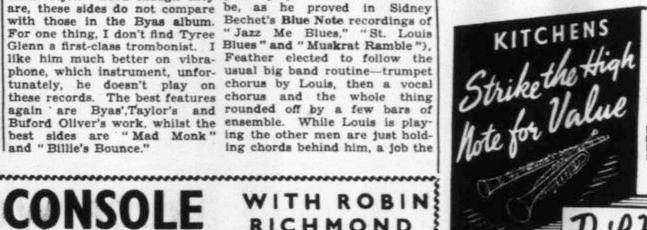
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and "Billie's Bounce."

Savanah Churchill, and "If My on account of the fact that it ing from memory, that's roughly know lots of organists I'd like has been a very quiet period, what Bobby said—and them's to see go to Cairo—Tristan da and, rather than pad out with a wise words—and Bobby can Cuna, come to that—but not conducted by Salvador "Toots" and, rather than pad out with a wise words—and Bobby can Cuna, Camarata, who is really the Most interesting bit of news sir, an excellent appointment. I wor

him what his plans were and he who ever sat at a theatre organ That Hammond has one of the Film producer Gregor Rabino told me . . . " If the film is likely console, is off in a week or two new type tremulants fitted, and

I wonder how many of you are giving Beryl the biggest breaks in her distinguished career.

Toots, by the way, is musical director on the Jean Sablon radio programme. This singer is doing very well indeed and is receiving a big build up with his personal appearances and repersonal appearances and resented in this important West theatre organ music at its best "O" night, Muffit got Orville to cordings—he's a kind of male Hildegarde, if you know what I right idea about things. I asked Shaw, one of the finest artists to the theme, and it was grand. That Hammond has one of the state organ That



### Jack Parnell

bellish around the beat rather than lead the way on the beat. Is there any point of contact between musician and collector, and further, is the collector's to the practising jazzman?

From my own experience of record collectors I'd say that there is no contact at all bemusicians should have a thorough working knowledge of far too many young players starts with Glenn Miller.

What would you say are the

Every day we are producing enough to giving their music a use your technique rather than wide enough range of expression, musicians with better all-round Although solo work is very command of their instruments; but there is still too much slavish imitation of American stars. Since the U.S.A. is bound to lead the way in jazz we can't help but follow, but, at the same time, it isn't impossible to be original. Our greatest weakness at the moment is a shortage of imaginative arrangers capable of making the best of our bands and bringing the best out of our with greater fullness and effect. musicians. George Shearing and Why, then, make use of such fine Reggie Briggs are notable exceptions, but we could do with many more of their quality. 

# Each week this column

1. Black and Tan Fantasy. Creole Love Call, H.M.V.

2. Creole Rhapsody (Parts

3. Bugle Call Rag. Breakfast Dance. H.M.V.

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Charlie The Chulo (Bar-

Ellington Unit). 

# MUSICAL EXPRESS BRAINS TRUST

Second article in our new series of talks with famous exponents and authorities on musical topics. The Questionmaster is the Features Editor of Musical Express.

# THE CRITICS CRITICISED

The practical musician's point of view in debate

## THIS WEEK'S BRAINS TRUST



Dick Katz



Kathleen Stobart



Duncan Whyte

Whyte: Probably. In a lot of

Stobart: And Earl Hines

you at one time or another but, personally, I don't like the back through accumulated literamust have had something style. Still, for someone who is ture and finding that a record is said about your playing by not constantly striving for more highly praised at its issue? Do a critic-a working critic. That advanced chords and harmonies they assume that it must still be is, one who, for love or money, may be the Golden Era Jazz good and campaign to have it or both, writes his opinions for Style is more within the scope re-issued? a periodical.

Duncan Whyte: I have. So have I.

agreed with the critics' re- who don't know.

others, shall we?

that a critic is in the unique Q .: That's very interesting if fail to realise that music is adwhereas the musician is too con- cause it was faultless. cerned with making music in his own particular sphere to worry noys me is the way in which sincere modernist.

demonstrate his technique.

musicians.

especially in jazz, which is Roll Morton Album."

Stobart & Whyte: Hear, hear! Katz: I can understand some musicians liking the type of Golden Era jazz (as described by

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DALLAS

Questionmaster: All three of the critics) if it is well played, this is due to new critics reading of his musical knowledge.

Stobart: If jazz critics only cases this is good, especially Dick Katz & Kathleen Stobart: criticised stuff they understood it when they are really original would be all right. But they artists, such as Bix and Louis. Q: Of course you have. In seem to criticise everything and all probability you have not often wrongly influence others please!

Katz: Duke Ellington was listen to a good old original Katz: It's difficult to criticise once doing a session of modern than a bad modern copyist. a critic's remark's on what you music that really had a polish have played yourself. Let's talk to it. He said to his boys (in about what the critics say about effect), "Don't lets play this next one too well or the critics Whyte: If you ask me, I think won't think it's jazz."

position of being able to judge true, for I've heard so often vancing and they fail to give music from afar, from outside, work dismissed as insincere be- credit to modern stylists, often preferring to praise someone Katz: Another thing that an. with old ideas and to condemn a

about what people are thinking. noys me is the way in white q: Perhaps you'd rather we 2.: Unless he is the type of groups, such as Golden Era, didn't have critics at all? musician who has a set of prac- Chicago Style, Jazz, Swing or Stobart: Oh, no! But what we tised phrases with which to saying that someone plays like do need are constructional critics somebody else. More often than who will help to teach us, rather Whyte: Yes, but, at the same not they display their ignorance than condemn us. time, the critic who judges by comparing people with dis- Katz: What is wanted is a things on a general basis will similar styles. This grouping critic who is an up-to-date musioften fail to notice such im- must be confusing to beginners, cian with a complete musical portant details as intonation. for they will expect to hear knowledge; who would restrict Stohart: Which makes me everybody in a certain period himself to discussing the techniwish that more critics were also play the same style which, of cal aspects of the music with an course, is not the case.

Katz: I'm afraid I could never Whyte: The majority of critics separate paragraph describing be a critic, because, apart from seem to confuse the historical the emotions the music aroused being able to judge the technical values with the musical values. without giving this latter part

ability of the players, I could Q .: A good point, Duncan, an air of authority only say, honestly, that I liked which probably is the reason why Q.: A very good suggestion, it or that I didn't. To my mind, they issue things like the "Jelly Dick. I like the sound of it,

cadent.

Stobart: With a few excep. tions, of course?

Whyte: Naturally. Q: Do you think that a lot of

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mainly improvised, it's only a Whyte: Yes. They're fine critics are superfluous. Anyone phone plugging. Don't wave In response to many requests, matter of personal taste, like museum pieces, but musically de- who appreciates jazz or music your cheque books in the disenough to listen interestedly tance, get round to that stage organ music is the signature

the critics and he'll buy a record if he likes it even though the critics may have panned it.

Stobart: You mean he'll actu-ally hear the record, form his own conclusions and criticise the critics? I wonder!

Q.: Well, let us sum up the situation. What do we, collectively, think about critics? . . In publishable language, please! Katz: The critic can only be

good, in my opinion, if he is the type I've described. Stobart: Apart from the fact that I'm sorry for people who allow themselves to be influenced by critics, I don't care whether

They is or aint." Whyte: I think that the differnce between a musician and a critic is that whilst both start off with an interest in music, one gets an instrument and tries to learn about it, while the other just sits and thinks about it, lacking the incentive to partici-

Con-Man: Excuse me butting in, but I'd like to tell you the difference between a critic and a musician. Do you mind? Q.: Go right ahead.

Con Man: A musician is a man

who learns less and less about more and more until he knows a little about a lot. A critic is a man who learns more and more about less and less until he knows a lot about nothing. Q.: Get back in your own column, chum!

"And for our programme tonight, listeners, we're going to play for a change, just what numbers WE like and just how WE want them played!"

### TIN PAN ALLEY By Desmond O'Connor

EVERYBODY RELAX

Simpson's programmes.

INCIDENTALLY

Whyte: I admit I would rather Association," but one or two of the more ladylike members I KNOW THOSE Stobart: Aren't we sinking present at the inaugural meet- CHARACTERS OF OLD back into the past and forgetting ing objected. It appears that the that we are all being criticised now. In fact, every time we play? I think that most critics it is the British professional songwriter. Thank goodness there are some members on the THE END Committee who realise the I hear that there is a new song

> OR WOULD YOU RATHER BE A MINER?

unbiased viewpoint; appending a cracking! Don't wait for the start practising. next war; do something about it SUCK, SUCK, BLOW, NOW! This is no time for tele- SUCK, SUCK Whyte: I think that jazz

door! Stop sticking stamps on There is no truth in the envelopes and go out and get rumour that the American Song- your man! You'll never do a writers' Protective Association is 100,000 by sticking a picture of asking for a small quota of Jane Russell's on the cover! American songs in Union-Jack You won't make the Hit Parade how ever many times your Aunt Fanny writes to Housewives

squeamish, and it will need a ing expedition! By the looks on much more realistic attitude of their faces yesterday I wouldn't mind to cope successfully with be surprised if Leo and Don our many injustices. If ever have a new hit in their pockets. this country just hasn't the anyone was in need of protection I wonder who will be the lucky publisher.

futility of trying a little tender- in the States which rejoices in the title of "Triskaldekaphobia." It has been recorded on American Columbia by Les Brown's We work or we want, and that Band. Triskakaidekaphobia is goes for the music business, the scientific name for the num-Sheet sales are stone cold dead ber thirteen superstition from in the market, and it's no use which many people suffer. I sitting around waiting for the don't know if this song will be copies to bloom again. England heard in this country, but if so expects, so come on, fellers, get our radio announcers had better

tune of Ronald Chesney, Britain's Harmonica Virt, who is packing them in at the Lide in Paris. He is there for a 12-week

A BAND LEADER Young Howard Lucraft has been making some attractive noises on the air lately. I saw him in Denmark Street talking to the most sensational piece of whistle-bait I have ever observed through my ex-GI sun glasses.

The current success Among My Souvenirs" is a timely tonic for Mr. Lawrence Wright, whose courageous fight against the effects of his serious iliness has been the admiration of the whole profession. What wonderful memories of a flourishing music business he must have among his souvenirs! May he never be out of the Hit

STRAIGHT BALLAD

song when he likes, and I was more than impressed when I heard Elizabeth Scott sing his Pete Ponti (accordion), Jimmy our presence at a dance at which "Hills of County Clare" with the Rendezvous Players.

Jimmy Messini, when he can spare the time, is to be seen around The Alley, and I hear he has placed a few new numbers recently. Jimmy writes extraordinarily good melodies, and I ought to know because I've recently had the pleasure of setting lyrics to a couple of them. Remember his "The Greatest Mistake of My Life"? Here's a song well worth a revival.

THE BEST YEARS OF OUR LIVES

It is reported that several American song publishers have

Denny Dennis has taken up permanent residence in Brighton. Bert Taylor is making a name as an arranger. Tolchard Evans simultaneously, no matter how show that there is a strong intricate they are, or how often they occur. The guitarist's soles are well up with the best, beautiaried and perfectly executed. All in all, it's really a great outfit, and here and now we would like to say that they home. New York is wonderful will certainly be the next rave of New York!

simultaneously, no matter how show that there is a strong possibility of his visiting Europe is recovering from his broken ankle. Joe Boncoroni, doing the very nicely with "It Happens Every Day" and "More Fish in the Sea" for Yale Music Conting the back in business soon. Irwin be back in business soon. Irwin Dash's "All Over Again"

Ties are still resplendent.



expressions on their faces of Russ Allen's notorious base when, towards the end of record. tie, but in different colours, The resultant noise, apart from priate?) being a little disconcerting, made it necessary for the last part of the programme to be re- of celebrities t'other night, Eric recorded. Happy days!

off it or else keeping it very under cover. I've only spotted two obviously "high" boys since

Another big new band is on its public or the spots for big swing

Harry Leader's interest in Latin-American rhythm is so great that he is busily writing a samba he proposes to call plug for Edmundo Ros, but open its doors to all musicians "Astoria" didn't quite sound who are members of the Musi-

Somebody said, "Funny thing, but when I saw so and so's admission at any time. This wife I immediately looked for privilege, however, has been thingummy "-and there he was.

It was an unhappy drummer who, doing his first session with a famous leader, had a wonderful solo castenet spot. Comes his turn, he waggles the arm, and, to his horror, one castanet breaks away on a solo flight. There is a deathly hush as all watch it sail through the air then land with an 'orrible clatter. Brother, I feel for yer!

Someone very much talked about has been looking around for a house. Does this meancould it be-a wedding? "O'ive got a noice liddle sex pieces band, what'll werk the job at a roight proice, I'm tellin' yer. Book early, and avoid dissipa-

Most impersonated coloured vocal star, busy at Albert Hall boxing, complete with buttonhole and cigar-butt, signing auto-

One saxophonist in London needn't worry about the future when he gets too old for jazz, his dexterous handling of a tray proves he could always take to waiting at table.

Heard about a wife who wields a pretty accurate tray, too!

French band leader Ray Ventura suddenly appearing beside a vocalist as he was about to sing ba-ba-re-bop " nearly dried him up, for he knew the arrangement had a similarity to Ray's version, not entirely ceincidental. In this country as well!

Sincerely trust that the musicians who can be seen most any night hanging around a certain quarter aren't doing the notorious brothers act.

To those who know, Harry Parry's description of re-bop is laughable, which is more than can be said for his tactless announcing of what, whether it were good or bad, was nevertheless a milestone in British Jazz Club history-the first broadcast of home-produced re-bop. If they intended to take the mike out of it they should not have allowed the session.

Ties are still resplendent.

# WEST By Bill Cude

MY travels this week have ing a popular radio feature, the and Jack Fallon has one sent successful debut at the Hammerleader gave the downbeat and him from Canada, and made in smith Palais, has moved into the the band came right in, playing London, with rows of little Headland Hotel, from where he two different numbers together, lumber jacks. (Is that appro- broadcast on May 29.

The "Astor" had a gathering Winstone, Frank Weir, Vivian Paget, Mark White and Paula The tea-boys are either laying Green. Harry Roy only needed one more, and she arrived too.

Two well-known characters are my last outburst against this secretly training for a weightlifting match. Might be as good featuring their own little show an attraction as Joad for a jazz called "Extremes." Bill Hard-

# FELDMAN

Ever since it was opened, the 'Samba Astor." This isn't a Feldman Swing Club has thrown cians' Union. Any person showing an M.U. membership card has always been granted free abused in recent weeks, and in a statement to "Musical Ex- ist to be featured is Freddie press" the management wish to Carle. Freddie, who resides at say that in future only fully Newquay, has just been demobpaid-up members of the M.U. will bed after six years in the Army be admitted free of charge on where with "Stars in Battlethe production of their member- dress" he has toured almost the ship cards. This rule will be whole of Europe. stringently enforced.

taken me to the Cornish coastal resort of Newquay. Ronnie Pleydell, straight from his There is a versatile, co-operative outfit resident at the Hotel

CONTROL ROOM

Bristol, known as the Sweet Rhythm Quintette; the personnel comprises Ronnie Ball, Harold Maris, Jack McKechnie, Leon Cochran and Ralph Smith. Until 1940 the Quintette were at the Maybury Roadhouse, Edinburgh, from where they broadcast on several occasions ing, who has been resident at centrating on presenting bands at hotels in the neighbourhood, as is Truro-leader, Ruby Richmond. Harry Farmer and His Electronomes have the resident summer season at the Lagoon.

A few miles away at the Cornish Riviera Club, Carlyon Bay, extremely popular outfit led by well-known bass player, Bert Howard, is now in residence. With Bert are such wellknown personalities as Harry Darnell, Les Sheen, Jan Smith and drummer Jack Bristol.

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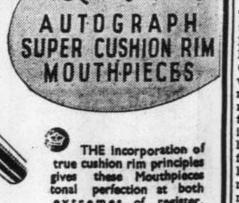
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### Scott and Crombie in U.S.A. write they have heard the GREATEST SMALL

BAND EXTANT

WE have heard the greatest As far as big bands are constopped by at the well-known burn's show at the Paramount bar. The band was-Abe Most ments and the featured soloists, and his Quartet. Of the same including Buddy de Franco on that it's just unbelievable.

Abe Most is the ex Les Brown- ments. may seem a very sweeping state- Ellingtonian Juan Tizol. heard to be believed. Pete great as we always expected. Ponti, the accordionist, is largely responsible for the band's unique sound. He is one of the few exponents of this instrument to play anything worth while-fine chords and solos with a wonderful jazz understanding. The way the bass and guitar work together is absolutely phenomenal. They provide a finer beat than most four-piece rhythmic sections we've heard, and they have once again provided by Coleman an uncanny knack of sensing Hawkins. The "Hawk" told us each other's chord changes in a backstage chat after the simultaneously, no matter how show that there is a strong

Morton (guitar) and Syd Jacobs Harry James and his orchestra (bass). The arrangements are made with the music. James has wonderfully refreshing-full of a very good idea of what to give rich chord sequences and melodic the public-the arrangements are modulations, and the group does good, yet with a strong commerthem full justice. As far as the cial appeal. The band's strong individuals are concerned, Abe point is naturally the brass, parhimself is without doubt the ticularly the beautifully balanced finest clarinet soloist we've and extremely powerful trom-heard—Benny included. This bone section, sparked by exment, but the fellow's melodic vocals are very ably handled by inventiveness and stupendous Pat Flaherty and Buddy de Vito technique actually have to be and James's trumpet work is as

> of the midnight Carnegie Hall as before, with addition of guest artists Pete Brown on alto and between shows at her job at the Club 18, and sang wonderfully. Instrumental highspot was

small band ever. We cerned, we took in Boyd Rae-Hickory House" the other Theatre, Broadway. Boyd has a night for a beer, and we found fine band with very modern ara new group on the stand-which rangements-a little too modern is situated, by the way, in the for "Joe Public," but we got a middle of the horse-shoe shaped great kick from the arrangeinstrumentation as the Joe clarinet and Pete Candoli, the ex Mooney Quartet (clarinet, ac- Woody Herman trumpet star. cordion, bass and guitar) this The band has a great asset in outfit is so far ahead of Mooney, the person of drummer Joe and for that matter any other Kluger-a very handy guy with small band we've ever heard, the tymps, which accentuate the band's more dramatic arrange. Tommy Dorsey clarinetist, and The Manhattan Centre in New

the rest of the boys consist of York also enjoyed the honour of Last night we caught the last

sessions—the music (?) was provided by much the same crowd Billie Holiday, who came over

What a lovely feeling the word Choice. You've got to GO there! protective" gives one! It was You've got to BE there! Don't originally proposed to call our wait for Gracle Fields to arrive own newly-formed society "The or you'll be too late! Off you British Songwriters' Protective go, fellers, and the last plugger Association." but one or two of to reach Capri's a sissie! word "protective" was asso-ciated in their minds with Holly"The Stars will Remember" and wood gangsterism, so it was de. "Little Old Mill" are all set for cided to call it "The British a big plug in America this Songwriters' Guild. Personally, autumn. Jolly good luck to these I think they were a little too two songs on their dollar collect-

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submitted songs with the above title to the Sam Goldwyn studio, but so far have been refused permission for a tie-up with the

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FOR THE CASINO

THE famous coloured dancing act, The Nicholas Brothers, will be appearing at the London Casino during the month of August. This famous brother act are well known to the British public through the many appearances they have made in films and for their appearances in this country prior to the war. Leslie Macdonnell, of Fosters' Agency, tells "Musical Express" that they are completing a new film in Hollywood, and that this engagement has been booked for them with the co-operation of Bernard

### KLIGERMAN AT WIGMORE HALL

Alexis Kligerman, the young Russo-Polish pianist, gave a lst, who has been consistently recital of Chopin and List at heard by radio listeners for Wigmore Hall on Saturday even ing, choosing as two major works the Chopin B Minor Scherzo and List's B Minor

These are both extremely dramatic and energetic compo-sitions and he played them with incredible dexterity and dramatic emphasis in a temperature which was wilting the rest of us somewhere between the eighties' and nineties'. The Scherzo and first half of the programme did suffer at times due to this intense heat .

But after really fine playing of the Liszt, Kligerman undsunted concluded with the Mephisto waltz (which could hardly be called a tepid piece) amid loud calls for more.

### **BRITTEN'S NEW OPERA**

Since the original announcement was made of the production at Glyndebourne this summer of a new opera by Benjamin Britten, called "Albert Herring," Frederick Ashton, the chief choreographer of the Sadier's Wells Ballet at Covent Garden, has accepted the post of producer. This will be his second work for the operatic stage. The first was "Manon," at Covent Garden, last February. "Albert Herring" is a very different proposition from "Manon." It is a lyric comedy of Suffolk country life (although its original parentage is a Maupassant short story), which makes the most of a whole succession of broadly comic situations. Eric Crozier, as the librettist, has co-operated closely with the composer in adapting them to his particular needs.

Benjamin Britten, who only returned the other day from a successful concert tour of the Netherlands and Italy, will conduct. The chamber orchestra again, as in the case of "The Rape of Lucretia," consists of only twelve solo players.

### **CHANGES**

Bert Weedon can now be contacted at Grangewood 1307. George Birch, of the Stardusters, has moved to 67, Beaconsfield Road, W.4. Telephone number: Chiswick 8848.

THIS week I have some important news from my New York correspondent. In the first place, another new accordion concerto, this one composed by Roy Harris, will have its world premiere in the historic orchestra hall at Chicago, on Sunday, June 1.

Harris is considered to be one of the world's great composers, and he is also an outstanding conductor. This concerto is the first ever composed for the accordion by a major composer. Soloist will be Andy Rizzo, and he will be supported by a thirtytwo piece symphony orchestra composed of members of the Chicago Symphony Orchestra, which will be conducted by the

The importance attached to this composition is indicated by the fact that it will be broadcast by the N.B.C. Symphony Orchestra in New York later in June, and will also be recorded by Victor. Many other famous symphony orchestras will perform the concerto later in the year, and in each case Roy Harris will be the conductor.

Another famous accordionist June 1 concert is William Kuehl, who will present a programme featuring Bach, Beethoven, Chopin, Mozart, Scarletti and Wagner.

pushed forward with an am- room. bitious programme aimed at securing the acceptance of the accordion as a standard musical instrument, whether on concert stage or in school curriculum. The M.A.A. commissioned Roy Harris to write his concerto in furtherence of its campaign to follow solos and duets by all club intends to acquire premises cated and covers a period of build up a library of serious ac-

cordion literature. Also from America I am bers, "though I don't know," pleased to record that Joe Biviano, President, and Pietro (Lee) Deiro, Secretary of the American Accordionists' Association, have announced that the A.A.A. will again sponsor national contests this year.

port of the method of teaching Walker. the basses first. This time it is Lew Mawson, of Sutton Cold-

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## DINAH KAYE JOINS ALLEN

ist, who has been consistently eighteen months on the air, three months with Harry Parry and the remaining fifteen months with Cyril Stapleton, will be taking a holiday in Scotland for several weeks. Nat Allen, who is taking his band to Green's playhouse during that period, was searching for an excellent vocalist to join him. Dinah decided that it would be a good idea to combine business with pleasure and for this reason her fellow Glaswegians will be able to see and hear her at Green's Playhouse during Nat Allen's stay at this popular dance hall.

### A VERDI **MASTERPIECE**

Verdi's Rigoletto has been added to the New London Opera Company's repertory at the Cambridge Theatre. This is a very good revival and one to be the orchestra and chorus. D. HATTON. society.

## HARTLEY'S FOR ORCHESTRATIONS NICHOLAS BROS PATHE FEATURES MUSICAL STARS

Singer Lind Joyce threatens to playing hit tunes of the moment, become almost a permanent and Santiago Lopez and his she is making her third appear- exotic rhythms of South ance this week with a charming America. This also features rendering of "I Want a Little Edric Connor, of "Serenade in

Pathe Pictorial attraction, for Latin dance band, bringing you Sepia" fame, singing Negro melodies; Micholas Medvedeff in Currently featured in the Russian style, with balalaika Pictorial's musical series are music; Harry Parry and his Sex-Charlie Kunz, swing-song from tette, Margherita, and Weedon the Beverley Sisters, Tom Henry and Wolkowsky emphasising "Bill Hall Trio," piano-duettists playing Tchaikovsky's lovely Ivor Moreton and Dave Kaye, "Valse des Fleurs."

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and his Tomboys, television- the magic and romance of radio singing star lovely Spain, with "Spanish Serenade"; Isabelita Alonso, who sings an John Ridley and Ann de Nys attractive Spanish serenade ac- singing a song of the concompanied by the catchy rhythm trasting charms of English of the Amado Estudiantina; and French girls, and also Anna Neagle, singing a gay Felix Mendelssohn and his musical number from "The Serenaders offering you "Ha-Courtneys of Curzon Street," waiian Hospitality," and Mario the radio and television act Lorenzi, the well-known harpist,

(Express Music Critic)

It was a rich feast for Wagner

lovers at the Albert Hall on

Thursday last week, for Kirsten

### WAGNER AS SAILING FOR OF OLD AT U.S.A. ALBERT HALL

Ronnie Selby, well-known pianist, is sailing for the United States on June 12. He is going for a prolonged stay, but it is to be hoped that this fine exponent of every style of piano playing will not be away from us too long.

A society is being formed in highly commended. It is very Bristol for the purpose of taking great demand in range, but when fine in every way. Marko Roth- Anatole Fistoulari and the Lon- we came to Gotterdammurung, miller as Rigoletto sings and don International Orchestra to where others have obviously to acts extremely well. He is an Bristol for regular concerts and excellent baritone, with a fine recitals instead of the haphazsteady tone, and his mezzo voce ard performances they have had singing is most appealing and hitherto. Regular children's moving. The Duke is sung with concerts will be given to fine ringing tone by Antonio advance the musical education Salvarrezza. Daria Bayan looked of the youth of the city and charming and sang quite plea- many first performances of singly as Gilda, but there was works which Bristolians will be something unoperatic about her the first to hear and judge. style that was lacking. Martin Those people who are interested Lawrence as Sparafucile was in ensuring the success of this most effective, likewise Bruce venture should contact Olive R. Boyce as Monterone and Ian Winter at 67 Alma Road, Clifton, Wallace as Ceprano. Alberto Bristol 8, who will be able to Erede procured some fine play- give them full details of proing and notable climaxes from posed subscription for membership and upkeep of this new

### Flagstad sang Brunhilde in the complete third act of Die Walkure, with the closing scene

style) had no need to put Brunhilde to sleep with a kiss!

### from Gotterdammurung thrown in, and she sang throughout with that fine, easy tone and authority which comes from long familiarity with the music. The Walkure Brunhilde makes no

struggle, Flagstad in at her unique best. Joan Cross, as Sieglinde, sang sympathetically with a slightly overpowering orchestra: but Wotan (by Norman Walker unfortunately with a cold and sing. ing only in best British oratorial

Thanks really to Flagstad. Karl Rankl and the orchestra, we came away into the summer evening with all those grand Wagner thrills as of old. ERIC DEEPING.

### **NEW BRITISH** REED CUTTER

Saxophonists will be glad to know that a new reed cutter is being manufactured for the first time in this country. This compact little instrument in a leather case which can be carried in the pocket will be a boon to saxophonists. It is adjustable to any specific measurement of cutting to a fraction of an inch and will retail at a very reasonable price. Its great advantage is the fact that it can be carried all the time and will enable reed instrumentalists to adjust their reeds accordingly on the job. other June examination centres

# Accordion Times

### Edited by J. J. BLACK

'Czardas' or 'Jolly Caballero,' been touring with ENSA. and when he sees the left hand sorting out the buttons he will soon become interested, and, generally speaking, is prepared to concentrate on the technicalities of the left hand for several weeks. Mr. Mawson tells me that one of his pupils who did not know a note of music last August passed his lower intermediate examination of the B.C.A. in April, having skipped the elementary grade since he passed the preparatory last October. He is now preparing to take his intermediate. Evidently his left-hand technique is quite who will be playing during the find F sharp seventh from E flat. sound, since he can without fail

Another Midland teacher, Wilme that fourteen of his pupils THE promotion of co-operation for they asked me to record The concert is presented by sat for B.C.A. examinations in The Midwest Accordion Associa- May. All are members of the tion, under the management of Denton Accordion Club, which the Estelle Lutz Artists' Bureau. now has forty-three members. M.A.A. is an extremely active Membership would quickly inorganisation. During the first crease, writes Mr. Hubble, if it year of its existence it has were possible to get a larger

Club sessions, which run from 7-10 p.m. on Monday evenings, are spent as follows: Short lectures in theory, harmony and accordion instruction are given by the advanced pupils. Then members in turn. Tea is provided during the refreshment nterval by mothers of the mem-

"ALL RISKS" INSURANCE PRECISION REED

accordion; I get on famously at the first meeting of the Club, with the right hand, but I just and membership is now over the pieces of advice from well-known can't do a thing with the left.' two dozen mark. Two of the American accordionist, Alfred The best thing to do, I think, is members are teachers them. Sillari. to play him something like selves and another two have is perfect practice. . . . To make

> Cumnock and another is fixed for mind, not the mind the fingers Cardiff, Bristol and Exeter, and except two hours on Saturday."

Aldershot, Nottingham, Sheffield, Coventry and Rugby. The London examinations will occupy almost a week, from July 7 to 11. I commenced this week with

include Plymouth, Farnham,

some notes from America, and here, to conclude, are some pithy "Practice makes perfect if it

fast headway in music, practise Music does not slowly. . The examiners of the British stand still. Every time a piece College of Accordionists have is played it is bettered or made another busy month in front of worse. Therefore it is essential During the first few to make every moment of every days of this month examinations lesson count. . . . When playing, have been held at Kirkcaldy and make the fingers follow the tomorrow at Newport. Next . . . . Ten minutes a day will week the following centres will accomplish twice as much in a be covered: Barry, Pontypridd, week's time as no practice at all

# IN THE NORTH

### by Billy Butler

and understanding between their profound dissatisfaction professional and amateur musi- with the conduct of the Union creased union membership.

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clans is the laudable object of a Executive Committee in the club formed this week at Ashton- matter of the recent negotiations under-Lyne. Under the chair- for increased pay at the Palace, manship of Mr. B. Hodges, the which is the only Grade A trombonist at Manchester's theatre in the North-West Dis-Palace Theatre, the Committee trict. The main reason for their consists of Messrs. J. Hadfield grouse is that the E. C. has (secretary of the club, and leader forced them to accept an increof the band at the Premier Ball- ment five shillings less than one room, Ashton), Raymond Wood. already offered by the managehead (leader at the Ashton ment, and rejected. The full Palais), and Cyril Blake (leader story of North-Western theatre at the Cafe Royal, Ashton). The negotiations is highly complisuitable for use as a clubroom, nearly two years. Pianist Fred together with rehearsal and tui- Harries gave me an admirably tion studios, and facilities will lucid exposition of it, whilst provided for social contact be- drummer Jimmy Hill expressed,

BILLY BUTLER.

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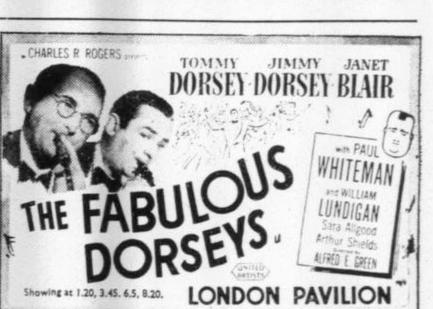
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### writes Mr. Hubble, "where the tween musicians of all types resi- with considerable vigour, the dent in the Ashton area. Al- indignation which all the memtea and sugar ration comes though no official connection sub. bers of the orchestra feel in the Any difficulty in getting from!" The rest of the evensists between the proposed club matter. I do not feel that it ing is spent on orchestral tuition, advanced and beginners in and the Union, it is expected that would be proper to say much the new venture will lead to in- more on this subject, for I do turn. Arrangements are going ahead for Manchester's most not wish inadvertently to pre-Going into the Palace Theatre judice a happier settlement of a prominent accordionists to visit Another teacher writes in sup- the club. First guest will be Pip bandroom the other day I found If so-have it sent to you every much bitter feeling. On the sor's popular pit orchestra just other hand, this column will week direct and post free! returned from playing "Lady be always be at the disposal of knows the left hand is a night-nounce that the recently-formed play "Pickup Girl." This, how-Send your name and address toever, is about the only frivolous ments. pupil comes along and says, 'I Centre had an encouraging start ever, is about the only frivolous play the piano, so I bought an Nineteen members were enrolled thing I report of this orchestra,