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## JOSE ITURBI HARRINGAY The Truth

(EXPRESS MUSIC CRITIC)

adverse criticism. The reason for the various remarks made regarding his playing "having a touch of Hollywood about it" is purely and simply due to the fact that Iturbi plays according to his mood. In a recent interview he told the Press that he HAVING heard so many reports on the first two days of the Mammoth Harringay London Music Festival, I went with mixed feelings on Monday night. Was it true the place had been practically empty? Were the acoustics really so bad? Anyway, Beecham was a safe bet . . . and he filled the usual Beecham plays as he feels, and that his music never sounds exactly the same. That is one of his great joys in life, to feel that something has been added to his inflection, although the notes are exactly the same each time. Surely this must be considered artistry?

From M.G.M. this week comes

Acoustics? Well, it's no exaggeration to say that the R.P.O. went on playing ten seconds after it had stopped; a feat it could never achieve even at the Albert Hall! And a local L.N.E.R. goods-train did shunt right into the middle of Haydn's B flat Symphony and uncouple two phrases. But that was all, and it wasn't half so bad as it sounds. The only noticeable distortions, except during long pauses, which should have been dead silent but weren't, was a slight damping, a lack of crispness.

The concert? Well, Sir Thomas, of course, would have made Haydn brilliant and exhilarating even in an iron foundry; here he had only to contend with something as vast and empty as the Sahara. And Alfredo Campoli, who replaced Betty Humby Beecham, still indisposed, gave Lalo's violin concerto, known as Symphonic Espagnol, its full masculine reading in very good tone, and, indeed, gave a very fine performance.

The sparse audience-sparse by any standards-was tremendously enthusiastic, saying, in fact: "This is what we like and want; give us more," and so would thousands of others . . . if they had been there. Then, why weren't they? Because, I think, they knew nothing about it. One enthusiastic member, typical of the public for which these concerts are intended, told us he only knew about it that morning: he booked again for himself and

Such an ambitious venture needs publicity on like scale the American touch. I don't know what the answer to that is, but, as the imperturbable Beecham remarked to Hylton after open-ing night: "Well, it's great pioneering work, anyway." Which it is . . . and good luck to it.

# **JACKSON**

Jose Iturbi caught by musical Express photographer at a press reception held on his

the exclusive news that Iturbi

will play the lead in a new film for them on his return to the States. The film, "His Only Son," will show him as a great

planist and genius, whose work

makes him a slave to his public,

blinding him to importance of

living. The son will be played

by a new Mexican star discovery,

Ricardo Montalban, and the film

will be directed by Fred Wilcox.

JOSE ITURBI, well-known not only to music lovers but the man

AT THE

(From our Staff Reporter)

don Casino the tabs went up

ON Monday night at the Lon-

on Vaudeville. My interest, of

course, is mainly musical and

there was enough of musical fare to keep me interested.

There were first night troubles,

it is true. The resident orches

tra sounded very first-nightish, but the fullest credit must go to

the fine command of its maestro,

Harold Collins, who pulled every

thing through by sheer force of

his own personality and his able

baton. I dread to think what

would have happened with a less

Chico Marx was the attraction.

He had a British band with him

on the stage and was quite ably

assisted in pianistics by Clive

Erard. Marx had no material

and the act was under-rehearsed

and "bitty." For my part the

great Chico needed nothing more

than a front cloth and a plano.

It would have been better. In spite of the foregoing, I must

say Douggie Bainbridge gave the

great clown a splendid feed in his solo violen playing.

Gloria Jean, Hollywood's singing star, will, I know,

have caused quite a sensation

Not with her own presence or

sung "The Lord's Prayer." I

must say this shook me to my foundations. What was

that next secred of all suppli-

An applause-getter de luxe,

but in the worst possible taste.

Another musical star who dis-

tinguished himself was pianist

Freddie Bamberger, although he

did not play piano. He carried

much of the weight on his own

shoulders and his act with Pam

new to England, made their

return visit. They sang, har-

monised and fooled around with

their own characteristic vivid

**Ballets** 

des Champs

Elysees

really delightful, and was ac-

"Le Bal des Blanchisseuses

(Washerwoman's Ball) has a

most amusing theme, and the

setting by Stanislas Lepri of

austerity sheets and petticoats

was, to say the least, original.

Garden would be rewarded by a

pleasant evening's entertain-

corded a tremendous ovation.

personality predominating.

was a high spot in the show.

talented M.D.

in the street, has appeared in England and received slightly

#### REVELLERS ON **OVERSEAS**

Further to the information printed in these columns in which we told our readers that the Radio Revellers would shortly be doing a new air series, we now understand that their new programme will be an overseas series commencing on July 14. The show will be called "Black Magic," and will feature them together with Stanley Black and his orchestra. The Revellers also have their own ORBS programme, which commenced last Wednesday, and is The three Peters Sisters, not called "Radio Revelry." On June 16 television will feature them in a programme at 3-3.30 p.m., and on June 28 they will be appearing in the last "Music Hall" programme of the present series.

### Lawrence Tibbett Disappoints

Lawrence Tibbett's only ap A season of ballet opened at pearance in this country prior the Winter Garden Theatre on to leaving for South Africa was, Monday, June 9, by the Ballet in your critic's estimation, rather disappointing. He has In "La Fiancee du Diable," a aged considerably since we saw romantic ballet by Boris him last and his voice too has Kochno, the corps de ballet were lost its youthful vigour. The five thousand fans who came to anything but good, and it was see him accorded him a good only the dancing of Oleg Briansky that put any quality ovation, but musically speaking in the ballet. However, I ap-I felt his voice left a great deal portion the reason for this to to be desired. Sir Adrian first-night nerves, as the en-Boult conducted the B.B.C. Symsuing "Les Amours de Jupiter," phony Orchestra admirably and a ballet in five tableaux, again from where I was sitting it appeared as though his left hand was speaking to the musicians telling them exactly what he

#### LOWE BOOKING **JERSEY**

required of them.

Harry Lowe, the variety agent, informs us that he has now taken over the sole bookings for the Jersey Sports Stadium. As reported, Lou Preager and Ted Heath will both be doing two weeks at the Stadium. The resident band is under the direction of Jack Checkman, and the lineup consists of Jimmy Watson, Jay Fardy, Andy Holmes, Pat Macdonald, Bob McLean and Jerry McLaughlan.

#### KING OPPOSITE **GOLD ON** BAND PARADE

Felix King, who is resident with his band at the exclusive Nightingale club, will do his first proadcast in the Cafe on the Corner Series on June 18. He will follow this with a Band Parade on June 23, in which he will appear opposite Harry Gold and his Pieces of Eight. The Gold band will have a rush journey right after this broadcast, for they are to appear at Oxford later in the evening. On June 20 they are at Westonsuper-Mare, June 26 Yarmouth, Norwich, and back to Yarmouth on June 28. Laurie Gold whose wife is expecting her first baby this week, tells us that he has now moved and can be contacted at Terminus 3822.

### COMPERES **NEW JAZZ** SERIES

When the present series, Jazz Club," finishes in July a 'Jazz Matinee," will commence

### M.E. DANCE BAND

The Dance Band Con-

## RICHMOND

Robin Richmond, well-known organist and special organ correspondent of "Musical is permanent or not has not yet Express," will be appearing in been decided. The band will be Denmark from July 1 to July 14. that of Billy Amstell, and the He will be at the Palladium, Copenhagen, and will also be broadcasting over the Danish State Radio. On his return he will commence with his Organ Grinder Swing at the Astoria, Charing Cross Road, on Monday, July 21, when he deputises for the resident bands during their Express" wishes him a speedy holiday period.

#### **NEW VOCALIST** FOR CYRIL STAPLETON



Pam Deeming

Pam Deeming, a newcomer to radio since she did her first broadcast with the Stapleton orchestra last Tuesday, is to join the band when it commences at the Embassy Club on Monday, June 16th. Her voice has an admirable deep tone and although she has been accustomed to the more intimate style of cabaret work, her broadcast last week proved that she is a fine all-round artiste.

#### MASTER KEYS AT ROSE ROOM

The Rose Room will be having an official welcome for the Masterkeys on Sunday, June 15, at Freddie Mill's Restaurant, Charing Cross Road. There will be a change of band, whether it Rose Room will commence at

7.30 p.m. David Miller will not be present, as he is in hospital due to a fall which happened during the cold spell. He has been in hospital about a week, and on behalf of our readers, "Musical

## Drummers!

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# BERYL DAVIS ON BROADWAY

## Britain's Song Ambassadress Opening at Strand Theatre

RERYL DAVIS should have been back in England this month to fulfill a recording contract with Decca, prior to returning again to the States. But Beryl will not be returning for this short trip as she had planned, because on June 27 she opens at the Strand Theatre on Broadway.

In the few months she has been in the United States Beryl Davis has proved that she rates with top-line American artists, for she has appeared on the Bob Hope, Benny Goodman and Lucky Strike Hit Parade programmes, and has signed a recording contract with RCA Victor. Her manager, Willard Alexander, is well known for his handling of famous artists, and it is gratifying to see that England's popular vocalist has been worthy of all the publicity she has received.

BE-BOP

**DANCERS** 

AT

**PALLADIUM** 

From Dennis Rose

I HAD the privilege last week

I personally am an exponent of

be-bop, the Editor sent me along

to interview them. I have spent

hearing of their vocal interpre-

tations of it. I would like to

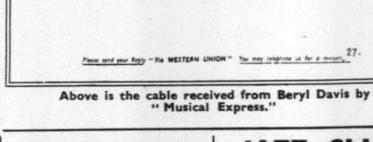
**TEMPLE** 

such enthusiastic audiences.

As can be seen in the photograph of the cable received by 'Musical Express" from Beryl Davis, no information has been given as to whether she is appearing in a show or as a solo artiste, but as soon as this comes to hand we will inform our readers immediately. However, we would take this opportunity of wishing her every success and congratulating her on the fine job she is doing of upholding British prestige in the United

### **Charles Short** a Daughter

to meet L. D. Jackson and Cornell Lyons, the two famous Charles Short, famous Ted American coloured dancers. I Heath bass player, received news watched their run through at the last Monday night while working Palladium and can truthfully at the Lyceum, that his wife had say that I have yet to see two given birth to a daughter, performers work as hard as they do. Due to the fact that



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CABLEGRAM

FINALLY HIT BROADWAY OPENING STRAND THEATRE JUNE 27 THIS

MEANS TEMPORARY POSTPONEMENT OF RECORDING TRIP LOVE TO ALLE

BERYL DAVIS.

JAZZ CLUB

FEATURING

**DORSEY** 

On Saturday, June 21, "Jazz

Club" will devote its half-hour

gramophone records by the

Dorsey Brothers. This will be of

general interest because, as far

as the Dorsey's are concerned,

it ties up with the new film,

is now showing in London, and

will also be of great interest to

all jazz fans, for the Dorsey's

were, and still are, among the

greatest instrumentalists in the

musical brothers Sid and Woolf

Dorsey's on clarinet and trom-

bone respectively. The book on

the Dorsey's life story and en-

compiled and written by "Musi-

cal Express" correspondent

Stuart S. Allen, is now on sale

On June 28 Mark White, Presi-

dent of "Jazz Club," tells us

that there will be a very

interesting programme compiled

by six well-known Jazz critics. The critics will be asked which

musicians they wish to hear on

the programme, and when these

have been arranged the musi-

clans will then be asked what

numbers they wish to play. This

should prove interesting listen-

titled "The Fabulous Dorsey's,"

Phillips, will portray

from these offices direct,

Well-known English

The Fabulous Dorseys," which

### **BROMLEY TRAGEDY** CONFIRMED

Further to the information reported in these columns last week that well-known bass player Tommy Bromley had been killed in France, it is now our duty to confirm this report. Bromley was killed in a motoring accident in the South of France on May 23.



Eric Winstone and his band enjoy the sunshine in the children's playground on an off duty moment during their season at Butlin's Holiday Camp, at Pwllheli.

#### PEERS' OWN | MAKES GOOD **PROGRAMME**

Donald Peers, the "Cavalier of **SKEGNESS** song," is to star in his own radio series, presented by Roy Speer, and starting on June 17. Backed by the Augmented Carnival on Friday, June 13. The newly-formed Nat Temple Orchestra which is playing the B.B.C. Revue Orchestra, under season at Butlin's Camp at Skeg- Frank Cantell and, it is hoped, ness, has proved a great success Frank Baron at the Novachord, with the holidaymakers there. Donald Peers will sing his own Pat O'Regan, singer of Irish special brand of songs, already will accompany Carmen del Rio the boys in the band are dentally, is to have a studio

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### PHILLIPS IN CARRIBEAN

Freddie Phillips will be heard with his quartet in Carribean They will play two pieces arranged by Billy Hill, these being Baia and Song of the Cockroach. On June 23 Phillips gramme, "Music in the Home." this type of variety programme. this particular programme playing two traditional Spanish airs.

### HANDEL in the ORANGERY

Can there be a more delightful and appropriate setting for 17th Century music than the Sunday evening, Dr. Reginald Jaques' fine String Orchestra played Handel, Purcell, Galuppi and Bach, in surroundings that are soaked in the period, and something stirred in the old Palace-and in us-that has

slumbered for a long while. The peace and beauty of Handel's B flat Concerto Grosso, the charm of Purcell's G minor Chaconne, and Galuppi's harm-less little frolic, Adagio and Giga, passing over the terrace, deepened the tranquillity of this other age. But, strangely, Bliss's Music for Strings, a thing of virile beauty in the Twentieth Century, thrust an uneasy threatening finger into the Past; and we were reminded that artists, in spite of themselves, do and must reflect the spirit of their times.

If you want to get out of the concert halls, out of this world, sometime to the Orangery. (These Serenade Concert week-ends are shared with the New

ERIC DEEPING.

London Orchestra.)

William III Orangery at Hamp-ton Court Palace? Here, on the American music publisher, day afternoon.

### sings so pleasingly in the "Arm. chair Melodies" series.

tenor, Michael O'Duffy, who

### AMERICAN PUBLISHER HERE A small but extremely repre-I think a visit to the Winter

Stanley Black photographed on the occasion of his wedding to well known vocalist Edna Kaye last Sunday. Over four hundred people including many musical celebrities were guests at the reception which was held at the Savoy.

#### ing, and the authorities on jazz des Champs-Elysees. already chosen are "Musical CARNIVAL Express" Jazz Editor Denis Preston, Rex Harris, Geoff Aldam, Edgar Jackson, James Asman and Bill Elliott.

"Moonlight Serenade" songs, has become a firm so popular with his music-hall when they appear as guest favourite, and we understand audiences. This series, inciof programmes of music and beautifully danced by Petit himthoroughly enjoying playing to audience each week, unusual in Phillips will also be featured in song designed to lull listeners on self and Irene Skorik, Marsummer evenings, on June 20, in guerite Schanne and the comthe Light Programme. "The pany. The high spot of the Moonlight Serenade" melodies, evening was Tchaikowsky's introduced by Macpherson, will "L'Oiseau Bleu," superbly be provided by Charles Smart at danced by Jean Babilee and the organ, violinist Oscar guest star Solange Schwarz, on Grasso, and the young Irish a special visit. This ballet was

> sentative section of the music at his London offices last Thurs-

new programme to be known as on July 12. Compere of this new programme will be Jack Jackson, who is currently appearing with his band at the exclusive club Churchill's. We understand from Jackson that this new series will feature well known small jazz and swing combinations every week. As soon as the line-up of the first programme is available we shall inform readers in these columns.

# CONTESTS

test Scheme to be launched by this newspaper is now complete. Contracts are being drawn up as we go to press. As soon as these are ratified an important announcement will be made in these columns. Editor.

## for **DENMARK**

### BRITAIN'S BEST BARGAINS

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#### THE VOICE

#### DON'T BE FRIGHT!

Borrowing this famous slogan from Sirdani, I feel it fits my column more adequately than anything else this week. Our contemporary the "Melody Maker" reiterates, in its Editorial column, that all bands competing in its Contest Scheme must sign a declaration not to appear in any other Contests without the written permission of the "Melody Maker." It is not the first time this threat has appeared in that publication. But this time it is whitewashed with an excuse. The excuse is, apparently, that it prevents bands being exploited by unscrupulous organisers. The signing of the declaration makes the "Melody Maker" the sole judge of whether the other contests are genuine or not. Such is the measure of their complete egocentricity. But as I said

#### DICTATORSHIP?

above-don't be fright!

It would appear (and I do not dispute) that everything concerned with the "Melody Maker's" contests is irreproachable. These contests are, I assume, to consist of a series of well conducted competitions. I repeat the word-competition. It applies to all things except the position of the "Melody Maker" itself which refuses to have any competition for its own competitions. In other words, the "Melody Maker" endeavours to put every one of its contest competitors just where it wants them ("for their own good"). How thoughtful of them! A laudable impulse to defend the poor, defenceless dance band against unscrupulous exploitation! Yet the "Melody Maker," which has been running these contests for so many years, would appear to have just awakened to this evil of exploitaton! And is it only since "Musical Express" announced its scheme for a gigantic Contest Programme that the "Melody Maker" has suddenly become aware of anomalies existing in the Band Contest Business? Their talk of anomalies sounds remarkably reminiscent of articles which have been appearing in the past in "Musical Express."

#### ANY DAY NOW.

You will read, elsewhere in this issue, that our own Dance Band Contest Scheme is complete. A detailed announcement cannot be made at once because all the contracts (and these are many and involved) are at this moment in the hands of our solicitors, being drafted. When these have been ratified and signatures appended, "Musical Express" will have an announcement to make of which even our sister publication could hardly disapprove! But have no fear-we shall not ask the "Melody Maker" for permission for bands to compete in our mammoth contest programme! Neither shall we ask our contestants to sign a declaration not to compete under anybody else's scheme! We consider that would be gross interference with the rights of the citizen, to say nothing of the rights of the musician! The bands themselves shall decide whether or not they want to compete in "Musical Express" contests. They shall make up their own minds whether "Musical Express" contests shall obtain for them the greatest possible recognition!

#### COMPETITION IS HEALTHY.

We on this newspaper enjoy competition. We believe it is necessary and vital to progress. Dance bands would not enter competitions if they were not prepared to accept success or defeat in fair combat. In my view our contemporary with its belated excuse for the "no competition elsewhere" clause is taking upon itself a dictatorship. Bands entering our own contests will find no such conditions in the application form.

#### A DELICATE SITUATION.

By its own admission the "Melody Maker" says that periodical "has never refused to give permission to any band to take part in any contest that the 'M.M.' has been assured will be a bona-fide, well-conducted event." In this respect may I ask who does the assuring? The organiser? Or the competing bands? Or the manager of the hall? Where else can the "Melody Maker" obtain its "assurance" that the contest WILL (note the future tense-it is their own) be bona-fide? In my view, if the "Melody Maker" has taken it upon itself to dictate such far-reaching decisions, that paper should lay down some more tangible regulations upon which to permit or refuse its contestants to compete elsewhere. Not that it matters a great deal now. The new "Musical Express" Contest Programme will alter all preconceived ideas on the subject.



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TOW ESTROS

### Commentary on the new Sy Oliver Orchestra

## SY SWINGS OUT \* by Bob Kreider



The author, transatlantic jazz-journalist Bob Kreider, pictured here with Jimmie Lunceford and tenor star Joe Thomas.

once more, the sax section is

but good Kyle piano. But

Competent Freddy Williams'

Jimmie Lunceford!

SY ON WAX

by Dickie Wells,

Wells.

"Contact." Easy

#### SY'S LUNCEFORD STYLE

To the familiar strains of action at the Zanzibar: "For Dancers Only," as a with unison first chorus followed help from the band and some theme, Sy Oliver and his Orchestra made their debut at New by excellently phrased sax good-humoured trombone by York's Zanzibar Club last section chorus. Freddy Williams' Dickie. "Slow Burn," in its November. Sy, former Lunceford-Tommy Dorsey arranger and only Negro conductor of average. Good Barefield clarinet, starts off with an interplay network shows, brought to the Zanzibar an unusually talented group of musicians, the majority of whom were arrangers in Dorsey's alto vibrato a shade trumpet, and Freddy Williams their own right! The band excessive, but full reed section gets a solo spot, too. Dickie boasted a mixed personnel, for Sy chose his men for musical ability rather than the colour of their skin. Dorsey's lead excellent in en. finish. Billy Moore was responsemble playing.

The trumpet section consisted of veterans Bill Coleman and Lamarr Wright, plus two white fine Kyle piano backing Sy's credit for "Hey Daddy-O" goes leading jazzmen and bands, trumpeters - Lyman Vunk, vocal in the first chorus-and, to Sy himself. formerly with Sam Donahue, and Skeets Reid. Dickie Wells first-rate. and Henry Wells, along with Gus Chappelle and the white Bill Granzow, held down the trombone chairs, while the sax section lined up with George Dorsey, alto; Eddie Barefield, tempo with full band first alto and clarinet; Freddy chorus. Trumpets unimpressive, JIM CROW IN REVERSE Curtiss, tenors; and Willard Brown, baritone and alto. The good. . . . Brown, baritone and alto. The makings of a great band, signed rhythm section had Billy Kyle's "Land Of Dreams." Both with the William Morris Agency piano, George Duvivier's bass, Kyle's piano and Duvivier's shortly after their first record "What" Wind. (Goodman I am trying to make is medium of the Press I be a compared to accuse anybody of being fused to help other leaders inclined towards. The point any way I can and through I am trying to make is medium of the Press I be a compared to accuse anybody of being fused to help other leaders. Aaron Smith's guitar, and Wally Good muted trumpet with Jim Crow, in reverse, reared its handled by Sy himself, Henry rhythm backing and good reed ugly head! Sy was informed by Wells (both ex-Lunceford ensemble. Full band to end with the Morris Agency that they singers), Dickie Wells, and a wolls band glee club.

As far as arrangements are As far as arrangements are concerned, Sy's are still played For You." Claude Hopkins' old And to prove their point, the with a relaxed danceable beat, never getting too far from the never getting too far from the melodic line. They contain first piano chorus. Clarinet fine South excepted!) but it was "no neither be-bop, nor the wild with rhythm and trombones. go." Promoters were anxious flurries of the Herman-Kenton school—and there aren't any against saxes and rhythm, they learned that it contained over-arranged numbers of the Raeburn symphonic-jazz family! tenor spot.

#### PERSONNEL POINTS

On the Zanzibar date the sax paced by George Williams, tenors, and Bill Cole- from now that no buyer will Dorsey's lead alto, was the most impressive group, and although others. High note trumpet over brass section is made up of Barefield's clarinet and Williams' tenor were featured in solo spots, it was the ensemble that attracted attention, with phrasing and inflections very remini-

Dickie Wells, former Basie (I'd like to hear more of this Wilson (later replaced by Paul star, shone among the trombones, "Basket Weaver.") with Bill Granzow taking his share of the limelight in the sweet tunes. Both Henry Wells and Gus Chappelle confined themselves to section-work. semble, the trombone team

showed plenty of promise. source of constant inspiration to mental number. the rest of the band. George Duvivier, possessed of big tone and excellent ideas, is a youngster whose bass playing and arranging will bear watching in the future. His Oliverlike arrangements are finding their way into both Sy's and Jimmy Lunceford's books, and his original composition, "Dukein' With Sy," which features the Duvivier bass and Billy Kyle's piano, is slated for an early record date. Although neither Aaron Smith nor Wally Bishop are spectacular performers, their work was instrumental in helping to keep a light, relaxed

rhythm. Most disappointing section of the band was the trumpet group; the ensemble was weak and sometimes ragged, whilst the solos were not generally up to par. This was largely due to the long hours of strenuous playing for dancing and the lengthy floor shows, very tough going indeed for both Coleman and Wright, unaccustomed as they were to such long sessions. However, latest reports indicate that these two have strengthened their lips considerably, and, with the current addition of Paul Webster - ex-Lunceford high-noter-the section is rapidly becoming really first-class.

Vocally, Henry Wells got the nod on commercial and sweet ballads, and those who recalled his singing with Lunceford found his style unchanged. Sy's infectious voice came to the fore in jump and sweet tunes alike, while Dickie Wells belped out with the novelties. The glee club was modelled on that of the old Lunceford Orchestra.

FIRST HAND IMPRESSIONS Here are some of the impressions I gathered while

#### Edited by DENIS **PRESTON**

#### POSTSCRIPT

After a road trip of theatres and one-nighters, the band returned to New York, and, on April 1, cut the following sides for MGM: "I Want To Be Loved." with vocals by Sy and Henry Wells; "Lamarr's Boogie," an instrumental number, featuring Lamarr Wright on trumpet; Twenty-Five Words Or Less," with a vocal by Sy, and "Walking The Dog," with vocal by Sy and the band. All these were arranged by Oliver with the exception of "Lamarr's Boogie," which came from the pen of Lamarr himself.

Wally Bishop left the band during the road trip and was replaced by Arthur "Traps" Trappier, although it was that most under-rated of drummers, Jimmie Crawford, ex-Lunceford and now with Edmond Hall, who played the above record session. Billy Kyle, unable to make the date, too, was replaced by the up-and-coming Buddy Weed on piano.

As we go to press the everlistening to the Oliver band in form of greeting-gets knockedcoming up.

> That "hell of a band " that Sy talked about is certainly on its

#### tenor could do with a fuller tone general make-up, is reminiscent Bill Coleman's trumpet just of Lunceford's "Hell's Bells." It RECORD (It seems odd to hear so much between Kyle's piano and clarinet in a Sy Oliver outfit.) Duvivier's bass, which leads into mercial singing by Henry Wells. Bill Coleman follows with muted RECOMMENDATIONS tone again impresses. Granzow's Wells' trombone comes in for trombone outstanding against two short solos, and then Kyle's the Lunceford-styled saxes, piano leads into the ensemble

drawn from the current English gramophone catalogues. In (but still unreleased) were strict alphabetical order we con-"Siesta At The Fiesta" has "For Dancers Only" and "If tinue, this week, with BENNY big-toned saxes against biting You'd Believe In Me," both GOODMAN. second title carrying a vocal by

1. Who? Someday Sweetheart. (Goodman Trio.) H.M.V.

2. Moonglow. Runnin' Wild. (Goodman Quartet.) H.M.V.

"What" Wind. (Goodman

4. Good Enough To Keep. A Smo-o-oth One. (Goodman

Sextet.) Parlophone R3002.

Parlophone R2896. 7. King Porter Stomp. Some-

8. Jam Session. Chloe. (Good-

man Orch.) H.M.V. B8719. 9. Birth Of The Blues. Caprice

Orch.) Parlophone R2830. Clarinet a la King. The Earl,

"The Basket Weaver," a Theatre in Harlem, the band did Duvivier original, comes on with surprisingly fine business for a open trumpet solo, excellent big- new outfit. With Ernie Powell scent of the old Lunceford reed toned bass playing by Duvivier, replacing Gale Curtiss on tenor, and a brief tenor spot—Williams. Frank Galbraith and Wallace

Webster), in place of Lyman Vunk and Skeets Reid, and Fred Robinson in place of Bill Following the Zanzibar en Granzow, the band swung the gagement, the Oliver Orchestra hard-to-please Apollo audience While still a little rough in en. cut their first four record sides on their side with "For Dancers on January 9 for the newly- Only," "Deep River," a medley formed MGM record company, composed of "All Alone," The rhythm section was an and the first release, on MGM "Dream of You," and "I'll See altogether well-balanced unit, 1004, coupled "Hey Daddy-O" You In My Dreams"; a glee with Kyle's piano playing a and "Slow Burn," an instru- club arrangement of "My Buddy"; "Hey Daddy-O" and

ELECTRIC ORGANIST ETHEL

SMITH IN UNIVERSAL FILM

To do justice to Ethel Smith's genius on the electric organ in "Down Cuba Way," Universal cameramen photograph her performance from a roving camera crane in order to catch every angle. The film features the number "Cuban Pete," written some time ago by Jose Norman.

out vocal treatment from Sy

sible for the "Slow Burn"

Also recorded at this session

Sy, confident that he had the

makings of a great band, signed

not be booked with a mixed per-

white musicians-they couldn't

afford, as they put it, to have

Booked into the famed Apollo

"Rhythmite" has a swell beat, and Dickie Wells, with vocal

"This time." Some good com- Eddie Barefield's clarinet solo.

brass, and great trombone work arranged by Oliver, with the

bass come through clearly, session. Then it happened,

"I Would Do Almost Anything sonnel outside New York City.

theme, with "Sent For You Morris Agency put through calls

Yesterday" chords in Kyle's to all parts of the country (the

Good Bill Coleman trumpet enough to book the band until

"Darktown Strutters' Ball," a "incidents" at their dances.

Duvivier arrangement, lively, Sy, infuriated, told his men:

with full band chorus followed "Our biggest job now is to have

by solos from Curtiss and such a hell of a band a year

man-with Curtiss shading the turn us down, even if our

ensemble ending. . . . Shades of Mongolians! "

"Hey Daddy-O "-a Harlemite "Slow Burn."

YES DIS TO SHOW THE WAY SHALL BE

medium Henry Wells.

"Them Who Has—Gets!" has arrangement, while arranging ten outstanding records by

Sextet.) Parlophone R2752.

Sextet. Parlophone R2816. 5. The World Is Waiting For by mutual respect for the other's It is impossible to reply in full

6. Music Hall Rag. Down Home Rag. (Goodman Orch.)

XXIV Paganini. (Goodman

(Goodman Orch.) Parlophone R2843.

### QUESTIONNAIRE HELD OVER

space the third set of answers to leading questions-this time given by a famous jazz guitarist-has been held over, but will appear in next week's issue as usual.

## Owing to pressure of

## SANTIAGO REPLIES TO THE BRAINS TRUST



cussion on Latin-American Musical Trend, I notice that my improving Oliver crew are play- colleague, Paul Adam, spoke ing one-nighters in and around about the rivalry between bands New York, with a June engage- when one is a rhumba band music as a request and those ment in the Savoy Ballroom and the other is a straight dance experienced this rivalry and goes for each and that some people and respect the other's style, is extremely popular." Paul will be the first to agree Please can somebody tell me with this statement for we both what this question means. have respect for the other's Frankly I can't see what it has methods. Naturally it would be to do with the amicable workintolerable in the somewhat in- ing of two different types of timate atmosphere of a Night bands. Surely there are many Club if the two of us were not other leaders of rhumba bands on amicable terms. Therefore, who, like myself, also possess an anything I have to say on the expert knowledge of the music matter is no reflection on my we play and I feel that the colleague or on the personnel of phrasing of the question leaves other rhumba bands.

tive spirit, providing it is backed fascinating. work, is the greatest factor in to the many issues raised by

Edmundo Ros states that he in this suggestion. knows personally most of the other rhumba band leaders since FOOTNOTE. they worked for him and continues that the only reason for

rhumba bands. This is a very strong statement to make and is surely a misconception.

In stating that most other rhumba band leaders have worked for him, Edmundo Ros omits to say that the many men who are now leading their own rhumba bands were those who, in the past, helped him success. fully to build his band. I feel personally, that in discussing Latin - American Musical Trend" in the form of a Brains Trust without full representation of each section leaves itself open to a lot of half-truths and misconception.

One of the most difficult points to overcome is the indifferent way that Latin-American music can be played by bands who do not specialise in this type of music. This again is no slur upon

their musical capabilities, but rather that a thorough understanding and feeling for Latin-American and Spanish music comes from the hearts of the players. They play it because they love the music, in the same way one would not expect a musician who specialised in rhumba music to play red hot Express" Brains Trust disjazz. There is a field for both types of music and the confusion that has arisen in the past between those who play rhumba who play it because they love it band. He states that he has and delight in playing it, has, in fact, grown out of the lack of on to say that surely with wide. appreciation of the other's point on to say that surely with wide. of view. Perhaps this is the ly diverse styles both leaders individual complex that Edmundo Ros refers to.

One of your questions stated would not come to hear only a One of your questions stated rhumba band whereas others that "With Edmundo's expert would not come to hear only a advice available for the asking plain dance band. Now as Paul it should not be hard for all Adam and I both play at the types of bands to work in har-Milroy, I can truthfully say mony with a resident rhumba there is no rivalry between us orchestra. We all seem agreed regarding the music. We each that in every sphere of enterplay in our own particular way tainment Latin-American music

a lot to be desired. It is in It is difficult to separate the fact a reflection on the capawords rivalry and jealousy for bilities of other rhumba band they are apt to be misconstrued leaders to say nothing of the one to the other, which is the ordinary dance band leader. last thing of which I wish Personally I have never yet reto accuse anybody of being fused to help other leaders in am trying to make is medium of the Press I have this, that there is nothing tried to explain to millions of finer than competition between readers the native folk lore and bands, whether dance bands or background that makes, Latin-rhumba bands, for the competi- American and Spanish music so

Quartet.) Shine. (Goodman the promotion of keener musi- the Brains Trust without writing cianship and a higher all round an article much longer than level of playing and presenta- you have space for. But please, tion. This same competitive if you are to make your Brains spirit promotes keener research Trust a serious item, the quesfor new and authentic numbers, tions must be framed in a vastparticularly as so much imital ly different form and a much times I'm Happy. (Goodman tion or perhaps I should say more representative meeting non-authentic Latin-American called. While I am only speakand Spanish music is played by ing for myself, I am sure leaders of dance bands will back me up

Does an orchestra like the any antagonism is just in Midland Light Orchestra, playdividual complexes. Surely there ing Latin-American music, sound is no antagonism between mem- most genuine and authentic to bers and individual leaders of the native ear?



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modern manner and

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now a Frank Weir stal-

wart. Has also played

piano with Ted Heath.

Arranges.

well.

A free-lance modern-

that all three of you were on understand what it is. the recent B.B.C. Jazz Club's

"Be-bop" session? All: We were. So what? Q. M.: O.K. fellows, but I creep in, because I'm left wide haven't said I didn't like it, you

know! Ralph Sharon: No, you haven't musician I've met in the last

criticised, but practically every week has.

Q. M.: And do you think they had no cause to criticise?

Dennis Rose: Some who criticised did so, in my opinion, because they felt that they should have been chosen instead of us.

R. S.: Let us not be "catty," Dennis, but I agree with you just the same.

Russ Allen: Me, too. But I do were justified, for we ourselves were not completely satisfied with the results of the session. Q. M.: In what way were you dissatisfied?

D. R .: In the first place we could have done better. But we lacked experience in staging something that previously we

had done spontaneously. Q. M.: Did the B.B.C. have anything to do with this? R. S.: Certainly not. They

gave us a free hand and were most co-operative, but, as Ambrose once said, "English musicians are notoriously lazy." R. A. and D. R.: Hear, hear. And that includes us. Q. M.: Now let's try and decide

what all this business is about. What is Re-bop, Be-bop, or whatever it's called? R. A.: I don't think that the

name really matters, it is, after all, merely a handle to throw it around by. Q. M.: Agreed, but what is it?

R. S.: My conception is that it is the most modern form of music yet to come from jazz. D. R.: You mean the most modern form of music yet, and the beginning of a new era. R. A.: What about Stravinsky,

Bartok and company? R. S.: I think that they'd do their nuts over it, for it is, I'm sure, in keeping with their ad-

writes for Woody Herman that is almost proof. D. R.: Well, first of all, Be-bop is far in advance of the excellent

efforts of Woody's group, but maybe we could ask Igor. Q. M.: Maybe we could, but

learn, so maybe this will help: It is the music created by Dizzie Gillespie who, I.think, deserves all the credit for it.

D. R.: I'll second that, but I think that the execution of the music must be by musicians who have played together regularly; there must be a sympathetic understanding between them. R. A .: The basis of it all is,

however, quite simple. R. S.: Yes, the basis is simple, but the actual performance requires a fantastic technique. D. R.: You mean an "im-

possible "technique! R. A.: Just wait till the L.S.O. hear about us! Who is this

fellow Hobday? Q. M.: Very interesting, I'm sure, but apart from the fact

that you're now convinced that the kind, merely disciples of

R. S.: You must be a shocking

square! R. A.: Don't let personalities

D. R.: Anyhow, you can't call him a "square" because he doesn't understand Re-bop. If that were the case then the profession would look like a box of

R. S.: Quite true. Re-bop or

Q. M.: That reminds me, what is Re-bop?

R. A.: According to Harry Parry, it is a succession of short, quick phrases, but I think that he must have said this without really thinking, for that description would fit some of feel that some of the criticisms Billy Ternent's arrangements, and they aren't Re-bop. R. S .: Heaven forbid!

Q. M.: We're getting personal again. Let's get constructional. Please, what is . .

R. S.: Re-bop? It's improvisation around the whole tone scale, incorporating phrases on

what I call "funny notes." Q. M.: Do you mean "blue" notes?

R. S.: No, I don't. Gillesple doesn't play "blue notes." In fact, he uses no effects. He uses open horn, but what I mean by funny notes" are notes inserted cleverly to fit the pattern ? of the chord progression.

R. A.: But surely, Ralph, jazz musicians have been doing that for years? I know what you're getting at, but I don't think your description will enlighten those who are not familiar with the music at all.

Q. M.: Thank you, Russ. My words exactly. Maybe you can explain it better! R. A.: I'm still thinking of an

intelligible explanation that can fill the bill. Pass me by. Q. M.: What about you, Dennis?

D. R.: First of all I think that Ralph has set us off at a tangent. I don't agree with the 'whole tone" theory. It just boils down to the fact that Dizzy has a set system of phrases for vanced theories. If Stravinsky every chord, be it of one beat, two beats or a bar's duration, maybe an entire four bar phrase. Every time the chord changes, my theory is that Dizzy changes the key with it. Even if it's for only a crotchet on the chord of A minor, then he disregards the we're getting away from the key signature, whatever that is, and thinks in the key of R. S.: Your very "igor" to minor for the duration of that crotchet.

R .S.: That's how my "funny' notes come in!

D. R.: Thanks, Ralph. I was afraid I wouldn't be able to

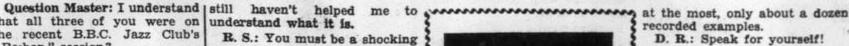
Q. M.: That really was a mouthful, Dennis, and though I 2 agree it sounded most impressive, I'm afraid I don't 2 really get it.

R. A.: It does sound rather technical, and perhaps it could be explained in simpler language. though I doubt it. After all, if it were too simple we wouldn't be bothering to talk about it, and all those who criticise would probably understand it, too!

Q. M.: You Re-boppers beat R. S.: Sir, we are nothing of

From an older school, but keeping abreast of the times. An exponent of the five-string bass. Also sings, writes, draws and "comedes." Is the funny man of the Paul Adam band.

RUSS ALLEN



R. S.: And we have been so overwhelmed and thrilled by what we have heard, that it has, for me, at least, brought about a complete change of thought in my approach to the keyboard. D. R.: I'm with you, Ralph,

but as yet it's not commercial. R. A.: It certainly isn't. They still think I'm playing wrong notes and refuse to believe I

Q. M.: Does this mean you attempt to play it on the job? R. S.: If you knew the "Landsdowne" that would be a silly question.

R. A.: It seems to snook in,

even though we're a society

music group and a boppish phrase often creeps into an otherwise Mayfair rendering. D. R.: The trouble is, there aren't any Re-bop leaders as yet, but we are looking for some way of keeping our little sect to-

Q. M.: What I want to know is, what is . . . Ralph, Russ and Dennis: Oh, shut up! Let's all go and ask

gether for sessions.

Pete Chilvers!





STUART S. ALLEN

AST week the editor pinched where, according to my latest front page (can't say I really them in. blame him!) Come to think of Ralph Moffatt reads it besides Whiting records over the various for me. Now to the news:

Young and talented vocalist you so. What a voice! Johnny Desmond, the lad who knocked 'em cold over here dur-Torme and Tony Martin in the field, with everything they've breaks with his own radio show, but sponsor trouble and other things pulled these off the air. and somehow Princess Elizahad the opportunities everyone A couple of months back, however, Demond received a call from Warner Brothers to come out to their Burbank Studios for tests-on condition that he grew his hair and got rid of that ridiculous crew cut.

Desmond has had his tests, week, June 20. and is now awaiting news as to whether or not Jack L. will be

they'll put it next you needn't American, British and Allled tell me-at least, I know that listeners, requesting Margaret myself, and that's good enough record programmes, thus making her the top request artist over A.F.N. these days-I told

\* \* \* What's new with Mooney? ing the war with the Glenn Joe's in St. Louis just now with Miller Orchestra, has not had it his stylish Quartet, playing a too smooth since returning to six-week engagement at the Civvy Street. The competition Forest Park Hotel. Demand for has been very keen with guys his records is still on the in-like Sinatra, Russell, Como, Mel crease, and Decca have just issued his third disc to be released within a few days; titles got. Johnny had a couple of are: "Meet Me At No Special Place" and "I Can't Get Up The Nerve To Kiss You." Mooney and his group are on a cross-country tour from their beth's favourite G.I. voice hasn't New York Dixon's location to here in Britain knows he merits, new Trocadero Night Club in Hollywood, where they were due to open this month. The opening of this spot, however, has been delayed for four weeks, thus enabling the Accordion Quartet to fulfil a four-week booking at the famous Hotel Sherman, in the windy city of Chicago. They open Friday

Dinah Shore's recording of needing him so urgently as "The Anniversary Song" has Uncle Sam did a little while topped Billboard's "Records back. Meantimes he is appear- most played on the air" list for it is very difficult to play, you Gillesple music. We have heard, ling at the exclusive Ciro's, the past twelve weeks, and is

still way up there- a record in Hollywood Palladium, commenc- but after seeing the day's rushes more than one sense of the ing July 22. In the meantime, he decided to keep the band in

my picture of Beryl for his reports, he is really packing type over here, and the atmo- Paramount after the Como show.

Perry Como will take his entire three more sequences, thus exclaiming that, as an original Theatre for an extended season Greenwich Village. member of the group, he is en- commencing June 11. Tex titled to reinstatement under the Beneke and the Miller band take G.I. Bill of Rights, has decided over his part of the nightly show to withdraw his suit and forget on the preceeding evening, June the entire matter. That sort of 10. Band leader Randy Brooks, thing might work in normal who is currently playing pretty jobs, but in the entertainment music at the Hotel Pennsylvania, profession it just doesn't apply will finish up there on the 28th -we've had several cases of this of this month to go into the

sphere has been most unsavoury. Currently entertaining the are one of the most worked out. whose geography consists en-

John Huddleston, who has Supper Club unit, including the tending their contract by as been attempting High Court full orchestra and Satisfiers many more days. The location action against the Pied Pipers, vocal group, into the Paramount for the scene was the Club 66, in Eddie Heywood is making good headway in his attempts to come-back into the business following his recent nervous illness. On May 30, he opened for a four-week engagement at the

Club Ball, in Washington, D.C.,

and has many interesting bookings scheduled for the rest of the year. His latest Decca recording of "You Made Me Love it, it's the first time this column According to official statistics, Tommy Dorsey's ex-vocal team Bronx (a district of New York in the region of his "Begin the You" is reaching sales figures has ever made the front page of over 2,000 letters a week are re- now own a few record shops and for the information of those Beguine" total.

Johnny Bothwell and his Orchestra, a very fine alto player who is commanding considerable attention from British musicians and enthusiasts, opened at the Coney Island Park, Cincinnati, Ohio, last week, with Elliot Lawrence scheduled for the Moonlite Gardens in the same city for the week of June 20.

While their boss takes it easy throughout the summer, a group of Stan Kenton sidemen, under tenor star Vido Musso, who always wanted to be a leader, anyway, and has already made three unlucky attempts opened at the Sherman Hotel, Chicago, for eight weeks, commencing May 30. Men in band include Boots Mussulli, Skip Layton, Kai Winding, Chico Alvarez and Ray Wetzel.

So Frankie Sinatra coughed up after all. As many of you will already have read in your daily newspapers, "The Voice" decided to settle the little charge fits of their kind in the world, tirely of Mayfair, Archer Street, of assaulting columnist Lee

Remember that little splash I



Benny Goodman learns Russian from Mrs. Igor Stravinsky, wife of the noted composer. Goodman plans visit to Russia this summer.

you can't really blame anyone Charing Cross Road, and a study Mortimer out of Court. Since nobody else has men- that inhabit those regions) is

tioned it, and since news of it J. C. Heard, who will soon be has just reached me by my, at seen in the Victor Mature pic-The Duke's debut on Broadway, at the old Cotton Club, on May 10, 1927, was remembered over profession, and among the celebrities who greeted Mr. Edward K. on his great day

were Carmen Miranda, Skitch Henderson, Hazel Scott, Louis IN the "Daily Mail" we read Prima, Buddy Rich, Paul Whiteman, Kitty Kallen, Martin Block, hackneyed pieces of classical Art Ford, Elliot Lawrence, Mike The Ellington Orchestra have now left the New York Paramount Theatre for a cross-country tour, eventually scheduled to

wind them up in Hollywood at the end of July. On his way, Ellington will play a two-week engagement at the Lakeside Park in Denver, Colorado, beginning Friday, June 27, and then a week at the Rainbow Rendezvous Ballroom in Salt Lake City, Utah, on July 12. Once in Screen City, the band will open at Ciro's. picture with more self assur-

From where does Nat King Cole get those swell tunes? Does he write them himself, or are they specially composed for his combo? Such catchy numbers like "I'm A Shy Guy," "My Brother's Chic," "The Best Man." "Man On The Little White Keys"-you know the kind-are surely plug material, yet the King and a few good and not-so-good imitators appear to be the only people interested in putting them over. And, umm! That "Christmas Song" is the bitter end.

Ready for release over there, even though there doesn't seem much hope of it reaching Britain for a while, is a new second feature sixty-minute picture featuring the one and only Louis Jordan. In addition to leading his Tympany Five, playing sax and singing, Louis puts in quite a bit of straight acting and dancing. Film's even got a Re-bop title, "Reet, Petite and Gone." Jordan's a lucky guy so far as his press work is concerned. George B. Evans, who handles Peter Lind Hayes, Frank Sinatra and Dinah Shore I, TOO, am a critic. But in Duke Ellington and a few dozen other top clients, sees to it that the Tympany Five get their fair share of copy space.

While doubling on the summer location engagement at the

times, rather erratic news ser- ture, "Kiss of Death," now being himself, having a go at Russian vice, you might like to know filmed in New York. Director to help him prepare those radio that Duke Ellington's twentieth Henry Hathaway originally shows he's beaming to the anniversary party was quite an scheduled the Heard band for a Soviet Union via short wave. affair. In fact, the entire day one-day stint in a night club Hope Joe allows them to listen was marked by tributes to the scene, in which Mature acts to you Benny, and you're not agreatest band leader of them all. tough and "wrecks the joint," wasting your precious time.

of the more floral type of fauna gave Benny Goodman a few weeks back? Well, here's my picture of the week-the Ray

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THE other week our new editorial feature the "Brains Trust" had the critics criticised. thought this was a very interesting feature. But let me add my little touch of felinity, inspired by last week's debate. I, too, have something to say about the critics on the big national newspapers who saw but did not hear, or who heard but did not see, the film "Carnegie Hall." Since our own Editor foresaw the situation and commented upon the critics himself,

balanced review of the film. He Perhaps Mr. Harman didn't A NOTHER critic reviews the said: "I strongly recommend notice them. I wouldn't mind the screen's greatest concert are difference between a dolley-shot Chronicle " news Leopold Stokowski conducting cinema to become one of the the New York Philharmonic great arts, to achieve things on gorsky playing the Dying Swan ming up—a rich feast for music of "music with illustrations." lovers. It even includes a spot of swing from Vaughn Monroe as light relief."

America. Not me, Mr. Rubin- away to choose their own gramo- harpists in a truly magnificent ture "Carnegie Hall" demands vious conviction that the film "badly photographed story") a style of critique vastly different people are sloppy, indiscriminate surely this is not so unprece from Mr. Betts' evasive com- and thoroughly bad musicians dented? I doubt whether Saintment. This critic has obviously confirmed." Without being rude Saëns, in his wildest dreams, once) lay heavily on his reader to form his own conclu- Swan" being played, executed critic could find to write about the film was made to inspire artistry. it?

TYMPSON HARMAN in the cannot imagine anyone who appreciates good music getting five lines to "Carnegie Hall." sideration for my own self res-

Are there not some superb shots reference to the programme! N all fairness Reg Whitley of in the film, shots commensurate Carnegie Hall.' Highlights of betting he doesn't know the ance than wisdom in the person

> music lovers with a respect for the cinema is plain rubbish!

much satisfaction out of the silly Even so, he finds room to say pect, if I don't understand the story of 'Carnegie Hall' but "... a phoney, badly photo subject I find it safer and much most of the scenes are taken up graphed story." On the other more intelligent to keep my big with famous musical stars in hand, Rossiter Shepherd in "The trap shut!

While doubling on the summer replacement for the Chester-field Supper Club programme, Frankie Carle will be playing a location engagement at the

People " says: " A tolerably pleasant story serves to link up a rich and colourful feast of classical music." That, Mister Shepherd, is the nearest to the truth we have got so far!

". . . twenty of the most music played or sung by prac- Levin, Barry Ulanov, and many tically everyone you ever heard others. of. Hardly the dish for Sir Thomas Beecham but excellent for musical beginners." Because quote some famous critics on action, with magnificent record- the works of Tschaikowsky, Beetthis musical epic. When you, ings of popular classical music. hoven, Mozart, De Falla, Wagner So if you want your music with and Delibes are performed by ask yourself if you could not illustrations, you will find this famous orchestras throughout write better, fairer and more in. well worth while and you can the world, does that make them telligent critiques than some of always close your eyes and hackneyed? I wonder how many the following.

But why, Mister Har- of them, our critics, could honestman, should we close our eyes? ly recognise and name without

Jascha Heifitz playing Tschai and a pan. For years the Pons delivering the infernal Bell kowsky's Violin Concerto and critics have screamed out for the Song of Delibes and Mr. Piati-Orchestra in the same com- higher levels. Yet when it does dented accompaniment of six poser's Fifth Symphony. Sum- so, critics like Mr. Harman write harpists. So much for the Third and Light programmes." Why, may I ask, is the Bell Song C. A. LEJEUNE, writing in the infernal? It may surprise Mr. "Observer" says: ". . . The Dent to know that "The Dying film, which presents a covey of Swan" is actually "The Swan" IN contrast Ernest Betts wrote world famous artistes and has from Saint-Saëns' "Suite des in the "Dally Express" be- fragments of brilliant playing Animaux" and that the original fore having seen the film: "But and singing, is plainly designed score was written for 'cello with where is this place, what is it? to inspire music lovers with a harp ensemble accompaniment. It's the Albert Hall of New respect for the cinema. I sug- So when the camera picks out York. I wonder who would go gest it only may have the Piatigorsky playing his 'cello, to a film called 'Albert Hall' in reverse effect and send them and dolleys round the six lady The status of the pic- phone records with their pre. shot (in spite of Mr. Dixon's shirked a responsibility that (for to Miss Lejeune, I will leave the could have visualised "The shoulders. Is this all a great sion of her critique! But to say and presented with more perfect

"Evening News" says: "I CAMPBELL DIXON in the fairness to the periodical I repre-not imagine anyone who ap- "Daily Telegraph" devotes sent, and with the deepest con-

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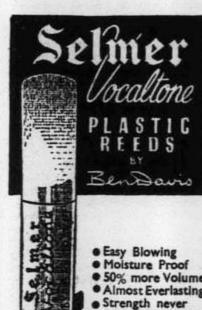
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doing it now! Even those who regard sheet music sales as a seasonable trade might like to be reminded that so was the icecream trade, once. Nowadays ice-cream has an all-the-yearround sale, and if they can be ceived an interesting letter from persuaded to buy choc ices when the wide-awake publicity depart-the temperature is below zero ment of Keith Prowse. Hubert The boys are to the temperature is below zero, then perhaps a little enthusiastic publicity will send them along to the music counters in Summer? THE HOUSE?

IS THERE A REVIVAL IN in its meaning.

THE persistent optimism with

regarded the Music Business is well known. Moreover, it must

be infectious, for he's got me

which my Editor has always

It is a matter for discussion M.P.C.P.A. whether or not the public pre- For the benefit of the unfers a good old song to a good initiated, the above stands for new one, and the present spate Music Publisher's Contact Perof revivals is a matter of interest sonnel Association (don't call to students of public psychology. them pluggers), and they will The current popularity of songs shortly be holding their second like "Among My Souvenirs," Annual Dinner. As quite a Try A Little Tenderness," number of my own dinners April Showers" and "Heart- would never have materialised aches," certainly seems to show without the activities of these that we are all yearning for the gentlemen, I take great pleasure good old days." There is in offering them my congratulanothing like an old song for re- tions. As a birthday present I viving memories, but it should promise to expunge the word be remembered that a revival "plugger" from my vocabulary, often comes as a new song to and in future this column will those of the younger generation. refer to them as Contact Men at When they grow up they will all times. I see, by the published always have tender memories of report, that they came through Mammy lullabying them to sleep the recent B.B.C. Inquiry with with "One Meat Ball."

DANCE BAND FEATURES

The popularity of "Band "On The Old Spanish Trail," is Parade" is undoubtedly due to apparently to receive a simulthe "Hit Parade" feature it taneous exploitation in America, carries. Without this feature, it and has got the most sensational would be just another dance band broadcast. This, then, is the way to re-arouse public been recorded by Bing Crosby, interest. Add something of a Frank Sinatra, Andy Bussell, similar nature to other band Johnny Lorenz, Eddy Howard, airings. Suggestions will be for. Ginny Simms, Roy Rogers, warded to the right quarter.

Marshall Young, Alan Dale, MANY readers, I know, are anxious to have details of

flying colours.

HOW'S THIS FOR A LINE UP?

line-up of recordings it has

ever been my pleasure to hear.

Up to the time of writing it has

The new Peter Maurice plug,

time in these columns. As I stated in an earlier article, activity during the preliminary stages has been concentrated on the development of an Accordion Teachers Guild, since it is obvious that the support and co-operation of the teachers must be obtained in order to ensure the success of subsequent developments.

the growth and progress of

Accordion Organisation, which I

have mentioned from time to

newly-formed National

been sent to teachers through- dionists, and John Howard, suc- this new department of NAO out the country, and the re- cessful Birmingham teacher. work and who would like to response has been remarkably The music review is contributed ceive latest news of all developgratifying. Teachers have been by Jules Georges. enrolled from as far south as The next stage in the develop- particulars of their clubs for Devon and as far north as Scot-ment of National Accordion inclusion in the Accordion land; any teacher who has not Organisation, will be the revival Times Club Register, if they dion is what bowing technique is received full particulars should of the National Federation of have not already done so. send his name to these offices Accordion Clubs, to form a vital without delay, in order that they independent link between clubs may be included in our complete throughout the country within obtaining new pupils.

has been enabled to act in various ways in the interests of teachers generally. More complete particulars of current activities will appear in the first issue of the "Accordion Teachers Bulletin," which is now visory leaflet on club formation true that a few of the cheaper and I suggest that many as Ivor Beynon, well-known club work.

Accordion Times Edited by J. J. BLACK

TIN PAN ALLEY

By Desmond O'Connor

The boys are telling an amus-

THE 10

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1/- Campbell.

Dash.

6. Anniversary

play in "Harriet," I have re- in this land of ours!

statement contains no "Erra"

musical director of the pre-war Later, NFAC will arrange Swansea Accordion Club, who is inter-club meetings and other now an advanced student at the social events, visits to clubs by Royal College of Music. Ivor well-known professionals, and so has written an informative on. The promotion of solo and article on the psychology of band championship contests will teaching. Other contributors follow as soon as the time is ripe Several hundred invitations to include Dr. O. Meyer, Principal for this development. Club support the Organisation have of the British College of Accor- leaders who are interested in

Advisory Council are experienced perform!

ments, are invited to forward

One of the most frequent singer regulates his breath conregister of Accordion Teachers, the framework of the new criticisms made against the ac- trol. They provide his only remembering that we receive Organisation. In the early cordion is that it is "such a loud means of controlling the volume many enquiries from prospective stages, NFAC will act as a instrument." How often has the of sound produced by his instrupupils. Inclusion in the Accor- clearing house for ideas, making average player been told that he ment, the light and shade and dion Teachers Register can, available to all member clubs is extremely clever with his in- "phrasing" of any piece he is therefore, be a useful means of the experience and knowledge strument, but that it would playing. I appreciate that the of the most successful club or- sound so much nicer in a larger standards set by the examina-Already the Teachers Guild ganisers. Assistance with the room! Listeners of a less polite tions of the British College of given to prospective organisers, to suggest that the player should about considerable improvement, Several members of the NAO find a nice field in which to and have focussed the attention

club promoters, and they will The fault, of course, is this important subject. But deal with members' problems generally with the player, and there is still room for further relating to club work. An ad- not with his instrument. It is improvement in many players:

Bollington, put over a show that ing a series of Guest Organists, really was a credit to our pro- and wants to know all about fession. Everyone knows that Mogens Kilde, of Copenhagenthe organ at Kensington is a bit so we may be able to hear this

In spite of all this, he played a Last Sunday, at the Ritz, most interesting classical show, Woking, between fifty and sixty including Bach's "Toccata," members of the Robinson 'The Bees Wedding," and the Cleaver Fan Club attended a 'Hungarian Rhapsody." It was meeting—some of these enthusiabsolutely amazing what he got asts came from as far afield as out of that old groan-box. He Ipswich, Basingstoke and Lonhad most interesting slide don. Arthur Lord, the resident matter, and it was a real treat organist, entertained them, and to hear the ovation he got at Harold Coombs was the guest the end. He thoroughly deserved artist. Good show this, and every hand clap, and it just good luck to Robbie Cleaver in shows what a capable man can keeping up the interest in the

#### SADLER'S WELLS BALLET TO TOUR CONTINENT

Company, under the auspices of

"What's selling?" he inquired of the store Manager. "What's selling?" replied the Manager, 'liquorice alisorts, spades and

SO THEY TELL ME Jack McLean, Sammy Kaye, Art A good time was had by all Further to my comment, two Lund, Connie Boswell, Joe weeks ago, re the clever word Dosh. Oh! for a few juke boxes at the Peter Maurice Staff Out-

ing at Margate. Alf Preager's new Booking Agency coming along nicely, thanks. A very cute novelty song,

David points out that, speaking ing story in the Alley this week. words and music by Tommie anagramatically, "Harriet" is a It appears that a certain music Connor, acquired by Yale. Title, 'Hit" no "Erra"! Whether publisher paid a courtesy call on Ask For Mike." you like anagrams or not, I one of the provincial branches think we can all agree that this of a big music-selling store. Rumour from a reliable source

that Gene Crowley will soon be a Television compere. British song, "How Lucky You Are," recorded by Andrews

Sisters, and three American bands. Joe Gilbert back from his U.S.A. trip looking very fit. Ted Lewis celebrating his 55th birthday, and Sophle Tucker her

Business. Ross Parker writing B.B.C. scripts. More about this later. Beryl Davis reported to be planning to apply for American Citizenship.

40th anniversary in Show

Jill Manners settling down nicely as Sam Browne's new partner, and looking very charming in Denmark Street after her Irish trip.

WHY NOT?

An old suggestion is gaining new favour in popular music circles. It is that Annual Oscars, or their equivalent, be awarded to the best Dance Band, Singer, Songwriter, Music Publisher, and Contact Man of the year. Carefully organised, it would certainly gain valuable public interest in popular songs. After all, now that we are trying to set our house in order, why shouldn't we hang a few curtains in the parlour? Here is a great chance for an enterprising

arises with most instruments is the fact that the lower sounding reeds require more pressure to make them speak than the higher ones. But, even so, far too many players seem to regard the operation of the bellows as a test of strength rather than one of skill. From the moment of commencing to play they maintain a constant heavy pressure on the bellows, and do not relax the pressure until they have reached the end of the

Naturally enough, this produces a monotonous rendering of any piece of music, and gets the instrument the reputation of being "noisy." It indicates that insufficient attention is being paid by pupils and teachers alike to the vitally important subject

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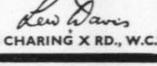
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Open-neck shirt, flannels, halfa-dozen little blonde hairs a side on the upper lip, and a very racy pair of goggles. Where do you put the bass, Charlie, if it's busy rehearsing and recording not a rude answer?

A sharp trade in marracas noticed in the "Club" t'other recording managers are so slow! you Rob. They have an organ afternoon. A geezer there, selling them like apples, he was!

wearers will feel justifiably share the cost of that fine for beaten if they've seen the frantic speeding? Just to get to a jam bows worn by visiting American, session, too! Jackie Coogan. Oh! No!

tea in that incredible new edifice much, that they even come to stands out a mile in the first six memories of "Carmen's" to night). Or don't they come to shame? Bet we have to eat as listen?

A prominent tenor tooter may the door, and . . . Now we're tine. A sight you shouldn't

> There was a spot of sweating done at Cripplegate not entirely due to the heat-wave, when the lift carrying most of a band stuck between floors. After

> Tawny Neilson seems to have brought back some very smart footwear from the States. Will they revolutionise the Dance Band Section?

last week. Who were the records "The weather was bad to-day, for? Well, the leader says a so we went to the Odeon this man asked him. It's a pity our afternoon, and this will interest

Who is it that they now call somebody's chauffeur, and really All self-respecting spiv tie deserves the title? Did they

are allowing snobbery to creep he's in a higher status now? into it? Point is that a lot of members complain that they are never informed of meetings or venues, and the whole thing boys going to work on warm seems to be becoming a clique. nights in the weirdest get-ups; Perhaps I'm wrong, but I'm just sandals, dress trousers, open

wondering. How come a certain an bows to convention when they

of an antique-add to this the Danish artist after all. reeds were not working, and you ing an organ broadcast that does can well realise the difficulties NOT finish with King Palmer's under which Al was working, "Memories of the Ballet."

do under the most heartbreak- theatre organ. ing conditions.

Very interesting to see the shirts, maybe a sports coat. I trust they make the necessary

nouncer who has consistently get to work. AT THE CONSOLE: with Robin Richmond

POPPED into the Odeon at Liversidge again. He is now Kensington the other night, Musical Advisor for the John and heard our old friend, Al Buckley Theatres. He is arrang-

An up-and-coming combo was Odeon, Glasgow? This is what a friend writes about him . . .

there and a good one too. The organist only played one item-April Showers-and his name was not even billed-but he's absolutely an artist with a style quite different to anything I have yet heard. An indifferent artist can play quite a while before one can make up one's Was surprised to notice that mind and grade him mentally, but this man is so good that he he is Rob, and let me know. on him. Next time you are in given in

fact that the top manual and the I am looking forward to hear-

the British Council, will leave London on September 9 for a two-month continental tour. They will give performances in Brussels, Prague, Warsaw, Poznan, Copenhagen and Oslo. The Company will open in Brussels with a matinee per-formance on September 11. From September 15 to 21 the that puts even the fondest hear it on their day off (sorry, bars . . . Try and find out who company will be in Prague, where five performances will be He didn't even have a spotlight given. Six performances will be Warsaw between Almost everybody that is anyFeel you ought to know that body in the music world seems is wasted anywhere except on Vicky, one of the entrancing to be looking for a second line the B.B.C." Well, there you are by the British Council for the -an unsolicited testimonial from Company's visit to Poznan be-

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NOTORIOUS character with plenty of ideas, both screwy and otherwise, will shortly be again after a long bout with that

A man keeps asking, "Do you know where I can get a piece of ill. Good to see you, Bobby lad! that black glass stuff that fits on the sides of baths?" Who forgot the key, climbed through the bathroom window, found the be seen most afternoons with bathroom door locked, used the dripping beard, emerging like a bath as a foothold while forcing startled walrus from the Serpen-

Bassist," Charlie Winters is now the "Demon Rider of

Windmill lovelies, is now using these days. One leader, I hear, exclusively castanets by Len is going into the gown business, Hunt. Her old ones "come to Will his vocalist model for him? public. Good work, lad, and I pieces in 'er 'ands," just as she Good idea. Personally, I can't was about to fandango. think what else to do.

a member of the cinema-going public. Good work, lad, and I hagen and Oslo, at each of which their stay will probably be for Glad to hear from Reginald.

Showman drummer Bobby Richards, back in circulation old devil, ill-health, is the new collector for the Union Benevolent Fund Box Scheme. His way of showing gratitude for all that

much ado they got it moving again, just beating the red light.

Will we be able to get cups of some club hostesses like jazz so

in an advanced stage of prepara- is already in course of prepara- instruments will not sound teachers, too, might do well to tion. Contributions are included tion, and it will be followed by properly unless there is a fairly pay a little more attention to from such famous personalities others on particular aspects of considerable air pressure in the this important aspect of good bellows, and a difficulty which accordion playing. Am I right in thinking that handled a particular programme the Musicians Women's Guild suddenly don't no more? Maybe