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## RAY NOBLE HERE LEW STONE IS

## Has Not Lost His **English Accent**

(MUSICAL EXPRESS REPORTER)

AY NOBLE, famous Anglo-American bandleader, arrived in England this week. Your reporter spoke to him and was amazed to note that, in spite of many years in the United States, Noble has not lost his English accent. Noble has been representative of Britain abroad for many years, and on his arrival was met by many of his family; hence the fact that we are unable to give you a complete interview with the man who has done so much for Britain in the United States. However, we shall give our readers full details of Noble's impressions after his long absence from this country, next week, together with his views on the American scene to-day.

## REGGIE DARE RETURNS TO THE POTOMAC

WHEN Harry Parry leaves the Potomac Restaurant on July 8 his place will be taken by the return visit of Reggie Dare who, prior to Parry's engagement, was resident at that Restaurant for a long period.

PARRY

presents

Commencing July 6 at St.

Parry will present a series of

Jazz Club" concerts. Parry

told "Musical Express" that he

had decided to run these shows so that many of the fans who

were unable to get into the

broadcasts of the "Jazz Club" would be able to see the artists

who had been appearing on this

White and Billy Munn, together

Jazz Matinee

for Eight More

Weeks

As mentioned exclusively in

this newspaper last week the

commences on July 12, will run

gramme, which will be compered

by Jack Jackson and produced

by Mark White, will feature

small combinations, and we un-

derstand the first of these will be

hoped to present such combina-

tions as Harry Gold, Duncan

Whyte, and Sid Phillips among

the earliest on this new series.

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series. He will present Mark

We understand from Dare and the management that he will be leading a six-piece outfit, including vocalist, and we feel sure that Dare's particular brand of sweet and swing music will greatly appeal to the regular patrons of that restaurant. Dare has earned a great reputation for being one of our best tenor players, and he tells us that he is going to feature a brand of sweet swing, together with the jazz that he knows and plays so well. At the time of going to press the line up is not yet available, but as soon as we have this to hand we will pub-

#### Myra Hess Recital for Tobias Matthay Memorial Trust

Dame Myra Hess gave a recital in aid of the Tobias Matthay Memorial Trust at the Albert Hall on Wednesday evening, her programme including Mozart's Sonata in A, Beethoven's "Moonlight" in C sharp minor, and Schumann's "Carna-

One would have liked the inclusion of at least one work of Tobias Matthay as well, but this was, after all, a Charity Performance, and money rules the Arts almost as ruthlessly as everything else. Tobias Matthay will, no doubt, be fittingly known and appreciated by a laggard public some hundred years hence, when he too will be liberally performed-in aid of a future contemporary Memorial Trust, whose composer will also not figure in the programme! Such is the way of the world

with Arts and artists. Dame Myra Hess did, however, make good this necessitous omission with an exquisitely played encore of Matthay's the Harry Parry Sextet. It is 'Elves," which expressed much of its composer's true whimsical and child-like nature.

134 CHARING CROSS RO WC2

.

ERIC DEEPING.



For some months there has been a friendly rivalry between Tommy Trinder and Tito Burns as to who has the largest and longest chin. The camera doesn't lie and, much to Trinder's disgust when he saw this picture, Burns wins by a short chin.

## WEIR CAPTURES SHEARING

COMMENCING June 30, George Shearing is to join the Frank Weir Orchestra at the Lansdowne Restaurant. George will complete a quartette combined of members of the band, and they will play during the evening as relief to the complete orchestra. Shearing, who will take the place of Alan Metcalfe, who is leaving Weir, will also be featured on who have been duplicated in accordion with the main orchestra, while Ralph Sharon will their particular field, a method continue on piano. It will be most interesting to hear these two fine exponents of music in the modern idiom, together with their ideas on be-bop.

Weir tells "Musical Express" that the band will be starting a series of late night broadcasts from the Lansdowne on July 7, nd that on these programmes he will be using a novelty swing quartette in which we under-Pancras Town Hall, Harry tured. Vivien Paget will coninimitable style.

## The Ted Heath Orchestra

with a host of artists and musicians who have appeared from Since his return from America time to time on "Jazz Club," George Shearing has been busily and due to the limited seating engaged writing a new series of capacity at St. Pancras Town arrangements. Ellington num-Hall, readers are advised to book ber, "Take The A Train," has long been a regular request in as early as possible in writing to The Secretary, Harry Parry Jazz the Heath Library, and his new Club, 4, Earlham Street, W.C.2. scores for "All the Things You Are," "Lonesome Road," "Yes-Prices of admission are five shillings, four shillings, and terday," the Oklahoma waltz Out of My Dreams," and Ted's own "Lovely Weekend" are fast becoming the most popular numbers in the current repertoire.

Shearing has just finished a new arrangement of "You're Blase," and has many others, including his own original compositions, lined up for future presentation by Ted Heath and his Music. He has just concluded a new Jazz Matinée series, which pelly and is currently free-lancfor eight weeks. This proing in town.

#### SIMPSON'S "All-British" Off the Air for Six Weeks

This Saturday the popular Jack Simpson all-British programme will be off the air for six weeks. Reason for this is the fact that Sandy Grandison, announcer of this programme, is Simpson does not wish to have it is hoped the programme will will be heard, however, in " Band Parade" opposite Oscar Rabin doubt, feature as many British until August 2.

#### VIERA'S **BROADCASTS EXTENDED**

Viera, popular Continental vocalist, whose songs in many languages are becoming increasingly popular with the patrons of the Cocoanut Grove, is extending her series of broadcasts until July 3. We understand from Gino Arbib that Viera will then travel to Italy for a tour opening at the Casino Kursaal San Remo, Salsomoggiori, and

Weannounced in these columns last week that six jazz critics

were to choose the instrumental-

ists for a special programme of

the Jazz Club on June 28. Mark

White, B.B.C. producer of this programme, tells us that he has now received all the votes, but certain cases, a method will have | Coliseum: to be adopted to sort these out. The votes received were as follows: Equal votes to trumpet players Kenny Baker, Dave Wilkins, and Duncan Whyte. Equal votes on clarinet to Nat Temple, Cliff Townsend, Freddy Gardener and Carl Barriteau. On tenor, Tommy Whittle was unanimously by the critics, and the same applied to George Chisholm on trombone. George Shearing and Billy Munn share on piano, and Pete Chilver guitar, Jack Parnell drums, and Jack Fallon bass were the main choice of the critics on their own particular instruments. Ronnie Chamberlain was chosen on soprano sax

Vocalists who were chosen are Cyril Blake, Dave Wilkins, Josephine Barry, Vic Lewis, Benny Lee, Ray Ellington, Dinah Kaye and Anne Shelton. We understand that to sort these artists is being organised by the B.B.C. now. As soon as the final lineup is ready we will advise our

in the miscellaneous class.

# stand Shearing will also be featured. Vivien Paget will continue with the vocals in her own in mitable style.

## coming till next year"

I OU LEVY, well-known American businessman and better known to the publishing world through his associations with Peter Maurice and Leeds Music, arrived in England last Tuesday. In an exclusive interview with "Musical Express"

"I have just cabled my wife to say that I arrived here in England quicker than it takes me to get from New York to California. I certainly am going to be a frequent visitor to this country. I have had a very busy day, but I have enjoyed every minute of it."

We then asked him whether he had done any business since his arrival. He told us that Bill Phillips assured him that he had more than paid for his 'plane variety tour with Stephan Gra- fare by bringing in two new hits from America. Namely, "Across the Alley from the Alamo" and "Nicaragua." When we asked him about his wife, the charming Maxine Andrews, of the

just signed up on the Camp- England very shortly.

bell's Soup Programme, so they won't be coming over to By the way, here's a bit of news you may like. You know I am married to Maxine Andrews and that we have a have just adopted a baby boy They will be coming to England next year with their mother and their aunts."

Levy agreed with us that some of the American acts who had already been to England were not representative of the best America had to offer, but he also told us that there are many famous Andrew Sisters, he said: famous first-rate artists who are "The Andrew Sisters have scheduled for appearance in

### EARLY MORNING BROADCASTS **Jack White**

Jack White, who has been resident at the Astoria Dance Salon for many years, interon holiday for a month and rupted only due to war service, will shortly be heard in a series any other announcer during that of early Monday morning broadperiod. After the month the casts. The programme, which is Simpson Sextet is on holiday for to be called "Bright and Early," two weeks, and on their return will be pre-recorded due to the very early transmission timeresume to the normal times. On 6.30-6.55 a.m. The programme July 20 the Jack Simpson Sextet | commences on June 22, and the last two broadcasts will take place prior to the band's vacaand his band. Simpson will, no tion, which will be from July 20

#### Jan Wildeman

Jan Wildeman, whose resident band at Cricklewood Palais continues to please the regular patrons, will again be heard on the air, this time in an early morning programme on June 26,

#### Ladbrooke for Palais

well known Birmingham band him on A.R.P. work. After that leader Vincent Ladbrooke will he produced shows for the 1st resident at the Imperial Hotel, get his first big London break Division, Canadian Army, fol- Torquay, will be broadcasting in Rapalla on July 19, then at when he commences at Ham- lowing the front line to Nijme- on June 26 from 10-10.30 p.m. mersmith Palais with his gen and Arnhem. When the Kent is well-known for his Lon-Viera, on completion of this tour, will be taking Lou Preager's Tom Arnold's "Ice Follies."

Will return to London to appear at Radio Olympia and the Cocoanut Grove.

eleven-piece band. Ladbrooke show was demobbed, he joined Geraldo orchestra as violinist Now he is on the coast again with his own "Music on Parade" show.

## NEVILLE BISHOP at Gt. YARMOUTH

A MONG the many bandleaders now in action at strategic points on the coast is Neville Bishop. After an intensive training course he and his platoon took the Marina, Great Yarmouth, by storm on the 14th of this month.

The personnel, recruited from London and the provinces, is: Ronnie Taylor (pianist, arranger, accordion), Merlin Morgan (violin, deputy leader), Dave Nussbaum (violin), Leslie Sherman (violin), Cliff Tims (sax, clarinet and violin), Eric Hill sax, clarinet), Bobby Saxen (sax, viola, vocals), Dinty Lewis (sax, clarinet, violin, vocals), George Bulmer (trumpet), Colin Mallory (trumpet), Jack Waters (trombone), Jack Young (trombone, 'cello), Harry Taylor (guitar), Jim White (bass, sousa), Arnold Rack (drums).

Bishop was all set for a run of seasons at Great Yarmouth when the war interfered. Some Commencing Sunday, July 13, of the boys stayed there with

# SUPERLATIVE

In "Annie Get Your Gun"

(MUSICAL EXPRESS MUSIC CRITIC)

A NNIE, GET YOUR GUN" opened in London to an unprecedented evation. We anunced some weeks ago, exclusively, that Lew Stone would be musical director. But we claim no exclusivity in praise of his remarkable work in this equally remarkable show. Never before has the London theatre had a better orchestra. Stone is superlative.

As the overture commences the orchastra rises on the automatic rostrum of the pit. A majestic appearance for an equally majestic band. We pay tribute to Lew Stone in presenting the exclusive photograph which appears on this page. It was taken by "Musidue to there being equal votes in cal Express" cameraman by special arrangement with the management of the London



Lew Stone conducting the orchestra during the overture to "Annie Get Your Gun," is caught by Musical Express photographer in an unusual angle shot

#### And never before has the London theatre beheld a star of the magnitude of glorious Dolores Gray. She stands on the stage long after the show is over, taking curtain after curtain. The audiences at the Coliseum give evidence of mass hysteria at every show.

Lew Stone is popularly respected in this country as a talented dance band leader. But there are many discriminating theatre magnates who have, for a long time, regarded him as one of the greatest musical brains of our time. That belief has been fully justified. Emile Littler has, at last, placed Lew Stone where he belongs, in the forefront of Great Britain's conductors. His amazing work in "Annie Get Your Gun" brands him as our latest and greatest contribution to the theatre.

Jack Greenwood, who distinguishes himself in the percussion section under Stone's able baton, does some outstanding rhythmic work in the Indian ballet "Ceremonial Dance." He is interpreting this on a revolutionary new percussion instrument, which is a construction of bass drum, tympani and tomtoms. "Musical Express" will next week the fullest details of this remarkable new instrument, together with a complete report from Greenwood himself, who is the first drummer ever to use it.

## Also Arranging for "Andrews Sisters not JOSE NORMAN

## **Doubling Chesterfield** and Churchill's

WHEN Francesco Conde, who has been appearing at Churchill's since Ros left to return to the Astor, leaves that club at the end of this month, his place will be taken by Jose Norman and the Rumbaleros. At the same time Norman will be doubling the exclusive Chesterfield Club, at which agement of the Nightingale England until next summer. place he will be using a six-piece band although he will augnent to ten, including himself, for Churchill's.

Norman, who was staff arranger for Jack Payne for several little girl aged two? Well, we years, formed the Rumbaleros a year ago and commenced a six who is only eighteen days old. month's engagement at the Slavia prior to taking the band into the Cocoanut Grove. From that club the band went to the Nightingale, and they will commence at the Chesterfield and Churchill's on June 30.

> Jose Norman, apart from his activities as a band leader, is also Musical Director for Animated Productions, the film company that has been formed over here by George Moreno, a member of the well-known American Fleischer animated cartoons. Norman composes the music for that musical boxes are shortly to premises that are being negoti- be heard in the new Navy Mixbe sold all over the country de- ated at the time of going to ture series which commences picting the cartoons and the press. music. The first tune, composed by Norman, will be called Bubble and Squeak."

## R.A.F. BAND PLAYS AT **BIG FIGHT**

The Central Band of the Royal Air Force will be an added attraction at the Phillips-Anderson fight on July 1. The band, which appears by permission of the Air Council, will be conducted by Wing Commander O'Donnell (M.V.O., Hon. R.A.A.M.), and this will be the first time a band of this magnitude has appeared at a function of this description.

### Kent Will Broadcast from Torquay

Michael Kent and his Orchestra, with Pat O'Regan, who are

### King renews contract at Nightingale BRENT ON BAND PARADE

Felix King has just signed a further contract with the manwhich will keep him resident at that club until the end of this year. Negotiations were handled by his manager, Frank Morgan. King will be doing a straight dance band broadcast from the studios on July 9, and this will be heard in the Light Proat Rose Room gramme at 5.45-6.15 p.m. The band will also be doing two broadcasts for Radio Diffusion Members of the Rose Room from the Nightingale on July 17 will be glad to hear that and August 7 respectively.

> When Felix King appears on Band Parade next Monday wellknown solo vocalist Gloria Brent will be singing with the band. This will be the first time Gloria has appeared with a band for many months and she is breaking away from her solo act just for this one broadcast for her old friend Felix King. She will next week.

### SECOND HAND BUT FIRST CLASS—INSTRUMENTS GUITARS

PIANO ACCORDIONS

Miller Back

their genial compère

host, David Miller, has now

recovered from his recent illness

and will resume at the Rose

Room this Sunday. Billy Am-

stell's Trio will play for dancing

and the club will be held at

Freddy Mill's Restaurant again

this Sunday. This will be the

last meeting at this particular

restaurant, and we shall inform

our readers next week of nev

Cellini, 41/120/4, Curved Keybrd. £30 Soprani, 4/120/4, 3 Couplers ... £75 Co-Operativa, 41/120/3 (new) ... £65 Rigonante, 41/120/4, 3 Cplrs., new £80 Crucanelli, 41/120/3, late model, SAXOPHONES
Adolphe, Eb Alto, Gold, L.P. ... £36
Dearman, Eb Alto, L.P., De Luxe £40

Selmer, Eb Alto, Gold, as new ... £65 Manhattan, Bb Ten'r, Gold, as new £55 Beuscher, C Melody, L.P. ... £22 10s. Pan American (U.S.A.), Eb Baritone, S.P., L.P. ......... £37 10s. LARGE STOCK OF ACCESSORIES, TUTORS, SOLOS, ORCHESTRATIONS, ETC.

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#### THE VOICE

There is an influx of American acts and musical attractions. Opinion as to the benefits of this system is divided. It always has been divided. Quite apart from the ethics of equitable exchange, if we do not import foreign talent we shall become insular again. We shall stagnate with our own lethargic progress. We shall be singularly free from the necessity to compete with better standards. Therein lies decadence. Only by keeping our eye on the ball shall we progress. "Musical Express" is all for the advancement of British artistry. How shall we advance if we are ignorant of what the rest of the world has to offer in the field of entertainment?

#### REJECT THE THROW-OUTS.

But we don't want the throw-outs of other countries. We welcome the best they have to offer. Give us the stars, the famous and the talented artistes, so we may see what they have got that we haven't got. We shall only learn from those who are better than we are-not from indifferent artistes and musicians who come here for the fun of having a look round our bemb sites and for the privilege of saying they have been to Europe. So far our imports of American talent have not all been of the necessary high quality to afford us an education. We don't need the "dried egg" variety if these imports are to be a source of educational wealth to our own musical and show people. I have always been keenly aware of the necessity for an equitable exchange of international talent. Send us the inferior stuff and you present a first-class case for those who want the British stage or bandstand exclusively for the British.

#### AN EXAMPLE.

Take for instance the case of Chico Marx. In pictures I am one of Chico's fans. But what happened in his London vaudeville debut? He had a British band on the stage comprising some of our well-known and very talented instrumentalists doing precisely nothing to vindicate their appearance. That, from my point of view, is bad for British musical prestige. Marx is obviously a movie actor. He is no vaudevillian otherwise he would have had an act ready. Perhaps that is why our reporter said he would have been better on a front cloth with a piano only.

#### SIGHTSEERS PARADISE.

We must not allow foreign acts and musicians to believe Britain is a sightseer's paradise or a happy hunting ground for pound notes. Neither must they be allowed to believe that any old thing is good enough for the long suffering British public. Nothing is further from the truth. If American artistes have something extraordinary to show us then we urgently want to see it. We are prepared to pay well for this privilege. But we don't need to import any of their junk. We've got enough second rate material of our own. What we require is the very best the Americans have got so that our own second raters may see and learn and become pired to be first rate. On recent showing it is remarkable to note that our own top-class bands and acts compare more than favourably with America's best.

#### NOT BARREN.

This country is not exactly barren of talent. We still have great musical attractions such as Ted Heath, Sir Thomas Beecham, Edmundo Ros, the Squadronaires, the Radio Revellers, the London and Royal Philharmonic Orchestras, the Halle and London Symphony Orchestras. In the theatre we have bands under the brilliant conductorship of men like Lew Stone, Van Phillips and many other musical attractions which would hold their own in spite of all opposition anywhere in the world. We have even exported our talent into that most difficult of all countries, the United States of America, with singular success as witness Beryl Davis and others. Most representative of our musical prestige in America is Ray Noble, who has enjoyed for many years a most distinguished career in that country. He returns, I understand, to England this week. I mention these matters as a warning to other countries to send us only the best they have. We can learn nothing from the others.



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## TIN PAN ALLEY

#### By Desmond O'Connor

TURN IT UP

The national press is seldom usually gets a round of applause Henry Hall's Guest Night. when it says so.

the public still retains a strong More, please! aversion to "crooners" (when Swooner Crooner becomes they give a dog a bad name Tuner Crooner! . . . by which I ding). Surely it is time some- ten a song. thing was done to break down A new American Music Pubthe music business as a whole. If this were done there would be a big increase in the number of listeners to dance music, and a proportionate rise in sheet sales. Britain is making better pictures, writing bigger songs, and her vocalists are singing them will be doing a national service 7. by saying so as often as

FROM ALL MUSIC DEALERS Among the promising new ar- the rivals in the Alley are John Moran and Henry George, and see they have placed "MY LOVELY WORLD AND YOU." in the capable hands of Cinephonic. When they first showed that it is Bing Crosby's best selme a copy, I rather thought ler on Decca. The way the they'd made it a little too long, but after listening to James Etherington's broadcast in the either. Carroll Levis Show, I was sorry it wasn't longer.

#### EASY DOES IT

I have listened to Bing Crosby Ferrie-Jimmy Lally firm. since I was so high, and I have never known him to over dramatize a lyric. Without being slovenly, he never seems to forget that, after all, it is only a popular song he's singing. Above all else, it is this easy style which has made and kept him a universal favourite. There was a touch of the same poise in Joyce Shepherd's style when I caught her with Syd Dean's Orchestra the other afternoon. Her quiet intelligent phrasing is a pleasure to listen to.

#### PLUGS THAT MISFIRE

"DINKY DONKEY POLKA" in the Henry Hall Guest Night of the 10th, and to my regret (and no doubt to Tommie's) they overran time and were faded out before reaching the vocal. There's many a slip twixt the song and the plug, and I wonder if listeners ever realise how a writer feels when programme interruptions and fade-outs occur. In the case of a first broadcast it can be heartbreaking, but it has it's amusing side. Although I can laugh at it today, I'll never forget the first broadcast of my first song. After going through the usual new songwriter's heartbreaks, I eventually got one published, and the GREAT DAY arrived when my brain child was to be launched upon it's radio career. I had written and informed all my relatives, and the neighbours had been advised. There I was, pacing up and down beside my radio followed by the rest of the family. The great moment arrived, the band-leader announced the title, the orchestra played about two bars and a strange voice said, We are interrupting the programme to bring you the song of the nightingale. . . !"

#### LET ME TELL YOU

They are raising a fund in America to honour the memory of Jerome Kern, and propose to build a Memorial Hall of Music

at a cost of 185,000 dollars. Val Merrill on the air again soon in the return of "RE-PRISE." I heard it stated in Love—2/- Chappell. authoritatively that apart from become

"MUSIC HALL," the only spot which can make the vast army favourably disposed toward of "Light" listeners change dance-band vocalists, and over to the Home Service is

The free and easy atmosphere In consequence of comic pub- of "Jazz Club" is refreshing. licity in the early days of "boob- There's some good vocal jazz boop-a-doop," a large section of coming over in this spot too.

in this country, they're not kid- mean that Dick James has writ-

Vera Lynn has recorded "HEARTACHES" for Campbell

Connelly, and "I'LL KEEP YOU IN MY HEART" for Kassner. Big Music Man Lou Levy here

and Messrs. John Abbott and better than ever, and the press Fred Day sailing home on July Betty Dale was bang in form

in Teddy Foster's first broadcast since his return to this country. Irving Berlin is working on EASTER PARADE"

score.

Bill Phillips doing good business with "DEAR OLD DONE-GAL" for Leeds. He tells me

song is featured in the Joe Loss stage show is no small plug Doreen Harris will start the

ball rolling on "REMEMBER fine musical arrangements, sin-ME" in her Friday night spot of June 20 for the new Joe

Jimmy Harper back in the Alley again and busy writing 'em. By the time this gets into print, you will have had an opportunity of hearing him singing his own comedy songs as guest artist in "Ignorance is

Kassner Music Company has acquired the Billy Merrin catalogue which includes "THE TREES IN GROSVENOR SQUARE" placed in America.

Bert Lucas at Sun has certainly got a good one in "IT'S DREAMTIME." To my way of I made a special point of lis- thinking it's got all the eartening to Tommie Connor's new marks of a potential standard. So has old Bert.

## TEN BEST **SELLERS**

The following list of TEN BEST SELLERS, irrespective of price, for week ending 12th June, 1947, has been compiled from lists supplied by members of the WHOLE-SALE MUSIC DISTRIBU-TORS' ASSOCIATION in London and the Provinces:-

1. Among My Souvenirs-1/- Wright. 2. Gal in Calico-1/- Feld-

man. 3. Tell Me Marianne-1/-Southern.

4. April Showers - 1/-

5. How Lucky You Are-

/- Kassner.

6. Try a Little Tenderness -1/- Campbell Connelly. 7. Anniversary Song- 1/-Campbell Connelly.

8. You Went Away-1/-Box and Cox. 9. Harriet - 1/-Keith

Prowse.

## PETIT DIRECTING \* Musical Express Brains Trust \*

## "WHAT HAVE THEY GOT THAT WE HAVEN'T?"

that you two gentlemen have just returned from America. Tony Cromble: New York, actually. We had five glorious

Q.M.: We are all very interested to know what it is that American musicians and bands have that we haven't?

Scott: Well, for a start, the whole atmosphere of the place seems to help one to forget inhibitions and all the musicians appear to be without selfconsciousness.

Cromble: The musicians and audiences have a greater understanding of "jazz" (I use this word as an all-embracing term for the modern idiom), which is treated with respect and received with the seriousness national music deserves.

Q.M.: You suggest it is the folk music of America? Scott: It certainly is the music of the people, enjoying a

popularity far greater than

similar music in this country. Q.M.: But I understand that there is a great slump in the entertainment world and that certain of the U.S. critics have prophesied that jazz is on the

way out. Scott: Business is certainly bad, but jazz in the States has a tremendous following. From the conversations I had with musiaffair that will right itself as than the British tendency to the country returns to norma- over-phrase, which results in a

big gap between the top liners the soloist and far from treatand the rank and file, although ing his efforts as a sort of light there are many fine unknowns in that country.

they encourage him in every Q.M.: What did you notice about their general production and team work?

Scott: Firstly, the average individual musician seems far more painstaking and enthusiastic than his British counterpart. Even the second rate bands often very wanting in musical ability, make up for lack of knowledge with a wider conception and verve born of sheer love of playing.

lead-in.

had a great deal to do with the

gers, choir, ballet, etc. I would

say he has one of the finest

theatre orchestras ever heard

and his direction of it is master-

review "Annie Get Your Gun"

in all its magnificence. But one

thing is certain. Emile Littler

wisely saw that Annie got her

M.D. first. When you've seen

and heard this show you've seen

contemporary that "palais band-

their broadcasts and that they

else thinks like that? Certainly

I refer to leaders like Joe

Loss, Harry Leader, Lou

Preager, Victor Sylvester, who

are tops in their line, always

have been for many years, and

always will be. Harry Leader,

for one, expressed his opinion to

tempo and their characteristic

interpretation are truly repre-

music should be played.

me in the following words:

not the palais bandleaders.

dom think about it?

COMPLAINT is registered

everything.

What do the big shots in palais-

CANDID COMMENT

By "Nomad"

respected and who say that Lew hear the bongos which give

Stone is one of the greatest such a grand beat to this music

musicians we have. If you are owing to the poor balance, and

fortunate enough to get into the you have a sorry state of affairs.

London Coliseum to see "Annie Neither was Bobby Young at

Get Your Gun" you will come the top of his usual good form.

out with same opinion. Stone no doubt due to the same con-

ful. It is not my province to friends than anybody in the

by a fellow journalist in a LATEST reports as I write this temporary that "palais band- is that Harringay business is

leaders persist in playing the pulling up. So it should. There

same tempos (tempi?) in the is no doubt that the finer

studios as they do in the dance weather may have a bearing on

halls-that nobody dances to business there. Sir Thomas

are missing the boat." Who ported in the national press.

Palais bands and Palais tem- Express" that anything under-

po bands are not only the taken by us will not be adverse

biggest attraction in the coun- to the basic principles of trade

interpretation are truly repre- HOW good are you? In show sentative of how British dance business you're only as good

HEARD the broadcast from showman will dispute the vera-

Gibbons-Roberto Inglez bands why the talk about the slump

last week and was disappointed in variety? If a band plays to

with the poor balance. The an empty house, whose fault is

Inglez band sounded to me all it? I would say that the attrac-

plane and flute with a suggestion tion was not great enough to

of maraccas. The Savoy is a beat adverse conditions such as

date sufficiently important to weather, depression or opposi-

demand something better from tion. Put crudely, that's the

the B.B.C. than this poor situation in a nutshell. "Okla-

balance. Quite apart from this, homa" and "Annie Get Your

however, I am going to be can- Gun" are doing capacity busi-

did about Inglez. These Latin- ness. Repeating myself, I say

American rhythms, interpreted that you judge the excellence of

on those percussion instruments, these shows by the gate. One

are likely to become nauseat- or two bands in variety with

ingly monotonous. Unless of records for record breaking may

course, a good deal of expres- have had a serious jolt recently. sion, light and shade, crescendos I offer them a word of hope and diminuendos are introduced It's all to the good. It gives into it. No other rhythmic them a more accurate perspec-

music lends itself so well to ex- tive of their own importance.

pressive interpretation. With They will improve with adver-out it Cuban music becomes a sity.

the Savoy of the Carroll city of this statement. Then

try, but by adhering to their unionism in this country.

not only conducts the show. He temporaneous reasons.

ness whose opinions must be to this the fact that I could not

This week we have two very distinguished musicians who have just returned from the U.S.A.



RONNIE SCOTT. A saxophonist who into prominence came about a year ago when he joined the Ted Heath organisation. He was featured with that band and the Jack Parnell



TONY CROMBIE. One of our most modern drummers, was with Jack Jack son for a while and has been a regular feature of the Sid Gross "Swing Shop."

cians and others it appears that tone production and playing kovitch, Stravinsky has revoluthe slump is only a temporary with a relaxed swing, rather tionised straight music. tight, stilted noise. Bandleaders, Crombie: There is noticeably too, realise the importance of attitude adopted by the profes-

·-----

Crombie: Another thing. The copies of the Americans, and arranger is all-important, who are definitely original? Rather than allow his work to be wrongly interpreted, he will take it elsewhere. Leaders understand this attitude and

differences of opinion are rare. Q.M.: What about the modern school; Be-bop, Boyd Raeburn, etc. How are they faring?

comedy, as is often done here,

Cromble: I think the greater way over the heads of the spangled" friends, even if they musical ability of American average public, but it is treated are copyists. leaders is reflected in the with the utmost respect by both general performance. The men audience and musicians alike. this old-fashioned prejudice for lisher has folded after only six their leader which allows them studied by all the young musito sit back and play easily, not cians and is certainly not conhaving to worry whether the sidered a sort of joke as it seems boss will give them a wrong to be here. It is looked upon rather as a natural development Scott: The American bands in the evolution of jazz as the concentrate far more on big music of Delius, Ravel, Shosta-

Regarding Carroll Gibbons,

who am I to criticise Gibbons?

Who is anybody to criticise Gib-

bons? This maestro is beloved

by all. He has probably more

world. One does not say Gib-

bons is at the Savoy. One says

Gibbons is the Savoy. One life-

time-one job. He plays for the

Savoy customers and has done

successfully for seventeen years.

Nearest thing to "security" in

Beecham's caustic remarks re-

were worth ten thousand pos-

HEAR on good authority that

the Managing Editor of "Musical Express" does not in-

tend to confer with the Musi-

cians' Union on the new Band

Contest Scheme of this news-

paper. He is of the opinion that

the Union needs no assurances

from a paper of the standing

and magnitude of "Musical

as the business you bring into

the house. No self respecting

ters in publicity value.

this country today.

Cromble: In my view there are a few boys over here who have the right idea, but the sion and public towards it is not conducive to progress.

Q.M.: Do you think there are any British musicians who have Ronnie? styles or ideas that are not just

Scott: Yes. Maybe a few, but as the American school is so far ahead of us, I think that the only way for us to progress is to base our style on theirs. Q.M.: There are some players

here who, I feel, given the chance, would show up well in Scott: This phase of music is the company of our "star-

> minority of originators too. Such people as Gillespie, Parker limitations and not strive for a and models. Q.M.: Let's not forget the

Scott: They are much the same as ours in that you

couldn't say Freddie Martin is better than Geraldo. broadcasting conditions better remarkably well.

Crombie: Pay is much higher. Commercial radio provides an enormous amount of work and the advertisers can afford to pay top money for the best available Q.M.: Well now-what have

they got that we haven't? Scott: Commercial Radio, Cine-Variety and a vaster night life. Every club and restaurant has some form of music.

Q.M.: What about incentive and musical ability?

Crombie: Competition is so strong and the environment so

conducive that there is every

incentive to improve oneself.

Q.M.: What is there about the environment?

Crombie: The speed of living! Scott: Greater appreciation of effort. Wonderful facilities for study and the simple fact that the music has grown up there and there is every opportunity for youngsters to listen to their idol under the best possible con-

Q.M.: Do you think that a similar environment will ever be created here?

Scott: No.

Crombie: As far as musicians are concerned, particularly amongst brass players, the British outlook seems to be to exert the least possible effort as far as actual blowing is concerned, whereas in the American bands. Harry James's for example, the brass team, when the occasion demands, really give their all.

Q.M.: Do you mean we don't Crombie: On the contrary I

think we try too hard, but seem to place too much faith in the non-pressure system which, as far as we could discover, was not in favour with the brass men over there. Q.M.: What about saxes,

Scott: American sax sections on the whole are more powerful

than ours. But they are not so far ahead of us as the brass. Again the question of overphrasing crops up. The Americans seem to be more fluent in their phraseology. Q.M.: And the rhythm sec-

Crombie: They're more re-

laxed in every way, to the point of appearing nonchalant, achieving a wide, loose effect instead of the "ticky" four most Eng-Cromble: Come to that, most lish sections achieve.

Americans are copying a small Q.M.: Do you think that we should keep within our natural Hawkins being their standard we are not yet fully conversant with?

Crombie: I agree. But I also other side of dance music, the think that there is a big future commercial bands. What of for British jazz once a more intimate understanding is achieved between audience and musician and once the musicians, as a whole, have broadened their outlook.

Q.M.: Thanks a lot. I think Q.M.: What about radio? Are we have covered the question

Scott: Just one question we would like to ask you!

to rehearse and very relaxed?

Q.M.: What is it? Crombie: Know anybody who wants a tenor and a drummer with broadened outlooks, willing

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appreciated and understood by instruments. In the big modern Street Blues," "After \*You've musicians on both sides of the band, with a tremendous range Gone" and "Someday Sweet-Atlantic: in a word, re-bop! I of tone colour at its command, will admit that I was pretty well the solo is seldom so important. in the dark about it myself until But, no matter what kind of longer blind myself to their quite recently, when I met up band you're playing with, for with a couple of coloured dan- purposes of recording it is alcers now appearing at the Palla- ways best to work out a basis Business Rhythm." Personal friends of do to rely too much on pure inboth Charlie Parker and Dizzy spiration; that's something you Gillespie back home in the can't always be sure of getting States, these two boys not only just when you want it! introduced me to dozens of Jam sessions are, or should be, wonderful re-bop recordings I primarily for the enjoyment of hardly knew existed, but they the musicians taking part. That gave me an insight into the is why public jam sessions so real meaning of the music-how seldom produce really good it came into being, how it's results: the atmosphere is alto-

the progressions, the changes can be disastrous! are never abrupt. Re-bop calls for an unusual knowledge of chords and a very high standard of musicianship, and technique in recent years? though it is far above the heads

#### RECORD RECOMMENDATIONS FROM A TO Z

Each week this column lists ten jazzmen and bands, drawn from Pete Chilver. the current English catalogues. LIONEL HAMPTON COLEMAN HAWKINS.

#### LIONEL HAMPTON:

- down. H.M.V. B.9137.
- Memories of You. B.9475.
- Hollywood. H.M.V. JO.18.
- 4. Shoe Shiner's Drag. 12th Street Rag. H.M.V. JO.23. 5. Hamp's Salty Blues. Chord-A.-Re-Bop.

#### COLEMAN HAWKINS:

- 6. On the Sunny Side of the Street. I Ain't Got Nobody. (Duets with Buck Washington.) Parlophone R.1825.
- 7. Jamaica Shout. The Day You Came Along. Parlophone R. 1685.
- 9. Meet Dr. Foo. Body and Soul H.M.V. B.9328.
- 10. Arabesque. Fanfare. (With Hughes' Negro Orchestra.)

1897

DAVE GOLDBERG Guitarist with the Ted Heath Band

records by musical value alone;

The trouble is, of course, it is

so easy to become sentimental

about old favourites. I can

by the Venuti-Lang All-Star

heart." To me they're still won-

derful, though I cannot any

many shortcomings by present-

What would you say are the

The prospects could be good

would-be musicians, really

studied their instruments from

musicians, and especially

day standards.

started.

phrasing of slow numbers. Has improvisation any place the latter by historical value. in modern jazz?

It has indeed, in both small and big band work. Naturally, quote myself as an example. there is greater room for impro- Among the first records I ever visation in a small band, where bought were those famous sides the utmost effect has to be A style that is yet to be fully achieved with the minimum of Band-" Farewell Blues," "Beale They call themselves for your solo work, and em-Men Of broider around that. It doesn't prospects for British jazz?

worked out, how it is practised. gether too tense and formal. For me, the real beauty of re- should be confined to players And another thing: jam sessions bop lies in its natural and elo- with an understanding of each quent harmonic changes. Al- other's styles. Musicians whose though a single chord is seldom styles disagree should never sustained for more than two indulge in jam playing. The beats, there is an easy flow to results, as we very well know,

Have there been any revolutionary advances in guitar

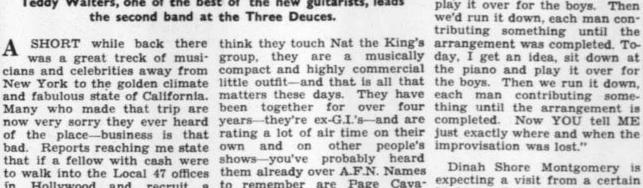
The displacement of the acouof the general public at present. stic guitar (for all its natural I am confident that, in time, this beauty) by the electric guitar, important advance is bound to with its greater volume and have a wide influence. We have, ability to sustain notes, has in fact, already seen something necessarily meant great changes of its effect in Woody Herman's in both technique and approach music-not only in arrange- to the whole subject of guitar ments like "Northwest Pas- playing. For one thing, the sage," but in his treatment and florid solo style of the Reinhardt school has given way to a much more sober melodic style, and even Reinhardt has himself considerably modified his style since taking up electric guitar. The looseness and flexibility of the modern rhythm section has also affected guitar playing. For example, I now use amplification even for section work-as, incioutstanding records by leading dentally, does my colleague,

By bringing the instrument to In strict alphabetical order we the foreground-in small bands continue, this week, with the guitar is now quite as imand portant a solo instrument as any other-the electric guitar has convinced a great many players that theirs is, in fact, one of 1. Blue. Munson Street Break- most difficult instruments to master. Gone for ever are the en a knowledge of chor Jumpin' Jive. H.M.V. symbols was enough to qualify a man for a chair in the rhythm 3. Hot Mallets. Shufflin' At section. To-day, the guitarist must not only have first-class finger facility, but he must be a first-class reader, able to do justice to the difficult solo passages that are written for him and play his part in the ensem-Brunswick bles in which he is such an important voice.

> Is there any point of contact between musician and collector. and further, is the collector's specialised knowledge of any use to the practising jazzman?

The collector is generally so blinded by sentimental attachment to the old jazz that it is very doubtful whether he can 8. When Day is Done. Bouncing ever see eye to eye with the with Bean. H.M.V. B.9087. musician. While I agree that studying jazz by means of gramophone records is a very good thing, there is tremendous difference between the musician's and the collector's approach. The former judges

Patent Convex Pads



news broke early this month An interesting slant on this situation, which more or less sums up conditions in the Cellu- coast hook-up commencing June loid City, is a quote I have just 30. Old friend Jerry Gray will received from columnist Lou be in charge of the arranging Larkin of the "Hollywood Re- and conducting, and the orchesporter." Lou writes: "Two of tra is expected to number any-Tommy Dorsey's sidemen are thing from twenty to thirty admittedly about to toss their musicians. The show will last steady job with the band. fifteen minutes and will be re-Pianist Jimmy Rowles and bass- peated once each evening. man Joe Mondragon, who feel Salary per musician will be that the Dorsey style is not three hundred dollars a week, musically progressive enough including rehearsals—that's the for their talents, have voiced Union rate in Hollywood. their intention to quit. To both Crosby, who has just completed Jimmy and Joe we would like a nation-wide theatre tour to make a suggestion. It's a which netted him the biggest wonderful thing to feel that way box office takings of his career, about your profession, and we will have a thirteen week conhave all the respect in the world tract with options, depending on for any high-minded ambitions reactions to his programmeyou have. But before you throw that's the way American radio in the sheet music and the bow, be sure you have a safe exit, Andrews Sisters are reported to and don't get trampled when have been signed for guest spots the hundreds of other jobless on Monday, Wednesday and musicians try to beat the door Friday evenings, with Margaret Just to show you how things are working at present, the new Harry James band is a shining

tion a leader can recruit from While in New York, Jerry scratch. First-hand reports from Scott and Crombie, who Gray turned in a few arrangements and helped to balance the caught the outfit on its only Beneke-Miller band on its New York date at the Manhattan Center, state that it was keep with them on more occasplendid. Harry had only fulsions, then they'd sound more filled a few weeks of rehearsal and six weeks of cross country when Jerry was in full charge. one-night-standing when he hit

Heard over "Midnight in sounded as though they had



a technical viewpoint. Jazz is such a highly specialised busi- in their off hours can "get toness nowadays that without gether," and, in a conducive atthorough technical equipment mosphere, play for kicks and and sound knowledge of the experience. No matter how subject you can't even get enthusiastic you may be, you cannot make real progress prac-But we will never catch up tising in your back parlour. Rewith the Americans unless the bop, certainly, wasn't worked whole environment here out in anybody's back room, but changes. We suffer a dreadful in the invigorating jazz atmoslack of places where musicians phere of 52nd Street!





AMERICAN COMMENTARY BY STUART S. ALLEN



Teddy Walters, one of the best of the new guitarists, leads

in Hollywood and recruit a to remember are Page Cavaband, he'd probably be able to naugh, Lloyd Pratt and Al Viola. pick one of the finest combinations in the States from the men Keeping to the West Coast, hanging around the lobbies.

down to get your spots."

example of how good a combina-

that Bob Crosby will have a new programme that will be transmitted on a nightly coast to gives a new show a break. The Whiting, who works well with Mr. Gray, scheduled for the Tuesday and Thursday spots. C.B.S. will transmit for the sponsors Campbell's Soups.

New York with a band that

her supporters had in her ability. Not only has she signed a solo contract with Columbia Records, who plan to build her up as their top girl singer, but Warner's of Hollywood have nabbed her for the starring role opposite Humphrey Bogart in their new picture "Romance in High C." And that's not all. By the time this appears in print, she will probably have signed a contract to appear with Frank Sinatra when he takes over the Lucky Strike "Hit Parade" in the autumn. I will give you all the gen on this radio mix-up as soon as the networks and Frankie settle their differences-sorry, I forgot to mention the sponsors too, they are also involved in the dispute. The Pied Pipers have already begun work on the "Hit Parade."

With Musicraft's new "Duke Ellington at Carnegie Hall " record album on the market and selling well, Columbia are due to release a Dukal album this month which the orchestra cut for that label in the middle thirties. None of the masters have Carlo been issued before. A report reaching my ears tells me that Ellington is anxious for R. C. A. Victor to take him back. What ever the outcome, his sides will continue to be issued over here by E. M. I.

Ellington had a lovely dig at the jazz fadists (Americans call them "Mouldy Figs") the other day. In answer to the fellows who criticise his new music as lacking in spontaneity and unjazzworthy, Mr. E. replied: Twenty years ago I'd get an idea, sit down at the plano and play it over for the boys. Then we'd run it down, each man contributing something until the

Dinah Shore Montgomery is expecting a visit from a certain bird in December-her Ford Show is coming off the air soon Jean Sablon has signed with Victor for two years, with options . . . Elliot Lawrence due to open at the Hollywood Palladium on September 30. The for Two" and "My Romance" made by Dinah Shore and Frankie S. for Columbia are to be sold for the benefit of the for Cancer Research. . . . Frank Dailey's Meadowbrook in New Jersey will close this month for the summer season. . . . The renight spots "Vanity Fair" and Zanzibar" have also had to close for business (lack of, that is) and various other reasons. . Charlie Barnet's new band sounds so-so to me, and oh! that

"Skyliner"! . . . As you will know, "Young Man With A Horn" is to be made into a film at long last by Warner Bros. Leading men are now being selected and tested for the star role, and although James Stewart is a hot favourite, handsome bandleader Bobby Sherwood, who made his acting debut on Broadway earlier this year, is due for screen testing. Should he get the part he will disband his orchestra and make like a film star.

Film producer Seymour Nebenzal has scheduled no less than two million dollars for a film to be made about the life broadcasts. Pity he couldn't of the Russian composer Modest Petrovitch Moussorgsky. Although no date for production like the group we used to know has been set, nor any cast chosen, the script is well under

curere is a strong rumour goring rumour goring rumour goring round Hollywood that the deadly feeling sound Hollywood that the deadly feeling from the end of the King Cole and the Hollywood that the end of the King Cole and the Hollywood that the end of the King Cole and the Hollywood that the end of the King Cole and the Roxy position of being able to help a but for the other lada."

The sason, which commenced on the Eila Logan part in one 3 makes a certain little group currently making the rounds in California called the Fage Cavanaugh Trio that is really tops for entertainment. While I certainly don't has justified all the confidence ton on that road a substitute of the sing position of the king feeling from the lease of you come news that lovely place of Arnaz, who leaves the cally feeling feeling feeling feeling from the lease of the position of the Ling Cole and the Progressive ideas and suggestions, and position of the Ling Cole and the Progressive ideas and suggestions, and progressive ideas and suggestions, a Desi Arnaz and his rhumba



about who they played for above show told so many how much will they fail? shouldn't shoot them at journa- "corny" gags, that it will make lists, they're liable to be Jack Marshall (the regular tumbled.

The guy who makes like an American trumpet player, in dress, voice, and line-shooting, ing in a very long line of "Open a member gets another job. But up before playing. Who's he a killer man! kidding anyway?

Young Victor Feldman, minia. a "jeep," a well-known musical ture giant of the drums, beat his way right through Carlo Krah-Krahmer, mournfully, pushed a little. "I've been playing drums for twenty-four years." (My dear! what are you revealing.) "And I never did that yet." Somewhere there must be a moral to at Cambridge, brought more this, but I can't find it, so I just musicians to that seat of learn- Tommy Bromley who will wish

## AT THE CONSOLE

With Robin Richmond

TONIGHT, Sandy Macpherson starts yet another series, under the Glenn - Millerish title, 'Moonlight Serenade." Usually the start of a new radio series is a joyous occasion calling for congratulations and celebrations, but tonight. . . .

Sandy is one of my oldest

friends. I have followed his rise to fame with keen interest and the concomitant pleasure of see ing an old chum get on in this difficult world. It is, however my duty as Theatre Organ correspondent of "Musical Express," to keep my eye on this side of the business, and report and criticise fairly and impartishortly-to-be-released discs "Tea ally. Therefore I am bound to ask my old friend on this occasion. . "Aren't you over doing it a bit, chum?" Sandy has now got the amazing total Damon Runyon Memorial Fund of SIX series on the radio every week, this not counting overseas broadcasts. Starting with Sunday evening at the peak time of 10.15 p.m., we have "The Twicently-opened swank New York light Hour." On Tuesdays at 5 p.m. on the Light, we have "I'll Play To You"; on Wednesdays at 1.30 lunch time on the Home we have "From My Post-Bag' and the same afternoon at 4.15 tea time on the Light, we have "At Your Request"; on Friday at 4.15 tea time we have a new edition of "At Your Request" on the Light, and the same evening at the peak listening time of 10.40 p.m. on the Light, we have the new "Moonlight Serenade." Sandy is official B.B.C. Theatre Organist and a popular star with the public, but I suggest, both in his interest and in the interest of other organists he is overdoing it. Taking as he is, these six peak spots every week, he will be on the air no less than 312 times a year. Surely we would tire of even 312 yearly Bing Crosby programmes, and would start to look upon the artist as some

> From the organists' point of view, these six excellent times are not available (except as a guest spot in "I'll Play"), and they have to be content with, say,

thing commonplace.

M.C.), sound like Bob Hope.

May I say that the most amusshould remember that it might the door Richards" is that ver- not only was he surprised, he be more convincing if he tuned sion by the "Charioteers." It's After months of yearning for

the original British jeep - an Swing Club recently. Said even though it does have to be The May Week (held in June)

journalist, has finally settled for

ing than there are flies on a corporation dust cart with the sun Mayfair was well represented The Orchestra, Hotel Trois, Rois, by Paul Adam, Billy Munn and Bale, Switzerland.

Cyril Stapleton.

A noted trumpet player's extensive knowledge of art led Was it that good? him to say, as he stood in a tradition packed College Hall, before a beautiful Joshua Reynolds' portrait of the Marquis of

Granby. "I've been regular to

Bobbie Young has been seen wearing a lounge suit, collar and tie, and real shoes. taking eccentricity too far.

Someone who now has four saxes is having arrangements done for six, two altos, two tenors, two baritones, bass clarinets, and etc. Oh! George Evans, he's after you.

Musicians are all doing their nuts over a certain Artie Shaw record that features Mel Torme and the Meltones. Question is. who will be the first to try and emulate this fine noise and by

A bandleader who has had nothing for his band to do since they last broadcast five weeks ago, shouldn't be surprised when was furious, and now considers he's been let down.

I feel sorry for the guy who put a deputy into his regular job while he did a week's trial some place else. Failing to mer's bass drum head at the "Austin Seven." Anyway, it goes, turns to the old to discover the deputy has been asked to continue. Just goes to show you should never put in a good de-

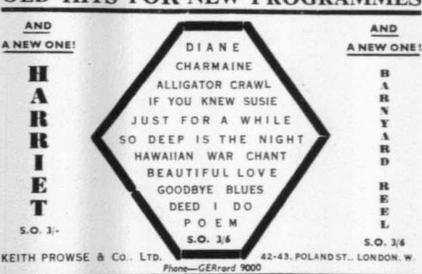
> The many friends of the late to write letters of condolence to his wife Bobbie may do so to Mrs. T. Priestley Bromley c/o

Who was the well-known vocalist who applauded his own vocal on a recent broadcast.

A bunch of well-known musicians have taken to economy Last week they were seen borrowing the same bathing trunks to dip in the Serpentine. What you might call a quick nip in.

Who played chase me Charlie This is the other week and all for the sake of an ice cream.

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**GERMANY** AGAIN

Ivy Benson is to take her

band to Germany again this September. Until she leaves the

country her band is fully booked

and on her return from Ger-many she will be taking the band into a new show. Miss Benson told "Musical Express" that in

spite of weather and the time of

the year she has been playing to

excellent business everywhere

she has appeared and is confi-

dent that she will continue to do

STAPLETON'S

Success at

**EMBASSY** 

Cyril Stapleton's opening at the Embassy last Monday was met by a very enthusiastic re-ception from the patrons of that club. Readers will be glad to

know that he will be broadcast-

ing in "Band Parade" on July 7 opposite the Gerry Allan Trio.

**BIG BOOKINGS** 

AT RAMSGATE

Gibbon Lewis, D.S.O., M.C.,

appear includes Leslie Douglas,

El Mario's Rumba Band to-

gether with a Beauty Contest to

be filmed by Pathé News, a

Cuban Crazy Night featuring a

circus of animals, and on June

27 Gordon Homer, the resident

band, will broadcast over Radio

Diffusion when the Mayors of

Calais, Dunkirk, Arras and Bou-

longe are present at a big din-ner and ball. Teddy Foster, Ivy

Benson, Oscar Rabin, Felix

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poser. Some time ago, when in

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active-at the age of eighty-two

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### BENSON FOR FRIML RETURNS IN THE NORTH Scores Operetta for the film "END OF THE RAINBOW" FROM Thornton, near Black-



Nelson Eddy and Illona Massey appearing in "End of the Rainbow" the new British Lion release featuring music by

At a time when certain people are talking of bad business it is a pleasure to report that this is not so at the Coronation Ballroom, Ramsgate. Full credit for this must go to Mr. B. G. Macwhose courageous bookings of big bands and artists is showing decided dividends. A brief

chorus composed of ex-G.I.'s prolific pen.

him back into the limelight. is to be hoped that Columbia will Such a man is the noted com- issue them over here. The music

> couraged by his family. He Antonin Dvorak.

## Accordion Times

#### Edited by J. J. BLACK

sible moment. There is no and so on. I passed a very pleasant Sun- terest in the instrument during Gazette," musical tastes in this Theatre listening to the Guido at the same time gave players "jive" is frequently served up Monaco choir. This workman's institution has been in existence and an incentive to improve of the monthly concerts are dotheir technique.

Of the choir of eighty-six But we do not think that the time is ripe as yet to start on making a name for itself in the voices, fourteen are women. anything like as ambitious a The basses and baritones are scale as the pre-war Contests. most effective, also the high lyrical tenors, which produced the Much of the interest in these falsetto effect of male soprani events is lost if there are no very skilfully. Choruses from sections for accordion bands, Bellini's "Norma" and Verdi's but it is doubtful whether there 'La Forza del Destino" were are anything like enough bands dignified and impressive. It in existence at the present time was, however, in their folk songs to provide sufficient entries. that the choir brought down the

It is possible, however, that house, particularly in the ever-Contests for solo performers only might be reasonably successful, although for the present they could not be expected to companies will take the hint and get the choir to make a record This newspaper will support any efforts by Local Organisers to run Contests of a local nature, and anyone prepared to tackle touch with me at these offices. It is probable that the National Accordion Organisation would also support any event of this

away. Club B would then reci- chester, please note! busy of late travelling abroad age of British music. He is one bands which they have in opera- them members of the Denton

listeners only!"

MANY readers have asked that many of the members are that the "Accordion Times" non-players, since performers has been appointed to the Radio National Contests should be re- are encouraged to enrol their Eirean Symphony Orchestra, commenced at the earliest pos- wives, husbands, sweethearts and will soon leave for Ireland

a useful objective to strive for, alongside the classics. Proceeds nated to various charities. A new accordion act which is

Midlands is the Accordionnaires, juvenile accordion band formed from members of the Wolverhampton Accordion Club under the conductorship of Charles Williams. The band was formed in December last year with three members, and during the six months they have been together, the number of players has increased to four-They are all between twelve and fifteen years old. The Accordionnaires have performed on a number of Cinesucceed on a National basis. Variety programmes on the Regal Circuit, and last month an Odeon Theatre. They also Orchestra to play in Barrowperformed at Wesley Schools, the work is invited to get into Bradley, in a concert in aid of the Lord Mayor of London's Flood Distress Fund. The leader is Donald Marrion, who is only cers. thirteen years old.

Readers in the neighbourhood The present object must be to of Stockport, Cheshire, will be stimulate the formation of new glad to hear that Mr. Arnold accordion bands, and the im- Rothwell is reforming his drumming. provement of those already in Accordion Club and Band. This existence. To this end, N.A.O. ran successfully last winter but and "Musical Express" will activities were suspended dursponsor exchange visits between ing the very bad weather, and clubs; the idea being that Club have not yet been recommenced. A would send a band to per- Mr. Rothwell is very keen to form before an audience com- contact what he calls "the right posed of members of Club B, type of squeezeboxer" to form at another town preferably not the nucleus of his band. Readers more than twenty miles or so in Stockport and South Man-

procate by sending its band to There is also good news from perform for Club A. Club Mr. Hubble of Denton, Manleaders and Secretaries who are chester, who tells me that fourinterested in this scheme are teen of his pupils sat for B.C.A. invited to send particulars of examinations during May, all of tion. There would be no ob- Accordion Club which now has jection to Clubs with no band 43 members. They are all pupils taking part in the scheme as of Mr. Hubble. Owing to the restricted size of the club pre-Tony Romarno's Accordion mises, there is not room in the Club appears to be making good club for all the accordionists in progress, and sets out to be a the district who would like to social club as well as an accor- join, but Mr. Hubble tells me dion club. Tony tells me that that he hopes to find a larger the membership is now 115, but club room in the near future.

## Next Week

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### SEASIDE SUMMER NUMBER

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## BILLY BUTLER

pool, I receive news of the trio playing at the classy Beech-wood Restaurant. This has been sent on to me by Roy Smith, who until recently was playing tenor with Jack Jackson at Churchill's, Bond Street. Roy's health had not been too good whilst in Town, and after some months of consultations with several doctors he had to regretfully give up the job with, in his own words, "a grand boss." He joins at the Beechwood, an ex-R.A.F. buddy Derek Newall, who leads from piano, the other member of this exceedingly versatile trio being Jack Anderson, who plays drums and vibraphone. I take this opportunity of wishing Roy a speedy return to good health; the bracing air of this Lanca-shire coast holiday resort should certainly prove helpful. Another letter reaches me

from London, this time from ex-Manchester musician Fred Evans. Fred has been away from this part of the country for around six years, and has been with Bram Martin, Teddy Foster and is now with Joe Loss, playing lead and also doing some of the arranging for this orchestra. In addition, he has done considerable arranging for Oscar Rabin, Ivy Benson and all the publishers in town. Recently he commenced taking pupils for arranging, evolving his own Course, which is drawn on his own very considerable experience, and including much information from many American books on the subject. I have heard several of his arrangements whilst he was with the Foster band and found them most exhilarating, and of a most distinctive modern style. All of us from the North wish him continued success.

Joe Emmanuel, who with Dick Murtagh runs the accordion school at Messrs. Stock and Chapmans, Manchester, has now organised his own Accordion Ensemble, and on June 1 played very successfully a half-hour of Tangos, Rumbas and Sambas at the Devonshire Ballroom, Manchester, on its initial presentation. From this he has received several further bookings at other Manchester Ballrooms. The band is also one that assisted at the Jazz Jamboree last Friday at the Astoria. Joe uses a combination of ten accordions, two violins, guitar, bass, piano, drums, and vocaliste.

Manchester will shortly say farewell to one of her most talented percussionists. Pat Regan to take up his new duties. Pat doubt, of course, that the Con- According to a Press cutting is, of course, well known for his tests did much to stimulate in from the "Birmingham remarkable command of legitimate percussion technique, day afternoon at the Cambridge the years before the war, and club are extremely varied and it is no rare thing to hear him performing with the Hallé. It is, however, unusual for a drummer to be equally at home with the straight and dance sides of the business; for Pat can change at a moment's notice from the intricacies of Stravinsky's percussion scores to the swingy rhythms he dispenses from North Regional with his popular quartet. We wish him every success in his new appointment.

## SCOTS CORNER

CHAS. CAMPBELL THE Neil McCormack Musical Agency has booked Harry they topped the variety bill at Denmark and His Rustic Club land the fortnight Billy McGregor and his boys are on holiday. Harry and his orchestra will be a popular choice with the dan-

> Lauri Blandford has fixed up Pat Greary on drums: this young man is building himself quite a reputation with his fine

> Down in Glasgow for three weeks' holiday are Charlie Young and His Orchestra from the Northern Meeting Rooms, Inverness. When they go back there will be a new floor laid and the downstairs part of the hall opened as a restaurant. Across the road in the Caley

Hotel, Stuart Kay has been making changes in his band. Jack McQuirter, trumpet; Bobby Thomson, tenor sax, and clarinet; and Johnny Fellows, drums; have all joined him. In the Strathpepper Spa they

have started dances for the summer season. Roy King is in charge there.

On June 16, the North Berwick Pavilion opens with the following band: Andy Coia, violin; Jerry Burns, trumpet; Sammy Griffin, alto and clarinet; Lenna Striven; piano; Q. McLellan, drums. At the Glenburn Pavilion, Pete

Low has the following boys: Philip Price, piano; Mick Mc-Cormack, violin; Tommy Keenan, alto and clarinet; Ian Mac-Dougall, drums. At the hotel in Bothwell there

is a very nice quartette. Johnny McMeighan, violin; Danny Mc-Cormack, alto and clarinet; Harry Carmichael, piano; Bobby Clements, drums. Gordon Shields at the Cameo

has fixed Alex Glover, alto and clarinet, to take Bob Bain's place, who is now with Roy Fox. Trumpet man Alex McPhail has taken a band to Perth which includes the following boys: Philip Dillon, trumpet; Johnny Allison, alto and clarinet; Dan Milne, piano.

At Dundee, in the Palais de Danse, Andy Lothian now has his brother, Jimmy, on one of the planos. Jimmy, it will be remembered, had a long spell with Carl Barriteau.

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Rudolph Friml. WHEN a celebrated man re- who take the part of Russian tires from public life, it convicts and Cossack guards. usually takes an attraction Eddy has recorded the songs stronger than money to draw on Columbia in America, and it

about to release. opportunity to compose again under

poser, Rudolf Friml. The gala is already being published. We occasion was the invitation ex- say, "Welcome back, Rudolf tended by Republic for Friml to Friml-there is need for your adapt the score of an unpub- type of music!" lished operetta he had written Friml, who was born for "End of the Rainbow," a Prague in 1884, showed an early picture which British Lion is love for music which was en-Friml, who wrote the ever- studied the piano under the popular operettas "The Firefly," famous Josef Jiranek and later

Rose Marie" and the "Vaga- learned composition at the Conbond King," couldn't resist the servatory of Music in Prague for Nelson Eddy. Eddy co-stars Dvorak's influence left an unwith the Hungarian opera- mistakable mark and is wholly singer Ilona Massey. Making present in the compositions that their debut in pictures is a have flowed from Rudolf Friml's