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RAY NOBLE HERE

Has Not Lost His English Accent (MUSICAL EXPRESS REPORTER)

RAY 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.

CHINS UP!



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.

JAZZ CRITICS CHOOSE PLAYERS

We announced in these columns last week that six jazz critics were to choose the instrumentalists 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 due to there being equal votes in certain cases, a method will have to be adopted to sort these out.

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.

Weir tells "Musical Express" that the band will be starting a series of late night broadcasts from the Lansdowne on July 7, and that on these programmes he will be using a novelty swing quartette in which we understand Shearing will also be featured.

LOU LEVY IN LONDON says: "Andrews Sisters not coming till next year"

LOU 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" Levy said:

"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 fare by bringing in two new hits from America. Namely, "Across the Alley from the Alamo" and "Nicaragua."

bell's Soup Programme, so they won't be coming over to England until next summer. 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 little girl aged two? Well, we have just adopted a baby boy who is only eighteen days old. 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 first-rate artists who are scheduled for appearance in England very shortly.

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.

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.

PARRY presents JAZZ CLUB CONCERTS

Commencing July 6 at St. Pancras Town Hall, Harry 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 series. He will present Mark White and Billy Munn, together with a host of artists and musicians who have appeared from time to time on "Jazz Club," and due to the limited seating capacity at St. Pancras Town Hall, readers are advised to book as early as possible in writing to The Secretary, Harry Parry Jazz Club, 4, Earlham Street, W.C.2. Prices of admission are five shillings, four shillings, and three shillings.

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 "Carnaval."

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.

Jazz Matinee for Eight More Weeks

As mentioned exclusively in this newspaper last week the new Jazz Matinee series, which commences on July 12, will run for eight weeks. This programme, which will be completed by Jack Jackson and produced by Mark White, will feature small combinations, and we understand the first of these will be the Harry Parry Sextet. It is hoped to present such combinations as Harry Gold, Duncan Whyte, and Sid Phillips among the earliest on this new series.

Also Arranging for The Ted Heath Orchestra

Since his return from America George Shearing has been busily engaged writing a new series of arrangements. Ellington number, "Take The A Train," has long been a regular request in the Heath Library, and his new scores for "All the Things You Are," "Lonesome Road," "Yesterday," 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 Blasé" 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 variety tour with Stephan Grappely and is currently free-lancing 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 on holiday for a month and Simpson does not wish to have any other announcer during that period. After the month the Simpson Sextet is on holiday for two weeks, and on their return it is hoped the programme will resume to the normal times. On July 20 the Jack Simpson Sextet will be heard, however, in "Band Parade" opposite Oscar Rabin and his band. Simpson will, no doubt, feature as many British tunes as possible.

EARLY MORNING BROADCASTS Jack White

Jack White, who has been resident at the Astoria Dance Salon for many years, interrupted only due to war service, will shortly be heard in a series of early Monday morning broadcasts. The programme, which is to be called "Bright and Early," will be pre-recorded due to the very early transmission time—6.30—6.35 a.m. The programme commences on June 22, and the last two broadcasts will take place prior to the band's vacation, which will be from July 20 until August 2.

Jan Wildeman Ladbrooke for Palais

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, from 9—9.30 a.m.

NEVILLE BISHOP at Gt. YARMOUTH

AMONG 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 has all set for a run of seasons at Great Yarmouth when the war interfered. Some of the boys stayed there with him on A.R.P. work. After that he produced shows for the 1st Division, Canadian Army, following the front line to Nijmegen and Arnhem. When the show was demobbed, he joined Tom Arnold's "Ice Follies." Now he is on the coast again with his own "Music on Parade" show.

LEW STONE IS SUPERLATIVE

In "Annie Get Your Gun" (MUSICAL EXPRESS MUSIC CRITIC)

"ANNIE, GET YOUR GUN" opened in London to an unprecedented ovation. We announced 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 orchestra 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 "Musical Express" cameraman by special arrangement with the management of the London Coliseum.



Lew Stone conducting the orchestra during the overture of "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 tom-toms. "Musical Express" will publish 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.

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 place he will be using a six-piece band although he will augment to ten, including himself, for Churchill's.

Norman, who was staff arranger for Jack Payne for several years, formed the Rumbaleros a year ago and commenced a six 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 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 these films, and we understand that musical boxes are shortly to be sold all over the country depicting the cartoons and the music. The first tune, composed by Norman, will be called "Bubble and Squeak."

King renews contract at Nightingale BRENT ON BAND PARADE

Felix King has just signed a further contract with the management of the Nightingale which 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 Programme at 5.45—6.15 p.m. The band will also be doing two broadcasts for Radio Diffusion from the Nightingale on July 17 and August 7 respectively.

When Felix King appears on Band Parade next Monday well-known 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 be heard in the new Navy Mixture series which commences next week.

Miller Back at Rose Room

Members of the Rose Room will be glad to hear that their genial compeere and host, David Miller, has now recovered from his recent illness and will resume at the Rose Room this Sunday. Billy Amstall'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 new premises that are being negotiated at the time of going to press.

SECOND HAND BUT FIRST CLASS—INSTRUMENTS

- GUITARS: Martin Colletti, round s'hole, £12 12s. Marwin, large 'Cello Model £19 19s. Columbia (U.S.A.), 'Cello Model £25 25s. Gibson, 'Cello Model £21. PIANO ACCORDIONS: Cellini, 41/120/4, Curved Keyboard £30. Soprani, 41/120/4, 3 Couplers £27s. Co-Operative, 41/120/3 (new) £25. Rigostrate, 41/120/4, 3 Cplrs., new £30. Crucanelli, 41/120/3, late model, as new £35. SAXOPHONES: Adolphe, Eb Alto, Gold, L.P. £36. Durrman, Eb Alto, L.P. De Luxe £40. Selmer, Eb Alto, Gold, as new £45. Manhattan, Bb Tenor, Gold, as new £45. Beucher, C Melody, L.P. £22 10s. Pan American (U.S.A.), Eb Baritone, S.P., L.P. £37 10s. LARGE STOCK OF ACCESSORIES, TUNERS, SOLOS, ORCHESTRATIONS, ETC. G. SCARTH LTD. (Dept. B) 88, CHARING CROSS ROAD, LONDON, W.C.2. OPEN ALL DAY SATURDAY. GER. 7241

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.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 resident at the Imperial Hotel, Torquay, will be broadcasting on June 26 from 10—10.30 p.m. Kent is well-known for his London work when he was with the don work when he was with the Gerald orchestra as violinist for several years, and also led the Finsbury Park Empire Orchestra.

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THE VOICE

IMPORTS.

There is an influx of American acts and musical attractions. Opinion as to the benefits of this system is divided.

REJECT THE THROW-OUTS.

But we don't want the throw-outs of other countries. We welcome the best they have to offer.

AN EXAMPLE.

Take for instance the case of Chico Marx. In pictures I am one of Chico's fans.

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.

NOT BARREN.

This country is not exactly barren of talent. We still have great musical attractions such as Ted Heath, Sir Thomas Beecham, Edmund Ros, the Squadronaires, the Radio Revellers, the London and Royal Philharmonic Orchestras, the Halle and London Symphony Orchestras.

PETIT DIRECTING CHAMPS ELYSEES



Roland Petit directs two members of the cast of Les Ballets des Champs Elysees during their current season at The Winter Garden Theatre, London.

TIN PAN ALLEY

By Desmond O'Connor

TURN IT UP

The national press is seldom favourably disposed toward dance-band vocalists, and usually gets a round of applause when it says so.

In consequence of comic publicity in the early days of "boob-hoop-a-doop," a large section of the public still retains a strong aversion to "crooners" (when they give a dog a bad name in this country, they're not kidding).

When they give a dog a bad name in this country, they're not kidding. Surely it is time something was done to break down this old-fashioned prejudice for it is a matter of importance to the music business as a whole.

FROM ALL MUSIC DEALERS

Among the promising new arrivals in the Alley are John Moran and Henry George, and I see they have placed "MY LOVELY WORLD AND YOU" in the capable hands of Cinephonic.

EASY DOES IT

I have listened to Bing Crosby 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.

PLUGS THAT MISFIRE

I made a special point of listening to Tommie Connor's new song, "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.

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.

Musical Express Brains Trust "WHAT HAVE THEY GOT THAT WE HAVEN'T?"

Questionmaster: I understand that you two gentlemen have just returned from America. Tony Crombie: New York, actually. We had five glorious weeks.

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 self-consciousness.

Crombie: 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 musicians and others it appears that the slump is only a temporary affair that will right itself as the country returns to normality.

Crombie: There is noticeably a big gap between the top liners and the rank and file, although there are many fine unknowns in that country.

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.

Crombie: I think the greater musical ability of American leaders is reflected in the general performance. The men seem to have a confidence in their leader which allows them to sit back and play easily, not having to worry whether the boss will give them a wrong lead-in.

Q.M.: The American bands concentrate far more on big

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



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



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

tone production and playing with a relaxed swing, rather than the British tendency to over-phrase, which results in a tight, stilted noise.

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

Q.M.: Do you think there are any British musicians who have styles or ideas that are not just copies of the Americans, and who are definitely original?

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 the company of our "star-spangled" friends, even if they are copyists.

Crombie: Come to that, most Americans are copying a small minority of originals too. Such people as Gillespie, Parker and Hawkins being their models.

Q.M.: Let's not forget the other side of dance music, the commercial bands. What of them?

Scott: They are much the same as ours in that you couldn't say Freddie Martin is better than Gerald.

Q.M.: What about radio? Are broadcasting conditions better there?

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 talent.

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 conditions.

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 try?

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, Ronnie?

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 over-phrasing crops up. The Americans seem to be more fluent in their phrasing.

Q.M.: And the rhythm section?

Crombie: They're more relaxed in every way, to the point of appearing nonchalant, achieving a loose, easy feel instead of the "ticky" four most English sections achieve.

Q.M.: Do you think that we should keep within our natural limitations and not strive for a standard we are not yet fully conversant with?

Crombie: I agree. But I also think that there is a big future 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 we have covered the question remarkably well.

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

Q.M.: What is it?

Crombie: Know anybody who wants a tenor and a drummer with broadened outlooks, willing to rehearse and very relaxed?

CANDID COMMENT By "Nomad"

THERE are some in this business whose opinions must be respected and who say that Lew Stone is one of the greatest musicians we have.

A COMPLAINT is registered by a fellow journalist in a contemporary that "palais band-leaders persist in playing the same tempos (tempo?) in the studios as they do in the dance halls—that nobody dances to their broadcasts and that they are missing the boat."

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.

Palais bands and Palais tempo bands are not only the biggest attraction in the country, but by adhering to their tempo and their characteristic interpretation are truly representative of how British dance music should be played.

I HEARD the broadcast from the Savoy of the Carroll Gibbons—Roberto Inguez bands last week and was disappointed with the poor balance. The Inguez band sounded to me all piano and flute with a suggestion of maracas. The Savoy is a date sufficiently important to demand something better from the B.B.C. than this poor balance.

Regarding Carroll Gibbons, who am I to criticise Gibbons? Who is anybody to criticise Gibbons? This maestro is beloved by all. He has probably more friends than anybody in the world. One does not say Gibbons is at the Savoy. One says Gibbons is the Savoy. One lifetime—one job. He plays for the Savoy customers and has done successfully for seventeen years. Nearest thing to "security" in this country today.

LATEST reports as I write this is that Harringay business is pulling up. So it should. There is no doubt that the finer weather may have a bearing on business there. Sir Thomas Beecham's caustic remarks reported in the national press were worth ten thousand posters in publicity value.

I HEAR on good authority that the Managing Editor of "Musical Express" does not intend to confer with the Musicians' Union on the new Band Contest Scheme of this newspaper. He is of the opinion that the Union needs of the standing and magnitude of "Musical Express" that anything undertaken by us will not be adverse to the basic principles of trade unionism in this country.

HOW good are you? In show business you're only as good as the business you bring into the house. No self respecting showman will dispute the veracity of this statement. Then why the talk about the slump in variety? If a band plays to an empty house, whose fault is it? I would say that the attraction was no great enough to beat adverse conditions such as a weather, depression or opposition. Put crudely, that's the situation in a nutshell. "Okiahoma" and "Annie Get Your Gun" are doing capacity business. Repeating myself, I say that you judge the excellence of these shows by the gate. One or two bands in variety with records for record breaking may have had a serious jolt recently. I offer them a word of hope. It's all to the good. It gives them a more accurate perspective of their own importance. They will improve with adversity.

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 WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces:

- 1. Among My Souvenirs—1/- Wright.
2. Gal in Calico—1/- Feldman.
3. Tell Me Marianne—1/- Southern.
4. April Showers—1/- Chappell.
5. How Lucky You Are—1/- 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.
10. People Will Say We're in Love—2/- Chappell.

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Jazz Questionnaire Answered By

DAVE GOLDBERG Guitarist with the Ted Heath Band



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

A style that is yet to be fully appreciated and understood by musicians on both sides of the Atlantic: in a word, re-bop!

For me, the real beauty of re-bop lies in its natural and eloquent harmonic changes. Although a single chord is seldom sustained for more than two beats, there is an easy flow to the progressions, the changes are never abrupt.

RECORD RECOMMENDATIONS FROM A TO Z

Each week this column lists ten outstanding records by leading jazzmen and bands, drawn from the current English catalogues.

- LIONEL HAMPTON: 1. Blue. Munson Street Break-down. H.M.V. B.9137. 2. Memories of You. The Jumpin' Jive. H.M.V. B.9475.

- COLEMAN HAWKINS: 6. On the Sunny Side of the Street. I Ain't Got Nobody. (Duets with Buck Washington.) Parlophone R.1825.

phrasing of slow numbers. Has improvisation any place in modern jazz?

It has indeed, in both small and big band work. Naturally, there is greater room for improvisation in a small band, where the utmost effect has to be achieved with the minimum of instruments.

Have there been any revolutionary advances in guitar technique in recent years?

The displacement of the acoustic guitar (for all its natural beauty) by the electric guitar, with its greater volume and ability to sustain notes, has necessarily meant great changes in both technique and approach to the whole subject of guitar playing.

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?

records by musical value alone; the latter by historical value. The trouble is, of course, it is so easy to become sentimental about old favourites.

What would you say are the prospects for British jazz?

The prospects could be good if musicians, and especially jazzmen, really studied their instruments from a technical viewpoint.

But we will never catch up with the Americans unless the whole environment here changes. We suffer a dreadful lack of places where musicians



Dave Goldberg

in their off hours can 'get together,' and, in a conducive atmosphere, play for kicks and experience.



"How's that? Don't tell me—I know—a bit too fast, huh?"

Transatlantic AMERICAN COMMENTARY BY STUART S. ALLEN



Teddy Walters, one of the best of the new guitarists, leads the second band at the Three Deuces.

A SHORT while back there was a great trek of musicians and celebrities away from New York to the golden climate and fabulous state of California.

An interesting slant on this situation, which more or less sums up conditions in the Celluloid City, is a quote I have just received from columnist Lou Larkin of the "Hollywood Reporter".

Just to show you how things are working at present, the new Harry James band is a shining example of how good a combination a leader can recruit from scratch.

While in New York, Jerry Gray turned in a few arrangements and helped to balance the Geneke-Miller band on its broadcasts.

think they touch Nat the King's group, they are a musically compact and highly commercial little outfit—and that is all that matters these days.

Keeping to the West Coast, news broke early this month that Bob Crosby will have a new programme that will be transmitted on a nightly coast to coast hook-up commencing June 30.

While in New York, Jerry Gray turned in a few arrangements and helped to balance the Geneke-Miller band on its broadcasts.

Heard over "Midnight in Munich"; "Please play something by the four Little Sisters since they remind me so much of our own Beverly Sisters."

A little while ago "Down Beat" and "Metronome" ran articles on two gals who were scheduled to go places this year.

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."

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.

Ellington had a lovely dig at the jazz fadists (Americans call them "Moulydy 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 piano and play it over for the boys. Then we'd run it down, each man contributing something until the arrangement was completed."

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.

Desi Arnaz and his rhumba outfit are headed East from Hollywood while maestro Xavier Cugat holds sway in that City's exclusive Circo. Due for autumn dates at New York's Copacabana and the Roxie Theatre, Arnaz, who will shortly be seen in this country in the Universal International film "Down Cuba Way," is not expected to rejoin the Bob Hope Show when they return to the air next season.

In Confidence BY THE CON-MAN

MUSICIANS who shoot lines about who they played for shouldn't shoot them at journalists, they're liable to be tumbled.

Young Victor Feldman, miniature giant of the drums, beat his way right through Carlo Krahmer's bass drum head at the Swing Club recently.

AT THE CONSOLE With Robin Richmond

TONIGHT, Sandy Macpherson starts yet another series, under the Glenn Miller title, "Moonlight Serenade."

Sandy is one of my oldest friends. I have followed his rise to fame with keen interest and the concomitant pleasure of seeing an old chum get on in this difficult world.

From the organist's 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, one broadcast every five weeks at an inferior listening time; add to this the lack of presentation privileges that Sandy enjoys, and you realise that they have every right to be a little perturbed at present conditions.

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 how much will they fail?

A bandleader who has had nothing for his hand to do since they last broadcast five weeks ago, shouldn't be surprised when a member gets another job. But not only was he surprised, he 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.

The many friends of the late Tommy Bromley who will wish to write letters of condolence to his wife Bobbie may do so to Mrs. T. Priestley Bromley c/o The Orchestra, Hotel Trois, Bois, Bâle, Switzerland.

Who was the well-known vocalist who applauded his own vocal on a recent broadcast. Was it that good?

A bunch of well-known musicians have taken to economy. Last week they were seen borrowing the same bathing trunk to dip in the Serpentine.

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

OLD HITS FOR NEW PROGRAMMES

Advertisement for Premier Drums with list of records like 'DIANE CHARMAINE', 'ALLIGATOR CRAWL', 'JUST FOR A WHILE', etc.

BRITAIN'S BEST BARGAINS

Table listing various musical instruments and their prices, including alto saxophones, trumpets, and clarinets.

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STAPLETON'S Success at EMBASSY
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Nelson Eddy and Ilona Massey appearing in "End of the Rainbow" the new British Lion release featuring music by Rudolf Friml.

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Accordions Times
Edited by J. J. BLACK
MANY readers have asked that the "Accordions Times" National Contests should be commenced at the earliest possible moment.

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I passed a very pleasant Sunday afternoon at the Cambridge Theatre listening to the Guido Monaco choir.

SCOTS CORNER BY CHAS. CAMPBELL
THE Neil McCormack Musical Agency has booked Harry Denmark and His Rustic Club Orchestra to play in Barrowland the fortnight Billy McGregor and his boys are on holiday.

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SPIRIT OF LONDON
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