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BIG BUSINESS MERGER THOMPSON-STOBART LEAVE FOR CANADA

Music Artistes Limited Heath and Melachrino Acquire Control

(MUSICAL EXPRESS STAFF REPORTER)

AS and from July 1 Messrs. Ted Heath and George Melachrino have acquired a controlling interest in Music Artistes Ltd. All the Shareholders (with one or two exceptions) have relinquished their interest in Music Artistes Ltd. The Managing Director, Charles Bohm, resigned his appointment as and from June 30. Messrs. Ted Heath and George Melachrino have agreed a settlement for his interest in the Company.

This official statement, signed by Charles Bohm and George Melachrino, is the first exclusive information that Heath and Melachrino have amalgamated their business interests and have acquired the control of Music Artistes Ltd., the company originally financed by musicians themselves with a policy of international promotion of British music and artistes. With such a policy as a sound business aim and with the whole Empire, Continental, American and Scandinavian fields, there is wide scope in which top-line and upand-coming British artistes and musicians can, with proper promotion, be built up.

The newly-constituted Music Artistes Limited, backed by the sound working experience of Ted Heath, Eric Robinson and George Melachrino, believes that efficient management, coupled with integrity and sound publicity, can offer to artistes and musicians the basic reality of business which they need in the process of establishing an assured future.

It is obvious there is a big field for British music, musicians and artistes. Competition promotes the best in any field, but it must be backed by sound judgment and management on which the artist or musician can depend in his fight for recognition. This is where Music Artistes' policy will be invaluable in the promotion of every field of British entertainment.

Each of the three men associated with this Company have had practical working experience of nearly every field in entertainment. Ted Heath has achieved the feat of keeping the largest band in the country consistently working, and for many years has been a practical working musician himself, with most of the biggest name bands

in the country during latter years. George Melachrino is famous for his knowledge of lighter music, including film background, for which he has done many scores. Apart from this, Melachrino plays many instruments himself. Eric Robinson, who played violin with the



Robinson

B.B.C. Theatre and Television Orchestras for eight years, is one of to-day's most prolific broadcasters, and as a conductor his experience covers conducting from dance to straight music. He is known for his for Television programmes and his fine business acumen.

"Musical Express" understands that a further statement regarding proposed plans of direct at the Essex Hotel, Oxford action will be available to the Press in the very near future.



MOFFATT to tour with **DOUGLAS**

When Ralph Moffatt commences his short personal appearance tour of England on July 27, he will be accompanied by Leslie Douglas and his Orchestra. Douglas has arranged a great novelty, for he will feature the music and arrangements of some of the most famous bands that Moffatt features over A.F.N. We understand that arrangements are being made to borrow the necessary orchestrations from the States, and we feel sure that these, combined with Moffatt's appearance and the general fine showmanship of the band, will provide really first-class enter-

FOSTER NEEDS TENOR PLAYER

Teddy Foster has an immediate opening in his band for a stylish young tenor player. Next week the band is doing one night stands around Lancashire, and anybody in that area who is interested can contact Foster Road, Manchester.

JUBILEE BARGAINS

A special offer to celebrate Jack Heyworth's 50 years of Service to instrumentalists. Here's No. I Bargain vance bookings. fitted with the new "hush-hush" Convex pads - a Seimer Balanced Action S.P.G.B. as new ... £79 0 0

Conn Alto SPGB Perfect

M.U. MEETING Buescher Autocrat as new £65 0 0 £42 0 0 Boehm Clarinet LP by Lucian Conn Alto Excellent C'dit'n £45 0 0 Bassi in New Condition ... £25 0 0 Buescher Alto SPGB Perfect £45 0 0 Buisson Condition Good ... £24 0 0 Selmer Alto SPGB Excellent £58 0 0 Selmer Console Good £24 0 0

LOOK OUT FOR DETAILS OF CONVEX PADS NEXT WEEK BLACKPOOL



ROY APPROACHED FOR COMMERCIAL

BRITISH FIRM BUYS U.S.A. AIR TIME

AT a time when American dollars are needed in this country and when it is difficult to find a novelty product to export to America-a country that is usually first in the field with novelties-a British firm has landed a contract to bring thousands of dollars into England. The firm is the Rex Novelty Corporation Ltd., and the product is known as the Movie Doll. This marvellous toy made from Latex Foam is not only for children but valuable for advertising propaganda, and was originally used in animated cartoon films. After its exhibition at the B.L.F., orders were placed by American firms for its import into the States for advertising use. But the importance of this news for "Musical Express" readers is the fact that this enterprising firm is to buy commercial air time in the States to sponsor the product over there. In an exclusive interview with Mr. Theodore Royce, Director of this firm, he told us:-

(MUSICAL EXPRESS STAFF REPORTER)

"In view of the orders we have received for this product and also because we work on the American business principle, I have contacted my American sales organisation with a view to buying American airtime to sponsor this product and bring more dollars into the country. I propose to have a British bandleader for the programme, and my representatives over there have advised me that the most popular name in that country is Harry Roy.

"At the moment we are negotiating, and it is to be hoped that even if it is not possible for Roy to take his whole band over he may be allowed to take several of his key men with him."

Harry Roy told "Musical "I am definitely not inter-

Ted Heath

KOSTELANETZ

made the L.S.O. sound exactly

impressed by the two move-

'The Trail," was slightly remi-

niscent of de Falla's Three-Cornered Hat Suite, played

earlier in the programme. This

was definitely a relaxing even-

"IGNORANCE IS

BLISS"

Prior to undertaking their

four-weeks' season at London

Casino, commencing next Mon-

day, "Ignorance is Bliss," fea-

turing the full radio cast and

the New Foulharmonic Orches-

tra, has been booked by im-

presario Maurice I. Kinn for

three concert performances on Sunday, July 6. A matinee per-

formance will take place at the

Winter Gardens, Margate, and

then a coach will take the entire

company to Folkestone, where

two evening shows will be held

at the Marine Gardens, This

venue is under the direction of

band-leader Carroll Gibbons, and

most of the star band attrac-

tions have been booked for

concerts during the summer

Maurice Kinn informs us that

this Sunday is the first time that the full "Ignorance is Bliss"

company has appeared on any

stage, and it is confidently

anticipated that capacity busi-

ness will be done at both venues

in view of the tremendous ad-

A discussion of interest to all

dance musicians relating to the

organising of part-time musi-

cians took place last Sunday (June 29), when a Committee

representing suburban dance

musicians and several musicians

social clubs met Mr. T. Anstey,

Musicians' Union Assistant Secretary, and Mr. A. C. Mitchell,

The following motion was

carried unanimously: "That this

Advisory Committee of London

part-time professional and sub-

urban musicians urges the need

for the Union to open Branches

in the London localities, and for

this purpose considers that re-

cruiting rallies should be held

in Tottenham for North London,

and in other parts to be decided

upon at the next Advisory Com-

All North London musicians

Organiser, will open the dis-

General Organiser.

ing's musical entertainment.

SUCCESS AT

that my records are so popu- these usually include five At Harringay Arena, last Saturday, Andre Kostelanetz received a terrific ovation from the spectators when he conducted the London Symphony Story of Jerome Kern, orchestrated by Russell Bennett, he like the records of his own ormusic to the hearts of the British public. I was favourably ments from Ferde Grofe's Grand Canyon Suite, although the first, my own key men.

lar in the States, and I am shows a day, for seven days a naturally very interested in week. However, negotiations doing a commercial pro- for the commercial programme ever there if it is to gramme are in progress, and bring more dollars into the I hope that it will be made she will not be doing so this country. Naturally, I would possible and that I will be time owing to the fact that she not be able to accept any offer allowed to bring back the Orchestra. In the Symphonic until the completion of my dollars I receive to England." stage tour, which combiences In the opinion of this news-New Complete or paper, it is a pity that at a September 1, but I sincerely is calling for more exports and chestra that have endeared his hope that the American the Treasury requires more Federation of Musicians will dollars, it is not possible for the make it possible for me to Board of Trade to utilise the B.C.C.'s high powered wave

ested in doing stage appear-"I am very pleased to hear ances in that country, as time when the Board of Trade

appear using one or two of lengths for the purpose of pro- law suit, which comes up for moting British trade abroad.

LINE-UP

Jack Wallace, who will be commencing at the Astor on August 4, will have the following boys with him: Harry Nixon on piano; Les Fierstone, drums; Reg Richmond, bass; Bill Greenwood and Eddie Lester, altos; Jack Fisher and Wally Purdie, tenors; and he will, of course, lead on trumpet. Wallace will finish his engagement on July 9 at Duffy's Tavern, Brighton, when he and the boys will have a short rest prior to commencing their engagement at the Astor. Although Julie Dawn has sung with him on the commencement of all his big engagements s currently appearing with Eric Winstone at Butlin's Holiday Camp, Pwhelli.

Roy Briefs Sir **Patrick Hastings** Harry Roy has briefed Sir

Patrick Hastings, K.C., for his hearing next week.



Andre Kostelanetz showing the Editor of "Musical Express" the original score of Ferde Grofe's "Cloudburst," which he conducted at Harringay.

MAXWELL at the HARBROOK

Clinton Maxwell, well-known coloured drummer, who has aphas now taken over the band at

ROSE ROOM AT CHATELAIN

The Rose Room will be held peared with such bands as Don at the Chatelain Restaurant this Marino Barreto and Leslie and every following Sunday for "Jiver" Hutchinson in the past, the next year. David Miller will act as host and the Billy the Harbrook Club, Hamilton Amstell Trio will play for danc-Place. The personnel of his ing. Members of the club will band is as follows: Colin Beaton | be pleased to hear that Warwick piano, Louis Stephenson doub- Hurst Barnes is a director of ling bass and alto, George this restaurant, and will be Roberts tenor, Wilfred Alleyne giving the catering his personal

MOFFATT CLUB OPENS



Jam celebrities Honnie Scott, Carl Barriteau, Dennis Bose, pete Chliver, Tito Burns, Norman Burns and Bernie Fenton give an informal jam session to members of the Moffatt Fan Club on the opening night at M.B.C. Studios.

LEWIS RECORDS ON OWN LABEL

On Monday, June 23, following

their ORBS. session, Vic Lewis and his Orchestra recorded four more titles for Lewis's own recording label "The Vic Lewis Society." It is perhaps not generally known that four sides are already available to the fans of this enterprising new orchestra_"I Can't Get You Out Of My Mind," composed by Vic Lewis, with vocal by Frank Holmes; backed with "Somewhere In The Night," with vocal by Helen Mack are the two orchestra sides, which also include in the instrumentation flute, oboe and French horn, adding a somewhat "classical" flavour to Ken Thorne's distinctive arrangements. The famous "Jazzmen" are not forgotten in these records of Vic's, and they have two sides to themselves-"Pennies From Heaven," and the good old " Jazz Band Ball." The four new titles are " The

Darktown Poker Club "-backed with an original opus written by the band's arranger-planist, Ken Thorne-"For You A Bone" featuring Ronnie Cham-beriain on alto, "Summertime" -which Ronnie also features on soprano this time; coupled with based on classical lines, but played with a beat, "Eindayz" featuring some fine tenor by Jimmy Skidmore.

THOMPSON-STOBART



Art Thompson and Kathleen Stobart

Art Thompson and his wife, famous tenor player Kathleen Stobart, left for Canada last Monday morning. They told "Musical Express" that they will probably be gone for about six months, and will be visiting Art's family prior to touring all over Canada and through the United States by car. We feel sure that our readers and their many friends in this country will miss these two fine instrumentalists, and we take this opportunity of wishing them every success in their venture.

Deps for Terry Devon

In last Monday's performance of "Reprise," that popular radio feature in which the Ray Martin singers and Terry Devon are featured together with Joan Young, Val Merrall, Sibylle Jason, Julia Bretton and the augmented Dance Orchestra led by Stanley Black, Terry Devon was unable to appear at the last moment, due to throat trouble. Her place was taken at short notice by that popular singer of light songs, Rita Williams, who has just returned from a holiday abroad. Rita is shortly to be featured in a new programme entitled "Hawaii Calling," with Felix Mendelssohn.

STORK AGAIN

Congratulations to George Melachrino and his wife on the birth of their baby daughter, Melita, last Tuesday. The news was broken to the proud father during an ORBS session at the Scala. Needless to say rehearsal was held up for several minutes while the boys congratulated

CUMMINS DEPS FOR ROS

Jimmy Cummins and his eightlece rumba band deputised for Edmundo Ros at the Bagatelle Restaurant on June 23. They the serious music-lover. will be doing so again on July 10, and commencing July 21 they will appear at both the Bagaweeks while Ros is on holiday.

HOUSEWIVES **VERSUS**

As followers of the programme will by now have learned, Radio Rhythm Club is no longer to be heard in its familiar Saturday afternoon spot at 2.30 in the Light Programme. In view of the recent agreement between the gramophone companies and the B.B.C., which limited the Rita Williams hours devoted to record programmes, it was decided that Rhythm Club, perennial favourite with jazz-lovers, should be cut from the Light Programme ably necessary we should have nothing to grumble at; as it is, extra time has been allotted to the Housewives' Choice of gramophone records every morning in the Light Programme. Why? It is regrettable that the pro gramme planners concerned should, once again, show themselves so opposed to the in-

terests of the minority listener, for, in cutting out Radio Rhythm Club, they have deprived tazz-lovers and students of their only half-hour's substantial listening a week. It is to be hoped that this cut is a temporary one, and that this programme that has done so much to interest and enlighten listeners will, before long, be found another time in one of the Home Services.

In the meanwhile, R.R.C. is still being broadcast in the General Overseas Service, in the 11, 13, 16 and 25 metre bands, on Saturday afternoon at 2.30, with recorded repeat at 11 o'clock on the following Thursday morning. Programmes planned for July are as follows: -

July 5 (Repeat July 10), Spener Williams presents his selection of records in the series, 'Jazz In The First Degree." July 12 (Repeat July 17) Piano Jazz-III," presented by

Denis Preston. July 19 (Repeat July 24) Talking Of Jazz "-a discussion between Denis Preston and Basil Ashmore on the appeal of jazz to

July 26 (Repeat July 31), "The Three Ages of Jazz-III." The last instalment of a guide to intelle and the Astor for two telligent listening by Denis Pres-

New Station Street

SAXOPHONE HITS

BOOSEY & HAWKES, Alto. G.L., L. P., Ev'ry imp'mt, Brand New 1947 Model 677 CONN, Alto. S.P., Gold Bell, L. P., Underslung Oct., Ev'ry imp'ment, As new 660 DEARMAN, New Super, Alto. S. P., Low Pitch, Every Imp'ment, Perfect 645 SELMER, Alto, Silver Plated, Gold Bell, Low Pitch, Perfect Condition 635 CONN. Tenor, Silver Plated, Gold Bell, L. P., Ev'ry Imp'ment, Excellent 610 BUESCHER, Aristocrat. Tenor, S.P., G. B., L. P., Automatic High F, Perfect 695 BUESCHER, Truetone, Tenor, S. P., Gold Bell, L. P., Ev'ry imp'ment, As new 685 HAWKES, 20th Cent'y, Tenor, S. P., G. B., L. P., Automatic High F, Excellent 675 CONN, Soprano, Silver Plated, Low Pitch, Pearl keys, As new 618 CONN, Soprano, Curved model, Silver Plated, Low Pitch, Pearl keys, Perfect 615 HAWKES, C. Melody, Silver Plated, Every improvement, Marvellous 615 SELMER, Baritone, Silver Plated, Gold Bell, Every Improvement, As new 625 ALL supplied on approval with cases and necessary accessories.

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THE VOICE

HOW GOOD ARE YOU?

A little while ago I asked in this column of mine "How good are you?" This week I repeat the question in view of a report from one high personage associated with the recording (gramophone) business. This person is currently reported as having said that gramophone records do not sell like they used to do. Buyers of discs to-day want to hear what they know and only played or performed by bands or artistes with whom they are familiar. This means that the music has to be popular, which can only be achieved on its merits, and the artiste or bandleader must be somebody in his own right, and this is only achieved by efficiency.

HARRINGAY AND ALL THAT

In spite of the critics' premature comments on business at Harringay, it is remarkable to note that Iturbi was mobbed by nearly 12,000 fans. He played to a capacity audience wild with enthusiasm. One thing stands out a mile. The Harringay conception was right from the very beginning. Jack Hylton and Harringay Arena are to be congratulated on a brave venture. The music business owes them much. It brings us back to my original question, "How good are you?" Some there were who complained that Harringay was too far and too noisy to be successful. Yet it is a remarkable fact that Iturbi and Kostelanetz could have played successfully in a railway station and still packed it to capacity,

THE BRAINS TRUST

I regret to announce that our regular composite feature, 'The Brains Trust," will be discontinued after this week. Our contemporary, "The Melody Maker," copied the idea last week, in question and answer form complete. If those associated with our sister paper have no original ideas of their own, we are happy to make them a present of the "Brains Trust" idea, and hope it brings a touch of belated originality to their pages. We, for our part, always first with the bright new ideas and always ORIGINAL, will present for our readers a brand new feature to take its place next week. Look out for it. For my bet, I give it six weeks before it is copied!

There seems to be a clique of Dismal Desmonds who are determined to burst into print with talk of a slump. In the first place, this is defeatism de luxe. In the second place, we on "Musical Express" refuse to believe that no antidote exists for a slump in the music business. Just to prove how right we are, see for yourself. Take a walk down Charing Cross Road, London, at 7 p.m. and watch the queues waiting to get into the Astoria Ballroom. If you happen to choose a Friday or Saturday night, the enormous queue stretches right down the road and round the corner. It is usual for the Astoria management to close the doors and put out the "House Full" sign by eight o'clock. And all this is happening during this hot spell when you wouldn't think anybody could be bothered

EXCUSES

Now if the Astoria were doing poor business, just think of the logical excuses they could make. First and foremost they could use the usual defeatist slogan, "Slump." Secondly, they could say that in June and July Londoners are away at the seaside. Thirdly, they could blame it on the heat-wave. We have heard all these excuses before. But, no. The Astoria is doing big business.

EXPLANATIONS

In view of this situation I spoke to Harry Leader and asked him to what he attributed the good business at the Astoria Ballroom. He told me that business was always good. Regarding his own band he told me that he had one infallible maxim-"The customer is always right." These crowds are his customers. He watches them intently. He gives them the in the exact tempo they want it. He gives them variety, style, sweet and swing, to say nothing of re-bop -but always, he explained, in the manner they want it. "That," he said, "is the only way I stay in business!" Perhaps these words of wisdom may bring a ray of hope to the pessimistic bandleaders who persist in writing about slumps and the misguided periodicals which delight in printing such tripe.

"PEAK RADIO SPOTS

ARE MONOPOLISED"

gather, the situation is some- will hand over to Frank Ander-

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"SKYLINER" "QUIET PLEASE

Musical Express Brains Trust Gross: This seems to be one of those "who came first, the chicken or the egg" things.

Editorial and Advertising Offices, 33, King Street, London, W.C.2 THE FUTURE OF JAZZ

Editor's Note:—This is the last article in or the other. Jazz is settled in an unhealthy groove. People our series 'The Brains Trust' less something drastic occurs.

for reasons stated on this page in 'The Voice' an American band?



that it is on the way out?





Bob Feldman

Questionmaster: Do you think Parry: If there is room for Gross: Yes, though I'm not base my remarks on my perhat jazz is gaining in popu- dancing where jazz is being denying that there may be Con- sonal experiences, both as a larity or do you think, as some played and people don't get the tinental performers with the performer and as a jazz imprescritics would have us believe, urge to dance there is some-ability. thing lacking with the music. Feldman: I can't agree with there are more venues where Harry Parry: If the size of But I have no time for people my fan mail is an indication, who won't attend a good jazz ability without recognised name conducive atmosphere, when

Harry Parry

an attraction, both from an

Furthermore, the attendance at vision for dancing. Sid Gross: I'd like to parry dancing often inspires the musi- commercial basis. The public and play alongside the artists that, Harry-I think that jazz is cian to play as it helps to create go for big names and with few who have been so long missing on the decline. The strongest an atmosphere.

musicians and the devotees cians, both here and in the drawing power. point of view was in the period States feel differently about this point of view was in the period States feet differency for the period states feet differency for status alone can we nope for revival.

1945-6. This being the period kind of atmosphere and actually that well-known performers or Feldman: May I also suggest when we had the influx of prefer no dancing while they are "big names" as you prefer to that jazz should be introduced extemporising, as they feel that call them, would obviously be Q.M.: Are you suggesting that people who are dancing aren't since the Americans have gone really listening, and this affects an attraction, both from an come acceptable to a larger and artistic and a box office point of back, that the general interest them adversely.

Parry: It depends, I think, on that almost any first-class Ame-Americans were here they gave in that I am allowed to play would in no time find his rightinterest. We have such a small even knowing that people are concerned. circle of good jazz players that listening interestedly, get rather the audiences get used to the bored if nobody gets up to dance.

same old faces and interest Feldman: The atmosphere so bands visiting this country defi- main to the lack of dancing.

here and the G.I. with his jit- but rather incline to agree with haps the most sought after jazz terbugging also helped. Many Harry, that when music is notability in the country. of the girls who come to our played primarily for dancing, club were originally interested then people should dance, but Gross: People who go to Swing distraction.

Clubs and Concerts purely to Feldman: This is probably a dance are in the minority personal point on which both and not worth bothering about musicians and audience will as they can have no influence on differ as it is entirely a matter the actual future of the music. of temperament.

Q.M.: Let us change the subject. What are your opinions on present day trends in style? Parry: The trend seems to be towards semi-arranged jazz, with an abundance of ad lib. solos thrown in. This is even so with small groups, like Benny Goodman, King Cole, etc. It's jazz, but with a definite organisation behind it. I like it-it's

Q.M.: Do you think that this cleaning up of jazz will help to popularise it?

Feldman: Yes, I do, because the old rough and ready style of jazz is hard on the ears of the

Parry: And after all, what we really need are more converts to leader's horn. jazz, even if they're gained via a diluted jazz. What the hell if it's pleasant to listen to?

Q.M.: This won't go down well with the purist school. Feldman: They should learn to

that are well played. We at the Feldman Club have introduced all types of rhythm music, from land to Be-bop. Everybody's had a chance to shine.

Gross: I don't think we're discussing the future of jazz now, but rather styles. Q.M.: You're right, Sid. What

do you suggest? Gross: I suggest that until the present deadlock which exists in Anglo-American music relations s eased considerably and a fair exchange of either bands or musicians is permitted, there will continue to be a lack of interest in any kind of jazz so long as it is denied the boost that strong, new personalities must

Q.M.: You suggest that only with American aid we can find new jazz personalities?

give it.

TEN BESTSELLERS

The following list or TEN BEST SELLERS, irrespective of price, for week ending June 26, 1947, has been compiled from lists supplied by members of the WHOLE-SALE MUSIC DISTRIBU-TORS ASSOCIATION in London and the Provinces.

1. Tell Me Marianne-Southern (1/-). 2. Among My Souvenirs-

Lawrence Wright (1/-). Gal in Calico-B. Feldman (1/-). 4. People Will Say We're

In Love—Chappell (2/-).

Try A Little Tenderness Campbell Connelly (1/-). 6. How Lucky You Are— Kassner (1/-).

7. Time After Time-Morda (1/-). Anniversary Song — Campbell Connelly (1/-).

9. I've Got The Sun In The

present Art Pepper to the

Q.M.: And it doesn't decide whether there is a bright or a dismal future for jazz in Britain.

Feldman: From my own observations as a jazz concert pro-

Q.M.: Such as the arrival of

Feldman: Exactly. It would help, too, if we could send a band to the States. This would give our boys added incentive. Q.M.: Hm! What do you think, Harry?

Parry: I don't think the future is so dismal. Why, it's surprising the number of professional people, doctors, lawyers, etc., who have wonderful record collections and a genuine interest in jazz. They don't make a big show of being fans, but they are often more sincere. We are inclined to forget the popularity that jazz has beyond the younger set and I mention it now as I come regularly into contact with this type of fan. I think jazz is a healthy child. Q.M.: Sid?

Gross: I feel that since 1946 jazz in this country has been on a decline in public favour and I Gross: Naturally. I meant alone can we hope for revival.

in such a way that it will be-

Parry: An excellent sugges-Gross: In a way, yes. It's an where you are playing. I be- rican jazz player, no matter how tion. Robert. That's why, I indirect influence. While the lieve I'm one of the lucky ones, little he may be known here, think, semi-arranged jazz will become popular, because it will our boys an incentive to play restrained jazz in a West End ful place at the top of the jazz appeal to a wider class of people. and gave the public a renewed Restaurant and the boys and I, scene, gaining the plaudits of all I have played some of the Benny To illustrate this. When I listened and said genuinely-ran my Adelphi Swing Shop, "That's pretty." "Isn't that elderly people, and they have always on the look-out for nice." You see, it's jazz that is often lacking at Jazz Concerts, fresh talent, I introduced alto- pleasing to the ear. Jazz musi-Bob Feldman: American and broadcasts is due in the ist Art Pepper, quite unknown clans have to live and the more nitely helped to popularise jazz Gross: I disagree with Bob, a matter of weeks he was per- convert the better. until then, in this country. In people old and young we can fans have been unable to experi- is a quote from "Down Beat"

Q.M.: Well, after all that, we sum up to find that three ex-

sario. My belief is that when your theories, Sid. Individual musicians can extemporise in a

then I consider it is gaining, session, because there is no pro- men to help, is not sufficient un- critics, writers and commentaless the whole field of jazz in tors in general are less blased in 'Jazz Club" is always capacity. Feldman: I think that jive this country is put on a more their opinions, when we can hear exceptions, British jazz men are from these shores and who, I feeling for jazz both from the Gross: A great many musi- not household words and so lack feel sure, could eliminate the stalemate and decline that British jazz is suffering, then

view, but I would like to add at present uninitiated public.

Feldman: You've just proved perts have three opinions. Jazz conversely, at Jazz Clubs and my point, that you must have is declining. Jazz is healthy, around the East Coastal areas, in Washington was displayed Q.M.: Surely these girls are concerts where the session is pri- names to popularise jazz. Mean- Jazz is in a groove. Now that's under such billings as "Caval- with band leader Ray Anthony's more interested in dancing than marily intended for listeners, ing that without the aid of exactly where it should be—"in cade of Jazz," etc., have proved photo, while Anthony's displays, in jazz music! then I feel that dancers are a British name musicians, you the groove," metaphorically, but would have been unable to not literally!

Tony Martin whose comeback has caused a sensation in the States, discusses a duet with lovely Evelyn Knight prior to going on the air in his regular Sunday night "Tony Martin Show" over C.B.S.

seldom heard outside the con- paid sideman. fines of night clubs. Apart from They say that British newsrare jam sessions and break- papermen and advertisers are away numbers staged by the musically ignorant - at least, touring name bands, provincial that is what they say but here concert troupes organised by American advertising goes away Fred Robbins, Eddie Condon, that really takes the proverbial Norman Granz and many others cake. A Ray McKinley advert tremendous support from the a strong likeness of Ray Eberle. get what I mean!), Unfortunate- store in Pennsylvania on a persoly the standard of music played nal appearance tour, found that at these bashes, as can be ex- beside his name, displayed on a pected, is pretty low, and the three-sheet poster outside the

national jazz critic and disc Roche are purely coincidental ockey (that's Yankee for Ralph Moffatt) presented the first of a A big band whose collapse I Whispers have it that one of doors and I can well believe agents, and has decided to negoprophesied a while back may be the new recording studios is why when I read that Benny tiate all dates from his own

WORD from my correspon- Benny Carter, Peggy Lee and a dent Merrilyn Hammond host of other topliners were on out in Hollywood informs me the show. June 23 saw the that the West Coast is at last second show and an all-star prebecoming jazz concert conscious, sentation presided over by the Many of America's top jazz King Cole Trio, Charlie Shavers soloists have in recent months from the Tommy Dorsey Orchesbeen organised into touring tra, Anita O'Day, Willie Smith, "troups" by various enterpris- Red Callender and the one and ing promotional characters who only Red Norvo who, while he Goodman Sextet sides to quite cashed in on the apparent de- was with the Woody Herman mand for spontaneous music Herd, was the world's highest

ence spontaneous jazz, and the about what happens when 'hep squares" (musicians will Johnny Long, visiting a music type of stuff purveyed by the shop, was a giant picture of screaming Illinois Jacquet seems George Paxton! The pay-off, however, came when the New York Late in April, on the 29th day "World - Telegram" carried the to be precise, the West Coast following announcement: "Desi and State of California became Arnaz is off for a six-week band alive to the jazz concert epi- tour with Lucille EAGG tagging demic. The only difference was along "" all "Fabulous Dorthat on this particular occasion seys" ads. in London bearing a Gene Norman, well-known inter- strong resemblance to Harry

Following Vaughn Munroe, new series of concerts under the Sammy Kaye has terminated his billing "Just Jazz". Thousands agreement with the Music Corwere turned away from the poration of America, his booking (Continued on page 4)

Confidence

that name, ch?

(the host) and you'll be wel-

Beryl Davis' recording of " If

My Heart had a Window" given

three stars rating by Downbeat

comed to have a "blow."

now here for keeps. . . .

find he's really ill.

Anybody noticed the London If Radio Diffusion Francais Philharmonic poster on the can broadcast night club bands. tube? It has a fine photograph why can't the B.B.C.? So, what of the band in action. Now, if the club does get raided during what I want to know is, where a broadcast, might make it quite had the eighth bass player gone? interesting.

club job. The combination used as opposition to someone for will be unusual and stressing the some reason. Who thought up

even pronounce it. Did the 'phone being out of order at a recording studio get How often have you heard the someone an awful rollicking crack about Joe Blow? Point is when he got home late? Dubious there really is a Blow, not Joe, but Brian, and at sixteen he has creatures wives, ain't they?

Trombone funny man, Jimmy good drums too, and if one Sun-Edwards, of Windmill Theatre day morning you feel like a and Handlebar Club fame, is bash and you're anywhere near taking over from Bonar Col- the "Sir Sidney Smith," Chester leano on "Navy Mixture." He Way, Kennington, ask for A. will not be playing with the Blow and you'll meet his pop band.

I suggest that those musicians who wish to cash in on Television try to remember that the selection board contains someone with musical knowledge, and record critics, who state: "These that to do the old four bars in first sides by the English lass 'Honeysuckle Rose" just doesn't get you by. If you get an audition, you might at least try and do something.

Anyone got a red face?

Apropos "The Demon Rider of Archer Strasse." In case there is any confusion, I will tell you that Charlie Winters has two motor cycles and likes to spend months trying to get out of the his Sunday armoons, arter din- Forces, worries so much he gets ner, grass track racing.

Now that Dizzy Gillespie records are available, even to people who didn't know someone cartoon called "Cat Concerto" on the "Queen Elizabeth," and showing currently around town. a book of his solos is on sale, I It is an American product, but dread to think of what will hap- the cat character is gesture for pen to the old schmaltz we used gesture our old pal "Hutch." If to know.

Seeing a well-known comedian's real name in the papers With bandleaders crying out recently, I thought how em- for baritone players and the barrassing it was in the Army existing ones getting worked and R.A.F. bands, when we were (willingly) to death, one of our all stripped of our pseudonyms. ace characters. E. O. Pogson

(Poggy to friends, etc.) decides Singing act from the Palla- he dislikes the thing so much he dium, The Master Keys, per- sells his, so we now have one less formed at Feldman's the other baritone player to call on. Tch! Sunday, and introduced a girl to Tch! the act. They assured everybody it was entirely unrehearsed. It must have been! Why did Saville Theatre, has a night club you do it?

was a sender!

A new play, "Noose" at the scene, complete with band and Mabel Lee also gave out with cabaret, and the most wondersong and with dance too. Surely ful fight between spivs and waiters. Reminds one of the old days when night clubs were Is it right that a band taking really an adventure. The stage

it's an amazing coincidence.



One of the big booking agen-CURRENT ORCHESTRATIONS POSTED C.O.D. cles is not being terribly fair in their efforts to push one of their names (long out of a regular | Mama, Do I Gott. spot) into somebody else's job. Old Spanish Huggin' & Cl I rawther care for the story Out of My Dre. of the guy who, having spent Marguerite Back in Paris It H pours 15 I'll Know its Line You'll Always lie his medical discharge only to Mi Vida Another Night 3 A Different Story I Got the Sun Say its Wonderful Melodia W. There is a gorgeous colour I Remember If I Had My Life Breath of Ireland (Dept. E) \$5, CHARING CROSS ROAD. LONDON, W.C.2 the creator hasn't seen " Hutch,"

For our Orchestral Club Members the Greatest Batch of Tunes Ever ANOTHER NIGHT LIKE THIS (BEGUINE) MI VIDA (FOX-TROT) COSTA RICA (QUICK-STEP) I'LL KNOW IT'N LOVE (FOX-TROT) FOUR SMASH HITS FROM THE FILM "CARNIVAL IN COSTA RICA" A REALLY GREAT TUNE

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with Robin Richmond

in jive by G.I. boy friends.

tends to lag.

I HAVE had a whole host of thing like this. Sandy Macpher- son, Outside Broadcasts Manaenquiries since my column ap- son is O.C. theatre organs. All ger, to fill from the cinemas. peared in last week's issue of air-time allotted by programme Although Sandy has the last "Musical Express," asking all planners to theatre organ music word, I gather he leaves these sorts of questions about the is handed to Sandy to fill. He outside dates to Mr. Anderson B.B.C.'s administration of the marks up which periods he will to distribute. use, and also which periods on

It is very difficult to get any the studio theatre organ he will concrete facts from the powers give to other organists. Such that be, but as far as I can periods as he may think fit, he

> 'assist" him. They remain anonymous, and the organists are unable to contact them. So, of a good race with a close

to better things. to the virtual cornering of all that matters in theatre organ radio by Macpherson. Official figures show that in three and a half years he has done 1,000 broadcasts-a rough average of between five and six a week. Also, quoting from the "Radio Times," ". . . and in addition to his work as a broadcaster he runs a busy and self-contained little unit which deals with the production of all theatre organ programmes, wherever they may originate." So there you have it in black and white from the B.B.C. themselves. Other points to be noticed . . . "Armchair Melodies" (yet another of Sandy's series which I forgot to mention) has been promoted to 5.30 to 6.0 p.m., Sunday. Also,

ings! I will finish by once again quoting from page 5 of the Radio Times," where Sandy says a propos selling the highups an idea: ". . . it had never been done before, you see, and I had quite a battle before they agreed to let me do three programmes on those lines."

Righto, Sandy! If you could battle on that occasion for your ideas, you can battle again now -for the other people whose radio careers are in your keeping.

Morning—Berlin (1/-).

Jover a job should take over the band for this scene (there is no broadcasts of the band before pit orchestra) is led by Harry it? Listening in recently, I don't Saville. To think they've named the theatre after him, eh!! Cor!!!

AT THE CONSOLE

Now we come to the unknown quantity, known to the organists as the Theatre Organ Committee. This is a body of B.B.C. men which Sandy got together to

you see, Sandy is the man who has most, if not all, the sway. Odd system. . . . Imagine putting Gordon Richards in charge of all horse-racing, with the task of dishing out the mounts to his be more tolerant and learn to brother jockeys - arranging in appreciate all types of music which races they should runeven arranging their order at the starter's gate! I don't think Gordon would take the job at the African Rhythm Brothers to any price-he is much too fond George Webb, and from Dixie-

finish! And this anonymous committee—why is their identity such a closely guarded secret? . . And why are they totally inaccessible to the organists? . . . Surely the organists should be able to meet them for frank and constructive debate with a view

This last week's edition of the Radio Times" further testifies the excellent listening time of this programme is to be heard at 8.45-9.15 p.m. on Saturday even-

modern jazz? I am yet another who must answer "be-bop" to that question. From a purely technical standpoint, the demands made by be-bop are greater than those made by any other jazz style to date. In fact, some of the feats accomplished by men like Dizzy Gillespie and Charlie Parker are, honestly and truly, out of this world! And it is just because be-bop calls for such a high standard of performance and such great technical skill that it is so stimulating. However, we mustn't forget that it is nothing new to the Americans. Gillespie, for one, was working hard to perfect be-bop style several years ago. I recall asking Sam Donahue's trumpet men-and it must be all of three years since they were over here-whom they considered to be the coming trumpet player in the States, and, to a man, they replied: "Dizzy Gillespie!" Of course, Dizzy has his shortcomings. Although his technique is fast and brilliant and his ideas are won-

straightforward tune!

represents the greatest advance, and I really like the "clasiscal" duce good music! influence in his music that's Have there been any revolucaused so much controversy tionary advances in trumpet For one thing, it helps his technique in recent years? arrangers to get away from Tremendous strides have una feeling of good quality.

in modern jazz?

pattern or embellish it, just as every night. the inspiration of the moment

it is their only opportunity of ment. playing jazz, of keeping their A good deal of the high note creative ability alive, and their ensemble work we hear nowatechnique up to scratch. The days is directly inspired by be-

Questionnaire, answered by:

Lead Trumpet with Ted Heath



Kenny Baker

great pity, of course, is that how Armstrong in turn influen- -so let's face up to it! derfully advanced, his tone is in England where musicians are there are so very few clubs here thin and weak—and I'd hate to free to drop around after hours, hear him try to play a slow, have a blow and loosen up their ideas. The beauty of jamming I am not one of the people in the right kind of nightspot who claim that be-bop is revolu- is that you don't have to contionary music, but you have to sider audience reaction, while admit when listening to it that the thoroughly informal atmosit makes everything else we've phere helps you to relax and heard in jazz seem staid and "give out." Put a jam session conservative. How widespread on a stage or concert platform, its influence will be it's early to and the chances of relaxation say, but, as it stands now, be- are nil. In fact, musicians inbop is primarily a new coloured variably tighten up when they style, calling for a Negroid tem- are called on to extemporise perament to interpret it success- publicly-and that, naturally, is fatal. For relaxation is one of the prime qualities of jazz. I should say that Stan Kenton Public jam sessions may be good

those well-worn riffs and chord doubtedly been made, and I give sequences that have been done full credit to Harry James for to death during the past fifteen having set the pace. Whatever years and more. Moreover, it you may think of some of his gives his music character, and strictly commercial work, there's no gainsaying that, from a pure-Has improvisation any place ly technical point of view, he has set a higher standard of per-There must be some solo im- formance than any other preprovisation, even in the biggest sent-day trumpeter. Unlike, for bands. Cut out improvisation example, a Roy Eldridge, who altogether, and where's your may be inspired to play terrijazz? Obviously, when you've fic stuff one night, but will folplayed a solo passage about a low with a really sad performdozen times it is bound to fall ance of the same number the into a set pattern, but, provided next night, James, due, no doubt, you play from the heart and not to his tremendous commercial from the notes, you have always appeal, is bound to maintain the got the freedom to change the same high level of performance

His range is phenomenal, and his tone is equally impressive in It is well known that modern every register. At his best he is big band jazz tends to limit the an inspired soloist. Like Armamount of solo work, and I, for strong before him, Harry James one, am sorry to see this hap- is the pacemaker for any numpen. But it is just because it is ber of up-and-coming trumpet happening that jam sessions players, though I cannot think have become so useful and valu- of any who have achieved his able to the musician. For most all-round mastery of the instru-

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Bb Clarinet, Boehm, Leblanc, Minit con. £35
Bb Trombone, Boosey Perfects, S.P. £46
Bb Trombone, Boosey Perfects, S.P. £45
Alto Sax, Conservation, S.P. £45
Alto Sax, Selmer, Super G.L. £45
Bb Trumpet, Monarch, S.P. £45
Alto Sax, Selmer, Super G.L. £45
Bb Trumpet, Conne, S.P. £75
Alto Sax, Cabart, Full Artist, S.P., £75
Bb Trumpet, Comet, G.L. £15
Bb Clart., Albert system, no name ... £65
Bb Clart., Boehm Couture £25

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bop, although, as far as high ced other players including notes themselves are concerned, even Harry James. And so Louis Armstrong blew 'em all forth... Without that kind in his heyday! There is also a of knowledge one's own playing noticeable tendency for modern must lack character, and a trumpeters to play loudly—but stable foundation. if you want power and a full What would you say are the tone from your instrument prospects for British jazz?
you've got to blow into it, And I don't think we are any more again, the modern idea of using backward about jazz than we larger trumpet sections—even are about many other modern

Dig Stan Kenton. . . . between musician and collector, bands is immeasurably higher and further, is the collector's than it was pre-war. In fact, in specialised knowledge of any use the field of big band jazz we unto the practising jazzman?

lectors are generally so preoccu- Continent-even to-day. In fact, if there's one There is one thing we are apt

six-piecers—is not just to make developments in this country. At more noise, but a better noise, the same time, we've very little to be complacent about although Is there any point of contact the standard of our best big doubtedly lead the rest of Although collector's knowledge Europe. I wouldn't say as much is undoubtedly a great asset to for our soloists, because, as jazz, I can't quite see any point Dave Goldberg pointed out a of contact between the collector fortnight ago, the environment and the musician with their here is hardly encouraging for diametrically opposed views on the aspiring jazz musician. As the subject. Not that I person- far as I can gather, there is ally have anything against the much more of the free-and-easy old style of jazz with which col- atmosphere of club-life on the

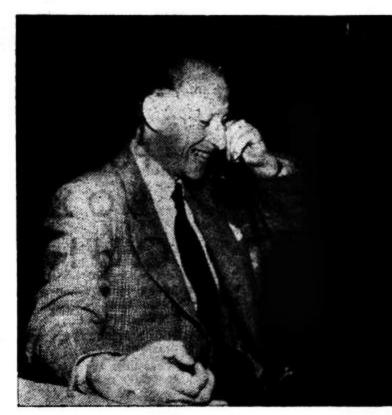
thing I cannot stand it is the to forget when comparing Briattitude of the so-called "pro- tish and American jazz: jazz, for gressive" who goes out of his a kick-off, has its roots right way to sneer at the old stuff. there in American folk music. I believe that it is really neces- We haven't a real jazz backsary for the musician to know ground in this country, and we something about old-time jazz can't manufacture one out of and the way it developed. How, thin air. And so we are bound for example, King Oliver influ- to follow what is already known enced Louis Armstrong, and in the U.S.A. Sad, yes, but true



"I'll have you know, sir, that my other pupils are playing with the L.P.O., the L.S.O. and the Halle . and for the twentieth time, sir, I've never HEARD of this man Jack Fallon!"

Exclusive "Musical Express" Article

RAY NOBLE ON THE TIN PAN ALLEY DESMOND Popular Music Commentary O'CONNOR AMERICAN SCENE



Ray Noble on his arrival in England, photographed in the " Musical Express" Offices.

AS I see it, popular light music PEARL BAILEY

scream " characteristics. music as well as the other arts. in the morning. call to mind the Dada-ism and BILL HARTY-Those with long memories will Surrealism of the painting world UNION STEWARD

RED NICHOLS on the Bergen-McCarthy show.
Not that the recent years haven't added some excellent stuff like most of the major Coast recording towns like believe, cowns like believe, which once had two permanent pit orchestras and other groups, now have not one local dance

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AT THE

GARDEN

THEATRE

REGINALD

BURSTON

HAS now taken over as

Oklahoma," at Drury Lane.

He has conducted as great a

number of famous musical

successes as anyone in the

business. Among these are

Cavalcade," "Bitter Sweet."

Modesty prevents him from

Conversation Piece," etc.

mentioning that he has dis-

tinguished himself in all musical spheres, from D'Oyly Carte Opera to Variety, and

it was only by accident that we discovered that he holds

the degree of B.A. (Oxford).

musical

director of

in the U.S.A. shows a definite Among the coloured folk, I change from the more violent want to draw the attention of It is a problem which will grow jazz of the war years to a more anyone who doesn't know her to even greater when the old King moderate and smoother form. Pearl Bailey. Singing Johnny of Jazz himself joins the disc Booking agencies are reported to Mercer's "A Woman's Preroga-have found a falling-off in public tive," she does a fine job, only favour for some of the bands beaten by her special material careful working out for the satisthat feature the now familiar beautifully accompanied by a faction of all concerned. coloured trio at the "Blue This does not necessarily Angel" in New York last year. INTENSE COMPETITION mean to say that Guy The moment Bill Harty (still my With the return of many musi-Lombardo remains the only manager and very good friend) cians from the Services, there is successful band-for from it heard her, he got Manny Sachs now in the States pretty intense -but merely that war nerves out of bed and on the 'phone, competition for the best jobs,

Kirby group. Everybody knows This is quite an important job band on full time. that Charlie was the arranger for in Los Angeles Local 47, which Music publishers, who usually the latter, and when I guest- is now carrying the bulk of take a pretty hard-boiled view, shotted not so long ago with America's radio music. The say that music is the first to feel Tom Dorsey, he got Charlie to Union steward is the inter- depression and the last to feel run through a couple of special- mediary between the sponsoring a boom. Perhaps I'm just grousities for my benefit. He is agency and the Union. For the ing-it's said that nobody sings probably one of the few trumpet former he estimates costs, the blues so loud as a musician men who make musical sense handles the various tax reduc--except an actor. up where the air is thin and the tions (and have we got them!), What am I saying? Bergen harmonics come close together, and is responsible - under the thinks I'm an actor!

conductor-for hiring, firing and management of the radio musicians. For the Union, he checks the playing time, the intermission periods, the number of doubles employed, and so forth, and uses his knowledge of rules and experience of the necessities of production to the advantage of both parties.

may not be the moment to introduce it.

DISC JOCKEYS One feature that strikes the practical musician reviewing American conditions is the steady growth in public favour of the "disc jockey" or chatty turntable operator, from the help of established men. One Speaking of contact men, Reg actor. ones who have network coverage to the lad who spins records and homely backchat over station XYZ in Whereisit, Nebraska, with a radius of one mile and a total audience of 500. They encourage record sales and interest in dance music. They can and have "made" bands. They successfully revived Ted Weems' "Heartaches," recorded sixteen years ago, without help from publisher or performer, But it cannot be denied that they tend to put musicians out of work and to a serious degree. careful working out for the satis-

and high-tension hysteria affect and she was signed to Columbia while at the same time there is quite a shrinkage in what might be called "secondary" work. The membership of L.A. and

Surrealism of the painting world UNION STEWARD

that sprang from World War I. Which reminds me to tell Bill's sonable dimensions, even allowmultitude of friends that he is ing for those of other professions RED NICHOLS

I personally am rather a fan sideline is Union Steward for order to remain eligible for the for the old Red Nichols' records, some of the big radio commer- insurance. On the other hand, which reminds me that I have cial shows like Frank Sinatra pretty large and important the pleasure of Red's company and the Lucky Strike Hit Parade towns like Denver, Colorado,

THE opportunities for new temporaries the other day, and tributors' Association. songwriters in this Country I pointed out that music is a ought to act as a useful guide

are not as remote as some sure thing for helping to im- to the guessers! people would have you believe. prove international relations.

I don't pretend it's easy, but "All I can say then," said he, ALL OVER THE PLACE. the difficulties are very much "is that when they hear your Gloria Brent at the top of her overrated, and with home pro- latest song, they'll put up the form (and what a form!) on duced songs enjoying a higher Iron Curtain!" prestige than ever, new writers should be encouraged. (And so WE'LL BE SEEING THEM. should new publishers).

song, I know of no better way nard Harris who is leaving his and don't forget I said so. of finding out the strength of it firm. Why is it always the nice Janet Hamilton-Smith and than by asking the boys in the guys who have to go? Inciden- John Hargreaves aired their It is a practical system and has Alley. The established writers I tally, I hope all these experienced best yet in the farewell Music worked so well that I would wish mean, and even if you don't men will not go too far away Hall. Their duet version of to see it here, too, although this know any of them, they're pretty because when business comes to "My Heart and I" was someeasy to contact around there. life they may be extremely diffi- thing.

the truth about it. There is no is a valuable thing to a pub- Nightingale," a musical phanclosed shop in the songwriting lisher, and is not built up in five tasy which opens in town next profession (yet), and I know minutes. several new writers who have recently placed songs with the TIN PAN ALLEY BALL. well-known writer was so im- Evans, the popular Hon. Sec. pressed by the work of two boys M.P.C.P.A., tells me that his for the first time when she who introduced themselves to Association will hold their first sings "The Turntable Song" in now a current plug.

ful songwriter if he can do two giving you four months' notice Phil Rose, an American songthings. . . .

A. Really write hits;

mix with the characters. to worry about!

BOOSTING SHEET SALES.

'Our Baby" competition. This week's No. 4 song. The "offi- ments. is deserving of every support, cial" list of the ten best sellers "How Lucky You Are", fif-

Now I hear that the Lisbona- tesy of the Wholesale Music Dis- we are! Lubin team sold over 500 copies of one of their songs to the audience at a Brighton concert, and it makes me think.

It makes me think of the days when popular music men used to demonstrate and sell thousands of copies weekly every Summer at the Blackpool music

Could it be done today? Well, doubtless plenty of difficulties would be placed in the way of anyone who wanted to try it. but all the same, I believe the market is there. I believe there is a market for sheet music wherever the sentimental atmosphere of the popular song prevails. In the variety theatres, dance halls, cinemas and con-

How about a sheet music stall inside every palais-de-dance? INTERNATIONAL

SITUATION. I happened to be discussing

the above with one of my con

RECORD RECOMMENDATIONS FROM A TO Z

Each week this column lists ten outstanding records by leading jazzmen and bands, drawn from the current English gramophone catalogues. In strict alphabetical order we continue, this week, with WOODY HERMAN. WOODY HERMAN AND HIS

ORCHESTRA (OLD STYLE). 1. Doctor Jazz. Dupree Blues. Brunswick O2558. 2. Blues Downstairs.

3. At The Woodchoppers' Ball. Big-Wig In A Wigwam Brunswick O2843. Casbah Blues. Blues. Brunswick 02896. Chips' Boogle Woogle, Chips (Woody Herman's

Upstairs. Brunswick O2788.

Four Chips.) Brunswick WOODY HERMAN AND HIS

ORCHESTRA (NEW STYLE). 6. Caldonia. Goosey Gander. Parlophone R.2990 Woody Herman's Apple

Honey. Northwest Passage. Parlophone R.2996. Blowin' Up A Storm. You've Got Me Cryin' Again. Parlophone R.3023.

9. The Good Earth. Columbia DB.2311. 10. Steps. Fan it. (Woody Herman's Woodchoppers.)
Columbia DB 2289.

Anyway, if you've written a under the economy axe is Ber- job. This boy is on the way up, Don't worry, they won't pinch cult to replace. The business Kennedy Russell has written your idea, but they'll tell you "goodwill" of a contact man the music for "The Chinese

Anyone can become a success- Fund. Tickets one guinea. I'm the best of 'em. because, when the full details writer, couldn't convince the get out, there's going to be a publishers over there his stuff B. Afford the time and money quick sell out of tickets. There'll was any good, so he's started to hang around the Alley and be a super colossal cabaret, and his own recording company, Milthe event is likely to become the ford Records. He is issuing It's what happens to your Variety Ball of the Popular three of his own numbers, and songs after publication you need Music Business, so to speak.

HOW TO GUESS RIGHT.

I was highly amused at the with Peter Yorke is doing him and it's success may have far is published each week in this teen consecutive weeks in reaching results.

Column, and is supplied by cour- "BAND PARADE." How lucky

BAND PARADE. Where's she been? Long time, no hear.

Dave Kidd signed by Nat The latest casualty to come Temple for the Butlin Summer

month. He will also M.D. The book and lyrics are by M. Martin-Harvey, son of the famous Deanna Durbin will swing out

him, that he got them some Annual Ball on October 30 her forthcoming new picture action, and their first song is next at the Lyceum. Proceeds "Something in the Wind". My will be in aid of the Benevolent guess is she'll groove it with

> sings them himself! He must be Irish. Steve Conway's Sunday spot

Everybody is congratulating announcement on last week's all the good in the world, and Hugh Charles and Noel Gay on BAND PARADE asking the lis- his faultless singing does full their enterprise in running teners to guess the following credit to the brilliant arrange-



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Conn, Lac. low, M bore, slide to A 250
Selmer 'Louis Arm trong, 'lac. low. 450 Selmer 'Armstrong,' Iac. low, Mbore£\$1 Martin, Lac. Low, M.bore, slide to A £55 Selmer 'Special,' GL. low, M.bore, £57

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Dr. William Walton being greeted by C. B. Hiscocks, British Council representative, on his arrival in Austria.



Tommy Sampson with Ronnie Munro at the Eldorado Ballroom, Leith, photographed when these two large bands combined to form a joint band of thirty-six musicians.

GLUCK OPERAS BROADCAST

colleague, Martin Cooper, play- the top part of her voice was ing some exquisite records of surprisingly more clear than the lesser known Gluck operas, the lower register and, like less on Sunday. Like Berlioz, Cooper able artistes, her voice lacked is a champion of the composer "line" and rocklike solidity. It who perpetuated opera and is probable that she was thrown whose vocal compositions are out of line by the conductor, on the same grand scale as Fritz Stiedry, whose tempo was Beethoven's symphonies. Kath- so accentuated that much of leen Ferrier's "Orfeo" was the meaning, and nearly all the long-awaited, for she has a majesty of the opera was lost. splendid voice, and much of her Ann Ayars (Euridice) and the oratorio singing has been really Greek soprano, Zoe Vlachobeautiful. In opera, however, poulos, were superb, and I look she lacks the exquisite poise forward to hearing them in the and dignity of an Alice Raveau future. or the tone and flexibility of a

Who invented the

WHENEVER accordionists

subjects which invariably comes

in for discussion is the history of the instrument. It is difficult

to say who actually invented the

changed its form in the course

nese instrument called the

Club organisers who have not

already sent particulars of

their Club for registration are

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of the Northern

are strongly advised to follow

his progress as reported in this

Another Northern artist to watch is Johnny Moran, cur-

rently vocalising with Percy

Pease's Band at the Sale Lido.

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the Northern Home Services.

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a considerable time, and his ex-

perience and qualifications fit

him admirably for his new position. He has plans which should

make the Palais' catering par-

ticularly attractive. New M.D.

will be Rube Platt; I will pub-

lish the personnel of his band

when it is finally fixed, and I

have every reason to believe that

column.

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gather together, one of the

It was a pleasure to hear our Stignani. During the broadcast

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SKYROCKETS ARRANGE **GOLF TOURNAMENT**

The Skyrockets have arranged another golf tournament, which is open to all members of the Here, There and Everywhere " company, at Ifield, on Sunday, July 6, when all entrants will attempt to return a better score than that of the band's golf champion, saxophonist Bill Apps. It will be remembered that Apps won the "High Time" golf tournament last year.

Coles back from Sweden Jack Coles, who has been holi-

daying in Sweden, has brought many messages back from that country's musicians to musicians here. He has asked us to deliver these via our columns, and the first is from well-known Swedish bass player, Thore Jedervy, who wishes to be remembered to Nat Gonella. John Chilton, one-time drummer, is now a business man in that country, and sends his regards to all old friends, especially Len Conley. Well-known band leader Seymore Osterwaal asks to be remembered to Tommy Bradbury.

diminished chord.)

playing these chords is to play the bass note on the fundamental row with the second finger and the diminished chord with the fifth finger. This is quite easy and very useful.

excellent exercises on the

Another very useful way of

You should make a point of practising diminished chords rebe able to master the different positions in the bass, so that As a result of his experience, when you come across them in a The earliest forerunner of the strange instruments war my reader has made two good piece you will have no difficulty resolutions. The first is that he, in playing them and deciding Seventeenth Century by some himself, will never play a note for yourself which of the two by ear again; the second is that positions will be most conveni-

PUSH-BOX

- 1. Which notes sound when G

- 4. What is the value of a

2. Three. The so-called G, C and F clefs. Originally they were movable; to-day the G and F clefs are fixed. the G clef on the second line of the stave (treble clef) denoting that this line is G; the F clef in the fourth line. The C clef is still in use for choral music and several instruments.

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IN THE NORTH

LOCAL boy making good this comes news of a similar event O'Boyle fronts a very fine com- holds sway. He does this very scheduled for June 27, at the bination at the Palais, and is ably, with a most efficient band, week is young swing violinist Peter Kelly, who has just joined the orchestra at Manchester's exclusive Cafe Royal. Billy Forrest's Band at Duncon. sional engagements, and they are very likely to be the begin-Discovered by drummer Charlie Yomek whilst playing in a Stockport school, this young player was first publicised in this column some two months ago. I could not understand why Peter's immense ability should remain completely unknown outside the obscure Stockport suburb of Reddish; but then, he is truly modest and self-effacing. Big-time leaders

Ashton Palais. This is a dance packing them in nightly to two and it is all the more to his promoted by the Ashton Musi- sessions old-time and four credit that his popularity is as cians' Social Club, whose forma- modern. The band line-up is: Alf great as ever, seeing that he is tion I reported two weeks ago. Robson, Jimmy Williams, Bob now in his twenty-sixth year at Peter is also scheduled for a Dancing will go on from 8 p.m. Hankey, Cliff Snowdon, Saxes; this North-East dancers rendezweek as featured artist with to 2 a.m., and a bar will operate "Tip" Heron (an ex-Lew Stone vous. I have before, in these until 12.30 a.m. So far four stalwart), Syd Strickland, Jack columns, mentioned marathon These are Peter's first profes- bands have agreed to appear- Cottam, Reg. Dobson, Brass; records of musicians, but this is those of Cyril Blake, Joe Alf Levitt, Piano; Billy Tweddle, one of the longest runs I have Emmanuel, and the Premier Drums; George Sturgeon, Bass; known. Can anyone else beat ning of an outstanding career. Palais, together with the resi- Bill Eden, Guitar; and Lilian, it? Playing five nights a week. dent outfit. Bert Hodges, Secre- Vocaliste. Incidentally, Bill Eden Jack presents the following tary of the Club, and trombonist will be known to football fans boys: Tommy Heslop, George the Manchester Palace as one-time outside-right for Dobing, Billy Dennis, Saxes; Theatre, tells me that to judge the Sunderland club. Up to Don Wilson, Billy Hollifield, from ticket sales up to date, the last week-end Jack had also Jack Pattinson, Trumpets; Eddie venture looks like making a singing for him Rita Rush, but Young, Billy Davies, Trombones; considerable contribution to after twelve months, during Billy Daniels, Piano; Ronnie wards the cost of the club's pro- which she has built up, with Watson, Drums; Terry Tuck, jected rehearsal and social Jack's assistance, an enviable Bass; Jos. Evamy, Guitar; and reputation as band vocaliste, he Jimmy McNeal, Vocals/Comedy, has released her to join the Blue Guitar. By the way, I mustn't This week I have had the Rockets, with whom she com- forget to mention whilst on pleasure of a chat with two of menced last Monday. All from records, Billy Daniels and Stockton-on-Tees leading maes- Stockton wish her every success. Tommy Heslop have been with

They are Jack O'Boyle And now to the Maison-de- Jack 15 years and 19 years

Jack Marwood. Jack Danse, where Jack Marwood respectively. Good going!

TRANSATLANTIC (Continued from page 2)

Jordan's unit, he will now be heard twice a week, when the be considerable, but whether the sit down! Sing, Song " programmes are broadcast on both the Light and scheme is wholly successful can only be decided by the passage list of band leaders without The Alamo" number, recorded now under new management. Vause, have secured the services of Bunny Brooks as resident manager. Bunny was with the Butlin organisation for consequences.

of time. American booking bands. . . . If negotiations are so delightfully by Woody Heragencies have pretty tight holds carried through to a successful man and the Woodchoppers, was on location dates and only the end, Tommy Dorsey will become owned by Stan Kenton's Leslie very top outfits are estimated to a coast-to-coast disc jockey with Music Company. He and his be in a position to attempt such an annual salary of one million manager-partner, Carlos Gastel, far-reaching moves without fatal five hundred thousand dollars for have just sold the number to HAVE YOU HEARD THIS coloured singing sensation - going to be a terrific hit. ONE BEFORE? Harry James, she's really terrific-returned to David Forrester, the talented

Astoria Ballroom, on June 13, Frank Waldman, entitled "Down success, "Up In Central Park" gramme.

offices. Percentages saved will Beat For Two." Not you, Woody, —he will co-star with Deanna Durbin. That "Across The Alley From

five years . . gosh! . . . Sarah Capitol Songs for twenty-five Vaughan, the new young thousand dollars. Watch it, it's

who is now in Hollywood fol- the Apollo Theatre in New York M.D. of the swell Red Skelton lowing his highly-successful on June 20 for an engagement radio show, is in great demand coast-to-coast tour of one-night with the Dizzy Gillespie Orches- these days. Universal Internastands, plans to produce his own tra. Her long-postponed appear- tional Studios want him to add picture following the completion ance at the Hollywood Bocage to their list of musical directors of his present commitments at Room has been fixed for July 15, that already includes David the Twentieth Century Fox provided that the Club is still Tamkin and Frank Skinner. it will contain some of the North's most sought-after musicians.

After the highly successful Jam Jamborse held at the Modern and Stank Skinner, open by then. . . Dick Haymes while Rogers and Hammerstein has left Twentieth Century Fox are anxious for him to conduct to join the cast of the Universal their new Broadway musical picture to come out of Holly-International-Sigmund Rombers next autumn. Nice singing from wood, using an original story by musical version of the Broadway Anita Ellis on the Skelton pro-

Piano Accordion? Accordion Times Edited by J. J. BLACK

plano-accordion, as we know it but that, more or less, was again. F. C and G were gularly, and the main thing is to to-day, since it has constantly where the similarity ended! jammed."

It appears that one of these accordion was probably the Chi- brought from China during the 'Cheng". In this three-thou- Jesuit Missionaries; it was sand-year-old instrument, the studied, improved on, and denotes were obtained by the pas- veloped by Charles Buffet, a any player who cannot produce sage of air across metal reeds: Belgian who, in 1828, produced satisfactory evidence to show the first diatonic accordion. Other that he is not a busker! inventors who took part in subsequent developments included Damien, of Vienna, who is very often credited with the honour technical footnote this week, on of being "The Inventor" of the a subject which is puzzling to instrument as we know it to- many players; the diminished day; also Phillip de Ponts and chord and methods of playing it.

> Johann Forster. There is a school of thought words. which believes that America may justly claim the credit of producing the first instrument, with the modern keyboard; 'though I believe the real truth of the matter is that the Amerifinements to instruments impor-ted from this side of the Atlancans added many detailed retic, but that the first piano- side of the accordion, however. accordion actually originated in only three notes sound; the G

> Another reader has something F sharp (same sound as G flat). to say on the subject of busking. There are several different ways The firm I work for went on of doing this; I will show you an outing yesterday," he writes, the two most commonly used. and as I did not think I could play well enough, I lent my ac-

> getting the bass buttons right Concise Tutor" contains some

I will hand over to Frank, and let him carry on in his own To start with, here are the notes which make up the C diminished seventh chord, C, flat, G flat, and B double flat (sounding the same as A). Note

Frank Barton contributes my

that there are four notes to this flat is missing. To play the com-

plete chord you must add the The first is by playing C

cordion to one of my workmates diminished chord button with to lead the community singing, the second finger and the F sharp Perhaps I was sitting too close on the counterbass with the to him, but I have never heard third finger. The position is the same for all the diminished chords; that is, the diminished He played everything in key chord and the counterbass of C. and used only the C, F and the second button up. With G G fundamentals and major diminished, you would play C chords, and these he played sharp, the counterbass of A (two He expressed time by up from G). Practise these on jerking violently on the bellows. your accordion. (I might men-I spent an hour this morning tion here that the "Hohner

pressed? 2. How many clefs are used in

3. What does the word andante really mean?

double dotted minim?

ANSWERS

1. G, B flat and E.

3. Walking; at a walking pace.

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