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Accordian Times and Musical Express
FRIDAY, SEPTEMBER 12, 1947 No. 49 PRICE FOURPENCE

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HEATH FOR LONDON CASINO

Opening On November 10th (M.E. Staff Reporter)

"MUSICAL EXPRESS" HAS PLEASURE IN ANNOUNCING THE EXCLUSIVE NEWS THAT FOR TWO WEEKS, COMMENCING NOVEMBER 10, TED HEATH AND HIS MUSIC WILL BE AT THE LONDON CASINO IN AN ALL-STAR VARIETY BILL. AT THE TIME OF GOING TO PRESS THE SUPPORTING BILL IS NOT YET AVAILABLE.

This engagement will not only give the fans a chance of seeing the band but also will enable sophisticated West End audiences to hear this combination which has deservedly earned the reputation of being the finest band of its size in the country. Featured with the band as usual will be Paul Carpenter and the Jack Parnell and Kenny Baker bands within the band.

SANTIAGO FOR NEW HIPPODROME SHOW

Santiago and his Latin-American music are to appear in the new Val Parnell show that will shortly open at the London Hippodrome. While complete details are not available it is known that Santiago will feature in a special scene portraying the life and colour of the Latin Americas. Santiago who has a fine library of this particular type of music has been working hard preparing and arranging new authentic native rhythms for presentation in the show combining this with his resident engagement at the exclusive Milroy Club.

As already printed in these columns the Heath aggregation will be in variety next week, September 15, when they appear at Shepherd's Bush Empire followed by six weeks of personal appearances in and around London on the Mecca circuit. As already printed elsewhere in these columns when the Heath band recommences its popular swing concerts at the London Palladium, on September 28, Ralph "Muffit" Moffatt will be making a personal appearance. The band has just returned from a successful engagement at Jersey.

ROSE ROOM ANNOUNCEMENT

The Rose Room will be held as usual at the Chatelain Restaurant, 37, Gerrard Street, this Sunday. The Rose Room Trio will play for dancing, and David Miller will, as usual, be the host.



Amazing picture of vast crowds assembled to hear Ted Heath and his Orchestra at Blackpool. Thousands crammed the enormous ballroom. Balconies reaching to the ceiling are packed full. Bars, annexes and foyers not seen in the picture are also packed to capacity. And remember—this is midsummer and there is supposed to be a slump.

ITURBI BACK IN NOVEMBER
Important Series of Concerts (Musical Express Staff Reporter)

As a result of José Iturbi's phenomenally successful concerts in London early this summer, Metro-Goldwyn-Mayer has arranged his Hollywood filming schedule to enable him to make a second British tour this year. In June Iturbi created a new attendance record for musical events in Britain when he drew more than eleven thousand people to hear him at a single concert of the London Music Festival at Harringay Arena.

Iturbi's bookings to date, arranged by Harold Holt, will be as follows:—Theatre Royal, Dublin, November 1; Assembly Hall, Preston, November 4; Caird Hall, Dundee, November 6; Royal Albert Hall, November 10; November 14, Belle Vue, Manchester; November 16, Odeon, Glasgow; November 17, City Hall, Newcastle; November 20, Davis Theatre, Croydon; November 23, Odeon, Liverpool; November 25, De Montfort Hall, Leicester; November 27, City Hall, Sheffield. This tour, which covers a much larger area than the limited time he had to spare for touring on his previous visit, will give Iturbi's great public in this country a chance to see the great pianist in person.

ROYALTON-KISCH NOW RECORDING FOR DECCA

ON August 26, this newspaper printed an article on the young British conductor, Alastair Roylton-Kisch, who made his debut last October with the London Philharmonic Orchestra and who has fast established a fine reputation for himself in spite of the fact that he is still in his twenties. Now we are glad to announce that this young man, who recently conducted the London Symphony Orchestra, has signed a two-year contract with Decca. He recorded his first titles for that company this week.

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IMAGINEZ

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BALLET BIG SUCCESS at GAUMONT "STATE" £6,000 Weekly Advance Bookings

WITH PANIC AMONG THE SHOWMEN AT THE THREATENED SHORTAGE OF AMERICAN FEATURE PICTURES STILL THE MAIN TOPIC IN WARDOUR STREET, GAUMONT BRITISH STAGED BALLET AT THEIR VAST STATE THEATRE IN KILBURN. IF IT WAS AN EXPERIMENT THEN IT TURNED OUT TO BE A LUCKY GAMBLE. IF IT WAS THE OUTCOME OF WISDOM, THEN IT DESERVES FULL CREDIT FOR COURAGE AND RESOURCEFULNESS ON THE PART OF THE MANAGEMENT. ON THE FIRST NIGHT 4,000 PEOPLE BROUGHT IN SOMETHING IN THE REGION OF £1,000 TO SEE "SWAN LAKE" BY THE INTERNATIONAL BALLET COMPANY. PRICES OF ADMISSION ARE FROM 3s. TO 7s. 6d. ALREADY NEARLY £6,000 HAS BEEN TAKEN IN ADVANCE BOOKINGS FOR THE REST OF THE WEEK.

MORE NEWS AND PICTURES ON BACK PAGE

RALPH MOFFATT COMING AGAIN

To appear with Heath & Douglas

RALPH "MUFFIT" MOFFATT WHOSE APPEARANCE IN ENGLAND IN JULY DREW FANS FROM ALL OVER THE COUNTRY TO SEE HIM, WILL BE RETURNING TO ENGLAND AGAIN THIS MONTH. HIS FIRST APPEARANCE WILL BE WITH LESLIE DOUGLAS ON SEPTEMBER 27, AT THE WINTER GARDENS BALLROOM, PALACE HOTEL, SOUTHWEND, AND ON SUNDAY, SEPTEMBER 28, LONDON FANS WILL BE ABLE TO SEE HIM WHEN HE MAKES A GUEST APPEARANCE WITH TED HEATH AT THE LONDON PALLADIUM. MOFFATT WILL BE MAKING THESE TWO APPEARANCES AND WILL FLY BACK TO GERMANY ON MONDAY, SEPTEMBER 29, IN TIME TO CONTINUE WITH HIS POPULAR MUNICH PROGRAMME.

PHILLIPS COMPOSING FOR U.S.A.

Sid Phillips, whose descriptive compositions have become familiar to the world over has been approached by a famous American publisher to compose several new band numbers for the American market. Phillips tells us that he has borrowed nothing from the works of the old masters for these compositions and they are entirely original. The first of these he has called "Chintz and Chippendale," and it will have its first broadcast in this country when Phillips' own band plays it on the air on Friday, September 19. At the time of going to press he is working on three of these numbers and it is to be expected that they will be of the first-class standard that is always associated with his work. Sid Phillips and his band were the first to do a complete forty-five minute broadcast on their own in Jazz Matinee last Saturday and the programme can truly be called a first-class jazz session with many of the old favourites being presented in Phillips' own inimitable style.

Clarke at Orchid Room

Buddy Clarke the young Canadian compère has been successfully appearing in cabaret in this country since we first mentioned him in this newspaper several weeks ago. Clarke appeared at La Martinique last week and this week has been entertaining the exclusive clientele of the Orchid Room with great success. We understand that he will shortly be seen on television and some time this month will be at the Gooconut Grove as previously mentioned in these columns.

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Live entertainment is the policy of "Musical Express". Wherever possible we advocate the employment of living artistes and musicians. The most we could have hoped for was a compromise—one film and cine-variety for the remainder of the programme. But to the Management of the Gaumont State goes the fullest possible credit for going the whole hog" and dispensing with their films in this new experiment which is full of the most interesting lessons to be learned.

It is now proved that the old belief concerning a cinema not being a theatre or music hall is a fallacy. Careful observation of the audience for Ballet at the State Cinema shows that they were the usual weekly cinema people. But let us not underestimate the great pull of a superb show in doing this capacity business. The dancing is excellent. The orchestra of 27 musicians, ably conducted by James Walker, with Ernest Irving as guest conductor, and which belongs to the Ballet, would be an attraction in itself.

The experiment also proves conclusively that a "local" audience will pay willingly to see any really first-class entertainment.

I understand that meetings are taking place now to estimate just how many cinemas on the circuit are equipped for, or could be adjusted for, Ballet or other spectacular stage presentations. It is believed that the circuit has about fifty of these. But most important of all is the profound psychological effect the Gaumont State experiment will have on other circuits and the smaller independent cinema showmen. It will resound throughout the exhibiting side of motion pictures like an inspiration. The weak-hearted will no longer doubt. The dubious need no longer fail. It is now proved conclusively that live entertainment is the hope and the ultimate solution to the cinema's latest problem of consumer goods in short supply. Not only that, but it is a most profitable solution. J.L.R.

BURNS' QUICK RETURN TO SOUTHSEA

Having spent a very successful month with his augmented orchestra at the Savoy Ballroom, Southsea, Tito Burns is to return to that engagement with his Sextet on Monday, September 15, for a further month when he will play opposite Ronnie Pleydell and his Orchestra. The Sextet as featured in the increasingly popular programme, "Accordian Club," every Thursday, will have one alteration when Cab Kaye, well-known coloured vocalist, takes the place of Ray Ellington when they commence their appearance at Southsea. Sign of their popularity in this district is the fact that the outfit were asked to return to that date by the management.

PENROSE RE-FORMS QUARTET

After a period of free-lancing Billy Penrose has reformed his Quartette and now features tenor instead of guitar which he used on his Parlophone recordings. The personnel is Betty Smith, Penrose's own seventeen-year-old tenor sax discovery, Eve Cliff, until quite recently with Joe Daniels' Hotshots on bass and as vocalist. David Kenny who is married to Eve Penrose on piano. The outfit caters for both classical and dance music enthusiasts and features special compositions by Penrose. The outfit is at present busy on one night stands and will shortly be televising prior to sailing for Port Said on October 20, to commence six months in the Middle East in the new C.S.E. show "For Export Only".

VIC OLIVER TALENT SCOUT

VIC OLIVER, famous comedian and conductor, is going into the new show at the London Hippodrome, but this will not mean the end of his symphony orchestra with which he has given so many successful concerts in the past. During the run of the Hippodrome show he will continue to give orchestral concerts in different parts of the country nearly every Sunday and in most cases the proceeds of these concerts will go to charity.

We understand that Oliver has decided to try out a plan that he has been contemplating for some time. He told "Musical Express":

"In my journeyings through the British Isles I have encountered many amateur musicians, singers of all descriptions, violinists, pianists, cellists and so on—some good, others not so good. But even the good ones nearly always experience great difficulty in making headway; there are several reasons why this should be, and a number of genuine snags. But such difficulties are made to be overcome and being of a practical turn of mind I have been working on an idea of mine which I am optimistic enough to believe might make the path of aspiring musicians a little easier. My scheme is to hold auditions in towns which I intend to visit with my orchestra. Should I find any promising amateurs, or professionals for that matter, I would feature these local musicians when I hold my concert in their town. A pianist might play a sonata or I might offer an ambitious conductor the opportunity of wielding the baton in front of the British Concert Orchestra. I am starting with Eastbourne where I am giving a concert on Sunday, October 26, and expect to be kept busy in the meantime selecting a suitable local musician to appear on that occasion. If the scheme is a success at Eastbourne I intend to do the same throughout the country. It is not vaudeville acts for which I am looking, but serious musicians in the classical tradition. I hope that my scheme will prove of real assistance to such people."

In the opinion of this newspaper such a scheme will undoubtedly give a great chance to both amateurs and professionals who are unable to journey away from their own towns or possibly do not have the opportunity to contact the people who might be able to help them, providing their talent is worthy of notice.

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THE VOICE

ENCOURAGEMENT

Vic Oliver, who will be featured in the new London Hippodrome show, is not forsaking his symphony orchestra...

OUR OWN SCHEME

We ourselves, about to make important announcements on September 26 in our new publication devoted to contests and to be called "The National Dance Band Champion"...

CRISIS PLANS

It is reported that Cabinet Ministers are sympathetic to plans suggested by British industrialists for diverting labour into the exporting industries.

PIED PIPERS OUT OF HIT PARADE

NEXT Monday sees the first day of rehearsal of the new Stan Kenton Orchestra. His itinerary is now definitely set until well into the month of December.

Transatlantic

By STUART S. ALLEN



Kenton is back and June Christy is back as promised. Welcome again to a top combination.

Manager "Bullets" Durgom has decided to pull the Pied Pipers out of the Lucky Strike Hit Parade as and from tomorrow, when they will be replaced on the popular Saturday night radio spot by the Ken Lane Singers.

I can't think what happened, but all rumours reported here are now unconfirmed by the latest batch of information to reach me which gives that Perry Como is back on the Chesterfield "Supper Club" programme...

"That's Life" now titled "A Song is Born", Charlie Barnet, also in the film, did a quiet laugh up his sleeve when he heard of Lionel Hampton's contract difficulties over his double booking at the Million Dollar Theatre...

Harry Gold's recordings sounded great over Moffatt's show last week—maybe it's the atmosphere that Ralph creates that gives all his discs that "different" sound...

IN THE NORTH

By Billy Butler

DRUMMER CHARLIE YOMEC has an uncanny knack of spotting dance bands in the most unlikely places—chiefly in the obscure suburbs at the ends of the more tortuous Stockport bus routes.

Would it be stealing Robin Richmond's thunder to put in an appreciative word about an organist? The other night at Manchester's Theatre Royal I heard one of the heats of Harry Buxton's talent contest, which is currently sharing the billing with the Royal's usual film programme.

The old Ship Inn at Saltburn, Yorkshire, is a fine rendezvous for a quiet pint and it was here, the other day, that I struck up a conversation with a genial figure, prominently displaying the emblem of the M.U. badge.

Jazz

Edited by DENIS PRESTON

Rockin' Chair (Carmichael). Louis Armstrong and his All Stars, featuring Jack Teagarden.

Sugar (Alexander, Mitchell, Pinkard). Louis Armstrong's Hot Six.

ARMSTRONG blows a lusty jargon into the two vocal choruses which comprise the greater part of this, his third edition of "Rockin' Chair," and with the exception of the short measure of instrumental music which ends the record, in which he plays wonderfully well behind the sombre Teagarden trombone...

It may be that I grow old and sentimental, but "Rockin' Chair III" seems to lack the charm of "Rockin' Chair I" (Parlophone R785), in which Hoagy Carmichael himself sang "Father" to Armstrong's sassy "Son."

SEPTEMBER RECORDS

solos as we have in "Sugar," it is a little disappointing when the final "all-in" turns out to be an anti-climax.

At this comparatively low level of inspiration Hawkins scarcely as good as his better imitators; at his best, of course, he is still the supreme tenor.

In jazz—where style succeeds style and fashion succeeds fashion with alarming rapidity—it is always difficult to speak of the mature artist.

Indian Summer (Dubin, Herbert). Blow Me Down (Moore). "Esquire" All-American Award Winners.

"Indian Summer" is all Coleman Hawkins from intro to coda! Intro and coda are quite brilliantly conceived, but between them there's a mess of Hawkins, trying (not too hard) to duplicate the success he made of "Rainbow Mist" (Apollo 751) but sounding a good deal less assured than he did in "Just One More Chance" (Keynote 1300).

With "Indian Summer" Hawkins is saddled with a hard tune from which to break away, and in spite of some counterfeited frills and furbelows, he never does so. Unexpectedly, there is nothing unexpected in his phrasing, which closely follows the four-square pattern of the original melody.

Tin Pan Alley "The Troubadour" advertisement.

SAM BROWNE: First of the series disappointing—had looked forward to hearing this, but what happened? As far as I'm concerned the "Radio Times" should have read: The Song Spinners, supported by Sam Browne! However—maybe time will tell, and by the end of the series I'll be handing you a bouquet!

THIS WEEK'S QUOTATION (William Lamb). (Sept. lat: End of plugging) "What all the wise men said has not happened: what all the damned fools said has come to pass."

The new Jewell and Warriss show starting September 28 featuring the Five Smith Brothers. I'm very glad to hear about this—if you remember, I tipped these boys some weeks ago for star billing—am looking forward to hearing this show. From what I hear, it should prove one of the better listening spots!

CAROLE CARR: This Songbird has been singing exceedingly well for some time, but never as good as now. I rate her one of our top vocalists of the day, and yet, if you mention her name to Joe Public, they don't know who she is! Now that's very strange with all those Geraldine broadcasts. It's a pity, too, because I'm certain she has the making of a star.

AMBROSE Vera Lynn, Anne Shelton, Elsie Carlisle, Max Bacon, Sam Browne.

HENRY HALL, Les Allen, Phyllis Robins, George Elrick.

ROY FOX: Nat Gonella, Lew Stone, Denny Dennis.

RESUME OF THE PEAHOURS LISTENING ON SATURDAY: Apart from Music Hall which is on the "Home" what have we got for the customers who buy songs?

- 6.00—NEWS
6.25—Saturday Sports Review
6.45—THOSE WERE THE DAYS (Oldies)
7.30—LONDON MAGAZINE (no songs)
8.00—MUSIC HALL (OK)
9.00—NEWS
9.20—DEEP ARE THE ROOTS (Play)
10.45—BEFORE THE END OF THE DAY (Someone please translate!)
TIME—You can get this on the phone
NEWS
CLOSE DOWN

- Light
7.00—NEWS
7.10—SPORT
7.20—BEFORE the Concert (remarks by Spike Hughes Nicholas Hallam to you)
7.30—DURING the Concert
9.15—DURING the Concert
10.00—NEWS
10.15—NAT ALLEN By this time the people who are hoping for some Light Entertainment have gone to bed in disgust!
So! Out of nine hours' listening time, we have one hour and three-quarters in which to hear current songs!

ARTISTS—Danny Malone blinding till November—there's a name here for Roy Spear!
BRAND NEW—Dusty McGarry Very old—His gags!
CAUSING SENSATION—NOW IS THE HOUR!
DAIRY TALK—When they've all turned it down twice I know it's a hit!

OVERDONE "Heavy" listening on the "Light"
POPULAR SONGS I've already heard a few whistling "S W E E T H E A R T A V E N U E"
QUESTIONS Is Jimmy Leach out of reach? What's happened to the Organists?

WHAT IS WRONG WITH THE POES? The summer continues. The sun warms the hearts of the nation and breaks the hearts of the popular music publishers.

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Drummers! The world still demands the best but home supplies improve every week. Place an order with your Dealer now for the new PREMIERS with Rush Bracing.

BROADCASTING WITH THE LID OFF!

THIS week I have chosen a very controversial subject to talk to you about—the Aunt Sally of Entertainment. Yes, I do mean the B.B.C. Probably the Corporation has been the cause of more headaches, late nights, wet towels and strong coffee among writers than any other subject except the weather. But, thank God, I'm not a writer by profession and I think it's time members of our profession stopped being given headaches so I'm borrowing a pen to let you know what's on my mind. I'm going to start out by making a statement with which a lot of you won't agree. Incidentally, when people don't agree there is friction and friction produces the motive energy for action. So if, between us, we can produce some action, you won't have wasted your time by reading this article, nor I by writing it.

THE LID OFF! By Jack Fallon

The Author, famous Impresario and Manager of Jack Hylton's Agency, writes this most provocative article on radio for our professional readers. No B.B.C. official should fail to read these outspoken and candid remarks.—Editor.

Broadcasting to-day is not as important to dance bands as it was before the war. To-day the established combination would lose very little if they remained off the air for some time. Before the war it was different. All very well for them," says the young, unestablished dance band leader, "they've made a reputation. I still have mine to make; it's only on the radio that I can meet an audience of millions... I agree with you 100%. But it isn't the audience of millions which is going to get you steady work as a result of these one-night-stand-and-then-broadcasts which are being handed out so patronisingly by the hierarchy concerned. These can only do good if the theatre bookers, agents or ballroom managers hear them. These are the people who really matter at this stage of your development. If they are not interested then things can happen, although of a limited nature.

tion of the artists and band leaders, to create and capture a new public interest. So let's have a searching revision of all programmes submitted to stringent tests as to their present effectiveness.

CHARTER FOR DANCE BANDS

For instance, has it occurred to you that every top-ranking B.B.C. feature with (according to Listener Research) its tens of millions of listeners, is supported by a first-class dance band whose brilliant arrangements and vivid playing enhance and enrich your itmas, Merry-go-Rounds, Much Bindings, etc.? Do you think the B.B.C. would keep dance bands as to their present effectiveness. We've watched his development for years. We've given him advice and help. It's an experts' job. Generally the B.B.C. producer is just another "middle-man". Therefore, unless he has proven ability and background, take him out of the hair of artistes and bands alike and let them get closer to the engineer. I'm a writer and stop dispensing these false credits.

at the control panel. There are too many amateurs in the back-rooms of Broadcasting House. One thing we can claim for my side of the Variety branch of the business—we KNOW the acts and bands. If we, the agents and bookers, want a particular attraction for a particular show we know where to find him. We've watched his development for years. We've given him advice and help. It's an experts' job.

CENTRAL CASTING FOR B.B.C.

What about the elegant and charming ladies who wield so much power from behind their office desks? It would be a shame to invite them to leave their cosy offices and go out into the provinces, the London suburbs, into the local variety and dance halls, night after night, month after month, year after year. UNTIL THEY LEARN THEIR JOB—until they know the business through and through, inside and out. It's the hard way but it's the ONLY way. And, if the hard way's too hard for the B.B.C. who, after all, must be preserved in aspic

away from the common crowd or they might get the common touch. Why not establish a central casting agency which can work in close consultation with the B.B.C. but run by experts, for experts, with experts?

No, it's not a hot-weather dream; it's a real possibility. It's the only fair and workable way to get a just distribution of radio time and to ensure that the public is served up with the talent available, good but never heard. Then tie-in with this central casting department a radio school to guide talent on radio technique and groom it accordingly. Isn't it time the B.B.C. realised that the particular technique essential to its medium of entertainment is not in daily use? That they only plumb the surface of potential talent when they give these snap auditions?

Well, these are a few things the B.B.C. could do and if they did them you'd see a very substantial change in the public reaction to radio.

To conclude: two heads are better than one, and several, no doubt, are better than two. Why can't we who are so interested in this subject get together and work out a plan? Why not write and tell me what YOU think can be done to improve the standard of dance bands? Let's work out together this great Charter of Freedom like that our ancestors worked out a hundred years ago in the political sphere and which paved the way to a new era in the history of this country.

I believe in dance music. I believe that dancing, which is as old as man himself, is still as popular as it ever was. But I do say that, like everything else; it needs constant stimulus to re-cremate its essential vitality. Remember that radio has passed its period of being a novelty. It's now as much an accepted feature of life as the internal combustion engine or the gas stove. And there's another thing to bear in mind. No form of entertainment can stand the intensive attention that the radio achieved during the war years. Saturation point was bound to come and it did. Sustained listening brought boredom and disillusionment. But the radio CAN be a serious medium, with its big features—attraction listeners. It can, if properly injected with healthy new blood, revitalise itself and become a general medium of only a partial attraction.



"So this is what is called a Jam Session! I hope you won't think me rude, but it rather sounds as if they're just making it up as they go along!"

★ THE VIEWPOINT ★

Style: Interest: CHANGING TASTES IN JAZZ QUESTIONS on MUSIC
By Collin Pomroy
(Tempo Record Shop, South Kensington)
Answered by a Historian

FROM the selling side of the counter one is in a unique position for following the changing tastes of record buyers. As far as jazz fans are concerned, in recent months their demands have hardened into three main channels—Be-bop, Dixieland and New Orleans Jazz. All the way round, the big band has lost ground to the small improvising outfit. A specific example is Benny Goodman, whose Trio, Quartet and Sextet recordings find a ready market where there is little call for his band records.

American records unavailable in this country have always had a strong attraction for the jazz fan. As little as a year ago some American discs were real luxury purchases. Items like the Tito Burns and his Sextet (Songs From The Old Plantations (three accordions) and Drum Lagoon, Gipsy Waltz by G. S. Mathis (three accordions, drums and bass).

Several new numbers, particularly suitable for beginners, are also published in the Junior Band Journal Series. The following numbers by G. Romani, the well-known Reigate Club Director:—Blue Revelry, slow fox-trot (three accordions and bass); Echoes from Waltz Land (three accordions and drums); Il Balco (three accordions) and Songs From The Old Plantations (three accordions). Also Dreamy Lagoon, Gipsy Waltz by G. S. Mathis (three accordions, drums and bass).

Does the composer's intention matter? In that the individual listener suits himself. If he sees Bach merely as abstract music he may find it perfectly satisfying—although that is certainly not the way Bach himself regarded his work. What the listener virtually does is to pick upon some one aspect of the music which strikes a chord of response; the listener of another generation may pick a different aspect. Who can say which is the more true? Have we any means of judging the composer's intention? Yes, plenty. We can find out

Accordions Times

Edited by J. J. BLACK

AT the time of going to Press, everything is set for the accordion contest to be held at Ramsgate on September 11. There appears to be a considerable amount of local interest in this event; indeed, applications for particulars have come from places as far afield as Yorkshire. As Tito Burns and his Sextet have been booked to play in conjunction with Gordon Homer's famous House Band at the Coronation Ballroom, I think there is no doubt that the event will be a great success. Full details will be published in our next issue.

Now that the autumn season is approaching, activity in the accordion club world is steadily increasing, and many clubs are planning an elaborate winter programme. Full details will be published as they are received from Club Organisers.

B.B.C. ON TRIAL

"All very well," again I hear you grumble, "but does the B.B.C. give us a chance?" Ah, there it is, the question of the whole business. Remember a few weeks ago I said don't put ALL the blame on the B.B.C.? Well, to-day I'm going to join you in putting SOME of the blame on the Corporation. What is vitally required is a thorough overhaul—not only of personalities but equally of programmes. Our future must be re-examined for the interest they create and the pleasure they give. Programmes like "Music While You Work" (this is only one of several which have a useful purpose in war-time, have outlived that usefulness and should give place to something more alive. There is no doubt that this daily dishing up of half an hour of characterless, continuous music has about as much savour as a three times recooked dish! A dance band playing on this programme has no incentive to give of its best as a British coalminer to dig up coal on his short rations of commodities and food. Certainly the B.B.C. must admit to guilt in its contribution to the deterioration of musical values. It is up to them, with the invited co-opera-

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Accordions Times

Edited by J. J. BLACK

several additions to the Band Journal Series. I would especially select the following numbers by G. Romani, the well-known Reigate Club Director:—Blue Revelry, slow fox-trot (three accordions and bass); Echoes from Waltz Land (three accordions and drums); Il Balco (three accordions) and Songs From The Old Plantations (three accordions). Also Dreamy Lagoon, Gipsy Waltz by G. S. Mathis (three accordions, drums and bass).

Many accordions have taken their instruments on holiday with them this year, and have entertained friends and others who happened to be their companions. Others have been entertained by professional accordions at seaside concert parties, dance halls and so on.

B.B.C. BACK ROOM NEEDS SWEEPING

There's another very important recommendation I would like to make on your behalf to the B.B.C. Membership of the B.B.C. on his short rations of commodities and food. Certainly the B.B.C. must admit to guilt in its contribution to the deterioration of musical values. It is up to them, with the invited co-opera-

TEN BEST SELLERS
The following list of TEN BEST SELLERS, irrespective of price, for week ending 4 September, 1945, has been compiled from lists supplied by members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces.

NEWS AND PICTURES ON BACK PAGE

MUSICAL TONGUE

By Nontando Jabavu

MANY Europeans have noticed a certain "sing-song" quality in the speech of African people, a characteristic which is also noticeable in the descendants of transplanted Africans—American, West Indian, and Latin-American Negroes—who were forced by historical events to abandon their original tongues and acquire new ones, whether English, French, Spanish, or Portuguese.

It is easier to appreciate the reason for this "sing-song," or musical way of speaking European languages when it is remembered that practically all African native languages have a tonal structure, varying in degree from a comparatively simple one, as in my own Si-Xhosa of South Africa, to some which are incredibly complex, like the Ewe of West Africa.

The traditions of multi-tonal speech are so strong that they even persist among American Negroes, and others to this day. After hundreds of years of speaking and thinking only in English, their voices are still characteristically "pliable," and their phrasing of certain sentences and sayings often has its roots in tonal rather than grammatical conception of the language. The interesting consideration in this case is that although the mother-tongue of the Afro-American is English—and English of a most virile form, constantly adapting itself to changing ways of life—its slang (a linguistic sign of aliveness) is greatly influenced by the tonality of long-forgotten dialects spoken by the American Negro's African ancestors.

It is obvious that here is a subject whose study has many fascinating aspects, and which may very well explain away the "vocalised tone quality" used by Negro jazz and folk musicians, and the characteristic "bending" of the voice and phrasing by blue singers from Beatie Smith to Joe Turner. Examples abound in everyday speech and song, and almost any gramophone record of Negro artists provides an illustration—whether it's Lead Belly or Cab Calloway.

All of which suggests that there is more social history tucked away in this jazz business than the hepcats generally realise!

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Blow In The Rain	Ma Belle Marguerite	Old Spanish Trail
Illusion	I Gotra Gal I Love	Huggin' & Chalkin'
My First Love	The Best Man	Costa Rica
New Orleans	I Miss That	I'll Know It's Love
Our Baby (W.)	Ivy	Mi Vida
Im Still Grows (W.)	I Believe	Another Night Like This
Daughter, Daughter	Shanty in Ypsilanti	The Say It's Wonderful
Why Did You Say	Why Did You Say	I Got The Sun
Managua Nicaragua	I Don't Wanna Dream	Puddin' In Stream
Across The Alley	Rose Coloured	If I Had My Life
New Orleans	Ma Belle Marguerite	First Day Of Summer
Jack, Jack	I Dream't I Was Back	Ribby
Heartache	Beautiful Morning	Dear Old Donagel
Apple Blossom	Out Of My Dream	Ursula
Sweetheart Avenue	Long As I'm Dreaming	Try Little Tenderness
Midnight March	Smile Right Back	Beside The Railroad

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“SOMETHING IN THE WIND” THE PROMS

By Malcolm Rayment



Deanna Durbin plays the part of a Disc Jockey in the New Universal-International Picture “Something in the Wind”. She is seen here with, left to right, Johnny Green (Musical Director), Gene Loring (Dance Director) and Irving Pichel (Film Director). Green has written seven special numbers in the picture.

ONCE again the standard of performance has been varied, the general level has been rather higher than of late. Most of Tuesday's (September 2) concert was devoted to the music of Sibelius, and the evening plunged straight into one of that composer's concentrated works “Tapiola”. The performance by the L.P.O., conducted by Basil Cameron, was very good without being memorable. Henry Holst played the Violin Concerto better than I have ever heard him play it before. It is an exceptionally difficult work from the technical point of view, and with Holst's playing one is always aware of this fact; moreover, his intonation lapsed on several occasions, although nothing like as badly as the last time he played it at the Proms. Against this he seems to have a complete understanding of the work.

“The Swan of Tuonela” which followed was very well played by Peter Graeme (Cor Anglais), but the orchestral accompaniment seemed slightly hurried and lacked some of the traditional calm and grace of “Swan Music.” The Seventh Symphony was not so good as it might have been, and has been in the past, when played by the same orchestra, while Basil Cameron did not match the outstanding performance he gave at the Proms a few years ago. Francis Chagrin's Prelude and Fugue for Orchestra which came after the interval is an extraordinary hotch-potch, but reminiscent of Bach one moment and Bartok the next, while never approaching the quality of either.

Wednesday was notable for the appearance of two superb artists, one, Elisabeth Schumann, being world famous, the other, Winifred Roberts, as yet comparatively little known. Madame Schumann sang two arias and a song by Bach, and later appeared in the charming finale of Mahler's Fourth Symphony, which concluded the evening. The whole of the first part was devoted to Bach; the first Brandenburg Concerto was played by the B.B.C. Symphony Orchestra, conducted by Sir Adrian Boult infinitely better than last week's performance of the second, but once again the strings were too numerous, and the lack of the continuo was noticeable. In the third suite these factors were far less noticeable—the music being of a very different character. This was excellently played, as was also the accompaniment to the A Minor Violin Concerto in which Winifred Roberts thoroughly distinguished herself.

Thursday saw one of the finest performances of the season in Mozart's A Major Piano Concerto (K 488), with Clifford Curzon as soloist. It is strange that this musician has not yet the following of many of his less gifted colleagues. In the same programme the L.P.O. played Debussy's “La Mer” and Ravel's “Alborada del Gracioso.” Though quite good, both performances lacked vitality, Debussy's vibrant music being lukewarm and Ravel's gaiety rather stale and tired.

On Friday Myra Hess played the Emperor Concerto, but she was by no means at her best, wrong notes being far too numerous. The B.B.C. Symphony Orchestra gave a fair and spirited performance of Beethoven's Eighth Symphony, and after the interval the highly dramatic and original “Triptych on a Choral Theme of St. Wenceslas” by Vitezslav Novak, was given its first English performance. Too little is known in this country of the Czech composer, who was one of Dvorak's finest pupils.

BLANCHE COLEMAN BAND FOR RADIOLYMPIA

Blanche Coleman has signed a contract with the B.B.C. to appear with her all-ladies band at Radiolympia on October 8. She will be doing two television programmes and an ordinary band broadcast on that date, and will be using a fifteen-piece orchestra. She is currently appearing at the Isle of Wight and will leave for a tour of Northern Ireland on November 1.

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. We continue, this week, with a miscellany of big band jazz.
- HENRY ALLEN, Jr. & His Orchestra.**
1. Swing Out. Feelin' Drowsy. H.M.V. B4970.
 - CHARLIE BARNET & his Orchestra.**
2. Cherokee. The Duke's Idea. H.M.V. B9410.
 - CAB CALLOWAY & his Orchestra.**
3. Ghost of a Chance. Willow Weep for Me. Parlophone R2941.
 - CASA LOMA ORCHESTRA.**
4. Copenhagen. Shades of Hades. Brunswick O2386.
 - JIMMY DORSEY & his Orchestra.**
5. Dolomite. Contrasts. Brunswick O3074.
 - DIZZY GILLESPIE & his Orchestra.**
6. One Bass Hit. Things to Come. Parlophone R3051.
 - FLETCHER HENDERSON and his Orchestra.**
7. Wrappin' It Up. Happy as the Day is Long. Brunswick O2039.
 - EARL HINES & his Orchestra.**
8. Gator Swing. Stormy Monday Blues. H.M.V. B9389.
 - SPIKE HUGHES' Negro Orchestra.**
9. Fanfare. Arabesque. Decca F3693.
 - METRONOME ALL-STAR BAND.**
10. One O'Clock Jump. Bugle Call Bag. H.M.V. B9196.



Stars of the British Entertainment World attended a private showing of the film “Something in the Wind”. Above is Gerardo, reading the synopsis of the film at the special show.



More stars interested in the musical score of “Something in the Wind” at the special showing. In this picture, left to right, Peter Yorke, Lind Joyce (vocalist in the “Itma” programme), Renne and Billy Ternent.

LESLIE DOUGLAS FOR AUSTRIA

Leslie Douglas and his Orchestra will be leaving for a tour of Austria to entertain the troops on October 3. This will be a return visit of the orchestra to this part of Europe and they will be staying there until the week before Christmas. The band has already been booked to appear at the Chelsea Garden Party, sponsored by the Arts Ball the year and has also been consistently working all over the country establishing the reputation of being a first-class band for dancing and first-class entertainment in variety.

SQUADRONAIRES BROADCAST

The Squadronaires were in town twice last week. On Thursday, September 4, they travelled up for a broadcast from Butlin's Holiday Camp, Clacton-on-Sea, where they are resident, returning the same evening. On Saturday, September 6, they again travelled to London to appear at the Film Garden Party, sponsored by the Arts Ball the year and has also been consistently working all over the country establishing the reputation of being a first-class band for dancing and first-class entertainment in variety.

NEW FILM TITLE BASED ON MELACHRINO MUSIC THEME

First Rhapsody, familiar to the many people who listen to the George Melachrino programme as the music that begins and ends the programme, has been chosen as the subject of a film. H. Reynolds of International Motion Pictures heard First Rhapsody and contacted Melachrino with the suggestion of basing a film on the music. Melachrino agreed to this suggestion and the production is now in its second week of “shooting” with three further studio weeks, followed by two on location. The large interior with the full Melachrino Orchestra conducted by George himself will be shot later at the M.G.M. Studios at Elstree. First Rhapsody was recently recorded by the orchestra for H.M.V.

BAND WANTED FOR SINGAPORE

Musicians who are interested in working abroad are offered a fine chance. The engagement is in Singapore for a period of twelve months with Second-Class passage both ways included. We understand single men are preferred and board and lodging are included. The hotel which is one of the most important in Singapore and reputed to be one of the finest in the East requires a combination which can handle orchestral as well as dance music. Instrumentalists required are Leader-violinist who can double on sax, two alto doubling woodwind or strings together with two tenors also doubling trumpet, piano doubling accordion, drums, bass. One or two members of the band will also be required to do vocals.

HONEYMAN SIGNS MUSICIANS

Jimmie Honeyman who is resident at the Victoria Ballroom, Nottingham, has just signed the following musicians for the winter season: Jack Alcock piano, Fred Faulkener drums, Martin Gilboay bass, Eric Maraden, Arthur Hunt and Jimmy Pennell 1st and 2nd and 3rd trumpets respectively, Harry Dyer and Norman Slimmond alts, Roy Williams tenor and Micky Sims vocalist. Micky Sims is a local girl whom Honeyman has signed under contract. The band is being auditioned by the B.B.C. at the end of September.

SKYROCKETS

The Skyrockets have a very busy week-end in front of them. On Friday, September 19, after their two evening performances at the London Palladium, they travel out to the Gaumont Theatre, Chadwell Heath, where they are appearing in a Midnight Matinee organized by the Dagbenham Branch of the Royal Air Force Association. After they have finished at Chadwell Heath they have an early rehearsal for the midday broadcast on the 20th. On Saturday afternoon before the usual slightly Palladium appearance, they again rehearse for the broadcasts on September 22 and 23. On Sunday, September 21, their day of rest, they have a golf tournament!

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TRANSATLANTIC (Continued from page 2)

Columbia Records have just issued an album of theme songs by their contract bands—a very good idea. Numbers include “Sunrise Serenade” by Frankie Carle, “Star Burst” by Gene Krupa, “Snowfall” by Claude Thornhill, “Leap Frog” by Les Brown, “My Shawl (Ombo)” by Xavier Cugat, “Daydreams Come True at Night” by Dick Jurgens, “Heart to Heart” by Elliot Lawrence and “The Very Thought of You” by our own Ray Noble.

down very well over here right now providing it wasn't suppressed by the new “Emergency Powers” Bill—anything can happen now, you know! . . . Dick Haymes has recorded the Mel Tormé—Bob Wells composition “The Christmas Song” with Gordon Jenkins and the orchestra for Decca release later in the year. King Cole will have some competition this year—wonder if Frankie will do it too?

A hit parade tip tells me that there is a move to plug Irving Berlin's latest (will he never stop writing ‘em) “The Freedom Train” into a number-one standard of the “God Bless America” status. Crooby and the Andrews Sisters are scheduled to record it very soon. Come to think of it, it's a number that would go

Margaret Whiting has taken count of all the unpublished songs of her late father, Dick Whiting, and has discovered no less than four hundred and fifty possibilities. She is currently considering lyric writers to finish off the ditties for introduction by her new publishing company this autumn. Bet Johnny Mercer is one of those selected.

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RETURN OF CARNEGIE HALL SEPTEMBER 19

Persistent requests by schools, educational bodies and musical societies for a further West End showing of “Carnegie Hall” have prompted United Artists to arrange a return engagement. The film will open at the London Pavilion on September 19 next, for a limited period of two weeks. “Carnegie Hall” has already been shown for a successful six-weeks season at the Plaza. Generally regarded as one of the most outstanding musical films yet presented, the co-producers of “Carnegie Hall”—Boris Morros and William LeBaron—were successful in persuading many of the best-known musical personalities in the world to appear—these include Walter Damrosch, Bruno Walter, Lily Pons, Risë Stevens, Arthur Rubinstein, Jascha Heifetz, Leopold Stokowski, Harry James and many others, with the New York Philharmonic Symphony Orchestra, playing and singing some of the best-known and best-loved works of the greatest composers.