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GRAND DOUBLE BIRTHDAY

ERIC ROBINSON TO CONDUCT FOR **TELEVISION**

SHOW

reported in this newspaper) and

by Guy Daines who is well

Sketches for the show have been

written by Matt Brooks and Eric

DUNCAN

WHYTE

Duncan Whyte will be taking

an eight-piece band to The Savoy

Ballroom, Southsea, for one

month, commencing October 13.

The line-up of the band is not

Maschwitz.

The new show to open at the

NUMBER!

ERIC ROBINSON, already well known as a conductor of musical programmes at Alexandra Palace will act as conductor for the B.B.C. Television service for an experimental period from October 12.

Robinson takes to his new position an experience of Television dating back to 1936 when he joined the Television Orchestra. He will engage orchestras for particular programmes, rehearsing them and conducting the performances. Apart from his musical activities, Robinson is also actively engaged with his many business activities in the Heath-Melachrino-Robinson organisation, Music Artistes Ltd., and has over four thousand sound broadcasts in which he has performed, or conducted, to his credit. His vast experience

the line-up of his band. Colin music written and arranged by with his band this winter. Moore has replaced Basil Jones George Melachrino (as already as lead trumpet and William Onsworth, tenor player with Art | the Orchestra will be conducted Gregory, has changed jobs with Foster's tenor player Ted Carter, known for his work with the an arrangement that is amic- B.B.C. Variety Orchestra. able to both bandleaders. Foster has asked us to advise the many readers who have been enquiring why he has not been heard on the air lately, that this is due to the very busy touring programme that the band has had this summer. However, he will be heard on "Band Parade' next Monday, September 29.

DENNIS ROSE For SOUTHSEA **JOINS BURNS** SEXTET

Listeners to the popular Accordion Club feature will notice a yet fixed but the vocalist will be change in the line-up, for when Diana Miller late of the "Hap-Johnny Gerson leaves for pidrome" show. Playing oppo-America this week his place will site Whyte will be Alan Young, be taken by well-known trumpet- whose combination is centred player Dennis Rose. Rose, who round a Hammond organ and is well known for his versatility who has recently been resident on various instruments will, at Brighton. however, be featured on that for which he is possibly best known
—the trumpet. Gerson intends to settle in the United States so the change in instrumentation will be a permanent one.

GRAPPELLY FILMING

Stephan Grappelly and a quartette of some of the best known jazz have just completed musical sequences of a new fifty-five minute film entitled "Flamingo."

GERALDO'S BENEFIT **GUY DAINES** for family of TO CONDUCT **HIPPODROME** Gerrard

together with those of his plays the violin, 'cello and organ. orchestra at a big benefit dance For the past two years he has London Hippodrome in the third in aid ot the family of well- acted as organist of the South week of October will be called known bandleader Harry Ger- Street Congregational Church should ensure that Television "The Starlight Roof." This rard who was tragically drowned Eastbourne. He has also been will get the best musical pro- show, featuring Vic Oliver, Pat last week. The dance will be appointed organist of Eastgrammes it is possible to obtain. Kirkwood, Fred Emney, Wally held on October 10 at the Sam. bourne Grammar School, but his CHANGES IN FOSTER BAND Boag and his ballroom cartoons, son and Hercules Ballroom, ultimate ambition is to become a Teddy Foster announces that and a young American singer Norwich, to which date Gerrard conductor of a symphony orchesthere have been two changes in and dancer, Jere McMahon, has should have returned to play tra. So John Snashall is keeping

AMERICAN SINGER HERE Debut at Wigmore



Keva Goff, eighteen-yearold American singer, had her first recital at Wigmore Hall. She is hailed in the United States as "another Deanna Durbin."

AMSTELL ON

programme will feature original

compositions by well-known

musicians. Among these will be

a 32-bar novelty composition,

veering towards the modern

school of re-bop, composed by

NO STRAIGHT **BAND SESSIONS** For RADIOLYMPIA

When Radiolympia commences television will be putting on three bands. These will be Geraldo and his Augmented Orchestra on names in the world of English October 1, 3-3.30 p.m. and 8.30-8.55 p.m. Blanche Coleman October 8, at the same times as Geraldo, and Youkman and his Line-up of the outfit consisted Czardas on October 10, 3.35-4 of Grappelly leading, Ray Elling- p.m. There will, however, be no ton on drums, Coleridge Goode, other straight dance band sesbass, Dave Goldberg, guitar, and sions other than music incidenthe inimitable George Shearing tal to regular B.B.C. shows such Teddy Wadmore, Johnny as ITMA etc.

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£65 Trumpet, King Liberty, Gold Lac., Guitar, Gibson Kalamazoo

Eb Alto Sax., Buescher, Aris., S.P. ... £30 Alto Sax., King, Voll-True, S.P. Bb Clarinet, Sax fingering, Mother of

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FOR THE D.B.D.A. In order to cope with increas-

he is earning in the profession

ing activities the D.B.D.A. has engaged as Organiser and Assistant Secretary, Ben Norris. Norris was appointed when he interviewed Lew Stone regard- that firm this week to take over ing an article on Music in the the position of General Manager Theatre. During the interview to Music Artistes Ltd. This will, Stone felt that Norris was just of course, mean that he will also sang a cantata "Orphée" by place on Sunday, October 19, at the type of person the D.B.D.A. handle the business of the Clérambault and songs by 3.0 p.m. The artists will be was requiring. A meeting was Heath - Melachrino - Robinson | Ibert (with flute accompani- Maggie Teyte, who will sing arranged with the Committee, organisation. Kettle, who is ment) and Duparc. He is unsongs in which she was accommended in the appointment. known for his straightforward doubtedly a very fine and sentasks will be to arrange the tation in the music business looking forward to his forth-baud who will play violin sonacompiling and dispatch of a takes with him the good wishes coming broadcast on the B.B.C. tas by Debussy and Faure, and monthly news-letter to D.B.D.A. of all connected with the pro-

DISCOVERS **SCHOOLBOY** CONDUCTOR

A WEEK ago Vic Oliver, famous comedian-conductor, announced that he was inaugurating a scheme for encouraging local musicians whose talents might otherwise remain unknown. Almost at once he was inundated with letters from aspiring singers and instrumentalists, and ever since he has been busy with auditions. Already his idea has borne fruit. Oliver has found a seventeenyear-old Eastbourne Grammar School boy whom he describes as one of the most promising young musicians he has ever met, and for whom he predicts a brilliant future. This youth, John Snashall, will conduct Vic Oliver's symphony orchestra, the British Concert Orchestra, in the late Harry Beethoven's "Egmont" Overture when the orchestra appears at the Eastbourne Winter Garden on Sunday October 26.

In addition to being a conduc-Geraldo is giving his services tor and a pianist, John also his fingers crossed until October 26 when Vic Oliver will give him his chance as a conductor at Eastbourne Winter Garden.

GONELLA For BRIGHTON

Nat Gonella and His Georgi ans will commence an engage ment for an indefinite period at La Martinique, Brighton, previously Duffy's Tavern, commencing October 5. This exclusive restaurant overlooking the sea is owned by the management of the Orchid Room and opposite Gonella, who will be making a personal appearance with his band, will be the Barry Morgan Trio and Harry Secombe will appear in the cabaret. The engagement has been fixed by wellknown agent, Frankie Morgan. The band currently appearing at this restaurant is being led by trumpet player Reg. Arnold and cabaret this week is Ruth Miller.

BOB FARNON TO SCORE AND CONDUCT NEW

Bob Farnon, who terminates his contract with the Geraldo organisation on October 12, will commence his film career when Billy Amstell will do yet he scores and conducts the new another recording for ORBS Alliance Studios' production on October 1. The line up of "Just William." William is to be played by William Graham, the band will be Micky Grieves, who is a Carroll Levis discovery, and it is to be expected that Douglas, Alan Metcalfe, Don Farnon will turn out his usual Macaffer, Arthur Mouncey, polished performance in this his Aubrey Franks and, of course, first big film assignment. Amstell himself. As usual, the

SQUADRONAIRES FOR GREEN'S

Alan Metcalfe, and also featured will be a new number by Alan finish their very successful the week of October 6, and is on Derek Neville, who became the Dean called "What Can I Do summer season at Butlin's camp the air in "Music While You proud father of a baby daughter About You?" Your reporter at Clacton on October 5, will Work" next Monday, Septem- last week. The child is to be was present at the Rose Room have a short holiday prior to ap- ber 29. of it and for the fine reputation stands.

Leslie Kettle NEW ORGANISER | Joins Music **Artistes**

Leslie Kettle who has been associated with Chappell's for approximately eleven years in an exploitation capacity, will leave

VIC OLIVER VIC LEWIS'S RETURN TO THE ALBERT HALL

Booked Again For October 21st When Their Majesties Will Be Present



Vic Lewis and his orchestra at the Albert Hall last Sunday, where they scored a remarkable success.

Following the very successful appearance of the Vic Lewis band in Ian Johnson's presenta- Orchestra deserved a better fate tion "On The Road" at the than that of playing to a half-Albert Hall last Sunday, the band full house at their opening conhas been booked to appear again | cert last Thursday. Sir Thomas, at that hall at a big show in aid who was billed to make an introof a Trafalgar Day charity at which Their Majesties the King and Queen will be present. The show will be held on October 21. Future dates for the band include: Chingford, September 26; Sunday concert at Rochdale, September 28; the week commencing September 29, the Astoria Ballroom, Manchester; Sunday, October 5, Essoldo, Newcastle; October 6, Whitley Bay;

October 7, Victoria Rooms, Bristol; and on October 9 the band will be doing an overseas broadcast from 12.15-1 p.m.

NOVEMBER

TACK HYLTON and Harold Fielding have announced the return to this country of Gigli, world-famous tenor. A concert tour has been arranged by Harold Fleming commencing on Sunday November 16, at Newcastle-upon-Tyne, and will cover twenty towns and cities in the British Isles between that date and December 21.

The official statement from the Harold Fielding Press Officer says that it is believed that this presentation involves more money than that of any other single artiste's tour in formance. Silvester is introducthe British Isles.

SIMONE For The New Jewell And Warriss Programmes



Exclusive "Musical Express" picture of Sidney Simoné conducting his band at the People's Palace last Sunday when they made a trial recording for the new Jewell and Warris show.

STARDUSTERS THREE WEEKS AT SEABURN

Now nearing the end of their | The Radio Revellers, who comcesses soon after its formation, Gang show. and the new booking is a measure of their ever-increas-

ing popularity. The band is also scheduled for

REVELLERS For The Orchid Room

very successful summer season pleted their 278th performance at the Samson and Hercules, the at the Victoria Palace last Wedpopular Stardusters, rapidly be- nesday, will appear in cabaret at have just recently commenced Ron Rand, manager and tromcoming a top-line band under the exclusive Orchid Room when the popular "Rhapsody" series bonist of the Blue Rockets, made their leader George Birch, are they fulfil an engagement there of broadcasts, have had this her second appearance before booked for a three-week season commencing October 13. The series extended until the end of the television camera last Saturat Seaburn Hall, Sunderland, boys will take the floor at the year. from November 10 to 29. It was approximately 1.15 a.m., and this at Seaburn Hall that this outfit will not interfere with their scored one of its earliest suc- regular appearance in the Crazy

THE STORK AGAIN

Congratulations are in order The Squadronaires, who will the Palace Hotel, Southend, for to well-known saxophonist, called Lorna Avian Heather.

In our estimation this song is a mencing October 20. On No-certainty and congratulations to vember 10 the band will com-

By M.E. Critic Malcolm Rayment The 49th concert of French | Marcel Moyse (flute), his son,

Marais, Honegger, Louis-Nicolas Clérambault, Florent Schmitt, Ibert, Debussy, Louis Moyse, Koechlin, Duparc and Maurice Durufié. Camille Maurance, who is on his first visit to England, is the excellent singer who re-

in the Paris production of Pelleas and Melisande which was broadcast to this country. He One of the new Organiser's first business dealings and fine repu- sitive artist and many will be thirty years ago, Jacques Thion October 10. The Moyse Trio consists of

music took place at the Wigmore | Louis Moyse (piano and flute), Hall, on Monday, September 22, and his daughter-in-law, Blanche when Camille Maurane (bari- Honegger Moyse (violin and tone) and the Moyse Trio gave viola). Outstanding in the properformances of works by Marin gramme were the Petite Suite for piano, flute and violin by Honegger and the Prelude, Recitative and Variations by Maurice Durufié. Interesting novelties were "Sryinx" for solo flute by Debussy, a scherzo for flute and piano by Louis cently took the part of Pelleas Moyse and Koechlin's Sonata for two flutes. The next concert which will

be the fiftieth of the series takes Gerald Moore.

MALCOLM RAYMENT

Silvester's popular Dancing Club series will start again on October 17, when it will have reached its 202nd pering "The Magic Way" which that title is due for publication within two or three weeks. Future dates for the band include September 29, "Daily Express" Film Ball, October 10, Cheltenham, October 28, Hastings, November 5, Bristol, 25, Llanelly, 26, Cardiff, 27, Haverfordwest. In December they will be at Southsea on the 17, Star Children's Party, December 23, and Chelsea Arts Ball on New Year's Eve.

Parnell's Gesture to Tony Crombie

When the Ted Heath Orchescalled for a special vocal by empty seats. Jack Parnell. This, of course, meant that during the vocal the drum chair would be vacant and would cause the rhythm section to lose a certain amount of its beat. On the recommendation of Parnell himself, Tony Crombie took his place for this title, and we understand the recording was highly successful.

EXTENDED

BEECHAM IN GREAT **FORM**

the Royal Philharmonic ductory talk, confined himself to a few ironical remarks about the musical dilettantes. It was no new experience for him. I well remember hearing him give some of his finest performances in the early 1930's to audiences of several hundred in the same hall. It seems incredible that there are not enough people in London sufficiently musicallyminded to fill both the Albert Hall and Covent Garden on the same night. The old pre-war humbug mentality about only going to hear foreign artists is creeping back. Unfortunately, it is being fostered by many of the critics. I obviously could not attend both the performance of 'Cosi fan Tutti" at the Garden and the Beecham concert at Albert Hall on the same night. but having already heard the Vienna Philharmonic in Paris, I can say that fine artists though the Viennese orchestra are, I am of the opinion that they would have done well to have taken a lesson under the baton of Sir Thomas Beecham and to have learned how Mozart really should be played. Beecham's Mozart electrified Salzburg in pre-war

On Thursday "Jupiter" was phrased and paraded before an enthusiastic audience in all its glory. When one has heard Beecham's Mozart and a Rossini crescendo under the baton of will be a very simple system of Toscanini, then one can truly say learning to dance. his book of they have iteard genius. In Debussy's "Iberia" suite and the "Dance of the Seven Veils" Beecham showed his uncanny appreciation of rhythm and his intense understanding of orchestral colouring. In Beethoven's 8th Symphony he conducted with all the immense vitality of youth. This little symphony is very tricky, but Beecham's interpretation was poised and graceful. There was some fine orchestral playing, particularly from the wind section. Let us hope that in its export drive the Government will realise that British orchestras should play abroad and be given a chance to establish themselves, then tra recorded several titles for some of the critics will begin to Decca last week one of the num- attend seriously. Beecham has bers written by Jack Bentley, promised to speak at the next and entitled "Dickory Dock," | concert providing there are no

G. N. B.

MILLICENT PHILLIPS "MUSIC IN YOUR HOME" SERIES

Millicent Phillips, the wellknown soprano, who has now recovered from her illness lasting some three weeks, is to sing in SKYROCKETS SERIES the "Music In Your Home" programme on October 1 at 10.15

The Skyrockets Orchestra, who This talented singer, wife of day (September 20) in Contrasts

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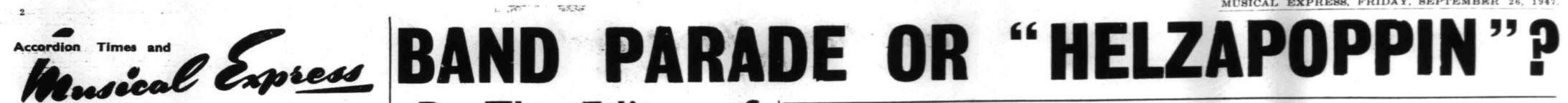
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THE VOICE

MUSICAL ECONOMICS

The recent disclosures that the Ink Spots' salaries were paid in dollars came as a surprise to the man in the street at a time when he has been exhorted to tighten his belt further for the purpose of saving dollar payments. We have had the controversy before—"Betty Grable or Dried Eggs?"—and now it will be "The Ink Spots or Basic Petrol?" We must not, however, jump to conclusions until we have analysed the economic set-up of this system of payment to American artistes. In the first place it is well known that "Musical Express" has strongly advocated the importation of foreign talent, particularly American. This policy is not based on mere ideological beliefs that art is international. The roots of our conviction go deeper than that. We believe that the British entertainment industry itself needs these foreign acts with their new ideas as a stimulus to keep itself healthy. Nothing will shake that belief. But the layman, hearing that the Ink Spots are worth £2,000 per week-and in dollars at that-begins to ask questions. Unless those questions are answered satisfactorily they create an unhealthy situation. The British public has taken the Ink Spots to their hearts, as witness the tremendous ovation accorded to this act. We cannot afford to have anything happen that is likely to shatter their adulation.

FOSTER SPEAKS UP

Fortunately the national Press has given adequate space to the economic situation created by this contretemps. In the "News of the World" agent Harry Foster speaks up. In a newspaper with a circulation of over seven millions this is likely to do a lot of good towards dispelling any misconception on the part of the general public. Harry Foster told the "News of the World" the true facts about dollars expended in the U.S.A. for American talent playing here and the dollars earned by British artistes and shows in America. The statistics are very enlightening. I congratulate Harry Foster on the horse-sense of his statement, and I congratulate the "News of the World" on publishing it in so prominent a position.

BRITISH SHOWS ARE DOLLAR-EARNERS

Foster says that rumours of a dollar drainage are damaging to the show business which is pulling in lots of dollars for Britain. He says, quite rightly, that there is only one all-American show in Britain, that being "Oklahoma"; that there are only two American artistes in "Annie Get Your Gun"; that there are only three Americans in the new "Diamond Lil" show amongst about forty featured artistes; that in all the five other American shows in Britain there are only two American players—one having been here twenty years. These artistes cost Britain dollars. But Foster sets against this the large dollar-earning potentialities of British talent in the U.S.A. For instance, the entire Old Vic Company, John Gielgud Company, Donald Wolfit Company, the entire "Under The Counter" cast including the chorus; "The Winslow Boy" with Frank Cellier, opening in Washington shortly; and negotiations are pending for the whole "Piccadilly Hayride" show with Sid Field and "Sweetest and Lowest" to go over to New York. Harry Foster asserts that the balance is in our

START THE FLAG-WAVING

He omits, however, many other artistes like Ngel. Coward, who are constantly playing on Broadway, and the shows they have written which are now earning dollars for Britain. These artistes, it is maintained, do not receive the dollars they earn but are credited by the British Treasury in sterling. It would appear, from this rosy picture, that the British entertainment industry is netting dollars for Britain in a manner commensurate with some of the largest export manufacturing firms. If this is the case it is high time somebody got up and shouted about it and that is why I commend Harry Foster and the "News of the World" for starting the flag-waving. It is not a moment too soon. But where is the reciprocal exchange of bands, musicians and orchestras? Is it too much to hope that we might exchange Ted Heath for Stan Kenton, Tito Burns for Joe Mooney, Harry Roy for Spike Jones, and a few others just for a few weeks? Such events would prove a stimulating impetus to the profession over here and would keep alive public interest in entertainment.





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NO GREATER LOVE

BACKED WITH TOMORROW



By The Editor of Musical Express BAND PARADE, high spot of ranted my visit on one or two the dance music broadcasts occasions to these broadcasts. from the B.B.C., is a D. H. Neil- Imagine my surprise and amuse-

son product. Helzapoppin is an ment, shared in no small manner Olsen and Johnson product, by members of the audience, Vastly different to the ear-until when I saw Mrs. Neilson dashyou happen, actually to see a ing backwards and forwards on Band Parade broadcast. Then and in front of the stage, before you begin to think they are the artistes and bands, detractvastly similar to the eye. You ing the attention of the audience. who sit back and listen to the This unusual procedure did not Band Parade transmissions happen once or twice during the would hardly believe these show, but every few minutes and broadcasts could have any simi- I am assured by those present larity to the Olsen and Johnson that it occurs every time a Band crazy shows, but you have to see Parade is presented. By this it to believe it.

I have yet to see Red Indians pect this unusual behaviour and dashing across the stage during soon commence to giggle. the Band Parade broadcasts, but Now as the show is supposed I did expect any minute that to be rehearsed, produced and somebody would bring on a giant timed before it goes on the air, tree for all present to climb up. I must ask the question "Is Mrs. Even a performing duck would Neilson's Journey Really Neceshardly cause more amusement sary?" Surely there is no conthan that experienced by the ceivable reason why excited mesaudience in Band Parade-an sages should be conveyed to amusement that is showing itself bandleaders, musicians or singers in chuckles-fortunately not yet during the actual transmission? heard over the microphone. If In any other normal studio the comedy procedure of these broadcast you never see the protransmissions continues at the ducer dashing out of the balance pace it has already achieved, room every few minutes to dewill develop into one of our con- ville you never see the stage testants for the Itma crown.

presentation. The balance is logical moment. controlled from a special box at the side of the stage. The broad- able producer of the show-who casting bands and artistes re- never leaves the box during the hearse from about three o'clock in the afternoon until just be- who "presents" the show is fore they go on the air. Before doing a great deal of conspithe broadcast they have had a cuous presenting that may well complete run-through of the prove to be unnecessary. I won-show for timing and cues. Ac- der what the reactions of the cording to all other standards musicians and singers is like to formance, timed to the split second including allowances for

Secretary, Mrs. Talbott.

Festivities, brightened by an

eat commenced at about 7 p.m.

Mr. Romani gave a few words

Bridger and the firm which he

represented, and then called

upon him to say a few words

Mr. Bridger urged all mem-

bers and friends to realise the

worthiness of the efforts being

made by Mr. Romani and his or-

chestra in the Reigate area, and

would be followed by many more

greater scale: he wished the

Society a really flourishing

Mrs. Talbott, Hon. Sec., then

made the first cut in a birthday

cake made in the form of a

piano accordion. Afterwards the

floor was cleared for general en-

tertainment. The band played

several numbers, and Mr.

Romani played two of his own

compositions. One of these was

an intriguing Sonata in three

movements, based on Eighteenth

Century Mozartian style exempli-

Bridger, to whom the composi-

promptu in C sharp minor.

music writers".

A reader who feels an urge to

stave", she adds that she can enthusiasm.

tion was dedicated.

fying the intrinsic simplicity of

future.

time audiences have come to ex-

then I am certain Band Parade liver urgent messages. In Vaudemanager dashing out on the stage to alter a performer's lines For the enlightenment of those while the show is running. So who have never been present at why is Mrs. Neilson indulging in a broadcast of Band Parade I these "tick-tack" methods that will describe the set-up. Two are causing so much merriment? bands are arranged, according I have heard certain elements to their own particular line-ups, in the audience laugh as she on each side of the stage. The runs back and forth during these B.B.C. announcer and the voca- broadcasts and I fear that one of lists walk on from the wings as these nights she will get a really they would in an ordinary stage big laugh at the wrong psycho-

We do not see Mark Whiteperformance. But Mrs. Neilson, nerves to stand up to it.

If, on the other hand, Mrs. offices drew my attention to the another Helzapoppin, that is ancomedy element not apparent to other matter. I am all for a bit very soon! No remarks right the listener at home and war- of slapstick myself.

to get down on paper a piece of

There will probably be two

schools of thought on this sub-

will not have any musical

thoughts worth putting down

anyway. That they would be

unlikely to follow accepted musi-

cal forms, and would therefore

have no place in the musical

literature of our times. They

will probably suggest that you

might as well expect a man to

On the other hand, the dance

music devotees will probably ad-

mit that a would-be composer

knowledge of the current popu-

lar dance idiom to be able to

produce a first rate composition

with an absolute mimimum

knowledge of musical theory.

and with no knowledge at all of

the technique of putting music

to paper. They will say that a

man may be able to make a first

class speech though he is unable

I do not propose to take the

matter any further at the pre-

ject, for publication in future

ship. My correspondent comes

previously. There are vacancies

to read or write.

from London. W.

Accordion Times

Edited by J. J. BLACK

THE success of any club is due play the accordion sufficiently

is fortunate in this respect. The rect." On the other hand, she

Founder and Musical Director, says, there are many people with

This go-ahead organisation has people to meet each other?

sary at the St. Mark's Hall, ing problem. Can anyone com-

The Guest of the evening was and construction? And is it pos-

Mr. H. J. Bridger, representing sible that a person might have

Messrs Hohner Concessionaires a fair knowledge of this with-

Ltd, accompanied by his wife, out also having sufficient ability

appropriate to the occasion, and ject. I expect that the serious

spoke of the good work done be- musicians will say that a per-

fore the war in the cause of the son who is unable to put his

accordion and its music by Mr. musical thoughts down on paper

hoped that this first anniversary lutely no knowledge of the prin-

musical form propagated by Mr. sent, but I shall be interested to

An interesting Hawaiian dance issues. Meanwhile, any reader

exhibition by one of the younger who is able to write down the

members of the Society, accom- music he hears, and who would

panied by Mr. Romani, gave like to co-operate with my cor-

further colour to an interesting respondent who says she is able

evening promising of a big to do the composing side of the

future for this enterprising business is inivited to contact

society. During the entertain- me at these offices. I hope that

ment, the loyal and talented sup- this may be the means of start-

porter, Mr. Cecil Ramsey, gave ing what might eventually turn

three pianoforte items, the prin- out to be a very happy, succes-

cipal being Chopin's Fantasy Im- ful and remunerative partner-

compete in a "Write a Tune" Frank Skilton has asked me to

competition, sends a request to state that the British College of

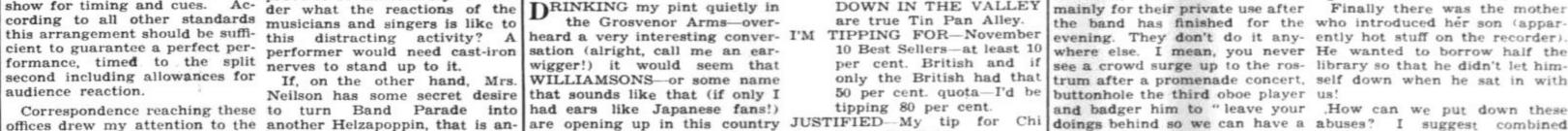
form of service to enable "com- meets on Wednesday evenings at

Pointing out that she has a for a few players who are able

very scanty knowledge of the to sight-read and have plenty of

in successive years on an ever ciples of architecture.

amazing array of good things to his or her own composition?



What a difference when a LEST WE FORGET - Why vocalist is allowed to INTER-PRET a song. Sorry, boys, but MUST mention the Peggy Reid again-have heard her recently on one or two programmes and MY THANKS TO-the boys in frankly I have been very disappointed-BUT-heard her on QUIET RHYTHM, and this girl CAN sing. Why is it that the NEVER MIND EH!-On my set B.B.C. try to kill EVERYTHING that has a "popular" appeal-'tis well known that any vocalist OVERDONE-Richard (Down in no small measure to the well to convey her meaning, but who sings with bands must just energy and enterprise of the sec- needs some help in getting the sing in tempo. They are even retary and musical director. The melody on to paper "within told they musn't create a Reigate Piano Accordion Society range and mathematically cor- STYLE-and Peggy Reid has a style-if you've heard her records, you'll know what I

Mr. G. Romani, is untiring in a sound knowledge of the stave work and enthusiasm, and he is who would be the first to admit ably assisted by the Honorary that they could never compose a If the publishers of "Sons of note. Couldn't I help these the Sea" were to publish a version of "Bobbing Up and Down just celebrated its first anniver- This letter raises an interest-Like This " I am sure they would QUESTIONS-Re: the adaptions sell thousands of copies-and Alma Road, Reigate, and about pose music without a sound without any help from the fifty people were present, includ- knowledge of the theory of B.B.C. In my opinion and in ing friends and relations of the music? Isn't it necessary to that of all the Low Taverns-it know something of musical form \$5 one of THE Songs.

> THE BEST SELLERS LIST As we all know, the present list is compiled by the courtesy of the Trade dealers-BUT Woolworth's and the British Home Stores don't stock 2/- editions! SCRIBES One cup of tea in And Woolworth's don't issue a best-selling list. Without woolworth's it is impossible to be 100 per cent. sure of what is TOP SONG - why don't the M.P.A. prevail upon Mr. Baxter to co- THINGS I WOULD LIKE TO operate in this matter-it would be good for the whole business if we could have a really true UNDER THE COUNTER-The

* * HIPPOCRATES) To would-be songwriters. The life, so short; the craft, so long to learn.

picture of the best sellers.

I wonder who will be the lucky WHISPERS IN THE DARK-A winner of the prize offered by Len Daniels, of Mastercraft, for may very well have sufficient the solution to his "chaotic"?

THE TIN-PAN * **ALPHABET**

ARTISTS-With a few more could be the greatest

BRAND NEW-The Four Monarchs-very good too! have readers' views on the sub- | CHAD-Wot! No broadcasts for Arthur Tracy.

DAIRY TALK-" I had that title years ago, and they said it wasn't commercial-but now that it's come from America-WELL!

EASY ON THE EAR-Altho' it's hardly Tin Pan Alley-Leni Lynn's performance on Friday night was what "Variety" and "Bill-board" would call "socko" and "boffo".

FUNNY MEN-Max Bacon-has a line that makes me laugh. In fact it's a laugh a line.

the effect that I should run some Accordionists Orchestra now GRACIOUS ME-Dick Bentley back at the B.B.C. posers" to get into touch with 8 p.m., and not on Sundays as HANDS ACROSS THE SEA-To

the Andrews Sisters for not thinking they're too "big" to sing corn-RED RIVER VALLEY AND



"Grousing-who's grousing? I merely said you should have paid more attention when you took down the address of this provincial gig!"



DOWN IN THE VALLEY are true Tin Pan Alley. tipping 80 per cent.

Baba Chi Baba. consistent good singing.

haven't we heard of Cyril Grantham recently? thought he had been de- ballroom door there is a mad (and most drastically) playing in mobbed!

the business who unwittingly give me my column every week.

your way) Dimbleby-askthey can't have it -so disheartening. who's choosin'?

POPULAR SONGS-It might be the Alamo."

from the classics. Why did the Selection Committee pass "PRETENDING" and ban "IF YOU WERE BUT A DREAM "?

REPORTING-Watch for the two Albert Hall shows in one week. In one, Vera Lynn Sings Lili Marlenethat one must be El Ale-

The Dairy ain't long enough to find out what you really should know. However-thanks for the compliment.

SEE-Harry Leon drawing his £1,000 advance. new names John Sharman

promised us! THIS WEEK'S QUOTATION VEXING-Any artists who can't go without food for 3 hours for £2,500 per week For that money I'd go without for 31 weeks!

> boy and girl act with a new radio series coming up -should be a pluggers paradise-around November 30 I should say! MARKS THE SPOT-The Lyceum Theatre on Octo-

Alley and artists get pally -This ball should beat 'em broadcasts - Len Young YOU TELL ME-When is some-

ber 30. Where Tin Pan

body leaving the B.B.C. singer of pops on the ZERO-To the publishers who still offer 6.2/3rd!

POCKET (No. 2) CARICATURE



KAY KYSER

Kay Kyser and his familiar cry of "Stoodents" will be heard again when he brings his "College of Musical Knowledge" show back to N.B.C. on Saturday, October 4.

THERE must be some reason aspirant to the musical profes-

as the shiny-seated rear of the effect, foaming at the mouth

drummer disappears through the with some chemical, or finally

cages!

for the belief generally held sion that she wouldn't lend me by people spending their holidays her car to play with and I had in hotels, that the band's kit is "got a licence" to drive it! mainly for their private use after Finally there was the mother the band has finished for the who introduced her son (appar-10 Best Sellers-at least 10 where else. I mean, you never He wanted to borrow half the per cent. British and if see a crowd surge up to the ros- library so that he didn't let himonly the British had that trum after a promenade concert, self down when he sat in with 50 per cent. quota-I'd be buttonhole the third oboe player us! and badger him to "leave your . How can we put down these doings behind so we can have a abuses? I suggest combined bash." But in hotels, as soon as action to rid these people of KISS TO-Steve Conway for his the performance is ended, there their misconceptions of priviis a rush. On refusal the patrons leges. Either by making up with retire ungracefully, but as soon spots giving a general measles

rush to mount his steed. My summer season this year has been quite inspired for its at the customers is not only deevents in this direction. One grading but damaging to our gentleman in his cups not prestige and painful to our delimanaging to get the same sort of cate artistic temperaments. I can't even get A.F.N. for sound from the string-bass as its player (M.U. 15, Bolton Branch) pushed his fist through the belly of the instrument, completely ing the people he inter- wrecking it. Quite honourably he views to choose a tune- left a cheque for £45 to put and then telling them that things right, but it's really very

Another young lady wanted all the equipment left on the band-O.K. in the U.S.A. but I stand because her party wanted wouldn't put all my dough to dance a bit longer (" they all on "Across the Alley from played"). I pointed out to this

The following list of TEN 2 BEST SELLERS, irrespective of price, for week ending 18 4 September, 1947, has been 2 compiled from lists supplied 2 by members of the WHOLE-SALE MUSIC DISTRI-BUTORS' ASSOCIATION in London and the Provinces. 1. Now Is The Hour-Keith

Prowse, 1/-. 2. Come Back To Sorrento Ricordi, 2/-

3. Chi Baba-Sun, 1/-. 4. Guilty-Francis Day. 1 5. Old Spanish Trail-

P. Maurice, 1/-. 6. Little Old Mill-Dash, 1 7. I Believe-Morris, 1/-. 8. Mam'selle Francis Day,

9. I Got The Sun In The Morning-Berlin, 1/-10. People Will Say We're In Love-Chappell, 2/-.

Out My Theatte Frankly I Long to Limiter Spanish Trai I test The Sun Sweetheart Ave. I Same Old Dream Go Round Royal Flush ... 4 -

I do feel that shouting "scram"

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THE FIRST PUBLICATION DEVOTED TO DANCE SAND CONTESTS



Editorial and Advertising Offices: 33, KING STREET, COVENT GARDEN, LONDON, W.C.2. Telephones, Telegrams: Temple Bar 4988/9

SEPTEMBER, 1947

PRICE ONE PENNY

EDITORIAL

This is the first issue of the first publication devoted to Dance Band Con-Paper restrictions make it impossible to publish it every week, but it will appear from time to time as paper becomes available. Since the editorial policy of this publication is in the interests of the "National Dance Band Championship," under the auspices of "Musical Express," it is being made available to the musical profession through the medium of that newspaper and its distributing organisation.

The "National Dance Band Championship" is clearly defined in this issue through articles written by those in executive positions on the Organising Committee. In addition to this the tremendous possibilities accruing from distinction in these Championships will be apparent when it is realised that all the big ballrooms and dance halls in this country are officially and very actively represented on the Organising Committee.

* Competing bands will have the chance not only to distinguish themselves in fair competition with their contemporaries, but they will have a chance such as never before offered to be seen and heard by those best able to offer them engagements. The · interest of the Association of Ballrooms in a joint organising capacity with "Musical Express " is significant. That organisation is always interested in potential star attractions. We firmly believe that the "National Dance Band Championship" will provide a superb opportunity to discover them.

* An important new fea-ture of the system of adjudication as agreed by the Organising Committee will be welcomed by all contestants. I am told officially by the Managing Editor of "Musical Express " that he, his Editors or any of his staff attending the Championships will act only in a presiding capacity. No member of that newspaper will be allowed to vote or influence the voting of the appointed judges. The reason is because those judges will be invariably nominated from

among eminent professional musicians of repute. "Musical Express" feels very strongly that no person other than actively engaged professional musicians has the right to have any say whatever in the adjudication of dance bands or the musicians who form their personnel.

Not only is the vast organisation of the Association of Ballrooms watching this National Championship. The eyes of the entire music industry are upon every event. From this important contesting scheme will emanate star instrumentalists and top-line bands in embryo. A satellite bursting into a bright new planet is an occasion of paramount importance to all those who matter in every branch of the allied music trades and profession.

I would like to stress one point of major importance. Contestants must know that the reputation of "Musical Express" is staked upon their getting a fair deal, an intelligent hearing, accurate and unbiased adjudication. Those who have lost may lose gracefully to the superior bands without any loss of prestige, for they will know that the adjudication is impeccable. Those fortunate enough to win contests of this calibre may well be proud of their achievement. The results will have great significance. Careers will be made. Maybe this is your own great chance-who knows?

In conclusion, I hope you will find this publication adequate and fitting herald for such a mammoth scheme. From now on, until the Grand Finals culminate the first year of the "National Dance Band Championship" next summer, the eyes and ears of the popular music world are upon all you who compete. Until this publication - "The National Dance Band Champion "-makes its next appearance in a few weeks' time notices, fixtures and results will be published in our parent paper, "Musical Express." In the meantime, good luck to you all and may the best band win.

THE EDITOR.

Says TMMEDIATELY "Musical Express" payed me the compliment of suggesting that I organise this "National Dance JACK Band Championship" I felt a nostalgic surge of old memories and associations which decided my answer. It was going to be a pleasure to get right into the middle of a thing like this-a FALLON real pleasure—despite the fact that my spare time is already occupied with eating and sleeping only. I have always con-

Official "Musical Express" Organiser

(By Courtesy of Jack Hylton)

JACK FALLON is a rare combination of business man, organiser and showman. Has come up the whole way through dancing, ballroom management, publicity, catering, band management, impressario and agent. Now directing the important Jack Hylton Theatrical Agency and giving management and personal representation to many of the biggest stars in the country. His tremendous energy, originality and incredible stunting established summertime dancing when, some years ago, dancing was considered only a winter pastime. He presented the most famous stars of the entertainment world in ballrooms and dance halls as attractions. Accepted the offer to join Ambrose in a managerial capacity. Then M.C.A., the greatest entertainment organisation in the world, representng America's and the world's most famous orchestras, appointed him their English representative in London. For four years he acted in that capacity, and during 1937 toured the Americas, opening new territory and accounts for these famous bands. Just before the war he joined Jack Hylton, returning to the Hylton organisation after his war-time service.

[mmmmmmmmmmmmmm]

It may have been dimmed a other activities, but it has finals and on to the Grand Final tures my soul. I have enjoyed Association jealously guard the always remained alive. My busi- Championship. ness has, fortunately, always

understandable. No side issues will be allowed to dissipate the main outcome. That outcome will be satisfaction and goodwill for victors and vanquished alike when the journey

little in the strong light of my through the heats, the area agency business currently tor- In doing this members of the the friendship and camaraderie excellent reputations they hold. of musicians all over Great In each and every town in which The signs that will guide Britain and I have come to they have establishments they your progress will be clear and know, most intimately, their are held in high esteem and particular idiosyncrasies. There's prominent recognition. Entrustno offence-we all have idiosyn- ing these contests to their crasies and musicians are no capable hands we may be exception. I know and under- assured of a square deal. We stand the peculiar pride of each know that financial profit is outfit in their own way of doing NOT the first consideration. I things. I am aware of the tight can tell you that the first con-I have been in the closest con- and compact affection which sideration of the Association is way with the apt slogan-"Going tact with bands and musicians pervades every combination and to match the enthusiasm of the My Way?" I say this objec- ever since those remote days of gives it a domestic spirit and contestants; to give them cotively because I DO know ex- managing ballrooms (including strength commanding respect, operation such as they have actly WHERE we are going and Nottingham Palais), right This very considerable practical never had before, and to make WHAT we intend to do in carry- through my activities in exclu- experience of the gig-man will every contest night an exciting

By AL

BERLIN

Musical Director

for Butlin's and

Member of the

National Cham-

ionship Organis-

ing Committee.

cause they enjoy their work." the National Dance Band Championship Scheme.

NEW CONTEST SCHEME

WILL BE STARTLING

IN ITS ORIGINALITY

I have, therefore, without the slightest hesitation, sought the co-operation of the only organisation in this country that can do the fullest justice will take it with both hands. to a project of this magnitude Upon the seriousness of this I refer to The Association of of ultimate satisfaction to you, innovations: to me and to "Musical Express" as this innovation comes to fruition.

There is no need for diplomatic or subtle reference here. Blunt and truthful statements alone can bring home to the reader the true significance of this amalgamation. So I ask, frankly, who else has the better right or more natural prerogative to present such a Championship Scheme? Without the initiative, enterprise and conception of the Association of Ballrooms it is safe to say that dancing and dance music would be almost non-existent. It is a medium of entertainment created, fostered, cultivated and constantly nourished by ballroom managements who expend their capital and ingenuity to keep it alive and healthy. What would happen if they suddenly withdrew their resources and endeavours from the business? What would happen if they suddenly ceased to meet their large overhead expenses incurred weekly in music, staff, lighting, publicity, catering, etc.? But don't think about it because its not likely to happen.

The Association is an amalgamation of serious-minded businessmen. As long as people want to dance they will provide the venue and engage the bands. ing out this colossal scheme, sive band management, and be put to good use as an essen- and pleasurable event instead of The track will run straight particularly so to-day, when tial influence on the design of a nightmare of anxiety and nerves. This is their pledge to

In this amalgamation (the first and in my view the most important step I took) I am gratified to have enlisted the unanimous support of the Association of Ballrooms. Subsequent meetings with the executives of the Association were called so that I could " iron out " with them the preliminary details of this campaign. When I tell you of the prolonged and very intensive discussions we had about such details as the supply and availability of refreshments for the contesting musicians, you yourself can estimate the thoroughness displayed in every phase and detail of our scheme. You may accept it as a very happy augury for the eventual set-up as it concerns

We have set OUB OWN STANDARDS of conduct and organisation, and we firmly believe that "our way" will offer greatly improved conditions of competing and many amenities never before offered to the contestants. We confidently feel that The National Dance Band respect and dignity of their profession. They will be treated as human beings. (How often do we hear of them being regarded as some strange species?) If any contestant has a complaint (and being a healthy animal he will!) he can at least go to a competent and stable authority for advice and a ruling instead lous, wraith-like promoter whose

There is still a great deal of preliminary organisation in hand, but in a very short time now, through the columns of "Musical Express," a full and complete announcement will be over in a dingy and uninspiring made, including details of the actual system under which every contest in the Championship will function.

These will be startling in originality and conception. I have long believed that a new and more progressive pattern could be conceived for the

SEND FOR

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purpose of earning greater zest and interest from all those who participate in band contests_that a more enlightened and original method of contest structure is due for a birthday!

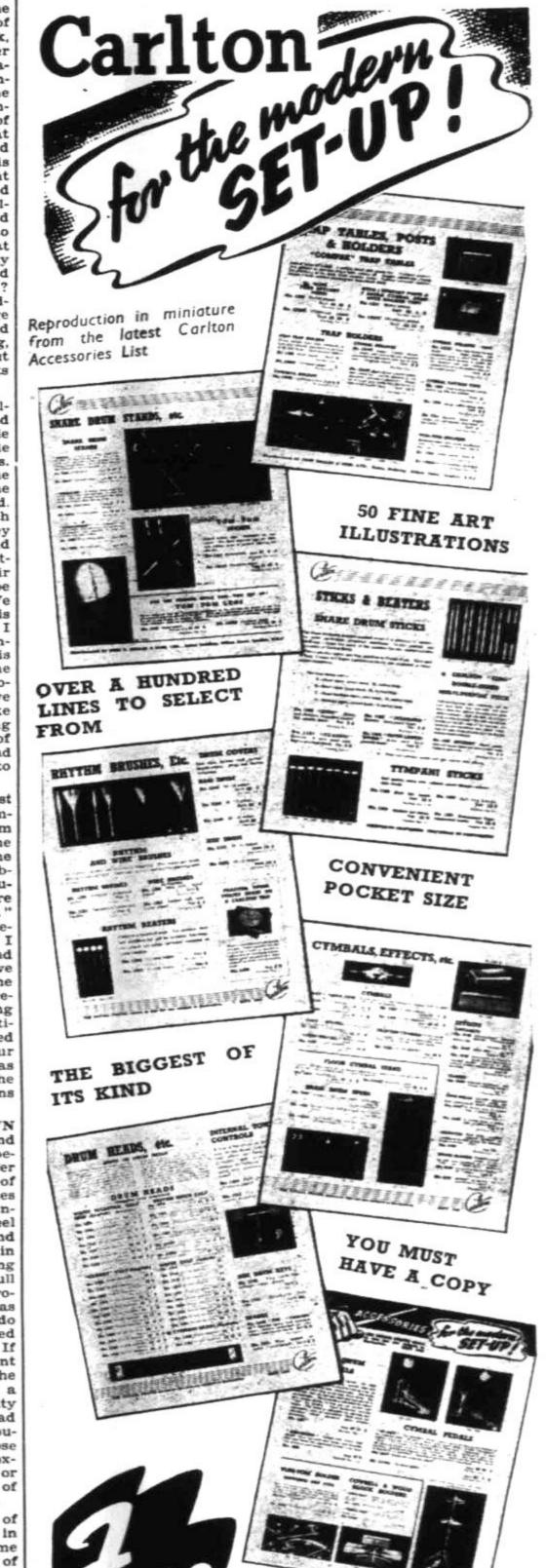
Here is my big chance and I

and carry its execution to a great venture are staked the full and splendid conclusion. reputations of "Musical Express," The Association of Ball-Balirooms. The resources, rooms and my own. We shall

they may, if they so desire, the country.

enter for any other contests outside our own scheme-more power to their elbow! There will be no entrance fees whatever for bands competing in The National Dance Band Championship. Making such a levy on the good nature of competitors would be utterly inconsistent with our promise that every one of these inspiring events shall serve your interests first.

Our vision of a Dance Band reputation and proven ability not disappoint you. In conclu- Championship is a movement of this organisation are in sion I am in a position to dis- proud in dignity, vast in scope themselves the finest guarantee close the following important and magnitude, and unfettered by selfish petty anomalies which, Competing bands will not be in our view, betray the real subjected to any unnecessary spirit of a national event dedirestrictions. For instance, cated to musicians throughout



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WHAT A MUSICAL DIRECTOR LOOKS FOR IN A DANCE BAND

large organisation as But- ple to state in numerical order plugged daily over the radio. should play any commercial orlin's, who give engagements to what I look for when I audition Therefore, good ensemble, team chestration. hundreds of musicians every a band, but I feel that it may work and intonation covers the If it was a large outfit I would year, I write this article with be more helpful if I deal with word "musicianship." This year I ask them to play the full orchesthe sincere hope that it will be some of the minor details which auditioned numerous outfits of tration or in the case of a small a guide to the many bands who can make such a difference to a all sizes and most of them played outfit just the introduction, two give auditions and who inevit- band when giving an audition. special arrangements, usually choruses a modulation and the ably get disappointed and never I need hardly suggest that either too quick or too slow, any- last cherus, and this is where musicianship is of the foremost way not in a "Danceable" they usually failed. They make Firstly, I must point out that importance, but not necessarily tempo. Sometimes, as a musi- a hopeless mess of commercials, in dealing with the above subject, hot, loud and technical solos. cian, I admired their special ar- and after all unless they are in

templated with awesome wonder

the spectacle of my Chief doing

successfully ten men's work and

remaining very human—but then

he's Jack Hylton. Having ob-

tained Jack Hylton's kind per-

mission to undertake this im-

portant task I accepted the

'Musical Express" proposition.

If I can express in this article

the reflections and convictions

that cross my mind I shall be

able to impart successfully to

would-be contestants an interest

that is as eager and wholesome

as my own in this new and very

It is many years since the first 'All-England" was staged at

Nottingham, and I still have

vivid impressions of the "Fallon

Trophy" being presented to the

winners for the first time; of the

late P. Mathieson Brooks, full

of triumph and satisfaction; of

his long and earnest conversa-

tions with me concerning the

things we were going to do to-

gether with band contests. Un-

fortunately these things never

Shortly afterwards I left

Nottingham, but you may well

understand my personal pride at

portant in the interests of what

we then called semi-pro bands

and musicians. Quite naturally

my very strong interest in band

contests has never really faded.

kept me in close touch with the

boys and the units which make

It will, therefore, be like get-

ting back on the band waggon

and travelling familiar by-ways

by taking an active part once

again in band contests. This

time, however, these by-ways

will merge into one broad high-

band contests possible.

the time for having established

something new, big and im- 23

important venture.

came to pass.

AS Musical Director to such a bands I require. It is quite sim- hear the popular tunes that are leader and requested that they

I do so in relation to my own After all, the type of public that rangements but when they had the big-time class when their particular sphere and with the I have to cater for is very com- finished the usual trio of num- reputation is sufficient to obviate

knowledge of the exact type of mercially minded and likes to bers, I invariably approached the any audition, I know that they cannot possibly afford or find the time while working to rehearse and have a complete library of special arrangements, the arranger of which usually forgets that "melody is the main thing."

As you can appreciate, bands from all over the country and the Championship will be unique in Continent offer, to give me audi- musical history. Competing tions and I sincerely endeavour musicians will be given the full to listen to as many outfits in London and the provinces as possible, with the hope that I may find the type of outfit on which I have set my mind. I always give the band leader a few days' notice, realising that he would like to rehearse his boys and nere is one of the pitfalls. Unless they are a set combination, of having to chase some nebu-I have recognised the same faces time after time under different interests are more in the boxleaders. Many times when this office than in dance music, or occurred I have been compelled some self-appointed authority of to say to the leader, "I'm sorry, doubtful technical knowledge. I've heard these boys before"; which is a waste of time for both myself and the musicians.

I realise that showmanship which, after all, is the essence of our business, is difficult to put audition room, but it really doesn't take much of an effort for the boys to look a bit happy and even pretend that they are enjoying playing their instruments in their own particular outfit. Believe me, when I attend an audition it is not a happy task because I realise that everyone expects me at least to give them a booking, but really the That, after all, is important when could be made so much better by Having given you some of the the boys using the tiniest bit of pitfalls encountered while audileast rehearse and improve be-(Continued in next column)

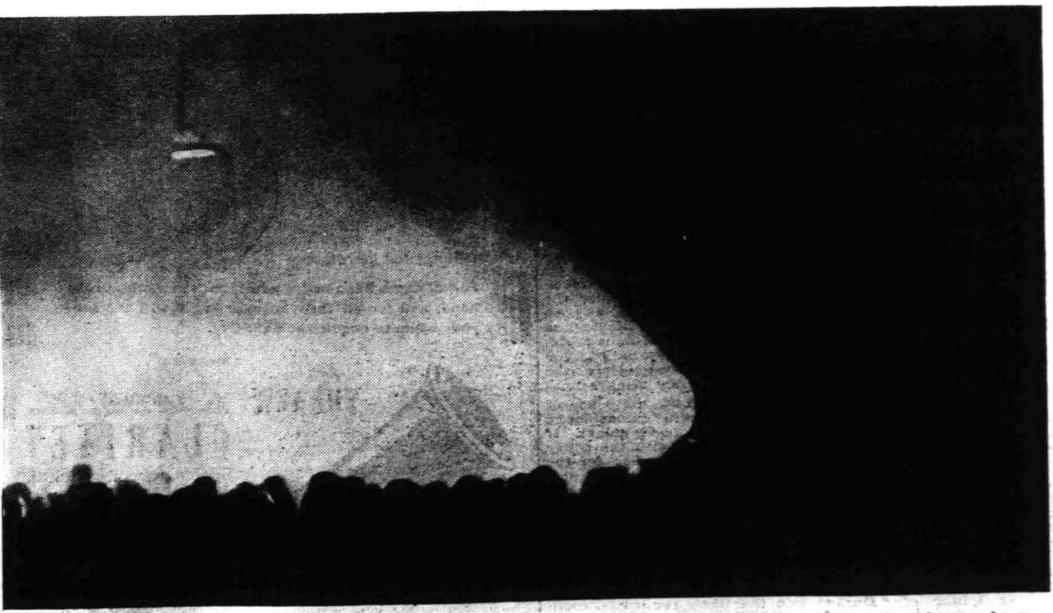
dull atmosphere of auditions playing in a ballroom.

showmanship which means that tioning, I'd like to end with these they are enjoying playing. The essentials that make a success-thought that would then race to ful "Butlin Band." my mind is "These boys will at

 Musicianship. 2. Showmanship.

3. Comradeship.

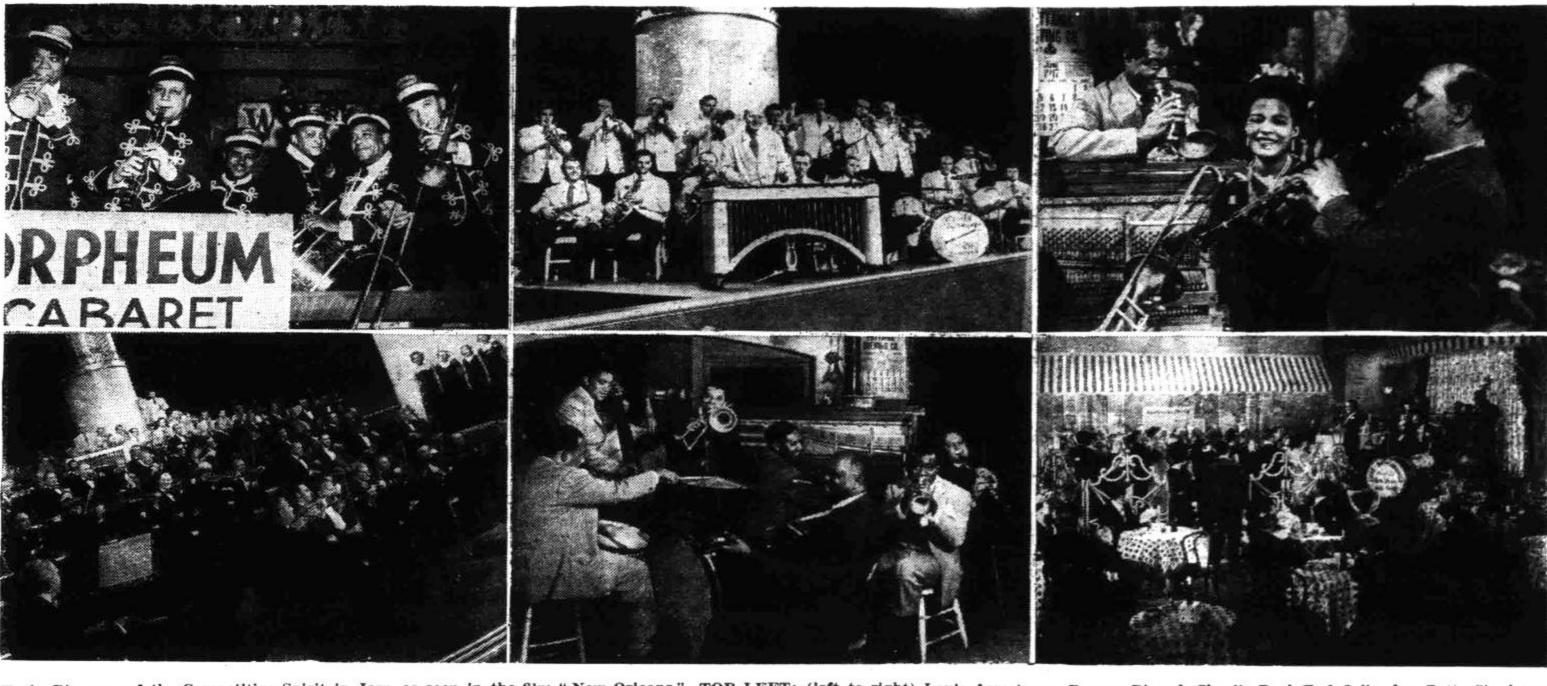
PICTURE OF A BAND CHAMPIONSHIP



This remarkable photograph shows Pathe newsreel cameras filming the events at the last all-England Championship staged many years ago by the (now) Managing Editor of "Musical Express." This picture was taken by well-known Trombonist Bernard years ago by the (now) Managing Editor of "Musical Express." This picture was taken by well-known Trombonist Bernard Years ago by the (now) Managing Editor of "Musical Express." The Movie Cameras will roll once again on championship events in the very Tipping, who is a distinguished Press Cameraman. The Movie Cameras will roll once again on championship events in the very

The second secon

BATTLE OF THE BANDS "WE SHOULD KNOW WHAT COMPETITORS EXPECT FROM THE NATIONAL



Early Pioneers of the Competitive Spirit in Jazz, as seen in the film "New Orleans," TOP LEFT: (left to right) Louis Armstrong, Barney Bigard, Charlie Beal, Red Callendar, Zutty Singleton and Kid Ory. TOP CENTRE: Woody Herman and his Orchestra, with Red Norvo. TOP RIGHT: Billie Holiday, Louis "Satchmo" Armstrong and Barney Bigard. BOTTOM LEFT: Climax of the "New Orleans" film. Manhattan's Symphony Hall, with full Symphony Orchestra, Woody Herman's Orchestra and a choir of twenty voices. BOTTOM CENTRE: "Name Your Poison Blues" are born, with their creators reunited, Zutty Singleton (drums), Kid Ory (trombone), Bud Scott (guitar), Barney Bigard (clarinet), Louis Armstrong (trumpet), Charlie Beal (piano), and Red Callendar. BOTTOM RIGHT: Louis Armstrong and his New Orleans Jazz Band in Chicago, after having been forced to leave the Southern city. Meade Lux Lewis is also featured

dance band contests appreciate Charlie Snyder. He epitomises that they, in their own way, are the spirit of competition in jazz. perpetuating what might be He it was who first set a stancalled the motive spirit of jazz— dard for others to follow; he the competitive spirit.

The competitive spirit isn't, of second place. foundation of musical standards parades and outdoor functions man I ran into in a band battle, for the music." proven by usage, and competes as sessions in the dance-hall, and it was just my hard luck to with his fellows only out of ar- But even when the jazz band run into the king. . . . " tistic enterprise, active competitook to an exclusively indoor tistic enterprise, active competition to an exclusively indestruction has always been, and is still life, the trumpeter retained his life of the trumpeter retained his life of the trumpeter retained his life. The country is a life of the trumpeter retained his life of the trumpeter retained his life. carrying forward standards of followed the pattern laid down had departed for the North that be in his kingship, there have had just pulled in with Charlie ciples in the active "social" life performance in jazz, least aca- by the New Orleans pioneers.

"King" was by no means a sin- of the names that spring to him, Louis Armstrong became a Eldridge But his influence

figure of legend, a mythological amusing tale of an encounter Eldridge and Harry James. As Ellington's Orchestras. Battles done by those saxes." A feature and tomorrow

WONDER how many entrants "race" hero of the family of to our nationally organised Casey Jones, John Henry and was "King," and lesser men battled among themselves to win

spirit among its followers was at Willie Hightower, Buddy Petit, its liveliest. The coveted title of and Mutt Carey are only a few Like Buddy Bolden before Stewart, Taft Jordan and Roy away on a clear night, as for advertising, and having them one might reasonbly expect a

By DENIS PRESTON

Jazz Editor of "Musical Express"

the sole means of sustaining and importance so long as the music king Oliver, as he'd become) and, unchallenged though he may that the riverboat "St. Paul" vantage over their foreign disthe youthful Louis Armstrong been plenty of musical skir- Creath's Orchestra aboard, they they enjoy. Their opportunities appeared upon the scene as a mishes for first place in his insisted that their favourite of playing not only with each After Bolden there were doz- challenger for the vacant crown. shadow. And there is hardly riverboat musicians should have other but against each other are When jazz was still in its ens of trumpeters of high repute And when he'd vanquished every a leading jazz trumpeter of the a chance to show their paces. So almost unlimited. But it is perteething stage, when the multi- in New Orleans between the rival in open contest he, too, past twenty odd years who hasn't Creath and his men went over haps their intuitive realisation plicity of folk strains which turn of the century and the went North to join Oliver, and owed something of his style and to the Coliseum and joined in the that jazz can only survive and went into the making of the Great War years-Freddie Kep- to carry on the tradition of his inspiration to Armstrong- battle with a will. By the time progress through its most inmusic had barely hardened into pard, King Oliver (or Joe Oliver, kingship in Chicago, New York for example, George Mitchell, they'd played "Market Street spired exponents that imbues a unified form, the competitive as he then was), Manuel Perez, -in fact wherever he played. Punch Miller, Henry Allen, Coo-Stomp" the fight was as good as them with such healthy respect

craft of mankind — certainly the early jazz kings of New Or- when Keppard had New Orleans marked: "There may be young Harlem's famous ballrooms, have ing fashion he has always made upon the opposite side of the leans were trumpeters. The "all sewed up!" "When Fred- players coming up who play a a tradition as venerable as the full use of the instrumental musical fence in the concert trumpet was the dominant in- die got on the streets it was the lot of technique, but old Satch- cutting contests of the pioneer break (the jazzman's cadenza) world. But whilst the concert strument in bands whose normal king on the streets," reminisces mo' has still got that wonderful New Orleans trumpeters. His- and the chase chorus—devices musician works on a secure working week included as many Carey. "Keppard was the first tone, and a wonderful feeling tory tells us of one such battle calculated to put his men on their

> American jazzmen of every in St. Louis-Fletcher Hendershade of opinion are unanimous son's and McKinney's Cotton There is little doubt that tie Williams, Jonah Jones, Rex won.

Ellington's Orchestra. ishes to a degree in every art and It is not unexpected that all with Fre die Keppard at a time Toots Camarata recently re- of bands, always a feature at Ignoring every dictate of chang-

of music between two famous mettle. New York bends at the Coliseum

As important as band battles Armstrong, Hawkins, Hodges, ecure; the New Orleans trum- mind. Jazz history recalls many standard-bearer for jazz, and the doesn't end with trumpeters in maintaining the virility of jazz Tatum, and now Gilliespie and peter who won it did so by out- battles between these famous standards of performance that alone: Earl Hines, Jack Teagar- performances has been the way Parker, are more than merely blowing and outplaying his veterans—between Keppard and he raised became the criteria of den, and even (in his formative in which members of the same fine musicians. They are the Perez, between Perez and Oliver, instrumental technique and ex- years) Coleman Hawkins, were band have learned to pit their men who set the standard of in and put to the most practical aware—and THEY MUST BE Whether or not Buddy Bold- and later between Lee Collins and pression. And like Bolden in his all influenced by Armstrong, skill one against the other only use other musical brains. We AWARE—that the judges know en's powerful horning could be Henry Rena. In those days the time, Armstrong remains unchal- And they, in turn, were guiding is especially true of the finest academic yardstick we so far know that every heat, final and all there is to know about the heard twelve or fourteen miles common practice of hiring bands lenged. At forty-seven, when lights to many younger players. Negro orchestras. In the late have in jazz. And it is only by the eventual Championship itself music they are at that very Jimmie Lunceford's Orchestra active and healthy competition claimed by Jolly-Roll Morton, parade the streets of the city in trumpet king's powers to be in In his recent appreciation of there was proverbial rivalry be- among themselves that the matters not a jot. For Bolden, wagons, gave musicians every decline, he still wins the un- Jimmie Lunceford, Hugues Pan- tween reeds and brass. As younger musicians — the unreputed first trumpet king of opportunity of meeting in public stinted admiration of younger assie recalled a musical battle Sy Oliver put it: "We brass men knowns of to-day—will maintain New Orleans, has become a contest. Mutt Carey tells an players of the calibre of Roy between Lunceford's and Duke have to blow hard not to be out- and carry forward those stand-

of Lionel Hampton's stage show is his battle of tenors. But for the liveliest competition among tandsmen we must turn to Duke

Ellington's pre-eminence is undoubtedly due largely to the active spirit of competition he

in the Championship Scheme esson sphere will be conducive to him '' ARISTONE'' GUITAR

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says W. C. UDEN

(Member of the National Dance Band Championship Organising Committee)



tion of Ballrooms, Ltd. (and a member of the Organising Committee of the National Dance Band Championship) I think it would be fitting for me to explain the practical interest in this Championship shown by the organisation I represent and how we came to associate ourselves with "Musical Express" in this great undertaking. When you consider that we represent practically all the important ballrooms in this country, you will immediately realise that we are better enabled to promote a vast scheme like the National Dance Band Championship on a larger and more ambitious scale than any influential membership.

A's Chairman of the Associa-

accepting the invitation to co- Butlin's), Roland Powell (pro- Association of Ballrooms has ciation of Ballrooms and "Musioperate with "Musical Express" prietor of the Astoria Ballroom, taken such a practical interest cal Express" for this.

immunimmunimmunimminimi other organisation in this coun- in a joint organising capacity. A Leeds, and until recently a you have the reason for our try, by reason of our size and special Committee was immedi- famous bandleader himself), my joint efforts with Britain's most ately appointed to co-operate own secretary, Robert Browne, important entertainment news-In the first place the Associa- with Jack Fallon and "Musical and Jack Fallon (who is a mem- paper. Between us we shall tion of Ballrooms was attracted Express." I, as Chairman of the ber of our Association and also make it possible for entrants to to the scheme by reason of its Association of Ballrooms, was the officially appointed "Musical compete in the National Dance national magnitude. Approached automatically appointed to that Express" Organiser). This Band Championship under ideal by "Musical Express" Official special Committee. Other mem- Committee joined up with the conditions. We shall make cer-Organiser Jack Fallon, who has bers chosen from our own or- Managing Editor of "Musical tain that their reward is worth accepted that onerous task on ganisation—names of particular Express," and from that moment while. The winners shall have behalf of that newspaper, my interest to musicians—were Al things began to happen fast. nation-wide recognition — you Association was unanimous in Berlin (Musical Director for You will now ask why the have the guarantee of the Asso-

Well, after many meetings we came to the conclusion that every contestant must be positively certain that everything possible will be done for his personal comfort: that the atmobe getting a fair deal: that nobody but actively engaged proeither the Management or 'Musical Express" shall have the right to interfere with or have valuable significance and Complete in shaped case. tinguished himself in one of £35 (Including 2.7.) these Championships he may well consider the effort has been worth while

such as these has taken place. £3 10.0 (Including P.T.) the Association of Ballrooms knows only too well that talent will begin to show itself. Now the Association is always on the The 'Electone' Guitar lookout for something new. AMPLIFIER. original or talented. Do not for- £24. (No P.T.) get that our Association is made up of managers and owners of dance halls, ballrooms, etc. Any good band that can be built up Ask for illustrated literature into a box-office attraction is bers. When you consider the small number of really good band attractions available and the large number of halls represented by my Association, you will begin to appreciate the significance of my remarks.

Having satisfied ourselves that

It is, I am told, the policy of Musical Express" to encourage

CHAMPIONSHIP"

By Rowland Powell

Famous bandleader, now Managing D irector of the Astoria Ballroom, Leeds, and Member of the National Championship Committee)

T was, without doubt, my membership in the Association of Ballrooms (as managing director and proprietor of the Astoria Ballroom, Leeds) that first brought me in contact with Musical Express" on the Organising Committee set up by my Association and that newspaper. But it is perhaps a happy augury that I take my place on his Committee not only as a ballroom proprietor, but with a ife-time's practical experience as a musician and a bandleader. Al Berlin, another active memher of the Organising Commitee, has the advantage over me in that he is still engaged in the profession as a musical director for Butlin's. But I do feel that ce both have a very intimate cnowledge of music and the ousiness in general and that jointly we should know what competitors expect from this big contest scheme. We hope to oring all this wealth of practical musical experience into the proceedings. I mention this so that all those interested in competing shall be assured that we understand their psychology, their feelings, and that we share their enthusiasm for good music, well played, under the best possible playing conditions.

Yes, I think we should know vears I had ten permanent musical knowledge I was able to Contests. conduct and rehearse minutely all my own bands personally. If When a band is settled in a

interests of competitors.

own individual control.

ROLAND POWELL began music at the age of eight, when he studied violin and piano. At sixteen he was playing professionally in theatres, cinemas and at concerts. He then took five years of serious advanced study and later became Professor, ten years L.C.M. He played under the batons of Elgar. Dvorak, and did four years' service in World War I. With the birth of jazz he became an addict and was converted to dance music. He tells his own interesting story of a crowded musical life during which he paid out over a quarter of a million pounds in salaries to musicians in a period of fifteen

what competing musicians want, moment, my life-time's work as But let me forget, for a and to prove it I must tell you. a musician and bandleader. with all modesty, that I have There is another side to my paid out over a quarter of a career as a ballroom proprietor. million pounds sterling in I took over ownership and salaries to musicians in fifteen management with a deeplybands on the L.M.S. Circuit, five the best out of the musicians bands working on gigs alone and bands serving me. Was I and one thirty-piece orchestra not one of them? A life-time of for one-night stands. I have professional music taught me done five hundred and twenty- that musicians can only give of five broadcasts, carried thirty their best in surroundings and thousand sets of band-parts, and conditions conducive to playing attribute the success of this well. This goes for all jobs, and large musical undertaking to it is my firm belief that it goes the fact that through my own more so than ever for Band

my bands were not large enough job. first-night nerves are forto conduct, I rehearsed them for gotten. But when a band plays hours on end, for every one of in open competition with others, my broadcasts was under my before a large audience, before the critical board of adjudica-I mention all this because the tors, when the moment for dis-Editor of "The National Dance tinguishing themselves is dan-Band Champion" has insisted gerously in the balance. I say that his readers become familiar that they are entitled to have with the qualifications of the an attack of first-night nerves. members of our Organising But if the atmosphere of the Committee. I see the wisdom in occasion is friendly and conthat. But we ourselves are not genial, if the contestants have alone in the scheme of organisa- had the time and place to tune tion. We have decided to call up their instruments, if they are can only be successful by plac- moment interpreting, then I say ing the intelligentsia of the without fear of contradiction musical profession at the dis- that we shall have been able to osal of the contestants. That is stage dance band contests that but one decision amongst many will be a valuable contribution cached by the Committee in the to the musical profession at

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the discovery of new talent. If that is so, it is also the policy of my own organisation for the reasons outlined above. So now

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Trumpet:

'DON'T PLAY HIGH TO With the fear of missing them in your mind it impairs your concentration. So take my ad-**IMPRESS THE JUDGES'** says Chick Smith



Chick Smith

band contests, I think it would a good lip trill or well-executed prove instructive if I were to "fall" can be very effective. enumerate some of the more obvious faults I have experi-

questions. Are you one of a possibility is you'll be inclined a leaky water-key.

sure everyone breathes at the not so "wide of the note." of course, is the phrase lines. Well, so much for the section playing style, you'd probably de-But again, in some cases it leader. Now what about the after all! So think over my resound—not a staccato beat. to them. So don't hesitate to ment on most of the jazz solos alter them to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests, I would thing for men to your own conveni- I have heard at contests and your own conveni- I have heard at contests and you were to your own conveni- I have heard at contests and your own conveni- I have heard at contests and you were to your own conveni- I have heard at contests and you were to your own conveni- I have heard at contests and you were to you were t pens to be a rather high-pitched notes to impress the judges and again!

it more brilliantly and surely. than the usual "hit or bust," all-

On long notes impress on all note! A very good idea and, in- drop through. cidentally, one which has become one of my own better After reading the preceding HAVING had the privilege on everyone slurs and tongues as the bore will remain the same occasions of judging dance where indicated and, by the way, at all times.

I should like, at this point, to say a few words on vibrato. If you have learned your trumpet and found the fault lay in leave a sking a few playing in a brass band the

isn't always practical to adhere jazz man? In passing judgence. For example, if there hap- say: Don't try and play high part in the orchestration, to listeners. The possible uncernegotiate a good stomach full of tainty of "making" them can air as near to it as practical very easily have an adverse Saxophone:

We have secured the advice of five famous musicians who are all members of The Skyrockets, now resident at the Palladium, and their views appear here in the form of five technical articles of particular interest to prospective competitors in the National Championship

THE CONTESTANTS

A recent "Musical Express" picture of The Skyrockets in the orchestra pit of the London Palladium where they are playing for the show "Here, There and Every-

effect on your whole performance, and quite possibly affect the other members of the band. concentration. So take my advice, and play well within your range and capabilities.

Always have something in reserve. Strive for originality. For instance, if you have a good strong tone on the bottom register, utilise it. A solo cleanly gives you that extra bit of played on the bottom will impressure and enables you to play press the judges much more

the section to sustain the volume A very important point which evenly, and not "drop" after a great many players overlook playing the note, otherwise the is the care of their instruments. chord becomes unbalanced. It is Keep the bore clean! It keeps also important to have an under- the intonation good and makes standing regarding on which playing much easier. Clean the beat the section comes off a note mouthpiece out with a pipeand even the length of a quaver, cleaner, and for the main tube crotchet or dotted crotchet between the mouthpiece and Watch those quavers! Don't tuning slide use a "pull-thru" make them too short, don't of rag or sponge on a string with "stab" them! Establish the a small weight on the end to

habits, is to write a little 1, 2 3 paragraph you'll probably say, or 4 over the end of a note, indi- "After I clean my instrument cating which beat to come off out it's like blowing a gas pipe." according to what has been pre- Yes, you're quite right. But arranged with the section, that feeling only lasts about an making sure that everyone hour, and if you persist and comes off dead on the exact clean it out at least twice a week stroke of the beat. Make sure you won't notice the difference,

Another little point-watch

section, and if so, which one? to produce a "wave" which is Well, I think that's about all how they play it. Rimshots are somehting usually does. A grin is Let's assume you are the lead much too slow and big, and my space allows me. I suppose not always the thing to phrase infectious-spread it. It'll make tends to sound out of tune with you've noticed I haven't touched with the band. Sometimes a sec- the other fellows feel more rethe rest of the section. Watch on daily practice and methods of tion plays a loose, longish note laxed to see you smiling. Watch the breathing. Make for this and keep it moving and playing. That I leave to you. and obviously a rim shot in this Don't play as though it's If I were to start altering your case doesn't fit. Try playing a November 5th. Fireworks do cide not to enter the contest produce the same length of drumming does.

IDrums:

"WATCH YOUR TEMPO" says George Fierstone



George Fierstone

HAVING been asked to write Why not think of this beforeon the subject of how to hand and use a little foresight. prepare for a dance band con- Try and be self-contained. that "How to prepare to be a ing you their stool. Nothing is drummer" would be just as more uncomfertable than a fitting. One is dependent on the makeshift seat built up from

Let us assume that to reach take the phone books with youthe contest stage the drummer maybe the hall isn't on the has already been playing for phone some time, either with the band It is quite likely that the stage on the contest, or gigging (he is sloping and your bass drum would have to have rather a will start creeping. Prepare for thick neck to buy a kit and go this and have some wedges or suppose). right into a competition, any-something to prevent it ready.

To start off we will take it for creep. Have a piece of string granted that the drummer in handy to tie the footplate to question can play, knows his in- your stool or chair if necessary strument by constant practice, is (that is if you haven't rubber able to read and can obtain a tips on your high hat feet). good "sound" from his drums. Don't look bored during the

Now - rehearsals! Naturally waltz. Make it sound nice and these are very important if the smooth and lilting. It is not the band wants to achieve anything thing to appear "blase" in that water-key! See that you like a polished and relaxed per- everything except the quickstep. have a good cork and no air formance. During these rehear- So look happy. Look as though leakage. I've had the experi- sals don't be backward about you're enjoying what you are dohave a phrase to play with the scared that something will go brass or sax section, listen to wrong. To this kind of chap

thing for me-read them over small things to take care of kind of advice, but space is Notice them, because to the short.

Trombone:

"PRACTISE HYMNS" says Don Macaffer

have already been rehearsed for some weeks, and that there are only three weeks left to us before the actual contest takes place. No doubt the trombonist will be worried about some clinkers that have crept into his performances and nearly always on the same notes. The best thing to do is to avoid those notes for a few days. Staleness may be causing those little

Must do some scale practice every day for an hour at least, and I'd better keep the inside of my mouthpiece and instrument clean so as to ensure that I am get flustered when setting up.
Take things easy. It's a shame

how many times "I could have to work in the same position and said or thought after contests. important day.

test, I would like to point out Don't rely on someone else lendof long sustained notes. This thus keeping the lips vibrating interest that can only increase does improve tone and also helps as often as possible. to control breathing. A very good method of playing sus-tained notes is to practice some that solo in the twelve bar blues hymns such as "Abide with Me" number—might be a bit nervous and "Lead Kindly Light" (two on the "do" and playing under of my favourite hymn tunes). Besides, the fellows like to hear them (Scottish Calvinism, I

Deep breathing is excellent

DATES OF **FIXTURES** IN THE NATIONAL DANCE BAND CHAMPIONSHIP WILL BE ANNOUNCED IN CURRENT **ISSUES OF** "MUSICAL **EXPRESS**"



exercise, more especially if done will not force them to re-adjust in the open air, and it is a good of musicians in contests. The themselves at any time up to the idea to carry your mouthpiece knowledge that bands taking around with you-there are part will be judged SOLELY by Another very necessary form numerous odd moments when adjudicators of unquestionable

be played across the mike so as time engaged in the music proto avoid "blasting" on the fession - having opportunity to amplifier, and as the mute show their prowess. But there is optional perhaps a cup mute has for some time been misgivwill be safest. Those extra ing as to the authenticity and "dynamics" will have to be qualification of organisers and marked, otherwise they might be judges. After all, surely it reforgotten, and the section will quires a musician, one with lose its balance. Team spirit be- training and experience, who has fore personal glory-everything gone through the mill and who must be done to help the band has abundant knowledge of all

does the adjudicator like? Probably a man of considerable experience—will probably like any kind of jazz so long as it is well musicians judge musicians; that played and flows smoothly and the organisation is in the hands in tempo. Those solos will have of capable and experienced to be played with plenty of gusto direction; that all entrants have in such a large hall with so an equal and fair opportunity of many people dancing. Besides, achieving ultimate distinction in it will hide my nervousness. the profession. Must not look round if any of the lads plays a wrong 'un: it siderably with the years and will not help and is bad deport. from many parts of the country ment. Well, it is almost time for there have been produced, at Where can I warm up? In the who are a credit to music. But

band room against the coats undoubtedly many more are unwith a duster in the bell to give heard. This National Contest the lips some exercise. How is provides a far-reaching opportuthe slide? Smooth - good! nity to prove your worth, and I, Mouthpiece clean? Fine! We're with the interest of provincial off on the opening number. So musicians at heart, suggest that keep your fingers crossed and all who wish to progress should wish us all the luck-we'll need "get in" at the beginning of this

Get in quick for YOUR

From the North

CHAMPIONSHIP IS REALLY NEEDED Reports BILLY BUTLER

"Musica! Express" Northern Correspondent

DURING the past weeks speculation has been rife in the provinces regarding "Musical Express" Dance Contests and the scheme as outlined in this issue of "National Dance Band Champion" should prove of considerable interest.

Contact with musicians in the North prompts me to say that the general feeling is that a really National Dance Band Championship, conducted by an unbiased organisation, is what is needed to revitalise the interests professional merit will create an as the contests progress, giving Must work out a routine for new confidence to those who, in their own words, "have lost interest in contesting."

Contests have been, for years, sisting in the main of musicians That sweet solo will have to who only spend part of their practical and technical difficul-What style of solo playing ties, to take on the very responsible job of adjudicator.

> It is generally understood that Musical Express" will see that

Dance music has changed consome time or another, exponents attractive scheme.

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ABSOLUTELY SURE" says Pat Smuts



Pat Smuts

DURING many years as a pro- reed is causing trouble at the been my pleasure to have at- great mental strain which will as you yourself would like to be tended quite a number of dance naturally react on your perform- treated. A much better tone can band contests, both as an adjudi- ance. As you can see, I am trycator and as an interested ing to minimise the risk of misspectator. I have found these hap before ever touching the treatment.

opportunity to write a few words results. If possible memorise some lightly-played right hand Relax. Take it easy. Too much of advice based on my past ob- your solos and stand up and sell servations and I will try to cover them. A point worth rememberthe small difficulties and pitfalls ing is this: a simple solo played which usually beset the amateur well is so much better than a saxophonist on his first dance difficult solo played not so well. use.

ances is nerves. Almost all note for note. It can never much more importance must be In conclusion, I can only offer hearsals with confidence and your capability. I would like to try and help vidual prize.

sons for this affliction.

You, very naturally, want to give yourself every chance of being voted the best player on your instrument. The first and most important item is confiability. Don't make a halfhearted attempt at your solo. Go all out for it. Relax, both physically and mentally. This is band has a complete rhythm most important as nervousness section, the planist's job is natuwill retard your efforts at giving rally easier. a 100 per cent. attempt. The more ease you put in your playing, the better results you will find that this is one of the major

you down at the crucial moment. started. Rectify all reed troubles at least 24 hours before the contest. It is disastrous to find that your

In building up your solo you can Perhaps the first and govern- use ideas from records, but don't rhythm section may be piano, "on the job." ing factor in all our perform- play a solo taken from a record drums and guitar, in which case

when standing on the contest find this article a helping hand sound too prominent just be- nique tremendously. Don't forplatform facing a row of judges. in your bid to capture an indi- cause there is no guitar to help get, practise. It is the only road

Piano:

"DON'T POUND AWAY" says Pat Dodd

THERE are various avenues of approach for the planist who is about to enter a dance band contest. I will deal first of all with the planist who is fortunate enough to have a complete rhythm section with him, i.e., guitar, bass and drums. When a One thing that I would like to

done so much better if . . . " is

odds and ends. If necessary,

Possibly your high hat will

stress in particular is tempo. I faults with pianists on contests. Another very important When they have a few bars solo point is make sure that your to play the majority of planists saxophone is in perfect playing appear to want to get to the end condition. A faulty pad may let of it before they have really When playing rhythm,

either behind other soloists or in ensemble, there is not the slightest need to "pound away" fessional musician it has last moment, as this will cause at the piano. Treat the piano be "coaxed" from the instrument by gentle and tasteful

register than he would normally you are going to play in the con-



From past experience of judging dance band contests I should ing. What impressed me most With regard to the playing. Was the extreme keenness and Be absolutely sure of what you enthusiasm shown by the are going to play. Don't leave contestants.

If the planist with a full rhythm section should have a solo to play, it will probably sound more effective to lay off the left hand and concentrate on think of it as just another dance.

The possible remarks the left hand and concentrate on th "four in a bar" in a higher Practise and rehearse whatever test until you are quite confident In a smaller combination the that you can relax when playing

sensitive players are, at one time sound as good as the original paid to the left hand. This does the same advice to the budding or another, hampered by this and may lose you valuable not mean play louder but it is "Teddy Wilsons" of the younger aggravating sensation. I cannot points. Don't play anything out obvious that the left hand must generation and I intend to rerecall how many really fine of the range of your ability; in supply the lift without the help peat it again now. PRACTISE players I have heard playing at other words, do not attempt any- of the bass. Where the section —but be sure that you do it their own local dances and re- thing that is technically beyond consists of piano, drums and correctly. Concentrate on studies bass, the same advice applies. and exercises and you will find sureness, only to fall to pieces I sincerely hope that you will Don't try to make the right hand that this will improve your tech-

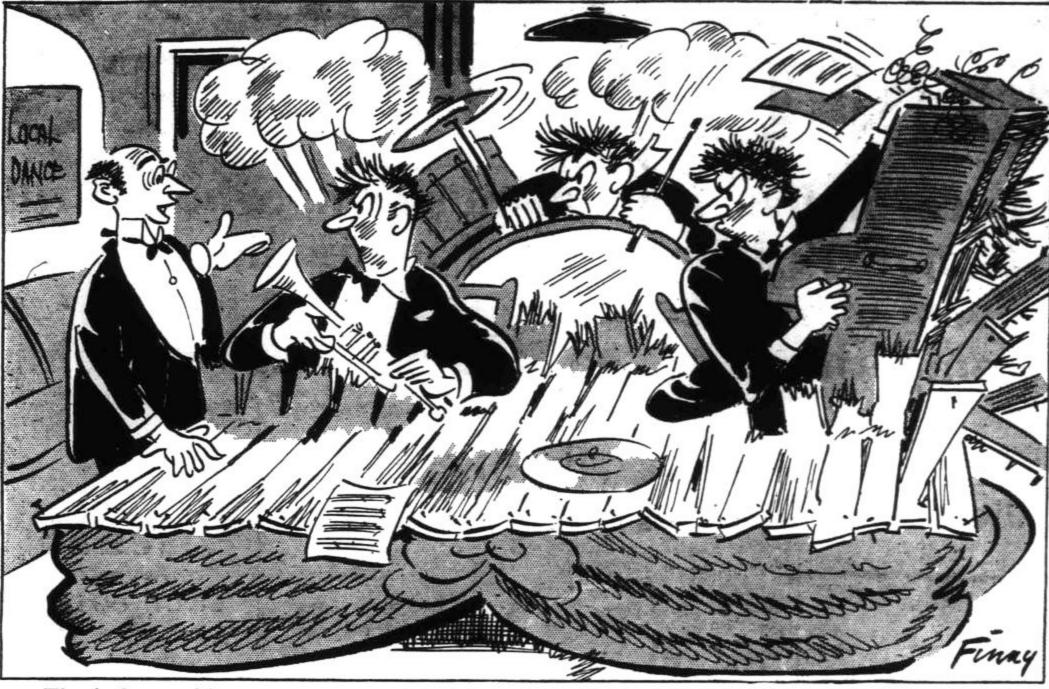


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OUR CARTOONIST AT A BAND CONTEST



"The judges told me to tell you to keep on playing just as though nothing had happened!"

ELECTRIC AND ACOUSTIC

By Frank Deniz

band, in preference to a banjo, it blended with the piano and I would like to point out to was never heard.

caused a more crisp tone that in his playing or in his guitar. penetrated where the other had failed for the modern idiom.

many musicians wisely possess place of drums. both instruments.

BERG

LARSEN

and REEDS

MOUTHPIECES

With the

TOMMY SAMPSON

In Fact-With ALL Sections

MOUTHPIECE with DOUBLE

VOLUME-EDGE-TONE

FIT FOR LEND

LEASE in REVERSE

ASK YOUR (DEALER) ASK YOUR FACTOR

biggest faults is trying to make type of work for which the more better with strings. the electric guitar sound the up-to-date instruments cannot same as the acoustic instrument. be used and, therefore, the In the old days when a Spanish Spanish guitar still remains a guitar was used in a dance specialised instrument for its own particular brand of work.

bass to such an extent that it the young guitarist that his instrument speaks for him. If Consequently, the manufac- cannot talk the correct lanturers of the instrument strived guage. It is possible that a to improve matters by making learner may be playing excepa modernistic dance band guitar. tionally well but to him the This was made in a similar form sound may not seem correct. to a 'cello and violin, with F This might well be due to an holes eliminating the round hole inferior instrument. The solution in the centre of the instrument. to this problem is for the new-This latter stopped the mellow comer to ask an established sound previously produced and guitarist whether the fault lies

To amplify such an instrument that the present-day established automatically produces a differ- orchestras are rarely formed ent type of sound which is without a guitar. It is conneither guitar, banjo or any of sidered an essential part of a the string instruments. It is an good rhythm section for it gives entity on its own and has pro- a lift and a musical off-beat. A duced a new sound which is great example of the lift given most useful for trio and solo is the King Cole Trio which work. The ordinary guitar consists of piano, bass and played over a microphone does guitar only. The Les Paul Trio not produce the same sound as is another example and alan amplified guitar. Therefore, though their style is different if one is called upon to play in the rhythmic effect is the same. a band the ordinary guitar is In Paul Whiteman's Swinging the most essential, although Strings two guitars are used in

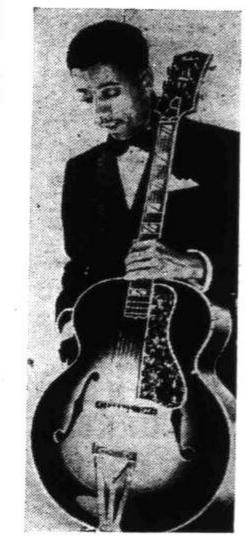
Although the electric and garding the different uses of modern acoustic guitars are acoustic and electric guitars, it

this is not of a good standard it

It is most satisfying to note

To bear out my statements re-

MOST guitarists to-day worry those most generally used to- is interesting to note that the far too much about amplifi- day I do not feel that the Spanish King Cole and Les Paul Trios cation of their instrument. I guitar can be considered by any use the electric instruments personally find that one of the means obsolete for the simple while the Whiteman outfit uses reason that there is a certain the acoustic guitars which blend



Frank Deniz

on the Guitar by two **Famous Guitarists** Deniz and Weedon

"DON'T BE A PASSENGER" says BERT WEEDON

guitarists are passengers as far fairly high I do feel that were one does. as reading solo or harmony the arrangers to write special read rhythm parts correctly and there would be a new tone try and answer the question. Music Hall, Hatchett's Resdays of electric guitars the as the guitar. really competent player must While on the subject of arranmake his presence felt as a gers I would like to say that child, and I used to go around shilling postal order! My

to read well in order to put an studied the other orchestral inearly end to this state of affairs. struments, for in the long run By doing this they will not only it will be to your own advanraise the prestige of guitarists tage." generally, but they will also help It is no use the arranger reto popularise the instrument and taliating by saying that even if get it used more, thereby creat- they do study as suggested and ing more work for themselves. write correctly the musician

I am glad to say that the posi- cannot read it. That is only tion is gradually improving, but creating a vicious circle. I am there was a time when even sure the really keen and conradio bands had a job to find a scientious player is already player who could read anything studying in order to become except chord symbols, and due proficient, and the standard of to this fact many of the leaders guitar playing in this country did not bother to use a guitar. Will soon reach a very high It is up to us guitarists of to- level. day to see that such a situation In conclusion, I would like to does not happen again, and more say to all guitarists—" you have artistic and old as possible, but some is so in view of amplification as it chosen a beautiful instrument, it without success. Nobody wanted points. is at present. For with this is entirely up to you to work me. But little Selby was not If you still want to join the present -day amplification the and study hard in order to give downhearted! And one day his "band business," the best of luck, guitar can hold its own with any the guitar its rightly deserved great chance came. instrument, and, therefore, there place in any orchestra."

TT'S about time that a great is a golden opportunity for in- band profession. number of guitarists stopped strumentalists to make thembeing musical passengers in the selves practically indispensable. bands in which they work. I ex- The guitar is being featured have to drink, one doesn't have with an audition for Teddy pect that by now I have roused regularly by many bands now, to work in a bottle party, one Foster's band at the Royal, Totindignant feelings in many but these feature spots are doesn't have to sit up until four tenham. To my delight I was guitar players, but if one looks generally hot improvised o'clock in the morning with an accepted, and from then onwards at the matter with a fair mind choruses, and while I agree that orchestration to do. One doesn't I never looked back. In succesone must agree that very many the standard of playing them is have to do many things - but sion I worked for Harry Leader, parts is concerned. It is simply parts in the same way they not good enough to be able to write for the other instruments to give a solid beat, although I colour added to the sections by fully realise the value and im- making the most of such an ever, is to do a little flash-back Phillips, the latter being a bottle portance of this, but in these attractive sounding instrument on my own rather vague excuse party.

soloist who can read parts writ- many of them are badly lacking my classrooms at school with a present from the Army authoriten in musical notation as well in a thorough knowledge of the little concertina entertaining my ties, which, to me, was the end as chord symbols. After all, a guitar, and this is possibly a school chums, coming home with of everything. But where there's planist is expected to do both reason why the instrument has my pockets full of sweets and a will there's a way, and I thoroughly. So why not guitar- not been fully exploited in the pennies, given to me by school eventually joined George Melapast. The need for arrangers to teachers. Another instance being chrino's A.E.F. band. I know many players are not be able to write correctly for the at a furniture shop in Whitegiven the parts to play by their guitar is just as great as it is chapel owned by my uncle, leaders, but this is chiefly due to for the guitarist to play his in- where I couldn't resist the tempthe fact that the majority of strument properly. As the situa- tation to "have a go" at a second- of a musician. Hectic, isn't it? leaders do not like to trust them- tion is at present I know that hand piano in the window. Trying to gain experience which selves or their arrangers writing there are many arrangers who After a very boisterous performparts for a guitarist. Their hardly know how the instrument ance of the "Blue Danube," I clubs. But everybody has to go experiences in the past have not is tuned, let alone being able to had the greatest shock to find a through the mill, which is not encouraged them to do so. How- write for it correctly. So to those ever, the situation to-day is such arrangers I would say "please the shop cheering and applaud- ful you can become very unther the street of the shop cheering and applaud- healthy but after all life is a life. that it is up to every guitar get down to it and study the ing for all they were worth and healthy, but, after all, life is only player to work hard and learn guitar as much as you have drowning me with coins. That what you make it.

IMPORTANT ANNOUNCEMENT

The National Dance Band Championship (organised by "Musical Express" and the Association of Ballrooms, Limited)



Will all bands throughout England who are partly (not wholly) engaged in the musical profession and who are desirous of competing in the National Dance Band Championship, please write giving the following brief details:

- (1) Name of Band
- Number of players
- Instrumentation
- District of operations

Please address all communications to:

THE SECRETARY,

THE NATIONAL DANCE BAND CHAMPIONSHIP



33, KING STREET, COVENT GARDEN, LONDON, W.C.2



HOW DOES ONE GET INTO THE BAND BUSINESS P

THAT question was asked by was a cabaret artist in a night

to talk. After all, if I am to be my surprise, I was offered. honest it was glamour that drew One night club led to another me into this whirlwind of night until this resulted in a nervous life, alcohol and despair which breakdown. After a series of

Well, for the benefit of the suckers (myself included) I will consisted of Ambrose Octet in The only way I can do that, how- taurant and Le Suivi with Sid

did it! I began to get visions of So my advice eventually beall the cars, yachts and country comes this: Learn the hard way houses I would own when I be- and try and get jobs which offer came a famous dance band you the most experience, namely, pianist. (Little fool.)

Well, one day, much to the disgust of my family (they are still bandleader you must always redisgusted), I announced my in- member you must work with tentions. I was tired of collect- bands for a long time before you ing autographs of bandleaders can control them musically. and musicians, and wanted to This article is for the benefit realise my ambition to join an of boys who have musical talent orchestra. After leaving school and wish to use it in the right at the age of 14 I spent my first direction. Therefore, I hope the six months strolling from one description of my experience end of Archer Street to the other offers some assistance and entrying to make myself look as couragement, if only to give artistic and old as possible, but some idea of its good and bad

A certain friend of mine, who this article and then think.

one of my pupils the other club called the "Cuba" at that day. Little does he know what time, persuaded me to go down he is asking. I would like to there one night. Of course, never know why one wants to gain having been to a night club it access to the dance music pro- was a little overpowering, but so sincere was I in my ambition I Is there so much glamour was not put out and felt quite attached to it? There certainly comfortable in its atmosphere. isn't any money unless you are So much so that, after sitting in very lucky to be of a good stan- with a band which was of a dard and willing to work your- Hawaiian nature, I automatically self to death. Still, I am not one accepted the job which, much to

we very politely call the dance lectures from my family I tried to find a day job. I was unem-However, don't take me too ployed for a period of four literally After all, one doesn't months, but eventually ended up Ambrose, Sid Phillips' Quintette, Hatchett's Swingtette, eventually doing three jobs at a time, which

Everything was going fine until I was a clever little boy as a one day I received my four-

There I think you will find a rough outline of the average life

in jazz, reading, section work, etc. If you have ambitions as a

but my main advice is study

An interesting article by Pianist

RONNIE SELBY

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NEW LINES

A NEW A.F.N. RECORD SHOW HALLE NEXT WEEK Jazz Returns to 52nd Street

the new Louis Armstrong small Gun" and consider it a thorough band at Billy Berg's in Holly- waste of time for the amount of wood, is having repercussions in cash that must have been spent Gotham and many of the great on it. By the way, Dick Haymes names we know and associate has signed up bombshell Lina with the so-called "Golden Age" Romay for his new season of of jazz are back holding the lime- radio shows which resumed light in what might well be a C.B.S. transmissions on Septemlarge scale revival. Ben Webster ber 11. Lina has made quite a is leading a new band at the name for herself as a soloist and Famous Door with ex-Count straight actress since she left the Basie trumpet star Buck Clay- Xavier Cugat Orchestra some ton in the line-up, Georgie Auld two years ago. is still at the newly-named Troubador, which is also spotlighting A.F.N., FRANKFURT jazz celebrities Mary Lou Williams and Mildred Bailey. The Down Beat has Ella Fitzgerald straightforward record show and the Onyx has Vivien Garry's with plenty of good discs and Trio.

LAINE'S SYRUP

from the Laine tonsils would be ence for music. Take a bow Roy. hard to imagine—and that's say- How's this for a take? Tex ing something, believe me! Beneke and his Glenn Miller True the guy's got a style of his Orchestra - which - sounds-less own (if you can call it that) but like - the-Glen-Miller- Orchestra-I am prepared to forecast that each-time-I-hear-it grossed an his jump to popularity is only a average £1,771 for a one night novelty and that the inane Mr. stand at Russell's Point, Ohio. Laine will be out very soon un- This is quite average for the less he is an adaptable young orchestra which is due to open man. For the minute, though, at the Hollywood Palladium on he is pulling 'em in wherever he December 23. Tommy Dorsey appears, while his records are had better have something good selling extremely well. His first lined up for his Casino Gardens day's gross takings at the Los around that date. . . . Johnny Angeles Million Dollar Theatre Long is due to follow Claude were four thousand dollars-oh Thornhill into the Hotel Pennwell!

FRANKIE CARLE

very well for himself with the Hotels. sweet music, is Frankie Carle, whose middle initial should be OWCH! C. for Commerical. Carle's record royalties are reported to be the biggest he has yet re- band publicity boys have run out ceived, while he is getting plenty of slogan ideas, up they come of air time and stage work to with another even-more-fantaswood appearing in the Colum- of the latest stunt by being bia film, "Mary Lou," in which selected as "The Man of Dische will feature "Carle meets stinction" by the league of juke-Chopin" and "I Don't Want To box operators. OWCH! Meet Any More People," two of his own compositions. All the THE (POLISH) VOICE numbers are scored by the band's arranger, Al Avola.

BODY AND SOUL the biggest hit revival since and will be called "Ever Home-N.B.C. network for no less than corded Mel Torme's "The Christof its lyrics over their airwaves two months. . . . It has been suga film bearing the same title are songs, many of which are being reckoned to have convinced the N.B.C. executives of the futility his clever daughter Margaret, isn't it?

LINA ROMAY

Dick Haymes-Andrews Sisters Kyser recording of "Just One

So jazz has returned to 52nd recording of "Anything You Street, eh? The success of Can Do" from "Annie Get Your

If you want to hear a good, good reception at a good time, then tune in to Roy Mecham (I hope I've spelt it right), who is Been listening to Munich the A.F.N. Frankfurt disc jockey, lately? Ralph has been playing and who broadcasts at the same some of the new Frankie Laine time that pal Moffatt airs from recordings and, for the life of Munich. Roy has replaced Max me, I can't see what all the fuss Irwin on this forty-nine metre is about. Anything more inane short-wave station, and cuts the than the syrupy wailing emitting cackle to a minimum in prefer-

sylvania next month. This is his first engagement at this location, previously he has played the Another leader who is doing New Yorker and Commodore

Just when you think that the keep him occupied for months tic-than-the-last-one idea. Claude ahead. He is currently in Holly- Thornhill has been the subject

Frank Sinatra will sing the old Polish waltz song "Powrot" in his forthcoming R.K.O. picture, "Miracle Of The Bells." It Did you know that Johnny will have a modern adaption by Green's "Body and Soul," set for Sammy Cahn and Julie Styne "April Showers" and "The An- ward." Roy Webb has been asniversary Song," has been signed the picture's background banned as a song from the score. . . . Bing Crosby has retwenty years? It was only lifted mas Song "-the second vocal a month ago, although Mutual version of this title to be and C.B.S. permitted the airing recorded by a Decca artist in more than eight years ago. The gested that the name of Dick tremendous popularity of this Whiting be added to the list of song and the fact that it is composers scheduled for screen shortly to be the theme song of biographing. He's dead and his of their censure. S'amazing, are enjoying their biggest boom at the present time. . . . It has been reported that N.B.C. have I've heard the Bing Crosby- banned the playing of the Kay



By STUART S. ALLEN



LES BROWN ON N.B.C.

Latest picture of Les Brown who, as reported in this newspaper last week, is now supplying the musical background for N.B.C.'s "Bob Hope Show."



FRANK SINATRA'S NEW PARTNER

Doris Day, a blue-eyed blonde with a new movie contract, is Frank Sinatra's partner on N.B.C.'s "Your Hit Parade." Doris was formerly vocalist with Les Brown's Orchestra and will shortly be seen co-starring with Humphrey Bogart in Warner Brothers' "Romance in High C."

Of Those Things," on which Jane Russell sings the vocal! More than 10,000 people turned out to see that Frank Sinatra-Andy Russell baseball match organised to raise funds for the Damon Runyon Cancer Fund. Meanwhile yet another terrific charity scheme, the Jerome Kern Memorial Fund for the Braille Institute, is to stage a mammoth concert in Hollywood in the near future. Hoagy Carmichael, Frank Loesser, Irving Berlin, and many others are to produce NEXT Wednesday and Thurs-

DAVE MORRIS

and appear in the affair.

Lionel Hampton's former trumpeter and arranger, Dave Morris, has left to form his own band. Dave Griffin, the Hamp's Featured tenor saxist, has joined him. . . . There was no news from the Woody Herman camp as this went to press, excepting to reassure readers that plans are well advanced for the new Herd to record and tour as soon as Woody is satisfied with rehearsals. . . . Peggy Lee has been signed as featured vocalist on the new Jimmy Durante series

plans for a new radio series over Mutual this season. No further details available at this writing. . . . Elliot Lawrence is due to play at the Hollywood Palladium on November 18. . . . Herman Chittison and his trio are at the Piccadilly Hotel Circus Bar, having replaced the Three Suns. who've been there for ages.

NEW MUSICALS

are due next month. One is by the perennial team of Rogers ductor Charles Groves, will fluenced by Lionel Hampton's gerald has the ideal accompanist and Hammerstein and is called broadcast weekly at 12.45 until two-finger style. Arnold Ross is for "Guilty"-in the person of "Allegro." Perry Como has al- 1.30 p.m. Last season the con- one who springs immediately to Eddie Heywood's ready recorded "When a Feller certs proved most successful and mind. Needs a Girl" and "So Far" the Manchester Civic Authorifrom this show-sort of get- ties are to be commended for Ain't That Just Like A Woman? line; and though full of musical ting in quick! The other musi. arranging the new series. The cal stars Phil Silvers, and is B.B.C. Northern Orchestra is one Let The Good Times Roll moment distracts attention from called "High Button Shoes." It of our finest, and the opportu- (Moore). has a score by Sammy Cahn and Julie Styne . . . Composer-conductor Paul Sawtell has used an 87-piece orchestra to record the their new series of lectures on terprise Western "New Mexico" Hall, with Alec Robertson speak--the largest orchestral combin- ing on "Handel and Bach, a ation ever used for such a film. Study in Contrasts." Sawtell plans to feature the score as a Concert Suite after ter season will also soon be upon the picture's release.

TAILPIECE

good pals. They'd started to- this I will be covering when the gether in the same night club upheaval settles down, but I can etc. in the same band, and had managed to keep together on and off for the past five years. But the strain of touring just knocked poor Joe for a loop. One night he collapsed on the stand and his Crackpots, opening at Leeds me that if you want the lowdown different personality from Billie took his final bar. . . . Toots felt last week, with this week at on Harlem life you could do Holiday. Where Billie is dark, the loss more than most people, Middlesbrough. Tommy will worse than collect Louis Jordan morose, and, in a way, forbidso after the first pains of grief again have ample opportunity to records. . . . had passed, he visited Joe's feature his terrific trumpet playyoung widow at her apartment.

"Joe and I knew each other for years," he said. "Couldn't I just have one of his treasured band is at present at Lewis's, possessions as a memento to keep for the rest of my life "?

"Would I do"? she replied !

Roving with Robin Richmond:

OF ENTERTAINMENT

musical talent should be much band sessions. more fairly balanced. It is wrong to have a foreign orchestra playing at Covent Garden, I never knew that Brahms was vated to full bloom by the 10. Big Boy. Jazz Me Blues when so many of our own boys a wolf with that certain look in powers that be.

Laurel and Hardy are here, must say I do not approve of the Schumann. In the new film, and so are the Inkspots and the way the Musicians' Union "Song Of Love," the life story field, and he welcomes all who Nicholas Bros. Harpo Marx handled the situation. Demon- of the Schumanns is told-with are interested in making his and Gloria Jean have recently strating with placards and leaf- much poetic license in the story. branch 100 per cent. Ted has been with us, and soon Borah lets outside the theatre is rather The film is not too hot, but now commenced activities in the Minevitch and his gang are to a cheap and nasty way of call- Arthur Rubinstein recorded the Blackburn district and expects descend upon us. This very in- ing attention to a good cause, music, and this alone recom- soon to make further headway complete list of American Stars Wouldn't it have been better for mends the picture to music in this area. who have been, or will be, enter- the Union, having first put their lovers. excellent thing it is that, in this tive of our profession, to have country we welcome the best of approached the management in SENSATIONAL SUCCESS FOR said so many times before, I feel refrain from employing foreign that it is only fair to expect the musicians was forthcoming, in American showmen to recipro- future no British musicians cate, and welcome our top liners would ever play in their theatre time, and the thousands of orto their country. I just will not again. I may be wrong, but to gan fans are perturbed at the have it that we have nothing to see pictures in the papers of recent cuts, news of the greatest interest the Americans—we've some of our leading members of importance and interest comes got bags of talent that could the profession standing in the from Dublin. Ewan Lloyd, Pubhold it's own against the best street, holding aloft bits of card- licity Director for General Film America has got, provided the board with corny slogans on Distributors, who arranged the

AL BOLLINGTON

AUTOGRAPH

SUPER CUSHION-RIM

SUPER CUSHION-RIM

MOLITHPIECES

AUTOGRAPH

Same glamour and publicity bal- them is undignified, and quite lyhoo surrounded our artists. the wrong way to get things Al Bollington was a sensational sented a show called "Favourites Of Famous People," includ-Sid Field, Terry Thomas, Tom- I mourn the passing of one of ing the stars of the picture. On my Trinder, Derek Roy, etc. . . . the most delightful little shows the screen he projected personal JABBO SMITH and his Orches Singers like Ann Shelton, Steve on the air—"Quiet Rhythm"— letters from the celebrities con-Conway, Alan Dean and Val featuring Oscar Grasso and his cerned, and also included a remore tricky, because jazz origin- music, the warmth in his play- so much, that he persuaded high British angle in this, the young- in-charge-of-planning, must you was the sort of show that people DICKY WELLS and his Orchesafter only three weeks' run? be done quickly to encourage And by the way, Eric, the lads gratulations to Al for doing his front of the right people at the right time. Let's hope that this seed, planted by Al, will be culti- WOLVERINE ORCHESTRA.

By Billy Butler



Tommy Ashworth

day, October 1 and 2, music overs of the North attend the first of this season's Hallé Concerts Society Albert Hall series in Manchester. Aded interest from the studio, will, speak of quite a lonely waif. the life of Sir Charles Halle.

by John Barbirolli, will have as performance, although there is she leads into the release of the . . . Alec Templeton is laying guest, Rudolf Serkin, who will a good rough trumpet, a hoarse final chorus of "What Is This play the Beethoven Concerte hot tenor, and two scintillating Thing?", is pure Armstrong. No. 3 in C minor, and the re- two-finger choruses by Hamp. mainder of a most interesting programme consists of the Concerto Grosso for Strings, by Corelli, arranged Barbirolli Dance Rhapsody No. 1 of Delius, and Symphony No. 5 in Eb by

Further interesting concerts commence on Wednesday, October 15, with the first of the midday Proms from the Manchester The new Broadway musicals Town Hall, from where the B.B.C. Northern Orchestra, con. fingered pianists have been in her current coupling. Ella Fitznity of seeing and hearing them regularly should not be missed.

The Hallé Club also commence background music for the En- October 6, at the lower Albert

In the dance business the winus, and one hears of contemplated changes here and there, extra sessions being added, and venues which have been closed Joe and Toots had always been for the summer, re-opening. All

ing, and further the reputation he has already built for himself. Jack McCormick, who with his Manchester, and broacasting from North Regional, is temporarily without the services of Don Bamford, drummer. Don has had to go into hospital for treatment of throat trouble, and in the meantime his chair has been taken over by Harry Turner, who is with Phil Phillips at the Ashton Old Road Lido, and who is managing for the present to double both jobs. We wish Don

speedy recovery. Organiser Ted Almond has again been busy in the Northwest, and another branch of the MLU. is now actively operating at Wigan. The first meeting on August 31 gained 25 new members, and the branch now stands at 40 with more still coming in. MAE WEST is here—good— could do with the work. But I his eye for Clara, wife of Robert The secretary is Ron. Hall, 400, Bolton Road, Ashton-in-Maker-

RECORD RECOMMENDATIONS

In strict alphabetical order we continue, this week with the second part of our miscellany of BAND.

1. Tiger Rag. Jazz Me Blues. H.MV. B8466. JACK PARNELL'S QUARTET. 2. Sweet Lorraine. Old Man

Re-bop. Decca F8798.

LES PAUL TRIO. 3. Dark Eyes. Blue Skies. Brunswick O3756. RILEY-FARLEY ONYX CLUB

4. South. Blue Clarinet Stomp Brunswick O2135 5. Absolutely. How Can Cupid

Be So Stupid? Brunswick O2586. STUFF SMITH'S ONYX CLUB BOYS.

6. Upstairs. Onyx Club Spree Brunswick O2477. ART TATUM and his Band. 7. Lucille. Battery Bounce. Brunswick O3430.

8. I Got Rhythm. Japanese Sandman. H.M.V. B8826 COOTIE WILLIAMS and his Orchestra.

9. G.-Men. West End Blues Regal-Zono MR3609.

SEPTEMBER RECORDS (Contd.)

Hamp's Boogie Woogie (Hampton, Buckner).

Beulah's Boogie (Hampton). Brunswick O3784 Lionel Hampton and his Orchestra.

"Hamp's Boogie Woogie" starts rolling from its first bar, with Milton Buckner and Hampton himself sharing honours in a piano duet-the most unsubtle thing you ever heard, but the rockingest! And it keeps arocking all through, in spite of the band's ecstatic and rather disturbing catcalls in the second Billie's voice. The setting of the chorus. The duo takes some between-chorus unison breaks good-naturedly in its stride-but I can give Rawicz and Landauer On the debit side, however, there my personal assurance that they is a dreadfully sharp muted need fear no competition from that quarter.

cuts loose with his familiar vibe- that mysterious little world of for those unable to atend style piano; Buckner, meantime, her own, scores resoundingly is that for the first time for pacing him with a solid boogie with a very beautiful interprea considerable period, the Hallé beat. After three rounds of this tation. Orchestra will again be heard the band roars into action and Billie Holiday's favourite musion the air. The Wednesday carries the music irresistibly for- cians, upon her own admittance. programme will be broadcast ward to its climax. The ensem- are Lester Young and Louis from 6.30 p.m. to aproximately ble has such brutal force that Armstrong. It may be that the 8.30 p.m. and during the inter- even the screamer trumpet in commixture of two such diverse val 7.25-7.40 Reginald Nettle, the penultimate chorus sounds influences partly accounts for

The arrangements are, to say votee you needn't take this issue the least of it, elementary; the too seriously. But if you are, ensemble work is by no means nothing will stop you buying it exact, and there is very little even the accompaniments! tonal variety-yet, withal, these are performances which must go straight to the heart of anyone A Sunday Kind Of Love (Belle, with the slightest true love of

A passing thought. . . . It is

(Demetrius, Moore).

Brunswick O3797 Louis Jordan and his Tympany

Five plays second fiddle to Louis Jordan's bantam-weight blues hollering, while still providing whilst the Andy Love Quartet rock-and-roll.

write of one of Manchester's Side II, like Jordan's memor- ing to note the comradely teammost talented musicians and able "Open The Door, Richard" work that goes into the producmention that Tommy Ashworth (Brunswick 03778), has its value tion of Tin Pan Alley's most until recently with Henry Hall as a social documentary-albeit humble efforts. has now joined Dr. Crock and to a lesser degree. It seems to

Don't Explain (Holiday, Herzog,

What Is This Thing Called Love? (Cole Porter).

Brunswick O3786

sound-track" strings, cannot What more is there to say?

Edited by DENIS PRESTON

entirely destroy the magic of Cole Porter song is only slightly less disagreeable-although the strings are not all in evidence. trumpet, some temperamentally flat guitar, and an overdose of At the fifth chorus Hampton oily reed-work. Yet Billie, in

her unique style of singing. The On "Beulah's Boogie," it is Young 'fluence is certainly evi-The Hallé Orchestra, leader again the relentless power of the dent in her tone, quality, and Laurance Turner, and conducted ensemble which highlights the quirks of phrasing, but the way

Unless you are a Holiday de-

Guilty (Kahn, Akst, Whiting) Leonard, Rhodes, Prima).

Brunswick O3805 Ella Fitgerald.

astonishing how many ten- In contrast to Billie Holiday in piano playing not only complements but enhances the vocal good things itself never for a the singing. Which is, of course,

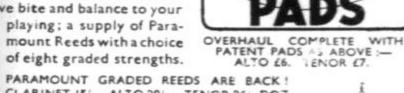
On the reverse, according to the label, Ella is accompanied by On both sides the Tympany ted by Bob Haggart." What is presumably meant is that Bob provides a rather dubious vocal ensemble. . . Idle curiosity In Side I, Jordan deals with prompts me to ask which, or how the incalculable wiles of femin- many of the four gentlemen ine temperament with ripe good credited with the composition of humour and some snappy coup- " A Sunday Kind Of Love " wrote lets about Samson and Delilah, the music, and which, or how Lot's wife, Marie Antoinette, etc., many were responsible for the lyrics? Still, it is always gratify-

Ella Fitzgerald is a completely ding, Ella in the words of Hugues Panassié "sings in a clean and direct fashion, with inspiring youthfulness and directness. Her singing is not at all laboured, but poised and solid, with moving bursts of melancholy and tenderness, Even the disgraceful setting of which makes one feel that her Don't Explain," with its violent heart is singing with her voice."

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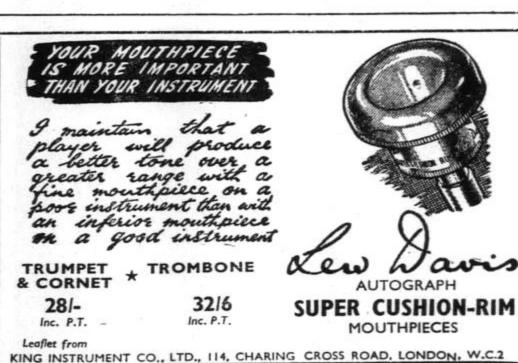


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taining us in the near future, own house in order and become reminds us once again what an a united and strong representaoverseas talent, thus keeping question, and informed them unvariety in Variety, but-as I've less a guarantee that they would of our leading comics would tear 'em up in the States-chaps like dance bands is, perhaps, a bit Oscar's own individual style of Director of "Captain Boycott" ated in America,, but by now ing, the easiness of Neal's talk officials of the J. Arthur Rank jazz is a universal commodity, and the excellent choice of Organisation to visit the theatre est of the modern arts.

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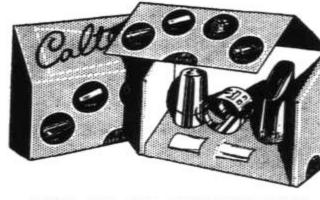
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This bizarre but remarkable photograph of a conductor in action is of Alastair Royalton-Kisch who, as announced in these columns last week, has been signed up by Decca.

[Musical Express] Operatic Critic

At Sadler's Wells on Thurs- viva we have some good day, September 18, Mozart's Mozartian singing, with the ex-"Marriage of Figaro" was given ception of her recitative in the an enchanting performance, third act in which there was a This opera is based on the noticeable wobble in the voice famous Beaumarchais second of and tendency to droop the head of a set of three, the first being on one side. Our Cherubino, "The Barber of Seville" and the Anna Pollak, received much third "La Mere Coupable." The applause, living every moment Libretto is arranged with great of it. Howell Glynne makes a skill by De Ponte, Italian poet most convincing Bartolo and has (Jewish by birth), who makes some lovely quality notes in his Figaro, the hero, the mouthpiece voice. But the beauty of the perfor biting political satyr. Ivor formance lay, in the brilliant Evans plays the part with zest team-work rather than in any and becoming wit, his movement individual artiste, for without and gestures delighting the eye exception the cast acted, sang and giving points to the charac- and played their parts as though ter. Rose Hill makes a gay little they had always lived in this Susanna, her lovely voice, light particular setting. But why in weight, is pure of tone. In James Robertson who conducted Marian Lowes Countess Alma- the orchestra and cast with such

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PORTRAIT OF A CONDUCTOR Den Berry, "Musical Express Special Correspondent" writes on:

to unsuspected light. It is a ducting. thoroughly constructed composition on classical lines reflecting, perhaps, just a little of the piano concertos of Rachmanin-This performance by the Radio Omroep Orchestra was

TAST Sunday, September 21, I cellent reputation as a musician saw the first Continental by his restrained but forceful performance and broadcast of handling of the orchestra. This the Concerto for Piano and Or- was most decidedly an auspicichestra by Leslie Bridgewater. ous occasion for British music This took place in Hilversum on the Continent and it is interwith Iris Loveridge as soloist, and esting to note that further perthe composer himself conduct- formances of the work are ing. Accustomed as we are to already scheduled in Stockholm, Bridgewater's efforts in the field Oslo, Helsinki and Copenhagen of light music, the Concerto, with Iris Loveridge again as however, shows him in a hither- soloist and the composer con-

off, but nevertheless it has char- have everything it would take to acter of its own essentially as cause quite a sensation in Eng-English as the composer himself. land. Their arrangements are broadcast by one of the large class swing arrangements to fine Dutch Radio Societies, the commercials and also presenting AVRO, and took place in the rumbas and sambas as though concert studio of another broad- they were a Latin American orcasting organisation KRO. Miss chestra. The band broadcasts Loveridge was perfectly at ease regularly from Hilversum and in the rôle of soloist and Bridge- is easily picked up on approxiwater enhanced his already ex- mately 450 metres in England.



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