MOUTHPIECE PUTS THE TROUSERS

SAXOPHONE Make sure yours has a PAIR!

MNY KAYE IS SENSATION AT LONDON PALLADIUMSIMPSON

(Musical Express Staff Reporter)

T THE LONDON PALLADIUM DANNY KAYE HELD THE STAGE FOR A WHOLE HOUR, LITERALLY HYPNOTISING A YELLING, SCREAMING, ROARING AND ALMOST HYSTERICAL AUDIENCE THAT REFUSED TO LEAVE THE THEATRE. HE CLOWNED, HE SANG, HE DANCED, HE CONDUCTED THE SKYROCKETS AND IF YOU ASKED ME SPECIFICALLY EXACTLY WHAT HE DID I COULD NOT TELL YOU. ASK ANYBODY TO DESCRIBE HIS ACT AND THEY CAN'T. IT IS EVERYTHING AND NOTHING — BUT BRILLIANTLY DONE WITH THE TOUCH OF A COLOSSAL ARTIST.

With young Woolf Phillips and the Skyrockets on the stage, the whole of the second half is this Kaye phenomenon, so impossible to describe but which must be seen to be believed. One of the biggest triumphs Kaye scores is, undoubtedly, with his singing of "Minnie the Moocher" during which he makes the entire audience indulge in the scattlest of scat-singing. They yell back at him the craziest phrases and when Kaye slips in a phrase that is too difficult for them they literally scream with excitement.

PERMIT REFUSED

when he arrives in this country prior to sailing back to America. Reason for this is that in spite of the fact that the Musicians' Union had agreed to their appearing here, the Overin America.

The Gillespie band will be in England three days prior to sailing for the States and it was felt that were they able to appear this might have been a great chance to come to some reciprocal arrangement whereby there could have been an interchange of bands between the two countries.

DATES

FOLLOWING the news printed Dundee, February 27 City Hall, ferent occasions. Newcastle. On February 29 he will appear in London at the Albert Hall when he will be conducting and playing a concerto with the London Symphony Orchestra, March 1 De Montfort Hall, Leicester, March 2 Public Hall, Preston, March 4 Brangwyn Hall, Swansea, March 5 Central Hall, Bristol, March 7 Davis Theatre, Croydon, March 10 Victoria Hall, Hanley, March 11 Victoria Hall, Halifax, March 14 Ritz Lincoln, Albert Hall.

failed? Kaye is a consummate artist. He is a performer with the greatest conceivable experience. His technique is brilliant. But these qualifications alone are not what make him so remarkable. Have you ever been to a party where one outstanding guest has a flair for amusing you? Notice how everybody watches him intently for the next wisecrack he will think up. Well, that's the kind of impression Danny Kaye gives you when he works. He strolls about the stage like a wit at a party and scratches his head as if he is thinking up what fooling to indulge in next. You could almost swear that Danny Kaye has made it all up on the spot. In other words, he appears to have remarkable spontaneity.

Who am I to analyse this phenomenon when all others have

ing at the Potomac with his band for several months will be seas Department of the Ministry leaving that Restaurant on of Labour have refused a per- February 14. We understand star gave praise in no uncertain mit. They state that as there that the management have manner to the Palladium's has been a ban on the import been more than pleased with unique orchestra the Skyrockof American bands since 1935 his band and the only reason ets. Danny Kaye's appreciation they will not create a precedent now. Although this will be a complete change of policy. Sad blow to the many who were the potomac will not the Skyrockets will be featured. looking forward to the appear- have any dancing, and music with Danny Kaye at three Sunance of the Gillespie band, it will be supplied by a trio that day concerts, the first of which must be realised that English is currently appearing at the is at Gaumont State, Kilburn bands are not allowed to appear Prince's Restaurant, and will on February 8. feature gypsy music.

Non-Vocal **Dates For** D'Amato

band will be broadcasting ITURBI'S on February 9 and 16 respectively at 8.15-8.45 a.m. in the Home Service. This spot has February 9 and 16 respecpreviously been a vocal pro-D'Amato's broadcast on February 9 it will be a non-vocal spot.

Taking the place of Bill Grifexclusively in this news- fiths, who recently joined Anthem with what dignity they paper last week that Iturbi Stapleton, Len Royle who has could muster from the greatest would be returning to England recently been with Billy Munn, night the Palladium has seen in this month, we now have pleas- will join the band as from this ure in advising our readers of week. Since Griffiths left Frank his complete list of appear- Mellor has been deputising on ances. On Sunday February 22 tenor until Royle was available he will appear at the Empire to join the band. Lynn Mason, Cardiff, February 23 Albert vocalist with the band has re-Hall, Nottingham, February 24 turned to Hatchett's after a Belle Vue Manchester (this fortnight's illness. During her will be a joint appearance with absence Rita Williams, Doreen his sister Amparo) February 26, Lundy and Rae Whittaker, also with Amparo, Caird Hall have appeared for her on dif-

Broadcasts for Ray Ellington

The Ray Ellington Quartet will do their first solo broadcast the band on its return to town the Home Service. Prior to this This week the band is appearand March 16 a return to the they will appear on February 16 ing very successfully in Aberin Band Parade as guest artists. deen.

recording for Decca

TED HEATH AND HIS MUSIC

JACK PARNELL AND HIS QUARTET

MANTOVANI AND HIS ORCHESTRA

EDMUNDO ROS AND HIS RUMBA BAND

THE SQUADRONAIRES (directed by Jimmy Miller)

CYRIL STAPLETON AND HIS ORCHESTRA

THE STANLEY BLACK ORCHESTRA

AMBROSE AND HIS ORCHESTRA

Among the famous bands

Praise indeed for Sammy TED HEATH will be unable to present Dizzie Gillespie and his Band to the many members FOX LEAVES Prager, Kaye's own accompanist and musical director, who provides some brilliant piano background. Original piece of work was the harp imitation provided by Prager to a spot light silhouette of Danny Kaye's expressive hands playing an imaginary harp.

Once again a great American

And Danny Kaye works for his money. No comic has ever done so much fooling at the top of any bill before. On the opening night he consulted his wrist watch and decided they could lock the doors and he would stay on the stage until the audience was tired. He reckoned without the fire regula-CHAPPIE D'AMATO and his tions which insist the fire curtain must be lowered. And in the gloriously impromptu atmosphere of watch consulting. reminding the audience of their last buses home, and no doubt gramme but commencing with plenty of tick-tacking from a panic stricken stage manager, Danny Kaye and Woolf Phillips nodded to each other and the Skyrockets managed to play the many years.

Changes in Vic Lewis Orchestra

When Vic Lewis and his band go to Nottingham on February 9 there will be two changes in the trombone section. In place of Eddie Sweeney and Fred Mercer who will be leaving, Bill Sharp and Roy Bassett will take their place. The trumpet section will be augmented to four when Billy Riddick joins "Rhythm Roundabout" on to broadcast on February 21

New Ballroom at Chigwell

On Friday February 6 the Manor Hall Ballroom, Chigwell VISITING London, the Halle Orchestra were at the Alwill open for regular dancing bert Hall, beginning their prosessions. Entertainment Manager Leslie Maclure, who until liams' Fantasia on a theme of Thomas Tallie" which afforded forms us that for the first week colour.
of dancing Carrol Gibbons will Most of dancing Carrol Gibbons will Most notable in the evening present his Blue Room Orches was a vital performance of a Stanley Barnett and the following week Ben Oakley and his Band will appear. Band for the third week has not yet been de-cided on, but as from the fourth week a resident band will be in attendance. Dancing will be from 7.30-11 p.m. and Carrol Gibbons will appear personally on the opening night.

NO EASY MONEY FOR WHITLEY

Eric Whitley, popular vocalist who is appearing in the Crazy Gang Show celebrated a win of £759 on the football pools all last week. On Thursday a telegram arrived informing him that his entry had arrived too late. Whitley has asked us to print this as a warning to all members of the profession not to celebrate in advance, and to make sure you send your entries off in plenty of time.

NOW TEACHING

Well known tenor player Moss Kaye, who has recently returned from America tells us that while in that country he picked up many new ideas regarding saxophone and woodwind tuition. As a result of this he is forming a class to teach pupils these new methods. Readers wishing to contact him the san do so at Gladstone 4481.

NOM TEACHING

Moffatt Club

As from Wednesday February 18 the Moffatt Club will return to its original premises at 146 Charing Cross Road. The Club wind tuition. As a result of this he is forming a class to teach pupils these new methods. Readers wishing to contact him tries off in plenty of time.

label. On their return to Eng- Gold (see last week's "Musical land the band will be at Birm- Express") led to both leaders ingham Town Hall on February appearing with their bands in 27, and will not be going abroad a lively interchange of musical again until they return to ideas which should go a long

way towards strengthening the The most successful evening ties of British and Australian since the Cooks Ferry Inn ses- music. sions started, was enjoyed on To round off the evening both

Exclusive "Musical Express" picture of Danny Kaye with the Skyrockets, taken on

the stage of the London Palladium.

HARRY GOLD & GRAEME BELL

With "Musical Express" cameraman in the Palladium stalls at rehearsal last Monday

(l. to r.): Harry Sarton of Decca, Harry Foster, Val Parnell and Joe Brannelly behind

Danny Kaye, Sam Prager talking to Woolf Phillips and Don Macaffer.

Sunday last, by patrons of this bands played together in a terpopular North London jazz rific jam-session which also inspot. Originally the intention cluded members of the Freddy was to present Graeme Bell and Randall house band.

HALLÉ IN LONDON

recently was acting in the same Thomas Tallis," which afforded and Marina, Folkestone, in- derful warmth of tone and

tra under the direction of suite by Roussel from the ballet "Bacchus and Ariadne," a vivid and original piece of music which lost nothing by the con-ductor's extremes of tempi, and was remarkable for its clarity of orchestral texture.

The Mozart Piano Concerto in B flat, soloist Dennis Mathews, was played with extreme deli-cacy and befitting gaiety, whilst in the Sibelius Symphony No. 2 in D major the orchestra re-sponded to the subtlest indica-

MOSS KAYE **NOW TEACHING**

New Series for Hutch

In orgy of Dixieland Music Last Monday commenced the first in a new series entitled Hutch's Song Album." This THIS Thursday Graeme Bell's his Dixielanders in a propopular artist believes that lis-Dixielanders left for a tour of gramme of their own music, teners will be surprised when France. During their stay they but a chance meeting between they hear him, as he is singing will record for the Pacific Graeme and our own Harry in a new way. Since his last Song Album he has been taking lessons abroad. He is singing to the accompaniment of Charles Smart at the Novachord and the Augmented B.B.C. Variety Orchestra conducted by Rae

The Musicians' Ball Committee have invited two of the girls from each musical show in town to the Musicians' Ball. They have written to all the Musical Directors concerned asking them to inform two of the girls from their respective shows. We are also asked to inform our readers that transport cannot be arranged on the

capacity at the Lees Cliff Hall ample opportunity for a display new Marina Folkestone in by the string section of a won-**CLUB**

Commencing this Sunday February 8 a new club is to be opened in the premises of the Bag o' Nails. This club which will be run by well known musicians Lennie Harrison and Harry Robbins will be known as the London Downbeat Club and will present every Sunday afternoon, music in the modern idiom. Membership can be obtained from the Secretary, Harry Morris at 15 East Bank, Stamford Hill N.16 and will be sponded to the subtlest indica-tions of the conductor, resulting in a very fine performance.
S. M.

Stamford This stand will 3/6d. Admission to each session will be 3/- and Tito Burns and his Sextet will play for the opening of the club this Sunday.

New Premises for

(Musical Express Staff Reporter)

TE have been informed by Jack "British Tunes" Simpson that although members of the D.B.D.A. have been told to refuse broadcasts for performance after March 31, he has decided not to strike. Simpson tells us that his decision is due to the fact that he has not been informed by the committee of the D.B.D.A. what bandleaders are striking for.

Simpson said:-"I have already signed to Commence my new British A NEW BAND Tunes series commencing February 28 and I do not in- Sponsored by Heath tend to go back on my word. I have shown an official of the WE understand from Leslie B.B.C. what my programmes the Musicians' Union. The gramme.

keep my word and honour my gramme. agreements to broadcast for the B.B.C."

Rooney Leaves Trumpet for Les Lambert

During Mickey Rooney's apthe act. Prior to returning to gramme. The series will be America he showed his appreci- called "Dancing Time" and we ation of the Skyrockets by pre- understand it will be produced senting this trumpet to Lam- by David Miller and will prethat it is a wonderful instru- and will be heard every Monday ment and he considers it a very at 4 p.m. great honour to be the recipient of such a magnificent present

COSTA MARRIED

John Costa, popular exploitation manager with Cosmo Music | booked exclusively by Kinn-Company and previously with Elliott Direction, broke all premany other well known publish- vious records at Stoke Newinging houses, was married to Miss Margaret Murphy, well known last week. The band also did journalist and cookery expert. very good business at Crickleon January 30 at the Notre wood and Chingford and Cab
Dame de France Catholic Kaye who appeared as guest
Church. We take this opportunartist with the outfit delighted ity of congratulating Costa on the crowds with his original behalf of the profession.

Kettle of the Ted Heath actually cost me, including Organisation that Heath is paying my musicians a fee sponsoring a newly formed higher than that stipulated by band which will shortly cause quite a sensation. The members B.B.C. have been extremely of this new band are at present fair and realise that these in the Army and they did their broadcasts leave next to no- B.B.C. audition last week. This thing for my own personal was so successful that they fee. They have, therefore, have been given a broadcast on offered me an additional fee February 19. The instrumentathat I would normally receive tion is new and all arrangewere I appearing as a solo ments for this unusual comartist in a featured pro- bination are being done by Laurie Johnson who also con-"In view of their extreme ducts the band. The instrumenfairness and the fact that I tation will consist of four have not been informed by the trumpets, five saxes, flute, Dance Band Directors' Asso- French horn and three rhythm iation what we are proposing and they will broadcast at 5.45to strike for, I feel bound to 6.15 p.m. in the Light Pro-

> We understand from Heath Office that Ted Heath and his Music will be on the air again on February 18.

RADIO SERIES FOR RABIN

Commencing Monday Februpearance at the Palladium he ary 9, the Oscar Rabin Band handed his trumpet to Les with Harry Davis will be fea-Lambert every night as part of tured in a regular weekly probert, popular member of the sent strictly dance music. This orchestra. Lambert tells us will be a half hour programme

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THE VOICE

THE AMERICAN INVASION

It is just like old times. Here we are in the midst of an American vaudeville and musical invasion. In London at the time of writing this column we have not only one American star of the first magnitude but at least three if you count only Mae West, Danny Kaye and Mickey Rooney. The significance of this trans-Atlantic booking involving vast sums of money in salaries is of the greatest interest to us all. It is having tremendous repercussions on the show business in general in this country and these repercussions are likely to be felt for some time to come. Taking the three names mentioned here, we have three stars of the highest box-office category in the wide world. One alone would have done the trick, but three all at once is little short of a miracle. What are these repercussions of which I speak? Let me explain.

THE STIMULUS

These internationally famous stars are stimulating interest in show business in this country as nothing else in the world can. They are bringing new blood to the theatre, vaudeville and radio. Their own drawing power is fantastic. Try and get a seat to see the Mae West Show in spite of what some critics may have said about it - you'll find it very difficult. The same goes for the London Palladium where Danny Kaye and Mickey Rooney pack them in like sardines. This alone is not the main point of my story. Advantageous repercussions will continue to be felt throughout the show business. The public is again becoming show-minded; their interest is aroused; their appetite whetted. Public interest, once revived. becomes infectious. When they are saying to each other "Where shall we go tonight?" it is a sign they are showconscious. That means all is well with the industry.

THE NEXT MOVE

Now I believe the music business needs a special stimulus of its very own. If the appearances of stars like West, Rooney and Kaye can do so much for the theatre, then the popular music business can do with the importation of American musical attractions. When this system was possible in the 1920's interest in popular music and bands was at its highest. We had short visits from Paul Whiteman, Ted Lewis, Gus Arnheim, Freddie Rich, Vincent Lopez and a host of famous American orchestras of the period. The opening night was always an event of the greatest importance and London musical people, to say nothing of the general public, were always in a state of great expectancy. New faces, new sounds, new ideas. Sometimes we were agreeably surprised. Sometimes we were disappointed. But it made no difference to the main issue which was interest in the popular music business — songs, arrangements, instrumentalists and band leaders.

THEN AND NOW I remember all the unland things we said about the lack of

reciprocity; how the Americans wenter for allow or bands in while we welcomed the as with open tems 1 o realise we did not have to inches strong as the half is today. Nevertheless the manage of those of this timerican units this count, at a bound like that of Stan Kenton or any other maestro with radio popularity in the United States. Preferably somebody seen in films or heard by short wave fans. Then I would like to see this orchestra welcomed and fêted by our own Geraldo or Ted Heath in a public restaurant. But first I visualise the Heath or Geraldo band playing at the head of a procession through Charing Cross Road to Archer Street, with streamers of welcome stretched across the roadway along the route. Balyhoo, you say? Of course it's balyhoo! But it whips up interest, creates excitement, dramatizes. glamourizes and idealizes our business, giving it new life. And that's what we want, isn't it?

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The Troubadour"

HEARD Peggy Reid in her first "solo" spot. This girl really has that certain something that makes you sit up and take notice! Good luck, Peggy. keep that sincerity in your voice and you won't go far wrong!

AM very glad to hear there are two British songs in the American Hit Parade - " How Lucky You Are" and "The Stars Will Remember." When I see 6 out of 12 - that'll be the day!

GUIDE TO PUBLISHERS. BRADBURY WOOD. Stan Bradbury, North countryman, dynamic, very forceful in his methods - pupil of Irwin Dash - hence his drive! Eric Adams, tall, quietly wisecracking, gets 'em. Subsidiary of Chappells that have had a fair number of British hits including my reasons for saying this. "Just a Mother's Song at Twilight," "A Lovely Weekend," etc. If you've a good song you stand a 40% chance with Bradbury Wood.

WILL someone please tell me why the lyric of "I'll Make Up For Everything" had to be changed for the Sinatra record? Personally I would rather hear a Steve Conway recording with the correct lyric!

WALKING into a funfair in Oxford Street, I was amazed to find my favourite juke box was not operating. On enquiring why. I was informed that although they had a P.R.S. licence they were not allowed to play music in their establishment as they also came under the Cinematograph ruling which insists upon an emergency exit. Without this emergency exit they cannot play music. This seems ludicrous to me because a P.R.S. licence surely gives without a back door!

THE TIN PAN ALPHABET

AUSTRALIA DAY VARIETY. would like to hear these "Aussies" in a weekly show. BRAND NEW. Caught Max Bygrave's act last week. This youngster without a doubt, has potential star value. HAD. "Serenade of the Bells"

No. 2 on hit parade in U.S.A. What! No plugs over here? Too corny? DAIRY TALK. Look I know Australia, where the flowers have no smell, the birds have no songs, the trees

don't bloom, and even the fields don't make hay! EASY ON THE EAR. Elsie Monks and her Hammond

FEUDIN' AND FIGHTIN'. Bandleaders and the B.B.C.! GALWAY BAY. I STILL tip this song for tops. Have you heard those request records?

HANDS ACROSS THE SEA. I produce a reasonably big "noise" into his biggest smile of the moment.

WOULD BE a good idea if the B.B.C. were to announce Parade, instead of just one

more broadcasts -- i.e. Lou brass representative. Preager, Jack White, and

Syd Dean. KISS to Joe Loss's vocalists who especially with trumpet and ton's outfit has made an "ttempt

NEED A FRIEND" another song I'm tipping for tops.

MALE VOCALISTS. Now that "Frankie" isn't in the 1st 8 in the U.S.A. will our wouldbe Sinatra's become would-

thing!

be Como's?

musicians high in the U.S.A. | the "beat." I've heard 'em!

and every gag!

"Band Parade"? RUMOURED. Val Merral & relaxed as I possibly can. This

Smith!

recording of "The Old Postdouble-knocker to me! HINGS I'D LIKE TO KNOW.

his visit to America?

did I! VARIETY CONCERT HALL to the feel of it, and got down to "Music Hall" and Variety line boys.

Band Box! WONDER WHAT Strauss mainly a personal matter and artist, bandleader and plug- matter of taste, ger "pick bones" with each

revival of "All Of Me." worth a guinea!

GRAND TECHNICAL FEATURE FROM MEMBERS

ABOUT THE BARITONE SAX



tention that his task is by no any variety of treatment.

such a combination as the Don't forget that although you

To play any instrument well, from a good sax section.

no time for him to unhook and the section at all times.

by Dave Stephenson

place the alto in its stand; he must retain the alto on the sling and get on to the baritone as best and as quickly as he can. Is he, then, comfortably set? Well perhaps not, but by practising quick methods of change-over it can be reasonably done. So my advice to the reader who is contemplating occupying the bari chair is practise these quick changes; alto to bari, bari to clarinet and back, etc., all the time retaining the alto on its sling. You will find that after a time you will become quite adept at it.

Incidentally, don't think I'm beefing at the arrangers for these sudden changes in an ar-IN this article it is my intention rangement. The arranger has to to try and convey to the make the best of the instrumenreader what work is like in the tation at his disposal and in the sax section as it affects the bari- smaller band these changes are couldn't-care-less attitude that tone sax player. It is my con- essential if the band is to get

means an easy one and here are I can offer another tip to the would-be bari-man. Practise on First of all the baritone sax the bottom notes. I don't mean player is the one man in the sec- neglect the notes on the rest of tion who must be able to double the instrument, but give quite a on at least two other instru- lot of your daily practice to the ments, namely: alto sax and often neglected bottom notes of clarinet. In the smaller type of the sax, C sharp, C B and B flat. band such as that in which I You will find when you enter the play, where only one trumpet is five piece sax section that you used, this entails quite a lot of will be called upon to play these jumping around on the three in- notes quite a lot. Get used to playing them pp and ff, using In an arrangement scored for both straight tone and vibrato.

Stapleton outfit, the baritone don't always get your share of player has often to play, within the limelight in the section, you the space of perhaps only a few are just as important as any of bars, all three instruments. the others; a good healthy sound What is so difficult about from the baritone enables the that?" you may ask! Well, let's section to blow out, thereby oblook into the matter a little taining that nice, rich, thick "noise" that we all like to hear

you will agree with me, I'm sure Well, I hope that from these that it is essential to feel com- notes you wil get some idea of fortable when playing it. Now life in the sax section as seen comes the point I'm getting at. from the baritone player's view, The bari player, let us suppose, and I hope that the tips I have is playing alto sax in a quick endeavoured to give will prove arrangement; along come two helpful. Incidentally, don't negbars rest where he is required lect your clarinet and alto playthem the right to play music to change to baritone; there is ing and above all work "with"

DRUMS by Bobby Midgley



Bobby Midgley

DURING the past year or two the "five sax-trumpet-andrhythm" combination has definitely come into its own by reason of its being large enough to hear our old friend Spencer without being too great a strain Williams is placing plenty on a leader's resources. Theresongs in U.S.A.-his "Bluest for a few words on my own ex-Kind of Blues" has turned periences with the Stapleton band might be useful to some

readers. When I joined the band the AN WILDEMAN now joins my large extent. Still, after a list of Palais Bands that in period I managed to adjust my

Our arrangers write a fair amount of phrasing for me, drum alone, but where possible I ISTEN for "IF YOU EVER phrase simultaneously on drum and hi-hat with nearly closed cymbals. This gives body to the

phrase besides adding a nice The style of the band is commercial," which means we concentrate on musical scoring EW TEAM. Larry Miller & with the maximum "beat." Jimmy Harper "out-placing" Naturally this does not call for Lubin & Lisbona. I think any heavy playing on my part, these boys have got some- so with the exception of a few "tearaway" numbers (for ex-

While on the beat subject more raucous solos or ensemble ly finds enjoyment. work. I always try to play as Peggy Brookes resident for is a little difficult in respect of Variety Band Box. It's a solos when I am restricted as natural for Joy Rusell far as loudness is concerned, but it comes with a good amount of SAM BROWNE made tip top pure technical exercise practice. Now to the question of toneman." This sounds like a colour. In a limited instrumentation such as ours every bit of light and shade has to be ex-

Is Teddy Holmes enjoying ploited and, of course, that includes me. In big band work NDER THE COUNTER. this is not quite so exaggerated Broadcasts for Terry Can- and anyone taking over the tor. I wonder why? You chair in a small crew will posthought him good, and so sibly find it a little difficult - I did. Still, I soon settled down fast becoming a strong rival to really playing with our front

A word on "fill-ins." This is Miller think about "I'll largely depends on the inspira-Dance At Your Wedding." tion of the moment. However, MARKS THE SPOT. The a word of warning! Don't over-Neptune Fish Bar, where do it. Remember, it really IS a Well, that's all. Most of you

THE PIANO by Malcolm Lockyer WHEN I do eventually switch

over from A.F.N. to the English radio, I am amazed at the number of pianists with our own dance bands who still play that horrible and monotonous "umcha" rhythm. This style of rhythm playing must have gone out with the old stock arrangement of "Nobody's Sweetheart," but still we hear it with our

Why did the old Count Basie | sound for the introduction. Once band have such a beat? Mainly the mood of your arrangement because Basie left the rhythm to is established in the intro you bass, guitar and drums, with should have some ideas of the light occasional fill-ins by him- type of scoring to use for the self. Can you imagine Gillespie first part of the chorus. If the and Parker playing such terrific tune is slow and soulful and the stuff as they do without a well | melody line doesn't move very oiled rhythm section, plenty of much, you may find that rich steam from the drummer and open scoring for two altos. two block chord fill-ins so essential to tenors and baritone (the latter good re-bop.

Talking about block chord fillins, this style of rhythm playing alto solo against sustained seems to be the only one permissible with Gillespie and Parker; even the light fill-ins insisted by Mel Powell are completely noticeable by their absence.

I do admit that this style of cide on using three altos (proplaying with orchestras like viding of course the baritone first thing that I missed was the those of Percy Faith or our own doubles) and two tenors in block ALL the writers' names of mighty brass section that I had Peter Yorke would sound out of scoring either close, opened those HIT songs on Band been used to playing with. This place. "Um-cha" is very essenmeant that I had to curtail the tial with this type of orchestra, leathering of the hi-hats to a especially in the latter, which features the beguine quite a bit.

Most West End jobs call for my estimation should have playing to that of our lone the type of piano player with a good off beat. I wonder if this West End music will ever change? I think Cyril Stapledo a slick job on every- saxes. Some of this I play on to get out of this rut, but there are always cries for "Lady is a Tramp." and "Chicago."

> I heard some records of Claude | two tenors doubled in octaves. Thornhill the other day and I think this gent plays the most intimate piano of all times. All these American piano players dividual movements of parts. have colossal technique, mainly Try to write smooth inner parts due to the wonderful musical with no ugly intervals. Where education available in the United reiterated notes occur and the

When listening to American a little crossing of parts will not pianists it is not hard to under- do any harm. OVER TO AMERICA. Toots ample "Carioca") I have to be stand why they achieve such at-Camarata's "Finger-Bustin'" careful not to overpower the tack and such "flowing" jazz. Album will place British front-line, and yet still maintain Pianists such as Kenton, Andre Previn, Arnold Ross and William | this, but for those who are suffi-Taylor II are equally at home ciently interested I strongly re-PLEASE - please studio audi- my own preference is for the with Mozart and Chopin as they commend the practice of studyences will you PLEASE "steam" noise of nearly closed are with commercial music and ing professional scores if you please stop applauding each hi-hat cymbals. To my mind re-bop! One has only to analyse can obtain any. I found the this is a grand driving sound, Chopin's etudes and you will find American scores in the Glenn QUERY. Why don't we hear and fills splendidly in behind where the great Art Tatum real- Miller book invaluable for me

For piano players who listen to this re-bop and long to play with some of our well-known dance orchestras, hard practice is the Don't be afraid of indicating only solution and please remember that The Royal Academy of Music have published a very fine book for daily practice. To all those who feel they are able to section sound so much more tackle it I suggest the "ADVAN-CED GRADE." This book is divided into many sections, each section dealing with different types of playing and execution, i.e., Staccato, Florid Movement, Dexterity, etc. When practising my advice is always to practise scales and include full tone scales. Just because the present style of playing rather accentuates the right-hand, don't neglect the left. Always remember that the piano plays a very important part in the modern dance orchestra; you can do a lot to make that front line

Last but not least don't overprobably knew everything that do the fill-ins; this can become YESTERDAY'S DREAM. That I've discussed already. Still very tiresome to the soloist. there may be a few readers Well I think that's the lot for ZERO to those of you who still whom this article will help. If now but remember-no "umdon't think the Guild is so, it will have served its pur- cha," plenty of practice and listen to A.F.N.!

Trumpet: HIGHER THAN F... ARRANGING

FOR THE

SECTION

by Jack Goddard

Jack Goddard

How do you score for your saxes?" is a question I

answer is never satisfactory.

There is so much to be said on

this subject that it is impossible

to answer in just a few words.

will try to help "would be"

enormous, especially where all members double on clarinets and possibly on other types of saxo-

phones as well. One should take

full advantage of all the instru-

mentation available by experi-

not that bandleaders approve of

this method! Nevertheless, one

can learn a great deal this way

and you will be surprised how

many of your experiments

Let us assume that you have

a song copy of a commercial

tune in front of you. To make

a start read the lyric, sing or

the mood of the number. Use

your imagination and try to

hear in your mind a suitable

written in its low register) may

fill the bill. Do not always resort

to block scoring. Sometimes an

chords, or the use of individu-

ally moving parts can give the

If the tune is bright and

moves more, then you may de-

slightly or very open. The latter

must be used sparingly, how-

ever, in fast passages as there

is a tendency for the lower parts

to disappear, which will result

Perhaps you will discover that

the tune moves quite readily in

thirds. In this case you can use

a duet of two altos with sus-

tained chords by the remaining

three saxes. A pleasant effect

where the tune moves in thirds

is to write for two clarinets and

Speaking generally on saxo-

phone section scoring, there is

a tendency to disregard the in-

phrase is required to be slurred,

Literally hours could be spent

writing on this subject and of course space will not permit

and if you haven't the oppor-

tunity to experiment with a

section, this is a short cut to

And now one other thing.

acquiring quite a few tricks!

plenty of dynamics in your ar-

rangements. The use of cre-

scendos, diminuendoes, forte-

interesting. Remember also,

that straight tone sound for

unison, or harmony voicing, is

quite a different sound and pro-

present vogue of fast vibrato.

vides a welcome relief from the

As a parting word of advice,

avoid trying to be too ingenious.

It may look good on paper, but

there is a fair chance that your

leader won't like it. Simplicity

is the golden rule and the best

American arrangements are in-

Veteran tenor player Les

Watson with the Stapleton

outfit deserves praise for his

charming gesture in handing

over the pen to newcomer

Bill Griffiths who writes the

tenor sax article in this

Happy arranging hours!

credibly simple.

most satisfying effects.

in a bad balance.

play the tune over and get into

come off."

menting with different sounds

reed section to deal with.

The band of the moment is undoubtedly the

are proud to present a composite series of

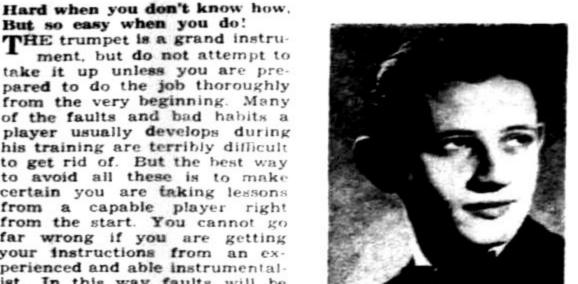
who produce the exemplary music in one of

This is a young outfit with a line-up of

But so easy when you do! THE trumpet is a grand instru-SAXOPHONE ment, but do not attempt to take it up unless you are prepared to do the job thoroughly from the very beginning. Many of the faults and bad habits a player usually develops during his training are terribly difficult to get rid of. But the best way to avoid all these is to make certain you are taking lessons from a capable player right from the start. You cannot go far wrong if you are getting your instructions from an experienced and able instrumentalist. In this way faults will be checked as soon as they make

their appearance. actually a gift. Of course there the beginner. All these qualifiis a lot of hard practice neces- cations are easily acquired prosary, too. But I am sure a player viding the right tuition is availhas to have some special affinity able for the trumpet to become a Much has already been said successful performer on it. That about tone. It is, however, my is my own personal opinion. But strong belief that tone comes there is no doubt that if a mainly from the player himself. player has the right environ- He, personally, has a great deal ment, and in this way is able to to do with the production of it mould his appreciation for good although I admit that tone can trumpet playing, then he will be improved by having a larger pick up the art and learn many bore instrument which, I notice, have often been asked by those times more quickly and more many firms are making today interested in arranging. The thoroughly.

years our conception of trumpet have their origin in the mouthplaying in this country has piece. Much of this unfortunate changed immensely. Whereas state of affairs is due to con-However, in this short article I the pre-war trumpet player had stant changing of mouthpieces a small tone and a range up to in the eternal quest for perfecarrangers who have a five piece top C, the trumpeter of today tion. I know personally several has a big round, brilliant tone, fairly good trumpet players who First of all, the possibilities and usually a range up to E or have never really improved for in the use of tone colour are F and sometimes higher notes this very simple reason. The



I am quite convinced that suc- than these when needed. But cessful trumpet playing is this statement should not scare

I think that most troubles ex-During the past four or five perienced by trumpet players

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OF THE CYRIL STAPLETON ORCHESTRA

THE BASS

by Tim Bell

IN any combination, the two

driving beat. As we all know, a far higher standard of legitimate technique is required than was necessary before the war, therefore the instrument should be

mastered in all positions, including the thumb positions. By playing across the strings in posi-

tion wherever possible difficult

passages will easily come under

the fingers, with the added ad-

vantage that intonation will be

got a wonderful beat but he plays

greatly improved.

drummer!

for it.

main things demanded from the bass player are good clean notes played in tune and a steady

Cyril Stapleton Orchestra. essentially young players. We technical articles by the men our foremost dance bands.

...by Cecil Moss, LEAD ALTO

logical solution is, of course, to find a decent mouthpiece at the very beginning, either through personal advice from a player or through trial and error, and to stick to that mouthpiece until absolutely used to it.

There is another great danger arising out of fickle choice of mouthpieces. With progress retarded the player will naturally begin to lose confidence in himself! And - Boy! you need plenty of confidence on the trumpet since it is the instrument on which you yourself have to form most of the notes! It is interesting to note how

reputations have been built up on the trumpet and the particularly outstanding qualities of each different candidate for fame. One can do something better than another. A third player is not as good as either of these two, yet he does something well that neither of them can do. I would, in fact, say there are not many trumpet players in this country with all the gifts that constitute what you would call brilliant. Outstanding among our trumpet players, of course, is Kenny Baker with the Ted Heath Music. I think he is exemplary since he excels in many of the gifts such as technique, range, tone, flexibility, tongueing and possibly several others I have

not mentioned. It will perhaps be interesting if I tabulate certain of the characteristics. Range seems to bratos.

that's what you practise most. many musicians, but I say that

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NOEL GAY &

by Ted Thorne



Ted Thorne

HAVING been lead-alto in the Cyril Stapleton Orchestra since its inception in July 1946, it to relax, beat should be the most playing without it being necesis interesting to look back on natural thing in the world if sary to play unnaturally. the progress the saxophone section has made. We work as a team, each one of us being in full But do try to produce a beat in catchpenny tutors and invest in agreement as to our ultimate whatever you play, whether com a book like Franz Simoindl Part

Such team work, both on and off the stand is, in my opinion, necessary for the success of any section, in fact it is 50 per cent. of the battle.

There we have point number one, and next comes the careful ger converted. Used correctly it to bottom, avoid dance bass attention to the matching of does make high note playing players and learn the legitimate vibrato, dynamics, etc. It was easier, but unfortunately so way to play the instrument. Redecided to use a fairly fast many bassists abuse it by con- member that there is a vast gap famous American players with vibrato and we rehearsed with stantly sounding like a 'cello, between most dance bassists and the particular qualifications in that end in view. Personally, I so losing sight of the primary those earning their living in the which each excels. It will serve think it is safe to say, without use of the instrument. The four- "straight" side of the profession. to show how reputations are appearing self-satisfied, that we string bass gives a large enough As an example of a bassist who built up on certain outstanding have managed to match our vi- range for all practical purposes is equally at home in either side

you will hear trumpet players tunate in having a very meticu- even higher. After all, the five- and clean notes, you will help to playing F's and G's in the usual lous bandleader, and this fact string bass only gives another improve the standard of dance dun of things. But for flexibility alone keeps each one of us on 4th to the range and if any notes bass playing in this country. I choose Harry James and Dizzy our toes. All arrangements are Gillespie who are masters of it. rehearsed bar by bar, and such For tone I choose Charlie things as phrasing and the clean Randy Brooks for sweet tone fully attended to: e.g., for a (that's my personal opinion). | minim we always come off sharp In conclusion a word of en- at the beginning of the third couragement to the tyro. The beat, thus giving the note its full best way to make the quickest value. Again, if a crotchet is to progress is to listen attentively be short we religiously put a dot and practise hard. And when over the top to indicate this. A you find your weakest spot - lot of unnecessary work say so

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however good it may be.

themselves, they all add up to well. it should be.

For myself I feel fortunate in for their musical ability—there of hard graft. are no passengers, each one pulls

New York and of having some one could write reams on this for the Sunrise (Parlophone fine saxophone players, and I um or open lay is used, is purely I Had You (Parlophone R.2838) gained has been invaluable to the player. Personally, I favour foremost jazz planists of Amer. Mr. Jones-please oblige! parts, I would like, in this article, controllable. In conclusion may Benny Goodman, Powell re-

The idea in general use of higher than those I have mentioned are required, the bandclimbing all over the instrument leader will engage a 'cellist. By looks busy but is ineffective if having your four-string bass conthe right notes are required most verted you will lose a considerof the time. It has been said far able amount of tone and that too often that "So and so has brings me to the amplified bass.

I agree that the amplified bass out of tune." If the caps fits in is a great help to all musicians this instance you are wasting who work in a Palais or on the your time-you should have been stage with big bands but why use it on the radio or in spots Nobody will think any the where the acoustic bass is enworse of you if you haven't quite tirely suitable without any outgot the drive of a Chubby Jack- side help? It does take away son, so long as you make every that characteristic bass tone and effort to produce a good clean also emphasises any false or tone and play the right notes in "boomy" notes that the instrument may have. For a band of Once you are familiar enough our size the acoustic bass cuts with an arrangement to be able through wherever we may be you are interested enough in the To those of you who are just

type of music you are playing, beginning my advice is "Avoid mercials or specials. Your front I." This will provide you with line will be more than grateful a good, solid foundation and when you can play it from cover Undoubtedly most of you will to cover you need have no fear have at one time or another of ever being caught out. Find contemplated buying a five-string yourself a good teacher who bass or having your four strin- knows his instrument from top

when it comes to exacting work built up its reputation mainly on such as broadcasting, one can- the use of clarinet lead in so Shavers and Ziggy Elman and ending of phrases are very care- not afford to trust one's memory, many of its arrangements, commonly known as the 'Miller All these things must be noise." As no doubt you have studied on the job every night gathered I am a great admirer and played exactly the same of the late Glenn Miller's idea. equipped it was without undue

> of this type, I can only say, con- trated instead upon an "electric" unique place in the esteem of his being lead-alto of this section. centrate on that tone. It is of attack-a truly dynamic style. They are a grand bunch of boys, the greatest importance and like not only for themselves but also everything else it is just a matter

I have been asked on numer- the jazz world. Such recordings In 1939 I was fortunate in hav- ous occasions questions with re- as The Earl (Parlophone me. As I play the lead clarinet an open lay which I find quite ica. During his stay with to say a few words about the I say that I will be very happy corded several titles for the As is well-known, the band wish to ask.

THE TENOR SAX



Bill Griffiths

the Cyril Stapleton Band, it is going to be rather difficult for me to write on my experience in this orchestra. But what I shall do is try and explain what shall do is try and they may vary from a subtraction of the double were enraptured by the keyboard took the drum chair with the subtraction of the properties of the proper shall do is try and explain what do almost anything with. I in England, and before the ad- Ubangi Club in New York. In is needed and expected from the agree it is difficult at times, but vent of Be-Bop it is safe to say 1937 he visited Europe with Christphr. Columbu tenor player in a band of this you must get down to it and description, bearing in mind that this article is, in the main adthes reed that is ideal for all purpose this country. For his style respect to the beginner agree it is difficult at times, but you must get down to it and spend a lot of time finding a influence upon jazz pianists in after his return to the United this country. For his style respect to the beginner agree it is difficult at times, but you must get down to it and spend a lot of time finding a influence upon jazz pianists in after his return to the United this country. For his style respect to the beginner agree it is difficult at times, but you must get down to it and spend a lot of time finding a influence upon jazz pianists in after his return to the United this country. For his style respectively.

to come from the sax section sub-tone solo with it. and also from controlled vibrato MOUTHPIECES. Nowadays, chestra returned to the United Bechet Quintet on Mezz Mezz-

When clarinet lead style of by continual practice. vibrato, as on occasions the first pay dividends.

tonation.

every time. It can be very ir- It is to my mind a lovely sound, ritating when one has to churn and I defy anyone to say otherout the same stuff a few times a wise. Here again we decided to night, every night for months, use a faster vibrato than that but it is the only way. Although used by the Glenn Miller section directions, and in certain qualible a great loss to the jazz world these may seem small points in and this seemed to work out very the difference between a ragged To all budding clarinet players could never hope to match the His progressive outlook, live section and the perfect machine who one day may find themselves Negro pianist's fecund imagina- mind and outstanding ability playing lead clarinet in a section tion, the younger man concen- have earned Mel Powell a

to answer any questions you may Commodore label with his own

by Bill Griffiths and second tenors are within a donym of "Shoeless John Jacktone, or even a semitone, of son"! each other in this particular style of playing. There should be no need for me to tell you but his talents weren't wasted how important it is that your for long, for, when Glenn Miller intonation should be perfect. While on the subject of intonation, I would strongly advise

all instrumentalists not to be content with just playing their particular instrument, but to they were given ample broadstudy music itself thoroughly casting facilities in the A.E.F. and also to try arranging for the band. I believe that when you know what is going on your sense of intonation and pitch will improve as well.

the solo playing that is required from a tenor player in a band such as the one in which I play. The type of solos needed are HAVING only recently joined usually suggested by the arranthe Cyril Stapleton Band, it ger and they may vary from a work. It is no use using a reed that is ideal for loud Jazz solos between Wilson's imagination Latterly he took part in several Good Earth In the first place by virtue of that is ideal for loud Jazz solos the instrumentation of the band, and then finding that it is imand Tatum's virtuosity. most of the tonal effects have possible for you to play a pp

and non-vibrato playing. So I it is necessary to have a good, States in 1945 its musicians were row's own label, King Jazz.

section playing is used, the first How about the clarinet? Yes, all these waxes Powell is the tenor invariably finds himself that has to be played well too, most prominently featured soloplaying in the top register of and my own experience has ist; it seemed as though Goodthe instrument. As there is a taught me that the only way is man was giving his planist every tendency for most instruments to study under a good teacher. opportunity of re-establishing to blow a trifle sharp in this You will not regret serious study himself in the eyes of the musicregister, a great deal of practice because eventually your ability world. Needless to say, Mel is necessary with and without to master your instrument will seized his chances so effectively

AT twenty-six Mel Powell can without peer in the sphere of look back upon seven years piano jazz.

Third of our prizewinning Essays

with Goodman that Mel Powell

sextet. Best of these was probably Blue Skies (CMS 543).

which reflected his penchant for

subtle invention at a moderate

tempo. Goodman himself played

on this session — but he's shown

on the labels under the pseu-

During the war Mel was

drafted into the U.S. Army -

formed his American Band of

the A.E.F. Powell took over the

piano chair. In 1944 Miller

brought his remarkable aggre-

gation to this country, where

A unit of the full orchestra-

programme.

of Art Tatum.

"POWELL O' THE PIANO"

A Critical Sketch by

RUSSELL JONES

"Don't worry about the result of the broadcast my Aunt Fanny is

on the Audition Panel!"

as a widely acclaimed plano As a composer Mel Powell reuse of the instrument. The four- "straight" side of the profession. string bass gives a large enough As an example of a bassist who range for all practical purposes is equally at home in either side and by using legitimate techni- of the business, listen to Jack top-liner so early in his career: Velvet and Mission to Moscow. be pretty general in America Let us take a look in at one que it is not impossible to reach Collier with Geraldo. If you can in fact, it is difficult to realise But it is doubtful whether he and on many American records of our rehearsals. We are for the second D above the stave and emulate his perfect intonation that at the tender age of nine- possessed a natural melodic gift. teen Powell was recording with Most of his tunes would seem to the renowned Benny Goodman have been suggested by his adroit harmonic sense.

Last year Powell was dis-Mel Powell began his musical covered to be suffering from studies when very young, and he tuberculosis, and, as a consewas already an accomplished quence, he had to abandon his pianist when first the playing of professional activities. A sad Teddy Wilson made an impres- blow. Recently, however, it was sion on him. Thus technically reported that his health had imdifficulty that he assimilated proved, and, though not yet able to undertake all the rigours of Wilson's approach to keyboard active musical life, he was busy jazz. He developed the wellstudying and composing. Welknown Wilson style in many come news indeed, for it would ties (touch, dexterity, etc.) he were he to have been perman-Realising, however, that he ently prevented from playing. even came to excel his "master."

fellow musicians, while his example should be an inspiration It was after he joined forces to all aspiring jazz pianists.

first attracted the attention of Note.—The Jazz Editor would ing the opportunity of visiting gard to mouthpieces. Of course, R.2843), The World is waiting be glad to receive the full postal address of the above contribucoaching from one of their very subject. Whether a close, medi- R.3002) and the magnificent If tor, so that his award in the "Jazz Essay Competition" may feel that the extra knowledge I a matter of taste and what suits proved him to be one of the be sent him as soon as possible.



Edited by DENIS PRESTON

Kaiser Marshall **Passes**

FROM Helen Oakley (Mrs.

Stanley Dance) we have reunder the title of "Mel Powell ceived news of the recent death your own part far more, and and his Sextet" - also had its of Joe "Kaiser" Marshall, one radio show called "Uptown of the great jazz drummers of Hall," in which the now more the Negro race. Marshall, who I would like to discuss now mature, playing of the leader was born in New York in 1900, graced the spotlight. The Wilson- will be best remembered as a like conception was by this time member of Fletcher Henderson's less apparent; in fact, Powell's Orchestra during its most restyle seemed to be more influ- nowned period. He joined Henenced by the technical wizardry derson as early as 1923 and remained with the orchestra 7,8 & 9 PIECE ARRANGEMENTS-2 6each sessions of "Revivalist" jazz, When the Glenn Miller Or- most notably with the Mezzrow- Hawa'n War Char

would suggest that a well con- full, loud tone. But, as I have demobilised and Powell lost no With the passing of Kaiser trolled vibrato is one of the mentioned before, to have a loud time in rejoining Benny Good- Marshall the jazz world loses the essential points and a lot of tone is not enough in itself as man, with whose Sextet he re- third of those musicians who time should be devoted to pracyou have also to play very
tising and developing it. The softly too. So my advice is don't
main thing to aim at is the keep on getting bigger and bigart, Mike Bryan, the youthful baton, and there is little doubt ability to match your vibrato to ger lays to get the desired Morey Feld and, of course, B.G. that he, like his confreres Joe any section you might play with, effect, just find a good modern himself. With this combination Smith and Charlie Green, will be Martha making sure in your daily prac- mouthpiece with a comfortable Goodman recorded some out- remembered by jazz lovers as Mean To Me tice that your vibrato is the lay that will not tire your lip standing sides — the best of long as recordings of the calibre Mister Charles same throughout the range of and that you can control over which were Ain't Misbehavin' of "Whiteman Stomp," "Livery Moon Mist the instrument as well as giving the complete range of the in- (Parlophone R.3014), I Got Stable Blues," "Clarinet Marmaparticular attention to your in- strument. You will be able to Rhythm (Parlophone R.3007), lade" and "I'm Coming Virget the full, loud tone yourself Liza (Columbia D.B.2287) and ginia" keep their place in the Shine (Parlophone R.3004). On hall of fame.

> Owing to pressure on space this week through the appearance of our technical articles, certain of the Jazz features are unavoidably held

SECOND THOUGHTS (No.2) By Steve Race N their more romantic moments people are sometimes

given to referring to music as "An International Language." The statement is so often made that it's worth a little investigation. In musical theory, of course, it is patently untrue. Apart from the American passion for brevity (our breve is to them a "double-whole-note") each language has its own - to us - incomprehensible name for the note values. A demisemiquaver, for instance, is in Germany a Zweiunddreissigstel. (Well, what if I did look it up?) Our notation is very far from being internationally understood, and I still remember trying vainly to convince an Indian student that a note is played no differently whether the crotchet tail is up or down. Nor is music international from an artistic point of view. Anyone who was present at the Modern Music Congress in 1938 will remember a Hungarian gentleman's performance on a harmonium divided into sixteenth-tones, the entire range of the keyboard being a fourth. The music he produced from it was not. I should say, internationally appreciated, and certainly not in London. (In fairness to the performer, I doubt whether he would fully appreciate Ted Heath and his Music, much as we may ourselves.) So let's say that music has a wide appeal; let's be proud of the fact that British jazz is popular in Russia and that Denny Dennis's records are selling well 2,000 miles away in America, but please - not international!

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Twelve Bars For Way Down Yonde Weary Blues Well Git It Whispering When Johnny Comes Marchin Who's Sorry Now Night Ride No Don't Stop Not So Quiet Opus One Woodchoppers' Bal XYZ Yes Indeed

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HE great snow fall in New York certainly did nothing to improve business in that

City. Business that was by no

means good anyway. People

just stayed indoors until things blew over — and that went for

many performers who were un-

able to make club, theatre and

broadcasting dates because they were hopelessly snowbound in

the suburbs or a long way from

town. December 26 is regarded

in America as we regard Boxing

stranded travellers.

rather than continue what he

mediocre bands. He will re-form

By Lee Conway

means belittling this programme.

All I say is it's not my meat.

American Commentary

BY STUART S. ALLEN Day over here, and the sudden rates on the West Coast and were Marian Hutton and the Munich. change in the weather just work whatever locations will Modernaires, the group who seems to be doing particularly about broke up everything. Stan book him.

Kenton had to cancel his Meadowbrook engagement due ROBERT tells me that Tommy mike pals cut loose with a whole like mad. Odd thing about it is to lack of transport (the trip Dorsey's stage show is a programme of evergreens to that its composers Bob Russell from New York to New Jersey combination of first class music celebrate the occasion. By the and Carl Sigman had it thrown took one artist 15 hours). The and first class showmanship - way I like the band's version of out by almost every publisher Dizzy Gillespie midnight concert just as anyone would expect the Georgia Tec Song-very nice in New York until Jefferson just broke even on expenses and from T.D., who never seems to indeed. . . Beryl Davis has Music decided to take a gamble Duke Ellington's Carnegie Hall do anything wrong except slug just cut four new discs. Yes and on a number which was far Festival was given in lounge people in the most public places, after Petrillo 31st too! How did from an obvious plug. Jimmy suits since the baggage truck Buddy De Franco is now being she do it? Simple — she merely Dorsey and Vaughn Munroe desimply failed to arrive with the hailed as Benny Goodman's suc- cut her voice into four orches- cided to fit it into their schedband's uniforms. The show was cessor and he gets plenty of fea- tral scores already recorded ules if they had a spare side to held up an hour on opening tured spots with the band and specially for the purpose by record - they did and the numnight. Perry Como was unable small groups. Tommy's drum- Toots Camarata. This could ber started selling. It has alto make his "Supper Club" mer does a solo spot with two happen again if sides were ready reached over two million broadcast which was saved at base drums. the eleventh hour by Mel Torme, According to Bob, Ted Heath vocalists in the States. Is that

who happened to be near at is the only British band that an idea? hand at the time. Opera star would command interest and James Melton arrived fifteen arouse any enthusiasm in Amerminutes late for his broadcast. ica. Although he states that DUKE ELLINGTON'S new Even then he only arrived from there are many leaders and Duke ELLINGTON'S new his Connecticut home by char- musicians who have simply no off to a splendid start on Decemtered helicopter. The only place idea of showmanship on the ber 29 with such guests as got a picture of this good lookthat did the capacity business stand or stage, people always ex- Mel Torme, Stan Kenton, Buddy ing guy which I'll publish in a its management expected on pect an imported combination to Rich Sy Oliver Lens Horne few more weeks. Frank Sinatra its management expected on pect an imported combination to Rich, Sy Oliver, Lena Horne, thinks he's the end! that night of nights was the display goods only comparable Tommy Dorsey and comedian Hotel Commodore's Century to the best they have - I think Peter Lind Hayes in attendance. Room, where Sunny Dunham's he is right about Heath. After The Duke's programmes are Whiting's "Old Devil Moon." band were playing. The place all what have we said in the commercially sponsored twos next to Grand Central Station past about American bands and hour stints and will be heard and was filled to its limits with acts over here? - Miller, Spike over a minimum of 150 stations Jones and Donahue excepted of throughout the U.S.A. before the

ALTHOUGH he tells me he is a PART from about a page of Chicago, Columbus, St. Louis, no letter writer (he ain't kidnames of people he has met, Philadelphia, Baltimore, Louis-Instrument complete with ding), I have just received five Robert goes on to say that about ville and, of course, New York. self. Nancy is expecting her carrying case and accessories large pages of notes scribbled one in ten out of everyone he Perhaps either A.F.N. or Luxby Robert Feldman who is in meets has heard of Beryl Davis, embourg will rebroadcast them of the house have been drawn New York on an extended busi- a sure sign of her rising popu- in the near future -- the shows up in her name. ness trip. A lot of the stuff is larity. Peanuts Hucko has a are recorded in advance as are Kallen, currently doing solo juite interesting so I'll pass on swell dixieland band at Eddie Tommy Dorsey's. ome of his first hand observa- Condon's Club. Eddie himself ions. According to Robert, asks to be remembered to Vic Paul Whiteman's stage show is Lewis. Robert concludes by say-as corny as can be and compares ing that it is really amazing the NEW line in the fan market ary 8 in New York. I had al-is the "Dream Pillow" — ready announced this two to that put up by our own Bill attraction that England has for that process whereby photos are months ago but thought you Cotton-maybe that's why Pops American musicians. Since that reproduced on fabric. The manu- might like to be reminded. is still so popular! The theatre is mutual, maybe it wouldn't be facturers of this new sensitised That signed photo on my wall was half empty when he went a bad idea to swap a few night material are now to produce a reminded me! . . One of Ethel settle permanently in Hollywood again.

his band with top men at scale "On the Beam with Tex Beneke" buy the male slumber rests. well into the summer months.

ments in these columns? Or is

from Buffalo, Washington D.C.,

scored over here and dubbed by discs.

see the Charlie Barnet or club bands. Our boys will get complete line of scarves, sachet Smith's last recording sessions chestra, which did not impress a kick out of playing on 52nd bags and adhesive patches of featured her accompanied by a him at all. Rider to this obser- Street and the prospect of play- Frank Sinatra. Dick Haymes, normal rhythm group for the vation is that the Mad Mab has ing in Mayfair or Soho seems Bing Crosby, Bob Hope, Perry first time. Under the direction since disbanded his outfit for the equally attractive to our Yankee Como and others. The pillow, of Cozy Cole, the outfit recorded umpteenth time due to high cousins. Thanks Robert for the on which life-size heads of their "Pretty Girl," and "Easter salaries. He has decided to news - let's hear from you dream lovers are reproduced, is Parade." proving an amazing success with continues with his college dance bobbysoxers. I hear that men schedule unabated and is curterms ridiculous touring with TEX BENEKE'S guests on are almost as eager to buy the rently fulfilling dates at the rate last Friday's broadcast of gal pillows as are the women to of two a week. He is booked

> GOOD gracious! Has Jazz lection of writing eulogistically Club been reading my com- about this announcer before.

it an accident? Anyhow, last HOW many of us are capable Saturday's Jazz Club was very of taking our successes noticeable for a "two-beat" idi- gracefully? Very few, I fear. om throughout -even in the slow Sid Phillips must derive some blues. Perhaps it was the Arm- gratification from the outstandstrong Hot Five whose pattern ing success his work brings him. was predominating the pro- to say nothing of personal family gramme or perhaps it was a con pride in the glamorous success ception of the Jazz of the period of the youthful Woolf Phillips momentarily captured-I could conducting the Skyrockets. Yet not say. Anyhow, did you notice Sid is, perhaps, the most retihow fascinating the off-beat real- cent and most retiring of all our ly is and how it is essentially bandleaders. At times he is alpart of the music of the period? most shy. It has often been said Well, that's my story and I'm that you must have humility to stuck with it. As I said once be truly great. Sid Phillips has AM not a fan for this "Music before, I never heard Jazz of the it in noble proportions.

While You Work "stuff. How Jazz era without an afterbeat could I be? I have no doubt it and anybody wanting to revive IT was impossible for anyone is a valuable service to a factory it with any authenticity must use where workers are served up the afterbeat whether they like ing the opening number "Listen with a melange of popular melo- it or not. Congratulations to the to the Band" in the programme dies to which they can whistle Jazz Club programme on this of that title. The Grenadiers were recognisable at once. Nothing like 'em. But for my taste a march or two from a tip-top But I did listen last week to one NOTICEABLE for accent on military band like the Grena-M.W.Y.W. and was agreeably the two-beat idiom was the diers is enough. In my view surprised how this non-stop excellent programme of Sid there is a lot of music which

Davey or his Players, so forgive an outstanding characteristic of that Mr. Davey and his Players tunate in having a splendid an- Saturday night. I listened ex- kept abreast of design in perhave done the impossible. Nice nouncer. I don't know who it pectantly for his usual finale cussion instruments! More's the was, but I have a vague recol- but, alas, no drums. Instead he pity.

in New York City in July.

at the meeting. Tommy, who is

the Publicity Manager of the

Association, tells me that a bulletin is being issued, and asks

An unusually interesting Music While You Work Programme from Sidney Davey and his Players who managed to play the incessant musical medley of pops without boring me. Sid Phillips and his Or-

music with a real beat. baton, cricket bat or gobever talk about is Sid Phillips.

sion of the A.A.A. were discussed a contributor to it." TEN BEST

The A.A.A. Musical Conven- | vanced stage of preparation. His

tion and Accordion Contest will opinion of the first issue, pub-

be held at the New Yorker Hotel lished three months ago, was

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but it is about time they started

putting it on Music from

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Tony Martin's radio spot and

has become an instant hit. I've

opinion of the best girl vocal

It's really heaven at the be-

move into his new Palm Springs home which he designed him-

witching hour.

year is out. It already goes out TALKING of Frank Sinatra.

disc in months is Margaret

the Voice is getting ready to

young singer on, yes, the

ballet called "Ballerina." I

Mel Torme's disc

nell's fans love this?

Long Wave 1292 metres.

were formerly with the old well, but it has been recorded by

Miller band. Tex and his old almost every outfit and is selling

chestra giving us dance Equally efficient with the stick, the last thing he will

The Drama Department, although that's not my province. It's a pity the Music Departments have never reached the height of perfection that characterises almost everything done by the Drama Department.

medley of pops was done without Phillips and his Orchestra. It should never be arranged for put in a vocal number to finish. boring me. In fact the listening was also noticeable for a well brass and military bands at all. I wanted to hear him play drums was eminently pleasant. The or- chosen repertoire, ensuring that That's a matter of personal for I believe Max could sit in chestra responsible for this was interest never flagged. It was taste, of course, and no reflec- with an orchestra to-day and Sidney Davey and his Players, also noticeable for the high stan- tion on the musical perfection show up many of our current Now I am not familiar with Mr. dard of playing which is always of the Grenadier Guards Band. contemporary percussionists. I my ignorance of the personnel. any musical fare provided by But I must place on record here Sid Phillips. Sid was also for-

> 'It's a grand little book . . . and Plans for the further exten- I shall be proud to call myself

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Accordion Times

while they work. I am by no momentous occasion.

Edited by J. J. BLACK

T is seldom that we have the Tollefsen is one of the most articles in this column relating

In the same programme was who played in his usual immaculate and faultless style. He played La Campanella by Paganini, arranged by Pietro Deiro. and the Dance of the Hours, by

Ponchielli. Tollefsen's first engagement in Britain was in a "Music Hall" broadcast in 1936. He was invited to come over from Norway for this programme by Ernest

settled down at New Malden. of the German invasion, and re- the Association.

ceived a medal for his work with the Norwegian Resistance Movement. One of his main ambitions now is to get the accordion recognised as a first-class symphony instrument, and readers

pleasure of hearing two dis- natural and unassuming virtu- to accordion activities in this tinct accordion artists on the osi it has ever been my good country, and the rapid developsame B.B.C. programme; but fortune to meet. Though an ment of our own organisation. such was our privilege in a re- outstanding performer, he still This permission has, of course, cent Sunday "Variety Band remains convinced that his work been cordially granted. Box." The Frank Baron Quin- is not as good as it could be _ Tommy refers to our "mutual ham Central Hall, 7 p.m., February 14th. tette possesses a first-rate that there is always room for goal," and says that news of implayer, and I was particularly improvement. "No performance portant accordion events in our impressed with the piano and is ever perfect," he says - "so country will be "mighty interaccordion duet in one of the there is always the need to esting" to the members of the practise!" American Association. He tells "Tolly" - as he is known to me that the Secretary is

that outstanding virtuoso of the all his friends — is always swamped with applications from pleased to meet fellow accor- teachers asking to join. dionists, and there is always a word of encouragement for HAVE received an interesting those who wait for him at the letter from Ivor Beynon, who, stage door. He makes a point as well as being a really first-

MY American correspondent, Dorchester Hotel. Longstaffe, and while over here at a recent election of officials earnest for the examinations of he was asked to play in the C. of the American Accordionists the Trinity College of Music,

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of answering all his fan mail class accordionist is also a cappersonally, and has never been able player of the sax and known to refuse his autograph! clarinet. He recently did a successful broadcast with Howard Baker and his Band from the Tommy Dunn, tells me that Ivor has been studying in

again elected President. Pietro success. He has contributed an Cochran's Young Ladies, and Deiro (Senior) was elected informative article on "Modern Senior Vice President, and his Dance Rhythms" for the forth-He was in Norway at the time son was appointed Secretary of coming issue of "Accordion Digest," which is now in an ad-

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