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STRIKE DEVELOPMENTS

LEW STONE SPEAKS "CARISSIMA" K.R.S. trading with B.B.C.

(Musical Express Staff Reporter)

WE ARE GIVEN TO UNDERSTAND THAT FOLLOWING OUR STATEMENT PRINTED LAST WEEK THAT, THE D.B.D.A. MET AND ALSO THE SPECIAL EXECUTIVE COMMITTEE OF THE MUSICIANS' UNION THIS HAS BEEN MISLEADING FOR MEMBERS OF THE D.B.D.A. AND OF ITS COMMITTEE. IN lyrics are by Eric Maschwitz. POINT OF FACT A SMALL DEPUTATION FROM THE D.B.D.A.'S COMMITTEE WAS RECEIVED BY THE M.U.'S BROADCASTING SUB-COMMITTEE OF THE FULL EXECUTIVE COMMITTEE. D.B.D.A. PRESIDENT LEW STONE HAS ISSUED THE principal part in "La Boheme ' FOLLOWING STATEMENT REGARDING THIS MEETING:-

"A delegation from the D.B.D.A. Committee—Chappie D'Amato, Buddy Featherstonhaugh, Billy Ternent and I. with Hardie Ratcliffe (Secretary), were, at our Committee's suggestion, received by the Union's Broadcasting Sub-Committee comprising Mr. W. Batten (Chairman), Messrs. A. Burkinshaw, G. Francis, H. Stone, V. Sullivan, and F. Dambman (General Secretary).

"Our object was to report and explain the position that has arisen from our efforts to negotiate with the B.B.C. upon a new scale of payments for bandleaders contracting to provide dance-music broadcasts, and the decision of our members to cease broadcasting after March 31 unless there is a favourable development in resumed negotiations. were aware, of course. that the Union had been endeavouring for a year or two to obtain the agreement of the B.B.C. upon increased fees for studio broadcasts: and that, like the D.B.D.A., the Union was trying to bring into operation fees that made no distinction between studio and relay broadcasts. We offered the fullest co-operation with the Union in any plans it might have to improve the broadcasting fees of the instrumentalists our members

"We expressed the view that there should be close consultation and co-operation between our section and the Union as a whole in any action to be taken.

"We were very well received. Although we were informed that a decision could (Continued on Page 4, col. 3)

OFF WITH THE **PURCHASE**

(See "The Voice" p. 2)

PAUL ADAM

Paul Adam with his Mayfair be made only by the Union's Music will commence a series of full Executive Committee, and three broadcasts next Monday not by the sub-Committee we entitled "Paul Adam Enterwere meeting, we were invited | tains." This will be the conto make a full general state- tinuation of the series started ment, which was presented by three weeks ago by Cyril Staple-Hardie Ratcliffe for us. We ton. Featured vocalist with the shall doubtless receive in due band will be Rita Williams and course, the Union's views up- Adam will also do vocals and on the way in which our sec- certain parts of the script himtion can best help to improve self. Jill Balcon will continue the position not only of lead- as hostess and bass player Russ ers but of the whole profes- Allen will also be featured in sion in the broadcasting field, comedy numbers. Adam will not | this programme.

New musical by Maschwitz for Palace, London

ON March 11 Lee Ephraim will present his new musical show "Carissima" at the Palace Theatre. The score is by Hans May the famous Viennese composer and the book and The cast will include Lester Ferguson who achieved immediate fame when he played the at the Cambridge Theatre and Shirl Conway, wife of Bill Annie Get Your Gun" together with Elizabeth Theilmann, an Austrian girl who has made a name for herself on the

In addition to issuing a piano selection Keith Prowse are publishing three numbers from the show, "Carissima," "Two in a Gondola" and "Far in the Blue." The first records available will be Monte Rey singing 'Carissima" and the other will be the same number by the Skyrockets. The piano selection will be recorded by Peter Yorke and his Orchestra.

OLSEN AND JOHNSON HERE



This picture of Olsen and Johnson who arrived in England this week was taken in New York just after they had completed their tour of the Southwest States. They will appear at the London Casino in their famous "Hellzapoppin."

CAVENDISH WITH L.P.O.

Big break for a British publisher

ON next Tuesday's broadcast of the National Savings Committee show at the Albert Hall, Kay Cavendish will play the Rhapsody in Blue together with the London Philharmonic Orchestra. This fine artiste who is heard all too rarely on the air these days, truly deserves this fine spot. Knowing her capabilities and versatility. readers will not be surprised to hear that apart from this modern orchestral work she will also play a new British "pop"

To the newly formed Unit Publishing Company goes the nonour of having their new British song "Nice To Know You Care " played by Miss Cavendish and for the latter half of it she will be accompanied by the London Philharmonic Orchestra. This combination of the and dance music once again proves that what was once a dividing line between the two types of music has now become a razor's edge. The composers of this song, which is fast becoming a best seller, are Norman Newell and Leslie Baguley.

concert arranged by the Classi-

cal Concert Society on that day

Jack White

Renews Astoria

Contract

have just renewed their contract

at the Astoria Danse Salon.

Charing Cross Road. The White

band first went to the Astoria

in July, 1936, and have been

there ever since, with the excep-

Jack White and his Band

NEW VOCAL QUARTET

NEWS breaks this week of a new vocal quartette which will be heard towards the end of next month in a new radio series to be called "Take It From Here." The show which will be produced by Charles Maxwell with script by Frank Muir and Dennis Norden will feature Jimmy Edwards, Dick Bentley and Joy Nicholls and the new quartette which will be called the Keynotes.

Members of this vocal outfit are well known to our readers both for their solo work and vocal group broadcasts. When we say that they are Alan Dean, Johnny Johnson, Terry Devon and Irene King we feel sure that readers will agree with us that this should be an outfit of the finest possible fstandard. Dean who will also be playing scripted parts in the show has, together with Johnson, until recently been part of The Song Peddlers.

JACK FALLON LEAVES BURNS

Well known bass player, Jack Fallon, will not be touring with the Tito Burns Sextet. Fallon who has been with the Sextet since its inception tells us that he is naturally very disappointed at having to leave the outfit but his studies in town make it impossible for him to tour. His place with the band has been taken by his own pupil, Joe Muddel who has in the past deputised when Fallon has been unable to appear.



Jean Sablon who arrived in England this week was originally booked to appear for the whole month of March at the London Palladium. This famous French singer will now appear for two weeks only commencing March 15 due to the extended two weeks' appearance of Danny Kaye.

via B.B.C. FROM NICE

Broadcast on February 28

THE BRITISH BROADCASTING CORPORATION WILL BE GIVING THEIR LISTENERS AN UNUSUAL TREAT WHEN THEY BROADCAST LOUIS ARMSTRONG AND HIS BAND DIRECT FROM THE JAZZ FESTIVAL IN NICE ON FEBRUARY 28. LISTENERS WILL BE ABLE TO HEAR THE BAND IN THE LIGHT PROGRAMME ON and upon the Union's own be presenting guest artists on THAT DATE FROM 10.40-11 p.m., AND THIS WILL BE THE FIRST DIRECT TRANSMISSION THAT ENGLISH LISTENERS WILL HAVE HEARD OF AN AMERICAN BAND FOR A VERY LONG TIME.

> Hugges Panassié in a recent etter to our Jazz Editor, Denis Preston, advised him that the outfit Armstrong would be taking to the Nice Jazz Festival would more than likely be the same one that he is featuring at Billy Berg's in Hollywood.

Another Band Parade for Stapleton

Kinn-Elliott Direction inform This will of course mean that us that Cyril Stapleton and his Jack Teagarden and Barney on Band Parade on March 1. him Stan White, who is well Bigard will be with him. Panas- Londoners will also be able to known for his speciality musisie also states that there is dance to the band when they cal act consisting of acrobatics strong have played together "Cyril Stapleton Entertains" programme.

Jack Simpson says . . .

WILL STRIKE WHEN THE UNION TELLS ME!"

FURTHER to the recent statements issued exclusively in this newspaper that Jack Simpson would not be striking after March 31 and D.B.D.A. Secretary Hardie Ratcliffe's views in these columns last week, Simpson has now made a to follow. Among the well further statement regarding this matter. He said:-

"In view of Mr. Ratcliffe's statement that I would be the only bandleader out of step, I would like to say that up until early this week there were several bandleaders who, to the best of my knowledge, were not even members of the D.B.D.A.

"I would also like to point out the fact that last week I played in my capacity of musician on a B.B.C. broadcast. On arrival I found that although it was a light orchestra with which I was appearing, a medley of six "pop" tunes was included. For this reason I would ask Mr. Ratcliffe how the members of the D.B.D.A. can posappear for me, when there is will appear for Light Orches- Litter, Peter Dawson and Altra leaders and find them- fredo Campoli. selves playing dance music?

" Furthermore, I see nothing to stop a musician collaborating with other musicians, submitting the orchestra to the B.B.C. for audition and having been passed by that organisation, being able to broadcast in view of the fact that they were not members of the

"I have been a fully paid up member of the Musicians' Union for twenty years. Primarily I am a musician, secondary I am a bandleader. When the Musicians' Union

LOUIS ARMSTRONG BINNEY BAND FOR CANADA

DON BINNEY AND WILL BE SPONSORED BY THE CANNUCK THEATRES AND ARTS PRODUCTIONS OF February 29 to appear at one

We understand from Binney that his line-up will consist of Fred Mercer, Eddie Sweeney and Ken Goldie trombones, his only appearance in this Barney Dillon, Danny Deans, Dave Usden and Paul Berman country during this visit. trumpets, Kingsly Stockwell and Johnny Dankworth altos, Dankworth is also doing arrangements for the hand, Jack Fisher and Cliff Stonely tenors, Oscar Birch baritone, Ken Moule piano and arranging, Ralph Green drums, Pat Reilly bass, and Cliff Dunn guitar. Vocalists with the band will be Jeanne Gaye and Johnny Ashley. Mercer and Sweeney

In addition to first class arrangements and fine musicanfamous jazz instrumentalists Orchestra will be heard again ship Binney will also have with every possibility that famous appear at Cricklewood Palais on while playing trumpet. He also pianist Earl Hines will appear March 4 prior to appearing at incorporates a great deal of with the band. This will be the the Embassy Club. Stapleton comedy material in this first great asset to the combination.

Binney tells us that their tour will very probably commence in Montreal and we feel sure that this newly formed orchestra will do much to enhance trans-Atlantic musical relationships as well as bringing in the dollars. We understand that negotiations are also being made for Leslie Douglas and his Orchestra, Ted Heath and his Music and Ivy Benson and her Band known solo artists who have every possibility that they been approached are Monia



Don Binney

Goodwill Tour will net Dollars for Britain

C ENSATIONAL NEWS BROKE THIS WEEK THAT AT LAST A BAND COMPOSED ENTIRELY OF ENGLISH-SCHIPA HERE MEN WILL LEAVE FOR A GOODWILL FOUR OF CANADA THIS MONTH. THE BAND HAS BEEN FOR ONE SHOW FORMED BY WELL KNOWN TROMBONIST-ARRANGER Famous singer Tito Schipa will be flying from Lisbon on

recently left the Vic Lewis band to join the new outfit.

GRAEME BELL RETURNS On returning from their Con- tion of the period when they tinental tour Graeme Bell and were in the Forces They will first time that Hines and Arm- has just finished his successful class musical act. Mrs. Binney his Dixielanders will make their be celebrating the renewal of will act as secretary for the first public appearance at Bir- contract with a series of six band and in view of the fact mingham Town Hall. This jazz "Bright and Early" broadcasts that for many years she ap- concert will be presented by commencing on Monday, Februpeared as Elsie Christel in the Louis D. Brunton and readers ary 23 and also a late night profession, her knowledge of are asked to book early in order broadcast from the Astoria on

show business should be alto avoid disappointment

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sibly black-list musicians who tells me to strike, I shall do BAND PARADE SENSATION



By LEE CONWAY

Ray Ellington

Ray Ellington Stops Show! MOST sensational of all Band Parades provided the sensation of the year on Monday February 16. Here we were with the King of them all - Geraldo himself as resident orchestra and Joe Loss, another great radio dance band without any fear of competition, and also one of the neatest of the small combinations I have yet heard in the person of Jimmy Leach and his brilliant Organolians - a unit you could dance to without boredom all night long. What happened? Why, somebody got the bright idea that they could sling in Ray Ellington and his Quartet as makeshift, but this caused a major sensation. Everybody who heard this Band Parade broadcast will agree with me that there is nothing - I said NOTHING - that can follow the Ray Ellington Quartet.

This broadcast was no excepcast at all. To use a professional stoppers." If you want to use term "they just paralyzed them, do so by all means—but them." And in view of the fact for heavens' sake don't put them that they were not one of the

tion. The Ray Ellington Quartet | three musical units in the regujust stopped the show. I was lar programme I can only not in the studio during the assume the B.B.C. didn't know broadcast, but I hear that the just how terrific they were. audience went wild. It was unfair to Geraldo, Loss and Leach are in a class of their own. They to have put them in the broad- are what I call "programme

(Continued page 4, col. 6)

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THE VOICE

OFF WITH THE TAX!

There are a few people in this country who do play musical instruments solely for their own amusement. But the sale of musical merchandise generally can no longer be regarded as a luxury trade. Large numbers of professionally engaged musicians are facing the unreasonable hardship of having to pay excessive Purchase Tax on the "tools of their trade." These are the instruments with which they earn their livelihood. It is high time the Board of Trade gave its attention to this anomalous situation and reviewed the position in the light of this industry's importance to the nation.

TOOLS OF THE TRADE Who wants to buy reeds and mouthpleces for saxophones but the professional musician earning his living with these essential commodities? Who buys mouthpieces for brass instruments, strings for string instruments, mutes and the heterogeneous mixture of merchandise that we call accessories? Primarily the professional musician. He needs this type of equipement for his livelihood and for this reason, if for none other, he must no longer be subjected to this unfair system of taxation. These goods are essentially the musician's "tools of trade."

IMPORTANCE OF THIS PROFESSION

Now is the time to stress the importance of this industry of ours in the great export drive and ask the Board of Trade whether it is not high time the Purchase Tax came off. Everybody knows by now that British music is high on the priority list for export. This newspaper has been giving the facts in connection with the export of gramophone records for some time. But we must remember that for all the dollars earned by British gramophone records in the United States of America, some poor British arranger has been obliged to pay Purchase Tax on the actual manuscript paper used in the orchestration; some penalised British musician has had to pay Purchase Tax on the very accessories he used in his individual performance on the exported record. This system of taxation is extremely unfair and as soon as the anomaly is brought to the notice of the President of the Board of Trade, which "Musical Express" intends to do, there is no doubt an enquiry will immediately be set up for the purpose of rectifying this method of taxation.

FOREIGN MARKETS Quite apart from recordings, is it not remarkable that the British song itself is now high on the list of dollar earners? Of course this state of affairs is very simple to understand. In the first place it is the British ballad asserting itself all over again. The British ballad writer showed the world how to write a popular song. All nations succumb to the appeal of the simple British ballad and America is no exception. Take, for instance, the simple beauty and plaintive appeal of "Tree in the Meadow." Who could resist that? I am, of course, not concerned here with the export figures of our characteristically British pops, but I am concerned with the fact that we have to pay Purchase Tax on the very paper on which they are composed and produced. More will be heard very shortly about this unfortunate handicap under which the British professional musician and his inseparable counterpart the British song-writer are plying their trade in the best interests of our country.

SECOND THOUGHTS (No.4) By Steve Race

N the first of these notes I said something about a musician " . . no matter how experienced. This thing Experience, so often quoted to us by the older members of the profession, used to puzzle me quite a lot, especially as some of the people who were so fond of mentioning it seemed to have got a remarkably short way in the business in a remarkably long time. Experience, I decided, was a thing one mentioned in a knowing voice when one wished to be condescending to an unknown youngster, and I discovered that the lack of it was sometimes rather more aptly referred to as "Loaf trouble." It can mean anything from not knowing "People will Say" to not noticing that there was a first time bar, and there is no surer way to lose work, except, perhaps, by practising re-bop at the Dorchester. All the same, providing one pays some attention to what is going on, this Experience business seems a bit hard. Experience is only gained on good dates, and good dates only go to the experienced. In order to train inexperienced musicians, however, a new restaurant is to be opened in the West-end where only progressive jazz-boys will be employed. They will wear whatever they choose on the job, and special ashtrays are being fitted to the (unused) music stands for use by smokers who are temporarily taking a chorus. All dull music-i.e. not in 4/4will be banned for fear the musicians are 'dead brought' (a wholesome new phrase implying boredom), and only liberty-takers will be considered. Oh, and I forgot to mention one thing-they won't be paid. No one like that ever is for very long . . . it's worth remembering.

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CINCE last week's column Sappeared, great interest has been aroused by Stan Kenton's remarks to Down Beat critic Michael Levin's questions in the January 14 issue of our American contemporary. Those of you who were a little taken aback last week had better hold on to your seats this week for, as promised, I intend to reprint a few more caustic comments from the George Bernard Shaw

of modern music.

country. By that I mean that there will definitely be a merger of the elements found in our music and that scored by such men as Stravinsky, Milhaud, cian.

Levin: Why don't you believe in air shots for a band? Kenton: Because these mas-

terminds that come in to balance oral omlettes.

cord-and why?

some of the other leaders were might take a pot at Mr. Truman new snag has received wide puboff the stand, fluffing off fans and all the rest. Glenn was levelheaded and a good businessman
—he was a credit to the music

Mary Pickford is to make a film

Mary Pi

bands are getting too big?

way with a smaller unit.

That should keep you thinking for quite a time. Raymond Scott has already replied in as ban went into effect last Bob Crosby, star of the grand outspoken a way as Kenton, and January. Willard Alexander C.B.C. "Club 15" show emanat-I will give you a few tasty re-torts from the maestro next cordings by Boyd Raeburn and who flew all the way from the week. Stan and his entourage his orchestra. Eight sides were film city to Philadelphia and are now in Canada, so without recorded, with six being devoted back in one day to emcee a more ado, I think it's time we to commercial renderings by special show put on by his old went on to some of the other Ginny Powell-Mrs. Raeburn to Corps to raise recruits. Occasion events in the American music you. Alexander announces that was the Marine Corps Reserve

agents. A letter sent to Betty deal. You can bet your bottom Pacific during the war.

I'M about to do a rave, and I'm

The night I saw her at the

stood on their feet to whistle,

shout, clap and yell for more!

They applauded before she got to

the last bars of "Sorrento" and

would they let her finish her act

with "The Bells of St. Mary's"

-no. They insisted on Yiddishe

Momma-and can she sing it!

Here is an artist who should not

sing a medley. For once the

audience didn't want to hear the

GUIDE TO PUBLISHERS.

Southern Music. Dave Toff.

Medium height, very slim,

with an exceptionally dry sense

of humour. Ex manager to Bill

Cotton and other name bands.

He came into the publishing

director of Southern Music. Ex-

ploiting mainly Latin-American

music and songs of that idiom

he hasn't had a great deal of

luck with British songs, but

keeps "having a go." Maybe he'll

fall into that half a million Bri-

tish seller yet. If you've got a

very good song, you stand a

very good chance with southern

TOP LINERS CLUB. Henry

day at the "Top Liners Club."

I think this guest of honour idea

is excellent, it provides an op-

portunity for the names to meet

the boys who help to make the

THE TIN PAN

ALPHABET

A GOOD BET for Joy Russell

BRADBURY WOOD. The lucky

with another hit!

In fact—he'd be a good bet

for any variety broadcast!

publishers of "HOW SOON"

looks as the they're going

to follow up "NEAR YOU"

tion of "LET THE REST

OF THE WORLD GO BY"

was one of their best ever!

music.

Anne Shelton-and so did I!

'Met" the audience very nearly

raving about La Shelton.



Grable by a twenty-year old Levin: Do you think that jazz woman demanded 5,000 dollars. a coloured cover and no less as a tradition in this country is She has been held on 1,000 dollar than four and a third pages to slowly merging with what we bail pending trial. . . . Conductor have always called classical Alfred Newman has ordered that music?

Alfred Newman has ordered that into the article and latest affairs all the proceeds from his "Capof the Union in anything like Kenton: Jazz will dominate tain from Castile" film music the detail I would wish, but I and swallow up classical music album be devoted to the Damon hope to be able to deal with it at daily newspapers must be short of news to devote so much space Xavier Cugat and Oleg Cassini -it was front page news! . . . but we are still the only ones to Woody Herman's band on Companies stated who are anness permitting (it's been pretty xious to settle with the A.F.M. shakey lately), other bands set as soon as possible and begin to follow include Claude Thornhill, Gene Krupa, Sammy Kaye, Ray McKinley and, believe it or work things out," he said. Later, the band know nothing about not, Stan Kenton. . . . The best when one of the executives was music or the kind of music you thing about the new Tommy questioned about annual recordmusic or the kind of music you Dorsey disc-jockey show is the want to present. They balance opening theme tune otherwise goes out over the air sounds like

Dorsey disc-jockey show is the swer was given that an estimated two-hundred-million dollars profit was made by the state of the stat

Kenton: I never was a Miller no chances when the mad if he offered to record against while making the effort to obtain fan. I understand a lot of things maestro brings his crazy crew the wishes of Petrillo, the genthus coupling—to my knowledge be reading this column! that Glenn did-he certainly was to Washington on March 6 for tleman replied "Twenty-four the best recorded evidence of the cleverest leader the business a special show for the President hours at the most." ever had. I used to actually pray and his guests. All firearms and that Glenn would come back be- gadgets will be checked before cause of some of the antics the show just in case someone AS if Petrillo had not got

—he was a credit to the music Mary Pickford is to make a film number of Wildcat recordings business. He died on top while of his life, calling it "Stardust being made. These are discs cut he was loved, but I disagree that Road." Hoagy will play the title by home recorders and Amerihe could have remained king. role. . . Eddie Howard's version can Spivs with a view to selling Miller's band was not a jazz of Frank Sinatra's charming lit- large numbers of these privately band ever and that string section tie "Tune for Humming" is cut discs to individuals anxious he had during the war was used very nice—no wonder the guy is to have their idol's latest musivery, very badly. Beneke is the rated top commercial band these cal masterpiece committed to same thing without Miller's days. . . . Tex Beneke has just wax and added to their collec-Levin: Do you think that jazz- Universal-International, wherein casts were not sufficient, musihe played many of the old Miller cians have even discovered that Kenton: I disagree with peo- favourites. Difference in this certain ballrooms have been tieple who think that only small picture is that Tex takes singu- ing up with local recorders to bands can play jazz. The trouble lar billing for himself for the pipe the music of the name band is that big bands have had too first time since the recent an- currently playing their location many cold musicians. The Her- nouncement of this impending to the recording machines inman band was the greatest change. The reported dropping stalled either at the back of the white band ever organised-it of the Miller name has taken hall or some distance away withhad a cor 'nt pulsation. It did, place for the second time. The out the knowledge of either the however, suess too many little maestro also took his band over leader or the musicians in his phrases - wasn't elaborate to M.G.M. for a few days to film band. These sides would then be enough harmonically. Ralph other numbers for that com- sold to any private record collec-Burns is great, but the band pany's series of shorts featuring tor who was interested. The estiplayed too many head arrange- disc-jockey Martin Block. News mated loss in royalty revenue to ments, and with head arrange- of these was also announced in musicians through the unments you get enthusiasm but an earlier column. . . . Dimitri doubted selling of millions of no progress. Our band is the size Tiomkin has been signed by the these Wildcat discs each year is it is because we need the men King Brothers to write the alarming many people—not to for the colour effects we want. music and conduct the orches say the least Mr. Petrillo him-It couldn't be done in the same tra for their new picture "The self. Tenderfoot."

he has already received offers Enlistment Week opening at from M.G.M., Mercury and Philadelphia's giant Convention A KIDNAP plot against Harry Majestic for purchase of the Hall. Lieut. General Rockey. James' year old daughter masters but as yet he hasn't seen with Bob in the photo, was Jessica has been foiled by F.B.I. made up his mind about any his commanding officer in the

greater length next week. to that stupid tiff between NEWS of the Congressional Enquiry going on is beginning to reach me and here are Prokofleff and Hindemith. Both —It was front page news:

schools use some of the same The Hollywood Palladium has ceived. A reliable spokesman for schools use some of the same announced that Charlie Spivak ceived. A reliable spokesman for sounds and rhythmical devices, and his orchestra will follow companies stated before the

A.F.M. field now that the re-

in America, while Time devoted

the musicians' boss. Space this

recording once more. "We are very eager to get together and ing profits in the U.S., the anlars profit was made by U.S. Record Collection" (December recording companies annually, 13, 1946), readers may remember Levin: What is your best re- SPIKE JONES has placed an of which total the manufacthat I recommended Salty Dog order with the Winchester turers got about half. Since over -Stockyards Strut by Freddy Kenton: "Artistry in Percus- Arms plant at New Haven, sixty per cent. of all recordings Keppard's Jazz Cardinals on sion "-of those that have been Conn., to manufacture for him a are made with musical backing, U.H.C.A. 73/4 as a typical and released—because it is the most special cannon for use in his at least ten to fifteen million first-class example of New Orfinished thing musically. "Col- Musical Depreciation Revue-he dollars of the balance of profits leans band jazz. At that time, laboration" is technically the thinks he's got too big for little is paid back to the A.F.M. When American labels like U.H.C.A. best recording we have made. six-shooters now! Nevertheless, Mr. Hartley asked another were still fetching their 25/s, or Levin: How do you feel about the F.B.I. and other U.S. Govern- executive how long band leader 30/s. apiece, but even at such a Glenn Miller and Tex Beneke? ment security agents are taking Harry James would have a band figure it was still well worth-

> licity in the States during the made another band short for tion. As if reproducing broad-

"The Troubadour"

audience, they wanted to hear DAIRY TALK, "I'm not kidding. They TOLD me they were looking for British

> EASY TO LISTEN TO. Steve on the halls. If the customers think as I do, his lunck will be good!

the Windmill Theatre-a grand comic with an operasinger he'd be a good recording proposition!

GOING TO AFRICA. John UNDER THE COUNTER, Are Abbott-the "Daddy of the business," taking a trip to South Africa next month. Travelling must be the secret of his perpetual youth!

Hall was the guest of honour to- HANDS ACROSS THE SEA. To Ralph Moffatt for having the courage to give his listeners what they want. He says-" You want sentiment -you get sentiment."

IRONY? Lubin and Lisbona's first HIT song after they've gone - "The Shoemaker's Serenade" is the one that's made the grade!

Smith would be Paul Rogers. JUST AROUND THE CORNER. A large headache for the B.B.C. The dictators look. like being dictated to. KISS TO Benny and Denny for

some fine vocals with Stanley Black. CHARLIE CHESTER'S rendi- LISTEN FOR "The Keynotes," a. new vocal team which soon will be having a lot of air-

MY THANKS to Danny Kayefor giving me my most enjoyable evening for a long. long, time.

NORTHERN MUSIC HALL Weil, when? ONCE UPON A WINTERTIME

written by Ray Martin and Johnny Brandon, A new team in the alley-looks as tho' it might go places. POPULAR SONGS. No vocals musicians. The "white" is at double-breasted waistcoat and

fore long, there won't BE a popular song!

British - song bands get so many broadcasts? Conway about to try his bick RUMOURED. Two big Irish series on the planners' map. The Irish brogue seems to

be the vogue!

a new series-" Get Going." tic voice. As a straight THE VOICE of Dave Kidd soon to be heard with Jack (British tunes) Simpson.

> we never going to hear "Who do you love, I hope." VARIETY CONCERT HALL. Off the air. This is a blow to Sunday listening.

> WHO SAID "You can't Take Coals to Newcastle?" Johnny Denis and his Ranchmen causing a minor sensation on London Records in the U.S.A. Those Hill Billys are lapping up these records like corn-liquor!

MARKS THE SPOT. " Domi-Court Road, where the British Music Week has shown

could be and should be a We won't put our stuff on re-" sweeper." ZERO, To those acts whose

work with.

L. to R .- Marine General Cates, Admiral William Halsey, Former Marine Lt. Bob Crosby Marine Lt.-General Rockey.

NEW ORLEANS LOWDOWN -Harking back to the first listing in my "Blue Print for a early group-improvisation by Negro musicians, the Gennett Olivers excluded. Although made as late as 1926—the year that Jelly Roll Morton commenced his momentous series of "Red Hot Peppers" recordings and a

As far as can be judged it is the Negro equivalent of the pre-1920 Original Dixieland Jazz ble to those who hanker after probably better informed than lowing a tour or Switzerland. delineating the characteristics of white and black New Orleans jazz. All in all, a record for the historically-minded, as well as for the mere lovers of hearty group improvisation with an oldtime flavour and an up-and-down

It is, therefore, with a good deal of pleasure that I welcome the release of this couplir

Jazz 5002, in the reissu put out by the Jazz App.ation Society of 60, Milton Street. Newark, Notts. At 10/s. (when commercial pressings may be purchased for 4/4) this disc may really cheap at the price. Al-

What we inevitably lose in the bass we make up for in the front line. Keppard's direct, on-beat cornet cuts through with sur- was Willie Lewis and Garvin prising clarity and strength, and Bushell (altos), Eugene Sedric Jimmy O'Bryant's Dodds-styled (tenor), Bobby Martin and clarinet is the perfect foil for Maceo Edwards (trumpets) this powerful lead, The rapport Herbert Fleming (trombone) between clarinet and cornet is John Mitchell (banjo), Percy at all times remarkable, and Johnson (drums), King Edwards there is an especially effective (tuba) and Sam Wooding split-break in the second chorus (piano). This personnel later unof Salty Dog-a sixteen bar derwent several changes, and

before 9 a.m.? Who said first sight the more accom- wing collar, now directed the "Let the people sing"? Be- plished, but listen closely to outfit-avec baton! Vincent's subtle use of the slide and superb timing-e.g., the QUERY. Why do some Anti- lead-in after the break in the second chorus of Salty Dog and the trombone entry in the final chorus of the same side and it will be appreciated that the more "elementary" Negro style is, in fact, the more effective. Local trombonists with a feeling business as a plugger. Now FUNNY MEN. Alfred Marks, at SERIES. Harry Secombe, Max for olde worlde jazz could do a Bygraves and Benny Hill in lot worse than study the playing on this recording.

Stockyard Strut, in quick tempo, contrasts well with the reverse. Features of this side are a sequence of breaks by O'Bryant (clarinet) and a syncopated piano solo by Arthur Campbell. Since the title of this piece merely cloaks yet another version of Tiger Rag it is quite a simple matter to compare the Negro and white styles of Orleans jazz by playing this disc side-by-side with the Original Dixielanders' Tiger-still available on H.M.V. B.8466.

Freddy Keppard was already one of the cornet "kings" of Storyville when he went on the nion Theatre," Tottenham road with the Original Creole Band in 1911. It must always be regretted that when, in 1916, the 'em that Britain CAN write Victor Phonograph Company approached the Creoles with an YOU CAN'T SEE THE SUN offer to record, Keppard turned WHEN YOU'RE CRYING, them down. "Nothin' doin', boys. cords for everybody to steal! "

ECHOES OF WALLER-If names are still among the you want something to take "wines and spirits ' and yet your mind off Be-Bop, for the pan every top liner they love of jazz invest in H.M.V. B.9582-Your Feet's Too Big, by



Edited by DENIS PRESTON

Fats Waller and his Rhythm. If reverse sports a modest Sy you don't like Waller you can't like jazz, and you've no right to even by Sy. don't wear all that

TROMBOLOGY - That's the title of Tommy Dorsey's latest offering, on H.M.V. B.9623 and it tells you all you want to know about the music. I'd rather hoped that this sort of trick instrumental solo went out with the 'Twenties. . . . We all know that T.D. has a slightly superlative technique: seems unnecessary to stress the point in this stupid and dated fashion. The Oliver opus. Pity it's about six years old. Swing arrangements.

Voyage of Discovery By John Davis and Gray Clarke

series (January 9, 1948), we featured on some modern have since received a very in. 'Swing' sides.) Trombonist teresting letter from James Fleming returned to replace Holloway, well-known as an ex- Billy Burns when the band was pert on Continental jazz and appearing at the 'Olympia' folmost collectors on these mat- "Nowhere can I trace any ters. We are glad to take this mention of Jimmy Harrisson opportunity of publishing his re- being a member of the brase marks. Holloway writes:

Wooding, Arthur Briggs et al in was correct and that Harrisson Recordiana' were most interest- did play with the band, but if ing. Hitherto, Paris has been so it could only have been for a regarded-and I think rightly so short period. It certainly seems as the centre of the Continen- strange that enthusiastic French ta! jazz world. As a result one fans have apparently been unhas been apt to forget that aware of the fact hitherto. How diana visited

studios. The main reason, though, for this obscurity has been due more to the poor quality of pre-1930 jazz waxed this seem an extravagance. But in side of the Atlantic than to any view of its importance it is oversight by European fans. Wooding's bunch, for example, though a dubbing from the including star musicians though original Paramount issue, 12399 it did, was tied down to a strictly (as was the earlier reissue on commercial programme, and the U.H.C.A.), it is dubbing of a high great majority of its records order of excellence-added to were pretty dire. Of those made which the pressing is made upon for French Pathé Hugues Panassilky - surfaced unbreakable sie considers only one worthy of mention: Hallelujah-and that because of Albert Wynn's trom-

bone solo. "The band originally came to Berlin in 1925, when its line-up theme with a blues atmosphere. when the band appeared at the Embassy' on the Champs Eddie Vincent's economic Elysées in 1929 it comprised trombone part makes interesting Willie Lewis and Ralph James comparison with Daddy Ed- (altos), Eugene Sedric (tenor), wards's work with the O.D.J.B., Adolphus 'Doc' Cheathum and and adds weight to the argu- Bobby Martin (trumpets), Albert ment that there were two dis- Wynn and Billy Burns (tromtinct styles of New Orleans tail- bones), Freddy Johnson (piano) gate-the clipped, martial, busy John Mitchell (guitar and banplaying of the white Orleanians, jo), Ted Fields (drums) and and the sloppier, "flat-footed" June Cole (bass). Wooding, in style favoured by the Negro all the glory of white spats,

"Cheathum soon left and was

HIRE PURCHASE

BARGAINS

section. It may well be that the "The details about Sam German jazz scribe of the day

(Continued on page 4)



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By Malcolm Rayment

by the editors of "Musical Ex- sonably easy to play, or, if they different ways.

own curiosity; I believe that the There are two points in small- looking for the best answer to, bad musically. It is of course results obtained will be of bene-band orchestration that have say, Question 9, is shown by the impossible to make an orchestit to bands and publishers alike been taken for granted. The fact that different orchestrations tration that will suit every band, a belief wholeheartedly shared first is that they should be rea- treat "ad lib" solos in very but attention to a few points,

> FILL THIS IN H 1. What combination of instruments do you normally

2. If you sometimes augment give, in order, the instru-

use? Give all doubles in brackets.

ments you add. 3. If you sometimes use a smaller group than in 1, give

in order the instruments you omit. 4. Do you find that some orchestrations (whether or not you buy them) are practically useless to your combination? If so, how many per dozen?

Of those you do play, do you HAVE to make cuts or alterations? If so, how many per dozen?

Do you ever not play arrangements because the parts are poorly printed or badly spaced out? If so, how many per dozen? 7. Do you ever not play arrangements simply because,

in your opinion, they are musically weak? If so, how many per dozen? Does your planist prefer his part (a) with chord symbols in the right hand, (b) with notes written in

full, or (c) both? Which of the following notations or combinations of notations do the members of your band who normally play the "ad lib" solos prefer?

(a) Straight melody or simple melodic line. (b) "Hot" solo written out in full. (c) Chord symbols.

10. Give any suggestions you may have for making the average printed arrangement more practical.

(d) Basic chords written in full.

The orchestrations that will for more than a mere handful ample time to turn over. of bands, though many are fine

TF you want to hear something

good, watch out for the

martre Players, which contain a

The music played by this en-

semble, which is directed by

Henry Krein, is well chosen, and

well arranged, and shows off the

piano, and on the last occasion

when I heard them, vocals were

provided by Jacques Vallez.

area for one night stands.

Musical Director of which is

Bill Jackson, is further proof of

the value of the instrument for

modern dance work. One of its

big advantages said Mr. Hart-

land, is that you can cover such

a wide field with the instru-

stuff, and music for old time

Cyril Rice and his Accordion

Band, who writes: "We have been playing a series of con-

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310. Serenade of the Bells. (E.

thing. (P. Maurice, 1/-.)

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large following."

high percentage of good accor-

broadcasts of the Mont-

no small extent the effect of the very often to get the best out of arrangements. whole. Secondly, they must 7- or 8-piece orchestrations I To answer 8 and 9 it will be U.S.A. sound like small-band arrange- have had to re-write several of necessary to consult the approments, and not, as is sometimes the parts, often only because of priate members of your band. the case, like a full band score a few details or missing cues. I To No. 8 merely write (a), (b) played by half a band. In this well remember, apropos of No. or (c). To No. 9 each member of respect, for instance, the trum- 6, the trumpet part in a very your band may give a different pet when playing open in the good arrangement of "That's A answer. For instance, one might ensemble should not be taken Plenty." The engraver did his choose a combination of (a) and too high. If it is, there can be best to get the complete part on (b), while two others might prea single sheet. It was so fer (b) and (c). In such a case, cramped that the paper was put down 1 (a) + (b), 2 (b) + more black than white, but still (c). If you all agree on one be most affected by this survey he did not quite make it: a bar notation, state how many you will, I feel, be those for 7- or 8- was omitted in the middle! The are, e.g. 4 (b) + (c). As regards piece bands. I have examined a other side of this part was a No. 10, keep it as short as possigood many of these and have blank sheet, and half way ble and to the point. found that comparatively few through the part there were (for If you would rather not cut

such a purpose should always be an E from an F. It makes things swer will be quite sufficient.

cestershire, tells me that the ways use one, and find it pays festival funds.

Band is getting very popular us dividends. By the way when

The success of this outfit, the shall be pleased to see them.

ment: "We play all the modern and the clubs 'All the best."

dances as well, and we have a THE Redhill, Reigate and

for dancing, and covers a wide members of any other band or

rather difficult, especially when one does not know the tune. As regards 7- or 8-piece orchestraof all such bands. This survey ble afterwards the results (with stated; but, that in the majority found the answer to No. 7 to be is not being done to satisfy my deductions) will be published. of cases the publishers are still "Yes." Unsuitable often, but not often quite small ones, would press"; which, as you must be are a little more difficult, this Now let's have a look at some certainly make them playable aware, means that they will give difficulty must not be for its of the questions. Regarding No. by, or more effective with, a the scheme their full support. own sake, but must increase to 5, I personally have found that much greater number than at

> It may seem that ten questions are insufficient to cover all these points, but, in fact, much will be learnt by the answer to one question in relation to that of another. Say, for instance, your answer to No. 5 is "yes," I can then look at your answer to No. 1 and have a pretty good guess as to why you answered No. 5 in the affirmative. If hundreds of bandleaders with the same answer to No. 1 as yours also answer "Yes" to No. 5, we have really got something.

How to fill in the Questionnaire

IN the first three questions there is no need to write in the instruments in full, Say your band consists of 1st Alto Sax doubling clarinet, 2nd Alto Sax, Tenor Sax doubling Clarinet, Trumpet, Trombone, Piano, Guitar, Bass and Drums, write Alto (clar), Alto, Tenor (clar), Tpt, Trb, P, G, B & D. Of course if you have, for example, a piccolo or a harpsichord, you will need to say so in full. In questions 4 and 7 all you need put is "No" or "Yes" and a number. In No. 5 only put "Yes" if the cuts or alterations you make are essential to enable you to play the

Accordion Times

Edited by J. J. BLACK

Literary Review:

BY M.E. CRITIC MALCOLM RAYMENT

Music" edited by John Culshaw, E. M. Roach and F. E. Attwood, published by the Decca Record Company.

MUSIC" is published four times a year at two shilings per copy or eight shillings and sixpence for four issues post free. It is interesting to note that it is also distributed in the

It must be emphasised that, Decca Record Company, "Music" pearance it is outstanding for a arranging or conducting. magazine of its type. The cover, in a cellophane wrapper, is most appealing. In the second issue are to be found articles by such eminent authorities on music as are so written as to be suitable the searching) 16 bars rest . . . out the questionnaire you may (ballet), Julian Herbage, Muir Neville Cardus, Arnold Haskell send your answers by letter or Mathieson, Alec Robertson and arrangements in themselves. I remember, too, the first time postcard, in which case there is Charles Stuart. A really good Some, it is true, are written for my part of "Nancy" was put in no need to copy out the quest two bobs' worth if ever there a special style (e.g., for Dixie- front of me. I couldn't tell a tions. The number of each im- was one! My only regret is that land Style bands), in which case sharp from a flat or natural or mediately preceding your an- it is (at present) limited to four issues a year.

> capable, in the hands of the knowledgeable player, of per-

of the accordion, which, coupled he feels most confident. with its compactness and portainstrument to the best advant- These concerts are arranged in his Club Magazine, G. Romani, is that Arthur Dulay plays the bility, makes it one of the most useful instruments yet invented. But the masses of the people band to a discovery competition hopes that the Society will be they are running. In connection strongly represented by entries are not yet convinced, mainly because the exponents of the with the correspondence con- in these sections. He also meninstrument to the public ear cerning accordions in dance tions that the next B.C.A. exonly exploit its obvious combands, I favour them for I aminations are to be held on club are in Portsmouth, we says, will undoubtedly be of formed to any extent.

ments up to 1949. Wishing you ment to be a mere "novelty" players. During the coming phone, glockenspiel etc. and incapable of a sensitive per- months, we at Reigate have formance of real music; and I some work on hand to prepare for the forthcoming events when inevitably the limelight will fall Merstham Festival, to be "We all know better, and our on our efforts. Let us prove held on June 2-12, will include aim must still be to endeavour them worthy, and demonstrate sections for piano-accordion to convince the general public clearly to our local public the

modern dance rhythms. "This range of performance, rivalled only by the planoforte and organ, is the great virtue

ment, must arise. MR. C. H. HARTLAND, Secrethink they give tone. Of course Monday May 3, and that it is think they give tone. Of course Monday May 3, and that it is vealing a tithe of its actual they consider the study of the Ruspidge Accor- I think it depends on the quality proposed to follow them with a dion Band at Cinderford Glou- of the player. We nearly al- concert in aid of the local capabilities—it is only in recent xylophone, with the required years that any music beyond hand-to-hand practice over a popular dance hits and the larger and less resilient surface These forthcoming events, he perennial tango have been per- than the side drum, tends to great interest, and will possibly "But this state of affairs is with its vellum and constant have a big effect on the en- passing, more and more people double "tap"; also that the "A Fan Club has been started deavours of the Reigate Society are hearing for themselves just softer sticks and different 'feel' in connection with the band, to put the accordion in its right- what can be done on the accordion to the tympani make it difficult and I am told the numbers are ful position on the musical dion by artists like Toralf Tol- to play these drums well if one rising fairly rapidly. We are map. Far too many people to- lefsen, and by the efforts of the is combining the practice and fairly well booked with engage- day still consider our instru- more enlightened amateur playing of the side drum, xylo-

> It is fair to say that a lifetime can be spent on any one instrument without reaching perfection. But though I may lay myself open to some criti-

IZZY BONN'S SUCCESS IN

Izzy Bonn who is appearing so successfully in South Africa recently helped two friends, Kathleen Cave and Irene Morgan who are putting on a small show in Muizenberg Capetown, in order to keep the live theatre in front of the South African public. Bonn was such a riotous success on the first night that there was a terrific rush on tickets for his second appearance. He went even further to assist these two young women and helped them by selling tickets at the box office. We understand that he had most requests for such songs as "My Yiddishe Momma." 'Sleep, Baby, Sleep" and "Sorrento." One South African reporter writes of his performance "This was the most exciting and effortless performance that has been seen on the Capetown stage since Gracie Fields was here."

Specialist or All-Rounder?

HAVE been approached on more than one occasion to give an opinion on the above question and feel it is a good subject for discussion. At the commencement of a drumming career it is safe to say that the majority of players first study the side drum and accessories. then the glockenspiel, xylophone, etc., and finally the tympani.

takes lessons from an experi- time in an average life to make a player for each group of perenced professional player pri- a study of the whole of percus- cussion. I have tried to calcu-vately as there seems no great sion. facility for the study of per- The constant practice of any side drummers in the country Its range is wide and it is cer- second study in order to improve to the brain when reading. tainly very much alive. In ap- their knowledge of composition,

> become a 'pro' as I feel sure the alists in the numerous disorders majority do (the percentage of of the body, but it would seem would-be professionals among to me that a doctor would be drummers must be higher than in a better position to judge as any other instrument) he should a specialist the functioning of get a working knowledge of the the kidneys for instance, if he whole of the percussion includ- had a comprehensive knowledge ing the tympani and then decide of all the other organs. to follow the branch of the Some eminent wood-wind and "business" to which he feels string players have told me that best suited.

the mo . profitable branch of ledge of the other instruments the profession, for what to-day in their "family." The same quite well and to have played seems to be paying the biggest must be said for the drummer. forming almost every type of dividends may be having a bad Having acquired a good work- cialists in this country. With music, from sonatas and sym- time a year or two hence. In ing knowledge of the whole of hardly an exception, each man phonies to popular songs and my opinion the best plan is to the "kitchen" I will now say is an artist on the whole of the be certain that the branch in- that if a player is in a position drummer's instruments, which tended is the one in which the to specialise on one instrument leads me to say in conclusion player is the most proficient to such as side drum and the usual that the specialist plays his indate and also the one in which brase drum, cymbals, etc., in strument the better for having

As the drummer improves by phone, vibraphone and chimes ship. practice, and gains experience, the problem of whether to stay put as a dance man, theatre, or symphonic player etc. or a specialist on any one instru-

mar the technique on the latter.

My contention is that different as the technique may be on each instrument of percussion, the practice and study of all of them helps towards a good performance on each one individually. This applies particularly to sight reading which is such an essential part of present day activities.

cism from a number of players,

SOUTH AFRICA

By that Eminent **Authority on Drums**

JIMMY BLADES

"Alright I KNOW we got the job on the 'Queen Mary' but you don't

have to ADVERTISE it, do you?"

cussion at the colleges or and all of the percussion instru- and cannot make more than a academies, though I believe ments (provided the correct score of the former and con although it is published by the there is a professor for tympani method is used) leads to a siderably less of the latter at each of the most famous es- greater flexibility of the wrists whilst there are numerous bands is not used as a means of ad- tablishments. At such institu- and to the swift working of the and orchestras employing one vertising the company's pro- tions the majority of students hands in conjunction with the drummer who is called upon to ducts. It is a magazine, and an appear to be those who are brain when memorising or ex- make a good show on most of extraordinarily good one too. taking the instrument as a temporising, or through the eye the "kit."

I cannot speak with authority as to the attitude of the medical Assuming the player intends to profession with regard to speci-

they certainly improved their I will not suggest which is playing by acquiring a know-

one group, glockenspiel, xylo- served an all round apprentice-

in another, and the tympani on their own, there is no doubt that his performance as a specialis should be superior to the player who, through force of circum stance, is obliged to play the

I feel that a better standard of Such circumstances are una side drum or glockenspiel in the fact that there are few a given time than, say, a 'cello organisations sufficiently large The aspiring drummer usually or an oboe. Therefore there is or sufficiently wealthy to employ fully employed tympanists or

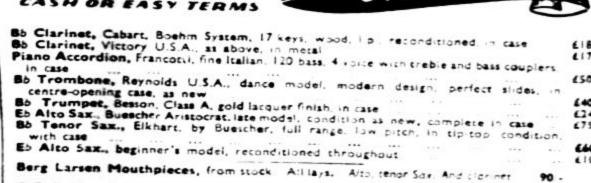
> Therefore to the young player I would say-"Be an all-rounder, as there is a greater possibility of a good livelihood as such." To the matured professional - "Let your circumstances guide you." If you are in a position to specialise and enjoy it, although not earning big money. by all means do so, preparing at all times for the much hoped for opportunity to become a member of a first class organisation.

It is my privilege to know by the side of most of the

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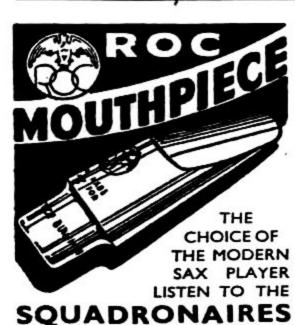
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OPENING OF THE DOWNBEAT CLUB

Don Kellett drummer with Ken Grieff at Fischer's Restaurant will be leaving the band on February 28 as he will be sailing for New York on the "Washington" on March 5. Kellett will tour the States prior to taking up residence in Toronto. He has asked us to say goodbye to his many friends in England and also to state that anyone interested in buying his complete drum kit can contact him at Cunningham 2646.

KLEIBER CONDUCTS THE L.P.O.

On Thursday February 12 the Albert Hall audience witnessed some of the finest conducting they are ever likely to come across, in an all-Beethoven programme. Erich Kleiber makes no attempt at showmanship for its own sake; every gesture has its meaning: indeed, in the fortissimo tutti, he stops conducting altogether. In the "Storm' of the Pastoral Symphony he achieved a lively and original interpretation, and the vitality of the finale of the "Seventh" can rarely have been equalled.

The most outstanding quality of the evening, however, was the transparency of orchestral texture. This had, at times, the effect of showing up faults in the playing that the Albert Hall usually conceals. The 'cellos and basses were particularly sonor-

HOBSON LEAVES

Hank Hobson, well known bass player, advises us that he is no longer working for Harry Parry. As readers know when Berry's Band, The Empress, Parry completed his engagement at the Potomac Hobson and Players and the bands of joined Nathan at Churchill's. He Eric Stapleton, Frank Brown, ells us that both Parry and Nathan have been extremely kind in assisting him in doing both Churchill's and any London appearances Parry might However, clash of dates has occurred and Hobson has had to cease appearing on Parry's London dates. He will of course continue to appear with Nathan at Churchill's Club.

BAND STRIKE

(From Page 1)

plans in which we have offered to play a full part." Two days after these meetings another organisation was holding a meeting to discuss reaction to the B.B.C.'s request to them to supply films and film material for broadcasting during the Corporation's dispute with the Musicians' Union. The meeting was held by the Kinematograph Renters Society.

The Cinema, film trade journal, says, reporting on the

"It was pointed out that if the industry gave relief to the B.B.C. by helping to break the union's strike there might inevitably be trouble with the trade's own unions acting in sympathy."

They also state that "The K.R.S. agreed that the representative to meet the action was taken the B.F.P.A. matter."

Although film music and films have been used by the B.B.C. in the past any agreement on a large scale between the B.B.C. and the K.R.S. could quite easily place both the M.U. and the D.B.D.A. in a difficult position. There have been sufficient film musicals made in the past, excerpts of which could be used in place of dance band broadcasts. It is to be hoped that the film trade will see the invidious position in which the musical

profession might be placed. If, as we understand, the majority of these film recordings are American titles, it would be interesting to know just how much currency would leave this country in the form of royalties. The B.B.C. at the time of going to press advise us that they have no statements to make on either of the foregoing

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Among celebrities photographed at the Downbeat Club last Sunday are, reading from left to right, Len Harrison-well known bass player and proprietor of the club, Jack Fallon, Frenchy Sartell-trumpet player with Carroll Gibbons' Orchestra, the Editor of "Musical Express" and Harry Robbins-well known tenor player and joint proprietor of the Club.

DONCASTER M.U. HAS OWN BALL

Arthur Clark of the Doncaster branch of the M.U. advises us that Doncaster, too, will have a Musicians' Ball which will be staged at the Baths Hall, St. James Street. This hall has a capacity of more than eleven thousand people and the dance will commence at 8 p.m. and continue until 1 a.m. on Febru-

Bands in the district that have offered to play, so far include Len Boote and his Orchestra, Danny Mitchell's Hawaiians, Bullars' Band. Grand Embassy, Carlton, Zet-Maurice Potter, Johnny Harri son and the Grand Theatre Orchestra. Joint M.C.s for the Ball will be Frank Bullars and Jack

TRANSPORT PASSES FOR **MUSICIANS' BALL**

The M.S.B.C. advise us that all transport passes will be sent out this week and early next week. Will readers be so kind as to wait until next Wednesday before telephoning for these passes. Naturally so many people have to be attended to there may be a certain amount of delay and it will make matters easier for the M.S.B.C. if applicants wait a few days before contacting them. There are still a few tickets available at the Hammersmith Palais for the Musicians' Ball.

Broadcast for Bobby Young

Programme. Young has changed ka and the Firebird should also be consulted in the his address and can now be contacted at Euston 5460.

TEDDY FOSTER'S

was so enthusiastically wel-Taunton on Thursday last, that a return engagement was imin March. Teddy announces friends at his new address. that he will be pleased to hear from keen instrumentalists (all front-line instruments), as he is chestra's personnel. Parade NAME BANDS FOR making some changes in the or-Publicity, who handle Foster's press, inform us that they have at last been fortunate in getting their 'phone installed the number is Temple Bar 2780.

May I say that Mr. Sarton's astonishment can hardly have exceeded my own. I have heard the records on several occasions and am fully aware of their qualities, the Diplomas they won in America and the stir they caused when they first appeared. Mr. Sarton's deduction from my review that I was unaware of their existence completely baffles me. In the paragraph on Petrushka I made no reference to recordings, yet he states that I expressed the hope that such a performance as at on to records. It is true that I Bobby Young, vocalist with expressed this hope two parathe Roberto Inglez Orchestra at graphs earlier when referring to Film Industry Publicity Circle | the Savoy Hotel, will be heard | Stravinsky's Capriccio for Piano should be asked to appoint a on the air this Saturday Febru- and Orchestra. This I did ary 21, when he broadcasts with largely because of the success of B.B.C. for exploratory discus- Lorna Martin and her Rhumba th L.P.O.'s recent recordings of sions but that before any Band at 12.55 p.m. in the Light Stanvinsky's works . Petrush-

MALCOLM RAYMENT.



By Lee Conway

NEW radio series is always a great event, especially when Norman Evans is irrepressibly funny in his over-the-gardenlady who works in the same ing French piece "Le Fiacre idiom and the same dialect as was almost brilliant. he does himself. This is no disparagement to the lady in questand A ND while speaking of singers, tion. She was excellent. But A may I give a bouquet to Pat too much of the same type. And O'Regan for his artistic singing that's not all.

Valery and his Orchestra Ternent. which, I believe, is something of a big noise in and around Man-chester. I must confess that I was Critics or Jazz Fans? Who sadly disappointed in Mr. Valery's at Band Parade? The spontanconcert" (I think they called eous excitement created in that it that?) orchestra. In the first programme by old-timers Harry place this large aggregation was Roy and Jack Jackson makes badly out of tune when I heard you wonder if the music alone the broadcast. They were all is the attraction, doesn't it? It very rough, too, giving an im- proves that our popular dance me, since they are very particu- don't think it would matter if chester. And Mr. Bowker An- he would still be Harry Roy. drews must see everybody in the The same goes for Jackson-it show is quicker on the cue.

pling rhythm last week in a well you think, doesn't it?

The Teddy Foster Orchestra

POSTBAG

To the Editor.

Dear Sir. In last week's issue you pubished a letter from Mr. H. G. Sarton, manager of the artists' department of the Decca Record Company, who, referring to my review of the L.P.O.'s concert which appeared in the 'Musical Express" on January 30, expressed astonishment that I seemed to be completely un-Indian Dance Orchestra: Thursaware that "Petrushka" had been recorded by the same orchestra with Ernest Ansermet conducting, and that the records were available in this country as far back as May 1946.

Yours faithfully.

chosen repertoire neatly put to Mrs. Neilson and Mark White over. Lipton's broadcast also who do such an admirable job featured by way of a novelty with Band Parade, but surely

WHADDYA think of the way Geraldo acquitted himself well that boy Moffatt of A.F.N. Munich boosts the more talented of our own small bands? He Stapleton a share of record broadcasts and Tito Burns has of radio time over A.F.N. Thanks for this grand pro-British ges-British musical profession.

Evans in the lead. I always think SPEAKING of Stapleton did ear. And above all - in tune. you hear his broadcast with Denny Dennis as featured vocawall patter. With this very title list? Now you know why that the series had its debut. Open- boy is selling so well in the U.S.A. giving them one. And while ing with the droll patter of By way of novelty Stapleton in- we're on the subject - why Evans I warmed up to it im- troduced us to Viera, a lady who can't the Ellington Quartet have mediately-only to become sadly sings with a guitar. She brought disappointed later. In the first with her the characteristic vibraplace Evans should never have to of the continent, but I thought chosen as a comedy partner a her interpretation of that amus-

of "Darby and Joan" which he put over so well in the Band THE show featured Richard Parade broadcast with Billy

or if he is compering a show or come. T HEARD some very nice piano if he is a disc jockey. He's still playing in Sidney Lipton's rip- Jackson to his 'public. Makes

Weightman QUICK RETURN Joins Noel Gay

Stan Weightman late of Lawrence Wright Music Co., has joined the staff of Noel Gay comed at the Empire Hall, Music Co. in the capacity of Professional Manager. He has asked us to say that he will mediately arranged for a date be happy to see any of his old

CHELMSFORD

In addition to the weekly attractions which they are booking at Stoke Newington, Chingford and Maidstone, Kinn Elliott Direction inform us that they have been appointed the sole agents for "Name Bands" at the Corn Exchange Palais, Chelmsford, and during the last month Ted Heath, Joe Loss and Harry Davidson with their orchestras, have played to capacity business at this venue. Future attractions at Chelmsford include the following: -Wednesday February 25 Sidney Thompson and His Old Time Orchestra; Friday March 5 Carl Barriteau and His Orchestra; Wednesday March 24 Leslie Hutchinson and His West

day April 1. The Butlins Old

Time Dance Orchestra; Friday

April 16 the Squadronaires di-

rected by Jimmy Miller; and Wednesday April 28 Oscar Rabin and His Orchestra It is the policy of the owner of the hall, Mr. Arthur Beaton, to feature two well-known attractions each month and some other big names are being lined-up by R. S. KITCHEN LTD. Kinn Elliott Direction for May 27-31.QUEEN VICTORIASTREET. LEEDS.

SKYROCKETS FAN CLUB

and June

The Skyrockets Fan Club which recently celebrated its first anniversary, continues to grow each month. Readers who are not already members and the concert would find its way are desirous of joining the club can do so by contacting Miss Hilary Strachan, 17 St. James Court, Grove Crescent, King-

BAND PARADE

(Continued from page 1)

on in open competition with any other musical act, band or orchestra I hate to point this out interlude, an artistic (Russian?) they should have known that tenor. I've got my eye on the Ellington would be dynamite in any programme?

I would say, however, that

in his initial appearance as resident band in this series. Joe Loss is always interesting listenhas certainly been giving Cyril ing and is consistently good. What surprised me is that we have not heard enough of this also been coming in for a share | man Leach and his Organolians. Nicely arranged numbers, neatly played with excellent taste, and ture, Ralph, on behalf of the a new tone colour that will appeal to all listeners without offending the most susceptible The Organolians deserve a regular spot and I hope somebody will recognise the urgency of quarter of an hour instead of some of those programmes that pass under the borrowed titles of "Jazz." "Rhythm" and

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Fletcher Henderson? Don't for- hills with some so-called Hawai- man "Chocolate Dandies." Ultiget that Albert Wynn's style ian band with which he re- mately he recorded with Chick

Examples of his work are scattered throughout these five years, but there is a remarkable gap between April, 1927, and the "I last saw Roy Butler menced with Duke Ellington in and we've advanced the Vox re-(tenor), of Freddy Johnson's 1926 (Gennett). A little later he cord as evidence. Readers' fur-Harlemites and Louis Arm- made several titles with Hen- ther views will be welcome.

VOYAGE OF DISCOVERY (Continued from Page 2) do the dates tie up with Harris- strong's Band, in Calcutta in derson, and 1928 found him with son's American recordings for 1943. He had been playing in the Charlie Johnson and the Red-

was closely akin.

formed the nucleus of Willie martre. . . " Lewis' Orchestra-familiar to pre-war listeners to the Paris for Pathé in the 1930's.

corded, and had just joined Webb, and died in 1931. "The Wooding orchestra split Teddy Weatherford. A far cry up in the early Thirties, and from Harlem and Mont-

radio. It was also featured in HOLLOWAY'S authoritative end of that year. Within the B.B.C. relays. The Lewis outfit comments are very welcome. limits of this period he would made several quite good sides His point about Jimmy Harrisson have had plenty of time to visit is especially interesting as Har- Europe, and, as far as we can "The careers of Arthur risson is regarded by many col- judge, Wooding's Vox record of Briggs, 'Big Boy' Goodie (both lectors as the jazz trombonist par Shanghai Shuffle dates from still in Paris), Herbert Fleming, excellence. But if his activities this time. This is no instance of pression that this was a first bands have GOT to be branded Freddy Johnson and several in Europe are problematical, his our trying to fit facts to a other American Negro jazzmen achievements in America are theory. The German magazine who made Europe their home hardly any more certain, Disco- "UHU" would hardly have lar about their music in Man- Roy had a good or a bad band until 1939 provide not a little in- graphers and biographers have known of Harrisson's existence terest to record collectors both always fought shy of him, but had he not visited Germany. His here and in the United States, an examination of the informa- presence there can accordingly doesn't matter if he has a band and further data would be wel- tion which is available indicates be taken as established fact. But that his recording career com- did he record? We think he did

DON KELLETT LEAVES GRIEFF