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MOUTHPIECE

PUTS THE TROUSERS SAXOPHONE

Make sure yours has a PAIR!

BUTLIN'S GOLDEN BALLROOM

All the Stars at Earls Court | Shelton Features British

(Musical Express Staff Reporter)

O A PACKED AUDIENCE, WHICH INCLUDED MANY MUSICAL CELEBRITIES, THE BANDS OF ERIC WINSTONE, OSCAR RABIN AND HARRY DAVIS, BILLY TERNENT, THE SQUADRONAIRES AND BUTLIN'S OLD TIME DANCE OR-CHESTRA OPENED THE BUTLIN'S GOLDEN BALLROOM OF THE RESORT LAST MONDAY.

This tremendous ballroom with two band stands, a magnificent specially laid floor and first class decorations was crowded with dancers in spite of the icy weather which has resulted in many places not playing to capacity. Every taste in music was catered for and we feel it can safely be assumed that not one visitor was disappointed in this magnificent ballroom and the fine musical fare which Butlin's are presenting. Special thanks must go to Mrs. Butlin too, for her unceasing efforts at the reception for the press and many visiting celebrities, at which she did not spare herself in ensuring that Butlin's guests were well looked after.

This Thursday the bands of Billy Ternent and the Squadronaires were heard on the air from the Golden Ballroom and fortunate owners of Television sets will be able to see Nat Allen and his band when he televises next Monday March 1, together with many famous stars including Evelyn Laye. Next broadcast from the ballroom will feature Eric Winstone and Vic Lewis on March 25.

Next week's band presentation will include Winstone, who period, Maurice Winnick, Harry Parry, El Mario's Ladies Rumba Band, The Squadronaires and Harry Davidson.

Further news came from enterprising Musical Director Al Berlin this week, when he told us of Butlin's fine plans for their camps this year. Many thousands of pounds will be spent on bands and first class entertainment for the campers once again. In addition to the five camps that were open last year they will also open a new camp in Eire this year and have also taken over Dreamland,

First camps to oren on Moy 1 will be Filey, Ayr, Skegness and Pwhelli. At Filey in answer to numerous requests from Northern campers they will feature the Squadronaires who have previously appeared at Clacton, and Charles Amer. Ronnie Munroe will return to Ayr and at Skegness there will be a newcomer to the Butlin fold in the person of that popular bandleader Ivy Benson with her ladies band. Alan Green will Plso appear at Skegness. At Pwhelli Eric Winstone will return to the scenes of his former triumphs together with Maurice Sheffield. On March 20 Dick Denny will open the camp at Clacton and on June 5 at Laytown, Eire, this new camp will open with Ireland's No. 1 band which has been playing at the Gresham Hotel, Jimmy Masson.

A new feature will be presented to campers when the resident bands appear in a special stage presentation at the camps every Sunday night. This will give each of the bands a chance to give their own particular brand of showmanship and tion being run in conjunction

leader Stanley Barnett will take area finals will take place all his twelve piece band into over the country in April and Dreamland Margate as the resi- that a special audition is being dent orchestra. Further details held for people who have writare not yet available at the time ten from outlying districts of going to press regarding the where the competition has not concert orchestras and famous taken place. This will take holidaymakers' enjoyment.

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AMONG THOSE PRESENT . . .

Mr. and Mrs. Johnny Weismuller with our own Tommy Trinder.

Itma author Ted Kavanagh with Butlin's Rhumba Girls. Eric Winstone in background.





VOCAL COMPETITION

In a recent issue we printed details of a big vocal competiprove exceptionally with the Eric Winstone Orchestra and Butlin's. We understand On May 15 well known band- from the Winstone office that

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GERALDO WILL PROVIDE TWO BANDS FOR EXHIBITION

Geraldo is providing two fivepiece bands to play in "The Gardens of Music" at the Daily Mail Ideal Home Exhibition at Olympia from March 2-25.

are always for dance music.

Series for Mantovani

Commencing March 2 a new series of weekly programmes of Orchestra. The programme will opposite Howard Lucraft. be introduced by Christopher Stone and will be called "Among Your Souvenirs."

ARBIB JOINS JACK HYLTON

Gino Arbib well known for his long association with Anglo-American Artistes Ltd., has left that Agency to act as a Director and General Manager of the new Jack Hylton International Ltd. Arbib left for a fortnight's visit to America last Monday, during which time he will engage many famous American stars for forthcoming Hylton productions.

Prior to leaving for the States Arbib told "Musical Express' that he will continue to handle Anglo-American Artistes business until Mr. Aaronson returns from America in the near future.

WINSTONE **PRESENTING CELEBRITY SHOW**

This Sunday February 29, The

Eric Winstone organisation, New Century Artists Ltd., will present the first of a series of all star celebrity concerts at the London Casino. This week's bill will include Winstone's Orchestra, Derek Roy, Adelaide Hall, Geraldo will also be making Terry Thomas, Max Bacon, Cab artistes and entertainers who place at Star Sound Studios on a personal appearance at one of Kaye accompanied by Ralph will also be appearing at the March 3 at 2.30 p.m. and will be the stands at the Exhibition to Sharon, Mantovani, Kyra Vane, camps but we feel sure that Al judged by Winstone, Harry meet his radio fans. After all, Harold Berens and Jack Leon's Berlin has a galaxy of stars and Dawson, Tito Burns, Derek Far- the great majority of the re- Orchestra. The show will be in entertainment lined up for the aday and a representative from quests sent in to the B.B.C. for aid of the Central British Fund Housewives Choice" pro- for Jewish Relief and Rehabiligramme of gramophone records tation. Prices of seats are 7/6 to £2.2.0 and can be reserved in

Hermanos Deniz Get Band Parade

B.B.C. We trust that you will readers.

Yours faithfully. W. L. STREETON,

LEWIS BAND

While the Vic Lewis Orches- ment of a new weekly series of be sung by John McHugh and they will also appear in the Band Parade in evening dress played by Mantovani and his Rhythm Contrasts programme instead of their usual smart band uniforms.

RABIN OFFICE BOOKS NOTTS HALL



H. F. Taylor signing the sole agency agreement for the Greyfriars Ballroom, Nottingham, to the Babin Office. Left to right: Bernard Rabin, David Rabin, Oscar Rabin, Harry Davis, Ivor Rabin. Scated: Diane Rabin and H. F. Taylor.

in New Radio Series

READERS will be glad to hear that as from March 15, that great vocalist Anne Shelton will commence a new series to be called "Introducing Anne Again." The programme will be produced by David Miller and music will be played by the Augmented Revue Orchestra conducted by Frank Cantell. Naturally Miss Shelton's own accompanist and arranger Johnnie Franz, will also accompany her on this new series.

JOE LOSS

SCORES AT

Although the aquatic se-

entertainment is first class.

The inclusion of Joe Loss and

accomplished and the band drill

and presentation leaves no-

thing to be desired. Loss works

well and his choice of numbers

is just right for the type of

audience who will attend this

Musical numbers staged by

Joan Davis with one of the

largest choruses ever to grace a

London musical show are up to

Hollywood standard, and the

whole show is a real and

unique sight for sore eyes. A

show of this type is bound to

have its shortcomings at first

but I am convinced that the

Aquashow will, as it develops

from year to year, become the

finest entertainment spectacle in

Sir Henry Wood

Concert March 3

famous Finnish composer,

In memory of the birthday of

STUART S. ALLEN

the London show calendar.

immense auditorium.

Anne Shelton will present a special feature in this programme when she introduces a new song each week by an amateur British composer. Naturally she receives many of these songs and she will choose the best to present on her programme. Any readers wishing to submit their songs for her approval can do so by addressing them to her c/o 138 Charing Cross Road, W.C.2. This wonderful gesture by such a great quences in this mammoth proartiste will ensure that the ama- duction could be greatly imteur British writer will have a proved, the staging of the floor chance such as has never been show and general standard of given to amateur writers before. other than in the popular "Write a Tune Contest" which his augmented orchestra as part is featured by Hammersmith of the show has been faultlessly Palais and Lou Preager.

MUSICAL EXPRESS

The Editor. Dear Sir ,

Reports have recently circulated in the Press to the effect that the B.B.C. has applied to the Kinematograph Renters Society Ltd. for increased facilities for the use of film sound tracks for broadcasting in order to replace relays of performances from theatres and music

In view of the reference to this matter in your issue of February 20, we desire to say that these reports are incorrect, and that so far as the B.B.C. can learn, the recent discussion of the subject by the Kinematograph Renters Society Ltd. arose from a rumour that a request of this nature was likely to be made to the Society by the B.B.C. In order to prevent any

further confusion or misunderstanding, the B.B.C. has pointed out to the Kinematograph Renters Society Ltd. that no such application has in fact been made, and has? not contemplate asking for an increased use of sound tracks for the purpose mentioned above, as distinct from the normal use of such sound tracks for programmes based on or connected with the films concerned which are broadcast from time to time with the co-operation of the film companies.

We also wish to say that no such request was at any time contemplated by the

kindly bring this statement to the attention of your

(Head of Programme Contracts).

Reg Leopold's New Air Series IS ROBBED This week saw the commence-

tra was touring last week they the very popular Majestic Orstopped to lunch at a Notting- chestra. This orchestra conducham hotel. While lunching their ted by Reg Leopold, leader Sidcoach was robbed and the ney Sax, has amongst its thieves stole money and per- twenty seven members many light music and songs will be who are featured regularly at sonal luggage belonging to the famous instrumentalists, arranlight music and songs will be heard in the Light Programme. the Cocoanut Grove will be heard in the Light Programme will feature heard on Band Parade on March the complete rhythm section had number played is specially many popular numbers and will 1. This Saturday February 28 to appear on last Monday's arranged for the orchestra.

O'Dell for the Garter Club

since that time.

Well known pianist Ronnie Winnick's band on March 6 to take his own trio into the Garter Club. With him O'Dell will have Ernie Shear on guitar, Ted MacVeigh drums and vibes and Joe Simmonds tenor, baritone and clarinet.

O'Dell told "Musical Express" that he has in the past worked with these three boys and personally considers them outstanding instrumentalists in their own particular sphere and also considers that he has been very lucky in obtaining their services.

Prior to joining the Services O'Dell was planist vocalist and arranger with Henry Hall and on leaving the Forces he joined Lew Stone at the Embassy prior to joining Winniek at Ciro's.

IS ENORMOUS SUCCESS HELLZAPOPPIN

Lunacy runs riot at London Casino

(Musical Express Staff Reporter)



OLSEN AND JOHNSON IN LONDON

LSEN and Johnson's crazy show Hellzapoppin opened to a wildly hysterical audience on Monday of this week. I have always deplored the way our critics give away the plot when reviewing a film and for the same reason I do not intend to write here about the crazy gags perpetrated by this company of mad hatters. I leave you the thrill of seeing it for yourself. There is music with all this madness. Olsen and Johnson

do a commendable piece of work at the piano and violin - all thrown away in the O and J manner. There are two fine male vocalists, a wonderful danseuse named Gloria Gilbert, a crazy musical act called the Three Pitchmen who do a lot of fooling with kazoos and a plano, there is also a wonderful harmonica player. The show is loaded with talent and laughs from start to finish and is the maddest performance London has ever seen

DAVE GOLDBERG LEAVING HEATH

Joins Family in U.S.

learn that Dave Goldberg Sir Henry Wood, the father of possibly one of our most famous Restaurant on March 4. We the Proms, there will be a guitarists, will be leaving the understand from Harry Dawson broadcast on Wednesday, March Ted Heath Band to sail for that they are leaving on the best 3, when Sir Adrian Boult will America in two weeks time. of terms with the Management conduct the B.B.C. Symphony Goldberg will be joining his In place of Grieff, Ronnie Orchestra, and the B.B.C. Sin- family, who sailed just before Pleydell will take a new eight gers. Marie Wilson, who for a Christmas, and will be making piece band into the Restaurant. time, led Sir Henry's Promen- his home in that country. Heath He will lead on alto a combinaade Orchestra, is the soloist in has asked us to say that he and tion of four saxes, three rhythm Sir Arnold Bax's violin concerto. his musicians wish Goldberg and trumpet. Ron Lanchbury The programme opens with every success in his new en- will be leaving the Stardusters Beethoven's first Leonora Over- vironment. At the time of going to join Pleydell on drums. The added that the B.B.C. does ture, and after the concerto to press no new guitarist has engagement for Pleydell has comes that fine work by the yet been fixed to take Gold- been arranged by well known berg's place.

Pleydell will Replace Grieff at Fischer's

READERS will be sorry to KEN GRIEFF and his Band learn that Dave Goldberg will be leaving Fischer's Agent, Alf Preager.



CONTENTS:

YOU'RE DRIVING ME CRAZY SHE'S FUNNY THAT WAY I NEVER KNEW (THAT ROSES GREW) LOVE IS THE SWEETEST THING MY BLUE HEAVEN Compiled as independent folio

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THE VOICE

OFF WITH THE TAX

Last week, under this very same title, I brought to the notice of my readers the anomalies of the Purchase Tax on musical instruments and accessories. I am glad to be able to state that urgent representation is now being made to the Board of Trade by the Musical Industries Council for the abolition of the Purchase Tax altogether. The Musical Industries Council is the parent body of all the musical trade associations, including music publishers, although publishers are hardly affected by the matter under discussion. It is to be hoped that the Council will have success in this movement, for in my view the total abolition of the Tax is long overdue.

NOT THE FIRST TIME This is not the first time the Council has approached the Board of Trade in connection with Purchase Tax reduction. They were successful previously when they got the Purchase Tax reduced from 100 per cent (as it was then) to 33i per cent., although it has risen since to 50 per cent. at which figure it stands to-day. In view of the fact that musical instruments and accessories are the means of livelihood of the musical profession, it is difficult to understand why these goods were ever taxed at all, since a carpenter's saw (the tool of his trade) is untaxed. But quite apart from all the ethics of the matter, the musical profession in Britain to-day is high on the list of priority dollar earners. It is, indeed, ironical that this should be one particular industry sorted out for taxation.

NO OTHER INDUSTRY

In demanding the complete abolition of the Purchase Tax it is safe to say that no other industry has such a perfect case. In the first place this Government is encouraging music and the arts. But amateurs will obviously be discouraged from buying musical instruments through the Purchase Tax. Then as I stated last week, in the case of the professional musician, musical instruments are the tools of his trade. As such they should be exempt from tax. And last, but not least, there is the peculiar situation of the working man's leisure time which he is exhorted to spend at home. The Purchase Tax is a deterrent to the use of musical instruments in the home. Speaking strictly for "Musical Express," our own case for the abolition of Purchase Tax is, obviously, on the grounds of tools of a trade and the dollar-earning capacity of that trade.

HOW TO GET A NEW INSTRUMENT

All professional musicians know that instruments are only sold in the home market on a small Board of Trade quota. Often a special make of instrument will be out of stock if the quota for it has been absorbed. But not all musicians know that they have the right to apply for such goods irrespective of the manufacturer's quota, providing they get the necessary like the B.B.C., the Boy Scouts Movement or Educational Authorities have the right of application for a licence to purchase what instruments they need for their legitimate requirements. But it is not generally known that the professional musician also has the right to apply for such a licence to purchase goods with which he earns his living.

JUST FILL IN THE FORM

So next time you want that elusive new instrument, ask your dealer for a Board of Trade application form. You will have to show that you need it for your livelihood. I have no doubt you may have to satisfy them that your old instrument is collapsing on you or that you must have a spare one while overhauls are being undertaken, but I understand on good authority that the Board of Trade will not withhold permission unreasonably for you to purchase a specific instrument that is out of stock through the quota having been sold.

Kitchens Leeds **STAR**

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BOOSEY & HAWKES LTD. & TO DENMAN ST LONDON W. SFRING 1648

N Sunday, February 15, the celebrated conductor Bruno Walter, musical adviser to the New York Philharmonic-Symphony, accepted a silver-plated record of his own performance of the Mahler Fifth Symphony to mark his twenty-fifth anniversary as a American Commentary conductor in the United States. It was presented to him by Edward Wallerstein, Chairman of BY STUART S. ALLEN the Board of Columbia Records during the intermission of the afternoon broadcast by the paced shows in American radio. for this band than for any Kenton is far, far below Duke

Philharmonic-Symphony on the So too, was the Frank Sinatra other visiting combination in Ellington in musical stature. Show. But when these two en- months - the highest and only Now you tell me! the United States for the first are really very sad.

York Symphony Orchestra on Vienna this Spring for the first with the new theme, is much Ray Sinatra, and will team up they are still interested.

show as being antiquated and Commodore. too formulated, it was still one The management report that him happy."

Walter is identified with tirely different types of musical true tribute to any band's per-Gustav Mahler both as his broadcast tried to join up, the formance. . . . Although Stan pupil and his greatest in result was rather tragic. With Kenton continues to pack them THAT Frank Sinatra rendering terpreter. His book "Gustav the advent of Beryl Davis and in, highly reliable observers tell of the Caurousel song Mahler," published in 1941, is a a settlement of his differences me that his new orchestra is "Soliloque" at the Hollywood revealing personalised interpre- with the sponsors, maybe Fran- far from terrific. They do a lot Bowl concert (recording heard tation of the composer, with kie has evolved a more enter- of corny gags in their show, on Moffatt's show) is even betwhom Walter worked both in taining formula for this popular while my latest correspondent ter than his "Old Man River," Hamburg and Vienna. The con- Saturday night spot - the cur- tells me that the Kenton brass and that's really something. The ductor introduced the work to rent shows heard over A.F.N. section, for all its reputed power song is quite operatic in quality February 15, 1923, and recently I AM glad Ralph Moffatt has this month by Capitol features record. . . . Jimmy Dorsey has recorded it for Columbia release. taken a little advice and cut June Christy in a number decided not to re-organise his recorded it for Columbia release. taken a little advice and cut June Christy in a number decided not to re-organise his Bruno Walter, who is a proli- the gab down to an almost-called "Soothe Me," and the or- band for a while yet. . . M.G.M. fic writer - his "Theme and minimum. Now we can start chestra in a new Kenton ver- have bought the rights for a

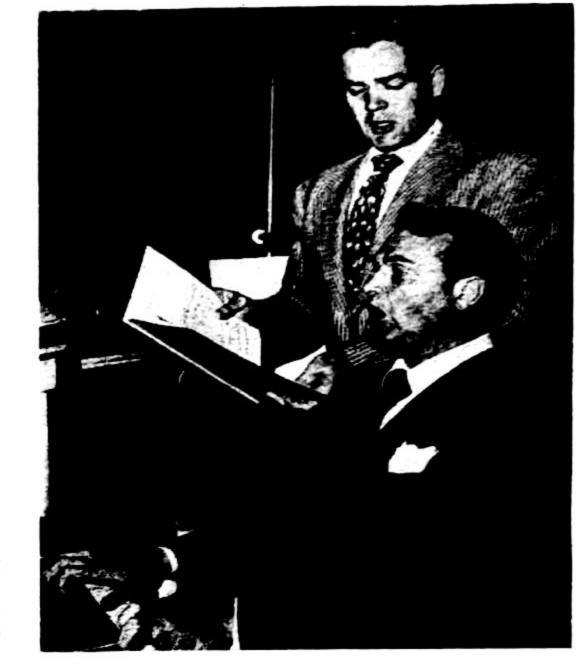
val. This festival will be high. Tommy Dorsey Show licked to swers from musicians and other who can mime the songs with a lighted by the erection of the a frazzle. . . . Talking of T.D., readers of the paper almost as sound-track by the hot momma Rodin statue of the composer at I learn that his disc-jockey show soon as the issue hit the stands. herself à la "Jolson Story." is now heard over 160 American Here are Raymond Scott's im- That formula proved unbeatable key stations and is also trans- pressions as printed in the fol- -and Sophie is still very much mitted, apart from Radio Lux- lowing issue. "Instead of the alive and singing as great as THE announcement of a new embourg, over the Major Net- headline 'Jazz is Neurotic — ever. You can't keep good radio series in America by work in Australia and over Stan," Scott commented, "it troupers down. . . Baby girls the Mutual Broadcasting System several South African stations, should have read 'Stan is Neu- have been born to the wives of gives the news that the Pied The deal has been negotiated rotic-Jazz.' Personally I think orchestra leaders Carmen Pipers, who pulled out of Frank by the Louis Cowan Agency. I the Kenton band sounds ugly Dragon and Kay Kyser. Mrs. Sinatra's "Hit Parade" series don't know whether it is just and awful. On the night I heard Kyser is Georgia Carroll, who will join up with another Sin- Tommy's manner of speaking or them at the Paramount the re- once sang with his band. atra when the programme his lack of personality that ception was awful too. June makes its debut on March 11. make his record recitals so Christy was out of tune and FOLLOWING on last week's Sponsored by the Revere impersonal. I cannot under-sounded horrible, but she's Camera Company, it is called stand why Luxembourg don't pretty and has a lot of fans! der sponsored Boyd Raeburn "The Revere All-Star Revue." try to find a good disc-spinner The band is not a dance band non recording company. "The Revere All-Star Revue." try to find a good disc-spinner The band is not a dance band pop recordings comes news that The Pipers will be featured of their own, I'd be very glad but a special species of machine the manager has disposed of with an orchestra led by one to recommend a few names if put together to produce building two for early release by Majescement, a house or something, tic. . . . Xavier Cugat has been but certainly not music."

Sinatra's recent return, and REPORTS from the Stevens SCOTT continued, "When it Willard Alexander's other star Marion Hutton, formerly fea- Hotel in Chicago state that plays its own concoctions it protege, Beryl Davis, is the subtured with Glenn Miller and the the Skitch Henderson Orches- sounds like a presentation of ject of a very interesting news Modernaires. Providing it has tra, currently playing there for screams and harmonies — it's item, if columnist Edith pace, this should make good an indefinite engagement, is do- this band's music that is neu- Gwynn's note in the Hollywood American public prefers Amer ing extremely well. This new rotic. Like the character on the Reporter is to be believed. Be-Lack of pace seems to be the commercial styled outfit shows treadmill. Stan's walking furi- lieve it or not our Beryl is retrouble with the old "Hit Par- every sign of becoming one of ously and expending a lot of ported to have left New York a ade" show these days (heard the year's best sweet bands... effort and getting nowhere - brunette and turned up in each Saturday evening on Eddy Howard is doing so well musically - no matter how fast Hollywood a blonde. Send us a A.F.N.). Although I am con- in New York that there is little he runs or walks, or how much picture Beryl please. . . . Stuart stantly reading American cri-doubt about his being booked energy he puts in, he's right in Foster has left Tommy Dorsey's tics' articles condemning this for an early return to the Hotel the middle of the musical maze band for the second time in his

back a lot more mud until he finished by declaring that Stan was, personally, "a helluva swell guy" in his estimation. Well there's another side to the argument. If you must sling mud you must expect to get some back. I can't say Stan didn't ask for it - after all, music is largely a matter of personal taste and his new experimental stuff has yet to be proved great. In my humble opinion, Stan

and size, is not as good as the and Sinatra's sincere singing is eight piece Heath brass section, nothing short of great. I hope Stan's latest record released he has put it on a twelve inch Variations" has been widely saying nice things about you sion of the old favourite "Lover" musical life story about Sophie published - is due to visit again Ralph. Your new show, -wonder what that is like? Tucker. Three of the studio's stars - Judy Garland, Kathertime since the Anschluss of more apt for the time it goes 1938. He will conduct a performance of Mahler's works in more enjoyable as a result of the first post-war Mahler Festi- the change. You have the brought forth a storm of hot an-

signed to open at the Capitol, New York, on April 1. . . . that, I feel, he requires to make career. . . Buddy Moreno, formerly a vocalist with Harry of the most rousing and fast more dancers take the floor After defending Goodman on James, is now a band leader in



Rod O'Connor, announcer on NBC's "Red Skelton Show (top), joins Red in their own blues version of a Brahmcomposition. Though Red and Rod like the classics, their renditions usually fall somewhat short of the classic style.

his own right . . . The Mills can records. Imports don't Brothers are ready to record count." We shall see, Mr. P. with ukelele accompaniment. we shall see.

in the near future in so far as tional "Near You" has done it it affects home entertainment, again while his hit is still rak-He may allow bands to record ing in the chips. The new numif he can get a guarantee that ber is called "Beg Your Pardon" the discs will not be played for and is published by Robbins inpublic performance either on stead of Bregman-Vocco-Conn. the air or in juke boxes. When who printed "Near You." Sales the success of London Records at the moment are reported to was mentioned to him, the be an average of six thousand

DETRILLO may decide to reconsider his recording ban wrote and recorded the sensa-A.F.M. boss replied: "The per day. Did I hear someone



Bruno Walter at rehearsal with the N.Y. Philharmonic Symphony.

with Andy Russell, who held

the "Hit Parade" stage before

C.B.S. network.

time in a concert with the New

the Vienna Philharmonic.

DIZ BOPS AGAIN-But the ensembles of Ol' Man Rebop (H.M.V. B9624) have a sadly second-hand sound. Maybe because the chief riff is one we've grown contemptuous of through increasing familiarity. Together with its brother motifs from Be-Bop and Salted Peanuts it is the most abused of the limited stock of Bop figures. How many a British Boppist rests his repu- by tenor sax - Hawkins, trumtation on the unvarying (and pet - Bill Dillard, alto sax indiscriminate) use of these Carter, and trombone — Dicky right and left the inhibitions in-

no pack drill! sembles of small band Bop are words in this instance are "symthe least interesting and least pathy" and "accord.") imaginative parts of the per- Sans Don Byas (tenor) to blur formance. And once the novelty the clarity of the ensembles, the of hearing a two or three piece reverse side. Anthropology. front-line execute cute riffs in strikes a happier note from the unison has worn off, there's word go. The percussive quality nowt to it but to skip the open- of the vibraphone is admirably lilt! Haymer plays nondescript ing and closing choruses and suited to the laconic Bop jump straight into the solo vari- phrasing, and the unison of ations for your kicks. That's vibes and muted trumpet shows

where the meat is. (In passing promise of an extension of the . . . has it ever struck you that tonal range of the Be-Bop enthe lay-out of the average small semble. J. C. Heard fully justiband Bop arrangement is as fies his reputation with some exstereotyped as the notorious Ink cellent drumming - now in uni-Spots' routine? It's a sobering son with the front-line; now cutthought.)

sary "squealer" phrase, but the is dull, his phrasing unadvenand electric guitar) is very man outside of Lionel Hampton weak. In themselves the solos - and that in itself is praise are too short for real "inner" enough. Gillespie starts his solo development; together they in the grand manner, but tends ing nor design. (For a first- ment as he progresses—a weakclass example of such continuity ness less and less evident in his -a progressive sequence of mu- more recent work. (These sides sical thought carried through a were recorded almost exactly series of tonal changes, turn to two years ago.) Bill de Arango's DB2377. If you've a mind to for the diehards, for whom the the section of improvised solos hurried, slipshod guitar solo

TEN BEST **SELLERS**

The following list of TEN BEST-SELLERS, irrespective of price, for week ending February 19, 1948, has been compiled from lists supplied? by the members of the WHOLESALE MUSIC DIS-TRIBUTORS' ASSOCIATION in London and the Provinces. 1. Near You. (Bradbury

2. A Tree in the Meadow. 2 (C. Connelly, 1/-.) 3. I Wonder Who's Kissing Her Now. (B. Feldman, 2

Wood, 1/-.)

1/-.) Peg O' My Heart. (Ascherberg, 1/-.) 5. Shoemakers Serenade. (E Kassner, 1/-.)

6. Apple Blossom Wedding. (C. Connelly, 1/-.) 7. I'll Make Up For Every-

thing. (P. Maurice, 1/-.) 8. Little Old Mill. (I. Dash, 1/-.)

9. The Coffee Song. (Southern, 1/-.) 10. Serenade of the Bells. (E. Morris, 1/-.)

Edited by DENIS PRESTON

three wee twists. . . No names, Wells, in Bugle Call Rag by Spike Hughes' Negro Orchestra At best, however, the en- on Decca F3606. The operative

ting across the rhythmic line Unfortunately, the meat is with dynamic counter-patterns. strictly rationed in Ol' Man As a creative musician Milton Rebop. Gillespie plays well - Jackson (vibraphone) has little except for one quite unneces- to tell us; his melodic invention sequence of solos preceding him turous. But he drives his thank-(vibraphone, tenor sax, piano less instrument harder than any have neither continuity of feel- to lose the thread of developcomes as an anti-climax, and Al it's your own 4/4 to do with as remained unsolved. Since dis-Haig's piano piece does nothing you wish. Bob Higgins is the cographies began this record has to retrieve the tension. Haig windy trumpet certainly phrases well in the Bop fashion, but in themselves his phrases are void of musical

> interest. When I first heard this coupling, back in 1946. I was immensely pleased with it, and went so far as to urge its early release - in these very columns. It is, perhaps, a commentary upon our changing attitude towards Be-Bop that I am no longer satisfied by this musical fare. Certainly, neither side is the peer of Oop Bop Sh' Bam or One Bass Hit (Parlophone R.3069).

> LEAPS & JUMPS-There are profitable comparisons to be made between Parlophone R.3089 and R.3090 - the first local issues from the West Coast (U.S.) label, Sunset. On the former Herbie Haymer's Quintet offer Laguna Leap and Black Market Stuff. R.3090 sports a Quintet side (I Surrender, Dear) and a Sextet side ('C.V.' Jump) under the leadership of ex-Krupa tenor luminary Charlie Ventura. . . . Four small band sides, equally starspangled! Haymer's come off; Ventura's don't. Why?

Look to the rhythm sections . Arnold Ross (piano), Dave Barbour (guitar), Artie Shapiro (bass) and Nick Fatool (drums) form one: King Cole (piano), John Simmons (bass) and Buddy Rich (drums) form t'other. Which clicks I surely don't need to tell you.

Laguna Leap is uninhibited, exciting and thoroughly incon-Cole, especially, scattering to

before him. rock, opening to a catchy riff led by Shavers' muted horn and tenor on both faces.

'C.V.' Jump is generous to Arnold Ross's Buckner-styled piano - meticulous, musicianly Apart from Oliver on cornet colleagues. Howard McGhee saxophone and Clarence Wilagain impresses as the best of liams, piano. The session took Gillespie's disciples in a re- place on June 12, 1928. strained and nicely rounded The more pedantic of our

DEPT.-Les Brown's Orchestra offers Lover's Leap and High on Our Columbia discovery, howa Windy Trumpet on Columbia ever, was in itself not enough

Hawkins.

HISTORICAL PORTRAIT (No. 1) (Courtesy Victor Records)



A hitherto unpublished photograph of the New Orienns singer Lizzie Miles, (Note the carrings.)

John Davis and **Gray Clarke** discuss LIZZIE MILES

Recordiana:

25-LIZZIE MILES This may be our shortest column sequential music-making - with ever; but it may also be our finest hour!

For years now collectors the duced by ten years' work with world over have been trying to a slick novelty trio. Shavers' establish on precisely what retrumpeting is as tasteless as cordings Lizzie Miles was acever, but such is his technical companied by King Oliver. Last accomplishment that at the hec- year we were able to state that tic tempo of Leap he carries all Oliver did in fact accompany this singer on Columbia 14335-D. The reverse is medium tempo The details, which did not appear in this column, are as fol-

> Matrix 146439-" You're Such A Cruel Papa To Me" Matrix 146431-" My Different

Kind of Man' and almost entirely without the accompanying unit consisted swing. Though, poor thing, he of Socarras on flute and alto

trumpet solo. Ventura's Choo- readers, and those who thirst inspired tenor (with coarse after knowledge, will at once overtones of Ben Webster) is, ask whether we have details of however, the best thing on the matrices 146429 and 146432. As side, and all but succeeds in far as 146429 is concerned there "swinging" the whole outfit. is scope, since we have nothing The rhapsodic reverse is the listed after 146426-" The Harkind of thing that's best left to monians" issued on Harmony 667-H. 146432 saw the commencement of a Ferera session TAKE IT OR LEAVE IT - Was It A Dream?" issued on Harmony 666-H.

leap to this modest powerhouse eternal problem of OKeh 8456 been noted merely as "Lizzie Miles, with accompaniment by cornet and piano." But no-one has ever ventured to suggest the identities of the musicians concerned. We can now settle the matter once and for all, and we believe the announcement is exclusive to "Musical Express."

OKeh 8456 embraced the titles "Slow Up Papa" and "Grievin Mama Blues," both of which were recorded on March 18. 1927, at matrices 80644 and 80645 respectively. On these sides Lizzie Miles was accompanied by Louis Metcalf (cornet) and Louis Hooper (plano). These are the facts, substantiated not merely by our fallible ears but by the files of the Columbia Corporation, corroborated by Helene Chmura-chief of the Listing and Releasing Department.

So much for the Oliver theorists. We shall have more to say in this matter when we have finally established the position of Lizzie Miles' Victor sessions, which will be fully reported in this column very shortly, supported, we hope, by

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SWING SESSION

Harry Gold "Pieces of

UNCAVE DEFLECT

(NORMAN IMPEY) SEE ME DANCE THE (REG OWEN) BARNYARD REEL GEORGE CHISHOLM) BOOGIE IN G

Making an Orchestral Score

HIS week I must comment on the letter from Mr. J. Bates Maycock (printed in the issue dated January 30) which concerned my article "This is the First Step in making an Orchestral Score" which appeared in the issue of January 2. I will quote the significant passages from Mr. Bates Maycock's letter as I go along. sical purposes anyway) are of Firstly he says:-

octave or an octave and a bass clef method. tone above the actual pitch. of the score reader."

It seems that Mr. Bates Maycock has not come into contact with these people and is blissfully unaware of their "crazy' methods. They disregard entirely the instrument's transposition, treating all instruments as though in C, but writing all woodwinds (including saxophones) in the treble clef either at actual pitch or one or two octaves higher. Thus to produce the note middle C they would probably write C in the treble clef for alto and tenor saxophones and bass clarinet and C above the treble clef for baritone saxophone.

Believe me, this does cause the score reader considerable confusion. In the example to which I was referring in my article, the arranger had instructed the player to change from the ordinary B flat clarinet to bass clarinet. Up to that moment every instrument had been written at actual pitch, but I later discovered that the bass clarinet part was written an octave higher than the intended sounds. This meant that at the same time two instruments of the same pitch . . . tenor saxophone and bass clarinet . . were written one at actual pitch and the other at the octave

Yes, there really are people who score this way! One I've come across writes his violin parts in the treble clef an octave above true pitch! Before leaving the question of writing for base clarinets, there is one further method of which I strongly disapprove . . . treat-

ing the instrument as though it were in A. Though I would not go so far as Gordon Jacob, who practical purposes is true. This a clef on the part draws the both instruments. transposition on the part of the player ... a transposition I have always found singularly awkward. I am sorry to say that one offender in this respect is a musician I very much admire . . . the Master of the King's

"And why all this shindy about percussion parts? writing for the percussion in writing transposing instruments the bass clef has been used in concert pitch impracticable. by most of the great compo- But if one must write this way. sers during the last few hun- then I think it is the most logidred years and there is really cal method and certainly the no point in confusing the easiest and tidiest, requiring

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GUITAR, EPIPHONE ZENITH,

BY MALCOLM RAYMENT

ARE YOU SATISFIED WITH

PRINTED ORCHESTRATIONS?

(See my article in last week's issue

and fill in this Questionnaire)

1. What combination of instruments do you normally

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

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

4. Do you find that some orchestrations (whether or not

5. Of those you do play, do you HAVE to make cuts or

6. Do you ever not play arrangements because the parts

7. Do you ever not play arrangements simply because,

8. Does your pianist prefer his part (a) with chord

(a) Straight melody or simple melodic line.

10. Give any suggestions you may have for making the

average printed arrangement more practical.

If so, how many per dozen?

(b) "Hot" solo written out in full.

(d) Basic chords written in full.

If so, how many per dozen?

play the "ad lib" solos prefer?

(c) Chord symbols.

tubular bells or xylophone).

it as impracticable."

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STICKS

"As to the idea of using

the alto clef for tenor saxo-

phones, I have considered this

idea myself, but have rejected

I too consider it impractic-

you buy them) are practically useless to your com-

bination? If so, how many per dozen?

alterations? If so, how many per

are poorly printed or badly spaced out?

in your opinion, they are musically weak?

symbols in the right hand, (b) with notes written in

notations do the members of your band who normally

full, or (c) both? 9. Which of the following notations or combinations of

use? Give all doubles in brackets.

in order the instruments you omit.

FILL THIS IN

hieroglyphics."

Here I most emphatically disagree. Any sort of clef denotes that the succeeding notes are of definite pitch . . . where then is the sense in using a clef for instruments where notes (for muindefinite pitch? Besides I do " . . . about this 'crazy' idea not even agree that most of the of writing bass clarinets an great composers have used the

In printed scores it will be This idea was originated to found almost invariably that make things easier for a clari- non-musical percussion instrunettist used to reading in the ments (to use Forsyth's term) treble clef - as a clarinet are notated on a single line with player I can appreciate this, no clef. It seems that at one and I think Mr. Rayment ex- time the convention was to use aggerated the conrusion it the treble clef for some (e.g. side causes from the point of view drum and triangle) and bass clef for others (e.g. bass drum and cymbals). Imagine writing cribed. On this point Mr. Bates May- a part that alternated between The Dohnanyi work mentioned cock has obviously misunder- cymbal and triangle! So far must be one of the last works stood me. I would never dream from inventing new hieroglyph- in which the old method was of writing for bass clarinet ics the method I suggested is employed. Unlike the C clariother than in the treble clef used by many (and probably the net, the C trumpet is by no and a ninth above the actual majority of) composers today means obsolete. Certainly it is pitch. If he will refer to my because it simplifies instead of not much used in England, but article he will see that I com- confuses. For a study of it I in France it is, and has been for Eight" Series. They are written plain of those orchestrators suggest the score of "The Sol- some time, the standard instru- almost exactly as played by the who write for certain instru- dier's Tale" by Stravinsky. By ment, so that whether a compo- Gold band, the only difference

ments you add.

issue by the invention of new neither change of clef nor numerous ledger lines.

"One point which Mr. Rayment might have raised is the current habit of writing for obsolete instruments such as the trumpet in C (e.g. Walton's Symphony) and the clarinet in C (as in Dohnanyi's Variations on a Nursery posing up a minor third one Theme)."

As far as the clarinet is concerned, I am not aware that there is a current habit of writing for it as though it were in Certainly this was often done during the nineteenth century and the practice lingered on into this century with a few who were brought up in the old tradition, but to-day it is so near- Shim-me-sha-wabble ly non-existent as to be so des- Hawaiian War Chant

ments an octave or even two not using any sort of clef in per- ser writes for the B flat or the being caused by the slightly octaves above their actual pitch. cussion parts of indeterminate C instrument matters little pro-

ORCHESTRATIONS REVIEWED

part, must either (a) play it

which case he HAS to read it in the bass clef, alter the key

signature, and transpose it up

a couple of octaves — rather a mental contortionist feat,

or (b) read it on the B flat

instrument, transposing up a

tone. . . ." (The capitals are

A contortionist feat, I agree,

but why do it, when by trans-

arrives at the same thing?

There is no "has to" about it.

Christopher Columbus

Arranged by Harry Gold and published by Keith Prowse and Co. at two shillings and sixpence each.

THESE three arrangements are the first of the "Pieces of different combination of instruments. Each is most elaborately cued so that it would be possible, though hardly advisable, to play them with a combination of alto, piano and drums. This cueing must have caused considerable thought, but it was, I feel, well worth it.

At times, parts are doubly cued - when there is a trombone lead, it is cued firstly on the tenor sax part, making the arrangement suitable for any band with a front line of trumpet and one or two altos and tenor, and secondly on the first alto part in case just alto and trumpet are used. There is no consistency about the "ad lib" solos. Sometimes a melody is cued in, sometimes chords only are given. All three arrangements are fairly simple and effective, with numerous spots for improvisation.

"Hawalian War Chant" will ANYTHING in the way of a erhaps be found to be the most perhaps be found to be the most good in authentic style. "Co- sored by Ted Heath, is exciting lumbus" I find less interesting, in itself. I read in this newsprobably because the number paper the other week of the adwas done to death years ago.

Orchettes No. 1 (containing) You're Driving Me Crazy. She's Funny That Way, I Sweetest Thing, My Blue Heaven)

Published by Francis Day & six books.

THESE are not, and do not preduction and two choruses, the first straightforward and the net in A, his statement for all pitch, the sudden appearance of vided his parts are playable by to a finish, are given. In between these "ad lib" solos may | Lee. method necessitates a semi-tone attention of both player and English players are so used be played to choice. The parts score reader to the fact that a to transposing up a tone that it are published in book form, each change has been made to an in- is almost a matter of indiffer- book containing all five numstrument of definite pitch (e.g. ence to them. There are times bers. Book 1-Piano. 2-Bass when one instrument is defin- and Violin. 3-Drums and itely wrong. Much of Sibelius' Guitar. 4-Trumpet and Trommusic cannot be played on the bone. 5-1st Alto and 1st Tenor. C. while the end of Debussy's 6-2nd Alto and 2nd Tenor.

La Mer demands that instru-The parts are so laid out that ment for the full effect. The part two players can read from the Finally there is this statement very useful to many a small that I simply cannot let pass: - combination, for they can be confronted with a C clarinet upwards.

Rae Jenkins and the B.B.C. Variety Orchestra who are very often the only item really worth listening to in Saturday night's Music Hall. Pity Sharman can't find some interesting acts to go with

adverse criticism . .

mate close-up of the band itself, the word "touches"). Thank tend to be, orchestrations; in its aims and its instruments. To heaven they were no more than the case of each tune an intro- criticise them on this initial "touches." In the first place broadcast would be greatly un- they had no meaning in an orfair. All I propose to do is to chestra of this timbre. Don't second more elaborate leading ask them to take a bit of well get the idea that I don't like Bop. meant advice from their Uncle Far from it. But I don't like it in the wrong places. And this very sweet orchestra can do without it. So my advice is de-WHAT struck me most forcibly velop the sweetness to the nth was the sweetness of this degree. Don't overdo the flute new band. Now I say to myself or it will sound like a rumba there must be a big market for band. Don't make the orchesa sweet band, especially with all trations too modernistic because the beautiful light and shade of lovers of sweet music who should this Johnson outfit. But I warn be attracted to this orchestra will Mr. Johnson not to make it be repelled if the harmony is

> IT was quite an accident I made the front page last week. The News Editor said they wanted the stuff about Ellington time. Rumour has it that there's another twenty stopping the Band Parade show for the news. Now I don't want you to think I've got designs on Again Kathleen" was one the front page again but it is a positive fact the Ray Ellington of her best yet. Her sympathetic voice - PLUS a Quartet have done it again-this soulful Irish melody makes time on Jazz Club. For my part for the Vera I love to hear. it is grand to hear a tip-top act like this getting the radio breaks they so richly deserve. I am certain the Ellington Quartet will become one of vaudeville's biggest attractions.

> vocalists and lots of mustway of putting over the songs.

SPOTLIGHT ON

"I only said that American musicians MIGHT come out in sympathy with the DBDA strike."

quarters in London.

organisation since its inception,

accordion in this Country.

Besides articles on the various

the headquarters of the Accor-

Denny Vaughan for his soulful singing of "Just You Walt and See" in Geraldo's Sunday pro-

Ray Martin for his beautiful music on Sunday afternoons.

with the band. I have only one

new band very well indeed, let- AND that is, the Be-hoppish ting the listener have an inti-

WELL blow me down! English as she is spoke (B.B.C. . and the show was scripted by . . . " Have you heard dental music by Hal Evans this word scripted on the air? -I shouldn't be surprised to I've also seen it in print in that hear of the B.B.C. losing very proper weekly magazine the 'Radio Times." Oh scribewhat have you scripted?

NEW vocalist to radio in Beginners Please" was Victor Bernard. Very artistic don't think "The Guild" is I shall be watching him in the looking after the Tin Pan future.

Accordion Times

Edited by J. J. BLACK

R EADERS will be pleased to aspects of accordion teaching know that during the last and cognate subjects, the new few months there has Bulletin will have many new been a very rapid growth in the features, including regular membership of the National Ac- articles by leading teachers and cordion Organisation; as a re- exponents of the Accordion, sult, an increase in the admin- articles on leading composers istrative staff has become im- and their music in the accorperative, and it was also felt dion repertoire, on the form desirable that the Teachers and construction of music, and Guild section should have head- on subjects of general musical interest, including reports of I am pleased to be able to current news of interest, reannounce, therefore, that, by views of new music, etc. The arrangement with the British first issue of the new A.T.G. College of Accordionists, which Bulletin will be available on has been closely allied with the March 1, 1948.

dion Teachers Guild will now be at the British College of Accordionists. The scope and isation will, of course, continue range of A.T.G. activities will to be at Somerset House, Cranbe increased, and the Guild will leigh. Membership, which has be linked even more closely in the past been confined with the British College of Ac- mainly to teachers and ordinary cordionists, which has for so players, will now be thrown many years been the centre of open to professionals, and it is the musical development of the hoped that many of them will assist the cause of the musical A new and enlarged monthly development of the instrument, bulletin will be issued free to and its increase in popularity, A.T.G. members, and will also by becoming members. Naturbe available to any other inter- ally, many of the most wellested teachers, price 6d. post known players are already free. Editorship of the new giving their services as mem-Bulletin has been placed in the bers of the Advisory Council, hands of Mr. G. Romani, the but it is hoped that less wellwell - known composer and known professionals in all parts teacher, who is a member of of the country will now rally the Teaching Staff of the British round the National Accordion College of Accordionists, and Organisation standard.

who has been an active member One of the new services which of the Advisory Council of the it is proposed to inaugurate will National Accordion Organisation be a regular monthly composite since its inauguration. The date sheet of forthcoming ap-Editorial Offices of the Accor- pearances of accordion artists dion Teachers' Guild Bulletin all over the country, which will will now be at the British Col- be available to all members of lege of Accordionists, 9 Far- the organisation. The more imringdon Road, London, E.C.1. portant engagements will, of (Continued on page 4)

By Lee Conway

effective, but "Wabble" is very especially one booked or sponvent of the new Laurie Johnson Orchestra and consequently looked forward to its initial broadcast with great interest. Fourteen men with a slightly un-Never Knew, Love is the orthodox instrumentation (there are four brass without a trombone yet featuring a French horn, to say nothing of a very active flautist). And I thought per book or ten shillings for the announcer presented this

in Ravel's Piano Concerto be- same book without detaching TOO SLEEPY or people will fall too futuristic for their sensitive comes ten times more difficult their parts. These little "Or- asleep completely. I say this be- ears. That's your Uncle Lee's Goodness me, the practice of able, but only because I consider when the unintended lower in chettes" are designed to fulfil cause he opened his broadcast advice for the moment. And in a special need, and should prove with two slow numbers. Only the meantime I shall listen to when they played Eric Jupp's ex- these boys again with great cellent arrangement of "Liza" interest. "A modern clarinet-player, used by anything from a trio did I sit up. And congratulations on Eric's fine piano work

this brilliant composer

CASTLE! The writer who

took a Samba to Dave Toff.

THE POLE. Looks like

staying with us for a long

arranger to films!

weeks on the way!

appeal

Alley Boys!

VERA'S "I'll Take You Home

WHY IS Peter Sinclair always

on the air? Could be listener

Amberiey Arms." On Satur-

day counted two famous

bandleaders, two famous

cians. What, no pluggers?

strument is used.

presenting an All-British Theatre, covering every phase of the business from show tunes, majority of the songs they sing

show - NEVILLE WIL

THE TIN PAN

ANDREWS SISTERS here in

played two. CAN'T TELL YOU how happy I'd be to hear more British

DAIRY TALK. Someone sug- SCRAPBOOK FOR 1933. Incigested their crest should be - two hands clasped in friendship over two open razors rampant. Purely social-my foot!

EASY ON THE EAR. The TAKING COALS TO NEW Radio Revellers who achieve the near impossible in giving a new slant to four voices and a guitar!

The Troubadour's FUNNY MEN. Peter Waring's niest I've heard for a long time. Hope we'll soon hear a lot more of him.

> playing "Surrey with the Fringe on Top." Pops at Palm Court!

Phil Harris for those racey records - "Poker Club." "Smoke, Smoke, Smoke," and "That's what I like X MARKS THE SPOT. "The about the South." IVY BENSON going back to the

continent in March. I'd rather she stayed here and broadcast. JANE LEE'S "Music Master" ZERO to the songwriters who was a little masterpiece.

KISS TO Geoffrey Gilbert for a magnificent flute solo in "Fantasie Impromptu" on the Lynn programme. I thought Clegghorn was the only one who could achieve

still five British songs in the 10 Best Sellers. RALPH BUTLER. The un-

predictable and the unpredicted. Given a break, they might shake the alley. "Alley" who asked one of

the Dairyites to help him out on a line. ONCE UPON A TIME. I believed in goodwill among songwriters — now I believe in the three card trick.

POPULAR SONGS, "A Mother's Lullaby" looks a likely. You never know with Jos. Joe! QUERY. Now that February's nearly gone, can anyone tell

me the new anti-plug date? RECORDING. The Dinning Sisters' "Please don't talk about me when I'm gone." A lot of people will talk about this one.

SECOND THOUGHTS (No.5) By Steve Race

N hearing that I had been doing some arrangements for a contesting semi-pro band, a friend of mine remarked the other day: "Do you think it's wise to encourage them?" This delightfully short-sighted outlook seems to call for a few comments, if only because it is so widespread. The obvious reply is that the music business has indeed profited by the encouragement of such ex-semi-pros as Denny Dennis, Ray Noble and Sid Phillips, together with half the big names in jazz. Furthermore, the Musicians Union is making great headway in its drive to include semi-pros within its ranks. The fact of the matter is that the fulltime musician is all too ready to sneer at his part-time colleague, and the term "semi-pro" has become a derogatory one. These "semi-pros," apparently, do amateurish things like buying American records in order to keep in touch with modern developments; they play out of tune (unlike their professional counterparts); they must not be encouraged in case they should turn pro and, being perhaps better musicians than ourselves, threaten our own livelihoods. Taking this outlook to its logical conclusion, we ought never to give lessons or offer any musical advice. With luck we should eventually be able to kill the influx of new blood in the business, and take the secret of success with us to our opulent graves. "Do you think it's wise to encourage them?" Yes, my friend, I most certainly do.



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ALPHABET

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From our Special Continental Correspondent **DEN BERRY**

BELGIUM THE Gillespie Tour goes on. Following the band's Scandinavian Concerts they invaded Belgium and gave concerts in Antwerp and Brussels on the 18th, and 19th, respectively. On both occasions the King of Bop played to a packed house and took the local inhabitants by storm. The Antwerp concert was given in the Koninklijk Kunstverbond Hall under the auspices of the Hot Club of Belgium, and the band featured many of the numbers which they had performed earlier on in the tour, such items as "Yesterday," 'Round Midnight" and the show-piece for the one man bongo section "Afro-Cuban Drum Suite"; soloist, Pozo Gonzales.

The brass section is most of the time too overpowering for the saxes but the whole band plays with such terrific technique that one is carried away with the thrill of it all and to look for faults is foolhardy. It is better, and easier, rather to praise and in addition to the trumpet artistry of Dizzy himself mention should be made of (bari.) May I add my voice to the general lamentations that this music is to be denied the British Public?

FRANCE

hold. However, there is one very Stewart. bright spot in the very dark RADIOLAND off to rave a little.

noticed. Apart from Fol and p.m Wavelength is 270 metres. perhaps the trumpet player, an Hilversum has always had a American named Dick Collins, reputation for good entertain-

7 OUNG singers who aspire

Ah, Sweet Mystery Of Life!'

ACCORDION TIMES

(Continued from page 3)

course, be announced regularly

in this section of "Musical

MORE good National Accor-

VI dion Organisation news-

second edition of Accordion

Digest, official publication o'

first issue, dated Autumn 1947

received an outstanding recep-

tion from accordionists through-

out the country. The edition

which was as large as paper

supplies would permit, was com

pletely sold out within a month

of publication; and, naturally

owing to the paper supply posi

tion, it was impossible to re-

The enthusiasm with which

readers received the publication

is evidenced by the large num-

ber of letters of encouragemen'

reached us, and by the large

number of subscriptions which

Articles in this issue include

a long description of the Bel

lows Shake, by Frank Skilton

A.B.C.A., L.B.C.A.; and reader:

who study it carefully in con-

junction with the various musi

cal examples should soon obtain

Other articles include "Blue

have been received.

and congratulation which

print.

the N.A.O., is now on sale. The

to screen singing-acting

careers for some reason



Louis Armstrong seen on his arrival at Orly Field, Paris, prior to taking part in the Jazz Festival at Nice.

leader Bob Buraz. This band has recently made a HAVE recently had the oppor- short tour of Holland and tunity to hear what is now featured as vocalist Honey Johnbilled as the "Orchestra of the son. She is singing well and puts Hot Club of France" a seven- over such favourites as "Stormy piece outfit led by the drummer, Weather" and "St. Louis Blues' Bob Buraz. If this band is the artistically and musically. I successor to the illustrious understand that she too will be Quintet du Hot Club de appearing at the Nice Festival France," a sad decline has taken though not with the Hot Club place in what was once a strong- Band, but probably with Rex

darkness and I hereby take time IN addition to the now re-I nowned Tommy Dorsey disc Make a note of the name of show from Radio Luxembourg Hubert Fol, alto player, a young perhaps British listeners would man who in my opinion is about be interested in trying one or the finest exponent on the in- two other stations when AFN strument that I have ever had doesn't come in too well. On two the pleasure of hearing, on or off nights per week Radio Stockwax. Words mean little when it holm gives forth with Swing and comes to describing this boy's Jazz both on records and from artistry and as the Band will be local and visiting bands. On playing at the great Jazz Festi- Wednesdays the show is from val in Nice I confidently expect 9.30 p.m. to 10.15 p.m. and on that his talents will not go un- Saturdays from 9.30 p.m. to 11

the band is far from inspiring ment and here are some pro- Tuesdays another disc show, this Gayles (tenor) and Cecil Payne and the performances of the grammes which should be of time a request programme, from other five range from lukewarm interest. Every Friday night 8.30 p.m. to 9.15 p.m. The in the case of the tenor (Armand there is a half-hour record show jockeyess is charming Netty Conrad) to ice-cold when it entitled "Swing and Sweet from Rosenfeld who welcomes recomes to the drumming of the Hollywood and 52nd St." and on quests from Britain and always

HARALD GRUT REPLIES . . .

Dear Mr. Berry, Your open letter to me, published in the "Musical Express" of February 13, completely fails to impress me or make me feel remorse. You and I look for different things in our jazz, and for that reason a detailed reply will only be a waste of time and space. I have my personal opinion and you have yours, and that's that! That my opinion strikes you as being negative isa matter of opinion.

But at least I have the vast advantage over you of having heard the music in question!

Sincerely yours, HARALD GRUT. tries to oblige with what is asked For very early birds there is

"Morning Rhythm" every Thursday morning from 6.30 a.m. to 6.50 a.m. The aforementioned three items are all to be heard over wavelength 415 metres. The other Hilversum station (301 metres) features less dance music as this is the wavelength used by the two religious organisations NCRV and KRO. The KRO has a dance band and this usually makes a couple of appearances a week mostly around lunchtime on Thursdays and Saturdays.

To lovers of more symphonic dance and semi-light music Dolf van der Linden and his Metropole Orchestra are to be heard about every other day and this brass - plus - saxes - plus - strings ensemble is probably the finest orchestra of its kind in Europe today, Britain included, Since 1945 it has done more than 600 broadcasts which should prove something or the other regarding its popularity.

On Wednesday, February 18 at the Albert Hall, the B.B.C. Symphony Orchestra, conducted by Sir Malcolm Sargent, gave a programme which included two works performed comparatively rarely — Rachmaninov's Third Symphony and Delius' Pianc Concerto. The Rachmanino should certainly be heard more often; the second movement is one of his best symphonic de and the finale has some finely ex

ample of what a young girl talent. "I do not know of any also given a fine performance, should be to become a great talent with which one can do (Clifford Curzon, soloist), but in singer, I'd pick Janie," Rosen- more with less to begin with this case the trouble taken seemed less worth while. There presence, an alert mind and a who want to sing, but who are several promising sections don't seem to have the complete but they lead nowhere and the RACINE FRICKER.

voice, personality—which means Jane Powell, he has under his eighths a physical matter," he good presence, and a very dissupervision Marina Koshetz and said. "If you have that driving More Dates for Sampson

up for the band include March fect voice! Each singer, even popular singing is your forte, 3 Harrogate, followed by Nothe greatest, has some little sing popular songs. It would tingham and West Hartlepool, trouble to fight against. It's as be a criminal act against the March 11, 12 and 17 Preston, f Providence had said, 'Here is lovers of popular songs, for in- Halifax and New Brighton re- last Tuesday when his wife presince this article is, in effect a lour great gift, but something stance, for anyone to try to spectively, March 19, 20 and 21 sented him with a baby daugh- seventeen years ago by Erich "Progress Report" is that the vill be held back to make you turn Judy Garland strictly into Ashton under Lyne, Astoria ter. We offer our congratula. Kleiber. This work was played manchester and a concert at Burnley and on March 25 they will appear at Watford. For three days over the Easter holidays they will be at the Coronation Ballroom, Ramsgate and on March 31 they will return to Stoke Newington where they still hold the highest record for attendance. On April 2 they will pay their third visit to the Royal Forrest, Chingford, April 4 Cardiff and April 9 Bedworth. vas a freak-part baritone and application and fastidiousness In June the band will play a not a true tenor-so that he that keeping your hair groomed week at Weston-super-Mare and dates pencilled in for them include a season at Green's Playhouse in May and weeks at

MUSICIANS' BALL

cnown to only a handful of music teachers and voice Hammersmith Palais for the teachers were limited only to Musicians' Ball to be held there which to judge young singers? "Let us be grateful that the Hammersmith Palais first as Te has one by which anyone urge to sing is so wide-spread there is every possibility these Grieve, advises us that he is can tell whether the prospect and that with this urge to go may be sold by the time of the now teaching drumming and Express" a Martin Tenor Saxo-Romani; "The Added Sixth has a chance at all! He quotes upon, we can do something dance. Many celebrities will be readers who wish to become phone was advertised by Lew Chord" by Conway Graves; and 'Alli Lehmann, Geraldine about it through training and present and dancing will con- pupils can contact him at Davis for sale at 19. This figure

RACHMANINOV

Delius' Piano Concerto was

Rosenstein, who has been ing for singing capacity. Jane's you will work you can become playing accompaniments for father operates malted milk a satisfactory singer, unless you advise us that following advise us that following

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The Stork calls on

Congratulations to Geoff Love. popular trombonist with the darry Gold Pieces of Eight, on March 10 they will be heard in wife Joy at Towers Nursing the most interesting work of the and child are doing well.

Arthur Fall, planist with Mifl Ferrie became a proud father tions on behalf of the profession.

TITO BURNS AT DOWNBEAT CLUB Tito Burns and his Sextet will

play for the next two Sunday: at the increasingly popular Down Beat Club. We understand from the Secretary that Tommy Sampson will appear there on March 21.

SWIFT DEMOBBED

Well known trumpet player and teacher of that instrument George Swift is now out of the Army. He can b contacted at Grimsdyke 696.

MICKEY GRIEVE NOW TEACHING

Well known drummer, Mickey Streatham 2702.

On Thursday February 19 at the Albert Hall, Erich Kleiber conducted the LP.O. in a con-Concertante for violin, 'cello, oboe, bassoon and orchestra, in which the soloists were Andrew Cooper, Boris Rickelman, Sidney Sutcliffe and George Alexandra respectively. The performance was from a score revised some during last season's Proms, but the quality of performance then bore no comparison to the magnificent results obtained on Thursday, largely because, instead of the full orchestra. Kleiber used one of chamber dimensions.

The Strauss Overtures and Waltzes which formed the second half of the concert, certainly proved very popular, but they resemble too closely a "potpourri" and are structurally too unsymphonic to be at home in the Albert Hall, at any rate beside Haydn, Mozart and Schu-M. R.

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Training Young Singers

An Exclusive interview with celebrated

accompanist Arthur ('Rosy') Rosenstein

Rosenstein calls "suburban music." As vocal coach at "Il Bacio" for little Jane "Some," he says, "load up as Metro-Goldwyn-Mayer, Rosen- Powell before he knew she was if they intend to blow up a signs, with its unusual welding stein is the accompanist at a great new potential singer. circus balloon! And, until they of slow movement and scherzo initial auditions of these hope- She's one of his special enthusi- understand this process, they'll "When they come nin with for four-and-a-half years, most Powell, Kathryn Grayson, Jeantheir anxious mothers and recently for her starring role ette MacDonald, James Melton, music teachers to sing for us," with Jeanette MacDonald and Nelson Eddy-all have it," said said Rosenstein, "for the first Jose Iturbi in "The Birds and the coach. "It is," he says. number, I've found I can't go the Bees" and also "Luxury "the sign of 'vocal intelliwrong by simply starting to Liner." He arranged Grieg's gence." play Arditi's 'Il Bacio,' waltz "Springtide," the duet Miss Mac-

song. Then usually comes Donald and Jane sang in "The Sweetheart' from MAYTIME, Birds and the Bees." "And I wouldn't change this repertoire. I love those songs myself, but I wouldn't change them for the simple reason

that, in sizing up a potential natural joy in singing." new singer, it doesn't make Rosenstein's enthusiasm knows equipment physically and in result is disappointing. much difference what he or she sings. Singing is seven-eighths no bounds when he works with mental grasp.

tinct kind of natural fearless. Beverly Tyler. ness in the presence of others." He says there is no account- song, you can be guided. If Rosenstein, who has been ing for singing capacity. Jane's you will work you can become ifty years, including many on shops. Geraldine Farrar's are born absolutely tone-deaf. extensive tours for such im- father was a baseball player. But don't make a child try to mortal voices as Caruso, Tetraz- "So," he concludes, "we can't sing if he or she doesn't want zini, Geraldine Farrar, Alma say it is heredity.

Gluck, Melba and others, says he hadn't played ten bars of ceep you trying."

> nean that these voices are not who enjoy her singing." imbre."

people in his lifetime.

of the phrase is in the breath." He explains that this is the delicate process of "leading the always include in initial auditions what Arthur ("Rosy") JAMES ARTHUR lungs and relaxing the vocal tions what Arthur ("Rosy") of a lovely flower.

asms. He has been guiding her never be top singers. Jane

Although natural voice talent is God-given, Rosenstein holds out great hope for those who, in sympathy with the music. Estrellita,' and Victor Herbert's "If I were selecting an ex- at first, seem to have no real stein said. "She has a natural than singing," he assures those

-possibly more-physical any- a new voice in which he has "This, I believe, proves my way; it is command of self, faith. Currently, in addition to point that singing is sevenurge to express yourself in

> on. "Yet, notwithstanding and tween classical songs and shock many by saying I have cerned. One, of course, requires never heard an absolutely per- vastly more technique, but if keep on striving, something to a singer of classical songs. She was born to sing popular songs, "Of course, this does not and I am one of the millions

actory. It means each has its Rosenstein says. "The singer, individual exploitable no matter how seemingly juality. But one of the greatest talented, never lived who didn't coloraturas, with whom I need training and guidance, oured, had difficulty with the drill and steady application-'owel 'e' on long notes. who didn't need to learn that Inother was compelled to avoid singing is a matter of steady ertain sharps. Caruso's voice habit, requiring the same daily and to be on his guard all the and your teeth brushed requires. ime to maintain the tenor "When talent is discovered, we should all be grateful and

inderlying, subtle gauge by would starve to death!

"I sincerely believe singing "I make no special distinc- their second appearance on this ability is God-given," he went tion, in quality of effect, be programme in nine weeks. On the birth of a baby son to his cert of Viennese music. By far despite my long experience with popular songs, so far as the the Light Programme from 5.45- Home last Friday. Both mother evening was Haydn's Sinfonia the great among singers, I may person who sings them is con- 6.15 p.m. One night stands already lined

minently pleasing and satis- Talent is really very rare,

Rosenstein also pointed out, appreciative, but the fact that hat's the reason there can it is rare need not lead us to never be another Caruso. His spare any less pains in developreaking baritone-tenor is in- ing those who want to sing but mitable. Caruso had the re- have little to build upon at the quired indomitable will to be a beginning. Really," the coach enor despite this handicap— concluded with a twinkle, "if Does Rosenstein have any instructing the talented, they

"Are you on the right path?" | Farrar's teacher: "The content application."

hilarating counterpoint. This symphony is firmly rooted in the past (motto theme and all), but Rachmaninov had too sensitive an ear for orchestral colour to allow his music to become merely derivative, as that of, say, Glazunov often does. The performance was splendid; the wood-wind in particular seemed

this Thursday's broadcast by l'ommy Sampson and his band they will have another Band Parade on March 8. This will be

We understand at the time of

still a few tickets available at this Friday February 27. Readers are advised to check with tinue until 2.30 a.m.

CONCERT OF

player and arranger with the Cyril Stapleton Orchestra has changed his address and can

CORRECTION Due to a printer's error in

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