

VALUABLE TO ALL PIANISTS! THE BLUES AND HOW TO PLAY 'EM

Musical Express

Incorporating ACCORDION TIMES

Express

FRIDAY, MARCH, 5th 1948

No. 74

PRICE FOURPENCE

BERG LARSEN MOUTHPIECE PUTS THE TROUSERS on the SAXOPHONE

STRIKE DATE IS NOW APRIL 30

Musicians' Union and D.B.D.A. co-operating

(Musical Express Staff Reporter)

NEWS BREAKS THIS WEEK THAT THE DANCE BAND DIRECTORS' ASSOCIATION HAVE POSTPONED THEIR RADIO STRIKE DEADLINE FROM MARCH 31 TO APRIL 30.

We understand from D.B.D.A. Secretary Hardie Ratcliffe that the Committee of the D.B.D.A. have this week received intimation from the broadcasting-sub-committee of the Musicians' Union to the effect that as from April 30 the Union was instructing its members that they must not accept any outside broadcasts whatever.

JOSE NORMAN FOR BIG AMERICAN BALL

AS readers are probably aware the unveiling of the Roosevelt Memorial will take place in Grosvenor Square on April 12. On April 13 at the Dorchester there will be a big American celebration ball at which there will be many distinguished American and English visitors including, we understand Mrs. Roosevelt, Winston Churchill and many other public figures.

Norman will make his first appearance with his orchestra in the new Warner Brothers film "The Noose" which went in to production this week. On Monday April 5 he will appear in "Bright and Early" series, his second within a month due to the success of his last series of this nature.

STAPLETON AUGMENTS

Adds fourteen strings for new series

COMMENCING Monday April 5 The Cyril Stapleton Orchestra will commence a new series to be heard every other Monday. But this will be a Stapleton Orchestra with a difference for we understand that for this particular programme he will be augmenting his five saxes, trumpet and four rhythm with fourteen strings.

As well as his regular vocalists Sally Douglas and Dick James, Stapleton will also use Denny Dennis and an Irish Tenor who was previously known as Alan Grant but will now be broadcasting under the name of Joseph McNally.

Stapleton is at the moment in the midst of his early "Morning Music" series which is heard at 7.15-7.50 a.m. Kinn Elliott Direction inform us that he played to capacity crowds when he made his first London appearance outside the Embassy Club, last Wednesday at Stoke Newington. This Thursday the band will also appear at Cricklewood Palais.

ELLINGTON DATES

The Ray Ellington Quartet which is rapidly making a sensational name for itself will be heard, together with the Sid Phillips Orchestra in "Contrast in Rhythm" this Saturday March 6 at 12.55-1.30 p.m. in the Home Service. The Quartet will do a second broadcast in "Rhythm Roundabout" on Friday March 19 at 1.40-2 p.m.

RAY ELLINGTON plays CARLTON IN HIS MODERN SET-UP



WHAT THE PRESS SAYS... Band Parade "Ray Ellington just stopped the show" MUSICAL EXPRESS

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REINHARDT-BURLESQUE GRAPPELLO Excellent show

Arriving next week at Princes Theatre JACK HYLTON'S brilliant revival of Burlesque opened at the Princes Theatre London, last week. This colourful show was very well cast throughout.

On March 13 Stephan Grappello and the Quintet will broadcast in the "Contrasts in Rhythm" series at 12.35 p.m. but we understand that this will possibly be the usual combination that he has been using on the air for several years now.

ONE NIGHTERS FOR BURNS

Tito Burns and his Accordion Club Sextet have a busy fortnight of one nighters ahead of them. This Sunday March 7 they will appear at the Down Beat Club from 3-6 p.m., and will then appear at Southall Rhythm Club in the evening.

Dixielanders doing capacity

Graeme Bell and his Dixielanders played to a capacity crowd of two thousand three hundred jazz fans at Birmingham Town Hall last week. They followed this with a very successful concert at Nottingham and last Saturday they appeared at Ransome and Marles, the ballbearing manufacturers' tremendous ballroom at Newark to another capacity crowd.

Harry Roche Indisposed

Readers will be sorry to hear that Harry Roche well known trombone player with the Ted Heath Band has been ill for the past week. During his absence both Les Carew and Jock Bain have alternately been deputising for him with the Heath Music.

ELLINGTON MEETS LOUIS



Last Tuesday well known producer Buddy Bradley took Ray Ellington along to meet his old friend Joe Louis. Musical Express photographer was on the spot to take this picture of the King of Bop meeting the King of Sock.

LA ROC'S NEW QUINTET

JACK LA ROC has been booked to lead a quintet at the exclusive new restaurant, "Music Box" at the Spa Theatre, Scarborough, and has appeared in many Television programmes during the past six months conducting his own orchestra in the monthly programme "Café Continental."

Frank Donovan Joins Rabin Once again well-known bass player Jack Fallon has turned out another pupil worthy of playing in one of the best bands in the country. His latest pupil is Frank Donovan who joined the Oscar Rabin Band on February 25.

MERRY MACS HERE

Sensational Success at Palladium

Exclusive Musical Express pictures show the Merry Macs at Palladium rehearsal last Monday. They are also shown discussing their routine with Val Farnell.



THE MERRY MACS CAME TO ENGLAND WITH NO BLAZE OF PUBLICITY TO HERALD THE ARRIVAL OF ONE OF AMERICA'S FINEST VOCAL GROUPS. YOUR REPORTER HAVING SEEN THEIR OPENING SHOW LAST MONDAY AT THE PALLADIUM TAKES THIS OPPORTUNITY TO LAUD THEIR PRAISES.

Opening with a "pop" medley the Merry Macs had the audience in the palms of their hands from the moment they walked on the stage. The tight harmonic blending of their voices is like a highly rehearsed instrumental section.

Special mention must also be made of the wonderful arrangements that their own accompanist Roy Chamberlain has scored for them. The Skyrockets as usual did full justice to these wonderful scores.

I was present at a private party held in the Merry Macs dressing room after the show. To an appreciative professional audience which included Renee and Billy Ternent who are very old personal friends of the Merry Macs, Teddy Holmes of Chappells, Eddie Standing of Campbell Connolly and several other visiting celebrities, they gave an impromptu show, without any musical accompaniment, of some of the numbers that they had not presented in their act. And even without musical accompaniment they were still perfectly in tune and as polished as they are on the stage.

The Merry Macs will be appearing at the Palladium for the complete month of March and I strongly advise the music profession not to miss this superb act whose showmanship and first class musicianship is all that their records have led us to expect from them.

BLUE ROCKETS IN GERMANY

The Blue Rockets fresh from their three weeks at Greens Playhouse, Glasgow, left London for a 6 week tour of the British Zone of Germany on Tuesday evening. They are to appear in all the principal occupation centres, Hamburg, Essen etc. with a complete stage show that has already appeared in variety theatres in England.

It is anticipated that the Rockets will return to Greens later in the year for a longer period, meanwhile on their return from Germany they will spend a week at Perth and a week at Aberdeen for the Springtime Balls, a major event in Scotland. With a record of 50 weeks work during the past year, February 1947 to February 1948, the Blue Rockets in spite of rumours that they are disbanding, have many months work booked.

LEWIS SIGNS FILM CONTRACT



Vic Lewis signing contract for the film "A Date With A Dream" with Bob Baker the Producer on his left, and Associate Producer Monty Berman on his right.

TERNENT DOES FIRST BOROUGH CONCERT

READERS will be interested to learn that at Poplar Town Hall next Sunday March 7, Billy Ternent will take his complete Variety Band Box Orchestra to the Town Hall for a concert to be sponsored by that Borough under the Music Development Scheme. Ternent informs us that he will be playing both popular and symphonic jazz in his programme which will commence at 8 p.m. Poplar Borough Council are the first to open this series and we understand that Ternent will have as guest artists that popular vocalist Frankie Howard.

GOLD AT SOUTHAMPTON

HARRY GOLD and his Pieces of Eight played their return concert with the Radio Revelers at Bristol last Sunday to a capacity crowd. We understand that this concert was even more successful than the first one and many people were turned away. Gold will be returning for a third appearance at Bristol in the near future.

Howe Takes 13 Pieces to Brighton

New Century Artists inform us that Eric Winstone has specially released Dennis Howe in order that he may take his own thirteen piece band to the Aquarium Brighton commencing March 13. Howe will be leading five brass, four saxes, three rhythm and will also be doing his own vocals. Harry Dawson Tickets for this show are available from either the Guildhall or the Harry Gold Fan Club, 7 Denmark Street, W.C.2, and prices are 2/6, 3/6 and 4/6.

RECUPERATING JEFF ESSEX

Jeffrey Essex popular leader of the band at the Norfolk Hotel, Brighton is now recuperating after his recent operation. Readers who wish to contact him can do so at 50 Astra House, Kings Road, Brighton. Essex tells us that he hopes to be back at the hotel after a short rest and wishes to thank the many people who wrote him during his stay in hospital.

STOP PRESS

Removed in London that Squadrinaires will pay return visit as the next resident orchestra on Band Parade. At time of going to press the contract had not yet been signed.

Sonny Rose Broadcasting

SONNY ROSE and his Band will be heard on the air on Friday March 19 at 4.15-4.35 p.m. This will be the first broadcast from the West End Ballroom, Birmingham during a tea dance session and will also be the first time the hall has been on the air for eight years.

TED FOSTER'S NEW VOCALIST

Judy Johnson who has in the past been featured with many well known bands, will join Teddy Foster's band as featured vocalist at the end of this week. The Foster band is playing at the Adelphi Ballroom, West Bromwich with great success.

BOOSEY & HAWKES BARGAINS

Table with columns for instrument type, price, and deposit. Includes items like Alto Saxophone, Tenor Saxophone, etc.

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PETRILLO GIVES IN TO BING CROSBY!

TRANSATLANTIC American Commentary By STUART S. ALLEN

You may like "Musical Express" or you may dislike it, but there's one thing you can't do... ignore it!

THE VOICE

Subsidies. Alright—you call it song plugging and I call it subsidising. What's the difference? Sir Valentine Holmes makes the news again this week.

All-British and All That. There has been a great drive for all-British programmes on the air. Jack Simpson has had some spectacular successes in this direction.

Fair Representation. My readers know my views too well to accuse me of being anti-American. Furthermore it is very far from my wish to bar American numbers in the wholesale manner as they did American films.

Sixpenny Rate. It is hoped in certain governmental circles to encourage local councils to embark on entertainment projects to tune of sixpence on the rates.

Musicians' Ball. On behalf of the musical profession we take it upon ourselves to thank those unsung heroes of the Musicians' Ball—the Committee, for a wonderful night out in an equally wonderful cause.



Harry James joined Dinah Shore on the new C.B.S. "Call For Music" show two weeks ago. Exclusive rehearsal picture.

Mr. James C. Petrillo. Light on the American musical news front. Ever since the dawn of the New Year, the genial A.F.M. boss has been the subject of more news space and feature articles in the American lay press and national magazines than any top Hollywood film star.

Hotel on February 25. Red Ingle is at the Los Angeles Casbah Club with his zany Capitol recording group.

Currently at the Hollywood Palladium, Woody Herman will bring his band East this month to honour an engagement at the New York Commodore Hotel.

Bobby Byrne has disbanded his fifteen piece orchestra and is currently seeking financial backing for a twenty-eight piece semi-symphony orchestra.

When he heard of the coming ban, Crosby set to work and transcribed enough shows to carry his programme up to March 17. After that date he would return to live shows if the situation had not improved by then.

Ever-climbing Beryl Davis was on the special "March of Dimes" Coast to Coast broadcast on the Mutual Network on January 30.

It is a refreshing thing to note that very few of the magazines that have devoted so much space to Mr. Petrillo have even criticised him.

That James C. is not the bogey many Government and radio and recording executives would have him made out to be is instanced by the news that reached me this week of his latest activities in the present struggle.

But on reviewing the situation, the A.F.M. "Czar," as he is often called, has since decided that, after all, certain transcribed broadcasts would not affect his cause.

Stan Kenton will begin a nine week tour of concerts in key cities in May. He was previously holding this period free pending a tour of Britain and the Continent.

How do you feel about going into a record shop and asking the assistant for Dizzy Gillespie's "Ow"? Wouldn't you rather ask for HMV B.9612? I would.

Harry James, who began his new radio series for Philip Morris Cigarettes with Dinah Shore last month, will play week-end dates at the Aragon Ballroom.

This week I have received the results of the annual Martin Block radio poll. This is the twenty-second census to be taken by Block, the original American disc-jockey.

While jazz concerts are dropping off in cities where there has been a glut of such shows in the past few years, they are booming in other places.

Speaking of Jazz Club, where is Mark White's exuberance? Has he lost it? Or perhaps he hit a new high when he announced the "Pol Winners" and has never been able to reach those heights of enthusiasm since?

I think Beginners Please owes a great deal to comedian Dick Bentley. He is always in good form and seems to be master of the situation all the time.



By Lee Conway

It was nice to have a "preview" of the famous American vocal team the Merry Macs last Saturday evening.

Oh yes, Mr. Parry—more please. We want more of those rhythmic choruses on Jazz Club for the amateur instrumentalist at home to join in.

Overheard at the Musicians' Ball: "Every foreign song broadcast by the B.B.C. is taking food out of the mouths of British children."

Dizzy Gillespie's Belgian Success

To be or not to bop. That was the question, and it was answered musically for the Belgian public by King Rebob himself.

From Johnnie Claes. Eminent Belgian trumpet player who was for many years resident in London with his Orchestra.

Personally thought the band much better than I heard Dizzy in Washington about a year ago.

Perhaps one of the queerest of impressions came from the ballad singer who sang in Rebob style ballads such as "Maam'selle."

The Gillespie band, playing last Friday for a week-end at the Nice Festival.

For the benefit of readers, here is the exact line up of the band as it appeared in Belgium.

Down Beat. Subscribers to "Down Beat" magazine will be glad to know that the journal is to resume publication this month.

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SECOND THOUGHTS (No.6) By Steve Race. How do you feel about going into a record shop and asking the assistant for Dizzy Gillespie's "Ow"?

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A BARTOK FESTIVAL

"Talking About Music" By MALCOLM RAYMENT

IN the short space of time between February 16 and 26 the Third Programme has given us no less than ten major works by Bela Bartok. This is remarkable since there has been no attempt at a festival of Bartok's music; although in quality and quantity it has amounted to festive proportions. It has just occurred in the course of normal programme building. While it is true that the appreciation of Bartok's music is growing daily, it can safely be said that no other organisation than the B.B.C. could afford or be willing to carry out such an undertaking.

Bartok is no Tchaikovsky as far as the size of audiences is concerned; but that he was among the foremost composers of the present century few musicians would deny. By presenting his music in such quantity and by their choice of the finest artists who perform it, the B.B.C. is doing much to accelerate its wider appreciation. The works played ranged from the Second Suite for Orchestra, composed between 1905 and 1907, to the Concerto for Orchestra, composed in 1943; that is, they covered almost the whole of Bartok's creative career. The first programme on February 16 was the fifth in the series "Turning Points in Twentieth Century Music." It was

the performance of the Concerto for Orchestra, which formed part of the first concert of the Cambridge Festival. This work written in 1943 is also becoming well known, having had many performances. In several of his last works, Bartok showed a strong sense of humour, as particularly in the last movement of the Fifth Quartet and reached considerable proportions in the Sixth and this Concerto. To write humorously without the quality of the music suffering is no easy task. The fourth movement of the Concerto is a joke and the second, while being considerably amusing, is also a technical tour-de-force. In it wind instruments are grouped in pairs, each of which enter at a different interval—second, third, fourth, fifth, sixth and seventh in character, and being almost throughout the whole movement. A strikingly original conception superbly carried out.

FILL THIS IN

HAVE you filled up the questionnaire yet? This week will be the last time it will appear. Remember it is your own interest. Already some most interesting and enlightening results have been received, so let us have yours as soon as possible. The last day for receiving will be Saturday March 13. Mark your envelope "Questionnaire."

1. What combination of instruments do you normally use? Give all doubles in brackets.
2. If you sometimes augment give, in order, the instruments 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?
5. Of those you do play, do you HAVE to make cuts or alterations? If so, how many per dozen?
6. Do you 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?
8. Does your pianist prefer his part (a) with chord symbols in the right hand, (b) with notes written in full, or (c) both?
9. 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.
(d) Basic chords written in full.
10. Give any suggestions you may have for making the average printed arrangement more practical.

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Beautiful	All of Me
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How Soon	Old Devil Moon
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Old Postman	Near You
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Guiseppie's Band	Prarie Song
Lazy Country	Can You Look
Faded and Faded	That One Soldier
All Come True	No More
Civilization	New Leaf
Whispering Waltz	When I'm Not
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Suite (1923) is but rarely heard to-day. Of the Two Portraits the first is scored for solo violin and orchestra, but Edward Clark was mistaken when he announced that this performance would be the first in this country. Szizet played it at a Prom Concert a year or two ago. The work is significant in that it shows the maturity of the composer's string writing at an early age, for although himself a pianist, Bartok reached his greatest heights in the string medium—a statement that casts no slur on his handling of the piano or any other medium. The Second Suite is most remarkable for its magnificent last movement, which incidentally cost its composer considerable trouble and is responsible for the composition of the whole being spread over three years. That it was several times revised (even as late as 1943) is evidence of Bartok's self criticism. To hear "Bluebird's Castle" is an unforgettable experience; its striking originality and keen sense of both orchestral and vocal colour mark it as one of the most important works of Bartok's first period. One can only conclude that its grim and often frightening tale (doubly accentuated by the music) has

MUSIC REVIEW

BELA BARTOK

Dance Suite (miniature score).
Music for Stringed Instruments, Percussion and Celesta (miniature score).
Sonata for Violin Solo.

(All published by Messrs. Boosey and Hawkes Ltd.)

ALTHOUGH it cannot be described as one of Bartok's greatest compositions, the Dance Suite remains the most popular. Through it the composer gained, almost overnight, an international reputation far bigger than he had hitherto held, for, immediately after its first performance it spread like wildfire, being played and played again by practically every orchestra in Europe, everywhere receiving a tremendous reception. It was written for a festival occasion—the union of the two cities Buda and Pest into the one capital, Budapest. It is therefore rather light in character than most of Bartok's music at that period (1923). As its name suggests, it is based on dance rhythms but with original themes. There are five dances interspersed by an unchanging ritornello, and a finale.

The Music for Stringed Instruments, Percussion and Celesta belongs to Bartok's last period, being composed in 1936 for the Basle Chamber Orchestra. It is one of his most important works. The title as given here is somewhat misleading, being strictly reserved for the celesta, which is no more important than any other instrument. Besides the usual percussion, including the chromatic timpani and xylophone, there are important parts for piano and harp. Music for Strings and Percussion is a more fitting and quite sufficient title, and indeed it is often so-called. There are four movements: the first an impressive slow fugue; the second a vigorous scherzo; the third exploits the full original colours obtainable with the unusual combination of instruments. As so often in Bartok's finales the influence of Hungarian folk music is strongly felt in the last movement.

Accordion Times

Edited by J. J. BLACK

THREE worth-while spots on the radio during the past week or so have been Primo Scala's Music While You Work broadcast—in which the accordion was given rein in many of the good old popular ditties and similar music, as well as some of the more modern stuff.

Secondly, Gerald Delmondi put over a useful performance in Sunday's Variety Bandbox, I turned on just in time to hear his last piece, which was Liszt's Second Hungarian Rhapsody, in which Gerald displayed a very fine mastery of his instrument, and was extremely well applauded by the audience at the People's Palace.

Thirdly, there is Bernard Monchin and his Eric Tango Band, in which an accordion is used to good effect. If you want to hear something worth-while, tune in to his next broadcast.

I RECENTLY mentioned the Montmartre Players, and I have been taken to task by one of my London readers, P. Zure, for not having drawn attention to this outfit before. Zure gives Henry Krein and his players full marks. He writes:

"In all the Accordion Club broadcasts I heard I have yet to

hear anybody play as well as Henry Krein and Charlie Howarth in the Montmartre Players broadcasts. Besides, Henry Krein has one or two nice swingy foxtrots he wrote himself, which he usually plays in his programmes."

Zure's only criticism of "Accordions Times" is that there is not enough solo accordion playing during the show. He saw Tito Burns twice during his tour.

In a slight complaint that Toralf Tollefsen now plays "all straight stuff," he mentions that he saw this outstanding player before the war in a National Sunday League Concert at the Palladium, at which the Herman Darewski and his band topped the bill. On this occasion, he says, Tollefsen played a couple of swing numbers, and he still remembers his outstanding interpretation of the old favourite "Chicago."

Which brings us to an interesting question. If the accordion is to take its place amongst the orthodox musical instruments of our time—including the "chair" in the Symphony Orchestra—so often referred to by our American friends—it is essential that players of outstanding ability should take every possible opportunity of demonstrating the capabilities of the instrument in the interpretation of classical music. But should they confine themselves to the most popular type of work, or should they also include modern popular numbers, and swing arrangements, in their repertoire?

This is a matter of personal opinion, and to encourage our readers to send their views, we will give a prize of 7/6 for the best letter received on the subject.

ONE of my readers, who is a professional trumpet player, tells me that he wants to get hold of a 120-bass Chromatic Accordion with French Tremolo tuning, the type used on the Continent in the café orchestras and Bal Musette.

He mentions that he heard good swing music played on them when he was working in Belgium and Holland, and he also had a friend there who played overtures and classical music on this instrument. He says that he has never heard one in England, but our readers will recall, of course, that this is the instrument used by our own Lorna Martin, who is herself an expert player of both classical and swing.

My reader wishes to obtain one of these instruments, and would like to have an idea of the price he would be expected to pay. I am afraid he will find it a case of having to hunt round some of the larger accordion dealers, though if any reader can help, I will be pleased to pass on the information.



MINOR MASTERPIECE

Jazz

Edited by DENIS PRESTON

VIEWED in perspective, the momentum of jazz music's progress must seem to the onlooker to be quite remarkable. It is, after all, a mere thirty years' span from Dixieland Band to Dizzy Gillespie. Yet, upon reflection, it becomes increasingly clear that the fundamental differences between these poles of progress are slight as compared to the breach between a Scarlatti and a Schoenberg!

We have always been too quick to accept external change as symptomatic of "inner" change—the only true yardstick of artistic progress. And externally, of course, jazz has changed out of all recognition during the past three decades.

These "external" changes have however—with one or two notable exceptions—come about as a process of gradualness. (An evidence of this it is fruitful to study the development of tenor saxophone technique as reflected in the work of its greatest exponent—Coleman Hawkins, whose career may be traced from its outset on gramophone records.) This "process of gradualness" tends to make progress imperceptible: thus the frequent heart-cry of the critics—"Jazz is stagnating!" when, for a mere twelve-month, nothing which can conveniently be labelled "revolutionary" appears on the scene. In these circumstances it is only the fallibility of human nature which prompts your critic to boast some quite simple external change as the evidence of vital "inner" progress. (I would submit the introduction of the electric guitar as a classic example of what I call "external change.")

I have remarked on "one or two exceptions"—those unexpected and stimulating developments which affect both the practice and nature of the music. One such exception I deem to be the Goodman Trio, which brought in its train a series of rethining influences which have yet to be fully realised. Another is Gillespie's Re-Bop, still immature but gaining significance every day.

But in the final instance all questions of true artistic progress must be referred back to that enigma among jazz musicians—Duke Ellington. Goodness knows, Ellington's own progress is the supreme example of gradualness—though gradualness of a different character. Ellington has never allowed himself to be carried along by the slow current of events; indeed, he has himself stimulated that current by daring to outstrip it. For he never waited for fashion or style to dictate the course his music should take: instead he has set his own pace of progress—in the only way that is possible for the artist. Each and every development in his writing, each and every change in the balance or instrumentation of his orchestra can be traced to an "inner" need for broadening the scope of his work, the canvas of his expression. Ellington's progress springs from the perfect interaction of technique and experience, tempered by an acute artistic sensibility.

IN this light The Beautiful Indians (Parlophone R.3088—a February record release) can be judged not only as a revo-

CHICAGO CHIMES IN

By John Davis and Gray Clarke

26. THOSE EDISONS AGAIN

From Chicago the eminent gramophile, John Steiner, writes us as follows: "I suggest that you missed an important point in your 'Recordiana' (Item 16) of December 19, 1947. I believe that I have heard and acquired all Edisons of hot jazz interest. Exactly ten years ago (Steiner is writing on January 16, 1948) "I pilaged the master stock pile of Edison pressings which had been purchased by Clarence M. Olson of Chicago—used record merchant. Approximately 200 records were garnered out of perhaps 1000 auditioned. On many I found Venuti, Lang, Dorseys, Nichols, etc. In 1944 I obtained the rights to issue the four sides which I considered the best of the whole lot, namely Red and Miff's Stompers. (For data see Delaney's 'Hot Discography'). Ralph Venables has a set of these sides: his opinion may confirm my own. Our (SD Records) reissues of these five minute performances were by trickery put on ten inch lateral cut records. Edison masters are said to have been sold for scrap."

John Steiner is of course correct, and we apologise for a glaring omission. Among collectors the stock of Red Nichols is nowadays at a low ebb. But collectors are susceptible to all sorts of fads and fancies. Once working on this for a number of years, and for the next month or so we propose to appeal for details of such records as have so far eluded us. Can any of our readers supply any information about the following:

12000 (if it exists), 12004, 12019, 12027, 12057, 12042, 12051, 12054, 12055, 12058, 12062, 12074, 12078, 12079 and 12096?

Red & Miff's Stompers:
Red Nichols (cornet), Miff Mole (trombone), Jimmy Dorsey (clarinet, alto and ? trumpet), Arthur Schutt (piano) and Vic Berton (drums and tuba).
"Alabama Stomp" (11245) Ed.(S)51854.
"Stampede" (11246) Ed.(S)51854.
"Hurricane" (11291) Ed.(S)51878.
"Black Bottom Stomp" (11292) Ed.(S)51878.

Perhaps John Steiner will provide us with details of the Venuti and Lang items he mentions. We feel that these may be of more than passing interest to collectors. We should also like to hear of any discoveries he may have made on the rare lateral Edisons in the 11000 catalogue series.

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