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STRIKE DATE IS NOW APRIL 30 Musicians' Union and D.B.D.A. co-operating

(Musical Express Staff Reporter)

TEWS BREAKS THIS WEEK THAT THE DANCE BAND DIRECTORS' ASSOCIATION HAVE POST-PONED THEIR RADIO STRIKE DEADLINE FROM MARCH 31 TO APRIL 30. REASON FOR THIS SUDDEN CHANGE IN PLANS IS DUE TO THE D.B.D.A. WISHING TO CO-OPERATE TO THE FULLEST POSSIBLE EXTENT WITH ANY PLANS THE MUSICIANS' UNION MIGHT HAVE.

We understand from D.B.D.A. Secretary Hardie Ratcliffe that the Committee of the D.B.D.A. have this week received outfit will play a six months 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. This will affect both musicians and bandleaders alike, and for this reason the committee of the D.B.D.A. is advising its members of a week at Wood Green on March the change of strike date.

tinues.

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. At

the time of going to press we have no confirmation of this

fact, but we understand that Geraldo will be broadcasting

with his orchestra in this same series on the alternate

the midst of his early "Morning ELLINGTON DATES

tion inform us that he played to which is rapidly making a sen-

capacity crowds when he made sational name for itself will be

his first London appearance out- heard, together with the Sid

side the Embassy Club, last Phillips Orchestra in "Contrast

Wednesday at Stoke Newington. in Rhythm" this Saturday

This Thursday the band will also March 6 at 12.55-1.30 p.m. in the

appear at Cricklewood Palais. Home Service. The Quartet will

We feel sure that the new series do a second broadcast in

will be presented in the usual "Rhythm Roundabout" on Fritasteful Stapleton manner. day March 19 at 1.40-2 p.m.

plays

JOSE NORMAN FOR BIG **AMERICAN**

AS readers are probably aware it is not, therefore, surprising the unveiling of the Roose that song plugging still convelt Memorial will take place in Grosvenor Square on April 12. On April 13 at the Dorchester there will be a big American are making their strike comcelebration ball at which there plete by refusing to accept any will be many distinguished dance band broadcasts what-American and English visitors ever, following the deadlock in including, we understand Mrs. their negotiations with the and many other public figures. not yet officially clarified their To Jose Norman has fallen the own attitude at the time of gohonour of supplying the rumbs ing to press. music for this great occasion and we understand that Geraldo and his Orchestra will be play- in connection with the O.B. ing the general dance music.

services at 1.15-2 p.m.

Stapleton is at the moment in

Music" series which is heard at

7.15-7.50 a.m. Kinn Elliott Direc-

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Mondays.

It is a well known fact that the Musicians' Union has for some time past been endeavouring to increase the minimum fees paid to musicians for studio broadcasts from two pounds ten shillings to three pounds. The majority of band- tion that he has been using on leaders pay their musicians a standard rate of three pounds per man although they do not receive the equivalent sum for their musicians from the B.B.C. In the estimation of this writer

Although D.B.D.A. members Roosevelt, Winston Churchill B.B.C. the Musicians' Union has

given the Union by the D.B.D.A. strike the Union owes it to its wood Palais, March 12 Royal Norman will make his first satellite movement to co-operate Forrest Hotel, Chingford, March appearance with his orchestra to the fullest possible extent. 13 Coronation Ballroom, Ramsin the new Warner Brothers film This can only be successfully gate, March 14 a Sunday Con-"The Noose" which went in to achieved if the Union advises all cert at Bath. For the week comproduction this week. On Mon- its members, in all branches of mencing March 15 the Sextet day April 5 he to series, his and unit states actory negot Northampton, Birmingham, second within a month due to atlons between the D.B.D.A. the Bedworth, Slough and will apthe success of his last series of M.U. and the B.B.C. are com- pear on Sunday March 21 at the

STAPLETON AUGMENTS

Adds fourteen strings for new series

The Ray Ellington Quartet

RAY ELLINGTON

REINHARDT-BURLESQUE GRAPPELLY Excellent show

Arriving next week

STEPHAN GRAPPELLY, Princes Theatre original members of the Hot Olub de France will arrive in England on March 12. We are given to understand that the tour of theatres in this country opening on March 15 at the Hackney Empire. On March 22 they will play for a week at Butlin's Golden Ballroom of the Resort and will follow this with 29 and on April 5 they will appear at Chiswick Empire.

On March 13 Stephan Grappelly 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 combinathe air for several years now.

ONE NIGHTERS FOR BURNS

Tito Burns and his Accordion Club Sextet have a busy fortnight of one night stands ahead of them. This Sundey 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. March 8 they will be at Maid-In view of the co-operation stone, March 9 Littlehampton, March 10 Stoke Newington Town Hall, March 11 Crickle-London Casino.

Harry Roche **Indisposed**

JACK HYLTON'S brilliant re-

the Princes Theatre London, last

week. This colourful show was

very well cast throughout. You

may have read elsewhere about

mechanical troubles but you

must see the intricate scenic

changes in which the revolving

stage is used and you must

understand the accurate timing

of these changes to realise that

even if it takes a week to be-

come perfect that will be in very

Star of the show is Bonar Col-

leano who has the chance of a

lifetime to show his brilliant ver-

satility. He sings, clowns, falls.

does a fine acrobatic dance, but

above all this he shows what a

fine actor he really is. Colleano

IS Burlesque. I found myself

wondering who they could pos-

Charming in the feminine lead

is lovely Marjorie Reynolds who

does a fine job in the part of

Bonny, But especial word of

praise to our own Zoe Gail as

Mazie. She is a vital part of this

Dixielanders

doing capacity
Graeme Bell and his Dixle-

landers played to a capacity

crowd of two thousand three

hundred jazz fans at Birming-

ham Town Hall last week, They

followed this with a very suc-

cessful concert at Nottingham

and last Saturday they appeared

at Ransome and Marles, the

ballbearing manufacturers' tre-

mendous ballroom at Newark to

another capacity crowd. At their London headquarters in

Leicester Square, last Monday

saw another packed house. The

band are resting this week as

several of their members have

flown to Nice to hear Armstrong

but they will be at their popu-

ar club again next Monday.

excellent show. Thank you, Mr.

good time.

vival of Burlesque opened at

OMMENCING Monday April 5 The Cyril Stapleton Orchestra will commence a new Readers will be sorry to hear series to be heard every other Monday. But this will be a Stapleton Orchestra with that Harry Roche well known trombone player with the Ted a difference for we understand that for this particular programme he will be aug-Heath Band has been ill for the menting his five saxes, trumpet and four rhythm with fourteen strings. Stapleton's past week. During his absence both Les Carew and Jock Bain programme will be called "Serenade" and will be heard in both the Light and Overseas have alternately been deputising for him with the Heath Music.

Sensational Success at **Palladium**

Exclusive Musical Express pictures show the Merry Macs at Palla-dium rehearsal last Monday. They are also shown discussing their routine with Parnell.





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. They gave us vocal team work such as we have not heard for a long time. But not only are they great vocalists, they are also great performers. Their routines do not consist solely of singing for they also give a wonderful soft shoe style dance and artistic actions timed to a split second.

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, Eddle Standring of Campbell Connelly 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.

pearing at the Palladium for the Springtime Balls, a major event complete month of March and I in Scotland. With a record of strongly advise the music pro- 50 weeks work during the past fession not to miss this superb year, February 1947 to February act whose showmanship and 1948, the Blue Rockets in spite first class musicianship is all of rumours that they are disthat their records have led us banding, have many months to expect from them.

BLUE ROCKETS

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. They will of course, also play for dancing and will provide both types of entertainment for our troops and civilians stationed away from their homes.

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 The Merry Macs will be ap- week at Aberdeen for the work booked.

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 Hotel, Brighton is now recuperdance session and will also be the first time the hall has been on the air for eight years.

Top Ten Competition at the ballroom and dancers vote for their be back at the hotel after a favourite tunes every month. short rest and wishes to thank The band is packing the dancers the many people who wrote him in every night and the average during his stay in hospital. attendance is equivalent to prewar New Year's Eve celebra-

TED FOSTER'S NEW VOCALIST Judy Johnson who has in the well known bands, will join

past been featured with many 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.

DOES FIRST **BOROUGH** CONCERT

DEADERS 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 artist that popular vocalist Frankle Howard.

GOLD AT SOUTHAMPTON

HARRY GOLD and his Pieces of Eight played their return concert with the Radio Reveliers 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.

On Sunday March 21 the band will make their first appearance at the Guildhall, Southampton. 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.

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 in 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 informs us that last week's charity show at the London Casino was a great success. Among celebrities present was Joe Louis who generously opened the donations for the T.B. children with a cheque for

RECUPERATING JEFF ESSEX

Jeffrey Essex popular leader of the band at the Norfolk ating after his recent operation. Readers who wish to contact Rose is currently featuring a House, Kings Road, Brighton. him can do so at 50 Astra Essex tells us that he hopes to

STOP PRESS

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

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as new, in case BARGAIN BULLETIN No. 2 FREE ON REQUEST

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Carissima



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.

CARLTON IN HIS MODERN

WHAT THE PRESS SAYS Band Parade "Ray Ellington just stopped the show" MUSICAL EXPRESS "Tremendous lift with most exciting offer-ings ever heard on Parade" MELODY MAKER Carlton will set you on the road to fame.

LA ROC'S NEW QUINTET TACK LA ROC has been his return to England he led a

the exclusive new restaurant, "Music Box" at the Spa The Society, which opens on Theatre, Scarborough, and has March 4. This opening will be appeared in many Television preceded by a cocktail party on programmes during the past six the evening before which will be months conducting his own orgiven by Rica Dajou who is chestra in the monthly promanaging the Restaurant. The gramme "Café Continental." quintet consists of Jack La Roc Apart from conducting his leading on violin, Louis Frieber own combination and leading on violin (co-leading for Gypsy violin La Roc is equally adept music), Sandor Kolompar, cym- on clarinet and has appeared in balom (until recently at the "Variety Bandbox" as solo art-Hungaria for many years), Paul ist playing Gypsy selections. Stephan on bass doubling accor- Negotiations for this engage-dion, John Lacey planist (also ment were made by Music played at the Hungaria for a Artists Ltd. long period).

Jack La Roc was born in Warsaw but during the war he moved to the Middle East where he studied music in Cairo and Jerusalem. In 1943 he joined the

booked to lead a quintet at band in the stage production

Frank Donovan Joins Rabin

ermy and transferred to Once again well-known bass E.N.S.A. with whom he toured player Jack Fallon has turned North Africa, Middle and Far out another pupil worthy of East playing with cosmopolitan bands both light classical music and dance music. He came to London in September 1946 and after being demobilised from the army went to Norway with The Melodists, after which he joined Combined Services Entertainment and toured Germany. On Sextet.

LEWIS SIGNS FILM CONTRACT



Vio 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.



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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. We learn he is busy drafting a cast iron agreement to put an end to song plugging. But will this expedient succeed? You can answer that question yourself when you have fully considered the pros and cons of song subsidies. The government to-day often finds it necessary to subsidise certain commodities for the purpose of ensuring fair distribution. Isn't that what the British music publisher is doing for his songs? Remember that the music publisher does not pay a band leader to make his song a hit—that depends on the song. He only pays a subsidy to ensure the song a fair hearing on the air with its competitors. You can call it bribery, corruption, chicanery or whatever you like -to me it is still a subsidy in every sense of the word.

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. So have other band leaders. The government has its eye on the entertainment industry of this country. It knows better than anybody else what an important dollarearning force the show business really is. Since the problems facing us are immediately and directly concerned with dollars, as proven by the government's embargo on American films and the abolition of the basic petrol ration, why has the government not yet brought pressure to bear on the B.B.C. in connection with the British song product? If I were the Board of Trade I should have made exacting demands on the B.B.C. long ago, enforcing a high representation of British numbers.

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, whether this expedient is necessary or not. But from the economic standpoint it's dollars we not only want but desperately need. So let us earn those dollars first and, having earned them, let us permit ourselves a fair proportion of American numbers for our own personal amusement. That's how the system works in other trades. Why should entertainment be different?

SIXPENNY RATE

It is hoped in certain governmental circles to encourage local councils to embark on entertainment projects to the tune of sixpence on the rates. The idea is, of course, not new. Many municipalities have their own subsidised orchestras which enjoy great eminence and are a matter of considerable civic pride. Any financial losses incurred with such a project are always offset by the cultural benefit to say nothing of the useful employment of professionally engaged musicians. So far as this goes, the idea is commendable. But there its usefulness will cease. Any excursions into show-production by Town and Borough Councils in open competition with established entertainment enterprises must be doomed to failure. The main disadvantage in such a case would be lack of specialised experience. On the other hand, should the main idea be to eliminate all competition from outside, then the municipalities will inevitably produce a standard of entertainment which will play to empty houses.

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. The entire profession owes a debt of gratitude to the following grand troupers: George Hurley, Chas. Bohm, Fred Stone, Pat Dodd, Harry Hines, Joe Jeannette, Van Phillips, F. W. Winters, Harry and Laurie Gold, Jack Nathan, J. E. Whelan and A. A. Woolf. Gentlemen-thank you.

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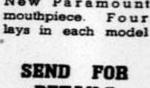
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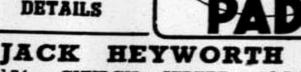


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PETRILLO GIVES IN TO BING CROSBY!

American Commentary

R. JAMES C. PETRILLO continues to hold the limelight 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 the top Hollywood film stars — he has even ousted glamour girls from front covers. Next to John L. Lewis, the miners' union boss, Petrillo has become the most powerful union representative in the States. The musicians, who play such a big part in the lighter side of American daily life are, at last, through the voice and actions of their elected chief, making their problems a case for national indeed international-consideration. People are realising for the first time that the music and, more particularly its protagonists, whom they take very much for granted, are very real people with real problems, probiems which are as important as those of the miners, steel workers and telephone opera-

Yet a professional entertainer, be it musician or actor. has only to raise his voice in protest against conditions and the majority lose no time in condemning him. He only has to turn his words and threats into action and he is called a blackguard and legislation is insisted upon to bring him back to heel. But the days of exploiting entertainers, the most generous and kind-hearted band of professional people on earth, are numbered, and it is through men like Petrillo that they are getting the conditions and status and recognition they so rightly deserve.

It is a refreshing thing to note that very few of the magazines that have delic are only just beginning to realise that,

That James C. is not the bogey casts have ceased.

often called, has since decided Ralph Burns modern concert THIS week I have received the that, after all, certain trans. compositions, the new Herd is results of the annual Martin of the same time, a better better watch out-but fast! method of presenting a cleanly

would avert any script slip-ups or bad performances. putting musicians out of work. He is not against network programmes. When questioned as to whether there was ever a possibility of a resumption of commercial recording, Petrillo stated that unless the A.F.M. royalties were resumed it was highly unlikely that recording would recommence.

EVER-CLIMBING Beryl Davis was on the special "March of Dimes" Coast to Coast broadcast on the Mutual Network on January 30. The show, which featured the annual Presidential address, included Bob Hope, Jerry Colonna, Tony Martin and Victor Young's Orchestra. . . . Beryl has been touring discjockeys in the Portland, Seattle and San Francisco area during a week's lay-off from the "Hit Parade." . . . Vocalist Carolyn Gray, who used to sing with Woody Herman and Gene Krupa and left to begin a career in pictures, has been cast as a band singer in his first movie role.

The picture will star Gloria Jean. . . . Charlie Spivak takes his band into the Hollywood Palladium on April 3 for four weeks. . . . Shep Fields and his reorganised Rippling Rhythm band followed Larry Clinton's orchestra into the New Yorker



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

only a short while ago. The pub- Coast ballrooms and theatres. has taken place.

many Government and radio Herman will bring his band Phillip Morris Cigarettes with and recording executives would East this month to honour an Dinah Shore last month, will have him made out to be is engagement at the New York play week-end dates at the Arainstanced by the news that Commodore Hotel. The band, gon Ballroom, which did not reached me this week of his according to reports, has settled close its doors on March 1 as latest activities in the present down considerably since it previously announced. The struggle. When he announced started a few months back, management decided to engage his recording ban to take effect Mary Ann McCall is back on the Stirling Young to lead a resident from January 1, he also pointed vocals, with Al Cohen replacing orchestra for four nights of out that this applied to recorded Herbie Steward on tenor their new five nights a week broadcasts and transcriptions as and Jugs Rainey replacing policy - James will play the well as domestic recordings - Gene Sargent on guitar - the other night. Since his new show the ban would be complete ex- latter quit due to sudden ill- will continue through the cept for the sound track record- ness. Woody is trying out a new summer, Harry is reported to ing carried on in motion picture sax voicing using three tenors, have turned down offers to tour studios. Since then, all record alto and baritone. I learn that his orchestra. Instead, he will issues and transcribed broad- at its present rate, the Herd probably keep his band working But on reviewing the situa- ing position before long. While around the Californian area, tion, the A.F.M. "Czar," as he is they are featuring a few of

would return to live shows if the lar in the States right now. . . . Petrillo quite rightly asserts is included in the album, which Jacquet!

voted so much space to Mr. Hotel on February 25. . . Red will be issued in mid May in-Petrillo have condemned him Ingle is at the Los Angeles Cas- stead of February as originally this time or even criticised him bah Club with his zany Capitol scheduled. It will take that for his recording ban—the most recording group. . . . Joe Lut- long to get it out as a result of serious and high handed action cher, Nellie's brother, is on an the Kenton stand. This year's ever taken by an employee extensive Coast to Coast tour Metronome All-Star Band disc group. For the record ban is a with his jump band . . . Alvino will feature one complete side ban and not a strike or tempor- Rey and his orchestra are on recorded by the Kenton bandary stoppage as was the case another tour of the Pacific the first time such a departure

CURRENTLY at the Holly- HARRY JAMES, who began wood Palladium, Woody his new radio series for will be back in the top challeng- by playing one night stands

cribed broadcasts would not also making a point of playing Block radio poll. This is the affect his cause. Accordingly he as varied a programme as pos- twenty-second census to be has announced that recording sible, using everything from Bop taken by Block, the original may continue on the Bing Crosby and Blues to out-and-out com- American disc-jockey, and the reprogramme. Last autumn Bing mercial ballads. If the Burns sults differ considerably from reswitched over from live shows to numbers and the Herd's rendi- sults obtained by other organisatape recordings because he con- tion of them are up to past tions conducting similar polls. sidered it more convenient and, standards, Stan Kenton had Top came Vaughn Munroe, with the Stan Kenton and Harry James orchestras coming second produced programme, one that BOBBY BYRNE has disbanded and third. They were followed by his fifteen piece orchestra Tex Beneke, Guy Lombardo, and is currently seeking finan- Tommy Dorsey, Louis Prima, When he heard of the coming cial backing for a twenty-eight Tony Pastor, Eddie Howard and ban, Crosby set to work and piece semi-symphony orchestra Freddy Martin, in that order. transcribed enough shows to which he intends to tour with Topping the sections for male carry his programme up to a modern ballet group. This idea and female vocalists were Frank March 17. After that date he is becoming increasingly popu- Sinatra and Margaret Whiting.

situation had not improved by Stan Kenton will begin a nine WHILE jazz concerts are then. Now Petrillo has ruled week tour of concerts in key dropping off in cities where that this type of recorded pro- cities in May. He was previ- there has been a glut of such gramme may continue. "I am ously holding this period free shows in the past few years not against this type of record- pending a tour of Britain and (e.g. New York and Chicago). ing," said Petrillo, "I am against the Continent. He has just they are booming in other places open-enders." By this, he means settled an argument with the not so well favoured until now. such things as the Ziv transcrip- directors of Capitol Records, Quite the highest gross ever tions which have proved so lu- who said that one of his pieces, piled up by such a show was at crative to leaders like Guy "Monotony," was too radical Detroit on January 25, when the Lombardo and Freddy Martin; for inclusion in the forthcoming Norman Granz touring jazz shows which are sold with "open album of new Kenton numbers. unit headed by Illinois Jacquet ends" or blank commercial spots Stan contended that it should be and Ella Fitzgerald drew in no which can be filled in by spon- included as an outstanding ex- less than 13,900 dollars by one sors in the locality in which pression of the progressive jazz concert at the Detroit Masonic or another Beginners Please they are rebroadcast. It is this he supports. Now Capitol have Auditorium. There's gold in strikes me as a show recorded kind of programme which relented and "Monotony" will be them there screams. Mr. during the afternoon shopping

SECOND THOUGHTS (No.6) By Steve Race

TTOW 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. In fact I did, and I wondered once again why music which we consider worthy of serious attention should labour under titles like "Oo-pop-a-da" (old timers can have "Shimme-sha-Wabble" if they prefer it), and be played by gentlemen called Dizzy, Sharkey, Slam or Fats. Not that we care, of course - the music is unaffected by such details - but now and again some legitimate musician is moved to explore the jazz field, and what does he find? ... Jivin' the Vibes, Mean Old Bed Bug Blues and Hit That Jive, Jack. If he decides to study the blues he discovers that some of the best blues records were made by a bunch of lifers from an American State Penitentiary. (No offence, lifers.) Even our technical terms have become infected by this baby talk, with Boogie-woogle, be-bop, wa-wa mutes, and even "Doinks." Apparently the people who thought up these gems can't get beyond an attempt to imitate the musical sound in word-sound, and while jazz has grown in musical stature, its mental age seems to have lessened. An occasional "Hotcha" has given place to whole choruses of gibberish (as in "Oo-pop-a-da") which may sound very rhythmic, but surely no more so than King Cole or Louis Armstrong singing an ordinary lyric? Cab Calloway has published his Hepsters' Dictionary, and even English musicians have been overheard to describe Kenton's band as the "double bitter." So away with these modern nonsense lyrics - give me the good old English Folk Songs. With a ri-fol ri-fol tolly-riddle-I-do, ri-fol, ri-fol, tolly-riddle-dee.



views are always interesting. On the same day sporting fans heard

this, Harry. Keep it up please.

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 "Poll Winners" and has never been able to reach those heights of enthusiasm since? Whatever the cause may be, he sounded particularly funereal last week.

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. I mention this because for some reason period. Well, doesn't the audience sound like a lot of old dears with their shopping bags on their laps, with the inevitable giggles and twitters in the wrong places? I'd imagine this is enough to send any comedian mad. Dick Bentley has served Beginners Please more than well. He now deserves a much better spot with some easier audience

> SPEAKING of the Musicians' Ball, why was the P.A. system up to such colossal strength? Wherever you were you had to scream to make yourself heard. I bet there was an epidemic of laryngitis the next

come silent?



Lee Conway

IT was nice to have a "preview" of the famous American vocal there was no news of their Engteam the Merry Macs last Satur- lish visas but then anything can day evening. These B.B.C. inter- happen when Dizzy is around. an interview with Joe Louis. For my money, of course, it was David Burns Jr. Ernest Balley, resume publication this month week at the London Palladium on the same bill with Danny Theodore Kelly on trombones; sponsible for the great publicity Kaye. They should do very Howard Johnson, John E. drive given Joe Mooney and the

those rhythm choruses on Jazz Kenneth Hagood, vocalist. Club for the amateur instrumentalist at home to join in. This is not only a good idea-it is a good cause. It gives the beginner a heaven sent chance to have a go" and it encourages interest in the practical side of music. You get full marks for

OVERHEARD at the Musicians' Ball: "Every foreign song broadcast by the B.B.C. is taking feed out of the mouths of British children," Good heavens-what are we saying?

morning.

LOST DEPARTMENT: Where is Benny Lee these days? No radio dates. Why not? This is one of the few "personality" types of vocalist so useful to radio. In this Lee is quite unique so why has he suddenly be-

Dizzy Gillespie's Belgian Success O BE OR NOT TO BOP, that was the question, and From it was answered musically

for the Belgian public by King Rebop himself—Dizzy Gillespie. The Belgian Hot Club presented Dizzy and his Band, within only ten days of the time of signing the contract to concert time. Willy de Cort and Carlos de Radzitsky did a fine job of management and publicity, and the band appeared on Wednesday February 18 for an evening concert at the Cercle Royal Artistique at Antwerp and on the following evening at the Palais

des Beaux-Arts Brussels. This writer was at both concerts and feels that the band played its best on the first night, perhaps due to the three days rest they had in Brussels, prior to their first date. Rebop and its history was the

Rebop and its history was the subject of a little introductory I PERSONALLY thought the speech by de Radzitsky and band much better than when than was expected and did a fine personality. job on a very tough book of It may be of interest to note arrangements written by Dizzy that plano player John Lewis himself and a certain John remembers quite distinctly my Lewis. The latter was in Bris- band at Bristol and praised very tol for a year or so during the highly the playing of Pete war. Ardent fans please note Chilver who was at that time the name, because this young with me. He also says hello to coloured boy with a B.A. degree, our mutual friend Tito Burns. is going to further this music The Brussels concert was quite a step with his very clever attended by a mixed audience and really sincere arrangements, and I am sorry to say that a band a good reception, but only rough time and Gillespie had to just good, mainly because the answer "Say it in English." The band was coloured. They did second half of the concert was

not understand the music and cut short. even the Belgian musicians who filled the front rows were undecided. Perhaps one of the queerest of impressions came from the ballad singer who sang in Rebop style ballads such as "Maam'selle." This voice was Billy Eckstein over again. Secondly the of price, for week ending? real show stopper was Pozo February 26, 1948, has been Gonzales who plays the bongo.

He did the number as featured at the Carnegie Hall Concert N.Y., "The Afro-Cuban Drum Suite," in two parts, the first "Cubano Be" and the second Cubano Bop." The band lacked great soloists, but all the same that is no reflection on the "One Bass Hit" featuring Al MacGibbon. "Yesterdays," the only tenor sax solo spot with George Nicholas doing

saxist Cecil Payne blowing about six choruses to "Stay On It." Show stopper at Brussels Concert was Howard Johnson, playing "Nearness" in the Hodges

quite a fine job, and baritone

The Gillespie band or te de la Pari ing last Friday for a week-end at the Nice Festival. They should be in England for four days by the time this has gone to press. When I spoke to them

For the benefit of readers, SUBSCRIBERS to "Down here is the exact line up of the band as it appeared in Belgium. to know that the journal is to Lamar Wright, Elman Wright on art paper. Columnist and on trumpets; William Shepherd, critic Mike Levin, who was re-Brown, Joe Gayles, George W. recent revealing interview with Nicholas, Cecil Payne on saxo- Stan Kenton, has left the paper phones; John Lewis, piano; Al and his new activities were OH yes, Mr. Parry - more MacGibbon, bass; Kenny Clarke, rather obscure at press time. He please. We want more of drums; Pozo Gonzales, bongo; continues as record critic for

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SPECIAL NOTE.

then the band played. The brass I heard Dizzy in Washington section was especially powerful, about a year ago. He is still the perhaps due to the presence of same simple charming boy and Lamar Wright and his brother just wants to have fun and play Elman. Lamar was with the music. He is not playing any-Hampton Band and blows any- thing more commercial than his thing from the G above high C own personality sells. He has a to C above that. The band fine stage personality and replayed with much more polish mains just that himself-a fine

The Belgian public gave the small minority gave the band a

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A BARTOK FESTIVAL *

N 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 introduced by Edward Clark prevented its more frequent prenormal programme building, and covered the period of 1906 sentation. While it is true that the appre- and 1911. To those to whom In a series of six recitals ciation of Bartok's music is Bartok is a tough nut to crack, the Hungarian Quartet played growing daily, it can safely be many of these early orchestral all six of Bartok's String the quality of the music suffersaid that no other organisation works are an admirable intro- Quartets. They are among his than the B.B.C. could afford or duction to his music, being in finest (if not his finest) creabe willing to carry out such an general less austere than his tions and are thoroughly repre-

far as the size of audiences is majority of present day audi- from 1908 to 1939. Recently B.B.C. is doing much to acceler- (1911). Let us hope that per- properly for the first time. The ate its wider appreciation. The formances of other early works Fourth was especially brilliant; works played ranged from the such as The Rhapsody for Piano on paper it looks the most diffi-Second Suite for Orchestra, and Orchestra, Op. 1 (1904), the cult of them all to grasp, but composed between 1905 and 1907, large scale Four Orchestral with such a performance the BELA BARTOK to the Concerto for Orchestra, Pieces (1912) and the Suites listener's task was made com-Bartok's creative career.

series "Turning Points in Twentieth Century Music." It was

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MALCOLM RAYMENT

compositions between the two sentative of the composer at all Bartok is no Tchaikovsky as wars. Unfortunately to the periods, ranging as they do pantomime "The Amazing Man- not only the greatest since the The first programme on Feb- darin" (1919) will follow. Even last of Beethoven but also the ruary 16 was the fifth in the once very popular Dance logical continuation and develop-

FILL THIS IN

HAVE you filled up the questionnaire yet? This week

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 "Question-

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

you buy them) are practically useless to your com-

bination? If so, how many per dozen?

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

alterations? If so, how many per

Do you ever not play arrangements because the parts

are poorly printed or badly spaced out?

in your opinion, they are musically weak?

Does your planist prefer his part (a) with chord

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

full, or (c) both?

Which of the following notations or combinations of

notations do the members of your band who normally

(a) Straight melody or simple melodic line.

10. Give any suggestions you may have for making the

average printed arrangement more practical.

7. Do you ever not play arrangements simply because,

use? Give all doubles in brackets,

in order the instruments you omit.

If so, how many per dozen?

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

(d) Basic chords written in full.

play the "ad lib" solos prefer?

(c) Chord symbols.

If so, how many per dozen?

ments you add.

will be the last time it will appear. Remember it is

ing 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 concerned; but that he was ences these works are a closed they have had numerous per- in pairs, each of which enter at among the foremost composers book, and it was therefore par- formances but few of the same a different interval - second, of the present century few mu- ticularly gratifying to hear in quality as those in this series. third, fourth, fifth, sixth and sicians would deny. By present- this programme the Second The Third Quartet in particular seventh — which they adhere to ing his music in such quantity Suite for Orchestra, the two contrasted so favourably with almost throughout the whole and by their choice of the finest Portraits (1907-8) and the one-previous performances that I movement. A strikingly original artists who perform it, the act opera "Bluebeard's Castle" felt that I was hearing it played conception superbly carried out.

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. It ap-

peared in the last movement of

the Fifth Quartet and reached

considerable proportions in the

To write humorously without

Sixth and this Concerto.

MUSIC REVIEW

composed in 1943; that is, they from the ballet "The Wooden paratively easy.

Covered almost the whole of Prince" (1914-1916) and the To many these quartets are Music for Stringed Instruments, Percussion and Celesta (miniature score).

Sonata for Violin Solo.

(All published by Mesers. Boosey and Hawkes Ltd.) LTHOUGH it cannot be

described as one of Bartok's greatest compositions, the Dance Suite is certainly one of his 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 occasionthe union of the two cities Buda and Pest into the one capital, Budapest. It is therefore rather lighter in character than most of Bartok's music at that period | tween a Scarlatti and a Schoen-(1923). As its name suggests, berg! it is based on dance rhythms but with original themes. There are five dances interspersed by an unchanging ritornello, and a

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, laying undue stress on the celesta, harp. "Music for Strings and ting and quite sufficient title, and indeed it is often so-called. There are four movements: the first an impressive slow fugue; Suite (1923) is but rarely heard ment of the older master; a view the second a vigorous scherzo;

full scale work in four move-

ity should take every possible

Edited by

DENIS

PRESTON

without loss of its inherent per-

Boulanger of Boyd Raeburn!

but at no point in either of these

endearing miniatures (with the

sole exception of a tiny harmon-

ised phrase for voice and clari-

net in the codetta of "Minne-

haha") does he make a single

concession to the technics of

If one cares to make the com-

Kay Davis is a delightful light-

The real significance of "Min-

The transition from the first

voice to trombone in "Minneha-

ha" are most revealing of

Duke's growing mastery of

rhythmic design. Here is evi-

most inspired soloist.

concert music.

simple external change as the the soloist, Al Sears-even in the

evidence of vital "inner" pro- third "sequence" which opens

gress. (I would submit the in- with eight bars of staccato

troduction of the electric guitar tenor, most unlike Sears' normal

r IEWED in perspective, the momentum of jazz music's progress must seem to the onlooker to be quite re-markable. 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 be-

We have always been too quick to accept external change as lutionary step forward in jazz pile of Edison pressings which Arthur Schutt (piano) and Vic symptomatic of "inner" change itself, but as further evidence of had been purchased by Clarence Berton (drums and tuba) tistic progress. And externally, genius. For in the two charac- record merchant. Approximately of course, jazz has changed out teristic pieces-" Hiawatha" and 200 records were garnered out of "Stampede" (11246) of all recognition during the "Minnehaha"-which make up perhaps 1000 auditioned. On past three decades.

These "external" changes have however-with one or two notable exceptions-come about by a process of gradualness. (As evidence of this it is fruitwhich is no more important | ful to study the development of than any other instrument, Be- | tenor saxophone technique as sides the usual percussion, in- reflected in the work of its cluding the chromatic timpani greatest exponent - Coleman and xylophone, there are im- Hawkins, whose career may be portant parts for piano and traced from its outset on gramophone records.) This "process Percussion" seems a more fit- 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 "Hiawatha" is perhaps the labelled "revolutionary" appears supreme example of the written on the scene. In these circum- solo conceived with all the earstances it is only the fallibility marks of jazz improvisation. of human nature which prompts Yet nowhere do we feel that any your critic to boost some quite unnatural constraint is placed on

> as a classic example of what I style. call "external change.") I have remarked on "one or parison between the composed two exceptions" to the process and the improvised jazz soloof gradualness - those unex- at the highest possible level of pected and stimulating develop- performance-it is a simple matments which affect both the ter to play this disc side-by-side practice and nature of the music. with a Webster, Chu or even One such exception I deem to be Hawkins' showcase. And althe Goodman Trio, which though Sears is the inferior of brought in its train a series of any of the three musicians refining influences which have named, there can be no question yet to be fully realised. An- that Ellington's "Hiawatha" other is Gillespie's Re-Bop, still possesses sheer musical qualities immature but gaining signifi- which far outweigh the abandoned extemporisation of the

cance every day.

But in the final instance all questions of true artistic progress must be referred back to throated Minnehaha to Al Sears' clans-Duke Ellington, Goodness tura," however, marks no new knows. Ellington's own progress development for Ellington gradualness-though gradualness voice in this piece is a clear link of a different character. Elling- with the twenty-one year old ton has never allowed himself Creole Love Call (HMV B.6252). to be carried along by the slow in which Bubber Miley's growl current of events; indeed, he has trumpet was offset by just such himself stimulated that current a flutish woman's voice. by daring to outstrip it. For he's never waited for fashion or style to dictate the course his music nehaha" lies in Ellington's comshould take: instead he has set plex use of counter-rhythms, and his own pace of progress-in the the subtlety with which the only way that is possible for the rhythmic design mutates within artist. Each and every develop- the framework of fixed tempo. ment in his writing, each and This is music which screams every change in the balance or aloud for a printed score-else instrumentation of his orchestra, how is the poor critic to follow can be traced to an "inner" what are fundamentally the conneed for broadening the scope of tinual fluctuations of the time his work, the canvas of his ex- signature? pression. Ellington's progress springs from the perfect inter- to second "sequence" in "Hiaence, tempered by an acute artistic sensibility.

IN this light The Beautiful dence, concrete evidence, of a Indians (Parlophone R.3088 change of direction in jazz which -a February record release) can must profoundly affect its future

MINOR MASTERPIECE | CHICAGO CHIMES IN

By John Davis and Gray Clarke

that I have heard and acquired Red & Miff's Stompers: Exactly ten years ago" (Steiner Red Nichols (cornet), Miff Mole is writing on January 16, 1948) (trombone). Jimmy Dorsey "I pillaged the master stock (clarinet, alto and ? trumpet). -the only true yardstick of ar- Duke's now rapidly maturing Momson of Chicago - used "Alabama Stomp" (11245) this work Ellington gives us po- many I found Venuti, Lang, "Hurricane" (11291) sitive proof that jazz qua jazz can Dorseys, Nichols, etc. In 1944 I be "elevated" to the stature of obtained the rights to issue the "Black Bottom Stomp" (11292) concert music qua concert music | four sides which I considered the best of the whole lot, namely sonality and without recourse to Red and Miff's Stompers. (For the fiddles, woodwinds and mock- data see Delaunay's 'Hot Discography'). Ralph Venables has No doubt Duke has learnt his a set of these sides: his opinion be of more than passing interest lessons from the symphonists, may confirm my own. Our (SD Records) reissues of these five like to hear of any discoveries minute performances were by cut records. Edison masters are logue series.

"They say he can't read music but I don't think it matters very much, do you?"

John Steiner is of course cor- 27. APPEAL FOR PARArect, and we apologise for a glaring omission. Among collec- The most important "Race" tors the stock of Red Nichols is catalogue which still has more nowadays at a low ebb. But col- than a few mysteries to divulge lectors are susceptible to all is probably that of Paramount sorts of fads and fancies. Once -12000 ser.es. We have been upon a time Nichols and his as- working on this for a number of sociates were high in the estima- years, and for the next month tion of the pundits. Their day or so we propose to appeal for will come again, no doubt. Mean- details of such records as have while, we have no hesitation in so far eluded us. Can any of declaring that the Nichols brand our readers supply any informaof music, even if it was never tion about the following:-

said to have been sold for

scrap."

purist jazz, was at least music! We should have mentioned the discs in question in our Edison review and, as a matter of fact.

26. THOSE EDISONS AGAIN we have no excuse whatesoever From Chicago the eminent since there have been copies in gramophile, John Steiner, writes our collection for years past. To us as follows: "I suggest that the details for right, here are

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Perhaps John Steiner will

provide us with details of the Venuti and Lang items he mento collectors. We should also he may have made on the rare trickery put on ten inch lateral lateral Edisons in the 11000 cata-

MOUNTS

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Concert a year or two ago. The Quartet consists of two inter- The Sonata Violin Solo is work is significant in that it woven movements. The Fourth dedicated to Yehudi Menuhin, shows the maturity of the com- and Fifth each have five move- who is responsible for the editposer's string writing at an ments constructed symmetric- ing. Of extreme technical diffiearly age, for although himself ally so that the third movement culty, it reflects the influence of

casts no slur on his handling of ally related to each other.

was mistaken when he an- sions. We also find in common tok's finales the influence of nounced that this performance with Beethoven's last quartets Hungarian folk - music is would be the first in this coun- a struggle for unity throughout strongly felt in the last movetry. Szigeti played it at a Prom each complete work. The Third ment. a pianist, Bartok reached his forms a centre while the second Bach's famous unaccompanied greatest heights in the string and fourth, and first and fifth, pieces, with which it is well

held by myself and upheld by the third exploits to the full Of the Two Portraits the first the impressive fugue which original colours obtainable with is scored for solo violin and opens the First Quartet, which is this unusual combination of inorchestra, but Edward Clark certainly of Beethovenish dimen- struments. As so often in Barmedium - a statement that grouped round it, are thematic- worthy to be classed. It is a

the piano or any other medium. In the Sixth Quartet, the only ments lasting over twenty min-The Second Suite is most not- one of the series with the nor- utes. The first movement, able for its magnificent last mal four movements, unity is "Tempo di Ciaconne," has the movement, which incidentally achieved by a prelude (or motto character but not the strict form cost its composer considerable theme) that precedes the first of a chaconne. The second is trouble and is responsible for three movements. To begin an energetic fugue whose the composition of the whole with, when presented by the un- chromatic subject is of striking being spread over three years, accompanied viola it seems rhythmic design. The slow third That it was several times revised rather unpromising, but at each movement, "Melodia," which is (even as late as 1943) is evi- reappearance it grows in emo- far more simply wrought, exdence of Bartok's self criticism, tional intensity, being heard in ploits the cantabile powers of Here, the To hear "Bluebeard's Castle" is two parts and then in three the instrument, and the last is an unforgettable experience; its until in the finale it blossoms a whirling "Presto" during that enigma among jazz musi- robust Hiawatha. Her "colorastriking originality and keen out in full into one of the finest which the violin is alternately sense of both orchestral and pieces of quartet writing ever muted and unmuted. While the vocal colour mark it as one of penned. Here it is no longer just right hand is occupied in taking is the supreme example of Rather, his treatment of the

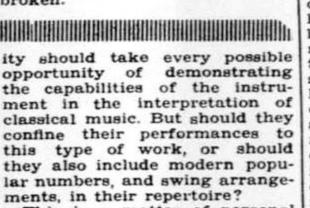
The "Festival" ended with broken.

the most important works of a prelude but becomes a whole off or putting on the mute, the off. The patent 6- Bartok's first period. One can movement. It is to Bartok what left plays quick pizzicato on the only conclude that its grim and the Cavatina from Op. 130 is to open strings. In this way the continuity of the music is un-

ments, in their repertoire?

tells me that he wants to get hold of a 120-bass Chromatic Accordion with French Tremolo over a useful performance in not enough solo accordion play- tuning, the type used on the Continent in the café orchestras

He mentions that he heard good swing music played on which Gerald displayed a very Toralf Tollefsen now plays "all them when he was working in fine mastery of his instrument, straight stuff," he mentions that Belgium and Holland, and he and was extremely well applaud- he saw this outstanding player also had a friend there who ed by the audience at the before the war in a National played overtures and classical Sunday League Concert at the music on this instrument. He

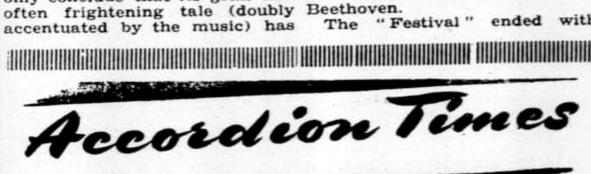


opinion, and to encourage our

and Bal Musette.

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

Sunday League Concert at the music on this instrument. He says that he has never heard one in England; but most readers will recall, of course, that this is the instrument used by our own Lorna Martin, who is herself an expert player of the old favourite both classical and swing.



Primo Scala's Music While You in the Montmartre Players broad- best letter received on the sub-Work broadcast-in which the casts. Besides, Henry Krein has accordion was given free rein in one or two nice swingy foxtrots many of the good old popular he wrote himself, which he waltzes and similar music, as usually plays in his pro- ONE of my readers, who is a well as some of the more modern grammes."

stuff. Sunday's Variety Bandbox. I ing during the show. He saw turned on just in time to hear Tito Burns twice during his his last piece, which was Liszt's tour. Second Hungarian Rhapsody, in In a slight complaint that

People's Palace.

I RECENTLY mentioned the "Chicago." marks. He writes:-

Edited by J. J. BLACK HREE worth-while spots hear anybody play as well as on the radio during the past Henry Krein and Charlie How- readers to send their views, we week or so have been garth who play the squeeze boxes will give a prize of 7/6 for the action of technique and experiwatha," and the transition from

Zure's only criticism of "Ac-Secondly, Gerald Delmondi put cordion Club" is that there is

pretation of the old favourite both classical and swing.

have been taken to task by one esting question. If the accor- would like to have an idea of of my London readers, P. Zure, dion is to take its place amongst the price he would be expected for not having drawn attention the orthodox musical instru- to pay. I am afraid he will find to this outfit before. Zure gives ments of our time—including the it a case of having to hunt round Henry Krein and his players full "chair in the Symphony Orches- some of the larger accordion marks. He writes:— tra " so often referred to by our dealers, though if any reader "In all the Accordion Club American friends—it is essential can help, I will be pleased to broadcasts I heard I have yet to that players of outstanding abil- pass on the information.

This is a matter of personal

My reader wishes to obtain Montmartre Players, and I Which brings us to an inter- one of these instruments, and



was taken in 1935.



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performance. In this country

Successful Concert of French Music IN spite of a complete change the composer is known princip-

at the last minute of both pro- ally as a conductor, but this gramme and artists, the Fifty- composition with its harsh in-Fourth Concert of French Music troduction revealed a forceful at the Wigmore Hall was an personality which I found someoutstanding success. The com- what lacking on the rostrum, posers represented were Roussel. The other artists taking part Jean Martinon, Faure, Jean- were Maria Korchinska (harp), Michel Damase and Debussy — Geoffrey Gilbert (flute), Fredera happy blend of unknown and ick Riddle (viola) and William

wellknown. Ginette Doyen, who Pleath ('cello). Besides Roussel's played three works by Faure, Trio for flute, viola and 'cello Debussy's Suite "Pour le and Debussy's Sonata for flute, Piano" and Martinon's "Intro- viola and harp, they played a duction and Toccata," is a trio for flute, harp and 'cello by young French planist of out- Jean-Michel Damase which won standing merit who surely has a for the composer last year's great future before her. The Grand Prix de Rome-a distinc-Martinon was receiving its first tion it thoroughly deserved.

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With the Musical Express Cameraman . . . AT THE MUSICIANS' BALL

NOT SO NICE!

Our Correspondent Charles Wilford does not go to the Festival

T MUST confess to start with that I could very well do with -a week in Nice at this time of the year. From a knowledge of France founded on the thoroughly tested—the right noise infested super-Torquay, with greenhouse weather all the year -and good lookers! Ask your round, and as likely as not Jean Simmons on the beach. Thoroughly salubrious, in fact. And if an International Jazz Festival nappens to be on at the same time, well of course that's one more attraction; sitting at a sidewalk café with an iced drink, I would expect to hear the very purest jazz borne on the vagrant breezes.

As by chance I'm working on a steady job just now, I couldn't get to Nice after all; and if I nadn't have been working, why then I couldn't have afforded it. And so I missed the opportunity of meeting all the wonderful American musicians who had come over for the Festival. As at happened, I also missed all tne broadcasts of the Festival from the French stations. All my friends told me they could pick the broadcasts up every night from several stations, going on for an hour and a half at a time; but as I scoured the wavebands of my ageing super-het, not a whisper could I con-jure forth. Every time I heard some distant, distorted, but flery trumpet that I thought must surely be Armstrong, it would turn out at the end of the number to be Howard Lucraft or some such. That's how it always is when I try to listen to foreign stations.

Still, there was the B.B.C.'s twenty minute relay on the Saturday night to look forward to. The last night of the week, with the proceedings at their height, and broadcast to B.B.C. quality with no nonsense about distortion, this should surely be the broadcast of the year. As it turned out, the relay was cut down to fifteen minutes for some reason or other, but that was long enough to play two whole numbers and bits of two

Friends, I don't know how to get around to the point of saying that the broadcast was terrible. Honestly, it was the biggest let-down I've met with for years. Of course, it wasn't all the band's fault. There was no attempt at presentation, the relay started in the middle of a number and finished in the middle of one, there were no announcements, no attempt to balance the band to the microphone, the hall acoustics were frightful, and even the audience seemed apathetic, or perhaps ex-

hausted. But the musicians themselves were scarcely up to the best European standards. Armstrong's playing was weary too, and full of clumsily performed echoes from his past glories. Teagarden played well in the first number, and was heard no more. Bigard, if he was there, couldn't be heard at all. There was no trace of the magnificent Hines till the last number, when he was faded out doing his old "St. Louis Boogie" routine. I remember too many vocal choruses of "I Cried For You," sung by what I took to be a piece of Danish talent but which may, God forbid, be a singer Armstrong brought over with him. The band showed no prearranged routines, no attention to pitch, and no interest; nothing in fact but a string of muddy and confused all-ins -"no solos" seemed to be standing orders for the day. The broadcast was in fact the final justification of Jazz Club.

And any day now I suppose we shall see the happy sunbronzed figures of the fellows who managed to get to Nice back amongst us, telling us it was the greatest show on earth, that Armstrong is playing better than ever, that Mezzrow is a great gentleman, and all the rest take this opportunity of offering of it. And under the spell of roll on the 1949 Festival.



All the Stars grouped around Unit Music Publishing Company's table, including Leslie Douglas, Pearl Carr, Steve Conway, Norman Newell, Leslie Baguley, and Sonny Miller.



Charlie Forsythe and Bill Johnson (Star of "Annie Get Your Gun") sing, while Addie Seamon and Nat Allen show disapproval.



Two tons of fun, Tessie O'Shea and Eleanor Farrell, are here with Bill Johnson, Charlie Forsythe, and the Editor of "Musical Express."



Lew Stone (right foreground) and Fred Stone (left), with Hardie Ratcliffe (left foreground).

The Stork Visits:

NAT TEMPLE

daughter last week. She will be whose wife presented him with called Susan Temple. Temple a daughter who will be called advises us that due to the illness Miranda. The baby's Godfather of Roy Fox this week he depu- will be well known arranger and tised for him at Butlin's Golden bandleader Paul Fenoulhet.

Ballroom.

MALCOLM RAYMENT Nat Temple whose wife pre- "Musical Express" special corsented him with another baby respondent Malcolm Rayment

RUPERT NURSE

Rupert Nurse tenor player with Leslie Hutchinson's Orchestra became a proud father of a baby son last week-end. We our congratulations on behalf of

repair. Highest grade workmanship guaranteed. Estimates free. Prompt delivery Boosey & Hawkes, Ltd., 8-10, Denman Boosey & Hawkes, Ltd., 8-10, Denman Latest from the Manufacturer ing the area finals of "The

ACCORDION **AMPLIFICATION** AT LAST

Last week I heard the first accordion microphone. It is pro- now being marketed by John are 650 pairs of roller skates, duced by "Truvoice." I under- Grey and Sons Ltd. This is an five amplifiers, a grand plane stand that this tiny instrument all metal violin bow and its out- and a 1939 Ford van. The can be fitted by the player him- standing features are the fact self without any trouble in a that the whip, tensions and curmatter of minutes. No cutting vature of the shaft will remain or alteration is necessary on the | constant indefinitely. The frog accordion itself. What I heard is an engineers precision prosurprised me. The result was duction ensuring true alignment a soft whisper rising to the and rigidity. Slackness will, volume and power of a mighty | therefore, not develop. The bow-Wurlitzer organ, according to hair cannot slip as it is held by the player's wish. The manu- metal wedges in a patented facturers explained to me that clamping device. "Musical Ex-

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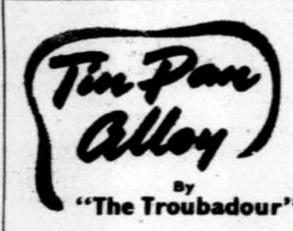
of Kent is to be sold by auction the South of France and the the profession. At the time of as a going concern on April 14 unique proximity of these regoing to press no name has yet next at the London Auction the Rest of the World Go By," vered musicians, they will been chosen for the child which Mart. The Casino, which is fathink it perfectly true. Ah well, was actually born on February mous for Dancing, Roller Skating, Boxing and Wrestling Tournaments etc., has been the People's" Ballroom Dancing Contest which were held there on Saturday February 21. Amongst the Dance Bands

which have played there this season are: - Ted Heath (three times), Geraldo, Oscar Rabin, Joe Loss, Squadronaires, Teddy Foster, Ivy Benson, Harry

The business, including the a going concern and includes all Auctioneers are Messrs. Hillier, Parker, May & Rowden, 77 Grosvenor Street, London, W.1.

MOFFATT CLUB TO BE HELD AT MAC'S

The Secretary of the Moffatt Club announces that the club ordinary microphones would not press" arranged for well known will now return to its old meetpick up the entire range of the violinist Jack Greenstone to try ing place at Mac's Rehearsal accordion with equality at the this new accessory. He told us Rooms, Gt. Windmill Street as extremities, and this miniature that it has a very good staccato from this Sunday March 7. The unit they have created is appar- and spiccato and that the tonal club will be open every Wednes-



ADELPHI BALLBOOM, BROMWICH

Resident Band, Eric Siddons broadcasting soon. The Adelphi is fast becoming a rival to Green's Playhouse as one of the money making dance halls in the country! Adopting a nameband policy — i.e. the next few weeks' bookings include names such as: Teddy Foster, Vic Lewis, Nat Gonella, Carl Barriteau, Tito Burns, Harry Gold and with name artists for cabarets. The resident vocalist, Mark Pasquin, is quite a new name in the business and has all the bobby-soxers doing a swoon act at West Bromwich! Mr. John Gordon the managing director thinks so highly of Mark, that he's signed, him up for fourteen years! He's done one broadcast so far, but from what I hear he'll be on the air quite a lot in the near future. Incidentally an interesting note is that Mr. Norman Bassett director of the West Bromwich Albion Football Club, holds auditions every day at the Adelphi searching for new talent for his road shows!

RY the way, have you noticed the regularity with which that grand old timer, G. H. Elliott, is requested on "House-wives Choice"? Those "corny" ever-greens live for ever! There must be a moral somewhere but I can't think what it is!

HEARD the George Mitchell Choir — this is certainly a choir with a difference! With a better choice of songs, this could be built into a name as big as the Hall Johnson voices. They rate many more air-dates!

HEARD the voice of Dave Kidd on the Jack (British Tunes) Simpson programme. This young man has an exceptionally pleasing voice and style, and should one day become a big name. His rendering of Strauss-Miller's "Napoli" was especially good and I'm sure he will appeal to the fans of Jack Simpson's all British programme.

PERSONALITIES BEHIND THE MUSIC COUNTER.

Lillian Young (British Home Stores). Tall, blonde, attractive, vivacious personality, with a flare for picking hit songs. Buyer for B.H.S. for many years. One essential part of the music business, who has made it HER business to know how the other part operates. Has carved herself a permanent niche in the music professionthat's Lillian Young.

GUIDE TO PUBLISHERS.

Cinephonic. Sydney Coleman. Tall, dark, slim, very quiet personality. Has been practically 100% British for many years. Has piloted such songs as "If You Ever Go To Ireland." "Down Every Street," "Petals of a Daisy," "Cruising Down The River," etc., into the hit class. Policy still mainly British-current song "Once Upon A Wintertime." If you've a good song you stand a good chance with Cinephonic.

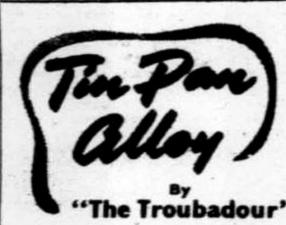
POPULAR SONGS.

DID you hear the Wilfred Pickles programme from the hospital at Roehampton? Did you hear those patients sing? I'm sure that anyone who listened did so with a lump in their throat for the grand spirit of those boys and girls. But how many, I wonder, thought of what a large part the much maligned "popular song" plays in the lives of millions of people.

Those "corny" tunes and words, bordering on pathos, are a certain outlet for a lot of the world's pent-up feelings! In fact, it's like having a "The Gypsy," "If I Had My Way," "I'm In Love With Two Sweethearts" and songs of this calibre - all these "novels in a nutshell" express in a way, the mood of the moment in the them. And decry them, B.B.C., as you may, they play a very important part in the every day make-up of the people.

You've got to get rid of emo-

tions somehow, and the best way to do it is to sing about them! A few instances remain in my memory. The way thousands of troops, a great proportion of whom gave up good incomes for freehold property is for sale as that odd two-bob a day-sang with a smile "I've Got Sixpence." The boys with a million to one chance of returning, singing "We'll Meet Again." George Formby on the beaches on D Day singing "It Serves You Right, You Shouldn't Have Joined." A bunch of Southern Irishmen singing "There'll Al-ways Be An England" (and The Last All Clear" (MIT FEELING!) Yes, the popular song is a part of the every day life of the masses, who constitute the majority!



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New Band opens in Variety

Opening this week at the Clinton Maxwell, for some years Theatre Royal, Dublin, is a new associated with Leslie Hutchinand interesting band act billed son and his Band, Simmie

formerly with Ken Johnson and Playing authentic Jamaican Don Marino Barretto, Noel music with singing and dancing Brown, maracas, juero, etc., late the band was formed and is led with Roberto Inglez and Don at the piano by Elizabeth Balk, Felipe, and John Clarke, congo long known around Town as a drums, etc., recently with the

meaning it). And every pub during those years on turning out, singing "When They Sound

as Beseba and her Jamaicans. Russell, trumpet and dancer,

clever bengo player in addition Negro Ballet. The Band is BRITISH TUNES REPORT to her planistic activities. The booked in Variety by Pearl ently the only solution to perfect powers are exceptionally good. amplification throughout the This new product should be a range of the instrument.

| Carroll Gibbons | Carr drummer and bongo player Don Wilson.