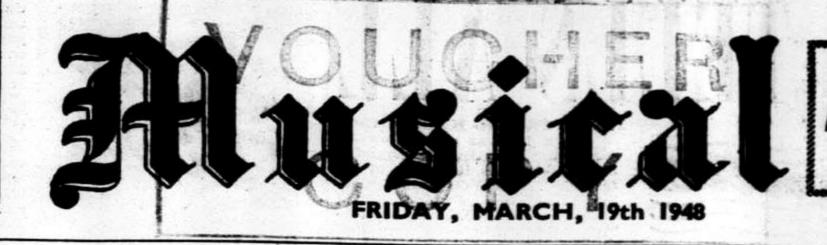


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A Farewell to

Dave Goldberg

Leaving for U.S.

BERG LARSEN SAX. MOUTHPIECE

ALL the AMERICAN STARS at the International Jazz Festival

DENNY DENNIS JOINS TOMMY DORSEY

Flying to U.S.A. for One Year Contract

(Musical Express Staff Reporter)

HIS WEEK THE LONG AWAITED NEWS BROKE THAT DENNY DENNIS IS TO FLY TO AMERICA ON MARCH 23 AND THAT HE WILL JOIN THE FAMOUS TOMMY DORSEY'S BAND UNDER A YEAR'S CONTRACT. ONCE AGAIN, AS IN THE CASE OF BERYL DAVIS, BRITAIN'S LOSS IS AMERICA'S GAIN. WE UNDERSTAND FROM LESLIE MACDONNELL THAT DENNIS WILL HAVE EXCEP-TIONAL EXPLOSTATION AND WILL BE FEATURED WITH THE BAND. BOTH FOSTER'S AGENCY AND WILLIAM MORRIS AGENCY WHO NEGOTIATED THE ENGAGEMENT FEEL THAT THIS IS AN EXCELLENT WAY OF PRESENTING OUR TOP VOCALIST TO THE AMERICAN PUBLIC.

As readers already know through the columns of this newspaper, Denny Dennis's recordings have created a sensation in America He will commence rehearsals in Miami or. March 28 and will open on the Tommy Dorsey tour on April 1.

BIG LINE-UP FOR

JAZZ JAMBOREE

OLLOWING the news printed last week that the

bands that will be appearing on this tenth charity concert

in aid of the Musicians' Union London Branch Benevolent

This year's list as well as the usual first class standard

having many old established already established by these

bands will also include several bands. The theatre has gener-

of the newcomers that have ously been provided by Gau-

risen to fame in the past year, mont British and seats are

and his Pieces of Eight, Vic Applications for seats must

Lewis and his Orchestra, Jack be made by post only to the

Nathan and his Band, Tommy Secretary, M.S.B.C. (Tickets),

Sampson and his Band, The 116 Shaftesbury Avenue, Lon-Skyrockets Dance Orchestra, don W.1, accompanied by FULL

and Cyril Stapleton and his Or- REMITTANCE and stamped

chestra. A Jazz Jamboree would addressed envelope. All that

not be complete without its own need appear on the application

Tommy Trinder, who once is name in block letters,

again has agreed to compere. address, quantity of seats

able to accept the Council's in- amount of remittance. The de-

vitation to appear due to previ- mand for seats is bound to ex-

ous commitments and several ceed the capacity of four

bands who offered their services thousand people that the theatre

unfortunately could not be holds and readers are advised

accommodated on the bill. How- to make immediate application ever, we feel sure that the en- in order to avoid disappoint-

NO WONDER HE'S PLEASED!

HE PLAYS A BURNS INSTRUMENT

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TRUMPET, JOHN GH

ALTO, PAUL CAVOUR

ALTO, SELMER, 26 model, nly.,

TRUMPET, TRIEBERT, S.P.,

P/ACC., MARIANI FRATELLI,

Two leading bands were un- (circle or stalls), price and

The bands will be Tito Burns available at £2, £1, 15/- and 10/-

annual Jazz Jamboree would again be held at the

Leslie Macdonnell who will sail for America on April 7 tells us that he will travel to wherever the band is appearing on his arrival, in order to see Dennis's appearance with the orchestra. He also tells us that a great deal of his business during his stay will be a reverse "lease-lend" proposition as he will be negotiating for appearances in that country of others of our well known performers and bandleaders, including Ted Heath, Harry Roy, Ambrose and Vera Lynn to mention just

Macdonnell is well known for the time he has spent in his endeavours to negotiate with the American Federation of Musicians in his belief that music and cluding the one and only Danny art are international. He Kaye. American acts and artistes in- stone in his career.

and his Orchestra, The Ray 5/-.

tertainment provided will be of ment.

ALTO, BUESCHER, TRU-TONE, f.a.m., g.l., l.p. ALTO, SELMER, b.a., nly., g.l.,

ALTO, PENN SPECIAL, f.a.m.,

ALTO, PEN. £37/10
s.p., l.p. £40
ALTO, KING, f.a.m., s.p., l.p. £40
GRAFTON ELECT. SPANISH
GUITAR, all white £37/10
ALTO, PIERRET, nly., g.l.,
Art model £35
ALTO, ADOLPHE, f.a.m., nly.,

GUITAR, NATIONAL, 6-string metal, built in reson., str. tone £10 TRUMPET, SIOMA, nly., g.l.,

TRUMPET, COURTOIS, s.p., £15

TRUMPET, COUESNON, s.p.,

BARITONE, PAN-AMERICAN, nly., g.l., l.p.

Ellington Quartet, Harry Gold

Fund.



Denny Dennis

assures "Musical Express" that We feel sure that the music he will once again try to clarify profession will extend together this situation. Foster's are, of with this newspaper, heartiest course, the Agents who have congratulations to Denny Dennis brought over all the famous in this the greatest stepping

N Monday night of this

ladium Val Parnell topped a strong comedy bill with French singer Jean Sablon. Now we all know Sablon's voice, style and artistry. He will attract to the Palladium the type of audience that has an appreciation for his art. So why all the foolish talk about Sabion "struggling galiantly to follow Danny Kaye"? There is no comparison between the two artists. The only similarity between them is that they both topped the Palladium bill.

thirty six strong. Then he also elected as Conductor and its sure that its performances will formidable musical aggregation baton was a highly successful Simmons, himself, is well N.B.C., whom he brought with In latter years it accompanied with Toots Camarata who is ex-

him from America. At the finish of his perform- the late Madam Melba and its next week. ance Sablon paid tribute to the Skyrockets from the stage. It seems to be the regular thing and his Sextet, Leslie Douglas stalls. Circle will be £1, 15/-, and a limited number at his Orchestra, Teddy Foster 10/-, and a limited number at that we have here in London and his Orchestra. The Bay 5/that we have here in London an orchestra of this remarkably high standard.

> CHILD ARTISTE EARNS ONE THOUSAND POUNDS

artistic show at Palladium

Visually Sablon is as artistic as he is aurally. This immaculate Beau Brummel has an attractive personality. His audi-ence, in the second house when saw the show, yelled out the titles they wanted him to sing and he sang them to everyone's delight. He made his audience click with their tongues in that fascinating little French song "Le Flacre." At no time did I the impression he was

Mind you, he had not only the Beecham was appointed conduc- William Wallace and Sir Ham- he has received. advantage of the best pit band tor and the following year the ilton Harty. We understand in the country - the Skyrockets orchestra was incorporated a from Simmons that the orcheshad his own conductor for this first engagement under his be worth looking forward to.

TO SKYROCKETS ON the memorable occasion of his last performance at the

him than the Skyrockets.

have its premiére shortly.

Concerts for Children at the Central Hall Westminster last week. Thorunn once earned a thousand pounds in ten days. Her father who lives in Kensington came to England in 1945 Hemsley, Marion Saunders, Meir to study conducting. His wife and three children followed, Last year funds were low so he took Thorunn back to Iceland where she earned the thousand pounds by giving recitals. This he says will keep them going and will pay for his and his daughter's studies at the Royal Academy of Music until the end of this year.

Sextet with Cab Kaye, Harold Berens, Max Bacon, Harry Hemsley, Marion Saunders, Meir Bikel and Jack Leon and his Orchestra. The show commencing in mences at 7 p.m. Celebrities who have agreed to appear include Joe Louis, Hilda Simms and drums will now be led by Bill Imeson and will be resident until September.

VAUGHAN AND CARR LEAVING **GERALDO** commence recording in April for Decca. It has just re-

hear that popular vocalistarranger Denny Vaughan will be leaving Geraldo in June. 1905 by Charles Draper the well Landon Ronald, Sir Edward Vaughan told us that he has given in three months' notice and will be returning to Canada and its first public appearance has been responsible too for where he will have a short holiwas in London in October of first performances of works by day prior to taking up one of that year. In 1906 Sir Thomas Josef Holbrooke, Arnold Bax, several very interesting offers

Vaughan who came to Eng-Gaumont State, Kilburn on April 25, we now have - but he had them augmented limited liability company. In tra will be widening its scope in a fine reputation for himself as land during the war and created pleasure in advising our readers of the full list of famous with strings and accordion to 1908 Sir Landon Ronald was the near future and we feel planist-arranger with the Canadian Band of the A.E.F. under the direction of Bob Farnon, sung all too rarely with that -Paul Baron from C.B.S. and tour of England and Scotland. known for his long association band and did not commence to establish himself as a singer many famous artists including pected to return to England until his demobilisation from the Army. We feel sure that the profession will join us in wishing him good luck in his new venture and that it will be a loss to England that will be

We also understand that other very popular vocalist with the Geraldo band, Carole Carr, will be leaving the outfit in two weeks' time. At the time of going to press we are not able to print full details of her plans but we understand that there is free-lancing and concentrating

New Trial Programme Next Week

NEXT week B.B.C. Producer Pat Dixon will make a trial ecording of a new programme which, if it is successful, will undoubtedly be as popular as the many other shows he has presented. The show will feature an understatement. His per- Harry Secombe, Carole Carr, sonal affection for the Sky-rockets and their co-operation Harry Secombe, Carole Carr, Benny Lee, Peter Watson, Patricia Hayes and Vic Lewis and

> The Vic Lewis Orchestra is currently filming and in the past months has been playing to excellent business everywhere it has appeared. Lewis has signed an agreement whereby his enterprising manager Harold Davison now becomes sole agent for the band. Wyn Carter pre-viously personal secretary and publicity manager will now be with the Davison Agency as London representative. All communications for the band should be addressed to 4 Earlham Street, Cambridge Circus, W.C.2. Telephone Temple Bar

IMESONS FOR CAISTER

The well known Imeson Bro-

REINHARDT GRAPPELLY

AND "HOT CLUB" AT HACKNEY

THIS IS THE WEEK OF THE FRENCH INVASION, AND ALL THE INVADERS ARE TAKING EVERY CITADEL BY STORM. CONCURRENTLY WITH THE ARRIVAL OF JEAN SABLON AT THE PALLADIUM, LONDON IS LUCKY IN HAVING THE INTERNATION-ALLY FAMOUS FRENCH SWING GROUP — THE HOT CLUB DE FRANCE - WITH ITS TWO STAR PER-FORMERS DJANGO REINHARDT AND STEPHANE GRAPPELLY AT HACKNEY EMPIRE. THIS IS A DELIGHT EVERY MUSICIAN MUST PERMIT HIM- OR HERSELF BEFORE THEIR TOUR IS OVER. AND IT IS THE ORIGINAL HOT CLUB QUINTET, WITH THE EXCEPTION OF DJANGO'S BROTHER, WHO WAS UNABLE TO APPEAR OWING TO APPENDICITIS.

They arrived straight from Nice, where they had been appearing in the Jazz festivities. asked Stephane how the British representative - Derek Neville and his Band — did and he told me they did remarkably well and were very successful indeed. He also told me it was grand to see the Neville boys over there since he knew them

The Quintet comprises Grap- romance, Carissima, opened at pelly and Reinhardt, with a the Palace Theatre, London, last background of two more guitars | week. A packed house was unand string bass. This is swing stinting in its appreciation for de luxe. Django's guitar playing has to be heard and seen. His speed is fantastic. His fascinating "vibratos" and even harmonics are a delight. Grappelly's agile fiddling, too, has a touch of wizardry.

In a very early issue of "Mu- the part of an internationally sical Express" (we were first with the news even in the days of our infancy!) we published exclusively the fact that Grappetty and Reinhardt had met, would reunite after the latter's American appearances, and would, indeed, re-form the original Hot Club de France. Well, this is it. Vive la France.



STOP PRESS

CARISSIMA

Maschwitz-May

success at the

Palace Theatre

CRIC MASCHWITZ, in con-

junction with Hans May

who is accredited with the

music, had quite a spectacular

success when their new musical

this colourful musical with its

Lester Ferguson, the new

Canadian tenor, has a good

voice and equally good appear-

Shirl Conway, lovely wife of

Coliseum star Bill Johnson, plays

famous business woman con-

vincingly, and Elizabeth Theil-

mann, whom I last heard as Mimi

in Boheme, was quite a success

in the singing lead as Giulietta.

This show is remarkable for

some magnificent gowns by

Hartnell, a delight for any

feminine spectator. A clever

touch of production was the use

of the motion picture technique

known as a "reverse-shot" in

the finale. I won't describe it,

as I do not wish to spoil your

appreciation of it when you see

ance, looks and stage presence.

Venetian setting.

Django Reinhardt, Stephane Grappelly and Hot Club de France informed by Ministry of Labour that permission will not be granted them to play for dancing at Butlin's Earls Court Ballroom.

Toots Camarata and E. R. Lewis, Managing Director of Decca, arrived back in England yesterday.

Fred Hartley has returned to

"EVERYONE CAN DO IT" "THERE IS NOTHING TO IT" IT'S HA! HA!

Django Reinhardt

LAUGHING

SAMBA HA! HA! HA! HA!

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Thorunn Tryggvason

Eight year old Thorunn Tryggvason of Reykjavik, Iceland, had the London Symphony Orchestra for accompaniment when she played Alec Rowley's miniature Concerto at the Orchestral Sam Costa, Tito Burns and his Concerts for Children at the Central Hall Westminster last Sextet with Cab Kaye, Harold

Palladium, Danny Kaye told "Musical Express" that he had never had a better theatre orchestra to accompany every possibility she will be Kaye asked us to explain to our readers, many of whom rang us after the broadcast, why he did not play one of the Skyrockets' records in Jack

Many members of the profession turned out last week at the Downbeat Club to bid

farewell to guitarist Dave Goldberg before he left for America. This exclusive photo-

graph shows, left to right, Harry Robbins, Len Harrison, Ray Ellington, Dave Goldberg

and Cab Kaye.

NEW SYMPHONY

CHANGES HANDS

TEWS comes to hand this week that violinist Jack

tra. This orchestra which has a very proud history will

corded all the background music for the new Anna Neagle-

Michael Wilding film "Spring in Park Lane" which will

The orchestra was founded in conductors have included Sir

known clarinettist and the late Elgar and Sir Henry Wood.

Eli Hudson and John Saunders, The New Symphony Orchestra

Simmons recently acquired the New Symphony Orches-

Jackson's Record Round Up last Saturday. He had reserved their record, together with a wonderful speech as a tribute to their playing, for the last disc of the programme. Due to the fact that neither he nor Jackson used scripts on this show timing was not exact to a split second and the programme had to be completed without this record as its piéce de resistance.

To state that he was upset is during his six weeks' stay is legion. When a great artist, such as he, states that he has never been accompanied by a finer orchestra we feel sure that our readers will agree that the non-inclusion of their record was by accident and not intended omission.

All-star Show at Casino on March 21

This Sunday March 21 New Century Artists Ltd. will again present an all star charity show at the Casino. Among many

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

THE VOICE

AU REVOIR

Kaye has gone. Danny Kaye-singer and pantomimisthas left these shores after a phenomenon never experienced before in the entire history of the show business in any city in the world. On the Saturday night, for his last performance at the London Palladium, police cars were patrolling the streets with loud speakers warning the milling crowds that there was no hope for them to get into the already packed theatre. Danny held hands with his own audience and sang with them "Auld Lang Syne." Then they sang to him "He's a Jolly Good Fellow." So it went on. The audience were his slaves. He made them do anything he wanted them to do. Yet, conversely, he was their slave. They only had to shout and he would perform for them. Wildly enthusiastic audiences refused to leave the theatre. "Wanna go home?" asks Danny from the stage. "No!" screams the audience madly. And later-" What time is it?" asks this performing atom bomb. "Early!" screams the excited audience. For Danny's last performance, people were actually sitting in the orchestra pit. Every distinguished personage in Britain has witnessed this cyclone, commencing right at the top with the Royal Family. After six hectic weeks of paramount excitement, Danny Boy has left us. He was the most beloved performer ever to visit this country. London worshipped him. He leaves an aching void that nobody else is great enough to fill. But he has also left the show business in Britain the richer for his visit.

ENTERPRISE

Encouraged no doubt by the spectacular success of the new small units now on their way to stardom (with one of which, the Tito Burns outfit, he actually played himself and contributed greatly to that outfit's rise to fame) Jack Fallon, ace bassist and authority on the New Music, forms the All-Stars. As announced last week, this new aggregation of rhythmic specialists, under the direction of Fallon and well known drummer Norman Burns, will break in with personal appearances and sessions until they consider themselves slick enough for regular engagements. This newspaper has the greatest admiration for such courageous enterprise. May I encourage the All-Stars at this stage by assuring them that they cannot fail with such an aggregation of talent, providing they keep their eyes on the ball. I look forward to hearing them and wish them the best of luck. Nothing succeeds like

THE STRIKE

I am still perturbed concerning the D.B.D.A. strike. At the time of writing these words nobody has yet come forward, either from the D.B.D.A. or the Musicans' Union, to clarify the situation. So far, all I can tell my readers is that after April 30 the dance band directors who are members of the D.B.D.A. will not accept any more broadasts unless the B.B.C. negotiates with them certain specific conditions. This has nothing to do with the embargo on Outside Broadcasts which is essentially a Union matter. The only connection between the two incidents is the date-April 30. Now all this time I have been asking myself what the Musicians' Union will do in support of its minority affiliated body the D.B.D.A. And apparently that is precisely what the rest of the profession throughout the country are asking themselves. The majority of correspondence received by "Musical Express" from the rank and file of the profession in different parts of the country is not wholly sympathetic towards the D.B.D.A. They seem to regard this as a matter for the band leader or band owner members of the Association alone.

A MATTER OF OPINION

It does not need any great intelligence to see where the trouble lies. In my view every dance band leader must automatically be a member of the Muscians' Union. In this way his status as a musician is represented by the Union. He enjoys all the same privileges as the musicians in his own band—as a musician. At the same time he himself is pledged to give his musicians working conditions and pay commensurate with the standards laid down by the Union. So far, so good. But when you have an association of band leaders and/or band owners accepted as a minority group within the structure of the Musicians' Union, you have a paradoxical situation. You have the one organisation—the Union—representing the "owner-boss" and the employed "worker-musician" -two opposite factions at one and the same time. It's a nice idea, but in principle it is bound to present difficulties.



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tion Times and Express TOMMY DORSEY TELLS ALL



that everybody had become fad-conscious. This week I intend

to reprint more of Mr. Dorsey's

observations because I think

they sum up the position on this

side of the water as well as in

T.D. further qualified his re-

marks about fads by adding

that they had been the cause of

the advent of so many mush-

room recording companies and

the intense competition in the

record industry to-day. This

competition was further intensi-

fied within each company

since whereas fifteen years ago

a company would only make

one recording of a tune and

count itself lucky to sell 10,000

copies, nowadays the same com-

pany will commission several of

its artists to record the same

number in order to cash in on

"When we made 'Marie'

there were Decca, Victor and

Bluebird," he recalled. "Now

you walk into a store and you

say: 'I would like to have

Perry Como's "So Far."' The

salesman says: 'We don't

have Perry Como's "So Far"

but we do have So-and-so's.'

Ten years ago you'd have put

in an order for Como's record.

To-day you take So-and-so's.

Nobody wants to wait. . . .

They used to give you exclus-

ive rights to a number for six

or eight weeks so you could

popularise it and become iden-

tified with it. To-day they

give you the exclusive rights

for six seconds. The minute

somebody makes a good re-

cord the publisher calls up six

different artists and tells

them to record the number

But Dorsey did not finish

with the record business. The

state of affairs in the name

band business also came under

people are no longer that inter-

are still the rule in New York,

regularly touring outfit.

dollars a week. In 1938, total

payroll was approximately

2,200 dollars a week - to-day

it beats 7,300. . . . In 1947

my trumpet section cost me

more than my whole band did

in 1946. . . . I used to be able

Hotel (New York) at 2,750

dollars a night and break

even. The reason I don't play

there any more is because I'd

be losing money. . . . People

think that these conditions are

play the Pennsylvania

right away."

the fad value of the hit.

America.

American Commentary

BY STUART S. ALLEN



Latest picture to arrive from America of Disc Jockey Bandleader Tommy Dorsey.

caustic review. He stated that that the situation has arisen, as you that. If it's like the last it has over here, as a result of ested in bands to want to queue the public having to economise up when an outfit plays provinand the fact that they are now cial locations. Although queues able to buy more consumer goods which have appeared business is bad out of town. since the cessation of hostilities. Although bands are now draw-Naturally entertainment was ing salaries way above their the first spending outlet on pre-1940 figures, costs have inwhich people cut down. As soon creased so much that it is very as prices come down and people often unprofitable to play locahave more to spend, "Then," tions which once netted large box-office dividends, despite the says T.D., "they'll go out again to have a little fun." - Sound fact that these same spots have doubled, even quadrupled their reckoning from a man who probably knows more about the big guarantees. It is impossible to reduce salaries and overheads time dance music business than since hotels that originally cost anyone else on this earth.

just over a dollar a night now Naturally no interview of a cost no less than twelve times kind such as this could end as much, while food prices and without knowing Dorsey's reacthe general cost of living has tions to the new Petrillo recordincreased beyond all proportion ing ban. Being a member of the -it's much worse if you are a A.F.M., the maestro was thor-

> "Lot's of cases he's right. He's got a pretty good argudidn't ever make records - if business doesn't, you won't. You can't get blood out of a stone."

have spoken - he does not had this to say:

here to stay. Dorsey reckons affect me personally, I can tell siderable time!

time they stopped making regroups for the sessions. cords, I'm going to have another annuity. The last time they stopped, R.C.A.-Victor I collected the biggest royal-

Continued T.D.: "In 1938, while at the same time pointing has reached the top and is direct from the Onyx. the average musician in my out one or two things which acknowledged to be the finest band earned 100 dollars a have certainly given many combined musician - leader week - top men getting 110. people food for thought since businessman in the profession. our own leaders to sum up the from Guy Lombardo, he has handling the vocal spot. . . haven't heard the last of is already catching on over "If you ask me how it will Tommy Dorsey for some con- there. Jo Stafford has the best

returning to choose more

years in the U.S.A.: I'd like

feature of announcing the

names of the writers of all

British songs in his pro-

grammes. Thank you Jack.

on behalf of all the writers

interesting Saturday record

outside" vocalists with

broadcasting bands. (More

with a holiday before it

in the Alley. Grand work!

KISS: to Jack Jackson for his

LUDICROUS: That ban on

MERRY GO ROUND: Could do

NEW RECORD: The Four

my opinion one of their best

(London Town) there was a

to see her back this way.

E.M.I.

programme.

next week.)

work!

titles for London Records.

and may be counted on for a

song or two as the series devel-

to reorganise his band some

ops. . . . Jimmy Dorsey is set

SO NOW YOU KNOW DEPT.

came to use that left-handed

boogie figure as the basis of his

famous "Near You" hit record-

ing, composer Francis Craig

made no hesitation in answer-

ing: "Eddie Heywood recorded

it several years ago and I

simply copied him."

When he was asked how he

reissued all my old stuff and YET another 52nd Street night spot has decided to shut out ties I ever got. I'll collect musicians. The Onyx Club, long royalties whether they make famous as one of the Street's any more records or not . . . best jazz haunts, has substituted I'd been thinking about be- a live disc-jockey show for its coming a jock myself for normal complement of musicisome time with an eye to ans. Although it has considered having something to do when closing-up entirely, the manage-I'm through leading a band, ment decided to try the new I'm going to have to get out idea - unique on 52nd Street of the business pretty soon or in an extra effort to attract custhey'll start throwing rocks at tomers. In place of Mead Lux Lewis and Jackie Paar's band. a midnight to five a.m. show is Well, that's the Tommy Dor- being conducted by Symphony sey viewpoint for you. No ideal- Sid and Ray Anderson, two istic chattermongery there. Just jockeys who play an almost explain simple factual observa- clusive programme of Be-bop tions on the business and how over Station WHOM. In future oughly diplomatic in his reply, it affects us all from a guy who their show will be transmitted

To-day a top man gets any- the New Year. Of Petrillo, Had the Editor asked one of WITH the relaxation of the Hollywood film ban we can position I don't think he could expect a veritable glut of highhave done it any better than powered musicals in the next ment and it's hard to pin it has the renowned T.D. who, al- six months. Tunes that have down. The question is, if they though he may not be wonder- been held up pending the reful as a disc-jockey, certainly lease of pictures in this country again, would radio start hir- knows what's wanted in the or- will now be available. . . . Vido ing 'live' musicians again? chestral sphere. His band have Musso is leading a ten piece It's a simple question. If busi- made more feature film appear- orchestra at the Mayfair Club ness warrants it, you'll buy it ances than any other; apart in Kansas City. Anita O'Day is been the biggest record seller The Ink Spots are scheduled to for at least six years; he has appear at the New York Latin sponsored more new personali- Quarter in May. . . . Have you say to me leading a band is a Dorsey said that some disc- ties than any other leader - heard the fine job pianist Argreat racket. I say I'll trade jockeys were good and some Frank Sinatra, Jo Stafford, Dick nold Ross does with the Harry it any time. I've got a lot of were bad. He pointed out the Haymes, The Pied Pipers, James Orchestra in the recordheadaches. You sit back and case of the one who dug up the Stuart Foster, Buddy Rich, The ing of "How High the Moon" Ted Weems disc and made a hit Clark Sisters, Connie Haynes, -it's one of the best versions I Although Tommy Dorsey all over again of "Heartache." Axel Stordahl, Sy Oliver, Jack have heard of this tune. draws such a lurid picture of Did Weems O.K. but supposes Lenard etc. — and his song Watch out for a big revival of conditions in the band business it must have put quite a few publishing and other business "The Best Things in Life are at the present time-a picture musicians out of work. He enterprises, such as the Casino Free" - it's in Metro's "Good that is fully endorsed by every couldn't say what long term Gardens Ballroom, have put him News," one of their soon to be British musician with recent ex- effect the ban would have - in a unique position among pre- released musicals which feaperience of America with whom nobody could. In conclusion, he sent day orchestral leaders. We tures Mel Torme. The number

> called "SHOW TIME." That's better, Roy!

recording to date.

SAILING AWAY to join Jimmy Kennedy - Lubin and Lisbona - JOS. GILBERT another potential dollar earner lost to the Alley.

Where was James Etherington when the lights went out? And what happened to the audience?

UNDER THE COUNTER: That agreement between the publishers and the B.B.C. on that vital question.

rhumbas. WITH ALL DUE RESPECT: Frances Craig gets a mention nearly every time "Near You" is played on the air. There are many

tion! breaks down from over- X MARKS THE SPOT: The Bolivar - Radio Names Meeting place.

Ramblers' recording of YOUNG Bobby Young doing an excellent job with Roberto Inglez outfit on Tuesday

not find time to answer

THE MUSICIAN works for a BANDLEADER who works for a **PROPRIETOR**

But they ALL read Musical



Lee Conway

DINAH SHORE has walked out of the "One Touch of in his own disc programme, ent thing altogether from stars Venus" picture now in produc- when he managed to rope in busking. It was a fine broadtion at Universal International star of all stars, Danny Kaye. cast from George Chisholm's with Robert Walker and Ava Not only this, but the im- Swing Group from within the Gardner in the starring roles. promptu atmosphere of the equally brilliant Squadronaires. Eve Arden took over and the broadcast, the natural fooling, songs have been cut from the the spontaneity, the complete WHICH makes me think. If I part -Wonder who'll sing them absence of facetiousness, made now? The numbers include the it the most interesting half hour my own, and these instrumental haunting "Speak Low," which of comedy, stardom and music stars worked for me, I would was such a hit in the Miller- heard from the B.B.C. This was put it in their contracts that A.E.F. Band days during the really something to hear. What's they could not go busking in war, . . . Johnny Mercer was a more, it was done well. Other their spare time in Swing-joints, last minute addition to the B.B.C. producers might well Bop-clubs, Rhythm-dives or Harry James - Dinah Shore take a lesson from it, unless what have you. I would know Philip Morris radio show about they are fettered by stick-to-the- in advance they would never be which I've talked so much in re- script methods. On the other heard at their best and this I cent weeks. This, incidentally, hand, now I think of it, there should consider would affect my was Dinah's reason for quitting are not many who could have own prestige adversely. her picture assignment. The been so confidently quick with gravel-throated and versatile the repartee as Jackson was on T AM happy to tell you that Mr. Mercer will emcee the show this occasion.

time towards the end of this 2,000 people were standing in a dead audiences. I hear he is to queue outside the London Palladium for his farewell performance. Yet Jackson had him in the studio; Kaye turned disc-MEL POWELL is now a jockey. First they put on a father. His wife, lovely charming record by George Martha Scott, the film actress, Melachrino. Then a Merry gave birth to a daughter last Macs record and Kaye, who February 10. Mel, by the way, mentioned they had been on the will soon have a selection of Palladium bill with him, said discs released on the Capitol they were a very, very wonderlabel. The Hollywood company ful act. Then Jackson asked pulled a fast one by getting Mel Danny Kaye about his rise to to cut a series of sides, accom- fame after he left London the panied by an orchestra, just be- first time. The simple humility fore the Petrillo ban came into with which Kaye talks of these effect. No publicity was given things is an indication of his call the new series "Show Time" the sessions, and even now no greatness. There followed a -an excellent title. And it will date has been given for the re- record by our own Denny Den- be seen and heard at People's lease of the said discs. Although | nis whom Kaye likened so much Palace, Mile End. I have alhe has given up active band to Bing Crosby. Then came the ready mentioned how that grand work, Powell can be heard as advance performance of a Dan- comic and compère Dick Bentplanist on most of the latest ny Kaye-Andrews Sisters epic ley has carried on in spite of Capitol discs cut by Benny of close harmony and nonsense poor audiences. It is time he Goodman, who used pick-up called "A Quiet Town."

> MORE impromptu fooling be- IT took Roy Speer to give us, Sammy Prager and Jack Jack- sister of Triss. This was her son, followed by a record of the first appearance since her renew Palladium top for this week turn from America. She was -Jean Sablon, with crazy in- ably supported by a young man terpolations by Kaye. The Kaye's whom I consider the king of all tribute to our own Gracie Fields the accompanists and you can whose record of "Bella Marie" came next, was interesting Franz, of course. With Frank When you come to think of it Cantell conducting the orchesour own Gracie has a lot in com- tra, she could not have had a mon with Danny Kaye. I refer better setting and, accordingly, of course to their vocal versa- she was in grand form. tility, freak range and remarkable stage presence. A nice touch was Jackson's request for LAST Saturday's radio play had Kaye to listen to "Six Gentle-

men from Greenwich" when the time signal came through Danny's farewell message was particularly sincere. He said he was very unhappy to leave, since he had found great happiness here.

IAZZ Club hits a high spot this week with another charming radio gesture. The Quads, vocal unit from the Squadronaires, pay tribute to the Merry Macs by singing their arrangement of "I'm Forever Blowing Bubbles." Apart from all the niceties and all thatthese Quads are a great vocal team. And speaking of last WELL, Jackie Jackson seems Saturday's Jazz Club it only goes to have pulled out the plum to show that organised small of all star guest artists featured jazz groups are quite a differ-

had a famous orchestra of

Roy Speer, who presents " Beginners Please" will no longer AT the time Kaye was in the have to present his show at the studio for this broadcast Aeolian Hall with those stone-

SPOTLIGHT ON

MISTER Crow's excellent orchestra in Merry-Go-Round for their tunefulness, precision, and beat during last week's broadcast. But this orchestra is always the best thing in the whole show.

got the break he deserves

tween Kaye, his pianist artiste, Wyn Henderson, twin now guess who that is-Johnny

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IO DENMAN ST LONDON WI.

stream doesn't run thro' Done- should take a strong view! gal to Kilderry and Kildaire "HOW ARE THINGS IN GLOCCA MORRA" is the cur- PERSONALITIES BEHIND rent best seller in Ireland - THE MUSIC COUNTER. which only goes to show that Frank Walsh (F. & R. Walsh). it doesn't matter what you Very tall, very slim, could write as long as they like it!

good British songs on the mar- business. That's Frank Walsh. ket to suit everybody - songs such as "Once Upon a Wintertime," "A Mother's Lullaby," "Bella, Bella, Marie," "Some- AS the British Cruiser said to times," "A Tree in the Meadow," the Island Garrison etc. There are corny songs in the Hit Parade; others, not corny, not in the Hit Parade but could be with a little more BRITISH TUNES REPORT: exploitation. In fact there is nothing that America can offer that we haven't got right now still prefer American please these songs have acquainted you with them and surely their quality entitles them to your consideration for your pro- EASY ON THE EAR: Reggie QUERY: Are we to lose all our grammes?

T'S a great pity that songsomething about infringe-

ments of their works. As it GOOD NEWS: Toots Camarata stands today, a writer hands his copyright to the publishers on publication, and if his work is HILDEGARDE - for many infringed upon he has no redress unless the publisher wishes to take action.

The publisher may, for one I HEAR Michael O'Duffy has reason or another, not wish to do anything about protecting his rights, in which case the JACK WHITE making special writer can do nothing but sit back and watch another enjoy the work of his brain. I could mention a few recent incidents Even tho' there isn't such a of this. Here is something upon place, and even the' the little which the Songwriters' Guild

double for Groucho Marx! Astute business brain behind the wisecracks. Mixes with the THERE'S NO EXCUSE. At boys frequently and therefore the moment there are enough should know the pulse of the

the Island Garrison "South America, Take It ONCE UPON A FILM TIME Away.

Sorry not to hear at least one from that fine team the Mastersingers on March 7. (bandleaders and artists who COMING HOME: Debroy (Bill) POPULAR VOCALIST Rita Somers from South Africa. note). Surely the publishers of DAIRY TALK: It would have

to be a very funny comedy song to make the publishers laugh these days. Goff's Non-vocal Saturday morning programme - as

Tis rumoured that Steve Conway will soon be on his good as any non-vocal programme could be. writers cannot be allowed to FRANK WEIR: Or Frank REPORTING: The New Roy Wire?

grand vocalist - Scottie McHarg - now there's no Scottie McHarg - I wonder why? Williams' record of "OUT OF MY DREAMS" heard

several times on A.F.N. Yet I never hear it played over good vocalists to America?

Speer programme to be

Express otherwise how do 2they know what's going on? homemore

signed a contract with TRAGEDY AT THE MET:

VEXING: The number of

British hit writers that never even get ONE men-

"TEDDY O'NEILL" is in ZERO: To the artistes who can-

their fan mail.

HANDEL IS EARNING DOLLARS FOR BRITAIN

issued supplies were sent direct thermos flasks. from this country to North America, but it soon became evident that the demand would be too heavy for this method, so arrangements were made for the matrices to be sent over and the majority of the records were pressed in America. As, however, royalties and pressing fees are paid on records pressed in America, the "Messiah" has been a considerable dollar earner. Already its sales figures in America have reached the three-quarters of a million mark. In view of the expense of the set (in this country, although issued on the cheaper label, it costs 76/- exclusive of purchase tax) its success is a remarkable tribute to British artists, particularly our choruses, and to the high standard ductor and orchestra are in any of our recording.

To make this set was no easy task, for it must be remembered that our large choral bodies, although undisputedly the finest in the world, are composed entirely of amateurs. Recently a famous foreign conductor, who was arranging a rehearsal of the "Choral" Symphony, the quality imparted by the was amazed to learn that he chorus to these records is one could not get the choir in the of a standard that only Britain daytime. Columbia's choice of can produce. It is also one that the Huddersfield Choral Society we are quite right to exploit. for this recording could not be bers spend their days in the Besides Choral Societies, the Arranged by Jimmy Dale: local mills and offices it was best of our wind players are essential that the recording also second to none, yet it is should be made locally. It took strange that this field of music place in the Huddersfield Town has been totally neglected by re-Hall. This necessitated trans- cording companies. Our Brains, porting all the recording equip- Goossens and Kells are often ment from London, while the heard on records as soloists (All published by Lawrence large orchestra with their in- only. Of the combinations that struments had to make several employ wind instruments only, journeys from Liverpool. All or small groups consisting of ALL the above are small-band records which involved the mixed wind and strings, one -

THE recent Columbia record- asm which long and strenuous Serenade for Thirteen Wind one would have considered im-

ing of Handel's "Messiah" sessions, involving much repeti- Instruments, the Chanson et possible with a purely wind has proved an outstanding suc- tion, could not damp. They Dance for Flute, Oboe, Two combination. The reason for the cess both here and in America. arrived straight from work Clarinets, Two Bassoons and ensemble's outstanding success When the records were first equipped with sandwiches and Horn by Vincent d'Indy and the is that its director, Karl Haas, Gounod Symphonie pour Instru- is an authority on both the



field Choral Society most certainly are not, and therefore

If I have stressed the part ments a Vent, a standard of made on the large pile of recent played by the chorus, it is not perfection was reached which recordings awaiting review. because the solo singers, conway inferior; but fine singers, orchestras and conductors (though it would I think be impossible to find a finer conductor of choral music than Sir Malcolm Sargent) are to be found the world over. Choruses Arranged by Sid Phillips: of the calibre of the Hudders-

chorus had to be made after the London Baroque ensemble— three saxes, trumpet, piano, these numbers with a band, it the front line — trombone and normal working hours, but any is so outstanding that compari- guitar, bass and drums. In the would be a simple matter to tenor. Rushton's robust bass inconvenience that this may son with any other combination Sid Phillips arrangements, the sketch out an accompaniment sax alone would be a very adehave caused was more than off- is impossible. In their recent first sax plays clarinet through- from the piano part with a quate third part in the set by their boundless enthusi- broadcasts of such works as the out. The only "front line" in- little help from the records ensemble. strument that is not essential to themselves. The transcriptions performance in any of the are extraordinarily accurate, small band numbers is the sec- and by modern standards not ond alto. Sid Phillips' arrange- too difficult to play. ments are intimate in character and lightly scored; all solos are written out in full, with the remark that they can be played "ad lib." If chord symbols are required they must be filled in. There is one improvement I would like to suggest, and that is that the point at which an " ad lib " passage ends should be clearly marked (unless of Three Soviet Piano Sonatas a Butterfield or Lawson, plays we've lately come to expect of I'm In The Mood For Swing by course the solo is followed by are published by the Anglo- a pleasant Bixish trumpet part. the Cole Trio. However, there's Lionel Hampton's Orchestra tacet bars).

Orchestrations:

12 Bars for Eight.

Strut Miss Lizzie.

I Surrender Dear.

Deep Blue Sea.

in Love with Me.

Nobody's Sweetheart.

Way Down Yonder in New

Stardust.

Pasadena.

Orleans.

"Stardust," all Sid's arrange- there is a good deal of differ- courtesy of the recording en- fingerwork by the maestro in tion on high! It may be that the ments follow more or less the ence in scope. The earlier work, gineers, and unconvincing Chorus III and only two trials of bandleading absorb so same pattern. First there is an written in 1927 in the com- group improvisation towards choruses of unison singing al- much of the conscientious Carensemble passage with the poser's early twenties, is tech- the end. Neither side is as good together. For which last, many ter's nervous energy that in the clarinet weaving a counter nically more uneven but artistias the previously issued River- thanks! for trumpet, clarinet and usually later, dated 1945, is more fluent (Parlophone R.3045) whilst no- Moons Ago, is almost entirely semble (which he invariably tenor (the piano has one in and assured, but is content to Strut Miss Lizzie) and finally aim at a lower level. It is, in this band approaches the stan-scarcely inspiring romantic and sounds strained and unincomes an ensemble chorus with fact, not very successful. Its dard set by Crosby's Bob Cats ballad. Some nice twists of spired as a consequence. Certhe clarinet playing either har- chief interest is one of key- of the late Thirties. However, keyboard phraseology seep tain it is that his playing on mony above the lead trumpet or structure; in each of the move- I've no doubt that Dixieland en- through the mock-Sinatra and "Melancholy Lullaby" is weaving a counter melody, or ments the key of B minor acts thusiasts will enjoy this coup- Oscar Moore plays well-within scarcely worthy of an artist alternating between the two. as a foil to the key of B flat, ling much more than the best the limits of the music. Somewhere in the middle there the key of the work as a whole. new Be-Bop. . . . is an ensemble chorus with the For the rest, the material is unclarinet playing a typical Dixie- distinguished, and some of the be radio jazz clubsters that land harmony part. Indeed, development, particularly in the these Meissner recordings on limited; their interpretations in - whether by his own band or much of the success in playing first movement, is perilously Parlophone might serve as variably (almost inevitably) another's. Perhaps the writing these arrangements depends on close to being mere passage-

clarinet solo and contains no "ad lib" solos, although the played with a certain amount of see that the attractive verse is included.

plete contrast to Sid Phillips', unduly difficult. They are more fully scored, ation. He uses a clarinet only Sonata of Shostakovitch, also for part of "I Can't Believe" twenty years old, though it is an arrangement that has many rarely or never played. This is good points, but which even if a pity, because it is an import-I had the space I could not go ant work, at once brilliant, in-into here because the lettering ventive and stimulating, and is omitted. "I Surrender Dear" spikily alive, though of conis very well done, but I would siderable difficulty. It is in one have liked it even better had movement, with sections corre-Dale contrived to get back into sponding to the usual threethe key of the opening (C movement group; the developmajor) for the last 16 bars. ment of the fragments forming TO-DAY'S column takes up not quite resist the feeling that that can make the average band it up, its fascination will have Dick Barton does it five times dates which we now suggest easier to play than it sounds. construction. The quiet coda is very effective.

REVIEWS:

Louis Armstrong's Immortal Trumpet Solos (Volume I) (Published by Leeds Music Corporation).

Publications:

music he conducts and the instruments which play it. (He can play all wind instruments

and stringed instruments in-

cluding viola d'amore and man-

dolin, and does in fact usually

play in his programmes.) Al-

most all the works played by

the ensemble come into the

category of entertainment

music, and is easily appreciable by the average person. Much of

their repertoire is ideal for re-

cording in that either complete

pieces or movements could be

contained on one side of a re-

Next week a start will be

LEE CASTLE has transcribed from the records ten of Armstrong's most famous solos from the Hot Seven and Hot Five period, including Tight Like This, Potato Head Blues, Muggles and Cornet Chop Suey, and arranged piano accompani-Between the Devil and the ment. In almost every case, the whole of the trumpet part as I Can't Believe that You're played on each record is given, whether it be solo or a part of dainty Dixieland by Irving the ensemble. Notes are given Mills' protégé, Zep Meissner, on the correct interpretation of whose meek and modest clarieach solo - the next best thing net sets the tone for his wellto comparing them with the records. For any trumpet player | combination. There are at least arrangements scored for interested in playing any of two instruments too many in

Anglo-Soviet Press Piano Sonatas

Soviet Press. Kabalevsky's Beale Street Mama, an infre- a nice second chorus in (H.M.V. B.8928). Best of all I First and Second Sonatas are quently heard oldie, suffers a "Pitchin'" - gracefully shared like his trumpet playing, when With the exception of similar in form and mood, but bad overdose of drums - by by Cole and Moore, some agile his lip's in trim and his inspiramelody above, then come solos cally more ambitious. The boat Shuffle-Who's Sorry Now? The reverse, by title Beautiful wholesome sound from the enthe quality of the clarinettist. work. By contrast, the First The approach to "Stardust" Sonata is a more attractive is different. It begins with a work. It is neat and clear in construction, and the material is fresh and original, though written straight solos should be several influences are to be freedom. I was very pleased to bin, and some of the harmony, movement derives from Scriaat a good many removes, from Ravel. The last movement (the best and most mature, though written only a month after the TIMMY DALE'S small band other two) owes something to arrangements are in com- Prokoflev. Neither Sonata is

The third work is the First Form has a lot to do with satis- the most important part of the

RACINE FRICKER.

DRAWING-ROOM DIXIE .-Parlophone R.3096 provides us with two more examples of behaved and over-instrumented

valuable models for the Dixie- follow much the same pattern. is too "correct," too "stylised" inclined? The neatly arranged Thus, once the formula is - for I have yet to hear a Carensembles craftily skirt the pit- familiar there's nowt to talk ter score which sounds wholly falls of collective improvisation about. Sometimes, it's true, relaxed. And that, of course, by modern musicians, untutored there's more singing than at is the main trouble with "Plyin the art; the pieces selected other times. Sometimes the mouth Rock." It doesn't! set no snares for the soloist, tune is good: sometimes not-sowhile the over-all effect is good. Sometimes we're treated pleasant enough without ever to a platterful of excellent Cole forego listening to the football soupçon. . . . results to tune in to this kind of thing is another kettle of fish altogether!

be misled by the title: there nicely. . . .

claim no precedent. . . .



mmmmmmmmmm.

"I don't want 'er-you can 'ave 'er-she's too fat for me!"

isn't a bar of boogie in King couple of dear old Benny Carter Cole's Pitchin' Up a Boogie arrangements grace Columbia (Parlophone R.3095). But who DB.2385 - Plymouth Rock and wants boogie anyhow when Melancholy Lullaby: vintage '39 Ain't Misbehavin' isn't exactly King Cole is around. For and equally as dull as their an ideal vehicle for knockabout whether he is taking full solo sister pieces from the same ses-Dixieland treatment, and even honours, merely fashioning a sion - Savoy Stampede and the gentlemanly handling it re- background or playing a deux Scandal In A Flat, recently receives from Meissner's outfit with guitarist Oscar Moore, his leased on Columbia DB.2312. doesn't enhance its appeal in nimble, unique piano style is al- As a soloist I have always this guise. There is no collect- ways satisfying. Those piano- preferred Benny as sideman in ive improvisation, a sensitive guitar duos are my especial de- someone else's band, or better solo by Rushton, a moderate light: unfortunately vintage still as star alto with a beat. The ensembles are con- recordings such as the present small studio group - e.g. I ventionally harmonised and coupling (it dates from 1942) Can't Believe That You're In neatly performed with a clari- don't feature the subtle inter- Love With Me by The Chocolate net lead. Chuck Mackey, never play of keyboard and guitar Dandies (Commodore 1506) or

Has it ever occurred to would- tically defy criticism. Their Carter's arrangements really getting too much out of char- piano: too often we have to acter. Whether, however, I'd be satisfied with a mere

If you're short of a typical early Cole Trio for your collection, or if you're just on the look-out for a pleasant after-MERRY OLD COLE .- Don't dinner record, this'll do very

HOP, SKIP AND JUMP with Gene Krupa on Columbia DB.2386. Anita O'Day sings a chorus, but don't be prejudiced . . . the band rides happily through the last chorus at a real "Lunceford Tempo." Reverse sports a moderate Bop alto - if you're interested in moderate Bop altos!

MELANCHOLY ROCK, - A

process of getting a clean

who perennially heads the alto Furthermore, unlike These King Cole records prac- Fletcher Henderson's, few of

TEN BEST SELLERS

The following list of TEN BEST-SELLERS, irrespective of price, for week ending March 11, 1948, has been compiled from lists supplied by the members of the WHOLESALE MUSIC DIS-TRIBUTORS' ASSOCIATION in London and the Provinces.

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2. Near You (1/-, B. Wood). 3. I Wonder Who's Kissing Her Now (1/-, Feldman).

4. When You Were Sweet Sixteen (1/-, Darewski).

5. Serenade Of The Bells (1/-, E. Morris). 6. Shoemaker's Serenade

(1/-, Kassner). 7. Once Upon A Wintertime (1/-, Cinephonic).

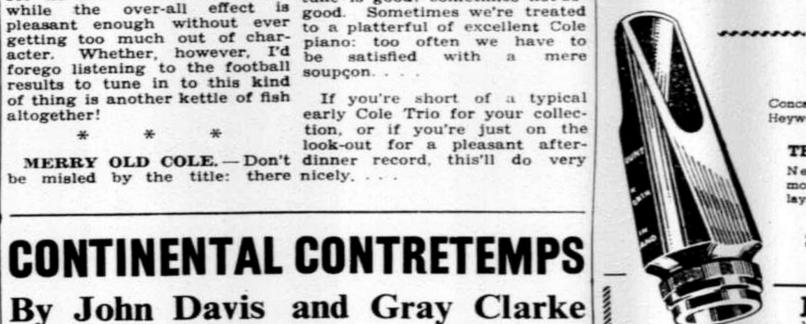
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9. I'll Make Up For Every-

thing (1/-, P. Maurice). 10. Civilisation (1/-, E.

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SECOND THOUGHTS (No.8) By Steve Race

though Ellington had found a music as an Art.

who was waiting would vamp proudly call "The Music of To-spretty good shape. labels were issued in Germany about on the instrument until at morrow" is in reality the music a lucky find everyone would of 1907 (Delius: Brigg Fair) or shout 'Hold that chord." It so at best 1910 (Stravinsky: Fire a Paris recording on la; Parlophon; Beka; Odeon; happened that just before read-ling this I had been listening to claim to formal importance. The ling this I had been listening to claim to formal importance. The ling ton's "Black, Brown and Ellington's "Black, Brown and bands which, like Vic Lewis, are Beige" and trying for the huntrying to lift jazz out of its harder discover for mymonic rut are doing fine work, self why our Ellington enthusibut it's time somebody came as much of it as a along with the orchestral tech asts think so much of it as a along with the orchestral tech-beyond all doubt it is verily the others besides. Is it too much serious composition. It is, of nique of a Ken Thorne or a Reg "Weary River" which was the to suppose that somewhere on course, very good Ellington, but Briggs to add originality of theme song of a peculiarly some of these labels may be it always sounds to me suspici- Form to serious modern jazz. ghastly late '29 "part talkie" of some locally produced jazz ously like a succession of After all, there's still time for the same name, starring Richard more ambitious than the Jack "barber - shop chords": as us to contribute something to Barthelmess. We are not expert Bund brand of corn? And we

an acoustic recording. This Wooding Orchestra. does not necessarily make it a very early waxing, for our latest E-READING Constant number of interesting chords duction of electrical recording the likeliest candidate for trom-Region of Branch and Set them down without for a German company. We bone honours in "Shanghai book of particular interest much attention to sequence. In have had Epacord and Rusi Shuffle" if it was recorded beto dance musicians, I came other words, like so much "ad-records of 1929 film tunes fore 1927. across this: " . . . The phrase vanced " jazz, it was composed through our hands which were Barber-shop chord' — which vertically rather than horizon-sunblushingly acoustic — hoot, We are in complete agreement denotes a chord of unusual suc- tally. This unduly harmonic in- blast, horn resonance and all! that the whole subject of reculence—dates back to the days terest in music has held up the On the whole we are inclined to corded continental jazz should when a guitar hung in every progress of jazz more than any-claim that the Jimmy Harrison be fully investigated. Accordnegro barber's shop, and a client thing else, so that what we we propounded remains in ing to our files the following who was waiting would vamp proudly call "The Music of To-pretty good shape. labels were issued in Germany hetween 1920 and 1930; Polydor

on French Pathé numbers, but occasionally wonder whether X.8684 would appear to fit nicely there was anything besides | 116 Charing X Rd., W.C.2. TEM. 7227 XK with a 1930 date. Thus we can- waltzes going on in Vienna?

where last week's left off. Keartland was misinformed by fying the subconscious. "Devil material is largely contrapuntal, In "The Observer" S. J. Simon someone anxious to establish and the Deep" is outstanding. in two or three parts. Until does this sort of thing with Ladnier's presence on all these It is one of those arrangements some enterprising planist takes bridge hands most Sundays. And records, for which purpose the sound really good, being much to lie in the ingenuity of its a week on the radio! So we would be highly inconvenient. And for "Weary River," at We are still on the subject of least, our date fits in with both Sam Wooding, in particular his James Holloway's and Pan-Vox recording of Shanghai assie's statements concerning Shuffle (1883), which is palpably the movements of the Sam

Harking back to Holloway once more, it is only too true and best advices put the issue that Albert Wynn and Jimmy of the first "Electro-Vox" at Harrison had much in common early-1928. Nor is this an un- in their styles, nor do we know usually late date for the intro- much of Herbert Fleming -

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CLASSIFIED ANNOUNCEMENTS

All advertisements must be prepaid (cash with order and copy) and are inserted at the rate of 6d. per word. Minimum 3/-, Maximum number of words 40. For box numbers allow two extra words, plus 1/- for cost of forwarding replies. Insertion in any specific issue is not guaranteed.

MISCELLANEOUS

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BANDS AVAILABLE HAWAIIAN QUINTET seeks seaside engagement 24th July-7th August.—Knight, 84a, Granby Road, Eltham, S.E.9. SMILIN' JOHNIE SMITH currently resident at the Plaza Ballroom, Derby requires summer engagement. JIMMY CUMMINS RHUMBA band Gla. 4338.

SITUATIONS

11th HUSSARS Pickers ") has vacancies for one good Oboe, one Clarinet, one Tenor Sax. Mus enlist Regular Army; sight reader. Audition. Boys 15 to 16: Write to me if interested in musical career in Army. Pre-vious experience not essential.—Band-master, 11th Hussars, Cambrai Lines, Catterick Camp, Yorks.

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R.G.D. RADIOGRAM, perfect condition. Best offers secures.—BOW 5123. COLUMBIA PORTABLE GRAMO-PHONE for sale. Good condition, almost new, Nearest offer to £8.—Box No. 181. FOR SALE: 15in. Viola and Bow in case; recently overhauled Edward Withers; perfect condition. £15 or offer.—Box No.

RADIO REVELLERS OWN PROGRAMME AT LAST

have secured their own B.B.C. on the record, using only their

programme on the air. This voices. A new twist is intro-

programme will run for 8 weeks in fact a thumbnail burlesque of

and although we cannot as yet this famous programme. The

give the title, the programme comedy feast ends with a new

will open and close with part of twist on the Three Little Fishes

their famous number Four and while it would be unfair to

Men One Song. The part they disclose the whole of the

have chosen from this number is comedy, it struck us as being

the tune along," a very fine One of the most amazing

piece of close harmony singing. things about their non-appear-

ested to know they have worked Bliss programme due to the

out a new set of discs for their change over from Sunday to

famous comedy-programme-im- Monday night and their inability pression, Desert Island Discs. to fit in with their Together This starts off with a skit on Again appearances at the Vic-

Harry Davidson's Olde Tyme toria Palace, now nearing its

dancing lesson, follows with an first anniversary, is that the

impression of Danny Kaye's press have all expressed their re-

Bloop Bleep with Al Fernhead gret that the quartette, ideally

carrying the heavy responsi- suited for this programme, will

and Freddie Holmes, Stan Emeny spot.

building requires strengthening

M.U. BALL AT

DONCASTER

Capacity was reached in a very

short time and many had to be

The Mayor of Doncaster, Alderman P. Judd, the Mayoress

and some members of the Cor-

poration were invited. The

Sincere thanks are due to the

FOR STAGE

DRESENTED in the B.B.C.

D. G. Bridson's "Johnny Miner,"

"Johnny Miner," ballad-opera

When Bridson introduced the

Steiner Hall depicts grim pit-

fold, with minimum of stage-

by Owen Brannigan on the air)

America's Columbia System.

refused admittance.

history of Doncaster.

GOLD TO PLAY RADIO OPERA

May 2.

they will be celebrating their in documentary form, was a

first anniversary and due to the B.B.C. departure, although other

popularity of this club they have of Bridson's documentary-

decided to throw a celebration operas had been broadcast by

Eight with Geoff Love and Jane as subject the Tyneside miners.

Club to celebrate in the grand head and slagheaps of mining

manner. We feel sure that the village. Against this scenes in

profession will agree this is a a mine and miner's home un-

furnishing.

accompaniment

Their many fans will be inter- ance in the new Ignorance is

way the voices blend that helps Three Little Fishes to sing.

ELLINGTON IN VARIETY

THE popular Ray Ellington Quartet will make their first appearance in variety when they open on March 22 at Finsbury Park Empire. This will give the many radio followers of this polished outfit a chance of seeing their first class presentation. On March 21 they will pay a return visit to the Ted Heath concert at the Palladium and on the Tuesday following their variety opening they will play at the Savoy Hotel for a private party being held by Lady Willoughby de

The Ellington Quartet have recently recorded eight titles for the Parlophone Blue Label Super Swing Series. Readers will be interested to hear that the first of these will be released on April 1. The titles of the first record are "The Best Man" with a vocal in Ellington's own inimitable style and "Ray's

WINSTONE'S RELEASE FOR ONE WEEK FROM BUTLIN'S

Butlin's have released Eric Winstone from the Golden Ballroom of the Resorts, Earls Court, this week in order that 295 REGENT ST., LONDON, he can fulfil a special engagement at Bingley Hall Birmingham. This is in connection with the Birmingham Trades and Industries Fair which is taking place at the same time.

The Winstone orchestra will be playing at the Golden Ballroom next week, which is the last week of the season at Earls

Be-Bop for Birmingham

Louis D. Brunton, promoter of Jazz concerts at the Birmingham Town Hall, advises us that he will be giving these concerts a new look when he presents an all be-bop programme at the hall on March 30. The programme will be entitled "Music for the Moderns" and the outfits which will appear include Carlo Krahmer and his Modern Music and Tito Burns and his Sextet which fell close to the building with some of our foremost exponents of be-bop music.

Brunton has sent us a year book of Town Hall Concerts which has been printed mainly for interest to Town Hall audiences. However, this fine little publication we feel sure, will also be of interest to lovers of jazz everywhere as it contains many fine illustrations together with articles and reports on the various shows presented there. This book is obtainable from Louis D. Brunton, 10a Prospect Road, Moseley, Birmingham at /- post free.

SANDERS' NEW APPOINTMENT

Bobby Sanders, for nine years with The Peter Maurice organisation, has just been appointed Assistant General Manager. His new job will bring him in even closer touch with Jimmy Phillips, Director and General Manager, with whom he has been associated for eighteen

We feel sure that the many caster Branch Benevolent friends Bobby has made in the Fund. profession, during his thirty years in the music business, will fourteen bands, the M.C.s and continue to give him their full stewards and, in fact, all who support and join us in best helped to make the first Annual wishes in this well deserved Doncaster Musicians' Ball a appointment.

FOR R.A.F.

SWING CLUB

Since he arrived at the R.A.F.

been running a very successful

the station and meetings have

been held weekly for the past

year. Next Tuesday March 23

show. They have been fortun-

ate in securing the services of

that Gold is making this appear-

ance at a special fee in order

to help the R.A.F. Ruislip Swing

Heath plays

Capacity again

great gesture.

an appearance. Gee tells us Northumbria.

WEDDING BELLS

Bomb Damage LUCRAFT AT WEST Surveyors have announced that the Boosey and Hawkes

with supports due to a bomb Howard Lucraft and his Band in 1940. Drum expert, Sam will appear at the Borough Norton is still in attendance Hall, West Hartlepool over the and is looking after the require-Easter holidays when they will ments of some of the most play for dancing on March 27 famous drummers in the proand 29. On Sunday March 28 they will appear at a concert in that area. Johnny Green will appear as featured vocalist with the band.

Lucraft is at present in the middle of an early morning radio series and on Tuesday March 23 he will broadcast in the Home Service 9-9.30 a.m. and on March 31 9-9.40 a.m. On THERE was a complete sell Friday April 2 the band will be out of tickets, and for some heard in Music While You considerable time hundreds of Work at 6.15-6.45 p.m. dancers formed double queues to gain admittance to the hall.

Mayor made a speech in praise Rosella, wife of bass player of this unique occasion in the loe Muddel presented him on Tuesday March 9 with a baby Almost every musician in daughter who is to be called Doncaster and District attended Cherry. The Muddels already and the sum of approximately have a daughter aged two and £100 will be handed to the Dona half years.

VALKYRIE

ON Monday March 8 Wagner's opera "The Valkyrie" was presented at Covent Garden. In view of the extraordinary English weather (on the previous evening there had been a particularly evil smelling fog) it is not surprising that some of the singers' voices were not at their best. Kirsten Flagstad (Brunhilde) and Hans Hotter (Wotan) both were outstanding in the interpretation of their parts. Doris Doree (Sieglinde) supplemented some fine singing with impressive acting and among the lesser parts Edith Coates BLUE ROCKETS was good, firstly as Fricka (wife of Wotan) and later as Waltraute (one of the Valkyries). Nevertheless, it could not be described as a particularly good production; Wotan at times resembled more a crotchety old ries, when not actually singing. seemed at a loss to know what after their wedding last week. at times were very weak.

the Albert Hall, Furtwangler conducted the L.P.O. in a programme which consisted of Haydn's "Clock" Symphony, En Saga by Sibelius and Brahms' Second Symphony. The slow introduction to the first movement of the Haydn was rather untidy, but the fault lay rather with the conductor than the orchestra. In slow passages, Furtwangler's right hand moves so slowly that it becomes exceedingly difficult to follow his beat. By contrast in energetic passages, he uses his wrist to such an extent that it becomes almost impossible to see the baton. Where the Furtwangler magic lay, it was not possible to tell by watching him, but magic there certainly was in the Brahms, here, there was far more warmth than we are usually accustomed to. The performance of En Saga was most unusual, largely because of the adoption of much slower tempi in the climatic passages. However, the trombones were made to tell with brilliant effect.

AT GARDEN

HARTLEPOOL

Home Service in December sidered well-known performers as far as possible, he should 1947 and repeated last month, should play during their public make a point of introducing a Station at Ruislip, well known documentary opera constructed over the B.B.C. Should their programme and thus make the for radio, will be presented on programmes be confined to general public more eager to swing club there. This club is open to civilians in the area as well as serving the personnel of well as serving the personnel of the stage for the first time by classical music I asked, or listen to him. the Opera Group of the Workshould they also include modern "Apart from giving people ers' Music Association at the popular numbers, and swing ar- what they want to hear the well as serving the personnel of Rudolf Steiner Hall, April 27- rangements, in their repertoire? artiste also lets them hear that ceived on this interesting sub- playing anything; either classiject. The best so far received, cal, swing, or popular music and I think, is the following, from thereby pleases more than one Mr. A. E. J. Handcock of Be- section of the community. I contree, Essex. He is awarded collect gramophone records, and

Harry Gold and his Pieces of idea to British radio he chose Lee and we understand that The result was "Johnny Miner," duty to attend an accordion re- and vice versa! Mark White has agreed to make story of a century of mining in cital by the one and only Toralf Hall. The programme, which Back - cloth designed for

son, St. Paul's Cathedral choristwo thousand seven hundred this new-style opera. The nar- performance. hall and many hundreds turned opera-follows radio form, verse general public who go to make sible.

FORTNIGHT ago I in- apt to get rather bored if they vited readers to send their hear too much classical music; opinions on the type of and as the radio, stage, or reprogramme which they con- cord artist likes to please all appearances on the stage or mixed bag of numbers in his

Many letters have been re- his instrument is capable of seven shillings and sixpence. I have both swing and classical discs and when I play a number of classics I always like to break TAST October," writes Mr. the session up a bit with a Handcock, "I made it my swing number here and there swing music I am not against recent interview that there are

Tollefsen at Brentwood Town "BETWEEN 11 p.m. and 12 believe any accordionist can the inclusion of very "low-brow" Hall. The programme which Between midnight the recken himself an artist until numbers may adversely affect lasted a good hour and a half, Tommy Dorsey programme of he can play the majority, if not their estimation of the instruconsisted mostly of classical records is broadcast on Radio all of the classics with ease. pieces such as the Overture to Luxembourg. During these pro- "In concluding I would say, the Marriage of Figaro, Ponchi- grammes I have often heard a please all and sundry by good the Marriage of Figaro, Ponchi- grammes I have often heard a please all and sundry by good elli's Dance of the Hours, Liszt's recording of a combination in musicianship, and when you A WEEK or two ago I mention of the Compile a programme I do think Hungarian Rhapsody etc. To- America known as the 'Three compile a programme I do think wards the end of the perform- Suns.' The 'Three Suns' play you ought to 'mix it.'" "Johnny Miner" (role sung ance, however, Tollefsen played Accordion, Piano, and Organola, one of his own compositions en- and believe me, the combination will be played by Roland Rob- titled 'Promenade Rhythm.' . . . is extremely pleasant to hear. This piece is in the Modern Their tunes are in the modern ter who halls from Tyneside. Swing Style and has a very style and the one who plays the Other parts will be taken by attractive beat, and when I accordion is a real artist and When Ted Heath and his young unknown actors and ac- heard it I couldn't help think- makes his instrument dominate know, is to endeavour to estab- since before Christmas. He is Music played at the de Mont- tresses. Dramatic ability counts ing how this change of rhythm the entire proceedings with his lish the accordion as an ortho- also playing regularly with ford Hall Leicester last Sunday, as much as vocal prowess in made a welcome break in the fine performances. I would re- dox concert instrument, and his David Java's Orchestra, and has commend any accordion student own view is that this objective recently made some solo record-

away in spite of the very fine spoken against ghostly guitar up the 'Radio Listeners,' Music "Although the main theme of down to the audience. Hall Enthusiasts,' and so on, are these few lines is on modern

AFTER their meteoric rise to and Art Read providing the infame, the Radio Revellers strumental accompaniment as **GREEVE DEPS** opens on May 3 at 10.15-10.30 pm duced with a record of Dick in the Light programme. The Barton—Special Agent which is FOR GEORGE FIERSTONE

Drummer George Fierstone is taking a two weeks' rest from "Four men one song, it's the exceedingly funny to teach the appearing with the Skyrockets at the Palladium. Fierstone who feels he needs a short vacation advises us that the very capable drummer Mickey Greeve will be taking his place for this period.

CHANGES IN

bility of the Danny Kaye part not again be heard in the solo FOLLOWING the news printed in this newspaper last week that Billy Wiltshire was leaving Maurice Winnick, we now understand that this popular drummer will join Frank Weir on March 22. He will take the place of Bobby Kevin who is leaving the outfit. Further newcomers in the Weir line-up include Bert Howard bass, and

Cecil Pressling 1st alto. The Weir band are appearing at Butlin's Golden Ballroom this week and are on the stand from 7-8 p.m. leaving in time to commence at the Lansdowne at 8.30 p.m. The Weir band will be broadcasting, after quite a were obviously affected, but long absence on the air, on April 1 at 3-3.40 p.m.

The Blue Rockets who are at present touring Germany, will to do with themselves. Nor did appear on Sunday March 21 at Popular members of the Lou the singers get all the support the Garrison Theatre Hamburg Preager band, Eileen Orchard to which they were entitled at the concert for British and Don Lusher photographed from the orchestra. The brass troops that Danny Kaye is giving as a farewell gesture. After the show the Rockets will be travelling to Iserholm where they will stay for an indefinite

FURTWANGLER CONDUCTING AT ALBERT HALL

ON Thursday, March 11 at

Accordion Times

Edited by J. J. BLACK

people were packed into the ration — essential part of the Personally I think the to try and hear them if pos- can be best served by playing ings for new British films. A

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classical music at all; in fact I always critics listening to his

o'clock midnight the reckon himself an artist until numbers may adversely affect

THINK that this may be an in this combination was incor-Tollefsen's own views on this friend Gerald Crossman, who subject. His objective, as we all has been with the combination up to the critics rather than number of his latest composi-

would go so far as to say I don't performances, and he feels that ment in these early days.

Montmartre Players and I regret that my information regarding the second accordionist appropriate time to record rect. He is, in fact, our old tions for accordion have fust Tolly stressed the fact in a been published.