





Musical

Express

Pictures

BERG LARSEN

AMERICA'S CONCERN AT LARGE SCALE BRITISH EXPORTS STAPLETON

E.M.I. in competition with the London Label

URTHER NEWS ON ENGLISH EXPORT RECORDS FOR AMERICA COMES FROM THE UNITED STATES VIA "BILLBOARD" THIS WEEK. IN THEIR ISSUE OF MARCH 6 THAT PUBLICATION GIVES NEWS TO THE EFFECT THAT BRITISH RECORDS ARE CORNERING A LARGE MARKET IN THAT COUNTRY. AS WE ADVISED OUR READERS EXCLUSIVELY WEEKS AGO, DECCA THROUGH THEIR LONDON LABEL HAVE ALREADY ESTABLISHED THEMSELVES IN THAT FIELD AND NOW WE LEARN THAT THE E.M.I. GROUP ARE NOW FOLLOWING SUIT IN THE "POP" FIELD. "BILLBOARD" IN AN ARTICLE BY JOE CARLTON SAYS:-

blasphemy from

"Billboard" with

our welcome

to U.S.A. artists

England Expects

Every Artist To Do

His Duty ... Garos

maintain their polist porter

(banje and community sing on Heartbreaker) on one side of a record and a shuttle cettle (8/6 time on Marc Than Boar Bajare) on the other side. To Gaptage

I say, that len't all, you know, A not het goon-tribe-paleased waxing will have the Swins Toolle Colle Doolle gaired with the Austrian Holes Polles, had of which are catching on, styling the Yankse dollar-catching way.

"Large scale skirting of James C. Petrillo's recording ban through the medium of foreign masters-which would be pressed and sold by major firms in this country-should become a reality at any moment. From indications it is almost a certainty that the RCA Victor Company, for one, will extend its coverage of 'new' pop song material via CMILIN' Johnnie Smith who platters cut in England for its His Master's Voice affiliate in the E.M.I. group. Other firms such as MGM, Musicraft and possibly Columbia, which enjoys an affiliated relation- Express" prophested for him. ship with E.M.I.'s Columbia and Parlophone labels, can be On May 1 Smith will take his expected to follow suit where it is deemed necessary to 'get on the hits.' . . . Compare this

"Meanwhile it is known that Eli Oberstein, Victor's artist and repertoire chief, already has on hand several English masters, among them two sides by Britain's Joe Loss and his ork featuring the American hit Manana as well as the pop plug, Teresa.

"Not only does Victor now offer potential for new-recording but a trend may develop which will see MGM take advantage of its newly launched MGM-English label abroad to bring masters back, while Columbia which has long exchanged classical disks with its EMI branch much along the Victor-HMV set-up, may be expected to keep a sharp eye

"Tradesters here also foresee in a possible mass disker movement after English masters, big and curious future development of English song, publishers and artist functioning and dollar power. At a time when English Decca boss E. R. Lewis is spreading himself out in America via the London Label and the British Musicians' Union has refrained from committing itself on the American Petrillo ban, the idea of an American music biz moving through England and relying on English performing artists to launch exploitation here of new tunes provokes some intriguing problems' for Petrillo -and A.F.M. . . .

"The BMU as well as English Government can be expected to welcome an increasing amount of native recordings for the American market, not only as a desirable means for dollar-credit formers and musicians, some the London Label route. . .

not been in vain.

CAMPBELL CONNELLY "THE HOUSE OF HITS"

A TREE IN THE MEADOW

TIME MAY CHANGE

The Big Hit from Leigh Stafford's Revue "MAID TO MEASURE"

OY-OY-OY SARAH

FROM AMERICA ANOTHER BIG HIT

OH! MY ACHIN' HEART

FOR THE STANDARD LIBRARY HARRY JAMES' LATEST

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Heyworth exclusive lines which make playing easier.

WILD CAT STOMP

Coupled with A MEDLEY OF TUNES FROM THE SAME SHOW including

THE NATIONS' No. I SONG

Smilin' Johnnie Smith for **Butlin's**

has been resident at the Płaza Ballroom Derby has now got the big break that "Musical Out of the Blue Orchestra to Butlin's Pwhelli camp in place of Maurice Sheffield who will be staying in Edinburgh.

Smith tells us that his personnel although not quite completed is at the moment as follows:-Bobby Bell trumpet and also comedy material, piano Muriel (Billie) Wells, tenors Ronnie West and Bert Slater, alto Al Calcutt, Dennis Skeets drums and vocals by Larry Gretton. Smith will of course lead the orchestra and compere. Another alto and baritone have yet to be fixed.

SKYROCKETS MAKE NEWS

The Skyrockets who will accompany Martha Raye at the State Kilburn, this Sunday followed by Hammersmith, Lewisham and Tooting will, as usual, do their own hour's stage show. In the past the Skyrockets have presented a Musical Quiz, but only on their Northern appearances. However, they will do this on the aforementioned London concerts and prizes will be National Savings Certificates.

for Skyrockets

their stay at the Palladium, the Merry Macs gave a party in the band room at the Palladium last Saturday night as a token of their appreciation. The Merry Macs are appearing at Chiswick Empire this week prior to leaving for Dublin next week. On their return they will play at Glasgow, Dudley and Blackpool.

expansion but also as an important wedge for British per-

of whom have already been ON April 10 Eric Winstone and his Orchestra featuring Julie denting U.S. wax stalls via U Dawn and Leslie Howard, will travel to Ireland where Winstone will present his complete stage show at the Theatre Having read the foregoing the Royal, Dublin. The band will open on April 11 and this will be its profession will realise that the first visit to Ireland. On the following week commencing April tremendous amount of publicity 19 the outfit will travel to the North of Ireland where they will which "Musical Express" gave appear at specially arranged concerts in Belfast, Londonderry this campaign months ago has and Ballymena. Winstone and his Orchestra will pay a return visit to Band Parade on April 5.

Macs throw party

As a tribute to the wonderful co-operation they had received from the Skyrockets during

GOOD LUCK - DENNY DENNIS!

Another British Star Export leaves to conquer a new world



Ken Moorhouse, owner of the Princes Ballroom Brighton Precision Reeds say farewell to Denny D caves on American Overseas specially requested by Tommy Dorsey.

MARTHA RAYE IS HERE

(Musical Express Staff Reporter)

FAMOUS AMERICAN ARTISTE AT THE LONDON PALLADIUM. MARTHA RAYE, STAR OF IN-NUMERABLE MOVIES, SHE OF THE BIG MOUTH, BIG VOICE, HAD THE AUDIENCE EATING OUT OF HER HAND. SHE ENJOYED ALL THE SUCCESS OF DANNY KAYE. SHE SANG AND CLOWNED UNTIL BOUQUET AFTER BOUQUET WAS HANDED UP TO HER OVER THE FOOTLIGHTS. THEN, WITH TEARS IN HER EYES. SHE WAS OVERCOME BY THIS WELCOME.

One thing is highly significant. Martha Raye did not bring her own conductor or planist. She took the Skyrockets-greatest pit band in England-as they were. She found herself Frank Still, a London accompanist. It was a wise move. For here in musical matters we in London have the finest the world produces. Didn't Danny Kaye say so? And so does Martha

Another American vocal act on the same bill is the Ben Yost Royal Guards. This is a quintet of picked voices with unusual brilliance and quality. The Palladium audience showed them, too, how we welcome real talent in London.

J. L. R. BAND CALL AT

PALLADIUM The Merry Macs make Martha feel at home during rehearsat.





HARRY LEADER

By Lee Conway

THOSE of you who heard? Harry Leader's much awaited broadcast after his contretemps with the B.B.C. will agree with me that he Inot only vindicated himself and his band, but that his performance was way above many of the bands we hear? on the air today. He put? over a discreetly chosen pro gramme, with good arrangements played in a most musicianly fashion, One cannot possibly say the B.B.C. have not given Leader his chance, nor can one say that Leader did not take it with both hands. In my capacity as radio critic on this newspaper I now await with keen anticipation further developments in the Contracts Department assuming, as I have the right to assume, that the B.B.C. agree with me that 2 Leader has a band worthy of its fair share of air time Lummmmm

Johnny Clarke at Kirkcaldy

Inadvertently we printed last week that Dave Connacher, manager of the Burma Palais, Kirkcaldy, was also leader of the resident orchestra. This, of course, is incorrect as the resident ten piece band is under the direction of the well known Hast of Scotland trumpeter Johany Clarke.

Hellzapoppin TOP going to the Princes

April 10 Olsen and Johnson and poil programme called "Band company will move into the Poll." The programme was Princes Theatre where Bertram divided into four separate sec-Montague in conjunction with tions being American and Bernard Delfont will present British Sweet and Swing bands. the arch crazy comedians in The final results which we print their full length version of here were arrived at on a per-Hellzapoppin, as distinct from centage basis in each section. their sixty minute presentation In the British Sweet Section at the London Casino,

The full length version as 54.05%. Geraldo second with staged in New York where it 10.4% and Victor Sylvester third ran for ten years will be more with 5.9%. These were followed lavish in presentation with ad- by George Melachrino, Stanley ditional cast, including Zoe Gail. Black and Maurice Winnick There will be two performances tying for fourth place. In the

Jack Hylton's "Burlesque" Foster topped with 58.7 folwhich is leaving the Princes to lowed by Ted Heath second make way for Olsen and with 30.2% and Frank Weir Johnson, is transferring to the third with 2.4%. These were Garrick Theatre on April 8.

MORE NEWS AND PICTURES BACK PAGE

aires and Joe Loss in that The Miller Orchestra was first, Artie Shaw second and David Rose third in the American sweet section and in the swing section Stan Kenton first Tommy Dorsey second and Woody Herman third.

Cyril Stapleton came first with

British Swing Section Teddy

followed in this section by Vic

Lewis, Geraldo, the Squadron-

ACCORDIONISTS KRAMER AND **WOLMER RETURNING TO ENGLAND**

TARRY DAWSON OF NEW CENTURY ARTISTS LTD., INFORMS US THAT BY ARRANGEMENT WITH DANTE, BOTH HE AND ERIC WINSTONE WILL BE BRINGING TO ENGLAND ON A RETURN VISIT THE FAMOUS ACCORDIONISTS KRAMER AND WOLMER. IT WILL BE BEMEMBERED THAT THESE TWO ACCORDIONISTS MADE SEVERAL EXCEPTION-ALLY FINE APPEARANCES IN ENGLAND LAST OCTOBER AND NOVEMBER BUT DID NOT APPEAR IN VARIETY BECAUSE AT THAT TIME THE MINISTRY OF LABOUR DID NOT GRANT THEM A WORKING PERMIT.

However, this time they have been given the necessary permit for variety and by arrangement with Jack Hylton and Chesney Allen they will appear at Wood Green Empire on April 26, Empire Newcastle May 10 and several other dates are being negotiated including the Metropolitan, Edgware Road.

New Century Artists advise us | MORE STARS FOR that several broadcasts have also been arranged including 'In Town Tonight" on April 10. Variety Band Box April 11, and new outfits have been invited

JAZZ JAMBOREE Two exciting and interesting

Showtime" on May 20. We to appear at the Jazz Jamboree. also understand that they will but their acceptance has not yet be appearing as guest artists on been received. Derek Neville Sunday Concerts as well as and the band he took to Nice playing at two special shows in and the George Mitchell Choir Manchester and Glasgow, but are the two outfits. Freddy complete details of these will Bretherton will be supplying be published at a later date. | the orchestra for the Overture.

IVY BENSON FOR HOLLAND

DRIOR to leaving for Germany last Tuesday, Ivy Benson rang this newspaper to advise us that instead of travelling straight to the British Zone she had been advised by C.S.E.U. that two concerts had been arranged for her in Holland. The boat was due to dock at 6 a.m. Wednesday and she and her girls were doing a show on that night and Thursday. Tickets had been completely sold out prior to her sailing. The band returns to England in the middle of May prior to opening their summer season at Butlin's.

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THE VOICE

BRAVE NEW WORLD

Things are happening fast. Critical date April 30. After then there are to be no more broadcasts of dance bands. Idea behind this, as our readers know, is the madequacy of radio fees paid to radio dance bands. Simultaneously a document has been drawn up to put an end to what has been called the "pernicious habit of song-plugging." At the time of going to press I am informed that the expedient used in this case is a financial penalty. The uninitiated reader might gather from these remarks that the dance bands will get adequate fees direct from the B.B.C. and will no longer have to rely upon subsidies from song publishers, while the publishers will refrain, under threat of penalty, from paying broadcasters for playing their songs. I wish the best of luck to all and sundry connected with these Utopian ventures. The ideas are right. But perhaps I may be forgiven my quota of inherent cynicism if I remind you of an equally important event in British history that took place at Runnymede. Oh yes-I grant you the Magna Charta was actually signed and that's all that matters. But I recall they had a helluva job getting King John down to the island and a lot of pressure was brought to bear on that monarch before he actually put his signature to the document. And even then they say he tried to back out of it. Which goes to show that these things are not easy. Nevertheless, we are living in a brave new world.

TO THE PROGRAMME PLANNERS

My dear Programme Planners of the B.B.C. "Musical Express" does not know (nor do we care very much) who you are. It makes no difference to us as long as you are doing your job thoroughly. But some of your decisions would make a poser that even the Brains Trust could not answer. It would be very interesting to learn on what grounds you all come to your omnipotent decisions and on whose expert advice. For instance our radio columnist Lee Conway deplored the time when you decided to cut Peter Yorke's triumphant Sunday musical hour completely out of your programmes. This happened at the height of his radio fame. Now, I hear, he is coming back again. Why interfere with something that is an assured success? I also hear (indirectly) that Jack Jackson's most interesting gramophone record broadcast of Saturday afternoons is due for the axe. But I was told this was only to find an even stronger listening spot for it later in the evening. For such a decision—if it is true that you have arrived at this decision-hearty congratulations. But surely you don't have to take it off to put it on again, do you? If you asked me to guess at Jackson's listening figures I would hazard that they are millions. And so, my dear Programme Planners, it is my view that you could advantageously learn some of the finesse of the greater showmen like Parnell, Delfont, Hylton, Littler and others. Don't be fright!

BAN ON HOT CLUB DE FRANCE

"EVERYONE CAN DO IT"

SAMBA

GREATEST

SAMBA

EVER

HA! HA! HA!

As we announced during the week of their opening in London, the Hot Club de France, with their internationally famous stars Reinhardt and Grappelly, although allowed to appear in Variety, were prevented from playing at Butlin's Ballroom at Earls Court by the Ministry of Labour. That, of course, is in accordance with the correct principles of international trade reciprocity. Besides which, the British musician must be protected from foreign competition. But it seems a pity, when we have a spectacular band like that of the Hot Club already in the country, that they should be prevented from appearing at a huge ballroom like that of Butlin's (or for any other ballroom management for that matter) where we British could not only have the pleasure of hearing and appreciating these artists, but where we could turn their talent into a first-class box office attraction, thereby making honest revenue out of their visit to these shores. Even by paying a British five-piece band to appear with them, there is a nice week's wages for somebody if they can get permission te book this brilliant Continental attraction in a bailroom. After all it is mostly in the ballrooms that you find the real fans for dance bands.

"THERE IS NOTHING TO IT" IT'S

LAUGHING

EVERY PIANIST

SHOULD HAVE

CHARLES

WILLIAMS

HAUNTING MELODY

THE

DREAM



BENNY GODMAN FOR CLICK CLUB

HERE is every indication that the band business across the water will come in for a break once the good weather starts and the open air dance locations can get going. Although spending has been on a definite decrease, the good weather brings the people out for pleasure, and open-air dancing is a popular pastime in America - or has been for the past few years. There is news this month that Benny Goodman may be considering a re-organisation of his band very soon. Although he has not appeared with a combination for some time, excepting for recording sessions, Frank Palumbo, owner of the well-known Click Club in Philadelphia, has secured Benny's signature to a contract engagement beginning on May 24. It will mark Benny's first dance engagement in many months.

Although Benny is only booked to appear with a Sextet, reliable reports state that he is considering other dates which may tempt him to organise a larger comination. With the stopping of all disc and transcription recording in Hollywood after December 31, work in that area has been slack of late and Benny may not find it so difficult to line-up a first class crew. He is moving his family from Hollywood to his Connecticut home for the summer so it looks pretty definite that he'll stay East for THE first of Martin Block's the entire season.

STUART S. ALLEN

and his Orchestra on their tra- already been recorded over here. velling show, temporarily held over in New York due to the band's extended engagement at the Capitol Theatre. One could GLAD to see Stanley Black is hardly call the show a reunion

Music and Miller style.

featurettes for M.G.M., " Martin Block's Musical Merry-Go-Round," is now being distributed to theatres throughout the JOHNNY Desmond's "Teen- States. Filmed at the disctimers' Club" series kicked jockey's own Encino home, it off well on its initial broadcast shows Block talking about the from Chattancoga, Tenn., on music of Freddy Martin and March 13. Guest band for this four hit tunes made popular by show was Jerry Wald's orches- the maestro. As Block talks tra, which plays with a style about each tune, the film fades reminiscent of the old Artie to a set on which the Martin Shaw outfit. It's pleasantly com- men are assembled playing the mercial and Wald is reported to melody in question. . . Universecond broadcast, the show ema- done by the prolific musical nated from New York City short making of Leo the Lion, where the music was supplied by have lined up an impressive Louis Prima's band. Prima is series of band pictures in addianother of those leaders who tion to their many big musicals

not too clear about the workings of the new Anglo-American film agreement, but I am pretty certain that the flow of feature productions will more or less bar ... the importation of any American musical shorts in the future. What a splendid opportunity for us to make some and do a swap

HARRIET Cohen has performed the Rapsodica Sinfrom his orchestra. "I'll Walk fonica for Piano and Strings by Alone" was the sensation of the the contemporary Spanish comyear, this was followed by poser Turina, and Arnold Bax's "Angelina," "Robin Hood," "Morning Song" for Piano and 'Please Don't Toucha The Orchestra in her recent guest' Bananas," and at least a dozen broadcast with the Columbia others - his "Bongo, Bongo, Concert Orchestra under Alfredo Bongo" is about the best I have Antonini. The Spanish work was to appear there for a two-week heard apart from the Danny dedicated to her by the com-Kaye novelty. Old friend Jack poser, while the second piece "Soldier and a Song" Power is was specially composed by the still singing with Louis. . . . The Master of the King's Musik to day before the Desmond-Prima honour Princess Elizabeth's broadcast took place, Johnny did twenty-first birthday. Sub-titled a guest spot with Tex-Beneke "Maytime In Sussex," it has

> playing "The Best Things In since the Beneke crew is an Life Are Free" nice and early. entirely new band. Only past As I predicted a week or two association for Desmond was the ago, this number is in for a bit of rejuvenation just now and will climb steadily as soon as M.G.M.'s "Good News" arrives over here. Mel Torme sings it in the picture so get cracking with those arrangements boys-don't any more changing!

system for picking winning re- has made one that features American journals that they are ever assembled. cordings. I would rate this band many of the old Miller melodies surprised at the influence Glenn as one of the most consistently and is a cert for success, follow- Miller must have had on us successful in America. Ever ing as it does, the short they during his all-too-brief stay over since we were introduced to made for the same studio last here during the war. It seems Prima by Johnny Kerr in the year. This little film is over here that those same tunes that we BUDDY Rich is set to open old A.F.N. London days we have and I have already covered it heard oh-so-long-ago and still

Talent scout Arthur Godfrey (The "Too Fat Polka") congratulates his discovery Vic Damone on getting his own radio show, the C.B.S. "Saturday Night Screnade." Denny Dennis tips him as a real find—he's only nineteen.

CBS

with his orchestra at had a veritable barrage of hits extensively in past issues. I am love are just beginning to catch Chicago's Regal Theatre on

say I didn't warn you! . . . Talent on with the American fans. April 23 with Johnny Moore's States, they are copying another Scout Arthur "Too Fat Polka" Loads of people have condemned Three Blazers as an additional idea that has long been a favour-Godfrey's little discovery Janette the Miller A.E.F. Band as being attraction. . . . Jay Livingston ite in London. Rhumba music Davis now has a radio show of unwieldy and bad (there have and Ray Evans are writing is becoming so popular in New her own, in which she is accom- been many prominent American seven tunes for the new Para- York that many restaurants and panied by Howard Smith and names in this category) but I mount musical picture "Isn't It clubs are featuring rhumba outhis orchestra. This Janette have yet to hear any American Romantic." . . . Musical films fits as second attractions, as is sings popular songs, unlike our band play any of those superb coming our way in the near done in this country. . . . Carleown singer of the same name Jerry Gray orchestrations with future will feature music played ton C. Camarata has been apwho does very well singing the polish and attack accom- by orchestras which include pointed as Eastern Sales Manaoperatic arias. Incidentally, do plished by the lamented Glenn, some of the biggest names in ger for London Records. Yes, he you remember that it was our Many name American orchestras American dance music. That is is Tutti's brother. . . . Second Janette Davis who changed her have attempted them but even what has happened to the musi- thoughts on Louis Prima. He name from Beryl Davis not so Jerry Gray's own orchestra just cians since most of them gave has done it again with a new be doing very well. For the sal International, not to be out- long ago in order to avoid con- seem to miss that essential up active band work for studio record called by the odd title fusion with the other Beryl atmosphere Miller always seemed playing in the screen capital. "1,000 Island Song." Because the who's now across the pond to create in any number he Lennie Hayton told me, as many lyrics have a tag-line "Oh, Flor-Somehow I don't think she'll do played. James, Dorsey, Herman, of you will remember, that it ence," people have been confus-Kenton and all the others in- takes quite a time for a musi- ing retailers by persistently cluded. I still contend that it cian to settle in Hollywood, be- asking for the record by this have managed to hang on to a now in production. Tex Beneke I am constantly reading in was the greatest combination come a member of Local 47 and name. Now R.C.A. Victor have then sweat out yet another year decided to rename the tune "Oh. before he can get an appoint- Florence" and all new pressings touring with name bands and have also decided to comply with have stuck it out in Hollywood the change of title and are reis a sign that security means a printing all their song copies that foresight has left these ber is becoming a top hit appearance work is at a mini- poor substitute for the old Muffit.

Bernstein, Les Robinson, between you, Frankfurt and Frankie Carlson, Eddie Miller. Luxembourg. Stan Wrightsman, Don Lodice, Clyde Hurley, Dick Clark, Bruce Squires, Vic Berton, Artie Schutt, Manny Klein, Lee Young and many others, while Lennie PAGE Cavanaugh and his Trio, Hayton told me that there were dozens more waiting to get into a studio ork as soon as they spot, have been set to open at qualify by the Union. Men like the exclusive Forest Park Hotel Hayton, Victor Young, Leo Forbstein and others are heading the movement to get dancemen into the studios - their movement is having considerable success. Tony Martin's version of the ballad "Julie" is a real honey. Hear it on Munich.

weren't going over to the jorie is off the danger list.

ment to a studio orchestra. That will bear that title. Morris so many great names have quit Music, publishers of the number, great deal to some people and with the new name. The numboys in particularly fortunate watch it. . . I personally think positions now that personal Ralph Moffatt's successor is a mum and recording is no more. On the other hand, Tommy Dor-Already firmly fixed in various sey is getting better. Look out. studio staff orchestras are Artie Munich, we can now choose

who are soon to be featured on a daily quarter hour radio in St. Louis on April 4. . . . Frankie Carle cancelled bookings guaranteeing him more than fifty-thousand dollars last month when he broke up his tour to fly back to Hollywood and the bedside of his daughter and former vocalist Marjorie Hughes, who was critically ill in hospital. He has now resumed his programme of concerts and AS if enough of our vocalists one-nighters as daughter Mar-

STRAVINSKY SYMPHONY

T is the music of a worn-out talent, that was perhaps once near genius." So wrote W. R. A. in the February issue of "The Gramophone" of Stravinsky's Symphony in Three Movements recorded on Columbia LX 1042-4 by the Philharmonic Symphony Orchestra of New York under the composer's baton. The work was written in 1945 for the New York Philharmonic Symphony Society. It is one of the most important compositions in the whole of the composer's varied output, and in many respects may be said to be summing up of all that was best in his previous works as far back as The Rite of Spring. Indeed, we are often reminded of that work in what at first hearing seem to be purely rhythmic sections of the Symphony. On closer acquaintance however such passages reveal an organic importance far greater than similar passages in

The Rite." This is a symphony satisfying fully the demands of symphonic form, whereas "The Rite" is more a suite of episodes linked by an ultra - musical idea — the worship of, and the sacrifice to, the earth in prehistoric pagan Russia. Stravinsky has travelled a long way since 1913 (the date of completion of "The Rite" and I think it is safe to say that to have achieved such formal unity as in this Symphony without, relying on external ideas would, at that early date, have been completely beyond his

now-used more for constructive the composer's part writing. than for dramatic purposes (thishowever does not mean that their dramatic effect is necessarfly lessened). In 1940 followed a four movement Symphony in in which, although the full orchestra is employed, it is treated in chamber music style. Because of this it is not heard to its best advantage in a large consert hall, though it is perfeetly suited to broadcasting or recording.

In the present work there is still much that is in chamber music style, but such passages here are constructed with the full orchestral weight. The use of the piano, although deplored by W. R. A., is a stroke of genius. giving colour, character and clarity to the music, so much so that it is impossible to imagine the work without it. With the harp it forms a separate section of the orchestra. In the first mevement the piano is empleyed, in the second the harp. and finally in the third both are book could be written; it is as it is high praise for the latter. masterly as it is original.

weightiest and most extended of . Orchestra is slightly more lyrical the three, roughly corresponds and the instrumental tone to sonata form, yet develops slightly warmer. On the other erganically as it proceeds. After-hand the -new--version. the opening fortissime tutti a slightly most important thematic frag-greater clarity.



and octave-but it plays an im- of personal taste. portant and unifying part in the whole movement; for instance it forms the bass of the rhythmic employs ternary (A-B-A) form.

The final section is considerably condensed. A short Interlude leads directly into the Finale, which is of unusual construction. There are five sections in form A-B-A-B-C. The second of these begins with an extraordinary passage played very fast by two bassoons, which rather resembles a dog chasing its own tail. It later leads to a rhythmic passage for the full orchestra. The third section not a repetition but a development of the first. The fourth has fugal beginning with a duet for trombone and piano. In the fifth and last section a climax is built on the rhythmic passage in the second section.

We are most fortunate to have these thrilling records, especially as they are conducted by the Looking back today, we can composer and therefore represee that the way has been paved sent the authentic version of the for this new masterpiece. In work. The orchestra are superb, Dumbarton Oaks (1938) a con and had obviously been certo for chamber orchestra, are thoroughly rehearsed. The reto be found rhythms reminiscent cording too is first-class, bringof "The Rite of Spring" but ing out perfectly the clarity of

> I began this review by quoting W. R. A. I will end by quoting the words spoken to me by one of England's foremost composers after a recent performance of the work. "It is magnificent music. The greatest work written in years."

On Decca K 1610-3 there is new recording, played L'Orchestre de la Suisse Bomande conducted by Carl Schuricht, of Beethoven's Second Symphony. Among previous recordings of the work still available are those by the Boston Symphony Orchestra under Koussevitzky (H.M.V. DB 3919-21 and DBS 3922), the London Symphony Orchestra under Weingartner (Col. LX 725-8) and the London Philharmonic Orchestra under Beecham (Col. LX 586-9). The first two I have not heard, but the last mentioned is a magnificent recording, especially as it must now be considered a fairly old one. There is indeed very little to choose between it and the new version; though this might not so seem,

The first ... movement, .. the and the London Philharmonic

Thomas's slow movement, just as I prefer Shuricht's Scherzo. The differences however are slight, except for the tempo of the Scherzo, which is much faster in the new recording than in the old. Schuricht has to slow up for the trio, whereas Beecham (correctly, I feel) is able to maintain the same tempo ment is played by the horns throughout. Nevertheless, his against repeated clarinet chords. Scherzo lacks vitality of the It consists simply of three inter- other. As both recordings are vals - minor third, major sixth excellent any choice between (the inversion of the former) them must be purely a matter

On H.M.V. DB 6574-8 and

DBS 6578. Beethoven's Violin passage that immediately follows Concerto is recorded by Yehudi its announcement. The slow Menuhin and the Lucerne Festimovement is simply wrought and val Orchestra conducted by Wilhelm Furtwangler. The version of this work already in my collection is Kreisler's with the London Philharmonic Orchestra conducted by John Barbirolli (H.M.V. DB 2927-31 and DBS 2932). On the whole, I prefer Barbirolli's handling of the orchestra to Furtwangler's; his tempi are steadier and his dynamics more faithful to the score. In the opening tutti, the first entry of the violins (in that mysterious D sharp) is marked p and the chord in the next bar f. While Barbirolli obeys these markings faultlessly, Furtwangler plays the first bar mp and the second mf. However, every respect the new recording is far the better of the two, being much more alive and richer in orchestral tone.

> The balance too is excellent except that once or twice the horns are apt to drop out of sight. The timpani, so important in the first movement, are beautifully recorded. Menuhin is superb; there is abundant richness and warmth in his tone which is perfectly captured on these records and his interpretation is most faithful to the score. Of the music itself there is no need to say anything; it is still the greatest violin concerto ever

The new records of Beetheven's Fifth Piano Concerto (known as the "Emperor," but not so named by the composer) are far less satisfactory. It is recorded by Denis Matthews vocalists. In other words - the with the Philharmonic Orchestra conducted by Walter Susskind on Columbia DX 1462-6, vocalist on his broadcasts if he This old war-horse can rarely (the bandleader) has a resident have been ridden as furiously as job. Does the listening public here. The whole thing has such have to suffer because the bandvitality and brilliance that the leader's resident contract doesn't result is unnatural. The listener feels he is right on top of the not broadcasting? The poor old orchestra which might almost be " in the room with him. There are under great difficulties not people who like to feel this, but helped in any way by these nonpersonally I would much rather vocal programmes. A good feel that I am in a concert hall slogan for the B.B.C. might be at a reasonable distance from the orchestra. A sense of perspective is essential and one does not get it with this new recording, at least not in the home. If played in a gymnasium fifty feet

The piano tone is distorted, The version by Sir Thomas presumably by over-amplification. I have the old Decca Polydor of this work (Wilhelm Kempff and the Berlin Philhar-



Han Dunk

DECENTLY in London, HAN DUNK - Executive of the Metro Music Co. Amsterdam one of Hollands's most important music houses, Dunk is also official of the Dutch Songwriters Guild (W.T.L.) which has been in existence more than ten years and boasts a membership of 220, including all the important composers and lyric writers of Holland. He thinks it would be a great idea if the Songwriters' Guild of Great Britain and its counterpart in other countries. would give each other all the collaboration possible, with a view to friendly amalgamation. Dunk would like to see representatives of all the Continental songwriters' Associations given an invitation to attend the next General Meeting of the British Songwriters' Guild. This seems to me an excellent idea.

WOULD like to challenge the planners at the B.B.C. to give sensible and constructive reason for this ban on vocals before 9 a.m. in the morning, and also the ban on "outside" reason a bandleader is not allowed to engage a free-lance warrant a vocalist when he is popular" song struggles along "No joy for the Hoi-poloi!"

YLAD that Neal Arden's "QUIET RHYTHM" programme is back. This has been absent far too many months. As long it might prove satisfactory. a disc jockey I rate Neal as first class, and I'd still like to hear that disc-jockey due I talked of some time ago - Jack Jackson and West Arden who, given the opportunity, I am quite certain could put on a one hour weekly

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fust the band people wanted to around for a chat with the rehear. Suppose you played a lot doubtable Art. And it's the same of swell dance music, with story everywhere his orchestra novelty numbers and vocals a- plays. A grateful Boston theatre plenty thrown in to keep the owner voluntarily handed Art a patrons happy. . . .

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fellow who had a band- the huge crowd which besieged MELODIES? one which you thought was the theatre the night I dropped

> week's stay but recently! After Maestro Mooney had obliged the horde of autograph seekers which cornered him at the stagedoor entrance, we settled back comfortably in Art's dressing room. Whereupon I set the questionnaire in motion.

A BOUT nine years ago," said Art, "I was playing sax in a band in Detroit. Finding ourselves leaderless one day, I was picked to front the band. We played in and around Detroit for about three years; then came three years' service in the Army. After my release, I immediately formed another band - the one I'm using now with a few minor personnel changes."

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DID YOU CUT ANY OTHER ALONG SIMILAR LINES?

"Yes, another oldie called Baby Face,' which is to be released today, and which I hope bringing fame and fortune to GENTLEMAN." DO YOU FEA- jockeys and the many people

Clover' record."

WHAT OTHER SONGS HAVE YOU RECORDED FOR M.G.M.?

"We recorded our theme song, Sunset To Sunrise, and - at least we think it is an exceptionally fine version of the song Jan Pierce made famous, 'The Bluebird Of Happiness.' Also, a novelty featuring the Galli Sisters singing 'The Barber Of

HAVEN'T I HEARD REneeded the string band touch so BOUGHT THE MASTERS OF I brought in the only banjo YOUR VOGUE RECORDS? player I could think of at the YOU KNOW, THE KIDS IN NEIGHBOURHOOD banjo man, Mike Pingatore. STILL DROP IN TO HEAR Well, you know the rest. The YOUR ETCHINGS OF "I'VE funny part about it is that it's BEEN WORKING ON THE on the B side of the record, the RAILROAD" AND "PIPER'S JUNCTION."

"That's right. M.G.M. did buy the Vogue masters recently. Both records you mentioned have band vocals and are typical of our present-day style."

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believe it! A Boston disc jockey of the more articulate of its played it for the first time on the highly emotional devotees. Few air on New Year's Eve, and of its supporters have more than within 15 minutes the radio the amateur's knowledge either station was flooded with requests. Do you know that this realise how small a part jazz record sold 1,500,000 copies within five weeks? God bless the disc jockeys! I love 'em!" YOU USE QUITE A FEW

VOCAL AND NOVELTY NUM-BERS. IS THERE A REASON? Panassie's recent book on Arm-Our aim is to please and keep lections "Les Maitres du Jazz ":

people happy, and we believe Editions du Belvedere, Paris: that in spotlighting the vocals Sisters plus novelties we've got the right formula!"

Art Mooney may be reached at M.G.M. Records, 701 Seventh Avenue, New York City 19, New York.



"For Pete's sake . . . can't they afford any music stands around here ?"

Let's Take Stock of Armstrong

SAYS

TAZZ, more than any other form of popular entertainment, has had to suffer for the subjective enthusiasms of its the benefit of no better criticism "Surprised! I just couldn't than the sentimental adulation of music or show business; few plays in the American Negro world; few seem aware of the responsibilities of the critic!

These reflections have again been brought to mind by Hugues "Definitely there's a reason. strong (Louis Armstrong - Col-1947) and have been confirmed a short B.B.C. relay.

> the world that it will take years tra. and years to realise it." M. Certainly Louis himself showed hensible vocalist. Negro artists proved in the least after twenty-Panassié quotes these words of signs even then of the showman- are frequently at an advantage odd years of repetition!

HUGH REES in this provocative article Mezzrow's on the title page of ship which was to make him a

his book, yet neither Mezz nor box-office draw in the 'thirties. Panassié ever tell us just what But the rest of his recording Armstrong's given mankind . . . combination (the vaunted "Hot ing degree. It seems high time for a re- Five") were no more than assessment of Louis Armstrong's musical illiterates, unaware it

IF we can forget the sentimental attachment which we all faults. For all the charm and that humanity has known," he have for the good old "bad old hard work which he put into his would have developed. Instead. days," how does Armstrong's playing there were all too many his approach has remained the contribution to the world's enter- fluffed notes, rushed phrases and same. His technique in a world tainment of the 1920's strike us embarrassing silences when the of Gillespies, Hawkins and today? Fortunately, many great man just didn't make it at Tatums seems childish. Every by Buddy Breeze and the Galli by what little those of us who records survive for us to refer have regular jobs were able to to. And almost without excep- strong that, around 1929, he was now they all sound faded. . . . hear of the Nice Jazz Festival tion they are rough, without taken up by a commercially- After hearing that sad little "beat," ill-formed and lacking minded manager. Louis is a broadcast from Nice one must

seems of their own incom-

It was fortunate for Arm- hundred times before, so that "Louis Armstrong," says Mezz the technical competence of, let natural showman, an adequate if face the truth. Louis Armstrong Mezzrow, "has given so much to us say, Jean Goldkette's Orches- unimaginative trumpeter and an is a bore, whose manner of telloriginal if sometimes incompre- ing the old, old story has not im-

over their white competitors (so long as they remain on the stage!) and Louis' pigmentation together with his charming personality undoubtedly justified his manager's hopes. And though lacking the surprises of Ellington, the technique of Benny Goodman or the swing of Fats Waller, some of his records of those days succeeded in capturing that charm to an astonish-

But a truly great artist can never be satisfied with his achievements. Were Armstrong. as M. Panassie would tell us. Nor was Louis without his "one of the greatest musicians phrase that he uses he's used a

Accordion Times

Edited by J. J. BLACK

CONGRATULATIONS to Mr. Tony Romanro, organiser of which included comedy acts, piano solos, and the popular

have raised considerable sums of money for charity during the past year. They are the Misses Mary Simpson, Rita Taylor, Doreen Price, Jean Russon, Josephine Edwards, Doreen Hancox, Violet Thompson and Mary Woodward. This combination, known as Romanro's Regent Players, play publicly for charity only, and pay their own expenses. They

One of Tony's hobbies is collecting Souvenir Programmes produced by Birmingham Music Halls, and he has a very fine set of the programmes, printed on silk, presented occasionally to the patrons of Day's Crystal Palace Concert Hall, which later became the Empire; it was practically demolished in an air-raid during the war. His earliest Day programme is dated

CEVERAL more interesting contributions on the subject of whether accordionists should confine their performances to classical music or should also include modern popular numbers and swing arrangements in their repertoire, have come to hand; and as I think this is a subject of outstanding importance I am publishing two further contributions from readers. The first is from Mr. Ken Higgins, a well-known

trained on nothing but 'straight' music has no conception of modern dance style and as a result, as soon as he or she attempts to play a swing or popular number, they think that it does not matter two hoots how they play. They sound appallingly 'corny,' and do our movement considerable harm, in as much as the people who hear them are apt to think that it is only 'another of those accordion players'-' they all sound the same, loud and corny.' Even with their technical back-

ground they fall down badly on the popular numbers. "Now take the case of the dance and swing accordionist. He will usually have taken up the accordion as a sideline and then become entranced with the wonderful possibilities of the instrument, particularly if he is a pianist, for once he masters the bellows control he will be able to dress up the popular and swing music to sound as if an orchestra and not just one accordionist were playing. On the other hand, being the type who loves to extemporise and who probably never plays the same number in the same manner twice, then he will not excel when he attempts classical music and should leave that to his

"To sum up, I think that the straight man should stick to his type of music, for well played, classical music will always command respect and the accordionist will not lose that respect by attempting something quite out of his province which may quite well be left to the player who specialises in popular and swing music."

it enhances both the player and the possibilities of the accordion. Of course we must take into consideration the fact that accordionists of outstanding ability might not care for swing music and therefore have not the required 'feeling'and 'feeling' is what every swing musician must have, otherwise it just isn't swing. Maybe this is part of the reason why some famous players do not charm us with swing these daysas mentioned by P. Zure, one of your correspondents.

not think we hear nearly enough of it played entirely by the soloist. What we do hear is the 'one-armed' accordionist who plays the treble side only and controls the bellows with his other arm-but no bass! Of course I'm referring to the accordionist who plays with other members of small outfits, and

accordion playing. When an accordionist is nearing the conclusion of maybe an overture, why does the pit orchestra have to drown him so that he can hardly be heard? I know that at a musical climax we require tutti, but I also know that there is plenty of power behind the accordion without the orchestra butting in!"

the Birmingham Accordion Club, on his latest concert, Club Accordion Band.

Under Tony's leadership, eight Midland girl office workers have done shows all over the Birmingham area.

teacher of Leeds, who writes; -

"It very often happens that the accordionist who has been

more 'sober' colleagues.

THE second contribution on this subject which I am publishing this week is from Mr. D. W. Hughes, of Wallasey, Cheshire, who writes:-

"Personally I think swing numbers should be included as

"As far as the actual playing of swing is concerned, I do therefore we hear only half the instrument.

"I would like to air my opinion on another department of

"Jazz Classics For All" by John Davis and Gray Clarke scribed our review of the Colum I OOKING back upon what we bia subsidiaries (this column,

have written during the past Item 21, January 16, 1948) as few months it seems that we "terrifiant"! (We accept this as have dealt entirely with records a compliment!) which, for one reason or another. We are the first to admit that are not readily available to the normally our remarks are British collector. We have, in addressed to a minority - but a fact, albeit with the best inten- minority which embraces imtions, been somewhat "high portant elements of the world's brow." The well-known French collectors, whose illuminating magazine, "Hot Jazz," in its comments on what we write (as Numero Special consacre au

(Continued on page 4)





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VOU have to hand it to a B.B.C. feature now and again when they are really dishing out the stuff. The prize goes now to Variety Band Box. Listening the other Sunday I must say there was more interesting talent in one show than in a dozen Music Halls. available in plenty, providing nicer still to hear his wonderful the search is sufficiently tribute to our British hospitality thorough. Besides this, it also and to the Skyrockets Orchestra Bb Clarinet, Boehm system, wood, low pitch, shop-soiled, in case (21 £5 5 0 £1 0 0 proves that we don't have to He seemed to be doing very well £42 £10 10 C £2 0 3 vocalists all in the one pro-ticular programme, but I have a gramme. In other words, I feeling that he has never done would say that this Band Box in so well anywhere in the wide question was a fine example of world as he did in London, good programme building, intel- where they idolised him. I must

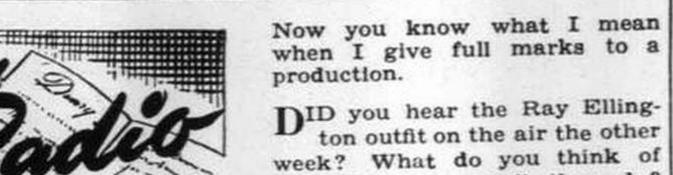
> NOTABLE was an act new to me and with the name Albert and Les Ward. These are two gentlemen who put over a crazy instrumental and vocal T AM afraid my column this act. Their show is amusing and week will be a little dated, polished. They had the audience since we have to go to press in the palms of their hands. But with the features much earlier to crown everything their imita- owing to the Easter holidays. tions of famous Music Hall acts Nevertheless I have to tell you was remarkably clever. I hope I'm getting me a television set

listening.

Ward boys.

whose accordion playing was a the artistes are hanging half out real delight. This sort of music, of picture that I have been seeplayed with such fine command ing lately! Not so good-these. of the instrument, does more to But I am a fan for television, so command respect for the accor- I'm on the side of Ally Pally dion than anything else. I am from the very beginning. not an expert critic on this instrument, but I am willing to bet that accordionists hearing that performance were indeed proud of their art and their instrument.

AS if this were not enough, we also have first class comedians of whom I shall say nothing because my subject must necessarily be musical. But there followed that excellent aggregation of vocal talent the George Mitchell Choir with one of my favourite descriptive vocalists Benny Lee as their guest artist. It was a treat to hear Lee (no relation to me whatever!) on the air again. Follow this collection of talent with Vic Oliver who worked a particularly amusing routine in his own inimitable way and ask yourself if you could have booked a better show than this.



ton outfit on the air the other week? What do you think of this China-Bop stuff they do? Isn't it just the end? I admit I am not a judge of this new Bop business. But I think the Ellington outfit give it all the speed, but with discreet restraint in volume, and at the same time they have a style of showmanship all their own. I may be wrong, but I firmly believe this is a type of Bop the average public can hear and enjoy. They will have opened at Finsbury Park Empire before these words of mine are in print and it will interest me greatly to know

whether they prove my conten-

tions with a big success. And this proves that if a pro- IT was nice to hear Danny ducer of radio vaudeville really A Kaye relayed by the B.B.C. wants to find the talent it is through A.F.N. Munich, but listen to half a dozen straight among his own folk on this parligent booking and interesting also place on record that our own Jack Jackson appeared to be a lot more at home with Danny when he was on his record programme than the American compere via A.F.N. But perhaps this is a matter of

personal opinion. we shall hear more of these and I'm going to criticise some of those programmes as well. So look out for me over there at Alexandra Palace and don't forget that I like only what's good. A NOTHER act of musical in- And look out for those close terest was Larry Macari two-shots and three-shots where

SPOTLIGHT ON

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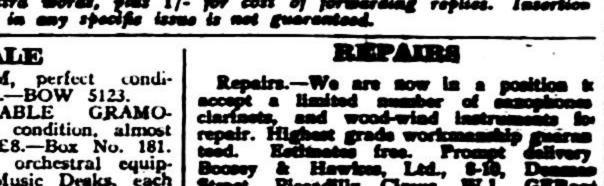
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"I Cover The Continent"

From our Continental News Correspondent

DEN BERRY

CZECHOSLOVAKIA

DECENT political events in this country have focused the eyes of the world on the capital city of Prague and I am glad to be able to give readers of "Musical Express" their first lauthentic music news since the change of régime. At the moment a British Band is working at the well-known Café Fenix or Prague's Wenceslas Square, namely, Roy Bolton and his Band from Manchester. They have been there since the beginning of February and the new rulers of the land are apparently allowing them to continue their engagement as per contract. However, the boys had signed to go to Zlin for the month of April, but as Roy says the agent must have been on the wrong side for he has been removed and the whole thing has fallen through." At the moment the boys are looking for something to fill in the gap for they are booked to work in Turkey for the month of May, and it would scarcely be worthwhile for them to come back to DEPT. 27, 15 WEST STREET, England for one month before LONDON, W.C.2 TEM. 6529 setting out on their even longer trip East.

News of Czech musicians themselves seems to give the impression that many of them are most unhappy about the situation and would be glad to get out of the country if it were possible. One good friend of mine informs me that he had signed a contract to take his band to Switzerland for the month of April but the authorities have refused to let them leave so the trip is off. Another musician talks about taking work in Jugoslavia and from there attempting to get on a boat to N. Africa. A third band is at present playing in the American Zone of Germany and the opinion seems to be that they will not return home.

HOLLAND YOUNG Dutchman fast making a name for himself as a writer and singer of popular songs is twenty-nine years old Eddy Christiani at present starring at "LE QUATIER LATIN," one of Amsterdam's best-known cabarets. His name is not entirely unknown in Britain for during the latter part of the war he worked with the Dance Band of the Guards directed by Capt. Ronnie Curtis which was attached to the 2nd Army Group. Eddy was the only civilian in the outfit and played guitar and dispensed the vocals. During his nine months with the band he covered many hundreds of miles entertaining the troops and made many friends with his pleasant disposition. Following his "demob" he returned to Holland and started picking up where he had left off. working for a time with the well-known broadcasting band the "SKYMASTERS" and finally joining the novelty outfit of Frans Wouters. Now he is work-

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surprise of a new song and so

many visiting show celebrities.

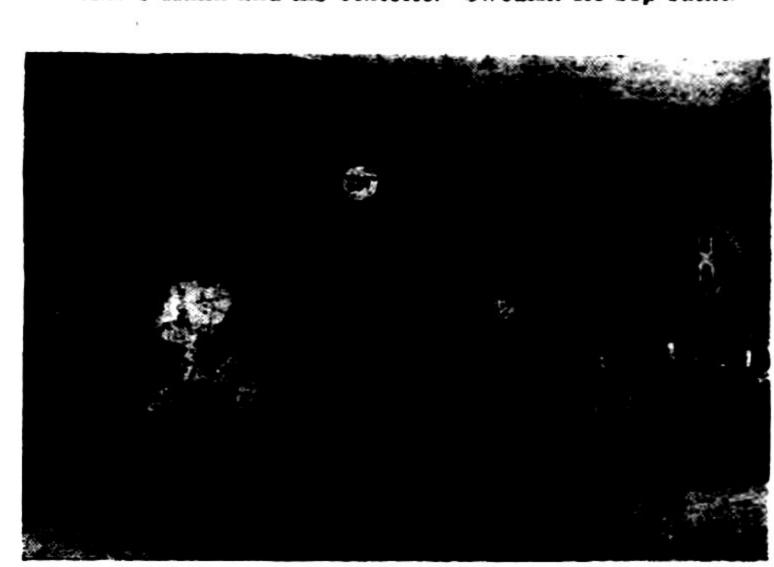
CORRECTION

not yet 14.

delighted at this unexpected musical fitting was done.



Hasse Kahn and his Sextette. Swedish Re-bop outfit.



Roy Bolton and his Band now playing the Café

ing solo with broadcasts and a Swedish Re-Bop outfit led by tric guitar, piano, bass and

Fenix, Prague. For the past five weeks a consists of violin, clarinet, elecrecording contract with the fiddle-player Hasse Kahn has drums, and the boys feature an Dutch Decca Company in his been playing at the American up-to-the-minute style based on pocket and a whole list of Con- Forces Club in Amsterdam and the Chubby Jackson Band which being made. I suggest that our making a working agreement, sion of the Palladium and

Films: (Empire Leicester Square)

"Spring In Park Lane" (By Our Film Critic)

cal activities, well known I production, and I under- created by none other than Bob bandleader Billy Ternent is also stand the joint laurels for direc. Farnon and the orchestra was an ardent supporter of Harrin- tion are shared between these conducted by him for the occagay Speedway. At last Friday's two adept British picture sion. Need I describe the opening meeting of this track makers. By this time you will talents of Farnon, to say forty three thousand fans heard have heard how well the lay nothing of the Leader-David for the first time their new critics received this film. All McCallum, to "Musical Ex-"cheer" song. Ternent wrote of these have told you the plot press" readers? this specially for them and and said how well they liked made a recording of it with his the picture. Yet none has menorchestra ready for the opening tioned the music. And it is the meeting. In addition to intro- music that is responsible for ducing the Merry Macs to the more than half of the success crown Ternent enlisted the aid of this picture. Apparently the of Kenneth Horne to teach the lay critics couldn't have noticed supporters their own new song any music at all and I suppose to cheer their team to victory. that might be a great compli-

> Let me tell you, therefore, that the magnificent musical nothing less than the New Sym-dard set by America. with Toots Camarata. For this overlook the music!

A PART from his many musi- THE above is a Wilcox-Neagle picture the complete score was

from the credit titles imposed this set. (Decca C.A. 8250). on beautiful backgrounds of the traffic in Park Lane in Spring. zenith in a dream sequence E Flat Op. 31 No. 3, recorded on Needless to say the crowd were ment to the way in which the artistic dance by Anna Neagle Only in the top register (very

and Michael Wilding. The music in particular is fitting was accomplished by commensurate with the stanphony Orchestra. As announced direction is excellent, the sets Owing to a printer's error we exclusively in "Musical Ex- are magnificent and the casting stated in last week's issue of press" recently, this unit has perfect. I agree with the lay this newspaper that Victor been acquired by Jack Simmons critics that this is a first rate flawlessly played without the The Tempo Record Society, 18 "Musical Express." Feldman was aged 15, this of whom we know more familiarly piece of picture making, but for course is incorrect as Victor is through his work in association heaven's sake don't ever let us



the "Monster" is their idol and tell how they worked for a time | ** Rex Stewart keep their ears open and the quite a bit of the Jackson "Fifth

mentioned Hasse Kahn Sextett, the Dutch Band "The Miller Sextet" went to Stockholm for the same period and took over at the National. This is one of Holland's most popular swing bands and has been in existence for over eight years. During this time they have made more than three hundred broadcasts and have worked in Belgium and France besides their own country. Their recent trip to Sweden gave them the opportunity to make a short film and do some recording for Sonora Records. Leader of the "Millers' is Ab de Molenaar and vocalist is dusky Sanny Day, a lass who hails from Singapore. The band includes one other member of the "weaker sex" in planist Pla Beck, and the other four boys play vibes, clarinet, rhythm guitar and bass respectively.

Maybe this is the moment to write something about band exchanges in general. Nowadays. any British band that attempts to get work abroad invariably runs into all manner of difficulties and obstacles, and if all concerned are really going to after a very successful stay and there seems to be little more cordings. than red-tape preventing some

opposite Chubby's band at the National Ballroom in Stockholm just before coming to Holland. They used the opportunity to result is that they now feature Dimensional' repertoire.

IN exchange for the above-

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work together amicably, it is there. Daniels tells us that in high time that free interchanges the Port of Suez they have an of bands and musicians were excellent Swing club with a tine made possible. Musicians on resident outfit that play in the both sides of the Channel are Dixieland manner and many of constantly telling me how the numbers they play have anxious they are to play abroad been copied from his own re-

tries are invited with a view to it (the current American inva- travelling too)

tinental successes to his credit making a very favourable im- has recently been in Europe. In own M.U. takes the lead and What about it, Mr. Dambman? Casino springs to mind automacalls a conference to which Our friends of the concert plat- tically), so why shouldn't the representatives of other coun- form and the music hall can do dance musician do a bit of

"Talking About Music"

and lacks vitality, but it has in this issue.

Columbia's recent issues of No musically minded person can piano solos are very much be unaware of it. This discreet better. Of foremost importance musical background reaches its is Beethoven's Sonata No. 18 in which is the setting for an LX 1039-41 by Claudio Arrau difficult to record well) is there a slight falling off of piano tone. otherwise this recording is exthe second movement how those differs from that of European are the details:that clarity and brilliance are obtained at the expense of lyricism.

> Szymanowski's early Theme and Variations in B Flat Minor op. 3 provide Malcuzynski with a ginal issues on Gennett, and the I is to be the vocalist with Peter suitable vehicle for showing off reproduction is particularly fine Yorke's "Sweet Serenade" prohis amazing technique (Colum- Our views on dubbings must be gramme. If they had to change bia LX 1050). The work reflects moderately well-known by now vocalists for this spot they the influence of Brahms. It is no but it is with genuine pleasure couldn't have made a better masterpiece but is very well that we recommend these discs choice. This boy will go to the written for the instrument. Re- for an honoured place in any top but quickly! cording is of the same standard collection. as in the Beethoven Sonata.

Los Requiebros from the first while making no claims to greatness, makes very pleasant listening. Iris Loveridge plays it well on Columbia DX 1456. Another good recording.

the Chorale, Jesu, My Heart's duet appear on Columbia DB 2371 played by Bartlett and Robertson. Two piano or 4 handed adaptions from Bach may be fun to play at home, but Reverting once again to our It is a pity that someone can't good music for this medium is list of the more important re-leastly

Two adaptations from Back-

monic). As a performance it is (e.g. the ever popular Scara- useless to attempt to describe superb, and superior to the new mouche of Milhaud) still await, these records, they have to be one. As a recording it is dull ing recording. I can see no point heard to believed, and heard they should be for they repreperspective and the piano does Lastly among the piano issue sent the highest degree of persound like a piano. No doubt we come to Clifford Curzon's re- fection so far reached in experts could tell us that the cording of the Mephisto Waltz recording the plane. What an new version has a far greater by Liezt. (Decca K 1723-4). Both exciting piece Mephisto' is too frequency range, etc., etc., but to performance and recording are Unfortunately on the fourth side you and I whose interests are amazing throughout the whole of is the hackneyed Liebestraum musical rather than scientific this its range - a considerable one in No. 3 It is infuriating when one does not alter the fact that the this work -- the piano tone is as things of all the much better Kempff makes far more pleasant near perfect as makes no differ- pieces of Liszt which might listening. Incidentally can any- ence. Every note is perfectly have taken its place, but how The music is impressive right one spare me the third record of clear. Clifford Curzon plays with can one grumble after hearing tremendous vitality. It is quite the other three sides"

reported in our column) must be cordings in the specialised 7000 calls "two beat jazz.")

Hot Mittens. The Bucktown show that would prove one of Five.

Tempo B.2 - Weary Blues: Wolverine Blues. The New Orleans Rhythm Kings. These are taken from the ori-

book of Goyescas by Granados is in the interpretation of New another piano piece which, Orleans jazz. Both feature the Joy and the "Little" Fegue in posers, original matrix and cata-G Miner - arranged for plane logue numbers, etc. We will not, tion.

34—VELVET TONE

they are none for the listener column of January 16, 1948, we open a commercial radio station! who knows and likes his Bach feel rather guilty at not-having A little competition in this quarin the original. With so much bonoured our promise to publish ter might show some astounding

JAZZ CLASSICS FOR ALL

slightest slacking of tempo University Mansions, Lower Being a Chilean it is not surpris- Richmond Road, Putney, Loning that his interpretation don, S.W.15, at 8/6 each. Here players. To some it may seem | Tempo R.1 - Buddy's Habits.

As collectors will be aware. THERE'S a strong runious they represent the zenith of attainment by white musicians traditional ensemble and, despite house. It might open a new the fact that they are at once both acoustic and dubbed, they provide exceptionally good and what is of greater importance easy listening. The labels give full details of personnel, comtherefore, waste space on reitera-

of considerable interest and V Series on the Velvet Tonassistance to all who are con-label. Our failure in this respect cerned with early records and has been due to pressure of other early jazz. (What Lee Conway matters which called for immediate investigation or report. This week, however, we are Nevertheless, the Velvet Toncellent. Technically speaking glad to draw attention to two details are complete, and we Arrau is phenominal. Note in important dubbings which can shall be pleased to forward the not fail to be of interest and list to any collector who cares to sudden fortissimo chords involv. which, moreover, are now avail- let us have a stamped addressed ing jumps for the hands are able in this country through envelope - c o The Jazz Editor.

TIN PAN ALLEY

the peak listening spots of the

MEVILLE WILLIAMS, I hear.

around the Alley, of a new one-man concern soon to be opened, not so far away. This will be a publishing recording vista for many of our topline artists who are not yet recording. With Shellac in free supply (according to the Board of Trade) this little bit of healthy competition might be a good thing for the business generally. It will probably also provide a heaven - sent opportunity for those good artists-not so well known - who find it impossible to break into the recording field.

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and counter-proposals were

discussed regarding outside

broudcasting fees. A further

meeting has been arranged.

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