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# Musical Express

Incorporating ACCORDION TIMES

FRIDAY, APRIL 9th, 1948 No. 79 PRICE FOURPENCE

**"THE SOUND"**  
 is the name given to the  
**BERG LARSEN**  
 SAX. MOUTHPIECE  
 by  
 ALL THE AMERICAN STARS  
 at the International Jazz Festival

## INIQUITOUS TAX MUST GO!

Musicians hit by taxation on the tools of their trade →

**66<sup>2</sup>/<sub>3</sub>**  
 SIR Stafford Cripps' increase in purchase tax on musical instruments and accessories is an unwarranted blow at an industry already high on the priority list of dollar earners. This is taxation on "tools of the trade" which should be exempt from tax altogether. Profession and music trades alike will make their resentment heard.  
 Editor.

### SIMONE SIGNS CONTRACT FOR THE LANSDOWNE

NEWS BROKE THIS WEEK THAT AFTER A YEAR'S STAY AT THE LANSDOWNE RESTAURANT FRANK WEIR AND HIS BAND WOULD BE LEAVING AT THE TERMINATION OF THEIR CONTRACT ON MAY 8. WELL KNOWN VIOLINIST LEADER SYDNEY SIMONE HAS SIGNED A LONG TERM CONTRACT TO ACT AS MUSICAL DIRECTOR AND SUPPLY TWO ORCHESTRAS FOR THIS EXCLUSIVE RESTAURANT.

Simone told "Musical Express" that he intends to aim at a new sweet-swing noise with his seven piece dance orchestra. Although the personnel is not yet available for print he will be using electric bass, electric guitar, alto, tenor and clarinet and three fiddles. He will also make a special feature of a rhythmic quartette and a vocal trio which will be composed of three front line musicians. Simone will of course lead on violin and also do his own vocals. The rumba band will be five piece but instrumentation is not yet completed. As soon as details are available we will advise our readers.

Negotiations for the engagement were made by well known Lansdowne Restaurant house Agent, Emyln Griffiths, and the band will commence there on May 26.

Frank Weir has asked us to express his appreciation of a very enjoyable stay at the Restaurant over the past year and to state that he wishes to thank the management for their co-operation during this period. He also tells us that he will have news in the very near future that will be of great interest to the profession and details will be available at a later date. The Weir music will be heard in "Contrasts in Rhythm" opposite Victor Silvester on April 10 and will also be in "Band Parade" on May 3.



Sydney Simone

### COMPOSER OF "NEAR YOU" Famous Lyricist in England

KERMIT GOELL famous American lyric writer is in England. Goell is the writer of such famous hit songs as "Huggin' and Chalkin'", "Shepherd's Serenade" and most famous of all, "Near You." He has had no less than six songs on the American Hit Parade one after the other and told "Musical Express" that he is in England to study our music business and how it works and that he intends to stay for some time. Jack Jackson introduced him to the many fans at Band Parade last Monday prior to the show going on the air, and they accorded him a fine reception. It is to be expected that he will more than likely visit Ralph Moffatt at Munich. Readers will recall that it was Moffatt who boosted this song to such great popularity via his midnight programme.

### DOROTHY CARLESS IN NEW YORK



Dorothy Carless who is now resident in America, is seen here when she opened at the smart Bradley Restaurant and Supper Club in New York last week.

### Blanche Coleman for Aberdeen

Blanche Colman and her all girls Orchestra will commence a year's contract at the Beach Ballroom, Aberdeen at the end of May. As well as the dance seasons the band will appear on Sundays when they play classical, old time and Scottish music. Blanche has just completed a ten days booking at this hall and will take a fourteen piece band into the Beach Ballroom when she commences her engagement there.

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### CHANGE IN TITO BURNS LINE-UP

As from April 16 there will be a change in the line-up of the Tito Burns Sextet when trumpeter Duncan Campbell will take the place of Dennis Rose. Campbell was recently with Lou Praeger prior to which he was with the Tommy Sampson band. The Sextet will have its first broadcast since December when it appears in the new "Show Time" series on April 15. The outfit will play a concert at Burnley on April 18 followed by a week of one night stands which will include Scunthorpe, Bedworth, Chester, Rhyd, Crewe and Manchester prior to returning to town for the Jazz Jamboree.

### Leslie Holmes takes band to Munich

LESLIE HOLMES, well known in the musical profession in his capacity as band manager to Leslie Douglas, left England last week with his own newly formed orchestra to take up residence in the largest American officers' club in Munich. With him Holmes has the following men: Paul Bennett lead alto, Jock Forbes second alto, Vince Bovill tenor, Ron Bates tenor, Jimmy Paul baritone, Ronnie Hughes trumpet, Arthur Greenslade piano, Ronnie Verrill drums, Teddy Brighton bass. The majority of arrangements have been done by Greenslade and vocalist with this new outfit is popular Beryl Templeman whose records are already well known to AFN Munich listeners.

### PEARL CARR JOINS CYRIL STAPLETON

Readers will be interested to hear, as from April 12, that first class singer Pearl Carr will join the Cyril Stapleton Orchestra as resident vocalist. Pearl who recently left the Leslie Douglas Orchestra as touring was proving too great a strain, will do all the Stapleton broadcasts and will also be resident with the band at the exclusive Embassy Club. When the band plays at the Jazz Jamboree she will not only sing with Stapleton but will also appear with Leslie Douglas.

### Ray Martin signs up with C & C

READERS will be glad to hear that versatile arranger, conductor and songwriter Ray Martin has signed a year's contract with Campbell Connolly. Martin apart from writing the complete score for the new Jessie Matthews show "Maid to Measure" is also the composer of the current big seller "Once Upon a Wintertime." We feel sure that if he continues to write such beautiful songs as the latter, Martin will shortly become one of our best "pop" writers.

### MOURA LYMPANY

Lovely pianist Moura Lympany was exceptionally excited when she learned last week that she had been elected a Fellow of the Royal Academy of Music — an honour usually reserved for much older musicians. Her recital at Covent Garden on May 23 will be her last in England until January 1949 as she leaves immediately after for New Zealand prior to going to America. She has just completed her first film appearance at Shepherd's Bush studios.

**MORE NEWS AND PICTURES ON BACK PAGE**

### U.S.A. STARS AT LONDON CASINO



MAURICE ROCCO Brilliant Boogie-Woogie Pianist



ALLAN JONES

Irene Hervey lovely film actress wife of Allan Jones is seen here with her husband choosing a new hat in a Bond Street Salon.

BERNARD DELFONT puts on an unusually good working bill this week at the London Casino with star topliner Allan Jones singing his way into the hearts of the London public. This movie star singer has the big voice and pleasant demeanour that provokes the unusual hero-worship for which this part of the world is well known. His movie fans queued up outside. Inside his audience showed their appreciation in no uncertain manner.

Another star of movies appearing on the same bill was coloured boogie-woogie pianist Maurice Rocco. This is something musical people in London must hear. Apart from his brilliant boogie playing, which he does standing up entirely and gyrating at the same time, he is a vaudeville star of considerable magnitude. I saw Bernard Delfont, as usual, in the front of the house on this first night and I think I detected a smile of satisfaction on his face. If I am correct, he had every justification.

### BAMPTON RECOVERING

Readers will be glad to hear that Claude Bampton is recovering in hospital after a very serious internal operation. Bampton's Ballet Music to a Flea was broadcast last week for the second time by the Midland Light Orchestra.

### "WEDDING BELLES"



Marie, member of the well known musical act the Calores Sisters, was married last Friday to Mr. Frank Edwards. L. to R. are Carol, the bride, Cassille and Christine. The three bridesmaid sisters are appearing this week at the Embassy, Peterborough. Marie is of course on her honeymoon. Reg. Robinson and his Trio played for the reception at Winchmore Hill.

### HAROLD GELLER FOR FRASCATI'S First change in eight years

FOR the first time in eight years Frascati's Restaurant are to make a change of orchestra. In place of Hal Tauber who has been resident for this period, Kinn Elliott Direction inform us that popular broadcasting band-leader-composer Harold Geller is to commence at that Restaurant as from Saturday April 17.

Geller will lead on violin, alto and clarinet the following combination:—Cyril Harling, violin, alto and clarinet, Jackie Daniels tenor, clarinet and flute, Nat Cole trumpet, horn and violin, Tommy Benton piano, Bob Howard bass and Nobby Knight drums.

Geller's more recent resident engagements include Fischer's Restaurant and the Garter Club. He will be on the air with his Sextet on April 10, 17 and 24 at 8.15-8.45 a.m. in the Home Service and also has two Music While You Work programmes, the first being April 13 3.30-4 p.m. and May 14 6.15-6.45 p.m.



Harold Geller

### PARIS JAZZ WEEK IS ANNOUNCED

IN the nature of a reply to the recent Jazz Festival held in Nice comes the announcement of a Jazz Week to take place in Paris from May 10 to May 17. The former event was, of course, organised by Hugues Bosson of the Hot Club de France. The Paris Jazz Week will be under the auspices of Charles Delaunay's Hot Club de Paris. Both of these international jazz figures will be well-known to "Musical Express" readers through their contributions to our Jazz Section.

Preliminary announcements for the Paris Jazz Week promise the appearance of Coleman Hawkins, the Howard McGhee Sextette (with Milt Jackson on vibraphone), Erroll Garner, the Siam Stewart Trio and veteran blues singer, Bertha "Chippie" Hill. Claude Luter's band of amateur Dixielanders (which created quite a stir at Nice with their raggedy two-beat improvisation) will also be appearing, together with the Queen of the Night 1948 "Hot Jazz" Poll—France's leading jazzmen.

With the currency ban being lifted on May 1, the Paris Jazz Week should be a popular venue for travel-minded jazz lovers. Even without "le hot" as an added attraction, Paris in the spring can be very pleasant indeed. Reader will be kept posted of all developments on the Paris jazz front as information comes to hand.

### ERIC WINSTONE DISTINGUISHES HIMSELF

By Lee Conway  
 DURING the most interesting Band Parade for a long time at the Peoples Palace last Monday night with the Squadrons, Felix King and Eric Winstone, all of whom were in excellent fettle, I would say that Winstone distinguished himself in one of the best broadcasts he has done to date. This news was just too late for inclusion in my regular column appearing elsewhere in this issue.

### Foster's New Bass Player

Next Saturday April 10 Johnny Scarff will join the Teddy Foster band on bass. He will be replacing Andy Isaacs. Foster has asked us to acknowledge his grateful thanks to Mr. Green of Green's Playhouse, Glasgow for his kindness in permitting the band to leave the stand at 10.45 p.m. on April 24 in order that they may catch the night train to London for their appearance at the Jazz Jamboree.

### KELLY DEPS with TOM KATZSIX

Sixteen year old clarinet and sax player Tom Kelly once again deputised for a member of the Tom Katz Six when first tenor player Wilson Rae was taken ill during second house performance at Golders Green last week. Last March due to an emergency, Kelly was given five days to memorise two complete programmes, 12 sheets of manuscript and complete act routine prior to rushing off to Eire for a tour with the outfit. He will be broadcasting again on April 16 at 5.40 p.m. in the Home Service when he will play clarinet solos.

### At The Opera: COMEDY, TRAGEDY AND FARCE

THE production at Covent Garden of "The Magic Flute" is infinitely better than that of the Valkyrie. One of the most striking things about it was that in the whole of its long cast, there is not a single weak character: the two soldiers (Edgar Evans and Geraint Evans) who appear only for one scene near the end sing their parts with the certainty and quality of principals. Arnold Maters as Papageno and Marian Norakowski as Sarastro are particularly outstanding. Audrey Bowman is cast for the incredibly difficult part of the Queen of the Night and Blanche Turner for Pamina, her daughter.

At Sadler's Wells Puccini's one act opera "Il Tabarro" (The Clock) and Anthony Hopkins' operatic frolic "Lady Rothesia" form a striking contrast. The latter is a fine work, packed with emotional intensity and ending in tragedy, notable for its superb orchestration. Victoria Sinden and Frank Sale (the lovers) are superb, but Roderick Jones (the jealous husband) is at times rather overpowered by the orchestra.

What can be said of "Lady Rothesia"? Not even by courtesy can it be called an opera. It is a farce in the style of the Marx Brothers and almost as destructive. The orchestra sometimes lapses into quotations from the works of others (the inevitable "concerto" is used as "love music" and sometimes (but not often) into genuine original music, but most of the time it just lapses. Funny as the whole thing is, I feel it could be made funnier. Its best parts are worthy of the Marx Brothers, but others are rather schoolboyish and generally rather too obvious and unsophisticated. But these defects could I am sure be eliminated. M.R.

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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

THE COVENANT

As I told you last week, the Covenant has been drawn up between the B.B.C. and the music publishing fraternity. Here we have the entire music publishing trade alleged to be unanimous. They are reported at this early stage to be desirous of signing this document. The B.B.C. itself is also reported to be in full agreement that this contract will put a nail in the coffin of "song-plugging."

NO BUSINESS OF THE B.B.C.

I am fully aware that subsidies are bleeding the publishing trade white. The trade itself would welcome any innovation to put a stop to this liability. But what, may I ask, has all this got to do with the B.B.C.? That body has already evolved a cast iron contract in which the musician or artist specifically agrees that he or she will not take any money from any source other than the fees payable under the terms of the contract.

DOES PARLIAMENT KNOW?

This is so strange a procedure that I am beginning to wonder if the Postmaster-General and the Lord President of the Council, to whom the B.B.C. is responsible in Parliament, are aware of it. Do they know the terms of the Covenant to which the B.B.C. is committing itself with private concerns?

THE REAL WAY OUT

The B.B.C. had it in its power to ensure a fair representation on the air of popular songs by a very simple expedient. All it needed was a small Committee, a list of air times and a list of publishers applying for that air time. The rest is a simple matter of allocation of spots. Some times are not so important to a publisher as others, but there is enough air time to allocate positions by rota. This would have been fair enough to all concerned. In any case such a system would have discharged all liability on the part of the B.B.C. to its listeners for ensuring a fair hearing of all popular plugs. And in my view the B.B.C. is under obligation to nobody but its listeners.

UNNECESSARY SECRECY

What annoys me most is the unnecessary secrecy with which all these negotiations between publishing houses and the B.B.C. have been carried out. Why the iron curtain if this is a matter of such importance that it concerns band-leaders, musicians, songwriters, publishers and—most important of all—listeners? And what are the penalties and how shall they be meted out? Shall a publisher who transgresses the Covenant be off the air for a penalty period? If so surely this hits back at the poor songwriter or composer who has nothing whatever to do with the exploitation of his work? And are the bands suddenly robbed of their subsidies, to get higher fees from the B.B.C.? I hear not. If my misgivings are likely to come true, then I can well understand the need for all this secrecy.

A LITTLE PREMATURE

In fairness to all concerned, these remarks are a little premature. Nobody wants the Covenant more than "Musical Express." But while a shroud of secrecy envelops the whole business let me say, quite frankly, that "Musical Express" will expect it to ensure the complete cessation of song subsidies to the mutual advantage of all publishers (and this shall include an equal chance for the small individual publisher as distinct from the larger houses) and to compensate the orchestral leaders for the loss of revenue, better and fairer representation for all plug numbers on the air. We shall be satisfied with nothing less.

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TOSCANINI CELEBRATES HIS TENTH ANNIVERSARY



By STUART S. ALLEN

LAST Saturday Arturo Toscanini celebrated his tenth anniversary as permanent conductor of the N.B.C. Symphony Orchestra by conducting Beethoven's Ninth Symphony over the air. The irrepressible maestro, who celebrated his eighty-first birthday on March 25, has been absent for only one season since he conducted the orchestra for the first time on Christmas night 1937. Since N.B.C. formed the Symphony Orchestra especially for him, the popularity of serious music in the U.S.A. has increased beyond all expectations.

Since his debut with the N.B.C. Symphony ten years ago, Arturo Toscanini has done a great deal for music, not only in America where his concerts can be heard at first hand, but in other parts of the world where his actions have been copied by dozens of internationally famous conductors. Apart from popularising the music of Berlioz, Toscanini has been responsible for introducing the works of George Gershwin into the regular concert repertoire. He has also introduced the works of Samuel Barber, Shostakovich, Seigmeister, Don Gillis and Kabalevsky to the American concert world.

Stories of the maestro's variations of temper are well known the world over, but nowhere are they better known than in New York. Recently, at a rehearsal, Toscanini was not satisfied with a chord played by the wind section. In all, he asked to have it repeated four times. Finally, still not satisfied, he ordered a very quiet voice: "Gentlemen, I'm not very enthusiastic about your intonation!" The orchestra were more dumfounded than if he had broken one of his batons in rage. These, incidentally, are always made for him by his doctor, since his hobby is woodworking, has manufactured the maestro's batons exclusively for the past five years.

PAUL LAVALLE, of Chamber Music Society of Lower Basin Street fame, has written a stirring marching song as his first contribution to the National Boys Clubs of America since his recent appointment as their music advisor. The organisation has more than 275,000 members. Lavalle has been interested in youth groups for some time and last year awarded a \$1,500 scholarship to music students. This he announces is to be repeated this year when a winner is selected by the National Federation of Music Clubs in the coming spring. The award is given on the basis of talent and promise to a young vocalist or instrumentalist as an aid to their studies. Die Ellington has endowed a similar scholarship at the New York Juillard School of Music.

WINGY MANONE'S old adage "Stop This War Them Cats Is Killing Themselves"

Tin Pan Alley "The Troubadour" by Val Parnell

ON holiday in the country I noticed all the "locals" talk about that man Moffatt. There's no need to ask why - if you're an A.F.N. listener you'll understand. When the B.B.C. closes down at 11 p.m. Moffatt comes into his own. His competitor, the incredible disc-jockey will the B.B.C. offer now that the extra hour is back? A non-vocal programme from X restaurant? Our native Rhumbas, or will they give song the opportunity of making that hour the peak listening spot that Moffatt has made the A.F.N.? Incidentally, Moffatt plays a large percentage of British records these days - more power to his turn-table!

HEARD the Bill Johnson record of "Glen Echo." This really is a grand piece of recording. Bill, in this one has done a perfect job! For this type of song he knows just how to use that lovely voice. More records like this will make him the Housewives' Choice!

WHY has the orchestra behind Anne Shelton suddenly decided that IT'S the show? On March 29 some parts of the programme I could only just hear Anne. Was this the fault of the balancer? Because, beautiful as those orchestrations are, it's a real joy to drown the voice of one of England's greatest vocalists. After all the public tunes in to hear Anne Shelton!

BRITISH TUNES REPORT. March 31. Jack White played Seven British out of Twelve numbers - plus a big build-up for the boys of the Alley!

TIS RUMOURED that Jimmy (Chappell) Henney is to join the Irwin Dash organisation.

I HEAR that the Denis Martin record of "GALWAY BAY" is breaking all records. AFTER THE BAN WAS OVER. Leon (Shakespeare) Cortez, back on the air - funnier than ever. HANDS ACROSS THE SEA. Glad to see Martha Rays doing a Danny Kaye!



James Melton, programme producer Glan Heisch, Dr. Frank Black and announcer Don Hancock confer just before the first new "Harvest of Stars" broadcast this week.

seems to be ringing true in these modern times judging by the number of maestros, musicians and music business high-ups who have had to lay-off during the past twelve months as a result of near or actual breakdowns. Latest to reach me, even though it got a little delayed by the Easter printing deadline, is the news that Milton Karle suffered a breakdown on March 17, exactly one year to the day after Stan Kenton, for whom he worked as publicity manager, quit for the same reason. Karle also did publicity for the King Cole Trio, Peggy Lee, Nellie Lutcher and Mel Tormé. Both Hal McIntyre and Buddy Morrow have "temporarily" broken up their orchestras.

I AM informed by General Artists Corp., for whom he will work, that Jimmy Dorsey will definitely reorganise his orchestra in May with a decided policy in mind. He will stun the American band business by cutting his guarantee by 150 per cent. Big news for A.F.N. listeners is that the Al Jolson-Oscar Levant Show, about which I gave you news a couple of months ago, is now to be heard each Thursday evening at 10 p.m. And the show is just as musically and humorously entertaining as I predicted - Don't Miss It! Mel Powell's first releases as a piano soloist with orchestral accompaniment are issued this month by Capitol. Both are in a modern boogie idiom and consist of the ballads "Anything Goes" and "That Old Black Magic." Latest Stan Kenton record couples a modern Kenton arrangement of the oldie "Peanut Butter" with "Progressive Jazz" originally by Bob Graettinger called "Thermopolae." Both Sam Donahue and Count Basie will receive record fees for one-nighters at the University of Minnesota this month. Donahue will get \$2,750 and Basie will get \$3,500 for the engagement. Ted Heath making the front page of the March 10 issue of "Down Beat" both literally and in a picture snapped with Lena Horne.

LESS than two years after their Army discharge the Page Cavanaugh Trio have been signed to appear at the New York Strand Theatre for two weeks with a two-week option, opening on May 7. Deal has been settled by manager "Bullets" Durgom, who has kept the IN MY HEARING. When Jean Cavall was asked had he seen my quip of last week "What has Jean Sablon got, that Jean Cavall hasn't?" Cavall replied "The Palladium," which gave us all a good laugh. (Cavall has a very keen sense of humour.) Just the same, this is so true, what HAS Sablon got that Cavall hasn't apart from the Palladium? Val Parnell please note!

"I BEG YOUR PARDON, FRANCES CRAIG," but if this isn't "NEAR YOU" all over again, then "I BEG YOUR PARDON!" IF Gerald can feature "WHEN YOUR HAIR HAS TURNED TO SILVER" - American corn at its corniest - why doesn't he play British corn that Joe Publiscus loves so much? Our native writers of comparable songs would be very thrilled to hear Gerald play them as he played this particular one. After all, Gerry, what's the difference? Corn is Corn all the world over, be it American or what have you!

BEETHOVEN Quartet in F (Op. 135), played by the Loewenguth Quartet. (H.M.V. 3712-5.) Haydn-Quartet in D (Op. 64, No. 5) (The Lark), played by the Hungarian String Quartet. (H.M.V. DB 6390/1.)

IN view of the fact that our record catalogues have for some time been sadly deficient in chamber music, it is most gratifying to note that the recent activity in this field has resulted in many fine recordings. Particularly welcome is the appearance of our record lists for the first time of the Loewenguth Quartet, even though their performance is not as good as it might be. It is a pity too that the choice of work should be Beethoven's last Quartet which is still available on H.M.V. by the Bush Quartet, while so many other Beethoven Quartets are unobtainable. It may be however that these are to follow. In the new set, the balance is not all it should be, the 'cello, particularly at the beginning of the slow movement, being apt to predominate. Non-observance of Beethoven's dynamic markings, here so important, has prevented a first rate performance. The first movement suffers most in this respect. I have the Lener version of this work on Columbia (now deleted). The contrast between the two interpretations is most striking, particularly in regard to tempo. The Loewenguth take the fast movements faster and the slow movement considerably slower. Indeed, the Lener's slow movement is almost a jig by comparison: beside the depth of the Loewenguth's interpretation of this movement, it seems sentimental and trite. The texture of the

group working in the New York area since before Christmas. They appear in the forthcoming M.G.M. picture "Big City," playing a number called "Ok! Baby Dok!", which has just been released by R.C.A. Victor and is being played as a tie-up with the picture as theatre intermission music.

BOB CROSBY has had his contract renewed for a further two years by Campbell's Soups, sponsors of the nightly fifteen-minute "Club 15" radio show on which he appears as star singer and emcee. This popular programme, which alternates Margaret Whiting with the Andrews Sisters and also features Gray's orchestra, is now rated as one of the top American quarter-hour programmes. I have no news as to who will replace the Andrews Sisters when they come here in a few months for their Palladium season.

LENA HORNE, Frank Sinatra and Mickey Rooney will receive top featured billing in the new M.G.M. musical "Words and Music," which, the studio announce, will be the biggest musical ever to come from the Lion's Lair. Sinatra will again team up with Gene Kelly in the new M.G.M. musical "The Good Old Summertime," which Kelly is now writing. They will portray a couple of baseball players. Sinatra's latest Columbia recording features the songs "I've Got a Crush on You," a Gershwin oldie which the singer featured in his last Capitol Theatre engagement and was forced to record because of its phenomenal appeal to his audiences, and "Ever Home-ward," an original Polish song which he features in the new film "The Miracle of the Bells." Sinatra sings the lyrics in both English and Polish, while the other side features a soulful cornet solo by the one and only Bobby Hackett. The song "Miracle of the Bells," by the way, is not featured in the picture and is yet another Tin Pan Alley stunt to cash in on a picture title.

AFTER a brief stint at St. Louis, Skitch Henderson's new band returned to Chicago's Hotel Stevens until their New York trip in May. Billy Butterfield is still playing at Nick's in the Village pending negotiations by his managers

RECORD REVIEW. TAKING ABOUT MUSIC by Malcolm Kaymer

new version is generally the more "stringy" and while the Lener version might have a more immediate appeal, familiarity with the new one reveals far more of the qualities inherent in Beethoven's music, and in spite of its two faults mentioned above, which are not shared by the Lener recording, I find it far the more satisfying of the two. Having not heard the Bush recording for a considerable time, I cannot compare it with the new one, but I recommend the prospective purchaser to do so. With the Haydn there are no such problems. I know of no other recording of this work, and even if there has been one, it could hardly be better than this new one. Once again the dynamics in the performance are not consistent with those in the (Eulenburg) score, but in this case I am convinced that Zoltan Szekely and his companions are right and the score wrong. In the score there are numerous sforzandi indications in the slow movement which are wisely ignored by the players, for they seem to be haphazard additions, and are often inconsistent. It seems that the Hungarians were playing from a totally different edition, for the sudden fortissimo near the end of the last movement is marked two bars earlier in my score. The nickname, the Lark, obviously derives from the first movement where the first violin soars high above its accompaniment on the other strings. The very fast finale is a sort of Perpetuum Mobile, its succession of semiquavers being only broken for a bar and then with much effect. It is a fine work and the recording does full justice to the superb performance.



By Lee Conway

WHAT are your reactions to our own new and growing army of disc jockeys? The record programme is by no means new in this country. We have had record recitals since the days of ZLO. But the disc jockey is something of a new personality in British radio. Of course I know that Christopher Stone became famous in his capacity as a disc jockey and he is no doubt one of the most distinguished and the first of this species. What is it that makes this type of programme so popular? It is the variety of entertainment possible with records. The listener gets all the best singers of all types and even comedy records thrown in during one short programme. Brand these with a pleasing personality in the form of a disc jockey to give the whole show the live touch and you have the new popular entertainment.

MYSTERY department. Remember when "Your Tune is My Tune" went on the air for three weeks in lieu of pantomime? It was hoped to get a series for this fine show featuring the best we have in radio with the Squadraires, Sam Browne and Jack Jackson. Off it came. I hear the excuse was poor listening figures only to go on again. Which shows you that it is impossible to prognosticate where the B.B.C. is concerned. It makes me wonder, also, if the methods for gauging listener interest take into consideration what opposition the show has on other stations at the same time. For instance, I would not like to sponsor any musical mélange at the same time as Dick Barton on another programme, would you? I always laugh at myself for listening to "Dick Barton," but I always do it just the same.

LAST Wednesday the International Harvester Company moved their popular musical programme "Harvest of Stars" from the N.B.C. to CBS. Network. The programme, which means to be heard regularly over A.F.N., features Metropolitan Opera tenor James Melton, a sixteen voice chorus and a symphony orchestra under the conductorship of Dr. Frank Black, one of America's outstanding symphony conductors and General Music Director for N.B.C. from whom he has had leave to carry on with the Melton programme. The tenor has appeared in numerous films, made extensive concert tours and has been in radio since 1928. (See picture.)

AT the close of the Dick Barton Series I thought very highly of the way the cast were brought to the microphone and given credits, rather in the manner of the motion pictures. It was a clever touch.

SECOND THOUGHTS (No. 10) By Steve Race. If there is one man in this business who is completely master of his instrument it is Jack Collier, and the other day at Alexandra Palace during a break in rehearsal Jack asked me to try over a record with him a bass solo he'd taken down from an American record. It was a slight worth seeing. Jack, one of the oldest timers in the business, talking with real keenness about Eddie Safranek and Tricky Alpert. Yet compare that with an episode which took place about nine years ago in a London Palais. The first trumpet player and I had managed to get hold of a rare, shackle old portable gramophone together with a couple of Goodman records and were avidly listening to them in the backroom. "Records!" they said. "We grew out of that stuff years ago." Looking back, I'm inclined to think they may have accounted for the fact that after perhaps fifteen years each in the business they were still working for peanuts in a suburban palis. A moral emerges from both these stories: you're never too old or too good to lose your keenness, and even if you do, you'll be wise not to admit the fact. This doesn't mean you have to be a "jazz boy" all your life, but there is enough going on in popular music to sustain the interest of the most sober and mercenary musician.

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I AM delighted to hear that Neal Arden's show "Quiet Rhythm" is now enjoying a regular series. The charm of his voice and his unusually pleasing radio presence have been silent far too long. Arden belongs to radio. If the B.B.C. allow him to be forgotten it means they are not taking to the full all the rare and elusive resources at their disposal. I know several discriminating people who stay up specially to hear "Quiet Rhythm" in spite of the lateness of the hour.

EVERYBODY wants more money. I'm not and probably my body knows all too well the same worry, the rising cost of living. So the B.B.C. comes in for its share of trouble to say nothing of the effects on television. Isn't it all silly. The B.B.C. is a public service. It is obliged to provide production with two important products: music and pictures. So let the B.B.C. meet these wage demands. Let them pay higher salaries. And to meet these greater overheads the additional cost could be passed on to the listener. Let him pay thirty shillings or even two pounds for his licence. This is easy and nobody need be dissatisfied. Of course, there's another solution: commercial radio. What am I saying?

LAST Saturday's "Piano Play" featuring Arthur Young was an interesting event. Young has held a place of eminence in the world of the piano forte for at least twenty years. His knowledge and his star never seems to fade. His treatment of "Glen Echo" must have cheered the hearts of the composer and publisher alike.

Conductor Mansell Thomas, Leader Phillip Whiteway and the Gentlemen of the Welsh Orchestra for a most musically performance on the air last Saturday.

Jack (British Tunes) Simpson for the cleanest bit of xylophone playing, in spite of the terrific speed, that I have heard on the air.

Sonny Cox for his artistic singing of his own number "Darby and Joan" in the interesting Simpson Programme. More, please!

Monia Litter for the excellence of his piano solo work in "Broadway Musicals".

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# ARMSTRONG CONTROVERSY



LOUIS ARMSTRONG

## "Rees unfair to Armstrong"

Says

Kenny Baker

FROM the outset Hugh Rees' article on Louis Armstrong was unfair. It is stupid to attack Armstrong because he isn't Gillespie. Armstrong is Armstrong, and in his prime his influence on jazz was as great as Gillespie's is to-day. It can be traced in the playing of any number of top-line trumpet men.

Harry James, Roy Eldridge and Cootie Williams, to cite but three, Gillespie must be almost the first trumpet player of note to strike out on a completely new, non-Armstrong path. Without the Armstrong influence the men named (and I mustn't forget that grand musician, the late Bunny Berigan) may not have had such a solid foundation to work on.

Where Armstrong deserves full credit is in having been a revolutionary way back in the early 'Twenties, when the only models he had to follow were players like Bunk Johnson and King Oliver and when jazz generally was in a pretty elementary state. It's easy enough to tack on to an already established idiom; it's a great deal harder to work out a completely original style with nothing to go upon.

To accuse Louis of fluffing notes, etc., shows a lack of understanding both of the kind of jazz that he plays and of the trumpet itself. I have yet to hear an improvising musician who doesn't hit a linker once that much, anyhow? And then there are so many conditions which affect a trumpet player which wouldn't show up on any other instrument — from the state of his lip to the state of his stomach!

Armstrong has made literally hundreds of records. The best of them still take a lot of beating — and surely it is only fair to judge an artist by his best work? We'd all look pretty silly otherwise! Another thing: Mr. Rees claims that the early "Hot Five" recordings lack "heat." What is "heat"? It's a term which has come into common use only recently, and I'm not certain that anyone really knows its meaning. Could be that it's rhythm or swing, or fire, or atmosphere. And if it is any of those then the Armstrong recordings of 1925-7, certainly, are more remarkable a trumpeter than Duke is a pianist. And if it's musical "surprises" you're after, it's altogether easier to create surprises when you work them out on paper beforehand — as Ellington does.

Finally — I can't see much sense in comparing Armstrong and Ellington. The one is a soloist, the other a composer-bandleader. As instrumentalists, however, I don't think that there is any doubt at all that Louis is more remarkable a trumpeter than Duke is a pianist. And if it's musical "surprises" you're after, it's altogether easier to create surprises when you work them out on paper beforehand — as Ellington does.

### Rees... Rouses... Hornet's Nest...!



Edited by DENIS PRESTON

WE scarcely expected Hugh Rees' article, "Let's Take Stock of Armstrong," to pass without comment. So violent an assault on so revered a jazz "great" was bound to bring repercussions. And bring 'em it did. (As long-standing upholders of Louis Armstrong even we were tempted to sit right down and write ourselves a letter!)

For readers' delectation we print below three authoritative replies to the Rees onslaught — the first of which comes from Jeff Aldam, veteran jazz critic, well-known to old stagers for his contributions to Eric Ballard's pioneer magazine of the early 'Thirties, "Hot News." The second is from Stephane Grappelly, jazz violinist "sans pareil," who, with his inimitable colleague, Django Reinhardt, took part in the recent Jazz Festival at Nice alongside Armstrong himself. The third gives the viewpoint of one of our own topflight trumpeters — Kenny Baker.

Newcomers to jazz may well be bewildered by the adulation of Armstrong they find expressed on all sides — and in this age of Gillespies, Cat Andersons and the like, records such as "Some Day" and "Fifty-Fifty Blues" (Louis' latest release on H.M.V. B.9630) are hardly calculated to enlighten them. If it serves no other purpose, the current contortments in these columns should help to put the facts of the matter in perspective for the tyro. At least, let us hope so!

## "Louis Still Leads the Way!"

By JEFF ALDAM

I HAVE little time these days for polemics. Of what use are they, anyway, when one's opponent obviously doesn't speak the same language — even finding the Hot Fives and Sevens "without heat"?

Says Mr. Rees: "It was fortunate that... he (Armstrong) was taken up by a commercially minded manager." "Fortunate" is scarcely the right word! Managers and recording executives have combined to foist upon Louis a succession of dreary "pops" — despite which, his percentage of successes is remarkably high. He has repeatedly transcended the poverty of his material.

Has Armstrong progressed? That old, old fallacy — that progress depends on ever-increasing complexity! Louis, now in his middle age, has passed the experimental stage; he has the confidence which comes from knowledge. The years have brought increased sobriety into his work. Striving constantly

for greater breadth and beauty of tone, Armstrong has truly brought forth a "new sound." (The boppers would sound pretty grim on those slow melodies. Imagine Gillespie playing "Laughin' Louie" or "Sleepy Time!")

Until comparatively recently Louis has been by far the greatest influence in jazz. And judging by the sound and the fury, one might be forgiven for thinking that jazz to-day is going nowhere fast. But even in spite of the many musicians who are striving for their own peculiar "new sound" in jazz, Armstrong's influence is still there — to be found in the playing of any number of solid, sober musicians who retain logical development of melodic line, pleasing tonal texture and that approach to jazz which — however old-hat it may seem to the blow-tops of 52nd Street — is sane and wholesome. And Louis Armstrong, their inspiration, is still ahead of them all!

## DORSEY, GOODMAN, KRUPA HEAD NEGRO BAND POLL

RESULTS of the Fifth Annual Band Poll run by the Pittsburgh Courier — influential American Negro newspaper — are just in hand. Readers weaned on "Down Beat" and "Metronome" may be interested in the final placings of jazz artists by an all-Negro electorate.

The Courier Poll suffers the same weakness of all such polls as a guide to the musical appreciation of its readers, inasmuch as the bands and artists most highly publicised during the preceding year inevitably draw the votes. But in this case it is significant that Tommy Dorsey should head the trombone section with a 4,000 lead over his closest rival — J. J. Johnson; that Gene Krupa should carry all before him to win in the drum

section — over Joe Jones, Lionel Hampton and Cozy Cole; and that Benny Goodman should be elected favourite clarinetist with a 4,200 edge on Jimmy Hamilton — Ellington's Goodman-inspired clarinet player! Sidney Bechet, the only old-time New Orleansian to be listed amongst the clarinets, scraped into tenth place with exactly 224 votes! (Is this a question of the Negro disavowing his own, or what is allegedly his own music?)

As a redoubtable "race hero" it was inevitable (and right) that Duke Ellington should top the big band section — with Hampton second and Stan Kenton third. Louis Jordan, still top-ranking favourite with Negro audiences, drew winning place in the small band section, whilst King Cole took pride of place among the trios with the largest number of votes in any section — 13,665! Sarah Vaughan and Ella Fitzgerald shared the winning position for female vocalists; Billy Eckstine romped home with the male award. In this section Bing Crosby was runner 7th, and Frank Sinatra a still poorer 12th — with 380 votes!

Other firsts were Johnny Hodges (alto), Illinois Jacquet (tenor), Leo Parker (baritone), Oscar Moore (guitar), Count Basie (piano) and Slam Stewart (bass). Gillespie beat Armstrong

by 2,000 votes to take first place amongst the trumpeters while Duke Ellington won in the arrangers' section — with Sy Oliver, Billy Strayhorn and Pete Rugolo runners-up. It was Duke, Oscar Moore (guitar), Count Basie (piano) and Slam Stewart (bass). Gillespie beat Armstrong

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## An interesting new series entitled MUSICO — ANALYSIS

Editor's Note: We do not believe you care two hoots what Gerald eats for breakfast, what Ted Heath does for a hobby or what Tito Burns' favourite colour is. So this series is not a collection of interviews. We do believe, however, that you are interested in the unique qualities that make certain celebrities great. So our Musico-Analyst will take a star every week and analyse his or her particular characteristics. In this way we shall all learn what the great ones have got that we haven't got. Like the idea?

### DOROTHY SQUIRES

I DO not propose to analyse the team of Billy Reid and Dorothy Squires since this top-line husband and wife act is a duet. We all know how Reid plays piano while his wife sings his own internationally popular, best selling songs. This in itself is a success story. But it is not my subject. My "guinea pig" for this week's analysis is Dorothy Squires herself. There must be hundreds of lady vocalists all over the country who are wondering what Dorothy Squires has got that they haven't got. Well, it is my new job to tell them.

Dorothy Squires has what I must describe as a rich voice with plenty of "roundness" to it. She is also great power of delivery (think that one over ladies!). She is always dead-in-time. She possesses more than a fair share of artistry in putting over any number. She uses light and shade with telling effect. Note her tremendous sincerity — she lives and breathes every moment of the little story in every song. One minute she laughs — the next she has tears in her eyes. This is due to a deep emotional factor which she has harnessed and uses with the greatest discretion. Add to this her sincerity which, in turn, makes her audience believe in her. In addition she has the most unusual sense of showmanship — notice those great climaxes of hers, how she hits those last big notes with consummate showmanship.

The above are what I describe as her technical qualifications. Now add to these a magnetic personality and a pleasing stage presence and you have the characteristics that make Dorothy Squires what she is.



STEPHANE GRAPPELLY

## Discusses 'ARMSTRONG AND THE PENNY-FARTHING'

IT takes courage to attack so great an idol as Louis Armstrong. For his courage must give Mr. Hugh Rees full marks. Naturally, there will be many who will pick holes in his attack — indeed, on several points I find myself in violent disagreement with the writer.

It is quite wrong to sneer at Armstrong's technical ability: it has always been sufficient for his needs. Armstrong is a man who plays from his heart, and if, in the heat of creation, he hits a false note, it is ridiculous to reproach him. One should not expect from such an artist the perfect, polished performance of a craftsman!

The Armstrong's early records do not swing is, I think, quite true. And Mr. Rees is right in criticising the musicians Armstrong selected to play with him. This is a falling which I have never been able to forgive. Perhaps Louis thought that his own personality was sufficient to win the applause — and perhaps it was. But nine shocking musicians and one brilliant one cannot make good music. It must be music which is nine-tenths bad!

Hearing Armstrong at the Nice Festival, for the first time since 1934, I was forced to some unhappy conclusions. Although his inborn gifts are unimpaired — his perfect pitch, great tone and melodic ideas, there is no longer the old excitement in his playing. As Rees so rightly says: "Every phrase that he uses he's used a hundred times before, so that now they all sound faded." Twenty years ago the music which Armstrong is playing to-day would have been revolutionary: but to-day it is demodé. Art must progress;

there is no standing still. And progress now is represented by men like Dizzy Gillespie. Maybe in twenty years' time Gillespie too will be a back number. But then he will have been replaced by some younger player with fresh ideas. We must not grudge the newcomer his rightful place merely because he is sentimentally attached to an "old master." Would one of choice ride a penny-farthing down Regent Street when a streamlined Cadillac is available? Of course not. It is a ludicrous thought.

But it must also be admitted that Armstrong is approaching fifty years of age, and although he shows no outward signs of becoming an old man he is definitely suffering the wear and tear of a lifetime's hard blowing on his trumpet. And now, I think, Louis feels that if he is to continue playing he must conserve his strength and his lip. All this tends to make his work lack the excitement, the unexpectedness of the old days.

One last point. When Mr. Rees says that Negro artists are frequently at an advantage over their white competitors (so long as they remain on the stage!) he is not altogether wrong. Imagine: were Louis merely a little, fat, bespectacled white man, the abandoned antics he performs on the stage would earn him not applause, but derision. He would, as you say in England, get the bird—P.D.Q!

mentioned in dealing with previous questions. Of the remainder, those most frequently referred to will be stated. First and foremost comes the question of printing. Although only 17.3 per cent. of orchestration are rejected because of poor printing, many stressed that they used poorly printed numbers only because they have no option. I can hardly do more here than quote a few comments.

R. N. C. Ball of Bath writes: "I have just purchased the S.O. of — and the printing is a disgrace." From J. T. Clay of Liverpool: "It's about time the music publishers were called to heel; some of the printing is a disgrace and the paper a darn sight worse." L. A. Garner, of Chippenham, goes further and offers to help put things right: "I am a draughtsman and an amateur photographer. The job of printing manuscripts is a highly technical matter. If you, or any of the offending printers with whom you come in contact, would like to know my proven theory, I will send full particulars on request. This is not new, it's used in industrial plate engraving (photographic)." If anyone wishes to contact him, his address is: 51, Woodlands Road, Chippenham, Wiltshire. Several people have suggested that the key signature should be given at the beginning of each staff. This is often done but is by no means the universal practice. It certainly should be. Modulations come in for some criticism; one correspondent

That only 17.3 per cent. of arrangements are rejected because they are considered musically weak (Question 7) is, I think, a pretty good effort on the part of our arrangers, considering the wide variety of musical taste and the difficulty of making a good commercial arrangement.

Question 8 produced very decisive answers. About 90 per cent. of pianists like chord symbols on their parts as well as the notes in full. To Question 9 there were a variety of answers, but one point emerged forcibly. Some sort of melody line must be given for "ad lib" solos. Less than 4 per cent. are satisfied with the bare chords, which is all that many orchestrationists give. 61 per cent. prefer the straight melody to be given, and 13 per cent. a "hot" solo written out in full. A further 18 per cent. would like both (on two staves). 43 per cent. require the chords (13 per cent.) or chord symbols (30 per cent.) in addition.

Turning to Question 10, it is impossible to give here all the suggestions and complaints made: some have already been



"Well, they don't need a union card to play those things—do they?"

# SURVEY OF PRINTED ORCHESTRATIONS

## Full result of Malcolm Rayment's Statistical Analysis

### Average Results of Questionnaire

THE questionnaire printed in these columns a few weeks ago has produced some surprising results — results which will, I hope, improve the general usefulness of printed orchestrations in the near future. Replies have been widespread and seem to be thoroughly representative of the average small band in this country. The delay in publishing the results has been caused by the time required to summarise them. As a reminder of the original questions, they are inserted again here, with answers (except to Question 10) representing the average of all the replies.

The first three questions revealed little that was surprising, although one band includes a glockenspiel. Less than 5 per cent. of bands with fewer than nine players have a trombone; yet many small band orchestrations incorporate a trombone part. It seems that of far more use would be the inclusion of a fourth sax, but the difficulty here is that some bands use two tenors while others employ a baritone. Some American orchestrations at one time gave two fourth sax parts — one for each instrument. However, many bands are using baritones today, and many bandleaders are lamenting the fact that there are no parts for it. Could not the fourth sax part in single-sided arrangements be printed on both sides — one for each instrument? Incidentally, in arrangements for three saxes, trumpet and trombone, the baritone sax, where suitable, can play from the trombone part by altering the clef and accidentals.

In about 85 per cent. of bands the first alto doubles on clarinet, and in 50 per cent. all the saxes do so. The violin is only rarely employed and even then usually as a double. Some small bands however have dispensed with part or all of the usual front line of saxes and brass, their places being taken by electric guitar, vibraphone, accordion, and even a second piano. To such bands the violin parts are most useful, and would be even more so were chord symbols added... a request made by many. Similarly, guitarists would like the melody cued in on their parts.

Turning to Question 4, we find that 31.5 per cent. of printed orchestrations are useless to each hand. Question 6 partly gives the reason for this high percentage: 17.3 per cent. of them are so badly printed or cramped for space that, under playing conditions, they are virtually illegible. The other chief reason is that parts are insufficiently cued. Lack of cueing is also the main reason why no less than 50.4 per cent. of orchestrations have to be cut or altered before they can be played effectively (Question 5). Naturally small bands suffer from this far more than larger ones. In this respect it should be noted that in the recent series of Harry Gold arrangements, published by Keith Prowse and Co., all parts are fully cued.)

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1. What combination of instruments do you normally use? Give all doubles in brackets. Alto (Clar.), Alto, Tenor, Trumpet, Piano, Bass, Drums, 4th Sax., Tenor or Baritone, Guitar, Trombone.
2. If you sometimes augment give, in order, the instruments you add.
3. If you sometimes use a smaller group than in 1, give in order the instruments you omit.
4. Do you find that some orchestrations (whether or not you buy them) are practically useless to your combination? Yes. If so, how many per dozen? 4.
5. Of those you do play, do you HAVE to make cuts or alterations? Yes. If so, how many per dozen? 6.
6. Do you ever not play arrangements because the parts are poorly printed or badly spaced out? Yes. If so, how many per dozen? 2.
7. Do you ever not play arrangements simply because, in your opinion, they are musically weak? Yes. If so, how many per dozen? 2.
8. Does your pianist prefer his part (a) with chord symbols in the right hand, (b) with notes written in full, or (c) both? (c).
9. Which of the following notations or combinations of notations do the members of your band who normally play the "ad lib" solos prefer? (a) Straight melody or simple melodic line. (b) "Hot" solo written out in full. (c) Chord symbols. (d) Basic chords. (e) (a) and (c).
10. Give any suggestions you may have for making the average printed arrangement more practical. (See article)

mentioned in dealing with previous questions. Of the remainder, those most frequently referred to will be stated. First and foremost comes the question of printing. Although only 17.3 per cent. of orchestrations are rejected because of poor printing, many stressed that they used poorly printed numbers only because they have no option. I can hardly do more here than quote a few comments.

R. N. C. Ball of Bath writes: "I have just purchased the S.O. of — and the printing is a disgrace." From J. T. Clay of Liverpool: "It's about time the music publishers were called to heel; some of the printing is a disgrace and the paper a darn sight worse." L. A. Garner, of Chippenham, goes further and offers to help put things right: "I am a draughtsman and an amateur photographer. The job of printing manuscripts is a highly technical matter. If you, or any of the offending printers with whom you come in contact, would like to know my proven theory, I will send full particulars on request. This is not new, it's used in industrial plate engraving (photographic)." If anyone wishes to contact him, his address is: 51, Woodlands Road, Chippenham, Wiltshire. Several people have suggested that the key signature should be given at the beginning of each staff. This is often done but is by no means the universal practice. It certainly should be. Modulations come in for some criticism; one correspondent

suggested that they should be limited to one per number and that no modulation at all is often much better and gives lift. On this point, I cannot agree. A good modulation at the crucial moment can give tremendous lift, as in Ravel's Bolero, when after about 15 minutes of C major there is a sudden transition into E. Also near the beginning of the second half of the chorus of "Night and Day" the modulation to a key a minor third higher for only two bars is most striking. In this case too the "lift" obtained is considerable. On the other hand I do agree that in many arrangements modulations are used for no apparent reason and with no apparent sense of key relationship or form. Personally, the first thing I do when making an arrangement is to plan my sequence of keys, and although I sometimes stick to the same key throughout (except of course for modulations within the theme itself) I would hate to be restricted to one modulation per number. I sometimes modulate in every other bar!

More care could well be taken over drum parts, especially those that give the bass drum on the first and third beats of each bar and the side drum on the second and fourth. They would sound pretty corny if played as written, and some find them misleading. The trouble is that most drummers either are unable to read or consider their parts not worth reading, and that the arranger, knowing this, puts down anything on the drum part, expecting the player to "ad lib" most of it. Some drummers, however, would like more interesting parts to get their teeth into. Finally, three practical suggestions that have been voiced. In "Old Time" numbers trumpet and clarinet parts should be written for instruments in B flat and not A as is sometimes the case. Extreme keys are no longer as frightening as they used to be, and anyway 90 per cent. of players would rather transpose than put their instrument in A with the considerable risk of poor intonation so incurred. Many bands have one book for foxtrots, one for waltzes, etc., and for this reason double numbers should be of a similar type. If a foxtrot is backed by a waltz, for instance, it means that only one or the other ever gets played. Finally, there is a demand for 7, 8, or 9 piece arrangements of a "smooth" type. Although there are many numbers specially for such bands they are almost all "hot" numbers.

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# "JACQUET DRIVES 'EM FRANTIC"

## Says Bob Kreider in this interview with ILLINOIS JACQUET



Bob Kreider shows Illinois Jacquet how "Musical Express" covers the news.

SUCCESS isn't an unusual phenomenon in America, but when it's accompanied by mass hysteria... well, it's time to sit up and take notice! This, then, is the success story of Illinois Jacquet, whose screaming, screeching tenor sax is breaking box office and attendance records wherever he plays; whose frantic horn driving drives crowds numbering thousands to frenzy!

As the saying goes—"he came from a musical family." At the age of nine Illinois fronted a strictly family combo, alternating between soprano sax and drums. The next step was to alto and the best saxophone teacher in Houston, Texas. "Those sax lessons," recalls Jacquet, "were the best move I could have made. They taught me proper technique and developed my embouchure to the necessary requirements for the high notes I play."

After a short spell with Milt Larkins' local band, Jacquet made tracks for the sunny land of California. Lionel Hampton had just left Benny Goodman's Orchestra to form a new outfit and overheard the Jumpin' Jacquet jamming in a small Los Angeles night club. Impressed by his playing and personality, Lionel signed him up on the spot. (Odd sidelight is the fact that the King Cole Trio was scheduled to join the band, but, as luck would have it, decided to try it as a single act!)

"Hamp did me a big favour," insists Jacquet, "he wanted a two tenor front line, so had me switch from alto. From then on I was strictly a tenor man."

Illinois stayed with Hampton for three years—his tenor solo in Hamp's "Flyin' Home" being the high spot of this frantic, hectic association. Next came an uneventful year with Cab Calloway. About this time Warner Brothers were contemplating making a movie about "Jamming the Blues" and Jacquet, along with Sid Catlett, Lester Young, Harry Edison and Joe Jones, was chosen to star in this now classic film.

Followed, then, a year with Count Basie, where the Jacquet horn brought new fans to the Basie fold with waxings of "The King," "Mutton Leg" and "High Tide." But Illinois was to find real success with the Norman Granz "Jazz at the Philharmonic" group. His screaming, screeching tenor solos in the Disc album of "Jazz at the Philharmonic" (No. 4) became the most talked of solos in jump circles all over the country. Jacquet was in!

Shortly after his Philharmonic success, Illinois surrounded himself with a group of young, bop-minded instrumentalists, including Leo Parker—one of the best bop baritones in the country; John J. Johnson—in this writer's opinion the best bop trombonist today; Joe Newman and his brother, Russell Jacquet, on trumpets; Sir Charles Thompson, piano; Shadow Wilson, drums; and Al Lucas, bass. With this and kindred groups Jacquet made his now famous and much sought after Aladdin and Apollo waxings of "Flyin' Home" (in two parts), "Blow Illinois, Blow," "Jivin' with Jack the Bellboy," "Robbins Nest" and "Bottoms Up." Just released on Victor is "Riffin' at 24th Street"—a slowly played Jacquet solo on a thinly disguised version of "Robbins Nest." Flipover, "King Jacquet," has a frantic solo by Illinois with (shades of the old Lunceford band!) one of his famed screaming, last choruses.

It was with the aforementioned gang that I heard him recently, driving the customers frantic at theatre and dance hall performances. There's no doubt about it, musically or not, Illinois' screeching tenor and the bopish quality of his output's music are creating a definite impression on the youthful musicians and dancers of America today.

I managed to snatch the Jumpin' Jacquet away from his many admirers at a recent dance, and shot the following questions at him for "Musical Express" readers.

WHAT'S GOING TO HAPPEN TO BOP MUSIC?  
"It won't last, but it will be absorbed as a part of future jazz."

Illinois Jacquet may be reached at his home address: 853 St. Nicholas Avenue, New York City, Apt. 4B.

## Accordion Times

Edited by J. J. BLACK

from other readers! This one comes from Mr. John Chapman of North Finchley.

"This is my answer," writes Mr. Chapman, "to the riddle of 'what not to play on the accordion.' There are certain things which most of us admit to be more or less facts:

(a) Orchestral music written by any of the great composers is bound to suffer to some extent if it is played by a single performer on any instrument.

(b) Accordionists are not regarded by the majority of today's most admired band leaders.

(c) The public would never be persuaded to regard the accordion as the most entertaining of musical instruments. However interesting the effects of electrical amplification may be, owing to the existence of the Wurliizer Organ, which 'does everything' for the solo performer.

(d) The introduction of accordions into symphony orchestras as an alternative to strings or woodwind might be a novelty and could perhaps add to the tonal effect of certain passages if used with restraint.

(e) As a soloist (or accompanied by a small band) the accordionist can play an extremely interesting arrangement of a dance number using extemporisations (or premeditated 'variations') which have the novelty of being 'pianistic,' though played on reeds.

(f) Certain types of boogie, sambas, etc. are only playable on the bass after intense mental and physical effort.

(g) All players have a tendency to be better at one thing than another. Those who excel at classics and express a preference for them, often play dance music badly. Those who play dance music well are often, however, quite clever at difficult classical pieces, though they may not prefer them.

'To sum up, let each player go his own way and specialise, but let us be realistic and admit that the Hungarian Rhapsody on the accordion is only a novelty, however well played (even if the player does not go through the usual process of selection, however, I personally obtained great pleasure from Gerald Delmond's recent broadcast. For I was delighted to hear both Valde des Fleurs and the 'H.R.' played right through, without cuts, and moreover, with superb accuracy, which I never thought possible at such a speed."

DO YOU KNOW THE ANSWERS?

1. What is the button in the 2nd counterbass row on a 140-bass instrument opposite F fundamental?
2. What is an augmented 4th from D?
3. How is the "tremolo" tuning on the accordion produced?
4. Which notes are produced by the B7 button on the accordion?
5. What is the diminished 7th on A sharp?

ANSWERS

1. A flat (the minor third of F).
2. G sharp.
3. By having two or more sets of reeds, one of which is tuned a few vibrations higher than the others. The difference between the two pitches causes the slight shaking of the sound (known as "interference" in acoustics).
4. B, D sharp, F sharp, and A (on some accordions the fifth—F sharp may be left out, only three notes sounding).
5. A sharp, C sharp, E, G.

## HEATH'S IRISH SUCCESS

AFTER a very highly successful week in Ireland Ted Heath and his band returned to an enthusiastic welcome from the fans who visited Golders Green at the beginning of the week. While in Ireland the Heath band had a luncheon party thrown in their honour by the Irish musical fraternity.

The Heath music will have very few rests until the end of September. Future dates include this Sunday April 11, Guildhall Southampton, followed by Band Parade on April 12, Astoria Ballroom, Nottingham, City Hall Sheffield, April 16 Bedford, followed by an overseas broadcast the next day, and the Palladium Swing Session on April 18. On April 21 the band will broadcast again and this will be followed by Town Hall Watford, Leicester, Edinburgh and Carlisle. For the week commencing April 26 they will head a variety bill at Manchester Hippodrome. Summer dates include a week on June 21 at Weston-super-Mare followed the next week by Coronation Ballroom, Ramsgate.

From July 19 to August 14 the band will play for three weeks at Blackpool in the Empress Ballroom, Winter Gardens and a week at the Palace Theatre. They will also fulfil concert engagements at Morecambe and Douglas, Isle of Man. For the week commencing August 16 they will be at Southsea followed by Bournemouth. The band is of course busy recording during this period for Decca and London Labels.

Due to the fact that so many fans were turned away from his last concerts at Birmingham, Heath has arranged to do two shows when he visits the town again on May 2. Times of the concerts will be 4.30 p.m. and 8 p.m. The band will be led by the popular Ray Ellington Quartet.

## COMING EVENTS AT COVENT GARDEN

Alicia Markova and Anton Dolin will be guest artists with the Sadlers Wells Ballet Company for four weeks beginning June 7. They will appear in "Giselle," "Les Sylphides," "Le Lac des Cygnes" and "The Sleeping Beauty." Anton Dolin will also appear in the role of Satan (which he created) in the new production of Job (music by Vaughan Williams). The first performance of this ballet with Robert Helpmann as Satan will take place on April 20. Massine will again appear in "The Three Corners Hat" and "La Boutique Fantasque." Later in the season he may produce another ballet.

"La Traviata" is to receive its first performance by the Covent Garden Opera Company on April 6, the cast including Kenneth Neate, Elizabeth Schwarzkopf and Paolo Silveri. On May 12 "Boris Godunov" with Silveri as Boris will come into repertory.

## TONY WAYNE'S CLUB IDEA

A new innovation in musical clubs is the formation of a new venture under the presidency of bandleader-drummer Tony Wayne, who is resident at the Stork Club. Wayne has decided that the club will feature a well known musician at each session who, besides sitting in the resident band, will answer any questions regarding his style and instrument, etc. The first artist booked was tenor player Reggie Dare, and Reg Swallow and his band were in attendance. There is a fully licensed bar and every club

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## Series for Pasquin

Mark Pasquin who, as reported in these columns, is under long term contract at the Adelphi Ballroom, West Bromwich where he is appearing with Eric Siddons will commence a six weeks radio series on April 13. The programme which is presented by Sandy McPherson will be called "Sleepy Serenade" and will be on the air from 11.30-11.50 p.m. Although Pasquin has appeared on several occasions with broadcasting bands, this will be his first series and appearance as featured vocalist.

## VIC LEWIS DATES

Vic Lewis and his Orchestra will appear at the Royal Forest Hotel Chingford this Friday. They will follow this with the Embassy Bristol on April 11, Watford Town Hall April 12. On April 14 the band commences an eleven day tour of the Midlands which will include Warrington, Halifax, Ashton, Higher Broughton, Manchester, Rochdale, Wakefield, Liverpool, New Brighton, Keighley, Belle Vue, Scarborough. They return to London on April 25 for the Jazz Jamboree which they will follow with a week at the Gaiety Theatre, Greenwich.

The outfit will be heard on the air when they broadcast in "Workers' Playtime" on April 15 and on April 21 and on May 13 they will play "Music for the Housewife" at 8-3.30 p.m. The band recently recorded eight titles for Columbia and on two of these Rosa Macari, Mendelssohn's vocal discovery, will be heard as a solo artist accompanied by the band.

## Hobson leaves Jack Nathan

On April 19 Hank Hobson, bass player with Jack Nathan at Churchill's will return to the Harry Parry Sextet with which he played before and during the time he was with Nathan. His place will be taken by Bert Howarth who is currently appearing with Frank Weir at the Lansdowne. Howarth is no stranger to Churchill's having played there before.

## More dates for Wildeman

Jan Wildeman and his Band will again be heard on the air from Cricklewood Palms on April 15 at 10.30-11.15 p.m. in the Light Programme. After his last broadcast we commented on the amazing similarity between Wildeman's vocals and the late Al. Bowly. Wildeman tells us that he will feature at least one number in the Bowly manner. The orchestra will also be heard in Music While You Work at 10.30-11 a.m. on April 21.