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FRIDAY, APRIL 30th, 1948

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# EXOTIC CARMEN MIRANDA HERE

## VAUGHAN WILLIAMS' SIXTH SYMPHONY

Originality and Vitality (BY MALCOLM RAYMENT)

HE first performance of a new work by Vaughan Williams is inevitably an event of major importance in the musical world. His new symphony, the Sixth in E minor which was heard for the first time at the Royal Philharmonic Society's Concert which took place on Wednesday, April 21, must, however, have exceeded the hopes of even his greatest admirers. We might well have expected Vaughan Williams at the age of seventy-five, to have continued along the paths that have proved so successful to him in the past, but the originality of his new work is only equalled by its vitality.

One is amazed at the youthful vigour of the scherzo, but youthfulness is combined with an experience that no young composer could have attained. The work encompasses a colossal range of emotion and is concentrated to a degree that we associate with the very finest of Sibelius. If the contrast between the various sections is astounding, the unity of the whole is perhaps even more so. In no respect is the music difficult, though it demands, indeed compels, undivided attention, and the ideas are presented with admirable lucidity.

There are four movements which are played without a break, the second being intensely dramatic and the third a robust, lighthearted and good-humoured scherzo, fugal in texture. The saxophone, an instrument rarely at home in a symphony, states the theme of the episode, and is here the perfect choice of instrument. No greater contrast could be imagined than between this scherzo, which is loud, almost throughout, and the whispering finale, described as an Epilogue, although both are predominantly contrapuntal.

The Thematic material is most slender here, hardly exceeding that in Sibelius' tone poem "The Bard," the music too is of the same reflective nature and equally as moving, yet the one is as essentially V.W. as the other, Sibelius. Indeed the likeness of the whole work to Sibelius is the likeness of two great mature composers who have found the same concentration and lucidity of thought and who have very strong, but very different, personalities. Undoubtedly April 21, 1948, will be known by musicologists of the future as the date on which a symphonic masterpiece of the first order first saw the light of day, and the musical the world was enriched.

Inevitably the rest of the concert was something of an anticlimax, Benjamin Britten's "Scottish Ballad" in which the soloists were Ethel Bartlett and Rae Robinson and which followed the Symphony, seemed of especially poor quality by comparison. In Bach's Two Piano time studied orchestration.

#### \_\_\_\_\_ PETER YORKE ORCHESTRA IN NEW SHOW

DETER YORKE will take his fine music into the new Firth Shepherd intimate revue which will commence with two weeks in the Provinces prior to opening in London in June. Stars of the show which has not yet been completely cast, will be Hermione Baddeley and Henry Kendal. Yorke will lead a fourteen piece orchestra for this show but he informs us that at the time of going to press details of his lineup are not yet available.

#### TERNENT NEXT RESIDENT IN BAND PARADE

Commencing next Monday May 3, Billy Ternent will once again be the resident orchestra on Band Parade for four weeks. He will of course have his usual resident vocalists Eva Beynon and Pat O'Regan.

#### the world was enriched GRAPPELLY & REINHARDT LEAVE FOR **STOCKHOLM**

The Hot Club of France Quintette under the direction of Concerto in C minor however, Django Reinhardt and Stephane the same soloists were heard to Grappelly left for Stockholm good advantage. The B.B.C. this Thursday. They will play Symphony Orchestra conducted for the month of May at the by Sir Adrian Boult played mag- famous China Variety Theatre nificently throughout, ending the and on completion of this will programme with a brilliant per- also appear in Copenhagen on formance of the "Rapsodie their return journey to England. Espagnole" by Ravel, under With them will go Alan Mindel whom Vaughan Williams at one and Malcolm Mitchell on guitars and Teddy Wadmore on bass.



ALTO SAX WITH TED HEATH SAYS . . . .

fullness, with nice 'free attack are major points. Personally I like a mouthpiece to give me that 'edgy' tone with a 'free blowing' feeling and in-

stantaneous response over the whole range of my instrument. That range, for me, includes harmonics ! My ROC alto mouthpiece gives me all I want . . . In fact It Rabin and Harry Davis band for definitely produces the right 'noise'!"

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## \*With Banda da Lua\* TENTH JAZZ MOFFATT HERE

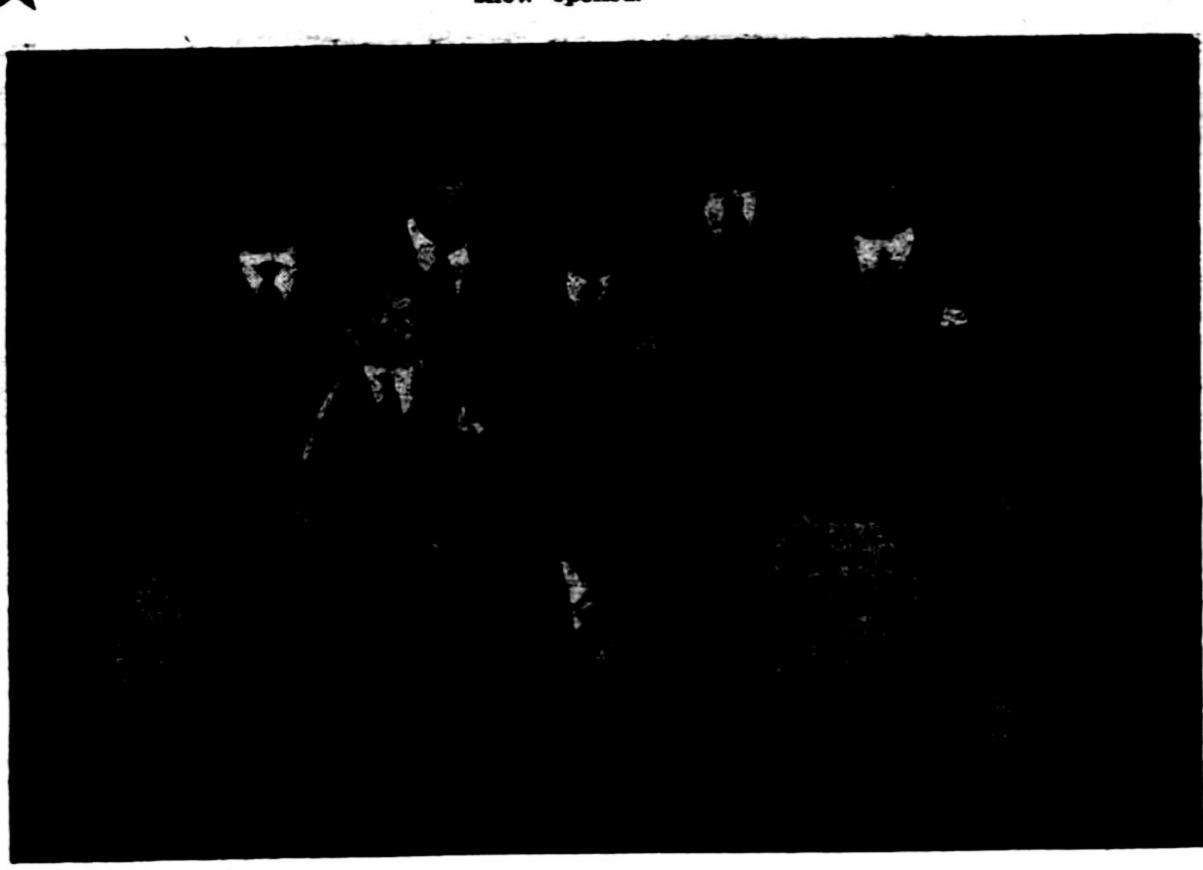
for surprises. Glamorous Carmen paniment. which delighted the house.

with the able assistance of her Banda da what visiting American artistes say, and Lua, an aggregation of Brazilian musicians they should know.

THE Palladium is getting to be a place producing a fascinating rhythmic accom-Miranda opened on Monday night of Let us not depart from the subject without this week to a big ovation and lots of praise for a superb stage set designed for bouquets. Just before she acknowledged Miss Miranda by a gentleman by the name these, in a momentary hush, the voice of of Charles Beading. Whoever you are, Mr. Martha Raye, who was sitting with a party Reading, your opus is a delight to the eye. in a stage box was heard to say: "You got It's worth the price of a seat only to view it, more than I did!" That started on extens. Add to this the unique lighting facilities of pore patter act between Carmen and Martha the Palledium (Chief Sparks please take a bow!), the greatest pit orchestra in the It is the same Carmen of the movies, country in the personnel of the Skyrockets, dynamic, exciting and exotic. She sang old and the Palladium must be the most perfect favourites and a few new tongue twisters vaudeville house in the world. Well, that's J. L. R.



Exclusive "MUSICAL EXPRESS" picture shows Carmen Miranda rehearsing with her Banda da Lua at the London Palladium before the show opened.



Guitarist Frank Deniz whose own combination (Hermanos Deniz) is very similar to the famous Banda da Lua, is photographed with the latter backstage at the Palladium.

#### **ABERDEEN** RECORD

of Eight have once again broken all records. Last week they appeared at the Beach Ballroom, Aberdeen and played to a capacity crowd of 1,746 people thereby breaking all previous records for the hall. The band is booked almost solidly until the end of August and some of their future dates include: Week com-"In a saxophone section mencing May 4 Cavalry Theatre, Club Malmesbury, Coronation published shortly.

HARRY GOLD and his Pieces | Ramsgate, and Cooks Ferry Inn Edmonton. For the weeks commencing May 17 Gaiety Grimsby, May 24 Redcar, May 31 Seaburn Hall, June 7 Burma Palais Kirkcaldy, June 15 Weston - super -Mare and June 22, 23 and 24 one night stands at Sheffleld, Stoke

Newington and Barnet. Readers who are interested in joining the Harry Gold Fan Club can do so by writing to the Secretary of the Club at 7 Denmark like Ted's, brilliance of tene, Canterbury, Princes Brighton, Street, London, W.C.2. There Cricklewood Palais, Ekco Sports will also be a fan club magazine

#### Don Smith for Norwich

TONSMITH who has been resident with the Oscar two years as trumpeter and vocalist, is being released from that band in order that he may son and Hercules Ballroom, Norwich. He will be resident in place In of the late Harry Gerard's band ballroom since Gerard died

> plece band consisting of five at he will have the ex-Rabin are sole agents for this ballroom, The Smith band will be under

### Revellers' Record Sells British Song

in U.S.A. THE Radio Revellers' record of "The Shoemaker's Serenade," which was issued here about a month ago, was recently sent to America by its publisher Eddie Kassner. Jack Robbins of Robbins Music was so interested in this particular version of the song that he is going to publish the number in America. His have been resident at the exclu- very similar in instrumentation interest did not stop there. He sive Nightingale Club for a very and style to the famous Banda also arranged with Ben Slevin long period, informs us that da Lua which accompanies Carsaxes, three rhythm and himself of American Columbia to issue commencing May 6 he has a the Revellers' recording in that four weeks series of broadcasts. country. This week Massner re- These will be heard every Thursceived a cable from the States day at 5.45-6.15 p.m. and as guest

the acolaim they deserve.

#### BENNY LEE ON DECCA

Readers will be glad to hear that that excellent vocalist Benny Lee recorded his first solo titles for London Label last week. We understand that the Cyril Stapleton Orchestra accompanied him.

#### Marland and Martell for Hall Show

A LBERT MARLAND has been appointed Director of Music pianist when the Henry Hall Show, "Something in the Air" opens at the Grand Theatre, Blackpool on June 12. Philip Martell will conduct the Grand Theatre Orchestra. In addition there will be a stage orchestra under the direction of Henry Hall, although at the time of going to press the instrumenta- We understand that Harry Dawtion has not yet been fixed.

Felix King whose orchestra ing rhythm series. This outfit is segement has been negotiated to say that the receiving has been singer he will have Benny Lee.

by Rabin Davis Productions who a riot and is receiving nation King also has an early mornwide plugging by the disc ing series of six broadcasts jockeys. Again British artists, which will be heard every Wedsongs and records are receiving meeday from May 19 at 8.20-8.45

a.m. in the Home Service.

# **JAMBOREE**

Best for years (By STUART S. ALLEN) THIS year's Jazz Jamboree, the tenth in the series, was

one of the best shows we

have had for years. It is a great pity it has to be called "Jazz" nborce since the amount of actual jazz played on the show tends to decrease with every passing year, but as a showcase for some of the best in British dance music, last Sunday's concert will take a lot of beating. It was a welcome relief to see many new bands on the stage Cyril Stapleton, Tommy Sampson, Tito Burns, Derek Neville, Jack Nathan, Teddy Foster, Bay Ellington and the George Mitchell Choir were all newcomers and they brought an air of freshness to the proceedings. Vocalists and small combinations particularly distinguished

themselves, probably because the fans, like myself, had come to hear a jazz concert and the only people who played real jazz were the small groups. In Harry Gold's Pieces of Eight and Tito Burns' Sextette we had the two extremes — Dixieland and Bebop - and the audience went wild over both. Bay Ellington the old Carribean Trio, making their debut as a modern styled Quartet, were another small outfit that left no doubts as to the terrific popularity they have achieved since their incep-This year's vocalists were, for

the most part, in fine form, and cannot pass without giving special mention to Pearl Carr, for glamour as well as vocal ability. Dick James, Cab Kaye, Ray Ellington, Geoff Love and Benny Lee, who did his best with a rather unfortunate lyric. Outstanding soloists on the concert were Ronnie Chamberlain, with the splendidly presented Vic Lewis Orchestra, Ronnie Scott and Johnny Dankworth with Tito Burns.

To Tommy Trinder's compering, to Fred Stone and the M.S.B.C. and to all the musicians taking part in the 1948 Jazz Jamboree go my thanks for a thoroughly entertaining and commercial show.

PICTURES ON BACK PAGE

#### FENTON TO JOIN PAUL ADAM BAND

Bernie Fenton who has been with the Tito Burns Sextet since its inception and whose arrangements have helped to achieve such success for the outfit will be leaving the Sextet to join Paul Adam at the Milroy Club. Fenton commences with the band on Monday week and will take the place of Phil Moody who is leaving for America.

#### Berry Bros. for Casino

Norman Payne of J. P. Productions informs us that he has booked the sensational coloured dancing act The Berry Brothers into the London Casino next month. The Berry Brothers appeared at the London Palladium prior to the war and have been seen also in musical films in this country.

#### **HERMANOS DENIZ BUSY**

THE popular Hermanos Deniz under the direction of Frank Deniz in addition to their resident engagement at the Cocoanut Grove are also busy during the month of May doing several big private dances. On May 8 they will play at Grosvenor House and will be at that hotel again on May 18 when they will play opposite the Squadronaires. They will play at the Park Lane and will also be featured as solo Hotel on May 27 for a private party and also have several broadcasts lined up. The first of these will be in B.B.C. Ballroom on May 15 at 10.15 p.m. and they will again be in this programme on May 22 and 29.

On May 16 they will appear in Variety Band Box and they will be in "Show Time" on June 10. son of New Century Artists has also arranged for them to do a series of recorded programmes for the War Office opposite the Roy Marsh Sextet in a contrastmen Miranda.

MORE: NEWS TURES ON BACK PAGE

#### Last Friday Chappell's threw a cocktail party to welcome Ralph Moffatt of A.F.N. Munich. "Musical Express" photographer took the following pictures of



1. Reading from left to right: Sam Browne, Mrs. Moffatt (Ralph's mother), Jimmy Henney, Ralph Moffatt and Cyril Stapleton.



2. Roy Meachum of A.F.N. Frankfort, Stuart S. Allen, Cyril Stapleton, Teddy Holmes, Dick James, Len Camber and Harold Berens.



son, Edna Kaye (Mrs. Stanley Black) and Jack Jackson.



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

#### THE VOICE

THE L.C.C. AND THE B.B.C.

After all the critics panned that excellent picture "No Orchids For Miss Blandish" the attention of the London County Council was drawn to the film. They are to decide, now, whether this is wholesome entertainment for the cinegoing public. I sincerely hope the L.C.C. has some better informed and more knowledgeable persons on the Committee that is to make this decision than the ignorant critics on the daily press. It is, in my view, a pity that the L.C.C. has no jurisdiction over our radio fare, because then they would have justification for keeping a Watch Committee in full time employment. While the B.B.C. has what it calls a "Slush Committee" to decide what is wholesome in popular songs, the other departments do as they please. I will give you two instances of B.B.C. bad taste that make "No Orchids For Miss Blandish" a children's bed time story. I am no prude. My susceptibilities want a lot of shocking. But if we are going to clean up entertainment in the cinema, let's make a job of it and make sure the kiddles don't hear what's not good for them on the radio.

#### GRIM AND SEXY ENTERTAINMENT

The first complaint I make against the B.B.C. (a complaint I must make if we are to admit any censorship is necessary for "Miss Blandish") is in connection with "Adventure Unlimited." One of these transmissions finished with a fellow tied to a couple of elephants and these mammoths were waiting for the command "Go!" to tear this gentleman apart. Nice idea for the kiddies, isn't it? If this is good healthy listening, then a bit of gunplay or a sock or two on the chin (the worst you can say about the Blandish picture!) is childish entertainment. I am only making comparisons, that's all. The other regular weekly feature is nauseatingly sexy. I refer to that obnoxious character "Ruby" in "Merry-Go-Round." Now whenever you hear Ruby she is seductively cajoling her man, getting him to sit on the sofa with her while the springs rattle as they rock up and down together. Then she kisses him with a long-drawn succulent sibilance. He places his hand on her leg, too. And her husband is always away at the time making this sex-play the more disgraceful. Nauseating? Well, it's according to how healthy you are mentally. If I had an adolescent son or daughter I would be embarrassed to watch them listening to this muck.

#### HOUSES PUT IN ORDER

The gags, too, are doubtful. Last Sunday in "Merry-Go-Round" we had an Indian Chief in a loincloth who was said to be "flashing his torso." I remember a time when even the mention of ladies' underwear was strictly taboo at the B.B.C., let alone "flashing" (ugly word) one's torso! I could go on, ad lib., with these complaints; they are regular occurrences. But let me make it quite plain to the B.B.C. that I can take it (all except Ruby) as long as they dissolve the Song Slush Committee and submit themselves to the London County Council or the Lord Chamberlain along with that perfectly innocuous "Blandish" film .so that production departments can have their rightful share of spring cleaning. For my part I don't know how "Merry-Go-Round" has gone the round so many times. It is not even a good show. That it should be the dirtiest show on the air is intolerable in such circumstances. Intelligent, thinking people will only accuse the Programme Planners responsible for this show of either partisanship or crass ignorance.

#### THE PURCHASE TAX

The interest of Musical Express in the iniquitous increase in Purchase Tax on musical instruments has brought forth a healthy stream of correspondence from those best qualified to make their voices heard. I am happy to state that Mr. Fred Dambinan of the Musicians' Upion has written to me informing me that the matter is having immediate attention in other quarters. This is excellent news for I have always believed that the Union held the trump card. I may be wrong of course—it is only a personal view. But I hope I am right. Another important advocate for the complete abolition of the Tax is Mr. Geoffrey Hawkes, Director of Boosey and Hawkes, who has sent me a list of important points enumerated by him and upon which this Tax must be abolished. It is, however, good news for instrumentalists throughout Britain that all those best able to get some action are doing their utmost to get the Chancellor's decision rescinded.

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Edited by DENIS PRESTON

B ACK in 1938, when the swing bands of Benny Goodman, Count Basie, Artie Shaw, Tommy and Jimmy Dorsey were filling the dance halls of America with wildly enthusiastic, jitterbugging youngsters, another handleader was drawing those same youngsters to the Hotel Commodore in New York City with his very danceable sweet music — music with the catchy slogan: "Swing and Sway with Sammy Kaye!"

To-day, ten years later, Sammy still waves the magic baton of commercial success. Combining astute business ability with a horough "know-how" of keeping the customers happy. Sammy Kaye can always be counted upon for excellent entertainment be it on stage. screen, radio or in the dance hall.

Sammy's off-stand activities consist of personal appearances in record and music shops, radio interviews, writing magazine articles and columns. His orchestra is so constituted that it's a complete vaudeville show in itself, with such features as Don Cornell. Dick Edwards and Laura Leslie – vocalists; Ernie 'Cecil" Rudisill, the Daffy Drummer; Chubby Silvers, hot tenor sax man; a vocal group -The Kayedets, and the Kaye Choir.

this genial maestro at the head ATTRACTION CONTINUof the class in musical enter- OUSLY SINCE 1941. tainment? Well, let's ask him....

CAMMY, JUST WHAT IS THE MAGIC OF YOUR "SWING

AND SWAY" MUSIC? "It has always been my contention that young and old alike want to hear the melody. Therefore, we make our music easy to listen to, at the same time keeping it at a danceable tempo. It's never overarranged: even in our swing arrangements, the melody holds the upper hand. Our music, you might say, is a dance and romance style music. Also, we strive for special effects. By using a Solovox attached to the piano, as well as a combination of certain instruments, we are able to simulate the vibrato and tone of a pipe organ. Singing the song title at the beginning of each number has also helped to identify our music."

HOW DID YOU HAPPEN UPON YOUR "SWING AND SWAY WITH SAMMY KAYE" CAMMY'S ability to gauge the MUSICAL TRADEMARK?

stopped, completely at a loss for a last word. I was standing close by, so I added 'sways.' And that's how our slogan was born!"

WOULD YOU TELL US

ABOUT YOUR "SUNDAY

## SWING & SWAY The Enigma Variations Kreider correspondent



Robert K. Christenberry, president of the Broadway Association, presents key to Broadway to Bandleader Sammy Kaye for entertaining longer on Broadway during 1945 than any band in the country—a little matter of nine weeks atop the Astor roof and four weeks at the Capitol Theatre.

SERENADE " RADIO PRO-GRAMME? IF I'M NOT MISTAKEN THIS HAS BEEN Just what is it which keeps A TOP SUNDAY AFTERNOON

> "With our 'Sunday Serenade' programme we create a quiet, restful mood with sweet, soothing music. For years I've OF A CONTEST? read a poem with musical accompaniment. As a test, I eliminated the poem for a time. The result was that we received letters from all over the country protesting against its removal. In fact, we've had so many requests for reprints of these poems that we decided to publish the 'Sammy Kaye Book of Poetry,' which has sold over 150,000 copies thus far!"

YOUR RECORDINGS OF 'DADDY" AND "REMEMBER PEARL HARBOUR" WERE GREAT FAVOURITES IN THE PAST. WHAT ARE SOME OF YOUR LATEST VICTOR RELEASES?

"Our waxing of 'Fool That I Am' is becoming a favourite, along with 'It's Kinda Lonesome Out Tonight, 'I Wouldn't Be Surprised' and 'Tell Me A Story.'

true worth of entertainment "We were broadcasting from is well-known, so it was no big a small night club in Cincin-surprise when his "So You nati, and as the broadcast Want To Lead A Band "contest

York hotel one night when an A BAND" CONTEST! attractive young couple danced by the bandstand. The fellow

let me dance with your girl.' The next thing I knew . . . he had the baton and I had the girl. Right away, others begged to lead the band, and so I decided to make it a permanent feature."

HOW EXACTLY DOES THIS WORK OUT IN THE FORM

"In the dance hall, four contestants from the audience take turns at leading the band. Each is given an autographed baton, while the best performer - judged by audience applause - is awarded a cash prize. On our radio programme each contestant receives a silver Ronson table lighter: the semi-finalists receive gold Benrus wrist watches, and the final winner gets the contents of the 'Sammy Kaye Bandbox' - which may hold anything from an electric refrigerator to an all-expenses-paid vacation for two! Each programme winner automatically becomes eligible for the Grand its award a cash prize of \$1,000, a trip to New York and many other prizes. This year the finals will be held in Carnegie Hall, with the sectional winners from North, South,

ing part." FORMATION, SAMMY. AND works, most of them quite uncame to a close the announcer proved to be a veritable gold SAY. WOULD YOU MIND known, in the original edition, it said: 'You've been listening to mine to himself and his bookers. LEAVING YOUR BATON was obvious to me why such the music of Sammy Kaye; But let Sammy tell about this WITH ME? I'LL NEED TO misconceptions of his music the music that swings, the feature in his own words. (Bri-START PRACTISING RIGHT have arisen. music that. . . . 'And there he tish bandleaders, please note!) NOW IF I'M GOING TO WIN "We were playing in a New A "SO YOU WANT TO LEAD

> called out: 'Say, Sammy, may Sammy Kaye may be reached I lead your band for a num- at 607 Fifth Avenue, New York ber?' I said: 'Sure, if you'll City 17, New York.

#### HERE have been two recent recordings of Elgar's "Enigma" Variations, one by the Hallé Orchestra

conducted by John Barbirolli on H.M.V. C.3692-5, the other by Sir Malcolm Sargent and the National Symphony Orchestra on Decca K1351-4. Before having heard them both, I would have taken odds at ten to one that the former would prove the most satisfactory set, but such that it shines through, though is not the case. Not that the somewhat dimly, this Harty ar-Hallé set is bad, but the other rangement. The performance is is exceptionally good. In some adequate if rather uninspired. of the variations there is little The Air is taken too fast and to choose between the two ver- sounds rather mechanical and sions. String tone is certainly the finale-Allegro Deciso-too warmer on the Deccas, but the slowly and lacking precision. Hallé strings are the more bril- On the other hand the Hornpipe liant, at times too much so, and Bourree are exactly right their brilliance being too con- The woodwind playing throughsistent, resulting in insufficient out is exceptionally fine. The grading of tone. It is in the woodwind playing slight tendency to boom on the that the Decca set far surpasses first side, but this may well be

Tenth variation (Dorabella) which opens the fifth side in both sets. It sounds so easy yet is so difficult to play really well. In my opinion Barbirolli takes it far too fast and Sargent's far slower tempo is the correct one. The Hallé woodwinds are not together here, while those of the National Symphony seem to almost every respect the anti- good very good by American have things under far better thesis of the one on Columbia by standards though the instrucontrol. In clarity of recording the Busch Chamber Players mental colour is not so true to too, I find the Decca set slightly the better.

Overture also has appeared (a piano can never blend with twice among recent issues On strings to the same extent as a Decca K1726 by the London harpsichord) and quite unneces-Symphony Orchestra conducted sary for recording purposes by Klemens Krauss and on although in a large hall a harp Columbia DX 1447/8 by the sichord is too weak and apt Liverpool Philharmonic Orches sound tinny; but then a large tra conducted by Sir Malcolm hall is not the place to play Sargent.

Although the first version occupies only two sides compared with the other's three (on the fourth there being Brahm's fifth Hungarian Dance in C dead, the new version, though Heart" from Samson and minor), there is but little differ- very much alive, is slightly over Delilah- played by the Kingsence between them as regards recorded. There is insufficient way Symphony Orchestra direc-

the more full-blooded and festive of the two.

Basil Cameron conducts the L.P.O. in a performance of the Suite from the Water Music by Sibelius - A Symposium edited been regarded as the leading Championship, which has as Handel arranged by Hamilton Harty. In "The Gramophone." W.R.A. referred to Handel as "bow-wow fun." It seems that Handel is still a most misunderstood composer by both public and critics alike. Having been East, West and Midwest tak- fortunate enough to have had the opportunity of going THANKS FOR ALL THE IN- | through many of Handel' +

> Handel has suffered more at slender chapters). Eric Blom' the hand of merciless editors subject is the Piana Music and and arrangers than any other Astra Desmond deals with the composer. Any relationship with Songs. the canine species would be editors and arrangers who have

so often mutilated him than Handel himself. Indeed, it is a tribute to the composer's geniu recording is good except for a the other. All these points are due to my set. The more over well illustrated in the lovely strained parts are outstanding

The Boyd Neel Orchestra conducted by Boyd Neel play Bach's Fourth Brandenburg Concerto on Decca K1616/7 Frederich Grinke (violin), grown accustomed to it, seem Arthur Gleghorn (flute) and not merely right, but for prefer Garreth Morris (flute) are the ande to the tempo at which it is though both are good perform- life as in the Korsakov set ances. Both too use a piano for In even more popular vein Brahm's Academic Festival that is never really satisfactory Brandenburg Concertos.

ance is under recorded and be- terfly" by Puccini and Saintcause of this sounds a little Saens' "Softy Awakes My perspective which causes the ted by Camarata Decca part writing to be sometimes K 1771) In every other respect there difficult to follow. The first Of the three, the Supplies by is little similarity. The strings movement is taken on the slow far the best music. The Luigini are decidedly weak in the Decca side in contrast to the Busch though pleasant enough is recording and equally decidedly players who take it rather fast, rather long for its somewhat strong in the other, on the other but for the final movement, I limited contents. The two operhand the softer woodwind parts feel the Busch tempo to be atic arrangements are well are heard more advantageously exactly right. String tone is ex-done, but they may prove to in the Decca and in the same cellent in the Boyd Neel ver sentimental for some tastes. The recording there is more clarity sion, though for flute tone, I recording in this case is absoand truer tone in the tuttis, prefer the other. Could one but jutely first rate and the perform Nevertheless I prefer the other: incorporate the finest points of ances good, particularly the Sargent's interpretation being these two sets into one, substitution is outstandingly so

tute a harpsichord for the piano, and compromise between the two levels of recording and tempi of the first movement, one would have a well-nigh perfect Brandenburg.

Rimsky-Korsakov's Capriccio Espagnol is unashamedly virtuoso music which when well played is brilliantly effective. On H.M.V. C3686/7 the virtuosity of the score is matched not only by the Danish State Radio Symphony Orchestra conducted by Nicolai Malko, but also by the recording. Almost every detail of the often complex score is brought out and even when the volum, level is at its heigh. there is not the slightest tonal distortion or lack of transpar ency. Instrumental colour has been most faithfully reproduced and the balance is excellent The performance me abundan

Another performance that a very much alive is that of Duka's "The Sorcerer's Apprentice" played by the Philadeiphia Orchestra conducted by Eugene Ormondy (Columbia LX 1965) It gallops blong at an unusually less speed, which once one has soloists. This new set is in usually played The recording is

the continuo part-a practice than the above two works are Suppe's Overture "Poet and Peasant' played by the National Symphony Orchestra conducted by Sir Malcolm Sargent (Decca K 1411), Luigini's "Ballet Egyptien" played by the B.B.C. Theatre Orchestra conducted by Stanford Robinson (Decca K 1477.8) and two orchestral arrangements of well-known operatic arias "One Whereas the Busch perform. Fine Day "from "Madame But-

#### REVIEW OF MUSICAL BOOKS

der this unobtrusive heading are to be found several of the composer's finest masterpieces). The final chapter, an extensive and edifying study of Sibelius' style. is written by David Cherniav-

For many years now, in this country at least, Cecil Gray has

by Gerald Abraham. (Lind- authority on Sibelius, Several of say Drummond Ltd., 10s. 6d.) the present writers, however, dis-THIS new volume on Sibelius agree with him violently and is the most provocative book usually justifiably. I think; At on any composer that I have times their opinions are the ever read. Besides Ralph Hill antithesis of his best. Disagreewho writes a short introductory ment is by no means confined chapter on "Sibelius the Man," to the opinions of Cecil Gray there are six authors who dis- but is to be found in plenty becuss varying aspects of Sibelius. "Your the various authors withwork. Geraid Abraham himself in these covers. Many, who like writes the chapter on the Syn. myself, have great admiration phonies, Scott Goddard cops . for the Violin Concerto will be work Ralph Wood says partieularly harsh things about it though even he has to admit it is very enjoyable. David Cherniavsky attacks it for lack of

> is true of the majority of composers, on these occasions in which Sibelius is not inspired by the very highest flights of his genius, each and every aspect of his style bears witness (Continued on page 4)

#### AROUND THE TURNTABLE By Denis Preston

NOT SO SLICK, NOT SO ing the first chorus a la Louis, Chick," by Barney Kessel's All lower register. On the debit side Stars on Parlophone R.3103-a -a couple of wee fluffs and tame stereotype of Be-Bop by a some off-pitch lew 'uns. On the combination which veers to- credit side-a sensitive melodic wards the novelty groove. Our line and a sprinkling of endear own Parnell Quartet has the ing squeeze-notes. To the upper edge on these self-styled All register for a high-riding finish Stars in every department!

stolid drumming I might have Rex Stewart is a man with verse Gershwin's "Man I road out! You won't be disap Love "-as a languorous per- pointed. . . . formance. As it is, "plodding' is the word! Guitarist Kessel shows up as a competent but scarcely inspired soloist, while Les Brown's Orchestra plays its pianist Marmarosa does little in his solo spot to justify a big Stumpy" and "Ever So Lightly" reputation. Of 'em all, Herb Steward is most pleasing with a riff tunes, on Columbia DB.2394 half-chorus of mild-mannered, A well schooled outfit without puffy tenor.

'Fraid I cannot enthuse about this coupling. . . .

WHAT'S IN A TITLE?-You won't be fooled for a moment "Dreamer's Blues"—Rex Stewart's Orchestra: Parloversion of the very familiar "Four Or Five Times" as I ever did hear! Admittedly, Rex mite too low for comfort, and ance on DB.2393, with the backpitches his opening chorus a Rivera's piano solo is horribly deadly. But in compensation for nearly two years it is only there is a magnificent alto- to be expected that I should find trombone chase chorus and a its novelty appeal wearing thin: driving finale, with J. C. Heard even so, I still revel in its mulelaying a solid cymbal rhythm for Stewart to jump on. And jump he does!

Earl Bostic is probably a new name to most. I have heard a good deal of agile jump-style alto from him on sundry minor American labels, such Gotham; but this is the first time I've heard him give a Hodges imitation-and surprisingly accurate it is, too. Tyree Glenn makes a sympathetic exoticism set to a down tempo partner in their chase chorus; his answering phrases are tastefully conceived and quite subtly takes solo honours; and there's modulated.

"Shady Side Of The Street" is three-quarters Rex, the odd 25 per cent, going to Bostic's Hodges-styled alto — although here his broad vibrate and metallic tone are recognisably net Hodges. Rex plays well, tak- buy this disc!

CHIC - sums up "Slick with a bell-like open tone in the

-hot, hard blowing with graceful little coda (all semi Were it not for Lou Fromm's quavers) as a counterbalance. been tempted to describe the re bellyful of music and a good

> CLEAN AS A WHISTLEprecise way through "Jumpy - a couple of modestly arranged single inspiring feature.

"Ever So Lightly" is the slower side and also the more attractive.

OVERDUE MOUSTACHE It is such a long time since recommended the release of melody. Woody Herman's "Your Father's Moustache" that I had almost playing "with discords," going abandoned hope of seeing it on to say that there is only one VOLUME IV .- "THE SPANISH listed in the local Columbia jazz pianist, Bob Zurke of the catalogue. Better late than Bob Crosby band, who plays never, it now makes its appearing of "Bijou."

Having lived with the piece like kick and that, surely, is commendation enough. The title is, or was, a Transatlantic colloquialism the equivalent of "Aw Nerts," and the music makes its meaning quite evident, especially in the derisive splash of offkey trumpet and Flip Phillips' tongue-in-cheek tenor solo, with its quotation from "Raggin' The Scale."

"Bijou" is a slice of deliberate rumba beat. Bill Harris, irrepressibly humorous as ever, a soupcon of Woody's Hodgestype alto and some tight teamwork by muted trumpets. On both faces the percussion department is admirably handled by Dave Tough. In memory of a great band.

#### THE SAGA OF MR. JELLY LORD By John Davis and Gray Clarke

we included a review by Bob formance of his own "Kansas Kreider of Volumes I and II of City Stomp." Circle Sound Inc., New York. ters' Ball." We follow, below, with Kreider's JM. 20. - Morton protests III and IV in this series.

VOLUME III. - "JAZZ IS STRICTLY MUSIC."

JM. 17.-Starts off with Jelly on the same principle." Roll playing ragtime as it was tury. Jelly decries these inaccurate fast tempi, going on to having played the most import- Rag. ant part in the development of jazz. Then comes the assertion that jazz should "always have the melody going some kind of way," followed by a demonstration and explanation of the "riff," emphasising its importance as a background to a

#### SO NOW YOU KNOW (Number Two) WHAT IS A QUARTER TONE?

"It is clear . . . that if a

quarter tone is to be regarded as musically significant and to be held at its true value, the difference between two diatonic and chromatic semitones, amounting to more than a quarter tone, cannot possibly be neglected. Similarly the difference between an equitempered tone, a Zarlinian minor tone, a Schonbergian pseudotone, and a true double sharp or flat, together with the value of a Didymian comma, all of which are of about one half quarter tone in value, ought not to be."

THE EARL OF HALSBURY. F.Inst.P., F.R.I.C., " Music," Spring, 1948.

ECORDIANA 32. Readers properly to-day. (Zurke died in may recall that in our 1944; Morton in 1941.) Rest of column of January 2, 1948, this side is occupied by a per-

the momentous Library of Con- JM. 19. - Discussion and degress recordings by Jelly Roll monstration of the "break" in Morton, now made available by the playing of "Darktown Strut-

succinct comments on Volumes against noise in jazz, saying: "If a glass of water is full, you can't fill it any more; but you have a half a glass, you have the opportunity to put more water in it. Jazz music is based JM, 21. St. Louis ragtime

played at the turn of the cen- style of 1911-12. Imitation of George Randalls playing his own rag, and Jelly's St. Louis claim medium slow tunes as Style playing of "Maple Leaf JM. 22-3-4. Playing of "King

Porter Stomp" in accelerating ragtime style. Singing and playing of "You Can Have It, Don't Want It!" Reminiscences of the old days. . . . "When I made a hundred dollars a day I thought I had a small day; and now, to-day, if I make ten I JM. 18. Jelly Roll explains think I've got a great day!"

TINGE." JM. 25.—Playing of Morton's medium tempo tango, "Mama

Nita." ("The Spanish tinge has go much to do with the typical jazz idea, you've got to have these little pinches of Spanish to play real good jazz."—J.R.M.) JM. 26. Contrasting side: the slow tango, "Spanish Swat." which has the underlying melody of the gypsy song. "Two Guitars."

JM. 27. Playing of one of Morton's earliest compositions, "New Orleans Blues," written about 1902 - ten years before the first published blues, W. C. Handy's "Memphis Blues." Here. too, is a touch of "the Spanish tinge."

teacher, Frank Richards, fol-

lowed by the playing of "La

Paloma." (The over-recording of Jelly's foot tapping is distracting on this.) JM. 29-30.—Both sides devoted to the playing of "Creepy Feeling," which, according to Rudi Blesh's album notes, should emerge as one of the best of ex-

amples of Morton's recorded work. Continued or page

with the Chamber and Choral more than a little surprised at Music (necessarily two rather some of the comments upon that The Miscellaneous Orchestral unity, continuity and coherenmore suitably attributed to such Works and Theatre Music tun- ending with the comment "It would seem that, as it

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# COMO AND MARTIN COMING TO LONDON



Bob Crosby and Margaret Whiting sing with the Pied Pipers on one of the Tuesday and Thursday shows. Bob sings with the Andrews Sisters on Mondays, Wednesdays and Fridays. Jerry Gray conducts the orchestra for all sessions.

THIS has been quite a week for me. Ralph Moffatt and Roy Meachum have been in town and thoughts about Transatlantic have been a little scattered as a result. But A.F.N. news has always been Transatlantic news so far as I have been concerned, so here are a few facts about A.F.N. personalities. Ralph and Roy had so many new American discs waiting for them in London that it was impossible to take them all member that famous trio from air on the short wave, his pro- who first popularised the present Club" series takes its summer Personally I cannot get this on was the least successful after Britain this year. my radio dial, but Roy has his return to the States and is asked me to ask you to send me now back in the Army; Jack TALKING about Dick Haymes, your reactions about his show Power, all six foot umpteen he also says that he is cerand your reports about station inches of him, rejoined the tainly not one to be put out by reception. He always did have Louis Prima band as featured the Petrillo recording ban on numbers, Eleanor Farrel, Jimmy a grand show on Frankfurt and vocalist. Now I hear that Jack musicians. A couple of weeks Dyrenforth, etc.? This was one now he wants to improve it, so has left Prima and is likely to back, while on a flying visit to of the B.B.C.'s most popular please send in your suggestions, return here very soon, probably New York, he went to the Decca shows and was taken off at the they will be most welcome.

comes my way this week. Re- jockey in New York, and even effective vocal "orchestra" that

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"MAID TO MEASURE" STARRING JESSIE MATHEWS

got himself into that stupendous Life magazine photo of Beryl Davis and the people who helped her to stardom, which appeared last year. I learn that both George and his lovely Powers model wife are due to arrive in Britain soon for a holiday and a look around the music business. Won't there be a crowd to meet them? By STUART S. ALLEN

AS if this was not enough, I learn that even more Ameriback with them, and dozens had A.F.N. London before and just can musical celebrities are due to be sent on by special mail. after D Day? The names were here within the next couple of These, coupled with a big batch Jack Power of "Soldier and a months. Tony Martin and the of new British discs, should Song" fame, Johnny Kerr, the Charloteers are due at the Palmake very interesting listening "Duffle Bag" king and origin- ladium in June, Virginia O'Brien in the months to come. Roy ator of "Midnight in Munich," is due at the Casino and Perry Meachum told me that since his and George Monaghan of "On Como is due here for a holiday Frankfurt station went off the The Record" fame and the man when the Chesterfield "Supper gramme can be heard on the style in disc jockey shows over lay-off. Dick Haymes also writes medium wave on 601 metres. here. Of the three, Johnny Kerr that he hopes to make a trip to

to do a few spots in this coun- recording studios to record, height of its success. How about try, where he made quite a name amongst others, the number it? MORE news of A.F.N. person- for himself. George Monaghan "Nature Boy" with the Song alities from way back also has also done well as a disc- Spinners, the popular and highly CAMMY KAYE has been backed him during the last mu- placement for the Chesterfield sical lay-off. The sides cut are "Supper Club," and this has realready on sale in the shops and sulted in his renewing his conare doing quite well. Decca ar- tract with the G.A.C. for a tists are finding that the record further five years. . . . Sarah ban is not nearly so worrying Vaughan, the Page Cavanaugh to them as was expected. Should Trio and an orchestra yet to be it continue, many of them will selected at press time have been come to London and cut sides lined up to appear at the New with British orchestras for issue York Strand Theatre for a seain the States under the London son commencing May 7. The label. Danny Kaye and the show will be emceed by Andre Merry Macs have already done Baruch and his wife Bea Wain,

> LIOLLYWOOD stations KFWB "Mr. and Mrs. Music." . . arranged a memorial broad- James C. Petrillo is expected to cast on April 25 for Leo Forb- look into the record situation stein, former chief of the War- again at the A.F.M.'s executive Margaret Whiting sang a speci- Chicago in the near future. Petally arranged version of her rillo plans to give the whole father's song hit "Too Marvel- matter considerable attention as lous for Words," written for the soon as he has tied up his agreeoccasion by Ray Heindorf, Forb- ments with the Network Broadstein's successor at Warner's casting Companies. . . Swell news for radio listeners over here is that Gene Norman's jazz concerts have been scheduled to replace the "Down Beat" series of A.F.N. programmes as from June. I have devoted considerable space in the past to news about these highly successful West Coast concerts, and it will be excerpts from these that we will hear in future under the programme title "Gene Norman Presents Just Jazz." The transcriptions are now in preparation and include excerpts from shows which featured the music of Benny Goodman and his Sextet, Count Basie, Stan Kenton, Lionel Hampton, the King Cole Trio, Ernie Felice, Peggy Lee, Louis Armstrong, Nellie Lutcher, Benny Carter, Red Norvo and

FIVE musical numbers are featured in the new Universal-International picture "One Touch of Venus," which will be ready for screening here towards the end of the year. This will mean that many songs hitherto banned in this country musical comedy, "Break It Up." pending publication will be This show folded when the proavailable to our own bands. . . .

a host of other top-liners. Here,

indeed, is something to look for-

ward to.

hour musical show called "Mo- which once sold a million and programmes. Come to think of six needing and

EARING A COME-BACK. Eve

NEVILLE WILLIAMS has lived up to my expectations. This youngeter has a big future in store.

break these days-I wonder why? The B.B.C. seem to want cheap programmes, and you couldn't find anything cheaper and more popular than the organists.

good example! BRITISH TUNES REPORT Paul Adam, April 17-in his entire programme not one British tune.

CHRISTOPHER STONE, the original "disc - jockey," has put on a good show since the days of 2LO, and he's as good today as when I fiddled with my cats-whisker!

DAIRY TALK. "Now there's no plug money you'd think they'd spring more than a fiver advance, wouldn't

FUNNY THING how many "oldies" are creeping into the programmes these days. GERALDO'S ex-vocalist Len Camber back from America. Geraldo's ex-vocalist Johnny

Green gone!

HOPE TO HEAR the lovely score from "CARISSIMA" as often as I've heard "Annie Get Your Gun" and asking too much?

HEAR THAT Stanley Black, are to fill the first Late Night spots when the ban on into force. British Please? JUST ABOUT 30 cents from

every "LONDON" record sold in the U.S.A. finds its way back to this country. Add 4 cents for British titles and you'll see just how valuable this export really is. I understand the Gracie Fields recording of "Now Is The Hour" is approaching the million sales mark, \$300,000 from one record is pretty good business for Britain!

KISS to John McHugh's singing with Mantovani's orchestra on Tuesday nights. His "Serenade" rates him as one of this country's finest singers-encore.

LEAVING US. Elinore Farrell, that grand personality with

signed as the summer re-

who do an entertaining record

show, heard over A.F.N., called

DAVE ROSE has come up with

piece in "Syncopation for

show to New York after April

29 for three weeks. To tie-in

with theatre dates, Jolson will

broadcast the show from Denver

and Chicago on his way back to

Hollywood. . . Frank Sinatra

will continue on the Lucky

Strike "Hit Parade" through-

out the summer and will not

another winning orchestral

ORGANISTS having a bad ANNE SHELTON wound up series on Monday, April 19 creating the finest record for an artist with a series, for singing British songs. Good

PATHETIC! Since April 12, the ioneliest man in town - any luck to you, Anne, and may publisher with a corny more top names follow your British walts!

QUERY. What happens if the firm that controls most of the music, defaults on the B.B.C. contract? RE-BOP - when played is bad,

but when sung is sad! Alan Dean, "you didn't ought'er 've done it," and this isn't a personal letter to Harry Parry! SONGS YOU MIGHT NEVER

HAVE HEARD. This programme that was such a success about ten years ago could very well be revived. Bruce Slevier, I am sure, could find as many hits on the shelf today, as he did yesterday!

TELEVISION. Annette Mills just finished a Children's Hour series from Ally Pally - seems that chocolate was the favourite subject. What with chocolates. Annette's charming personality, and "Boomps-a-Daisy" — they couldn't go wrong!

"Oklahoma" - or is this UNDER THE COUNTER. Broadcasts for that grand singer URIEL PORTER. Geraldo and a Cuban Band VERY nice, too, Denny Dennis's recording of "If you ever

need a driend." outside broadcasts comes WELL WORTH YOUR LIS-TENING TIME. Charles Smart's Wednesday night show, with that lovely background music from "The Way To The Stars" as his signature tune.

MARKS THE SPOT. Denmark Street, where Sam Browne, in spite of his great success on the London labels in the U.S.A., was heard to say: "America, not me, I'm happy right here." Nice work, Sam.

OU TELL ME WHY — Peter Akister doesn't get more credits. His fine arrangements are the backbone to many a B.B.C. show.

ZERO to all the British Film Companies who think Britain can't write it.



"... and when I sing 'Laughing Samba ha-ha-ha-ha-ha'... you both tacet two bars and laugh yer blinkin' 'eads off!"

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

But they ALL read Musical

#### Express—otherwise how do they know what's going on?

## Accordion Times

#### Edited by J. J. BLACK

EADERS will have been the Collegians All-accordion dionists, Kramer and Wolmer, vision on March 23. Mr. Jamewere granted the necessary son has now been informed that Ministry of Labour permit to the performance came up to the make appearances in Variety standard required, and the four programmes during their pre- or five youngsters, all of about sent visit to this country; and school leaving age, who comby now many readers will have prise this band were televised at had the opportunity of hearing Alexandra Palace on Wednes

this outstanding pair. The two famous virtuosi have Ron Nolan, A.B.C.A., tells me already done a couple of broad- that the Nolan Accordion School casts; they were "In Town To- has now settled in their new ner Bros. music department. meeting scheduled to be held in night" on April 10, and have premises, which is in a very played in Variety Bandbox on good position in the centre of April 11. Readers who heard Bristol. Ron hopes to be able to them on this occasion must, like operate on a much larger scale wonderful performance of Wol- tants of Bristol even more mer's own composition, The accordion minded. Train. Equally good was their There seem to be more people performance of the ever popula- than ever wishing to learn, he "I got Rhythm."

Readers who want to hear has to keep several would-be Strings," a sequel to his something good should watch "Holiday for Strings" and out for details of the local ap-'Gay Spirits." . . . Al Jolson pearance of these artists; they and Oscar Levant, currently may also like to make a note heard each Thursday over that they are broadcasting A.F.N. on the Kraft Music Hall again in "Showtime" on May programme, will take their fine | 20.

> still awaiting developments con- and editor G. Romani states cerning the B.B.C. audition of that membership of the Guild

#### MUSICO-**ANALYSIS** (No. 3)

Wally Stott

the age of 24, Yorkshire-born Wally Stott stands high in the list of Britain's top arrangers, with a long record of brilliant Geraldo scores to his credit. He started serious arranging at 17 for Oscar Rabin, and has since evolved (despite a great admiration for Jerry Gray and George Handy) a style which is very much his own. His scores are in concert, and he works - as a good arranger should - away from the plane, except for occasional intros and modulations. "When I am given an arrangement to do," he says, " I sit down at the piano and play around with the tune for perhaps twenty minutes. By that time the whole orchestration has usually taken shape." You can hear the terrific arrangements that reon any Geralde programme, and watch out for le gwn personal favourilles: The Pines of Pan and "Oranges and Lemons" for the Comes Orghestra. (You can also buy

Sete-a-Tito " from

interested to read in our Band, of which he is M.D. The news columns recently small band, however, attended the two famous accor- a further one in respect of teleday, April 28.

me, have been thrilled by their now, and to make the inhabi-

says, and he is so busy that he students on a waiting list.

THERE has been a rapid development recently in the membership and activities of the National Accordion Organisation, and in particular of the Accordion Teachers Guild DOBERT JAMESON of East section. The second Bulletin in Molesey tells me that he is the new series has been issued, has nearly doubled in the last few months.

> "Our aim," he writes, "is for the A.T.G. to embrace each and every accordion teacher in the country, and on this firm foundation of total membership and representation we can build really useful organisation which can be of the utmost value to each and every one of us, for in unity lies our strength. So if you know any teachers in your district who are not yet members of the Guild, please tell them about it, or send me their names and addresses so that I can get into touch with them." One of the advisory services

of the Guild which is to be extended, is the review service for new accordion compositions. In order to encourage the production of new original accordion music, the Guild, in conjunction with the British College of Accordionists, is inaugurating a system whereby manuscripts sent in for perusal will be placed before a panel of experts. and their comments and recommendations forwarded together with suggestions for the placing of the work should it merit publication. A fee of 10/6 will be charged for each manuscript submitted.

Since the future of the accordion depends largely upon the nature and quality of the repertoire of music available for it, it is felt that this service may well result in the addition to the repertoire of some interesting new works.

DID you know that Torali Tollefson was the first accordionist to be accepted as a member of the Music Union of Oslo and Norway-of which he is still a member. Toralf was a pupil under

Ottar Akre at the Oslo Con-

#### SECOND THOUGHTS (NUMBER 12) by STEVE RACE

ERHAPS I have been a little hard recently on the average musician in these articles. I wouldn't for the world give the impression that money is all we think about. There is, for example, the question of food. It is a well-known fact that in addition to the good fee we insist on for gigs we are also entitled to free beer and sandwiches in the interval, and in the better class Mayfair jobs it is a very ill-bred customer who does not slip us a pound for giving him a tune which the management is already paying us to play anyway. We are also keenly interested in the subject of women, and any girl on the dance floor, whether attached or otherwise, is fair game to us: although the drummer has an unfair advantage in that he doesn't have to watch the music, and has therefore more time in which to make his selection. Another subject which interests us deeply is that of politics, although it is a strange fact that those most distressed at the fate of the underpaid seem to be the £25-a-week-andover boys. In the realms of sport we are interested in football (as spectators) and golf (as players), and a statistician has observed that if the time we spend on the golf course was spent instead in the rehearsal room, we might not be such good golf players (or something). Our chief remaining interest in life is a neat financial juggle known affectionately as "buying and selling," for which a certain amount of skill is necessary in assessing the value of watches, so that they may be bought from "A" at less than their worth, and sold to "B" for more than they are worth.

I hope I have corrected any wrong impressions which I may unwittingly have given with regard to musicians and their outside interests. If there are any other subjects I have omitted to mention, please come and tell me some Saturday at the 2/- window, Wembley Greyhound Stadium.

servatory of Music, and Akre were not prepared to have a was so impressed with his non-unionist amongst their pupil's ability that he engaged members, so Toralf was asked to

him as a musician in his orches- enter for an examination to enter the Music Union. Needless

But the Music Union in Oslo to say, he was successful.

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Jimmy Dorsey opened with his funds to put it on, and Wells is new band at Tommy's Casino now lining up West Coast back-Gardens Ballroom on April 9. ers to stage it on his own on No reports of the music were to Broadway next autumn. Says hand at press time. . . News Rogers: "This is the freshest from Lena Horn out in Holly- approach to musical comedy in wood making "Words and years and certainly the most Music" says that she finishes promising song - writing team her stint in the picture soon and since Ralph Blane and Hugh begins a season at the Biltmore Martin." Wells is also plugging Hotel at the resort town of Lake the show's script and musical Tahoe on June 5. . . . American score with motion picture prosongs to watch out for on the British hit parade are the following: "Ballerina," "Haunted MARCH proved to be one of Heart" (I'm gone on Jo Staf-Heart" (I'm gone on Jo Stafford's recording of this one), music sales, with drops of Dave Barbour, "Toolie, Colle, enced by some houses. Many Oolie" and the Berlin revivals pluggers are revising their methfrom the film "Easter Parade" ods and are realising that new which will be all the rage over songs are made on disc-lockey here when M.G.M. release the shows these days instead of on picture in the very near future. national network broadcasts.

"Manana," by Peggy Lee and seventy per cent. being experi-. . . Henry "Hot Lips" Levine This is really a boon in discuise is trying to get a sponsor inter- since plugging on these shows ested in a twice weekly half- is much cheaper and caster. Hits dern Music Inc." and styled have new dropped to the 20000 after his old "Chamber Music mark, while even this is 200,000 | we have the all too rare Society of Lower Begin Street" less than the peak figures for

take a vacation as has been customary in the past. . . . As Columbia Records issued Xavier Cugat's recording "Cugat's Nugats Rhumba," the maestro opened a national lyric writing contest for the number. ROB WELLS and Mel Torme, who wrote "The Christmas Song," have received high praise from composer - impressario Richard Rogers on their new ducer could not raise sufficient

it, it would not be a bad idea if over the same period are only it that the this were revived quet tim B.C. reckoned to have dropped it sub them into effect. Remember Phil Green's fine twenty per cent.

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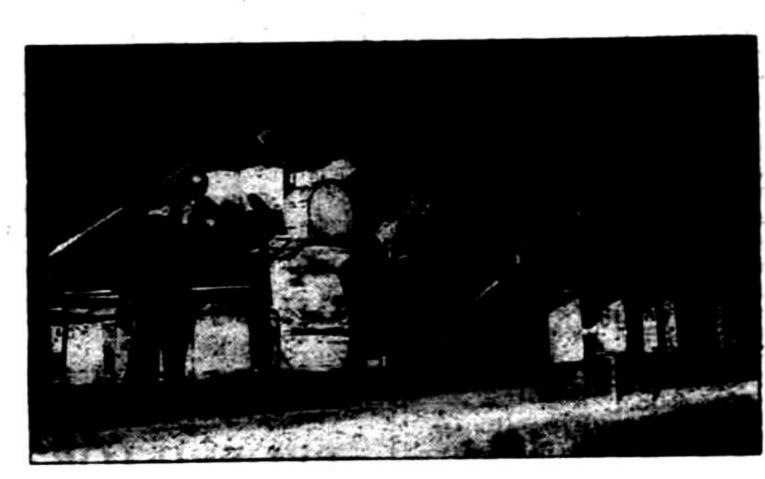
Our Cameraman at State, Killhum last Saturday



Harry Gold and his Pieces of Eight.



Jack Nathan and his Band.



Vic Lewis and his Orchestra.

**POSTBAG** 

SECOND THOUGHTS (11)

by Steve Race

(your issue 28/4/48)

Magic,' 'Laura,' and 'They Say

It's Wonderful.' " I would say

that we have the writers who

can do this but that the Ameri-

cans have the advantage of mu-

sical plays and musical films to

assist in the exploitation of

works of this description. Even

so, they do not sell any better

With Two Sweethearts."

what the public requires.

Yours.

British Race?

than such songs as "I'm In Love

the last ten years have been Bri-

What are we to do? Write

bandleader E. Fenton organised

a Band Parade at the Byrne

in which he featured his own

Georgians Band and three other

bands. These were the Modern

aires. The Blue Orchids and the

Laurie Franks Sextette. The

novelty of this Band Parade was

so successful that they doubled

the normal attendance for the

hall and also turned over a

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tain a copy of the illustrated

gramme can do so sending

can obtain both at an inclusive

wood were present.

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a best-seller.

#### Name Bands for Great Yarmouth

I note that your contributor WICTOR SILVESTER - OSCAR states that if enough money was GRASSO Productions inform spent upon the exploitation of us that that they will be pre-"Chopsticks" it would become senting many name band attractions at the New Britannia Pier, This is hardly true. It might. Great Yarmouth, during the That it would is quite hypothetisummer season. Among these, the following orchestras will de-There are numerous titles finitely appear there: The Blue Clem Ratcliffe piano, accordion biographical and the other dewhich have had both money and Rockets. Billy Ternent, George energy spent upon them which Crow and the Blue Mariners, cordion and vocals, Eric Green- similar to the usual practice is Harry Davidson, Cyril Staple- grass drums, vibes and comedy, the subdivision of the second Steve Race then proceeds to ton, Teddy Foster, Leslie Doug- Peter Dike bass and comedy, half, not into the various types ask whether "British writers las, Tommy Sampson, Nat Allen, Pete Keen, guitar and comedy of works, but into the various produce numbers the equal mu- Tito Burns and, of course, Vic- and Betty Carole as the featured periods of the composer's sically to 'That Old Black tor Silvester.

#### Sir Henry Wood Promenade Concerts

The "popular" publisher and Henry Wood Promenade Con- one thousand people in spite of the "popular" writer wants songs that will sell - and our Albert Hall on Saturday, July versary Ball was being held on writers have proved their profi- 24 and continues for eight the pier. The promoters were weeks until September 18. Two delighted with the result of this ciency in this direction. Fifty orchestras have been engaged, appearance although they at per cent. of the best-sellers in the London Symphony Orches- first were of the opinion that tish, so one must suppose that tra and the B.B.C. Symphony quartet would not draw such a the songs our fellows write are Orchestra. The conductors are large crowd. Basil Cameron, Sir Malcolm Sargent and Stanford Robinson songs which delight Steve Race (associate conductor).

or those which delight the Boult is not participating in the season, as he is taking his first real holiday since before the war.

#### Birkenhead's IRVING BERLIN IN Band Parade A FILM Enterprising Birkenhead

Irving Berlin will make his first screen appearance since Avenue Assembly Hall last week "This Is The Army," and one of the few during his life, when he joins Judy Garland and Fred Astaire in the final sequence of Metro-Goldwyn-Mayer's "Easter the Technicolor musical.

the colourful Easter Parade has just been released. down New York's Fifth Avenue, providing producer Arthur Freed would "act" alongside him in it. After Freed consented, Judy New Garland offered to let the two men wheel her baby daughter, little Liza Minnelli, in a buggy in the gay parade.

"Easter Parade" marks the fortieth year since Berlin wrote his first song, a tune for which he received thirty-seven cents in

#### **MENDOZA** TOURING NORTH Eddie "Tash" Mendoza and

The Ray Ellington Quartet.

The Skyrockets Dance Orchestra.

The Tito Burns Sextet.

**BOOK REVIEW:** 

By Malcolm Rayment

Haydn, by Karl Geiringer.

creative life. Of these there are

The reader therefore gets a

better idea of Haydn's develop-

ment than would otherwise be

the case; for it is ridiculous to

imagine that a composer devel-

ops on one line in chamber

for, say, symphonic music, yet

No book short of mammoth

dimensions could hope to cover

fully the whole of Haydn's ex-

tensive output; this one does

not attempt to do so. It gives a

general survey of most of his

music, including much that is

No use has been made of mu-

sical illustrations and I think

rightly so, these being left for

material a single aspect of

Haydn's work. Nor has the

author attempted to compile a

catalogue of works, realising

that its inevitable inaccuracy

would render such a list almost

valueless as well as adding to

the confusion that already exists

The author, in his dedication

has bestowed an honour on

"WORDS AND

MUSIC"

Judy Garland steps directly

from Irving Berlin's "Easter

Parade" to co-star with Mickey

Rooney in Metro - Goldwyn

Mayer's "Words and Music."

of Garland and Rooney and

their eleventh screen appearance

together. A few years ago, they

produced by Arthur Freed.

Robert Alton will direct the

starred in "Babes In Arms."

other being "The Pirate."

Was," among others.

musical numbers.

in this matter.

the specialist, who selects as his

quite unknown in England.

Ltd., 21s.).

(George Allen and Unwin,

his musical Spivs will commence a further tour of the North when they pay a return visit to the Blue Bell Hotel, Scunthorpe KARL GEIRINGER'S new book is surely the most comthe Blue Bell Hotel, Scunthorpe on May 26. This act has been plete and authentic life and doing a very successful variety appreciation of Haydn that has tour and the line-up includes so far appeared in this country. Eddie Mendoza who not only As is the usual custom in books supplies the comedy but also on composers, the work is diplays accordion and does vocals, vided into two halves, the one and vocals, Tony Vincent, ac- voted to the music, but dis-

#### **ELLINGTON** PLAYS CAPACITY

The Ray Ellington Quartet music and a totally different one who appeared at the Savoy Ballroom, Southsea last Saturday this is just the impression often The fifty-fourth season of the played to a capacity crowd of given. certs opens at the Royal the fact that a big Silver Anni-

#### At his own request, Sir Adrian MALCOLM ARNOLD VIOLIN SONATA

VIOLIN sonata by Malcolm Arnold was performed at a lunch-time concert at Wigmore Hall on Wednesday April 28. This short work has been longer under construction than any other written by the composer, who started it in 1939.

England - "the country that The National Youth Orchestra commissioned a Suite: "To brought out the best in Haydn and that has been a source of Youth " from him for the openencouragement and inspiration ing concert of the Bath Assembly on April 21. His Piano to foreign artists of all times." Variations on a Ukrainian Folk The English publishers have re-Song are being performed in plied by making the production Prague this month. The folk- of his book, with over fifty Parade." Berlin wrote the score, song, incidentally, was well illustrative plates, all that could including eight new songs, for known over here as "Yes, My be desired. Darling Daughter." He wrote The famous composer agreed the music for a documentary to appear in a scene depicting film, "Avalanche Patrol," which JUDY GARLAND IN

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#### Melchior helps | IELLY ROLL LORD Metropolitan Continued from page 2 Opera Cause

Lauritz Melchior has pledged each year's salary received for his Metropolitan Opera appearances back to the Metropolitan for some worthy cause. That was the great singer-actor's announcement recently. He broke Bound " about it the news to George Brent, Jane Powell and Frances Gifford, his fellow players on the set of WE haven't yet heard these Metro-Goldwyn-Mayer's "Luxury

He initiated his decision las season when he turned in his salary for new scenery and costumes for the famed opera house. This past winter's salary would be Volume V which will be given for the training of one of the company's most talented and needy young

to the fact correspondingly." In contrast, Eric Blom, referring to the same work, writes: ... it sounds as if he could himself."

JM. 31.-Another Morton tan "The Crave," which was popular in Detroit around 1912. JM. 32.-More Spanish flavour ing in "Fickle Fay Creep" which has a touch of "Alabamy

volumes, but nevertheless it is apparent from Kreider's comments that there has been some thing of a reshuffle. The ad vance publicity indicated that it would deal with the Spanish angle. Apparently, this is now covered by Volume IV, and it would seem that the original Volumes III and IV have been condensed into one volume. We are, in any case, ascertaining the facts and will report in due

One other point evokes interest, and we draw attention to it solely in an endeavour to preserve the truth. "New Orleans not have avoided writing it Blues" is cited inferentially as even if he had tried to prevent one of the first blues ever-1902. We doubt whether this is If there is agreement between authentic, even though docutury. In this connection a study These divergencies of opinion of "Slave Songs of the United Didn't Know What Time It are most valuable in that they States" by W. F. Allen and

> "knows his stuff," is taken al- Detailed examination is called minds for ourselves --- and very selves intend to return to the problem before long.

#### **BOOK REVIEW** untillued from tape 21

Ralph Wood and David Cher- mentary evidence exists to prove dramatic story of the careers of niavsky on the merit of the that "Memphis Blues" as song-writers Richard Rodgers and Lorenz (Larry) Hart. It will Violin Concerto, there is none such - wasn't published until be Judy's third Technicolor mu- where the Incidental Music to 1912. Handy had written this. sical in quick succession, the "The Tempest" is concerned, and other blues, before that But it is Ralph Wood's attack date, and it is permissible, we Judy, as the romantic interest on the Seventh Symphony suggest, for the broadminded in the life of Hart, portrayed by which will amaze readers most. and unprejudiced to read the Rooney, will have a chance to It must have taken considerable birth of the blues into themes bring such immortal Rodgers courage to write it, for the work | written and in fact published and Hart tunes to the screen as has long been classed as "an even before the turn of the cen-"You'll Never Know," "Thou Swell," "My Heart Stood Still." acknowledged masterpiece." 'This Can't Be Love" and "I

prevent the reader from blindly others, published in New York accepting the writer's views. Too shortly after the Civil War, can The film is the second Rodgers and Hart musical for the team often an opinion, because it be illuminating. comes from someone who But this is a vast subject. most as law. How often do we for and cannot be started here hear the argument: "So-and-so However, if readers have any The picture, whose stellar cast includes Janet Leigh, Betty Gar- says -, therefore it must be original lines of approach or rett and Vers-Ellen, will be di- true." With this book, if we access to exclusive sources of inrected by Norman Taurog and want to arrive at an opinion, we formation, we shall be delighted often have to make up our to publish their views. We ourgood it is for us too.