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BRITAIN'S LARGEST WEEKLY ENTERTAINMENT NEWSPAPER

# Musical Express

Incorporating ACCORDION TIMES

No. 1671 PRICE FOURPENCE

SQ ENDS MY SEARCH FOR A DREAM with THE ORGAN MAN WHILE THE ANGELUS WAS RINGING with I LOVE YOU SO MUCH N.D. 22 F.O. 21 Post Free Souvenir Music Publishing Co. Ltd., 160 Fleet Street, London, W.C.2 Tel. 164-164

# "OPPORTUNITY KNOCKS" FOR RADIO LUXEMBOURG

**JOHN WATT PRODUCING**  
**Lew Stone Booked**

**S**ENSATIONAL NEWS BREAKS THIS WEEK WITH THE INFORMATION FROM J. WALTER THOMPSON THAT HUGHIE GREEN'S "OPPORTUNITY KNOCKS" SHOW, WHICH RECEIVED SUCH ACCLAIM WHEN IT WAS PRESENTED OVER THE B.B.C., WILL MAKE ITS FIRST RECORDING FOR HORLICK'S PRESENTATION OVER RADIO LUXEMBOURG NEXT MONDAY, DECEMBER 19.

FURTHER INTERESTING NEWS IS THAT FAMOUS B.B.C. PERSONALITY JOHN WATT WILL PRODUCE AND THE MUSIC WILL BE SUPPLIED BY LEW STONE AND AN EIGHTEEN-PIECE ORCHESTRA.

Frank Chalmers of J. Walter Thompson, told Musical Express that Hughie Green's show was a smash hit in America and that among those was a sensational young guitarist. It is not yet known when the Horlick's show will be recorded and the programme will be heard over Radio Luxembourg, but as soon as details are available the news will be announced exclusively in Musical Express.

## BRADLEY BAND AT WIMBLEDON

For the next three Saturdays the new band from the Bradley Band will appear at Wimbeldon Town Hall and on December 21 they will play opposite Ted Heath and his Music at the Town Hall.

## TEDDY FOSTER FOR BRIGHTON AQUA

**S**INCE LEAVING WIMBLEDON PALAIS, TEDDY FOSTER HAS BEEN SUCCESSFULLY TOURING THE COUNTRY ON ONE NIGHT STANDS. NOW WE UNDERSTAND FROM AGENT HAROLD DAVIDSON THAT HE WILL COMMENCE, ON JANUARY 2, A RESIDENT SEASON AT THE AQUARIUM BALLROOM, BRIGHTON.

## GOFF IN CABARET

WE hear from Bill Elliott that star vocalist Reggie Goff makes his radio debut in cabaret on Christmas when he is booked to appear as a solo artist at the Court Royal Hotel, Brighton.

Rugby starts a week's engagement there on Christmas Eve, and stays over until the following Saturday—New Year's Eve.

With the departure of the popular Glee Girls, attractive Helen Mack, who, in addition to accompanying Reggy, is now featured as a solo cabaret attraction.

In addition to his own radio dates with the Glee Girls, Goff has appeared on two recent Geraldine broadcasts as guest artist, and will be heard on the air again on December 16 at 12.30 p.m. as guest singer in the Gervis Show, "The Melody Maker Music," and on December 28, 6.20 p.m., in a new radio show "Songs of 1949."

## Cummins Completes Two Years at Stork

This Saturday, December 17, will mark Jimmy Cummins and his Rumba orchestra's completion of two years at the Stork Club. Jimmy anticipates a further successful stay at the club.

**ASCHERBERG** 16, Mortimer St., London, W.1  
MUSEUM 3865

Have secured the rights of the International Smash Hit

# O MAMA MAMA!

Samba

NOW READY:  
—A RONNIE BINGE ARRANGEMENT—  
with words by  
CHEERFUL CHARLIE CHESTER

Old Time Dances

Geisha Lancers • Passing of Salome (Waltz)  
Royal Cavalier • Winning Fight (Two-Step)

## BUD FLANAGAN — RESTAURATEUR

Celebrities at the opening—See story on page 2



Bud Flanagan with our Editor-in-Chief, Julian Vandyke. These two used to be in pictures together.



Bud with Chestey Allen, Jimmy Nervo, Jack Hytton and George Black.



Jack Hytton in a more serious mood.



Mr. and Mrs. Joe Loss with Mr. and Mrs. Jack Solomon.

## CHARLES JUDAH LEAVES NATHAN

AFTER a long and happy association with Jack Nathan at Charles Nathan's Circus, Judah will leave the outfit on January 7. Judah is then taking up residence in Sweden, and it is expected that he will not find another singer to take his place.

## JOE LOSS AT GREEN'S

**J**OE LOSS and His Orchestra opened at Green's Playhouse, Glasgow, last Monday (12th) for their tenth consecutive season at this famous hall. Readers may be interested to know that the first name band ever to tour a British town for a week was the pioneer of what has turned out to be a wonderful date for name bands.

Joe does the last of his Sunday matinee series of broadcasts from the Orchid Room next Sunday, and then plays an evening concert at Kirkcaldy.

An interesting change has taken place in the saxophone section of the orchestra. Dennis Price, formerly with Cyril Stapleton's Band to replace Art Lester, and the first alto clarinet is being filled by Eddie Price, formerly with the place of Harry Bence. Eddie was formerly with Oscar Rubin.

## RAY SONIN LEAVES THE MELODY MAKER

**F**OR THE PAST FIFTEEN YEARS RAY SONIN HAS SUCCESSFULLY SERVED OUR CONTEMPORARY THE MELODY MAKER AND FOR THE LAST TEN YEARS HAS BEEN ITS EDITOR. AT THE EDITORIAL HELM HE WAS RESPONSIBLE FOR THE SUCCESS OF HIS PAPER ENJOYED AND STEERED HIS SHIP SAFELY THROUGH SOME OF THE MOST DIFFICULT PERIODS DURING THE WAR. MUSICAL EXPRESS CANNOT PRODUCE THIS ISSUE WITHOUT PAYING A TRIBUTE TO THE MAN WHO MEANT SO MUCH TO OUR CONTEMPORARY.

Sonin terminated his association with his publishers, Odham's Press, on Friday of last week. This termination of a long and successful association was rather sudden but not unexpected. For some time it has been known that Sonin was interested in establishing himself as a script writer, in which field he has had some outstanding successes.

His decision to leave the paper over which he had exerted such strong influence and whose policy and format must have been as difficult for his publishers to accept as it must have been for him to leave it. It cannot be disputed that Ray Sonin WAS to use a metaphor as he was asked to entertain us.

On December 17 at 1.30-2 p.m., King will be heard broadcasting with his Orchestra and vocalists Dorothy, Eddie, and Dennis Price. He will also broadcast on January 5 at 8.30-10 a.m.

King told Musical Express that during the month of November he will be appearing from the Orchid Room as this exclusive club is closing for complete new decor. We understand that the new interior is also being installed and that this will be in operation from the beginning of February.

## Bracewell Leaves Leader

**A**LTO player Edgar Bracewell is leaving the Harry Leader band. He has been with Leader since he left the Army in 1945. The Leader band is a musical profession after twenty years to open a public house. He can double on clarinet. He also likes to play a personality solo piano who can, if possible, sing for a West End restaurant job.

## A NEW BAND IS FORMED

**WE UNDERSTAND FROM BILL ELLIOTT THAT HE HAS NOW TAKEN OVER THE EXCLUSIVE HANDLING OF A NEWLY FORMED BAND THAT HE PREDICTS WILL PROVE ONE OF THE HIGHLIGHTS OF THE FORTHCOMING YEAR.**

This new band is led by lead guitar player Wally Rockenbach, who has been with many as the orchestra leader of the Cumberland Hotel, Bournemouth, from 1935 to the end of the break-up. He has recently been working with the Harry Party Band, but left that aggregation six weeks ago to form his own group.

Last week the boys passed their B.B.C. audition with flying colours and already have been given a broadcast. They will be heard on the light programmes at 10.30 a.m. on Friday, January 6, and Wally will be leaving the following instruments: HAWAIIAN REEDENADERS AND ARTISTS NUMBERING TWENTY-THREE MEMBERS. IT IS ALSO TAKING A SWINGING CAST AND THE COMPLETE SHOW WILL TOTAL FIFTY PEOPLE.

Those who have heard the band in rehearsal are enthusiastic about the modern brand of music they provide and especially the clarinet work of Rock himself.

## FELIX KING PLAYS FOR ROYALTY

**A**T a cocktail party given by the Marquis of Bradford and the Earl of Westmoreland at the Alnwick Hall on December 21, will broadcast in the Light Programme at 1.35 p.m. Other broadcasts include the series of "Light Programmes" on January 5 Light Programme at 1.35 p.m. and "The Queen's Broadcast" at the same time on January 12. On January 15 they will play in the newly returned "Band Parade" at 8.45 p.m.

King will be interviewed with Musical Express, Ray Sonin had the following statement to make:

"As you know I have interests in a journal, author and script writer. I have always wanted to develop these interests still further, and I have done so. The change came, as it has done, I decided upon the change. While I have had great satisfaction from my work with the Melody Maker, I realized that I had been working all this time for somebody else.

(Continued on page 4)

## OLDFIELD AT ST. ANNE'S

**K**ATHON OLDFIELD made his first visit to the North of England on Wednesday of this week when she broadcast in The Duke of York's Hotel, St. Anne's. She sang "La Senna," "How Can You Buy Kilburner," and "Love Can Be Found." The young singer has made great progress since her arrival last June, and is currently featured with Robert Farson's Orchestra.

Double Xmas Issue Next Week!

## HAWKINS, CLARKE PLAY DESPITE UNION & LABOUR REFUSALS

**A**S WRITTEN ELSEWHERE IN A REVIEW BY MUSICAL EXPRESS CORRESPONDENT NORMAN C. ALLEN, THE FAMOUS COLEMAN HAWKINS AND KENNY CLARKE ACTUALLY DID PLAY AT THE PRINCES THEATRE LAST SUNDAY AS WELL AS MAKING APPEARANCES AT FELDMAN'S CLUB AND THE MUSIC MAKERS' CLUB. HOWEVER, AS WE CLOSE FOR PRESS WE UNDERSTAND THAT THEY DID NOT LEAVE AS BELIEVED, LAST MONDAY BUT STAYED OVER UNTIL TUESDAY MORNING.

It will be recalled that Kenny Clarke, famous for his association with the original Dizzy Gillespie band, and it was therefore, a great surprise to John Roy that Clarke went to the trouble of returning Roy's new group last Monday afternoon. He said of this newly-formed ambitious group of youngsters, "I've never heard a band since the original Gillespie outfit, make so much of their arrangements."

More surprises were to come to John Roy and his band, for when they appeared at the Paramount Theatre last night, they were joined by a Frenchman who took over on drums. It should be stressed here that Roy knew nothing whatever about this drummer, and the question remains as to whether he is a member of the band or a guest.

Billie Holiday and Tony Phillips were also surprised when the two famous artists, together with two French musicians, appeared on stage. When John Roy and Jimmie Lunceford announced that the French bass player and drummer took over and the British band would continue to play with them, the Frenchman said, "I'm not here to play with them. I'm here to play with you." He added that Hawkins and Clark filled the breach.

## GERALDO FOR BELFAST

**COMMENCING** Monday 22nd, the King's Hall, Belfast, will be the monthly meeting place of the band policy, Keith Devon of Bernard Delfont's office who is handling this hall exclusively for Musical Express, that he has agreed to serve as manager of Geraldo and his Orchestra to open the monthly season. Geraldo's first appearance will be on January 26th, and he will be followed by other famous aggregations.

## Hermanos Deniz's First Band Parade and New Year 0.B.B.

**E**XTRA addition to an Overseas broadcast at 7 p.m. on New Year's Eve, the popular Hermanos Deniz will be heard in an Outside Broadcast from the Grosvenor House at 10.30 p.m. on December 30th. Hermanos Deniz will double the Astors and the Dorchesters, where they are playing for private functions, and on December 30 will broadcast in the quadrupede band.

It is interesting to note that the line-up of this fine Latin American band was originally assembled for a radio broadcast, and has now been broadcast for the first time. Geraldo, Joe Denia guitars, Juan Luis piano, Vicente Lopez drums, Pedro and Domingo Vaquero have been most suitable for this programme, and it is hoped that the B.B.C. will bring the whole show back for more radio dates in the very near future.

## BENSON BOOKED SOLID TILL OCT.'50

**T**HREE popular and attractive bands, led by Barbara, will be booked solidly until October, 1950. In addition to the Hermanos Deniz, the band Ivy will appear as a solo artist at Variety Bandbox, on February 19 and Workers' Play-

She leaves with her band for Germany on January 2 and returns to England on January 20 to resume the tour of the British Empire. On February 4 she plays at the British Legion's annual reunion and on February 13 commences a tour of Canada, made possible through Alfred Prenger. The week commencing February 20 will again see the band in town when they play at Shepherd's Bush Empire.

## THE NEW ANTON KARAS RECORD

**Z**ITHER SOLO

**ANTON KARAS MEDLEY:** Intro: (1) You're breaking my heart; (2) I sole mio; That lucky old sun; (3) I don't love me in your eyes any more; Shawl of Galaxy grey; The echo told me a lie.

F9308

following the

## THE HARRY LIME THEME THE CAFE MOZART WALTZ

The original music from the sound-track of London Films' "THE THIRD MAN"

F9235

**Decca**

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**SOUND TRACK**  
(Continued from page 3)

Accompanied usually these days by the Velveteens, celeste, guitar, banjo and drums, "Breaking Heart" is also followed by mandolin.

I am aware that there are instruments of more ravishing beauty than the mandolin, but it is hard to record to release just how utterly suitable it is to the song. It is a pity that there is such a lack of appreciation of the pitch between Reggie Goff and the mandolin player, of course, but that doesn't prevent this record from being the most meritorious recording of all the modern "Mattiastas." The careful cellos playing of Everta Hoor, a Ukrainian refugee, is happily immune.

The girls set you cry for a change is a "waltz." The Velveteens, as good a name for a group as any, I suppose, consisting of three Americans, noted girl vocalists, fulfil their function well. Their job is to back up Reggie Goff with a wail of "I'm sorry" and Decca's balance engineers have seen to it that they get no chance to overtake those limits.

Harry Dawson.

*The Kiss in Your Eyes.*

Song of Capri.

H.M.V. B. 9845.

Quite often the British public is eager to be entertained consistently by a visiting artist, without making the slightest concerted attempt to demand records of him. It is simply preposterous for anyone to think that Alan Dean should not be making solo recordings. Similarly, Harry Dawson has been a real musical favorite for some years, both in his own programme and with Reginald King, but there has been no consideration given to the fact he might be made available to record buyers. More properly, perhaps, the outcry has not made itself heard in recording circles until now.

Harry Dawson has a glorious voice, expertly trained. One could hardly choose a more difficult position than that of recording debut. *"Our Kiss in your eyes."* Fortunately it is a fine song, and well worth the care given to it. I hope that it will be as obviously appreciated upon its arrival as the title suggests. The supporting orchestra is tasteful, but would have been better without that final, unnecessary, ringing, right at the end. *"Song of Capri"* is beautifully sung, with superb diction and breath control; a most pleasant recording.

Impression, H.M.V. Why not a series of Harry Dawson records built upon some of the neglected show numbers. *"The Sun is in my Hair,"* *"I'm in the River,"* *"I didn't know what time it was,"* *"I dream too much,"* *"My Silent Love,"* *"Yesterday,"* *"I'm in love with you,"* *"It's a secret,"* *"I'm not a baby,"* *"It's really something,* *"Harry Dawson is the boy for it."*

**Syd Dean & his Band.**  
Monday, Tuesday? Wednesday?  
You Redhead.  
Col. F.W. 3033.

Syd Dean's Band—and thank goodness he calls a band a band—had a most interesting meeting in "Monday, Tuesday," so that the label on this side should be amended to read "Tuesday, Wednesday, Thursday." Jill Page with orch. accomps. They do it well too. "Redhead" is the kind of record the Squaresmiths were talking about two years ago, and that goes for the solo as well.

**Harry Gold & his Pieces of Eight.**  
Boos-be-on-Bee.  
Parade of the Pieces.  
Duke & Duke.

I see that a fellow critic has castigated Harry Gold for "turning to buy" in the first number. For the life of me I can't understand why. Any comment one would make after only glancing at the label, but surely one hearing of the record itself is enough to dismiss and thoughts of "buy." There is simply not one note of hophere, nor come to that of dixieland. And although it may not be that one is not racially qualified to appreciate Jewish humour I doubt whether the bare mention of Lockhaven Soups is in itself sufficient.

*"Parade of the Pieces"* is much better, with plenty of the free-and-easy collective jam for which the Pieces of Eight are so popular. The "Buy" section could at least have more "kick" to it—at the moment the front line is doing all the work in that respect. A little rhythmic effect is all the work in that respect.

**Charlie Spivak & his Orch.**  
Baby won't you please come home?  
Don't Cry Joe.  
London L. 833.

I include this record in "The Sound Track" because the readers were labouring under the delusion that a good trumpet like Spivak had an equally good band. One would have to go through a great many piles of records to find a worse rhythm section, for a start. The first chord which the vocal starts on is the best. The music has to be heard to be believed: British quartets have been sent to the gallies for less, the circumstances, that it was

## With our Critic Norman C. Allen and Cameraman Hanlon at the COLEMAN HAWKINS-KENNY CLARKE CONCERT



The two famous American musicians on arrival at the airport.



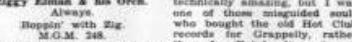
Photographed in the crush at the Music Makers' Club at midday.



With the B.R.C. recording van outside the Music Makers' Club, preparing a programme for "Jazz Club."



Informal shot of Hawkins, Clarke and one of their French associates in the dressing room at the Prince's.



Ziggy Elman & his Orch.  
Alvin S. Mizrahi.  
M.G.M. 248.

There are quite intriguing similarities between Elman's "Jazz Club" and Hawkins' "Jazz Club." Both are the old Artie Shaw Band of "Frenzy Vendor," "Villa" and "I'm Coming Virginale." That was the name of the band that made good (listen) and the style of arranging it featured, though automated, is by no means unique. The same is true of the more commercial Leo Reinhart and Quintet, though they do not play chunking rhythm guitars.

There is still a good deal of "chunk" left in the rhythm department, though Hawkins' is a pretty little saloon piece which in my opinion ought to have been left alone. The clarinet section is very good, though it is bound to make periodic references to the composer's name in which case it would be an ad lib solo. Dixie was over all very allegiance, and blantly claims full composer. "Duke" Dixie I don't know as is so called because it over a good deal of its basic idea to "Gershwin." It is though a very good piece, though it is bound to make dixieland, families, school, acquaintance may have Ellingtonian associations, too, if only I could place it. The second half of the piece is a bit of a let-down, though the whole thing has atmosphere, but I would prefer to have Rainhardt and Rosting with a more felicitous rhythm section.

"Boppin' with Big" is really no more genuinely bop than the Mills Blue Rhythm Band's "Blue Bop." It is a good piece, with a swing, and a fine tempo, player. Elman's band is extremely workmanlike, and I hope there will be more of them. I am sure many swing numbers from him via M.G.M. He attempts nothing which his boys cannot pull off with ease and drive.

**Django Reinhardt & Quintet.**  
Recorded with Charlie Spivak.  
Duke and Duke.  
Duke C. 10092.

The Decca people have a discerning habit of flooding their catalogues with records in special order, with Polish cabaret stars and Swedish light orchestras for some months, and then quietly disappear in a jazz vacuum when the public are looking the other way. Such a plumb, in my way, is Django's "Song of the Vampires." With the same arrangement, with a difference, everything is done. Ray Sosin passes on to conquer new fields. This show business needs great things. There is plenty of room for Sosin to continue his work for himself right at the top.

Musical Express wishes him the best of luck.

### RAY SONIN

(Continued from page 1)

While I am still a young man I feel the urge to work now for myself and to build up my own goodwill.

I am glad you listened to report upon this occurrence because I like to feel that I have as many friends among your readers as I have had among those of my own profession.

Although you and I have been on opposite sides of the fence the rivalry has always been friendly and it has been good fun.

And so a famous Editor leaves his paper. With the same arrangement, with a difference, everything is done. Ray Sosin passes on to conquer new fields.

This show business needs great things. There is plenty of room for Sosin to continue his work for himself right at the top.

Musical Express wishes him the best of luck.

ONE MORE THE MUSICIANS' UNION MAN HAS BEEN DEPRESSED! NOT ONLY COLEMAN HAWKINS, WHOSE LIGHTNING VISIT TO BRITAIN HAS BEEN EAGERLY ANTICIPATED FOR WEEKS PAST, BUT ALSO KENNY CLARKE, MOST FAMOUS OF ALL BOP DRUMMERS, AND FRENCH MUSICIAN PIERRE MICHELOT (BASS) AND JEAN-PAUL MANGEON (GUITAR) APPEARED BEFORE LONDON AUDIENCES LAST NIGHT, BRINGING TO THE BRITISH JAZZ SCENE THAT SAME SENSE OF ILLEGITIMATE EXCITEMENT THAT WAS OCCASIONED BY THE SIDNEY BECHET CONCERT OF FOUR WEEKS BEFORE.

Few of the cheering audience, who just about filled the Prince's Theatre, could have known of the two jazz bands which led up to the moment when Hawk strode out onto the stage, nonchalantly blowing those same big, bootiful trumpets which Duke Ellington had first presented to local audiences more than 15 years ago.

Just despite all the trials and tribulations, some of them unresolved as I write these words, which beset the organizers, the important thing is that the two Americans, whose presence made the whole affair doubly important and worthwhile, and that they played!

The news that Hawk would arrive in London on Saturday at 9.30 a.m. on Sunday, December 13, was finally confirmed on Saturday afternoon, and it was a stirring reception committee that began to assemble in the Bleeth Row "arrivals" office just after 9 o'clock. (Surely "London Arrivals" is a rather bitterly ironical name for this great ariel terminal, situated with the greatest degree of incompleteness, in the Home County of Middlesex!) As Knewy was shown to the door of the flat he occupied, not took over pounds and pence, knew, wove his way through the crowd, past the door of the original 23-bar, "Muddy" (his own), and, of course, the manager, who later told me that he estimated his new player was meter (ten shillings) a week, and he must record it 10 years ago.

A B.M.S. recording van next door to the flat, and the street just outside the flat, messages were received by telephone, and a telegram was sent to the manager of the Carlton Hotel, Liverpool, to whom he had written a short while ago.

A M.S.A. recording van next door to the flat, and the street just outside the flat, messages were received by telephone, and a telegram was sent to the manager of the Carlton Hotel, Liverpool, to whom he had written a short while ago.

Once away from the airport, it was a short walk to the Customs desk, before we could split them away in our awaiting convoy of cars.

At exactly 10.15—I can be specific for the sake of those anxious at my watch just a few seconds before—the black beret of Kenny Clarke was seen just above the door, and our restive bus and it seemed as though everything was to run smoothly, after all. Kenny arrived with a wide, joyful smile, looking very unlike a man who had hardly slept for a week convinced in his mind that he was happy to be in England, the land where he had started his musical career with the U.S. Army, and informed us that the others would be along in a few moments. We had secured the information that Keween intends to form a 17-piece band, including James Moody and Don Byas, when he returned to America, and the port official approached with the ominous message: "The immigration officer would like a word with Clarke."

As the minutes dragged by, it seemed more and more certain that the Unions and Ministries concerned had succeeded with Hawkins and his band, who were failing with Bechet. Our mental picture of banner headlines: "HAWKINS LANDINGS AT LONDON AIRPORT" became all the stronger as the two organists, Eric Curtis and Tony Hughes were also called into the immigration officer's room, and it is now clear that our final hopes vanished when the man responsible for Bechet's British appearance, was recognized as a member of the notorious Michelot gang, gave them solid support.

It was obvious very tired. He can hardly have taken off that grey pinstripe suit he had given out with five long selections, repeating the three that had been recorded at the Carlton Hotel, and then, after a few hours sleep before catching the bongos, "Yester's that's my baby," should be out here soon as it is "mildly" bad, good, or even very good, and the long list of questions that I fired at him, at this interview, Kenny, I am afraid, will have to wait for another issue.

Then Kenny reappeared, this time in a dark suit, and the two organists were still behind the visitors allowed beyond this point" barrier.

At long last—by now it was 1.30—we knew that the port official had given up, and proceeded to London, BUT ONLY ON CONDITION THAT NONE OF THE MUSICIANS WAS ALLOWED TO PLAY ANYWHERE WHILE ON BRITISH SOIL!

Bis Curtis showed me the affidavit that he had had to sign, I reproduce it for Musicians Express:

"Concerning the arrival of Coleman Hawkins, Lisieux, Jean-Paul Mangeon, Pierre Michelot, and Django Reinhardt, I hereby declare that I have no objection to their accepting employment, paid or unpaid, while they are here, and that I will not interfere with their plans to leave this country when they have completed their tour of Britain."

He was obviously very tired. His hands were raw, his fingers were sore, and his eyes were weary. He had given out with five long selections, repeating the three that had been recorded at the Carlton Hotel, and then, after a few hours sleep before catching the bongos, "Yester's that's my baby," should be out here soon as it is "mildly" bad, good, or even very good, and the long list of questions that I fired at him, at this interview, Kenny, I am afraid, will have to wait for another issue.

Before I left them both Hawk and Knewy gave me special messages to pass on to Musical Express readers. Hawk wished every one of us happy Christmas and New Year, and that we would come again before very long. Knewy, going out for dinner, said that he had to leave, but he intended to return for a month in the new year.

"I want to hear some more of your jazzmen," he told me. "To me, you are certainly the best that I have heard in Europe."

The second name on this list is not in it as it crept in by accident, from the Arabian Nights. A little simple deduction, however, shows that

the record debut in two of Bobbi's Goettner songs: the well-known "Erskine" and the not so well-known "Pronto." He plays a finely rhythmed and very fine musical understanding. The accompanying parts are surprisingly good, and I would suppose that before long Mr. Sonnenstein will graduate to "Red Label" records!

ENGLISH LIGHT OPERA

Decca records have started recording the Gilbert and Sullivan Operas. Their first effort is the

record debut in two of Bobbi's Goettner songs: the well-known "Erskine" and the not so well-known "Pronto." He plays a finely rhythmed and very fine musical understanding. The accompanying parts are surprisingly good, and I would suppose that before long Mr. Sonnenstein will graduate to "Red Label" records!

VOCAL RECORDING

Continued from page 1

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Continued from page 1



On stage at the Prince's during their informal Jam Session.



Hawkins at Feldman's Club. Christine Norden and Bonar Colleano in the picture.



On the stand at the Music Makers' Club.



Hawkins shakes hands with famous impresarios and leaders of the Prince's, Bert Montague.

### HOLLYWOOD

(Continued from page 1)

1 You're Breaking My Heart. Stirling. Maurice.

2 Hop Scotch Palooza. P. Mauron.

3 Confidentially. New World. Campbell.

4 The Harry Lime Theme. Garry.

5 Sweet White Snow. Billy Reid.

6 I Don't See Me. C. and C. D. F. D. S. & E.

7 I'm String Along with You. Feldman.

8 Wedding March. P. Mauron.

9 Leicester Square Rag. Norman.

### TOP TEN

1 You're Breaking My Heart. Stirling. Maurice.

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13 You're Breaking My Heart. Stirling. Maurice.

14 I'm String Along with You. Feldman.

15 You're Breaking My Heart. Stirling. Maurice.

16 You're Breaking My Heart. Stirling. Maurice.

17 You're Breaking My Heart. Stirling. Maurice.

18 You're Breaking My Heart. Stirling. Maurice.

19 You're Breaking My Heart. Stirling. Maurice.

20 You're Breaking My Heart. Stirling. Maurice.

21 You're Breaking My Heart. Stirling. Maurice.

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