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# VOUCHER Musical Express

Accordian Times and

FRIDAY, JULY 4, 1947 No. 39 PRICE FOURPENCE

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## BIG BUSINESS MERGER

### Music Artistes Limited Heath and Melachrino Acquire Control

(MUSICAL EXPRESS STAFF REPORTER)

AS and from July 1 Messrs. Ted Heath and George Melachrino have acquired a controlling interest in Music Artistes Ltd. All the Shareholders (with one or two exceptions) have relinquished their interest in Music Artistes Ltd. The Managing Director, Charles Bohm, resigned his appointment as and from June 30. Messrs. Ted Heath and George Melachrino have agreed a settlement for his interest in the Company.

This official statement, signed by Charles Bohm and George Melachrino, is the first exclusive information that Heath and Melachrino have amalgamated their business interests and have acquired the control of Music Artistes Ltd., the company originally financed by musicians themselves with a policy of international promotion of British music and artists. With such a policy as a sound business aim and with the whole Empire, Continental, American and Scandinavian fields, there is wide scope in which top-line and up-and-coming British artists and musicians can, with proper promotion, be built up.

The newly-constituted Music Artistes Limited, backed by the sound working experience of Ted Heath, Eric Robinson and George Melachrino, believes that efficient management, coupled with integrity and sound publicity, can offer to artists and musicians the basic reality of business which they need in the process of establishing an assured future.

It is obvious there is a big field for British music, musicians and artists. Competition promotes the best in any field, but it must be backed by sound judgment and management on which the artist or musician can depend in his fight for recognition. This is where Music Artistes' policy will be invaluable in the promotion of every field of British entertainment.

Each of the three men associated with this Company have had practical working experience of nearly every field in entertainment. Ted Heath has achieved the feat of keeping the largest band in the country consistently working, and for many years has been a practical working musician himself, with most of the biggest name bands in the country during latter years. George Melachrino is famous for his knowledge of lighter music, including film background, for which he has done many scores. Apart from this, Melachrino plays many instruments himself. Eric Robinson, who played violin with the



Ted Heath



Melachrino

### MOFFATT to tour with DOUGLAS

When Ralph Moffatt commences his short personal appearance tour of England on July 27, he will be accompanied by Leslie Douglas and his Orchestra. Douglas has arranged a great novelty, for he will feature the music and arrangements of some of the most famous bands that Moffatt features over A.F.N. We understand that arrangements are being made to borrow the necessary orchestras from the States, and we feel sure that these, combined with Moffatt's appearance and the general fine showmanship of the band, will provide really first-class entertainment.



Robinson

E.B.C. Theatre and Television Orchestras for eight years, is one of today's most prolific broadcasters, and as a conductor his experience covers conducting from dance to straight music. He is known for his music for television programmes and his fine business acumen.

"Musical Express" understands that a further statement regarding proposed plans of action will be available to the Press in the very near future.

### FOSTER NEEDS TENOR PLAYER

Teddy Foster has an immediate opening in his band for a stylish young tenor player. Next week the band is doing one night stands around Lancashire, and anybody in that area who is interested can contact Foster direct at the Essex Hotel, Oxford Road, Manchester.

### KOSTELANETZ SUCCESS AT HARRINGAY

At Harringay Arena, last Saturday, Andre Kostelanetz received a terrific ovation from the spectators when he conducted the London Symphony Orchestra. In the Symphonic Story of Jerome Kern, orchestrated by Russell Bennett, he made the L.S.O. sound exactly like the records of his own orchestra that have endeared his music to the hearts of the British public. I was favourably impressed by the two movements from Ferde Grofe's Grand Canyon Suite, although the first, "The Trail," was slightly reminiscent of de Falla's Three-Cornered Hat Suite, played earlier in the programme. This was definitely a relaxing evening's musical entertainment.

### "IGNORANCE IS BLISS" 3 CONCERTS

Prior to undertaking their four-weeks' season at London Casino, commencing next Monday, "Ignorance is Bliss" featuring the full radio cast and the New Foulharmonic Orchestra, has been booked by impresario Maurice I. Kinn for three concert performances on Sunday, July 6. A matinee performance will take place at the Winter Gardens, Margate, and then a coach will take the entire company to Folkestone, where two evening shows will be held at the Marine Gardens. This venue is under the direction of band-leader Carroll Gibbons, and most of the star band attractions have been booked for concerts during the summer season.

Maurice Kinn informs us that this Sunday is the first time that the full "Ignorance is Bliss" company has appeared on any stage, and it is confidently anticipated that capacity business will be done at both venues in view of the tremendous advance bookings.

### M.U. MEETING

A discussion of interest to all dance musicians relating to the organising of part-time musicians took place last Sunday (June 29), when a Committee representing suburban dance musicians and several musicians' social clubs met Mr. T. Anstey, Musicians' Union Assistant Secretary, and Mr. A. C. Mitchell, General Organiser.

The following motion was carried unanimously: "That this Advisory Committee of London part-time professional and suburban musicians urges the need for the Union to open Branches in the London localities, and for this purpose considers that recruiting rallies should be held in Tottenham for North London, and in Ilford for East London, and in other parts to be decided upon at the next Advisory Committee meeting."

All North London musicians are invited to be present this Sunday, July 6th, 12 mid-day, at the Friends' Meeting House, 594, Tottenham High Road. Mr. Alex Mitchell, M.U. General Organiser, will open the discussion.

## ROY APPROACHED FOR COMMERCIAL

### BRITISH FIRM BUYS U.S.A. AIR TIME

(MUSICAL EXPRESS STAFF REPORTER)

AT a time when American dollars are needed in this country and when it is difficult to find a novelty product to export to America—a country that is usually first in the field with novelties—a British firm has landed a contract to bring thousands of dollars into England. The firm is the Rex Novelty Corporation Ltd., and the product is known as the Movie Doll. This marvellous toy made from Latex Foam is not only for children but valuable for advertising propaganda, and was originally used in animated cartoon films. After its exhibition at the B.L.F., orders were placed by American firms for its import into the States for advertising use. But the importance of this news for "Musical Express" readers is the fact that this enterprising firm is to buy commercial air time in the States to sponsor the product over there. In an exclusive interview with Mr. Theodore Royce, Director of this firm, he told us:—

"In view of the orders we have received for this product and also because we work on the American business principle, I have contacted my American sales organisation with a view to buying American air time to sponsor this product and bring more dollars into the country. I propose to have a British band leader for the programme, and my representatives over there have advised me that the most popular name in that country is Harry Roy.

"At the moment we are negotiating, and it is to be hoped that even if it is not possible for Roy to take his whole band over he may be allowed to take several of his key men with him."

Harry Roy told "Musical Express":—

"I am very pleased to hear that my records are so popular in the States, and I am naturally very interested in doing a commercial programme over there if it is to bring more dollars into the country. Naturally, I would not be able to accept any offer until the completion of my stage tour, which commences on September 1, but I sincerely hope that the American Federation of Musicians will make it possible for me to appear using one or two of my own key men.

"I am definitely not interested in doing stage appearances in that country, as these usually include five shows a day, for seven days a week. However, negotiations for the commercial programme are in progress, and I hope that it will be made possible and that I will be allowed to bring back the dollars I receive to England."

In the opinion of this newspaper, it is a pity that at a time when the Board of Trade is calling for more exports and the Treasury requires more dollars, it is not possible for the B.C.C.'s high powered wave lengths for the purpose of promoting British trade abroad.

### LINE-UP FOR ASTOR

Jack Wallace, who will be commencing at the Astor on August 4, will have the following boys with him: Harry Nixon on piano; Les Fierstone, drums; Reg Richmond, bass; Bill Greenwood and Eddie Lester, altos; Jack Fisher and Wally Purdie, tenors; and he will, of course, lead on trumpet. Wallace will finish his engagement on July 9 at Duffy's Tavern, Brighton, when he and the boys will have a short rest prior to commencing their engagement at the Astor. Although Julie Dawn has sung with him on the commencement of all his big engagements she will not be doing so this time owing to the fact that she is currently appearing with Eric Winstone at Butlin's Holiday Camp, Pwelli.

### Roy Briefs Sir Patrick Hastings

Harry Roy has briefed Sir Patrick Hastings, K.C., for his law suit, which comes up for hearing next week.



Andre Kostelanetz showing the Editor of "Musical Express" the original score of Ferde Grofe's "Cloudburst," which he conducted at Harringay.

## THOMPSON-STOBART LEAVE FOR CANADA



Art Thompson and Kathleen Stobart

Art Thompson and his wife, famous tenor player Kathleen Stobart, left for Canada last Monday morning. They told "Musical Express" that they will probably be gone for about six months, and will be visiting Art's family prior to touring all over Canada and through the United States by car. We feel sure that our readers and their many friends in this country will miss these two fine instrumentalists, and we take this opportunity of wishing them every success in their venture.

## HOUSEWIVES VERSUS RHYTHM

As followers of the programme will by now have learned, Radio Rhythm Club is no longer to be heard in its familiar Saturday afternoon spot at 2.30 in the Light Programme. In view of the recent agreement between the gramophone companies and the B.B.C., which limited the hours devoted to record programmes, it was decided that Rhythm Club, perennial favourite with jazz-lovers, should be cut from the Light Programme schedule. Were this cut payable necessary we should have nothing to grumble at; as it is, extra time has been allotted to the Housewives' Choice of gramophone records every morning in the Light Programme. Why?

### Rita Williams Deps for Terry Devon

In last Monday's performance of "Reprise," that popular radio feature in which the Ray Martin singers and Terry Devon are featured together with Joan Young, Val Merrill, Sibylle Jason, Julia Bretton and the augmented Dance Orchestra led by Stanley Black, Terry Devon was unable to appear at the last moment, due to throat trouble. Her place was taken at short notice by that popular singer of light songs, Rita Williams, who has just returned from a holiday abroad. Rita is shortly to be featured in a new programme entitled "Hawaii Calling," with Felix Mendelssohn.

### STORK AGAIN

Congratulations to George Melachrino and his wife on the birth of their baby daughter, Melita, last Tuesday. The news was broken to the proud father during an ORBS session at the Scala. Needless to say rehearsal was held up for several minutes while the boys congratulated him.

### CUMMINS DEPS FOR ROS

Jimmy Cummins and his eight-piece rumba band deputised for Edmundo Ros at the Bagatelle Restaurant on June 23. They will be doing so again on July 10, and commencing July 21 they will appear at both the Bagatelle and the Astor for two weeks while Ros is on holiday.

In the meanwhile, R.R.C. is still being broadcast in the General Overseas Service, in the 11, 13, 16 and 25 metre bands, on Saturday afternoon at 2.30, with recorded repeat at 11 o'clock on the following Thursday morning. Programmes planned for July are as follows:—

- July 5 (Repeat July 10), Spencer Williams presents his selection of records in the series, "Jazz in the First Degree."
- July 12 (Repeat July 17), "Piano Jazz—III," presented by Denis Preston.
- July 19 (Repeat July 24), "Talking of Jazz"—a discussion between Denis Preston and Basil Ashmore on the appeal of jazz to the serious music-lover.
- July 26 (Repeat July 31), "The Three Ages of Jazz—III." The last instalment of a guide to intelligent listening by Denis Preston.

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### MAXWELL at the HARBROOK

Clinton Maxwell, well-known coloured drummer, who has appeared with such bands as Don Marine Barreto and Leslie "Jiver" Hutchinson in the past, has now taken over the band at the Harbrook Club, Hamilton Place. The personnel of his band is as follows: Colin Beaton piano, Louis Stephenson doubling bass and alto, George Roberts tenor, Wilfred Alleyne trumpet.

### ROSE ROOM AT CHATELAIN

The Rose Room will be held at the Chatelain Restaurant this and every following Sunday for the next year. David Miller will act as host and the Billy Amstell Trio will play for dancing. Members of the club will be pleased to hear that Warwick Hurst Barnes is a director of this restaurant, and will be giving the catering his personal supervision.

### LEWIS RECORDS ON OWN LABEL

On Monday, June 23, following their ORBS session, Vic Lewis and his Orchestra recorded four more titles for Lewis's own recording label "The Vic Lewis Society." It is perhaps not generally known that four sides are already available to the fans of this enterprising new orchestra—"I Can't Get You Out Of My Mind" composed by Vic Lewis, with vocal by Frank Holmes; backed with "Somewhere In The Night," with vocal by Helen Mack are the two orchestra sides, which also include in the instrumentation flute, oboe and French horn, adding a somewhat "classical" flavour to Ken Thorne's distinctive arrangements. The famous "Jazzmen" are not forgotten in these records of Vic's, and they have two sides to themselves—"Pennies From Heaven," and the good old "Jazz Band Ball."

The four new titles are "The Darktown Poker Club"—backed with an original opus written by the band's arranger- pianist, Ken Thorne—"For You A Bone" featuring Ronnie Chamberlain on alto, "Summertime"—which Ronnie also features on soprano this time; coupled with another of Ken's originals—based on classical lines, but played with a beat, "Kindays" featuring some fine tenor by Jimmy Skidmore.

### MOFFATT CLUB OPENS

The four new titles are "The Darktown Poker Club"—backed with an original opus written by the band's arranger- pianist, Ken Thorne—"For You A Bone" featuring Ronnie Chamberlain on alto, "Summertime"—which Ronnie also features on soprano this time; coupled with another of Ken's originals—based on classical lines, but played with a beat, "Kindays" featuring some fine tenor by Jimmy Skidmore.

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THE VOICE

HOW GOOD ARE YOU?

A little while ago I asked in this column of mine "How good are you?" This week I repeat the question in view of a report from one high personage associated with the recording (gramophone) business.

HARRINGAY AND ALL THAT

In spite of the critics' premature comments on business at Harringay, it is remarkable to note that Iturbi was mobbed by nearly 12,000 fans. He played to a capacity audience wild with enthusiasm.

THE BRAINS TRUST

I regret to announce that our regular composite feature, "The Brains Trust," will be discontinued after this week. Our contemporary, "The Melody Maker," copied the idea last week, in question and answer form complete.

WHO SAID SLUMP?

There seems to be a clique of Dismal Desmonds who are determined to burst into print with talk of a slump. In the first place, this is defeatism de luxe. In the second place, we on "Musical Express" refuse to believe that no antidote exists for a slump in the music business.

EXCUSES

Now if the Astoria were doing poor business, just think of the logical excuses they could make. First and foremost they could use the usual defeatist slogan, "Slump."

EXPLANATIONS

In view of this situation I spoke to Harry Leader and asked him to what he attributed the good business at the Astoria Ballroom. He told me that business was always good. Regarding his own band he told me that he had one infallible maxim—"The customer is always right."

Musical Express Brains Trust THE FUTURE OF JAZZ

★ Editor's Note:—This is the last article in our series 'The Brains Trust' for reasons stated on this page in 'The Voice'



Sid Gross



Bob Feldman



Harry Parry

Questionmaster: Do you think that jazz is gaining in popularity or do you think, as some critics would have us believe, that it is on the way out?

Harry Parry: If the size of my fan mail is an indication, then I consider it is gaining. Furthermore, the attendance at "Jazz Club" is always capacity.

Sid Gross: I'd like to parry that, Harry—I think that jazz is on the decline. The strongest feeling for jazz both from the musicians and the devotees point of view was in the period 1945-6.

Q.M.: Are you suggesting that since the Americans have gone back, that the general interest has waned?

Gross: In a way, yes. It's an indirect influence. While the Americans were here they gave our boys an incentive to play and gave the public a renewed interest.

Q.M.: Let us change the subject. What are your opinions on present day trends in style?

Parry: The trend seems to be towards semi-arranged jazz, with an abundance of ad lib. solos thrown in. This is even so with small groups, like Benny Goodman, King Cole, etc.

Parry: If there is room for dancing where jazz is being played and people don't get the urge to dance there is something lacking with the music.

Feldman: I can't agree with your theories, Sid. Individual ability without recognised names to help, is not sufficient unless the whole field of jazz in this country is put on a more commercial basis.

Gross: A great many musicians, both here and in the States feel differently about this kind of atmosphere and actually prefer no dancing while they are extemporising, as they feel that people who are dancing aren't really listening, and this affects them adversely.

Parry: It depends, I think, on where you are playing. I believe I'm one of the lucky ones, in that I am allowed to play restrained jazz in a West End restaurant and the boys and I, even knowing that people are listening intently, get rather bored if nobody gets up to dance.

Feldman: The atmosphere so often lacking at Jazz Concerts, and broadcasts is due in the main to the lack of dancing.

Gross: I disagree with Bob, but rather incline to agree with Harry, that when music is played primarily for dancing, then people should dance, but conversely, at Jazz Clubs and concerts where the session is primarily intended for listeners, then I feel that dancers are a distraction.

Feldman: This is probably a personal point on which both musicians and audience will differ as it is entirely a matter of temperament.

Gross: Yes, though I'm not denying that there may be Continental performers with the ability.

Feldman: I can't agree with your theories, Sid. Individual ability without recognised names to help, is not sufficient unless the whole field of jazz in this country is put on a more commercial basis.

Gross: Naturally. I meant that well-known performers or "big names" as you prefer to call them, would obviously be an attraction, both from an artistic and a box office point of view, but I would like to add that almost any first-class American jazz player, no matter how little he may be known here, would in no time find his rightful place at the top of the jazz scene, gaining the plaudits of all concerned.

To illustrate this. When I ran my Adelphi Swing Shop, always on the look-out for fresh talent, I introduced altoist Art Pepper, quite unknown until then, in this country. In a matter of weeks he was perhaps the most sought after jazz notability in the country.

Feldman: You've just proved my point, that you must have names to popularise jazz. Meaning that without the aid of British name musicians, you would have been unable to

present Art Pepper to the public.

Gross: This seems to be one of those "who came first, the chicken or the egg" things.

Q.M.: And it doesn't decide whether there is a bright or a dismal future for jazz in Britain.

Feldman: From my own observations as a jazz concert promoter it seems neither one way or the other. Jazz is settled in an unhealthy groove. People will definitely lose interest unless something drastic occurs.

Q.M.: Such as the arrival of an American band?

Feldman: Exactly. It would help, too, if we could send a band to the States. This would give our boys added incentive.

Q.M.: Hm! What do you think, Harry?

Parry: I don't think the future is so dismal. Why, it's surprising the number of professional people, doctors, lawyers, etc., who have wonderful record collections and a genuine interest in jazz.

Q.M.: May I also suggest that jazz should be introduced in such a way that it will become acceptable to a larger and at present uninitiated public.

Parry: An excellent suggestion, Robert. That's why, I think, semi-arranged jazz will become popular, because it will appeal to a wider class of people. I have played some of the Benny Goodman Sextet sides to quite elderly people, and they have listened and said genuinely—"That's pretty." "Isn't that nice." You see, it's jazz that is pleasing to the ear.

Q.M.: Well, after all that, we sum up to find that three experts have three opinions. Jazz is declining. Jazz is healthy. Jazz is in a groove. Now that's exactly where it should be—in the groove," metaphorically, but not literally!

Transatlantic

AMERICAN COMMENTARY BY STUART S. ALLEN



Tony Martin whose comeback has caused a sensation in the States, discusses a duet with lovely Evelyn Knight prior to going on the air in his regular Sunday night "Tony Martin Show" over C.B.S.

A WORD from my correspondent Merrilyn Hammond out in Hollywood informs me that the West Coast is at last becoming jazz concert conscious. Many of America's top jazz soloists have in recent months been organised into touring "troups" by various enterprising promotional characters who cashed in on the apparent demand for spontaneous music seldom heard outside the confines of night clubs.

Late in April, on the 29th day to be precise, the West Coast and State of California became alive to the jazz concert epidemic. The only difference was that on this particular occasion Gene Norman, well-known international jazz critic and disc jockey (that's Yankee for Ralph Moffatt) presented the first of a new series of concerts under the billing "Just Jazz".

Following Vaughn Munroe, Sammy Kaye has terminated his agreement with the Music Corporation of America, his booking agents, and has decided to negotiate all dates from his own

World-Telegram carried the following announcement: "Desi Arnaz is off for a six-week tour with Lucille BAGG tagging along!" all "Fabulous Dorsey's" ads in London bearing a strong resemblance to Harry Roche are purely coincidental!

"PEAK RADIO SPOTS ARE MONOPOLISED"

I HAVE had a whole host of thing like this. Sandy Macpherson enquires since my column appears in O.C. theatre organs. All peaked in last week's issue of air-time allotted by programme "Musical Express," asking all planners to theatre organ music sorts of questions about the marks up which periods he will Theatre Organ.

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AT THE CONSOLE with Robin Richmond

son, Outside Broadcasts Manager, to fill from the cinemas. Although Sandy has the last word, I gather he leaves these outside dates to Mr. Anderson to distribute.

TEN BESTSELLERS

- 1. Tell Me Marianne - Southern (1/-).
2. Among My Souvenirs - Lawrence Wright (1/-).
3. Gal In Calico - B. Feldman (1/-).
4. People Will Say We're In Love - Chappell (2/-).
5. Try A Little Tenderness - Campbell Connolly (1/-).
6. How Lucky You Are - Kasser (1/-).
7. Time After Time - Morris (1/-).
8. Anniversary Song - Campbell Connolly (1/-).
9. I've Got The Sun In The Morning - Berlin (1/-).
10. Baby Night In Rio - B. Feldman (1/-).

IN CONFIDENCE BY THE CON-MAN

Anybody noticed the London Philharmonic poster on the tube? It has a fine photograph of the band in action. Now, what I want to know is, where had the eighth bass player gone?

NET PRO PRICES CURRENT ORCHESTRATIONS POSTED C.O.D. IF DESIRED

Table with columns for song titles, prices, and composers. Includes songs like 'Mam'elle', 'Gully', 'Kiss Goodnight', etc.

IN CONFIDENCE BY THE CON-MAN

Whispers have it that one of the new recording studios is being financed by a top maestro as opposition to someone for some reason. Who thought up that name, eh? Bet he can't even pronounce it.

How often have you heard the crack about Joe Blow? Point is there really is a Blow, not Joe, but Brian, and at sixteen he has his own band.

Beryl Davis' recording of "If My Heart had a Window" given three stars rating by Downbeat record critics, who state: "These first sides by the English lass now here for keeps."

One of the big booking agencies is not being terribly fair in their efforts to push one of their names (long out of a regular spot) into somebody else's job.

I rather care for the story of the guy who, having spent months trying to get out of the Forces, worries so much he gets his medical discharge only to find he's really ill.

There is a gorgeous colour cartoon called "Cat Concerto" showing currently around town. It is an American product, but the cat character is gesture for gesture our old pal "Hutch." If the creator hasn't seen "Hutch," it's an amazing coincidence.

With bandleaders crying out for baritone players and the existing ones getting worked (willingly) to death, one of our characters, E. O. Pogson (Poggy to friends, etc.) decides he dislikes the thing so much he sells his, so we now have one less baritone player to call on. Tch!

A new play, "Noose" at the Saville Theatre, has a night club scene, complete with band and cabaret, and the most wonderful fight between spivs and waiters. Reminds one of the old days when night clubs were really an adventure.

Is it right that a band taking over a job should take over the broadcasts of the band before it? Listening in recently, I don't think so!

Advertisement for Lew Davis Autograph Super Cushion Rim Mouthpieces, featuring a photograph of the mouthpiece and text describing its features.

Advertisement for G. Scarth Ltd. Current Orchestration services, listing various songs and prices.

Advertisement for Campbell Connolly music store, featuring a list of records and promotional offers.



# Jazz

Edited by DENIS PRESTON

What do you consider to be the most significant trend in modern jazz?

I am yet another who must answer "be-bop" to that question. From a purely technical standpoint, the demands made by be-bop are greater than those made by any other jazz style to date. In fact, some of the feats accomplished by men like Dizzy Gillespie and Charlie Parker are, honestly and truly, out of this world! And it is just because be-bop calls for such a high standard of performance and such great technical skill that it is so stimulating. However, we mustn't forget that it is nothing new to the Americans. Gillespie, for one, was working hard to perfect be-bop style several years ago. I recall asking Sam Donahue's trumpet men—and it must be all of three years since they were over here—whom they considered to be the coming trumpet player in the States, and, to a man, they replied: "Dizzy Gillespie!" Of course, Dizzy has his shortcomings. Although his technique is fast and brilliant and his ideas are wonderfully advanced, his tone is thin and weak—and I'd hate to hear him try to play a slow, straightforward tune!

I am not one of the people who claim that be-bop is revolutionary music, but you have to admit when listening to it that it makes everything else we've heard in jazz seem staid and conservative. How widespread its influence will be it's early to say, but, as it stands now, be-bop is primarily a new coloured style, calling for a Negro temperament to interpret it successfully.

In the world of big band jazz I should say that Stan Kenton represents the greatest advance, and I really like the "classical" influence in his music that's caused so much controversy. For one thing, it helps his arrangements get away from those well-worn riffs and chord sequences that have been done to death during the past fifteen years and more. Moreover, it gives his music character, and a feeling of good quality.

Has improvisation any place in modern jazz? There must be some solo improvisation, even in the biggest bands. Cut out improvisation altogether, and where's your jazz? Obviously, when you've played a solo passage about a dozen times it is bound to fall into a set pattern, but, provided you play from the heart and not from the notes, you have always got the freedom to change the pattern or embellish it, just as the inspiration of the moment takes you.

It is well known that modern big band jazz tends to limit the amount of solo work, and I, for one, am sorry to see this happen. But it is just because it is happening that jam sessions have become so useful and valuable to the musician. For most it is their only opportunity of playing jazz, of keeping their creative ability alive, and their technique up to scratch. The

## Jazz Questionnaire, answered by:

# KENNY BAKER

## Lead Trumpet with Ted Heath



Kenny Baker

great pity, of course, is that there are so very few clubs here in England where musicians are free to drop around after hours, have a blow and loosen up their ideas. The beauty of jamming in the right kind of nightclub is that you don't have to consider audience reaction, while the thoroughly informal atmosphere helps you to relax and "give out." Put a jam session on a stage or concert platform, and the chances of relaxation are nil. In fact, musicians invariably tighten up when they are called on to extemporize publicly—and that, naturally, is fatal. For relaxation is one of the prime qualities of jazz. Public jam sessions may be good publicity, but they seldom produce good music!

Have there been any revolutionary advances in trumpet technique in recent years?

Tremendous strides have undoubtedly been made, and I give full credit to Harry James for having set the pace. Whatever you may think of some of his strictly commercial work, there's no gainsaying that, from a purely technical point of view, he has set a higher standard of performance than any other present-day trumpeter. Unlike, for example, a Roy Eldridge, who may be inspired to play terrific stuff one night, but will follow with a really sad performance of the same number the next night, James, due, no doubt, to his tremendous commercial appeal, is bound to maintain the same high level of performance every night.

His range is phenomenal, and his tone is equally impressive in every register. At his best he is an inspired soloist. Like Armstrong before him, Harry James is the pacemaker for any number of up-and-coming trumpet players, though I cannot think of any who have achieved his all-round mastery of the instrument.

A good deal of the high note ensemble work we hear nowadays is directly inspired by be-

bop, although, as far as high notes themselves are concerned, Louis Armstrong blew 'em all in his heyday! There is also a noticeable tendency for modern trumpeters to play loudly—but if you want power and a full tone from your instrument you've got to blow into it. And again, the modern idea of using larger trumpet sections—even six-piece—is not just to make more noise, but a better noise. Dig Stan Kenton. . .

Is there any point of contact between musician and collector, and further, is the collector's specialised knowledge of any use to the practising jazzman? Although collector's knowledge is undoubtedly a great asset to jazz, I can't quite see any point of contact between the collector and the musician with their diametrically opposed views on the subject. Not that I personally have anything against the old style of jazz with which collectors are generally so preoccupied. In fact, if there's one thing I cannot stand it is the attitude of the so-called "progressive" who goes out of his way to sneer at the old stuff. I believe that it is really necessary for the musician to know something about old-time jazz and the way it developed. How, for example, King Oliver influenced Louis Armstrong, and how Armstrong in turn influen-

ced other players—including even Harry James. And so forth. . . . Without that kind of knowledge one's own playing must lack character, and a stable foundation. What would you say are the prospects for British jazz? I don't think we are any more backward about jazz than we are about many other modern developments in this country. At the same time, we've very little to be complacent about although the standard of our best big bands is immeasurably higher than it was pre-war. In fact, in the field of big band jazz we undoubtedly lead the rest of Europe. I wouldn't say as much for our soloists, because, as Dave Goldberg pointed out a fortnight ago, the environment here is hardly encouraging for the aspiring jazz musician. As far as I can gather, there is much more of the free-and-easy atmosphere of club-life on the Continent—even to-day. There is one thing we are apt to forget when comparing British and American jazz: jazz, for a kick-off, has its roots right there in American folk music. We haven't a real jazz background in this country, and we can't manufacture one out of thin air. And so we are bound to follow what is already known in the U.S.A. Sad, yes, but true—so let's face up to it!

## Exclusive "Musical Express" Article

# RAY NOBLE ON THE AMERICAN SCENE



Ray Noble on his arrival in England, photographed in the "Musical Express" Offices.

AS I see it, popular light music in the U.S.A. shows a definite change from the more violent jazz of the war years to a more moderate and smoother form. Booking agencies are reported to have found a falling-off in public favour for some of the bands that feature the now familiar "scream" characteristics. This does not necessarily mean to say that Guy Lombardo remains the only successful band—for from it—but merely that war nerves and high-tension hysteria affect music as well as the other arts. Those with long memories will call to mind the Dada-ism and Surrealism of the painting world that sprang from World War I.

RED NICHOLS I personally am rather a fan for the old Red Nichols' records, which reminds me that I have the pleasure of Red's company on the Bergen-McCarthy show. Not that the recent years haven't added some excellent stuff like Benny's sextet and the John Kirby group. Everybody knows that Charlie was the arranger for the latter, and when I guest-shotted no so long ago with Tom Dorsey, he got Charlie to run through a couple of specialties for my benefit. He is probably one of the few trumpet men who make musical sense up where the air is thin and the harmonics come close together.

PEARL BAILEY Among the coloured folk, I want to draw the attention of anyone who doesn't know her Pearl Bailey. Singing Johnny Mercer's "A Woman's Prerogative," she does a fine job, only beaten by her special material beautifully accompanied by a coloured trio at the "Blue Angel" in New York last year. The moment Bill Harty (still my manager and very good friend) heard her, he got Manny Sachs out of bed and on the 'phone, and she was signed to Columbia in the morning.

BILL HARTY—UNION STEWARD Which reminds me to tell Bill's multitude of friends that he is still in Los Angeles, where his sideline is Union Steward for some of the big radio commercial shows like Frank Sinatra and the Lucky Strike Hit Parade and many others, not to mention most of the major Coast recording dates. This is quite an important job in Los Angeles Local 47, which is now carrying the bulk of America's radio music. The Union steward is the intermediary between the sponsoring agency and the Union. For the former he estimates costs, handles the various tax reductions (and have we got them!), and is responsible—under the

## WITH OUR CARICATURIST AT THE WINTER GARDEN THEATRE

### REGINALD BURSTON

HAS now taken over as musical director of "Oklahoma," at Drury Lane. He has conducted as great a number of famous musical successes as anyone in the business. Among these are "Cavalcade," "Bitter Sweet," "Conversation Piece," etc. Modesty prevents him from mentioning that he has distinguished himself in all musical spheres, from D'Oyly Carte Opera to Variety, and it was only by accident that he discovered that he holds the degree of B.A. (Oxford).



"I'll have you know, sir, that my other pupils are playing with the L.P.O., the L.S.O. and the Halle . . . and for the twentieth time, sir, I've never HEARD of this man Jack Fallon!"

## TIN PAN ALLEY

### Popular Music Commentary

By . . . DESMOND O'CONNOR

THE opportunities for new songwriters in this Country are as remote as some people would have you believe. I don't pretend it's easy, but the difficulties are very much overrated, and with home-produced songs enjoying a higher prestige than ever, new writers should be encouraged. (And so should new publishers.)

Anyway, if you've written a song, I know of no better way of finding out the strength of it than by asking the boys in the Alley. The established writers I mean, and even if you don't know any of them, they're pretty easy to contact around there. Don't worry, they won't pinch your idea, but they'll tell you the truth about it. There is no closed shop in the songwriting profession (yet), and I know several new writers who have recently placed songs with the help of established men. One well-known writer was so impressed by the work of two boys who introduced themselves to him, that he got them some action, and their first song is now a current plug.

Anyone can become a successful songwriter if he can do two things. . . . A. Really write hits; B. Afford the time and money to hang around the Alley and mix with the characters. It's what happens to your songs after publication you need to worry about!

BOOSTING SHEET SALES. Everybody is congratulating Hugh Charles and Noel Gay on their enterprise in running their "Our Baby" competition. This is deserving of every support, and it's success may have far-reaching results. Now I hear that the Lisbona-Lubin team sold over 500 copies of one of their songs to the audience at a Brighton concert, and it makes me think.

It makes me think of the days when popular music men used to demonstrate and sell thousands of copies weekly every Summer at the Blackpool music stalls.

Could it be done today? Well, doubtless plenty of difficulties would be placed in the way of it, but all the same, I believe the market is there. I believe there is a market for sheet music wherever the sentimental atmosphere of the popular song prevails. In the variety theatres, dance halls, cinemas and concerts.

How about a sheet music stall inside every palais-de-dance? INTERNATIONAL SITUATION. I happened to be discussing the above with one of my con-

### RECORD RECOMMENDATIONS FROM A TO Z

Each week this column lists ten outstanding records by leading jazzmen and bands, drawn from the current English gramophone catalogues. In strict alphabetical order we continue, this week, with WOODY HERMAN and HIS ORCHESTRA (OLD STYLE).

1. Doctor Jazz. Dupree Blues. Brunswick O2558.
2. Blues Downstairs. Blues Upstairs. Brunswick O2788.
3. At The Woodchoppers' Ball. Big-Wig In A Wigwag. Brunswick O2843.
4. Casbah Blues. Farewell Blues. Brunswick O2896.
5. Chipee Boogie Woogie. Chips' Blues. (Woody Herman's Four Chips.) Brunswick O3118.
6. Caldonia. Goosey Gander. Parlophone R.2990.
7. Woody Herman's Apple Honey. Northwest Passage. Parlophone R.2996.
8. Blowin' Up A Storm. You've Got Me Cryin' Again. Parlophone R.3023.
9. The Good Earth. Panacea. Columbia DB.2311.
10. Steps. Fan It (Woody Herman's Woodchoppers). Columbia DB.2389.

temporarily the other day, and I pointed out that music is a sure thing for helping to improve international relations. "All I can say then," said he, "is that when they hear your latest song, they'll put up the Iron Curtain!"

THE latest casualty to come under the economy axe is Bernard Harris, who is leaving his firm. Why is it always the nice guys who have to go? Incidentally, I hope all these experienced men will not go too far away because when business comes to life they may be extremely difficult to replace. The business "goodwill" of a contact man is a valuable thing to a publisher, and is not built up in five minutes.

TIN PAN ALLEY BALL. Speaking of contact men, Reg Evans, the popular Hon. Sec. of M.P.C.P.A., tells me that his Association will hold their first Annual Ball on October 30 next at the Lyceum. Proceeds will be in aid of the Beneficent Fund. Tickets one guinea. I'm giving you four months' notice because, when the full details get out, there's going to be a quick sell out of tickets. There'll be a super colossal cabaret, and the event is likely to become the Variety Ball of the Popular Music Business, so to speak.

HOW TO GUESS RIGHT. I was highly amused at the announcement on last week's BAND PARADE asking the listeners to guess the following week's No. 4 song. The "official" list of the ten best sellers is published each week in this Column, and is supplied by courtesy of the Wholesale Music Dis-

tributors' Association. This ought to act as a useful guide to the guessers!

ALL OVER THE PLACE. Gloria Brent at the top of her form (and what a form!) on BAND PARADE. Where's she been? Long time, no hear.

Dave Kidd signed by Nat Temple for the Butlin Summer job. This boy is on the way up, and don't forget I said so.

Janet Hamilton-Smith and John Hargreaves aired their best yet in the farewell Music Hall. Their duet version of "My Heart and I" was something.

Kennedy Russell has written the music for "The Chinese Nightingale," a musical phantasy which opens in town next month. He will also M.D. The book and lyrics are by M. Martin-Harvey, son of the famous actor.

Deanna Durbin will swing out for the first time when she sings "The Turntable Song" in her forthcoming new picture "Something in the Wind". My guess is she'll groove it with the best of 'em.

Phil Rose, an American songwriter, couldn't convince the publishers over there his stuff was any good, so he's started his own recording company, Milford Records. He is issuing three of his own numbers, and sings them himself! He must be Irish.

Steve Conway's Sunday spot with Peter Yorke is doing him all the good in the world, and his faultless singing does full credit to the brilliant arrangements.

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Dr. William Walton being greeted by C. B. Hiscocks, British Council representative, on his arrival in Austria.



Tommy Sampson with Ronnie Munro at the Eldorado Ballroom, Leith, photographed when these two large bands combined to form a joint band of thirty-six musicians.

**GLUCK OPERAS BROADCAST**

It was a pleasure to hear our colleague, Martin Cooper, playing some exquisite records of the lesser known Gluck operas, on Sunday. Like Berlioz, Cooper is a champion of the composer who perpetuated opera and whose vocal compositions are on the same grand scale as Beethoven's symphonies. Kathleen Ferrier's "Orfeo" was long-awaited, for she has a splendid voice, and much of her oratorio singing has been really beautiful. In opera, however, she lacks the exquisite poise and dignity of an Alice Raveau or the tone and flexibility of a

Stignani. During the broadcast the top part of her voice was surprisingly more clear than the lower register and, like lesser able artists, her voice lacked "line" and rocklike solidity. It is probable that she was thrown out of line by the conductor, Fritz Stiedry, whose tempo was so accentuated that much of the meaning, and nearly all the majesty of the opera was lost. Ann Ayars (Euridice) and the Greek soprano, Zoe Vlachopoulos, were superb, and I look forward to hearing them in the future.

G. NEVILLE-BAGOT.

**SKYROCKETS ARRANGE GOLF TOURNAMENT**

The Skyrockets have arranged another golf tournament, which is open to all members of the "Here, There and Everywhere" company, at Leith, on Sunday, July 6, when all entrants will attempt to return a better score than that of the band's golf champion, saxophonist Bill Apps. It will be remembered that Apps won the "High Time" golf tournament last year.

**Coles back from Sweden**

Jack Coles, who has been holidaying in Sweden, has brought many messages back from that country's musicians to musicians here. He has asked us to deliver these via our columns, and the first is from well-known Swedish bass player, Thore Jedervy, who wishes to be remembered to Nat Gonella. John Chilton, one-time drummer, is now a business man in that country, and sends his regards to all old friends, especially Len Conley. Well-known band leader Seymour Osterwald asks to be remembered to Tommy Bradbury.

**Who invented the Piano Accordion?**

WHENEVER accordionists gather together, one of the subjects which invariably comes in for discussion is the history of the instrument. It is difficult to say who actually invented the piano-accordion, as we know it today, since it has constantly changed its form in the course of its natural evolution.

Its earliest forerunner of the accordion was probably the Chinese instrument called the "Cheng". In this three-thousand-year-old instrument, the notes were obtained by the passage of air across metal reeds:

**Accordions Times**

but that, more or less, was where the similarity ended!

It appears that one of these strange instruments was brought from China during the Seventeenth Century by some Jesuit Missionaries; it was studied, improved on, and developed by Charles Buffet, a Belgian who, in 1828, produced the first diatonic accordion. Other inventors who took part in subsequent developments included Damien, of Vienna, who is very often credited with the honour of being "The Inventor" of the instrument as we know it today; also Phillip de Pons and Johann Forster.

There is a school of thought which believes that America may justly claim the credit of producing the first instrument, with the modern keyboard; though I believe the real truth of the matter is that the Americans added many detailed refinements to instruments imported from this side of the Atlantic, but that the first piano-accordion actually originated in Europe.

Another reader has something to say on the subject of busking. "The firm I work for went on an outing yesterday," he writes, "and as I did not think I could play well enough, I lent my accordion to one of my workmates to lead the community singing. Perhaps I was sitting too close to him, but I have never heard such a row.

He played everything in key C, and used only the C, F and G fundamentals and major chords, and these he played legato. He expressed time by jerking violently on the bellows. I spent an hour this morning getting the bass buttons right

**PUSH-BOX QUIZ**

excellent exercises on the diminished chord.)

Another very useful way of playing these chords is to play the bass note on the fundamental row with the second finger and the diminished chord with the fifth finger. This is quite easy and very useful.

You should make a point of practising diminished chords regularly, and the main thing is to be able to master the different positions in the bass, so that when you come across them in a piece you will have no difficulty in playing them and deciding for yourself which of the two positions will be most convenient.

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Names and Addresses of Teachers: .....

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Times of Meetings: .....

Are there Sections for: .....

Beginners .....

Intermediate .....

Advanced .....

Number of Bands: .....

**News Review of the Northern Counties**

**LOCAL** boy making good this week is young swing violinist Peter Kelly, who has just joined the orchestra at Manchester's exclusive Cafe Royal. Peter is also scheduled for a week as featured artist with Billy Forrest's Band at Dunoon. These are Peter's first professional engagements, and they are very likely to be the beginning of an outstanding career. Discovered by drummer Charlie Yomek whilst playing in a Stockport school, this young player was first publicised in this column some two months ago. I could not understand why Peter's immense ability should remain completely unknown outside the obscure Stockport suburb of Reddish; but then, he is truly modest and self-effacing. Big-time leaders are strongly advised to follow his progress as reported in this column.

Another Northern artist to watch is Johnny Moran, currently vocalising with Percy Pease's Band at the Sale Lido. Thanks to his work with Jack Jordan's unit, he will now be heard twice a week, when the "Sing, Song" programmes are broadcast on both the Light and the Northern Home Services.

The popular Choriton Palais is now under new management. The directors, Messrs. Barlow and Vause, have secured the services of Bunny Brooks as resident manager. Bunny was with the Butlin organisation for a considerable time, and his experience and qualifications fit him admirably for his new position. He has plans which should make the Palais catering particularly attractive. New M.D. will be Rube Platt; I will publicise the personnel of his band when it is finally fixed, and I have every reason to believe that it will contain some of the North's most sought-after musicians.

After the highly successful Jazz Jamboree held at the Astoria Ballroom, on June 18,

**IN THE NORTH** By BILLY BUTLER

O'Boyle fronts a very fine combination at the Palais, and is packing them in nightly to two sessions old-time and four modern. The band line-up is: Alf Robson, Jimmy Williams, Bob Hankey, Cliff Snowdon, Saxes; "Tip" Heron (an ex-Lew Stone stalwart), Syd Strickland, Jack Gottman, Reg. Dobson, Brass; Alf Levitt, Piano; Billy Howdell, Drums; George Sturgeon, Bass; Bill Eden, Guitar; and Lillian Vocaliste. Incidentally, Bill Eden will be known to football fans as one-time outside-right for the Sunderland club. Up to last week-end Jack had also singing for him Rita Rush, but after twelve months, during which she has built up, with Jack's assistance, an enviable reputation as band vocaliste, he has released her to join the Blue Rockets, with whom she commenced last Monday. All from Stockton wish her every success.

And now to the Mazon-de Danse, where Jack Marwood holds sway. He does this very ably, with a most efficient band, and it is all the more to his credit that his popularity is as great as ever, seeing that he is now in his twenty-sixth year at this North-East dancers rendezvous. I have before, in these columns, mentioned marathon records of musicians, but this is one of the longest runs I have known. Can anyone else beat it? Playing five nights a week, Jack presents the following boys: Tommy Heslop, George Dobing, Billy Dennis, Saxes; Don Wilson, Billy Hollifield, Jack Pattinson, Trumpets; Eddie Young, Billy Davies, Trombones; Billy Daniels, Piano; Ronnie Watson, Drums; Terry Tuck, Bass; Jos. Evans, Guitar; and Jimmy McNeal, Vocals/Comedy/Guitar. By the way, I mustn't forget to mention whilst on records, Billy Daniels and Tommy Heslop have been with Jack 15 years and 19 years respectively. Good going!

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**TRANSATLANTIC** (Continued from page 2)

offices. Percentages saved will be considerable, but whether the scheme is wholly successful can only be decided by the passage of time. American booking agencies have pretty tight holds on location dates and only the very top outfits are estimated to be in a position to attempt such far-reaching moves without fatal consequences.

HAVE YOU HEARD THIS ONE BEFORE? Harry James, who is now in Hollywood following his highly-successful coast-to-coast tour of one-night stands, plans to produce his own picture following the completion of his present commitments at the Twentieth Century Fox Studios. James says, "I will make the first good dance band picture to come out of Hollywood, using an original story by Frank Waldman, entitled "Down Beat For Two." Not you, Woody, sit down!

Ina Ray Hutton has joined the list of band leaders without bands. . . . If negotiations are carried through to a successful end, Tommy Dorsey will become a coast-to-coast disc jockey with an annual salary of one million five hundred thousand dollars for five years. . . . Sarah Vaughan, the new young coloured singing sensation—she's really terrific!—returned to the Apollo Theatre in New York on June 20 for an engagement with the Dixie Gillespie Orchestra. Her long-postponed appearance at the Hollywood Boga Room has been fixed for July 15, provided that the Club is still open by then. . . . Dick Haymes has left Twentieth Century Fox to join the cast of the Universal International-Sigmund Romberg musical version of the Broadway success, "Up In Central Park"—he will co-star with Deanna Durbin.

That "Across the Alley From The Alamo" number, recorded so delightfully by Woody Herman and the Woodchoppers, was owned by Stan Kenton's Leslie Music Company. He and his manager-partner, Carlos Gastel, have just sold the number to Capitol. Songs for twenty-five thousand dollars. Watch it, it's going to be a terrific hit.

David Forrester, the talented M.D. of the swell Red Skelton radio show, is in great demand these days. Universal International Studios want him to add to their list of musical directors that already includes David Tamkin and Frank Skinner, while Rogers and Hammerstein are anxious for him to conduct their new Broadway musical next autumn. Nice singing from Anita Ellis on the Skelton programme.

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