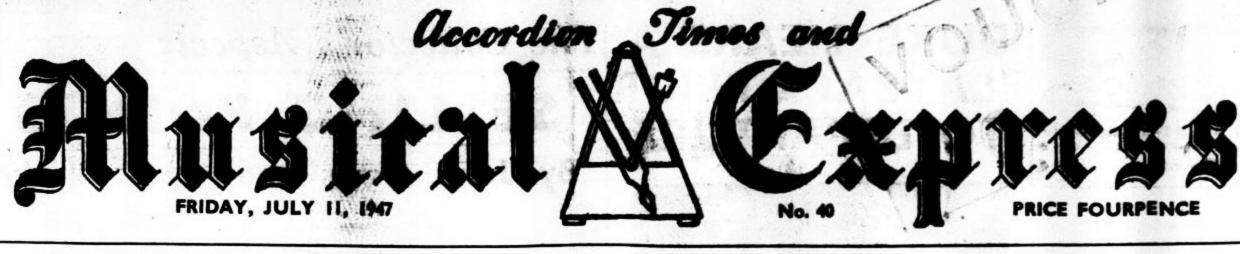
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SERIES TO

FEATURE

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Absence due to 'IGNORANCE' the Fuel Crisis

(MUSICAL EXPRESS STAFF REPORTER)

WITH letters pouring into the Moffatt Fan Club asking to sign a petition for Ralph "Muffit" Moffatt to return to his regular featured spot on A.F.N., Munich, listeners to this programme will be glad to hear that Moffatt returned to the air last Monday evening at 11 p.m.

Ralph Moffatt came back to the air with a new nightly ON Monday night "Ignorance radio show called "Music from Munich" lasting forty-five ture, made its debut at the minutes, which replaces his old "Midnight in Munich" programme. The latter was, until the time of its termination nearly two weeks ago, undoubtedly the most popular a slick show. But what I saw at radio show in Europe.

This programme has been cut down due to fuel crisis in Germany and in future Moffatt will play only requests from G.I.'s and will include all new American records together with his own favourites. The new fortyfive minute programme is followed by Don Brewer's " Vocal Touch", which concludes broadcasting at midnight from Munich. Moffatt will not be heard for a short period from July 26, when he arrives in this country for a short vacation, which will also include several personal appearances all over

GERALDO BOOKING "Q.M."

-Coroldo-io-booking three bands for the Queen Mary. Two will be seven-piece dance bands and the other will be a six-piece light outfit. We understand at the time of going to press that among the well-known dance musicians who will be appearing with the bands on the Queen Mary, will be Bobby Kevin, Ronnie Scott and Tommy

"RAPE OF **LUCRETIA**" TO BE RECORDED

Benjamin Britten's second opera "The Rape of Lucretia" is to be recorded under the auspices of the British Council, by H.M.V. under the composer's supervision.

The opera, which was first This will be Coles' first Sunday performed at Glyndebourne a Concert and he has prepared a year ago, has had over one fine programme with many hundred performances in Great attractions. Among these the Britain, the Continent and in the Radio Revellers will present United States.

Nancy Evans will sing the role close harmony singing. Freddie of Lucretia; Joan Cross, the Phillips' Quartet will also be Female Chorus and Peter featured on the bill and Alex Pears, the Male Chorus. The Firman, well-known leader of auditioned for the job. other roles will be sung by the Melachrino Strings, will be members of the English Opera playing some violin solos as a Group, with Mr. Reginald Good- solo act. Coles' next appearance all conducting the orchestra of in the "Cafe on the Corner" twelve solo instruments.

Rita, Tango,

Gina, Mazurka,

AT CASINO

Vivian Blaine **Brilliant**

London Casino. Under the careful eye of the B.B.C., this is quite tribution to vaudeville. Underrehearsed, over-produced, ragged, raw and lacking good material. It was pathetic to see Stew McPherson, the greatest sports commentator this country has ever heard, struggling bravely to carry the show on his shoulders (and getting most of the laughs). Does not Mr. Maurice Winnick (who presents this show) know that a goo pie is not funny unless the recipient is immaculately dressed and the personification of dignity? Do not accuse me of being highbrow if I say I did not go into hysterics at the Foulharmonic Orchestra. Nobody loves slapstick more than I. When the new Richard Tauber Monday's performance was, how-Sunday radio show opens on ever, much too ragged to have July 20, the George Melachrino been presented. Orchestra (consisting of four-

Fortunately, lovely Vivian Blaine made up for it all. This star of "Nob Hill" and "Three Little Girls in Blue" has everything. Voice, artistry and looks. cussion), will accompany Tauber | She alone is worth the price of

And your money's worth is assured by Ronald Chesney, that brilliant harmonica player, who songs that Tauber has brought excels in all types of music from Boogie to "Wedding of the

New Singer Stardusters

Folkestone Coles will appear with his Music Masters at the Marine Gardens. Folkestone. Norma Clarke, well known for her broadcasts in the "Stand Easy" programme, will be the vocalist.

> dusters that Maureen's reception at the ballroom has been terrific and that they would also like to thank all the vocalists who

From The Sky Orchestra, will commence a new series of broadcasts on Saturday, July 12. The time of this new programme will be from 5 p.m.-5.45 p.m. Val Merrall will sing with the orchestra in his own inimitable style and all the arrangements for this programme will be done by Ray Martin, himself. The instrumentation is unusual consisting of fifteen violins, three 'cellos, two bass, horn, piano, organ, harp, flute and drums. The arrangements are modelled on the style of Axel Stordahl, and the programme will be completely modernistic but at the same time will cater for the

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TAUBER

Taking the place of Lynda Russell, who has had to give up touring with the Stardusters, owing to the ill health of her mother, is Maureen McIver, chosen from fifty girls who attended the audition at the Sampson and Hercules Ballroom, Norwich. Maureen McIver is the wife of Len Whitely, who is at present in America at the invitation of Ray Noble whom he met while he was in the Forces and at whose home he is now staying. Whitely will be remembered for his work with Frank Weir and it is interesting to hear that he has just done a session with Tommy Dorsey. Playing on this session were Charlie Shavers and Ziggy

We understand from the Star-

SERIES FOR RAY MARTIN

Ray Martin and his Melody general public.

Apps and Smuts Tie in Golf. Tournament .

Bill Apps and Pat Smuts tied for first place in the "Here, There and Everywhere" golf tournament held at Ifield last Sunday, between members of the cast and the Skyrockets Orches-Non-playing members of the band acted as contained his title of having lost more golf balls than have been manufac-

tured.



Bandleader Nat Temple, gives an informal clarinet lesson to a youthful fan, Lynda Stewart of Croydon, in the Kiddies' Playground at Butlin's Hollday Camp, Skegness.

THE AIR 3 Sessions

Next week Vic Lewis and his Orchestra will be doing three broadcasts in London prior to the commencement of their two week's appearance at Green's Playhouse, Glasgow, on July 21. The first of these broadcasts will be in Band Parade on July 14, July 17 overseas programme from 11.15 p.m.midnight and July 18, 5.15 -5.45 p.m.

When the band starts at place of Charlie Granville, who is leaving the band.

DANIELS

Joe Daniels will take his Hot

Shots out on tour commencing with a week at Seaburn Hall, Sunderland, on July 14. On July 20 the band will be doing a concert at Newcastle, followed by a week at the Pier Pavilion, Redcar, and on July 27 a concert at York. On July 28 until August 4 they will be at Cleethorpes, after which they will be playing at the Floral Hall, Yarmouth. Daniels will be taking the following boys Green's, they will have a new with him: Stan Foster, piano; tenor player, Derek Knight, who Denny Lang and Stan Tomlin, has been with Carl Barriteau trumpets; Don Lusher, tromand Leslie "Jiver" Hutchinson bone; Ernie Bason, clarinet; recently. Knight will take the Tony Wain; guitar; and Anita Dee will be the vocalist; with of course, Daniels on drums.

MAESTRO FEATURES PUPPETS



Griff Williams orchestra leader at the Waldorf-Astoria New York, with his life-like puppets of top bandleaders which he manipulates during the supper show while his own orchestra plays their identifying theme songs. The maestros represented are Toscanini, Ted Lewis, Cab Calloway, Harry James, Paul Whiteman with Williams adjusting his prototype's strings.

AT REDCAR

An E flat alto saxophone, Conn. No. 217123 S.P.G.B. Overslung octave pattern, has been stolen from Mrs. Florence from the Red Lion Hotel, Police at Middlesbrough

ALTO STOLEN | Maurice Burman **Progressing** Satisfactorily

Maurice Burman will be Hunter, of 7 The Hollies, Red- Clinic, Berne, Switzerland, on featuring the Tito Burns Sextet car. The instrument was stolen July 14. Readers and friends who wish to write to him can Redcar, between June 23 and do so care of this address. We November of this year. June 27. Will anyone finding understand that Maurice is same or having it offered to making satisfactory progress them for sale, please return it to and we hope to have further Mrs. Hunter at the above news of him from his sister, address or communicate with Elma Brown, who is leaving or with her husband this week for Switzerland.

Interesting New Feature Commences this Week

(See page three)

NATHAN **FOR** CHURCHILL'S

Commencing Monday, July 21 Jack Nathan will take an eight piece band into Churchill's to replace Jack Jackson, who resigned from that club two weeks ago. Nathan, who is well-known in London as a planist, has appeared in that capacity at Churchill's in the past and is well known to the management.

Nathan tells "Musical Express" that he will feature quiet swing music and sweet style arrangements of commercial numbers. The line-up of his band will be as follows: Leo Wright, trumpet; Freddy Datchelor and Bob Deekes, altos; Reggie Briggs and Ray Gibson, tenors; Billy Lonsdale, drums; Hank Hobson, bass and himself on piano. Briggs, who is also well known for his arrangements, will be doing special orchestrations for

Tommy Sampson on Radio Diffusion

Tommy Sampson, who brought his complete band to London for their B.B.C. audition last week, gave several well-known instruband can do, when they made a private recording. This large band featuring eight brass, five saxes and four rhythm is definitely an outfit well worth while watching. Their attack is good and their arrangements are modernistic, and above all they are enthusiastic.

Sampson, who is resident at the Eldorado Ballroom, Leith, has created a fine name for himself among the many bandleaders and musicians, who have played opposite him in the ballroom. On August 14 he will be broadcasting over Radio Diffusion Francais. interesting to note that Radio Diffusion have booked a B.B.C. studio for this broadcast. All their programmes in the past, with the exception of Geraldo's, have been done from clubs and restaurants.

One thing, however - don't Australian

Newcomer A newcomer to British radio, and incidentally a big hit, is Joy popular.

Nichols, 19-year-old Australian stage and radio star. Joy is starred in the new " Navy Mixture", produced by Charles Preager Burgled Maxwell-first airing Light Programme, Saturday, July 5, .30 p.m.—8.0 p.m. Before leaving Sydney, Joy

made 52 recordings of her own programme, "Jackaroo Joy" which she left behind as a current programme and which is now running in Australia.

Another unusual artiste on Navy Mixture" is Leslie Welsh, The Memory Man, who answers questions on any subject from sport to politics set by B.B.C. personalities. Both these artistes are booked

by Jack Fallon of the Jack Hylton Agency, but are only available for engagements in

ACCORDION CLUB **EXTENSION**

The popular Thursday lunchmoving back to the Lindenhof time feature, "Accordion Club" has been given a further extension in the series until small swing outfit has proved exceedingly popular and their mixture of jazz and commercial arrangements have earned the programme high listening

Pausey takes over "SaxophoneShop" John Pausey, well-known for

his experience in the musical instrument trade and for his many years of service with Lafleur and John E. Dallas & Sons Ltd., and more recently with Alex Burns Ltd., has taken over the Saxophone Sh from Barney Lubelle. Musical Express takes this opportunity of wishing him every success in his new business venture.

HARRINGAY

Beecham Triumphant in the Grand Finale

(By M. E. Critic, Eric Deeping)

WELL, the first London Musical Festival, which opened, you remember, like a damp squib, went out on Sunday with a tremendous bang in a grand Beecham orchestral and verbal firework display. Mr. Hylton was smiling, Mr. Gentle was smiling, the bulging Arena was smiling-Harringay had

After a terrific performance of Beethoven's (I nearly said Beecham's) Fifth Symphony, with over two hundred players worth of the combined Royal Philharmonic and French National Orchestras, Sir Thomas swayed a madly enthusiastic audience by letting off some jumping-crackers of his own: the same kind as before—to be tied on the tails of adverse critics: "This eloquent and accurate Press", he said, "who greeted us with derision when we opened to a magnificently empty Arena, who so kindly told people not to come here, with tales of acoustics and railways and empty spaces-I hope they are here now!" and concluded by nearly snapping a chunk out of a nearby pressman's photo-flash. "Take that dammed thing away!" he shouted, and the crowd roared with delight.

Mr. Manuel Rosenthal, who deservedly shared the conducting honours seemed a little puzzled by this strange display of Anglo-Saxon exuberance; believing, no doubt, that the average Englishman in a concert hall is sometimes seen but seldom heard!

Now I suppose those critics who also tell us that the English are unresponsive at concerts will complain because the Harringay audience cut short, with spontaneous applause, the Coda to Weber's "Invitation to the Waltz", and drowned the final mentalists and bandleaders a chord of Beethoven's Fifth chance of hearing what this Symphony. In fact, one music enterprising young Scottish critic, not unknown, said just that after the Weber outburst, Hm. They don't know their music, do they?" He said, "Oh, these English!

Maybe they didn't know their music but, by Beecham, Hylton and Gentle, they enjoyed it! And wasn't that the aim of the Harringay Festival? To allow ordinary folk to enjoy good music? Eleven thousand people enjoyed themselves and one poor little intelligent music critic was unhappy-because they didn't know what they were enjoying! Well, well! I'm sorry for himand the rest of the "eloquent and accurate" brigade. These people make strange contributions to Britain's post-war reconstruction plans for Music and the People.

forget, Mr. Hylton (or Sir Thomas), that it was the derisive Daily Press and the music snobs who gave you the much needed and belated publicity. Tell everyone about the 1948 London Music Festival next year -on sixty-foot posters if necessary, not on polite little concert bills. Advertise it in the popular way-if you want it to be

Alf Preager had his offices burgled last week-end. The thieves stole a baby Empire portable typewriter No. 18773. Any reader being offered this typewriter should contact

L.P.O. **FESTIVAL** at Margate THREE DAYS

The London Phillips Orchestra will give a three-day festival at Margate Winter Gardens on July 14, 15 and 16. They will bring two conductors and two planists, with varied programmes of popular music. The conductor of the first and last concerts will be Basil Cameron, who will be seeing a good deal of the L.P.O. during

the Promenade Season. Edric Cundell, Principal of the Guildhall School of Music, will conduct the concert on the 15th. Cyril Smith and Louis Kentner will play Beethoven Piano Concertos Frederick Johnson, conductor of the London Philharmonic

Choir, which made its astonishing début in the "Choral" Symphony, under Sabata in the final concert of the L.P.O. Beethoven Cycle, will conduct the Orchestra in a concert for children in the afternoon of July 16.

PEGGY COCHRANE in New Series "THEY MADE MUSIC "

Peggy Cochrane, the popular pianist and violinist, is starring in a new weekly series which commenced yesterday, July 10. The programme called "They Made Music", features Peggy Cochrane, introducing the melodies of well-known light composers by means of her piano, violin and singing. As a background, she will discuss the music with George MacIntyre and tell interesting facts and Preager immediately at Gerrard anecdotes of the composer con-

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JUBILLEE

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THE VOICE

SOLE AGENCY RACKET

retain elementaria? M. A. A.

Since I have had the privilege of directing the destiny of "Musical Express" many have been the anomalies that have been exposed through these candid pages. But the oldest and still the most prevalent of all the disgraceful rackets in the business is that of the phoney-sole-agency agreement. I am going to expose it here and now, in the hope that no more flies will walk into the spider's parlour. They'll hate my guts for this. But who cares? All the wrong people hate "Musical

DOG EATS DOG

This town is full of people who live on each other. Dog eats dog. The type to which I refer works on the fringe of the agency business. Now the genuine booking manager or bona fide agent is a sine qua non of our business. He is the person who, by reason of his contacts, books the work without which we could not live. For his services he takes a wellearned commission of ten per cent. To operate as a bona fide agent in this town you have to be licensed by the London County Council. That governing body makes sure that you are a fit and proper person to be entrusted with the booking or management of a band or act.

GOOD MANAGERS versus BAD.

Many are the great and respected names among London's impressarios. Many are the attractions they have, through good management, guided to stardom. I do not propose to desecrate their names by even mentioning them in an article which deals with a pernicious racket. I will deal only with the modus operandi of the phoney agent. This is how he

SHEER OPPORTUNISM

A potential star or a possible winner appears on the horlzon of the music business. Our phoney agent, who probably possesses no licence whatever, sees a meal ticket. An opportunist, he contacts the potential "star" and makes him fantastic promises of results. The spider then produces for his fly a simple, innocuous-looking sole agency agreement. By signing this, the fly appears to undertake the following commitments: to appoint the spider his SOLE AGENT OR REPRESENTATIVE for a period of time, and to pay the spider ten per cent. on all engagements he may play no matter who books them. Simple, isn't it?

DOCUMENTS NOT LEGAL

But seldom does the spider guarantee any minimum number of engagements per annum for the fly. At least, I have never seen such an undertaking in this type of agreement. And for this reason such an agreement is unethical. In fact I doubt the legality of most of these agreements, and I also doubt whether many of them are binding. A contract, to be legal, must be an equitable arrangement. One party agrees to do something, but the other party must also agree to do something for it in return. So never sign anything unless your solicitor has drawn it up for you or unless he has seen it and advised you to sign it. This simple procedure may save you many regrets later.

GET LEGAL ADVICE

The phoney-sole-agency practice is very prevalent to-day. So heed my warning. First ask your booker if he is a licensed agent. If he tells you he isn't, but is working for one who is, then do not sign anything except with the bona fide agency for which he works. But before you do this, ask for a copy nt so that your own solicitor may read it. This is a recognised procedure in all walks of business life. If the "booker" appears offended that you should wish to have legal advice, then you can bet your life he is a phoney. Thursday evening continues to Phil Moore, the brilliant

"HELLO from DENMARK"

and Robin Richmond

(Our contributor is now playing in Copenhagen)

Premer 2

TO DEPARTURE



Duke Ellington, Oscar Pettiford and Musicraft director Walter Cross listen to a playback at a session held just before the Duke left New York for California.



AMERICAN COMMENTARY BY STUART S. ALLEN

voices whenever A.F.N. policy is programme of this type. height of their success, with no Eyes" as an encore? alternative programmes A big break has come along

that's some compensation. good breaks.

A.F.N., American Forces Net- be my favourite time for listen-work, what, oh what are you ing. If you are around at 7.30 We know it's none of p.m. you'll hear the Music Hall our business over here, since show, previously aired at 6.30 A.F.N. is run by that splendid p.m. In stars Edward Everett organisation, the Armed Forces Horton with Eddie Duchin, a Radio Service for the entertain- nice young singer called Millena ment of American personnel Miller, the King Cole Trio, and serving their country overseas, Russ Case and his orchestra. but we're such fans of yours and This is the show that Moffatt so many Europeans think that used to milk for those Cole discs A.F.N. is the only thing for them he played over his own prothat we feel we must raise our gramme. B.B.C. could do with a

changed. The midnight shows, Who was it said that De especially Raiph Moffatt's "Mid- Falla's Ritual Fire Dance was night in Munich," have been inspired by a hot-foot and then taken off the air at the very played "Smoke Gets In Your

arranged for these men-the for Charlie Barnet's newlybest known and most popular formed orchestra. Starting late broadcasters Britain, and indeed, last month, the Mad Mab and Continental Europe has ever his crew were signed up by the known. They were doing a U.S. Treasury for their "Trea-U.S. Army; you must see to it which goes out each week in the that the good work is carried on. U.S. at 12.45 p.m. on Saturdays A.F.N. is back to Summer -a good spot. Charlie is to take Time again, and broadcasting over the hour-long musical procontinues until midnight. You gramme for thirteen weeks. It's can still hear all your favourites nice to hear that some broadwith the exception of the mid-casting people in this world are night transmissions. At least interested in giving dance bands

> coloured pianist-bandleader, who has done so much work with Lena Horne in the large orchestral field and with his own little swing groups, has been signed ur to a seven-year exclusive contract by the Music Corporation of America booking agency. . . A record that is fast becoming a novelty rage in the States in hillbilly style and features a mad vocal that has puzzled numbers, so here's a great EDUCATIONAL MUSIC record spinners from coast to chance for all you songwriters. coast for quite a while. At last, however, Capitol divulged that the corncob voice was owned by singer, Jo Stafford-they call her Cindy" in the best of places

Ten-year-old Joey Preston, Hollywood's Victor Feldman, has just had an album of records the opinion of Tin Pan Alley, issued featuring him with a and they often originate in the sextet on piano, drums and chatter with which I am in vocals. . . R.K.O. Radio Pic- daily contact. This is not the THEY SAY tures are considering making a film about the life of the famous The general outlook for musi- Italian tenor, Caruso. Opera ians here in Denmark seems singer Miklos Tafni is reported

Either you like Al Jolson or -all this just in the Tivoli Gar- record industry has ever known. "Oklahoma" did 700,000 issues in Svend Asmussen and his five years; a Bing Crosby album, orchestra, reputed to be the best including "White Christmas," dance orchestra in Denmark, is realised 800,000 in two years; but playing in Sweden for the sum- the Jolson volume has sold over mer, but Kai Ewans and his 900,000 copies in just over six that if the song is a hit, it is band are still at the National months and that does not in-Scala. This is a fine band of clude "The Anniversary Song," twelve players, and their tone which is not in the album, and broadcasts (Music Halls, Variety and team-work is of a very high which, on its own, has realised standard. Most of the restaur- over a million in the same period of fantastic chords, it is doubtful ants and clubs here in Copen- of time. Irving Berlin has also if the song would have become hagen, like the Adlon and the reason to be glad of the Joison a hit. Stick to your Cole

> Joison gets five cents royalties on each disc and also owns a won't play, and the ones they large chunk of that picture. Cur- play, won't sell.

people to contact before my time ing a very successful personal lishers want no new songs, I'll have some interesting things to to Hollywood to co-star with "PRESENTED BY tell."

(Continued on base 4)

SELLING POINTS

By John Davis and Gray Clarke

statistics. Any publication any time ever! which offered us comparative We could, it's true, make out a even than Dr. Dalton's!)

money from the public pocket, in fact, both extend and supple- records. The chances of Eddie improving both quality and Reasonable inferences, of course, ment the classicist's musical Condon doing a late-night O.B. sales. can sometimes be drawn. As we diet, and he would fare poorly are fairly remote, nor do we Perhaps we may add a poststand in the bus queue, we without them.

tables showing the number of fairly good case for the man who . The oddest thing, however, is red - headed stamp - collectors builds up a library of classical that we never meet anyone who nomical sales figures might not resident in London, Manchester music. Admittedly, by running admits to buying commercial be reached by vitally necessary and Chipping Sodbury could round the London concert halls records. We once asked a well-discs? count on our sixpences, or even until he's blue in the face, our known trombonist if he ever shillings. But the statistics classicist could be almost certain bought the commercials on Hayes and Brixton Road, but it which would interest us most of of hearing most of the popular which he played. Fixing us with all aren't to be had for any orchestral repertory as often as a steely glare, he remarked are not selling in any quantities The record manufacturers, no home and stuck fast to his radio, that these were not records for of a sales manager. All of which doubt very properly, regard a year's listening would give him musicians, and didn't we think brings us to this rather startling their sales figures as wholly at least one performance, ade- that the music of Stan Kenton conclusion: simply that the reprivate property. However, it quate or better, of virtually was just the most significant cords being offered for sale as would not be in human nature every major work by every thing in jazz? Nobody reviews jazz are, in the majority of cases. to resist an occasional inclina- major composer, from Beethoven 'em, nobody buys 'em! It's all not jazz at all! Looking through tion to crow-so that when one to Stravinsky. But in either case very mysterious indeed, because the recent lists, with their monoof Louie Jordan's recordings he would need gramophone somehow they do sell. sells a million copies, Jack Kapp records, for they alone can Now for records of jazz music Goodmans, Barnets and the like, of Decca presents the fortunate guarantee adequate representa- we can make out at least twice we feel that only about one in a musician with a solid gold disc tion of Bach, Haydn and Mozart, as good a case as we can for dozen of our meagre ration of and we hear all about it. But of the German lied, and of records of the classics. On alleged jazz records has any title when Mr. Somebody-Else's latest chamber music as a whole. The gramophone records we find the to the name, and few even of the release sets an all-time sales low gramophone, too, can alone meet work of artistes who, for one survivors come into the category there is no public presentation his need for the superlative per- reason or another, will never of "musts" for the jazz-lover of even a chromium-plated rasp- formance of the relatively fami- appear on the radio, on the and student. It does, in fact, berry, and the whole incident is liar. An enormous amount of stage, or at the local dance hall, seem that the record companies buried with as much seemly concert-going and radio-listening Bix, Oliver, Dodds, Bessie Smith, could do a lot worse than reveal lecency as expedition permits. would be required, for example, Eddie Lang and Jelly Roll Mor- some of their guarded sales All this makes it uncommonly to match Ansermet's "Petrouch- ton have all paid their debts to secrets, and invite a panel of the

sometimes have the honour of Logically, however, the non-bookings in Saturday Music series on "The Way Ahead For being splashed by the luxurious classical record is an almost Hall -so, if we want to study British Jazz." Even if only as limousine of Mr. X, the cele- indefensible institution. There them, we must have their re- a guide to what to avoid, it is brated leader of a show band, seems hardly any point in buy- cords, too. As said limousine appears to get ing a record of, for argument's In the past, Paul Whiteman, gress can be made here without larger and more ornate each sake, Hep Hepman's Hepsters Ted Lewis, Abe Lyman, Ben ready access to current Ameritime we're splashed, it is fair to playing "Hepcat Jive," because, Bernie, Paul Specht and Gus can modes. This can come from infer that Mr. X is not selling via radio and in the flesh, Mr. Arnheim brought their bands records alone, records of the his clothes to buy food for his Hepman will, within a very short from America for us to hear, and right sort—and the right sort of wife and children. Mere nega- time, make you quite sorry that we later had first-hand experi- records are exactly the sort of tive evidence, indeed, is often your lifetime coincides with that ence of Armstrong, Ellington records of which we get all too acceptable in default of anything of his own exclusive version of and Hawkins, among others. As few at present. positive. The fact that the news "Hepcat Jive"! Buying and things stand at present, the bar columns of the "Musical Ex- playing his record only shortens is up against current successors press" do not tell us that Miss the period during which you can to those distinguished visitors-Y, the croonette, has taken a job hear the piece in question with- and, obviously, it is not for us to as sales-lady in one of Mr. out foaming at the mouth, and deny that the M.U. is completely Woolworth's emporia may be to pay the equivalent of some true to its aims in erecting such taken to indicate that with her thirty cigarettes for the privi- a barrier. It is, therefore, most salary from Mr. X, the odd re- lege of exacerbating your own unlikely that we shall be able to cording session, and fairly temper is, in the mildest terms, study the Kenton Orchestra in regular payments of alimony by somewhat peculiar behaviour, action for many years to come, that rat of an ex-husband of Having thus proved that the and without seeing the presenthers, Miss Y is still doing nicely. commercial record is a complete day Ellington band in the flesh But when Mr. Z suddenly stops waste of time, we will tip our it is impossible to pass judgment making records, we may infer hats respectfully to hard facts on its performance. It is consethat Mr. Z's recordings haven't and admit that in spite of every- quently of vital importance that mighty fine job for America, sury Bandstand" programme, been selling lately. And this thing we've said investigations their records be available to us. usually leads us to wonder why still show it to be the backbone We will pass lightly over a few people bought Mr. Z's records at of the record trade. (If Hayes very small practical difficulties. any time ever. In fact, we some- and Brixton Road care to send There are eight record labels in times end up by wondering why indignant denials c/o this paper, the United Kingdom, yet, when

WE have a private passion for people buy anybody's records at we will print a retraction with a song in our hearts much louder

difficult to say who or what ka" or "Fire Bird," both avail- mortality; we can never again much-despised record fanatics to really is popular; popular, that able on records to play when hear them except on records, so, assist in selecting a few tazz s, in the sense of attracting you will. Gramophone records, obviously, we must have their records for issue with a view to

we last counted the score-sheet. we could account for 304 in Since then, however Harrison Smith has whipped several semi-private labels from their blushing retirement and raised us to 311! A mere three hundred American labels lack an English outlet: the rest are nicely fixed. Submerged in the ANDY KIRK lost three hundred, of course, & HIS CLOUDS OF JOY are most of the really important 6. Corky Stomp makers of jazz to-day, and we can resign ourselves to the fact that there they'll stay unless they are imported especially for us at something like 25/- a time. or thereabouts. As we have acquired such inconvenient habits as eating, drinking, smoking and living in houses, they will-as far as we're concernedshould offer wonderful oppor- 10. Fine and Mellow shouldn't sell at all actually sell

Edited by DENIS

PRESTON

Again we invite denials from seems to us that records of jazz he wished. And if he stayed at frostily that he was a musician, calculated to gladden the heart tonous succession of vintage

expect Josh White to get any script to Denis Preston's recent difficult to see how much pro-

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 JOHN KIRBY and ANDY KIRK.

JOHN KIRBY & HIS ORCHESTRA

From A Flat to C

Undecided Brunswick 03202 Rehearsin' For A Nervous Breakdown

Pastel Blue Brunswick 03203 3. Dawn On The Desert

The Turf Parlophone R2674 4. I May Be Wrong Opus 5 Parlophone R2725

5. Blue Skies Royal Garden Blues

Parlophone R2733

Froggy Bottom

Brunswick 01211 7. Messa Stomp

Jump, Jack, Jump Brunswick 02707

8. Mary's Idea Little Joe From Chicago

Brunswick 02740 Dunkin' A Doughnut

Big Jim Blues

Brunswick 02939

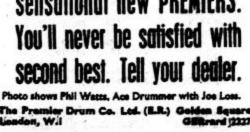
Fifteen-Minute

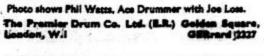
Brunswick 03076



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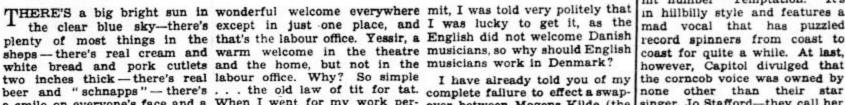




Trumpet, Hawker' New Cantury G.L. 230
Bb Clarinet, Blothin, L.P., cote, boles 231
Aito Sax, Couesnop, art. mod., L.P., 271
Trombone, Conn Cav., new. gold lac. 245
A Clarinet, Buffet, Bothin, L.P., 282
From Dono, Rose, Conn. Cav., new. gold lac. 245
A Clarinet, Buffet, Bothin, L.P., 272
From Dono, King Liberty, 2 b. L.P. 611
Bb Aito Sax, Albert Saxoslophone, S.P., L.P. 265
Plano Accordion, Toncasalli, 120 bases 221
From Dono, King Liberty, 2 b. L.P. 251
Bb Aito Sax, Ring Liberty, 2 b. L.P. 252
From Dono, King Liberty, 2 b. L.P. 253
Bc Aito Sax, Ring Liberty, 2 b. L.P. 253
Bc Aito Sax, Ring Liberty, 2 b. L.P. 254
Plano Acc., Geraido, 120 b. coup., 214
Bb Aito Sax, Buffet, S.P. L.P. 255
Bc Aito Sax, Buffet, S.P. L.P. 257
From Sax, Guesson, S.P., L.P. 257
Plano Acc., Geraido, 48 bases 212
From Sax, Niew Kiag, S.P. 265
Bb Bober, Clart, John Grey, new 254
Bb Bober, Clart, John Grey, new 254
Bb Trumpet, Monarch, S.P. 255
Bc Clarinet, Boshin, Lebiane, Mint con. 255
Bb Trombone, Boosey Perfects, S.P. 255
Aito Sax, Selmer, Bul, Act, S.P. 255
Bc Clarinet, Boshin, Lebiane, Mint con. 255
Bb Trumpet, Comet, G.L. 255
Bc Trumpet, Comet, G.L. 255
Bc

BRITAIN'S BEST BARGAINS OF STREET

ALEX BURNS LTD.



Danish organist) and myself. In spite of this, I am here-thanks to the generosity of the Danes. But they are very upset that we aren't interested in Danish talent. I hasten to add that I have heard here classical, dance and light orchestras that are absolutely grand and would give great enjoyment in England.

cians here in Denmark seems good. Take, for instance, the to be under consideration for the famous Tivoli Gardens. I've lost name role. count of the actual number of orchestras playing there. As you you don't. Personally, I think go in on the left, there is a he's one of the greatest, and I'm pantomime show, with a theatre mighty glad to see that the old orchestra of seventeen players. boy is enjoying one of the most A little further on there is an spectacular come - backs in ppen-air aerial show, with American entertainment history. another large orchestra playing That "Joison Story" picture did in a three-sided tent. There are the trick, and Al is now the two bandstands with full brass biggest thing in vocal wax in the bands. There is a glass concert U.S. Although he has been rehall, with a full-sized symphony ported as being sixty-four and orchestra with soloists. There sixty years of age, the singer are two revues, both with full rigidly maintains that he was orchestras, and, besides all this, only fifty-nine last May. His every restaurant and beer-garden "Joison Story" record album is has either a trio or solo pianist one of the biggest boomers the

Skandia, favour sextettes, and come-back; Al's recording of the Porters, boys, and don't be sweet music is definitely pre- evergreen "Alexander's Ragtime ashamed to give us the good old ferred to swing, although they Band," issued in May, topped the like plenty of solid rhythm four-hundred-thousand mark course, it's the old music busibehind the melody. Several of within ten days of its appearance the small combinations here use in the record stores. two guitars, bass, drums, piano,

There is one rather odd thing, rently playing its second run in REVIVAL DAY 23 the audience want to express season on Broadway and playing suggested that with all these hit 215 music. In England one always on the stage or have his own aches," the publishers could get 216 such applause occurs. Another satisfied to make records, radio just keep on reviving old ones. £15 point worthy of note is the guest appearances, and help out Fertunately for the writers,

Tin Pan Alley DESMOND G'CON sailed into Felix Mendelssohn Donald Peers. Peter Yorke's on a Denmark Street coral "Sweet Serenade," are all his. reef, and seized the opportunity His "Beginners Please" will to congratulate him upon his click, too. I have it on good is a new Capitol recording of the new "Hawaii Calling" series. authority that "Sweet Serenade" hit number "Temptation." It's He tells me he's looking for will run for months yet.

some new British-Hawaiian please, not to me. BONT GET ME WRONG While I'm on the subject of letters, it seems that some of

is, the opinions expressed in this column are intended to reflect critic's page, and it is a matter of indifference to me if certain characters disagree with my remarks. If I say a band sounded taste differs. But it IS a matter of taste, and not a matter for

argument.

TOP SCORES Nowadays, when our singing stars are given their own radio be overdone, and I agree with it, the guy has resigned. some recent views, that a less ambitious arrangement would suit certain numbers. There is Mr. Hylton? Then perhaps the a particular class of popular song, usually described as corny, "public-house" which, if given a super concert treatment completely loses its character. Oh! I know what the arrangers say! They claim that the hackneyed chord sequence needs

their ideas to make it sound interesting. To this I must reply already interesting to the public. Moreover, if the original "spot" Bandboxes, etc.), had used a lot

pop" in all its nakedness! Of ness paradox all over again really. You know the one I mean . . . songs that sell, bands

Several people have recently

revivals, like " Souvenirs," Tenderness," and "Heart-T have a lot more interesting Dick Haymes, currently mak- When the day comes that pubout a large catalogue of old hits.

> Deanna Durbin in the Sigmund BOY SPEER"
> Romberg musical picture, "Up Is becoming the hall-mark of a top B.B.C. show. Vera Lynn,

I went all the way in the Send your MSS to Felix, elevator at the Maurice Building to hear Bill Phillips, of stay put. But even the residue Leeds Music, play some smashing discs of the new "Yes, We tunities. If records which Have No Bananas," "Managus, shouldn't sell at all actually sell Nicaragua." Bill explained that as well as they do, what astroyou are taking my remarks a Managua is the capital of the little too seriously. What I mean State of Nicaragua in S. America. Our school teachers should have no difficulty in impressing this fact on the kids with the aid of this song.

Ginny Simms, now recording solo on American Sonora, has recorded a song called "Wait'll I Get My Sunshine in the Moongood, and you think it sounded light." I don't know who the terrible, well, that's where our writers are, but this is the cutest title I've come across for a long time. A perfect example of a "twist," otherwise known as the "songwriters' delight."

The Music Publishers' Conseries, they certainly get some tact Employees, the American super orchestrations as well. I equivalent of our M.P.C.P.A., should be the last person to com- has fined one of its members plain of this, but I think it can 1,000 dollars. Rather than pay How about a Jazz Music

Festival at Harringay Arena,

greyhound and speedway fans would complain of the noise! Glad to hear Les Ayling is returning to the Lyceum Dance Hall. I thought they'd want

was on the air.

him back one day! Time he

TEN BEST SELLERS

The following list of TEN

BEST SELLERS, irrespective of price, for week ending Tuly 3, 1947, has been compiled from lists supplied by members of the WHOLE-SALE MUSIC DISTRIBU-TORS' ASSOCIATION in London and the Provinces:-

- 1. Among My Souvenirs-Lawrence Wright (1/-). 2. Gal In Calico-Feldman 2 (1/-).
- 8. Tell Me Marianne -Southern (1/-).
- 4. Try A Little Tenderness
- -Campbell Connelly (1/-) 5. People Will Say We're In Love-Chappell (2/-).
- 6. How Lucky You Are-Kassner (1/-). 7. I've Got The Sun In The

Morning-Berlin (1/-).

April Showers—Chappell (1/-).

10. Dear Old Denegal-Leeds (1/-).



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Theosophical:

"RACE PREJUDICE IN MUSIC"

experiencing something which is Now let us take the Coloured be being the Union Steward-is to dium show) everything the conscious of race prejudice are nantly Jewish.

angle. This proud race has dis- peoples have achieved these tinguished itself in music. There heights not because they are are many reasons for this. Music members of a persecuted race, offers an ideal emotional outjet but in spite of it! for a people steeped in thousands In trying to help the misof years of persecution. If inter- guided to put this petty hatred national fame has been the lot of out of their hearts, I would certain Jewish musicians who remind them that a very great have contributed to the wealth Jew gave the world a mighty of the world's music, by what religion - Christianity. He right shall we grudge them their preached tolerance and love of reward on the grounds of their His fellow-men. Racial hatred faith? And as a further pallia- and prejudice had no place in tive to the misguided anti- His doctrines.

who avow they have been world of music is not predomi-

not exclusive to the musical angle. Probably for the same provide the rhythm, the lift- drummers do has a meaning. If profession. Unfortunately this reason as in the Jewish case, the all right, THE BEAT-which they play an unusual phrase, most un-Christian of all social coloured peoples have found an evils exists in all walks of life, outlet for their repression in Space here does not permit an music through long years of peranalysis of its causes rooted in secution. They have produced these queer explanations of Re- are playing. a warped psychology. But, just great artistes, singers and musi- bop drumming which are going In fact the drummers play in in case anybody should still be clans, who now enjoy internasuffering from this mental tional fame. They have made a disease, perhaps these words great contribution to the world's might help him or her along the musical store. But what the you most certainly must not ensemble. They are part of the road to a better understanding, sufferer from race prejudice fails play a solid understandable finished sound and do not stick Let us take first the Jewish to understand is that persecuted

"THE MUFFITT Social: CLUB'S DUAL SIGNIFICANCE" By Pat Lee.

Readers will know by now, improvised jam sessions. In this especially the enormous fan atmosphere the swing stars were membership of this Club, that it not conscious of their audience. was formed, in the first place, as They were giving their music an appreciation for Ralph that elusive something that is (Muffitt) Moffatt of the "Mid-always lacking in organised jazz night in Munich" fame in view concerts or jazz clubs. of all that he has done for It seems to me that these British bands and musicians famous players, all Muffitt Club over the air from A.F.N. But members themselves who first this Club is serving a dual pur- joined through appreciation for pose and a most important dual all Moffatt has done for them, purpose, as I propose to point felt that they were among

amenities of a fan club, with its perhaps, is why their playing magazine and literature all was so brilliant and had such planned, this organisation exciting spontaneity. In other acquired premises for a regular words, they were playing for weekly meeting in London for themselves, and that is the only the benefit of those members way to hear the real creative who lived near enough to be element in jazz. present. Now among those who Now it has been said by emiagreeable surprise we realised stylists.

I AM the Secretary of the newly- that we were hearing and wit-formed "Muffitt Club." nessing the REAL THING in

friends-not critics-when play-Quite apart from the general ing at the Club meetings. That,

turned up for the first two nent critics that our big-time meetings were many star names creative musicians need a venue among the firmament of Lon- where they can "go to town" in don's finest jazz players. To their own way, unhampered by start the Muffitt Club off on the a critical audience, to give exright foot they had an interest- pression to their own construcing jam session. This was re- tional ideas. As a fan club there peated. And then, at the Club is no doubt that the Muffitt Club premises (M.B.C. Studios in will develop into the largest Charing Cross Road) the mem- thing of its kind in this country. bers and fans, including myself, But now, with its dual purpose, began to realise that these meet- there is every possibility of it ings were becoming a rendezvous becoming the regular rendezvous for the kings of jazz. With of the country's greatest jazz



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Lancers "Florodora"
Maxina "Original"
Saunter "Underneath

Blue Danube Waltz Barn Dance "Her Golden Hair Barn Dance "Cockney 3/-Barn Dance Those
Were The Days "
Barn Dance "Meadow
Flowers," Polka
"Jenny Lind"
2 Step Esprit de Corps'
Schottische "Silver
Moonbeans" Empress Tango Square Tango 'Majanah' 3/-St. Bernards Waltz 3/6

Palais Glide "Original" 3/6 Boston 2-Step 'Original' 3/-Naval 3-Step "Here, There, Everywhere " 3/-Kunz Medley Strauss Waltzes 2-Step "Blaze Away" Jolly Brothers Waltz Gay 90s' Waltz Medley Elegant 80s' Wtz Mdly March "With Sword Doris Waltz, Schottis-

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A REALLY GREAT TUNE TRY A LITTLE TENDERNESS IN THE PRESS HEARTACHES

Barol me la C & C's ORCH. CLUB NAME ... Mark Combination Required Technical: (This Week—Drums)

"THIS THING RE-BOP" By George Fierstone

THOSE associated with music Semite, statistics show that the IT has always been my conten- (thanks to Laurence and Cornetion that the main function of a lius, the Businessmen drummer in a band-besides may- Rhythm in the current Pallamakes the band sound "dance- there is a reason for it, an

able" and "rhythmic." Bearing understanding or sympathy with this in mind, let's talk about all what the soloist or the ensemble

the rounds.

that to play Re-bop on drums tant part and parcel) of the rhythm for more than a bar and out like a sore thumb with St. a half without putting in queer, Vitus' Dance. There is still a awkward sounding beats quite rhythm section and not "three

mood of the tune being played. own very vague idea. Re-bop is Well, I'm afraid from what something which should be given I've seen and heard of the ex- a chance to develop by our only ponents there we have the practical means of development British drummer's interpretation -records; but records of the of Re-bop. How and where they real thing. picked it up-only they know.

foreign to what the rest of the and a drummer." orchestra is playing. These Please do not think that I am beats vary from minim triplets attempting to pan Re-bop. Far right through the card, down to from it. From the records I have a grunt or two (with the hair, as heard of the real thing, it's in ordinary jazz, well over the really something-and it's someeyes). All these same things are thing which should not be exnaturally repeated in every plained haphazardly to the unnumber, irrespective of title or initiated by somebody with his

Re-bop is in its infancy. It will In the Re-bop records, it has grow. But only if given a chance my pleasure to hear to develop naturally.

Occupational: "A DAY IN A BAND LEADER'S LIFE AT BUTLINS" By Ronnnie Munro

Ayr, I had some doubts about "jam" session, and plenty of tion, unresolved appoggiaturas of combination tones (or third out that they have always been of superimposed thirds, and this,

are essential.

a swim before lunch. At 3.15 I am back in the ballprizes are given. The Tea Dance the rush to the coffee bar for the continues till 5 p.m. After this I "nightcap," and so to bed. night indicates the beach. A wet and happy audience.

Butlin Camp engagement at billiards, cards, an impromptu

men, please!" room judging the Beauty Contest "Goodnight Campers" (a mighty Finally, the last waltz and then while my band plays "A Pretty "Goodnight Campers" (a mighty claim of the my band plays "A Pretty ensemble sung by everybody) Girl Is Like A Melody." The and the National Anthem. Then camp "lovelies" parade and the National Anthem. Then

snatch a little cricket on the That's an average day, apart ivalry exists between the camp theatre. Hard work? Yes. But houses" in all such recreations. most enjoyable and invigorating, Between 7.30 and 9 p.m. I am more than compensated by the

WHEN I was first offered the night is never dull, for there are

would not have missed this holidaymaker.

"holiday-with-work" for anything in the world. In a few to the ballroom. My signature words, this is an average daily tune, "Morning Mist," is relayed to all parts of the camp except to other tones were called), the musical phenomenon of that enables trombonists or that enables trombonists or that enables trombonists or thorn players to produce chords.

This enabled him to build a second series consisting of in the pipers welcome.

The skirl of the pipers welcome missed this holidaymaker.

Whose root or other tones were called), the musical phenomenon that enables trombonists or thorn players to produce chords.

This enabled him to build a second series consisting of in the pipers welcome.

The skirl of the pipers welcome to the camp except to such conclusions as may be sounded to all parts of the camp except to conclusions as may be sounded to all parts of the camp except to conclusions as may be sounded to all parts of the camp except to conclusions as may be sounded to all parts of the camp except to produce chords.

This enabled him to build a second series consisting of in the world.

The skirl of the pipers welcome. The skirl of the pipers wakes the chalet lines, where the me at 7.45 a.m. As my musicians under-tens are now peacefully are all Sassenachs, the Scottish asleep. It would be an education reveille was a bit of a shock at to see and hear just what a first. We can take it now. I dance band actually plays for leave my chalet, "Maestro's campers. Do not forget that Mansion." (We have all given ages range from ten to eighty! our chalets "jivey" names.) Tastes, therefore, vary greatly. Then, after breakfast in the Their moods have to be watched solved appoggiaturas to other dining-room, Butlin's Captain carefully-an important thing if outlines for the campers a pro- you want to remain popular and gramme for the day. I confer keep the crowd happy. So in the with the Entertainments Mana- space of two and a half hours we ger, Jimmy Nuthall, with whom have to satisfy the hep-cats and began to evolve an entirely new no such strict line, but gives us phatic. Although his theory frenot the laboratory, while such work out a programme. This the aged alike. Not an easy task theory of musical composition, a gradation from the most peris more important than it since it means a balance between the basis of which is the chro- fect (consonant) interval to the appears, since the sun does not swing and old-tyme dances, to always shine, and alternatives say nothing of the novelty theory regards the five chro- will be noticed, too, that after element so necessary. A floor matic notes as altered versions the octave the intervals proceed able to explain 20th Century

At eleven o'clock we have show follows, or a special danc- of their diatonic neighbours, in pairs, and that the second of music (including Schönberg's book, "The Craft of Musical The entire camp ing competition. Visiting stars has its morning coffee to the are presented and give prizes. strains of my music. Broadcast Then my brass team heads a pick-ups relay it throughout the contingent of the camp staff, all scale. Schönberg, too, uses the sion and remains apart from the Palestrina, the fugues of Bach, Street, London, W.1. camp. A programme arranged in red coats, joined by everfor all tastes, including boogie, increasing numbers of campers jive, light orchestral selections in a great procession which and vocals by Diana Whitburn. winds its way throughout the After this I manage to get in a camp, finally arriving back at little horse-riding on the sandy the ballroom. This is Butlin's bay below the cliffs, and maybe way of saying, "Time, gentle-



MUSICAL THEORIES OF PAUL HINDEMITH

DURING the last 150 years or classicism of Johann Christian Bach and Haydn, to such highly quite recently, with the aid of cousins. such devices as chromatic altera-

drawn by classical methods are frequently extremely complicated and highly unconvincing. a chromatic alteration, or a whole mass of tones which have to be explained away as unreneighbouring, but not necessarily, sounded tones. In fact, very little is what it seems. About 1927, Paul Hindemith

compositions, but whereas he uses the tempered chromatic scale with its ingredients in any the first six overtones are used,

Don't has gradually expanded from the diatonic By Malcolm Rayment quartets of Beethoven.

chromatic styles as those of as the introduction of the 7th will relate them to each other, solved appoggiaturas and sus-Wagner, Debussy, Bartok and overtone leads to chaotic results, too complicated to be explained pensions no longer exist, and Stravinsky, yet theorists have The sole purpose of this row is and since there can be only one chords do not have to be exendeavoured to analyse the to show the degree of relation- root to any vertical combina- plained away as incomplete whole of this vast expanse of ship between any note and its tion of sounds, each polytonal parts of larger chords or chromusic in terms of classical tech- tonic (in this case C). Thus strand must become related to matically altered versions of nique, plus a few extensions while G and F are near rela- but one tonal centre. For similar well-known chords. added from time to time. Until tions, Db and B are but distant reasons Hindemith will not

monic value. Starting with the by Hindemith's system of to create, than for its capability octave as the most perfect inter- "diatonicised chromaticism," as to explain that which has val we get the fifth and fourth, Dr. Mosco Carner so aptly terms already been created. No theory which every note is considered major third and minor sixth, major second and minor seventh, minor second and major seventh, and finally the augmented fourth under the old theory are equally composer of the future to write cal theory usually lumps the first that the common chord is still music than he otherwise might. sonances, the remainder being bination in music; a point on can only assist. Hindemith indissonances. Hindemith draws which Hindemith is most emprimarily from the heart, and matic scale. Whereas classical most imperfect (dissonant). It Hindemith now regards the each group is the inversion of Twelve-tone music, but not that Composition," is obtainable in seven diatonic notes as being a the first. The final interval, the of the microtonal school), as England from Messrs. Schott selection from the chromatic augmented fourth, has no inver- satisfactorily as the Masses of and Co., Ltd., 91, Marlborough twelve tones as a basis for his rest of the series, its harmonic value depending on its context.

The next stage is to find the order he wishes, Hindemith's roots of these intervals, and here tone row consists of untempered again combination tones are tones in one specific order, called into use. For example, Moreover, while the value of the fifth C to G produces two Schönberg's tone rows is combination tones an octave thematic, Hindemith's series is below C, thus strengthening this purely functional: in other tone, which becomes the root. words, it tells us something In the perfect fourth C to F it about the notes. Here is this is the upper note F that is series starting on C, C,c (octave strengthened and so becomes above), G, F, A, E, Eb, Ab, D, the root. The less perfect inter-Bb. B and F sharp (Gb). This vals, however, have no combinacamp's cricket pitch. Great from a weekly band show in the row is arrived at by some acute tion tones coinciding with either but perfectly logical juggling of the directly sounded notes, with the natural harmonic and their roots are chosen for series, but the process is rather musical rather than scientific free to do as I please. A fine genuine appreciation of the vast here: suffice it to say that only reasons. Thus the upper tone of a major second is considered the root because of the suggestion of a dominant seventh.

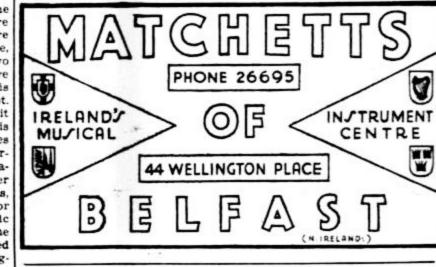
> Upon this system, Hindemith builds chords which may contain any combination of intervals, and which need not be constructed on the classical system of superimposed thirds. To find the root of chords it is only necessary to find the most perfect interval (excepting the octave) contained within the equally perfect intervals contained within one chord, then the lower or lowest one takes preference. Finally, by extracting the roots of the several chords in a musical sentence. we can arrive at a root progression. By taking the root of the most perfect interval contained between any two adjacent tones of this progression, we can realise the "root of the root probooking yourself and any other gression," which is automatically bands who are out of work. the tonal centre of the complete sentence. In Schönberg's twelve-tone

system each of the twelve semitones is of equal importance, while in Hindemith's chromatic system, each tone has its own character and importance depending on its relation to the tonic. Besides harmonic values, however, Hindemith also shows the value of intervals as melodic factors, an extremely important facet of music that has been much neglected by classical teachings. As regards polytonality, Hindemith maintains that the ear is not capable of SOMEBODY OR OTHER, following two or more separate tonalities simultaneously, but

it. Firstly, it must be pointed will ever alter the value of (diminished fifth). Now, classi- available under the new, and better and more highly organised seven of these together as con- the most important tonal comwith classical music, while it is taught.

Secondly every note is exactly what it seems, and every chord exists in its own right. Unre-

Thirdly, it admits the use of admit to tonality. As regards chords other than those con-Next Hindemith made a study the use of microtones, he points structed on the classical system out that all chords and com- Mozart's music, but Hindemith's binations of notes available theory may well help many a It must be noted that theory quently conflicts with classical elements as style and personality theory, it in no way conflicts cannot (thank Heaven!) be



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existing bandleaders.

trations. Mind you, the arrangers Take your new band to the and plugs may be embarrassing will be so busy orchestrating for B.B.C. and get some radio dates to you, and it is always doubtful the existing bands they'll have for it. There is, of course, a pos- if you will find any paper for little time for you, and it will sibility you may be told that your songs and orchestrations. cost you plenty if they do.

want six months to make them and thousands of coupons. Apply to the Board of Trade for these, but they'll probably tell you to wear day clothes instead. (iv) Read "Down Best" and

see the advertisements of all the flash new musical merchandise available in U.S.A. that would make your new band look wonderful. But they're not all available in this country. Pity, isn't

(v) Get good publicity. Don't wait for the musical press to mention you in a few short lines. Have a new musical paper of your own. Apply to the Board of Trade for a paper quota—that's all you have to do. But you (vi) Make gramophone records. Don't wait for the big name

companies to give you a test

body else-have one of your own. pany of your own. Mind you, it's numbers to play. Publish your But you won't get many of the a thousand-to-one the big people own. All you need is a small tip-top musicians who will will see to it that you don't get office and you've started. I admit already be in great demand by any raw materials to make your the resources of the big pubrecords with. (ii) Get yourself good orches- (vii) Broadcast from the B.B.C. unlimited funds for subsidies

there's hardly enough air time (iii) Dress your band in smart for the existing radio bands uniforms. But the tailor will without you taking any of it.

> Any ideas for this series? Send them to us at once, but articles must not exceed 400 words.

lishers, with their apparently

(ix) Book yourself. Don't wait for some agent to get you an opening date. Be your own agent. Open an office and start Mind you, it will probably be impossible to find a place where some other agent hasn't already got the sole booking.

FOOTNOTE: Sounds very depressing, doesn't it? Yet in spite of the air of frustration that permeates these remarks, it is a positive fact that the above undertakings, from (i) to (ix)

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DRUMS

WATCH THAT DRUMMER'S WRIST

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OLD-TIME BUSKERS, published

To the aforementioned bassist, Now will you practise?"

Who sat patiently (well, fairly) in the Lex all one afternoon and was disappointed (very), and looked it? Wonder growing a beard? "Take anwhere he got to?

more than one reason?

The time is upon us when, to e a vocalist, you must also be a comedian or an actor. There is something else that helps, of course, and that doesn't always mean voice.

forming in August for a season at Greens.

Embarrassing moment when never played wiv' Ted 'eath, 'ave perspiring musician attempted wife, June. yer!" W. K. M. (blushing with to keep in tune.

knows to be a very good planist. ful guide for accordionists. The dance band accordionist This planist - accordionist was Violin parts, also, are often quite must on occasion, take second very emphatic with his fingers. place. After all, there is even Question thereupon arises: Does Quite frequently these are such a thing as the second violin any good come of banging the written in three parts. An and the fiddle is always looked keys? accordion trio can thus get a upon as the leader's instrument. Answer: None whatever. good effect from them; first, For work with a dance band, the Except that, if the instrument

second and third violin parts, second and third violin parts happens to be a little the worse be used for playing two notes with a harmony guide lettered will very often be useful to the for wear, a unique castanet effect may be produced. in, can be made good use of by accordion player also. That, however, is beside the G together, in C-7th, for instance. parts, too, are of value. They A reader asks whether the point, as the fellow said when he generally show the rhythm of rhythm should always be con-missed the dartboard by three the piece and are an extremely fined entirely to the left-hand inches.

Edited by J. J. BLACK

keyboard. Frank's answer to this The piano is a "percussion" about pressing a button is the Frank advises players not to one is, not necessarily. A single- instrument. The tone is pro- way you let go of it. Sounds a place too much dependence on note melody, staccato, accom- duced by a hammer striking a bit Irish, doesn't it? But it's the chord symbols. Some of panying chords on the treble, string. The accordion is a wind true. them, of course, are useless to together with the usual bass instrument. The function of the Think it over. The moment the accordionist as they stand, part, is not only allowable, but key is to open a valve, and so you press the button the reed allow the wind to vibrate the begins "speaking." It will keep and in any case it is the chords on occasion very good. When the accordion is not reed. You already know that, of on sounding until the button is should learn to read. But they called upon to play a melody, a course, but I have mentioned it back where it started. Obviously, do provide useful guidance, and very good effect can be obtained to explain why it is quite un- therefore, you must lift the as long as the eye is kept on the simply by playing appropriate necessary to waste finger energy finger the instant you have made music as well, valuable practice chords on the treble side only. in slamming the keys down. enough noise.

These may follow the straight. The hand should be kept low. When a staccato bass is

forward rhythmic pattern-e.g., and remain as stationary as wanted, that means a fraction The aim of every player who three or four to the bar-or they possible. Let the fingers do the of a second. So make your aspires to be a good dance band may follow a more complicated work. A useful finger-drill is to "striking distance" as short as against the treble keyboard (just the fingers close to the buttons. where the push-in coupler is The idea of "taking the fingers

keyboard as motif.

Steve Race, pianist arranger, instead of "Bette Roberts"? whose article, "How to be a

bandleader," dug one or two Who is the drummer that is maestros rather sharply, was apparently "in" at the B.B.C. presented by a leader he didn't He's been suggested to one dig at (Don Redman) with a bandleader as a substitute for magnificent tie, having a piano his regular man.

tions with four fagers. Raise

the fingers high and spread them as far as possible. That will help you to develop the real

accordion touch. If you want to

experiment, try playing arpeg-

gios over two or more octaves,

first with a high wrist and then

with a low. Notice how much

easier things are in turning the

pianoforte would be awfully

shocked at the idea of striking

any key with the lower party of

the thumb (below the knuckle

joint). In accordion playing,

however, this is permissible, and

together. Very convenient in the

dominant seventh chord. F and

The most important thing

Then, again, the thumb may

often necessary.

Really serious students of the

thumb when the wrist is low.

Every time I hear Steve Conway sing it makes me think

accordionist should be to develop pattern, and be used to "break rest the palm of the hand possible. In other words, keep an ability to recognise the har- up" the rhythm. monic structures of every passage of music from the melody Somebody has been listening mounted) and then play exer- right away" is all wrong.

with romantic dispositions and puscles): "Why?" male friends with similar in- "Well, 'e's bet me a dollar you clinations should get bigger cars. 'ave and I knows you ain't."

CEVERAL readers have asked

In the first place, says Frank,

and/or put upon recently? Un- I admit I never worked with fortunately he didn't know of a Ted." 1st Fan: "There you are. certain sad change of policy on Come on, give us me dollar.' the organisers part. * *

The rumour that Charlie a-dollar for my cut, eh?" Short's daughter is shortly (pun unintentional) to join Ivy Benson on bass is unfounded. * * *

Why did a noted musician go North recently and what made him look so happy when he got back?

I know that Girl Guides, like Boy Scouts, must do their good deeds, but I have no proof that the girl who was carrying a trumpet player's instrument case t'other night was a Girl Guide Why was she so thoughtful? Was it that she knew he was tired or afraid that he might be if he carried his horn?

precedent will be created, and face from the stand that night. What will he do with a Sunday night off?

when the leader gives out a new arrangement on the stand. He and musician, the M.U. told the hasn't looked at it himself, and the boys playing Segue just go right into it. Two-thirds as he was out of benefit! through there comes an anguished cry from the bass player. . . . The arranger had written a jolly arco middle à la

Who sat there, and wasn't, for

Might I suggest that musicians both his remaining red cor-W. K. M.: "Oh! I don't know Who was the bassist who what to say." 1st Fan: "Tell thought he was being fiddled 'im." W. K. M.: "Alright, then, W. K. M .: "Oy! Hows'about half-

> Sad story of bandleader who engages, not one, but two name vocalists for his afternoon air shot. They play the signature tune. Wimbledon takes the air from him. The band plays on through the programme unheard by the public. Only the bandhands thinking of his vocalists salaries hears, and he is wondering very hard on the cruelty of fate. Not a single plug was aired.

cancelled radio dates. This he did in the appropriate manner, When somebody's sextet goes told the M.U. that he "never in for the night shortly, a gives dates to anyone—he merely tells the musician to pencil them otherwise, the musician does them. The explanation, I understand, was acceptable to the M.U. But to my mind the sweet Wonderful lumber recently of it all is that after correspondence between Union, bandleader musician the result, and said they couldn't help him, anyway,

> With religion in this country sinking into the doldroms, we might take a tip out of the Rev. Utah Smith's book. His church, the Two Wings Temple Church of God in Christ, New Orleans, has a neon sign outside, and the on electric guitar during the career has been cut short by hymn singing. Could this be the infantile paralysis. Frank's reason why Pete Chilver is talented work on the trumpet other one, Father Chilver!"

Crack of the week by two musicians discussing a certain the south Manchester area. His visitor to rhythm clubs: "Don't know what she is really-she's too old to be a scrubber!" * *

Bassist and leader both sweat blood on a recent broadcast when, five minutes before the Carl Barriteau probably re- red light the "A" string on the time to fit a new string before two fans accosted a well-known time enough to tune it. Each an- up with . . . ? Let's skip the musician:-1st Fan (indicating nouncement was made through-2nd Fan and addressing out the programme with a back-W. K. M.): "Tell 'im you've ground of harmonics as the Reg Kelly, and his charming

Which B.B.C. announcer had of that grand old favourite, the a red face when he was told he'd late Al Bowlly. Anyone else been announcing "Bette Davis" notice the resemblance?

IN THE NORTH

by Billy Butler

The fans walk away arguing. Do you remember our column back in the gig business, and can facilities in the Manchester Valery. stylish music of the Club Quar- megalomania. Dempsey (guitar), Len Graham sax section, Jack Cannon's perand Frank Sherry himself on Bentley, Roy Marshall, saxes; we shall miss an old familiar in." In other words, unless told drums. Ray Dempsey is well Andy Derrig, Rocky Knight, Foster, whilst Len Graham has trombone; Frank Melia, piano; smith Palais, the Mayfair Hotel, Ken Ross, bass. and other first-class London Also returning to the gig busi-

> come a popular venue with those who desire really stylish entertainment. We wish it every success. It is with sincere regret that we announce the death of Frank Paton, a twenty - two - year - old Reverend himself takes choruses trumpet-player whose promising was one of the chief attractions of Cyril Boole's popular band, and it will be missed by many

show. The Torside should be-

dancers, particularly those in colleagues and friends will miss one of the most endearing characters in the business. We extend our sympathy to his family. How can you report a musi-

cian's marriage without being corny? Wedding-bells are ringbass breaks. There was just ing for . . . ? Kept the most important engagement of his they went on the air, but not life . . . ? Permanently teamed corn, and just give our congratulations to Astoria bass-player

of a couple of months ago, in be contacted at MOSs Side 2051. which we complained of the He has just completed a highly dearth of good dinner-dance successful period with Dick

region? To-day we have less The pen, notoriously mightier cause to complain, thanks to the than the sword, has also proved enterprise of ex-Roland Peachy to be somewhat more powerful drummer-vocalist Frank Sherry, than the five. Tenor Bill Tate He has taken over the Torside tells me that he is leaving Jack Country Club, near Helmshore. Cannon's Devonshire Ballroom The Club premises date back to outfit in order to devote more leader, who sits with head in the eighteenth century, and are time to his literary work, and situated amidst some of the also to re-enter the gig world, finest scenery in North Lanca- where he was much in demand shire. Frank tells me that the before he took up resident work cocktail bar he has installed is three years ago. I saw Bill's unique in this country; it is latest novel in manuscript form. indeed a masterpiece of modern and it struck me as a work of A musician recently tried to craftsmanship. But it is only very considerable merit, embodysue a bandleader for a series of fitting that the best surround- ing a profound and penetrating ings should be provided for the account of the psychology of via the M.U. The bandleader tette. This consists of Ray Now that Bill Tate has left the

(bass), Gordon Franks (piano) sonnel is: Ernie Joyce, Bob known for his work with Teddy trumpets; Sammy Sidebotham, come north from the Hammer- Ernie Greenwood, drums; and

jobs. Pianist Gordon Franks, ness is trombonist George who is Alan Franks' brother, is Hughes, who has some very also a well-known West End pleasing jobs lined up for the figure, and has toured with Jack combination which he ran so Hylton's "Garrison Theatre" successfully last summer.

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remain conscious of the score: it's that type of film. Hoagy Carmichael will do well with his new ballad, "Ivy," which, although published as a popular song, was originally great two-hundred-thousand written as a serious incidental theme for the new picture of the same name. It is one of the most intriguing items in the

ing overtime. Universal Inter- Skelton show-and mmm! that vival, folks.

dollar project for the blind concert last month, when he sub- United States Congress, threa-

Sequel to that Earl Carroll Work's Copacabana. . . . The business, but then rising price Of Mind," a musical subject on story last week is that the showwhich the composer collaborated man has fired his entire band and strikes and other mishaps and as a leader in his own right, began to put the Bocage into the

perts on the premises; accordion bellows a speciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union." We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union." We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union." We will then production, which carries an expeciality; saxes re-pastded, etc.; reasonable constraints of the Union. "We will then production, which carries an expeciality is a constraint of the Union." We will then production, which carries an expeciality is a constraint of the Union. "We will then production of the Union." We will then production of the Union. "We will then production of the Union." We w

which the composer conaborated that has head with Mario Castlenuovo-Tedesco and stage show and has negonated has announced his retirement red. The brothers were reported to write the incidental score, a tiated with the major radio from active band-leading to con- to have offered their location to piano concerto and symphony companies to air their feature centrate on teaching at his own Carlos Gastel, manager of Peggy (potted version, of course). Hav- shows from his theatre- studio and at the Juillard School Lee, the Cole Trio and many of Music in New York. He inof Music in New York. He in- other top artistes who have are up to standard, although Shifters' Union disputes finally tends to fulfil all his existing appeared there. He refused the Rosza's work on the grim Mark made him decide to dispense recording engagements but will offer. Although Cole did great Hellinger production, "Brute with the entire bag of tricks— lay off the personal appearance business, it was not sufficient to stuff-at least for the time being. satisfy some of the creditors, so Songwriter Harold Arlen, You know what musicians are the place closed suddenly with chairman of the Jerome Kern or do you? . . . Johnny Desmond Nat being owed a tasty three-Memorial Hall for the Braille is at the Club Norman in thousand-five-hundred dollars by Memorial Hall for the Braine is at the Club Institute, has assembled an important of A.S.C.A.P. memorial Hell gets around, doesn't At the Musicians' Convention Institute, has assembled an important the Musicians' Convention and the Musicians' Convention Institute, has assembled an important the Musicians' Convention and the Musicians' Convention Institute, has assembled an important the Musicians' Convention and the Musicians' Convention Institute, has assembled an important the Musicians' Convention and the Musicians' Convention Institute, has assembled an important the Musicians' Convention and the Musicians' Convention Institute, has assembled an important the Musicians' Convention Institute, has a seen that the Musicians' Convention Institute, has a seen the Musicians' Convention Institute, has a seen that the Musicians' Convention Institute in the Musician Insti bers to work with him on the he? . . . Woody Herman picked at Detroit last month, James C. up the baton again for one Petrillo, awaiting trial by the

In Central Park," is doing very capable David Tankin. . . . Those ney," the tune that helped so Trio return to Hollywood at the well with his recording of that who want to hear how the Dave much to put her and the Les Bocage Room just didn't come smash-hit, "Mana'selle." Nice to Forrester Orchestra really Brown band on the map a couple off as expected. This place has hear that it's also catching on sounds after last week's plug of years back, in her first film had more than its share of bad

over here. . . Miklos "Spell- should tune in to A.F.N. on for Warners, "Romance in High luck and closed when its owners, bound "Rosza seems to be work- Wednesday evenings for the Red C." Watch out for another re- the Kirksmith brothers, were unable to meet payments to their national have two forthcoming Anita Ellis! She looks as nice as

A young singer named Mel is thousand invested dollars saw productions with his scoring, she sounds, but I haven't had a tormenting the girls at New the lavish spot open to good

> Richard Rogers, Cole Porter, stituted for Jerry Brent at a tened that he would go into the Oscar Hammerstein, Johnny hospital benefit show after Brent record business himself on behalf Mercer, Harold Rome, Meredith was suddenly stricken and of the Union. "We will then

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