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LETTER TO MR. ATTLEE (See Page 3)

JULES LEVEY IS IN ENGLAND Producer of 'New Orleans'

FAMOUS American film producer, Jules Levey, arrived in England last week. Levey produced the film 'New Orleans,' which has not yet been shown in England, but jazz fans will be glad to know that the picture is already in the country and features Louis Armstrong and his band, which is composed of some of the most famous names in jazz history and famous coloured blues singer Billie Holiday. A very thorough and intensive study of the history of jazz was made by Levey before undertaking this major history of New Orleans music, which your reporter, who has seen a private screening of this film, can testify is all the jazz fans could desire.

AUSTRALIAN PIANO DUETTISTS HERE



Just arrived from Australia, famous piano duettists, Vernon Hiser and Henri Nisselle. Since their arrival Jack Falon, of the Jack Hylton Agency, has already fixed television dates for them and they will probably be heard on the air very shortly.

ROY'S STAGE BAND LINE-UP

When Harry Roy opens in variety at the New Cross Empire on September 1 he will have with him the following musicians: On two pianos Hearn Lewis and Norman White, Les Farrell bass, Johnnie Rolands drums, and Sam Gelsley guitar. On tenors there will be Jack Lowe and Fred Horton, Ephie Slavud on alto, and there is another alto player who has not yet been fixed. Eddie Jenson trombone, together with George Arthur and Frank Thornton trumpet, and another trumpet player whose name is not yet available. Eve Lombard as usual, be the featured vocalist with the band. It is rather interesting to note that Norman White has returned to the band. He was originally part of the two piano feature with the Roy band when Stanley Black was with the outfit. Now he will team up with Hearn Lewis. Roy, who is producing the show himself, tells us that the show will definitely be entertainment for young and old alike. Stage direction will be in the capable hands of Tubby West.

CANADIAN COMPERE HERE

A young Canadian compere, Buddy Clarke, who recently arrived in England after spending five years in the Navy, gave patrons of the Rose Room a sample of his great humour and fine dancing last Sunday. This boy has got what it takes to please the crowds, whether sophisticated club audiences or variety audiences. When he opens at the Coconut Grove in two weeks' time it is your reporter's belief that many band-leaders who have required a male compere to present their show will be at his opening night. They will not be disappointed. Clarke appeared in this country in variety with his parents before the war in an act called Buddy Clarke and his Polkas.

FERRIE OPERATION SUCCESS

Miff Ferrie, who recently had an operation on his eye, hopes to be leaving the hospital this week-end. We understand that he will be going to the South Coast for a few days to recuperate prior to returning to the Windermere Club.

GOLD IS OUTSTANDING ON JAZZ MATINEE

Harry Gold and his Pieces of Eight gave the jazz fans a terrific show when they broadcast in 'Jazz Matinee' last Saturday. Your reporter has never seen the Stage Door Canteen so full for a programme of this description, in spite of the fact that it was a very warm day, and the ovation the band received at the end of the programme was well merited. The bright swing Dixieland arrangements of well-loved old favourites was met with acclaim by an audience that was 90 per cent. teen-agers, and during quiet solo passages the floor vibrated with the tapping of these youngsters' feet as they kept time with the band.

To Gold must go credit for the brightest jazz programme we have heard on this or the previous jazz series, and congratulations, too, to vocalists Betty Dale and Geoff Love for their fine renderings of songs our parents danced to. Having heard this programme and seen the younger generation's reactions to it, I am convinced that Dixieland is more favoured amongst these youngsters than the more modern form of jazz, such as bebop, etc.

As from this Saturday, August 16, Jazz Matinee will be increased to a 45-minute programme, and the two bands that Jack Jackson will compare will be Stephan Grappelly and the Carribean Quartette.

'HOLIDAY CAMP' MISFIRES

(Express Film Critic)

AFTER inviting me to the Gaumont Theatre, Haymarket, to see the film 'Holiday Camp,' the management kept me waiting in the street while the vestibule was used to photograph some young ladies arrayed in beach wear for the benefit of somebody's charm school. I would have tolerated this indignity gladly were the film worth while.

The show opened with Jack White and his band from the Astoria Dance Salon on the stage. Outstanding in the band was the rich voice of Rita Williams, but I feel White was let down badly by the facetious material of the compere, Norman Evans.

Then came the film which actually portrayed scenes of Butlin's Camp at Filey. It has a wealth of comedy, earnest worthiness of the best American tradition, but Mr. Rank, who does not hesitate to brand the picture with his name, must learn that these formulae do constitute an entire picture. This film has no story whatever. A fine opportunity for using Butlin's Camp atmosphere and their excellent band as a background for a well-constructed and convincing drama, with the good comedy relief available, was sadly missed. J. L. R.

JOHNNY ROSE FOR WEST END (B'HAM)

WHEN the West End Dance Hall, Birmingham, reopens for the first time since it was taken over by the G.P.O. in 1940, Sonny Rose will take his orchestra into that ballroom which opens the first week in October.

Rose will be familiar with the hall, as he spent five years as lead alto with Wally Dewar, who was resident there prior to the war. He left the band to join the Services, and for five years was Band Sergeant in the R.A.O.C., and for a year was in charge of the famous 'Stars in Battledress' show. When he left the Army Rose was joined by several artists from the 'Stars in Battledress,' and toured the halls. Last year he joined Syd Chasid at Butlins, and followed this by coming to town to join Jack White at the Astoria. Rose has asked us to say how grateful he is to White, who was instrumental in introducing him to Felton Rapley, the Musical Supervisor for Gaumont British.



Jennie Parker, eighteen-year-old winner of the 'Write a Tune' competition, has been spending a week at Butlin's Filey Camp. She is pictured here running over her number with resident bandleader Dick Denny.

NEW SHOW TO OPEN IN LEEDS

HARRY LOWE, well-known agent, is presenting a big new musical production to open in Leeds at the Grand Theatre next Monday. The show, 'Gardenia Lady,' will feature two American stars, Lyn Cecey and Lorraine Bridges, and the big cast includes such well-known names as Bernard Hurter, Anthony Hollis, Ian Collin, Ivar Barold, Ann Dunoon, Winifred Ingham, Jack May and a full supporting cast.

MOFFATT'S FAREWELL

Ralph 'Muffit' Moffatt, who returned to Munich last Monday, told 'Musical Express' in an exclusive interview: 'I've had a wonderful time, and it's been great meeting all you people that I speak to every night over A.F.N. It struck me that the musicians in England are just the same as they are in the States. There is absolutely no difference whatsoever—they are just as crazy and likeable as back home. They told me before I came over that it was going to be very rough going with restrictions, etc., but I found that it was not so bad as it had been painted, and I feel that my advance information was exaggerated. They also told me that it rained all the time in England, but since I have been here it's been perfect sunshine every day. In fact, when they said that the television lights were very hot I believed them until I did my television dates and found that they were not nearly as hot as some of the days during the recent warm spell.

'I have had a wonderful time with the Leslie Douglas Band during my personal appearance tour and it was well at last meeting Ted Heath and all his boys personally. I think the Tommy Sampson band looks very promising, and that they will go a long way. 'Now, I just want to get back and on the air to play the right kind of music to please all you swell people over here in some small token of repayment for all the kindnesses you have shown me.'

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BURNS TO ISSUE OWN RECORDINGS

Tito Burns and his Sextet are to make and issue recordings privately made and to be called the Moffatt series. The outfit are going to record four titles, one of which will be 'The Falcon Strikes.' Ralph Sharon and his Quartet are also making some of these records, which will be on hard shellac and are unbreakable. The recordings are being made at M.B.C. Studios.



Denny Dennis, well-known vocalist, with his manager Ken Moorhouse, who is also proprietor of the Brighton Aquarium and Princes Ballroom. Seen with them is Sid Collin, well-known script writer.

SAMPSON'S SUCCESS ON BAND PARADE

As predicted in this newspaper, Tommy Sampson put up a very fine performance on his first broadcast on 'Band Parade' last Monday, when he played opposite the Robin Richmond Organ Grinder Swing. This fine new outfit, which is being backed for stardom by Toots Camarata, made their first step on the ladder of success by giving a very polished performance, in spite of the fact that last-minute cuts were made in arrangements. The audience was enthusiastic, and the vocals were capably handled by Alan Dean and Dinah Kaye. The arrangements by Edwin Holland were swing, and yet still had the restraint of commercialism about them. After their appearance at the Oxford Galleries, Newcastle, last week, the band have been booked to do a week of one-night stands in the North for the week commencing August 28.

Robin Richmond's quartette against such a large band might well have lost its meaning, but the originality of the outfit was a pleasing comparison, and Benny Lee gave his usual fine performance.

HEATH IN LONDON Show Better Than Ever

AFTER an over-night drive from York last Monday, Ted Heath and his Music returned to London and the Hackney Empire with the best and slickest stage show they have ever presented outside of their specialised concerts at the London Palladium. Despite extreme fatigue, the band were in excellent form for both houses, and the programme was sparked by the ever-increasing showmanship of compere-vocalist Paul Carpenter, whose ad-libs never missed their mark.

JOHNNY CLAES' FLYING VISIT

Well-known trumpet playing bandleader Johnny Claes paid a very short flying visit to England on business last week-end. Claes, a Belgian by birth, who spent a great deal of time in England during the war years, has now settled in Belgium and has various interests over there, including the Esquire Club in Blankenberge. Congratulations are in order, for he recently married a Belgian girl. He told 'Musical Express' that the outfit that is causing a sensation on the Continent are the Internationalists, and at some time in the near future this newspaper will give further details of this swing band that Claes tells us is one of the greatest he has ever heard.

After a new opening ('Donkey Serenade') the band included three new arrangements in a programme that retained such show-stoppers as 'Opus One,' the Baker arrangement of 'Dark Eyes' and Jack Parnell's 'Not So Quiet, Please,' which brought forth spontaneous applause from the normally staid variety audience. New arrangements were 'Auld Lang Syne,' 'The Anniversary Song,' and 'People Will Say We're in Love.'

Ted Heath reports that his entire Blackpool season was sensational, and that while playing at the Palace Theatre last week, the band also doubled a special late ball at the Tower Ballroom, which was packed to capacity, with hundreds more turned away at the doors.

After a week of one night stands next week, the band go to Jersey in a fortnight's time, returning to the Empire, Shepherd's Bush, on September 15 for one week, a concert at Hackney Empire on the following Sunday, and a six-week season in the London circuit of Medley Dance Halls, playing six nights a week at a different hall every night. Two Palladium concerts will be held on September 28 and October 12.

HOLLYWOOD STAR AT BUTLIN'S CAMP



Hollywood star vocalist, Vivian Blaine, star of many musical films, tells campers 'You Made Me Love You' with accompaniment by Ronnie Munro at Butlin's camp at Ayr.

FILM MUSIC APPRENTICESHIP

The Rank Organisation is at the moment putting into operation a new Film Music Apprenticeship Scheme, whereby two students from the Royal College of Music and two students from the Royal Academy of Music will be given the opportunity of studying film music with a view to making it a career. They will be final-year students in each case and will do three days at music college and three days at the film studio each week while they are under training. Sir Stanley Marchant, of the Royal Academy of Music, and Sir George Dyson, of the Royal College of Music, have both given their full approval to the scheme and have thanked the Rank Organisation for making it possible. With specialist music composers who have acquired the technique of film composition becoming increasingly difficult to find, this service should prove useful in attracting fresh scholars to the film world. The scheme was originated and worked out by Muir Mathieson in conjunction with J. Arthur Rank. Mathieson has been responsible for the music in well over 200 British films and will be responsible for training the students, two of whom will specialise in composition and two in film music conducting.

Temple Auditions

Nat Temple and his Band travelled from Butlins Camp, Skewness, last Tuesday to audition for the B.B.C.

BEETHOVEN'S FIFTH WELL ABOVE THE AVERAGE

(Express Critic Malcolm Raymont)

THE programmes for the week beginning Monday, August 4, were, in general, the least enterprising of the present series. Many of the performances, too, were of the kind that, while not being definitely poor, were in no way outstanding. An exception to this was the performance of Beethoven's Fifth Symphony on Monday by the B.B.C. Symphony Orchestra, under Sir Adrian Boult, which was well above average. Later on the same evening Stanford Robinson conducted Kodaly's humorous and satirical 'Hary Janos' Suite. This work has become an annual favourite, a distinction thoroughly deserved.

On Wednesday Maurice Raskin played Brahms's Violin Concerto. While his tone was good his playing lacked fire and poor intonation, particularly in the first movement, caused the work to fall flat. Sir Adrian Boult, however, made amends after the interval with a fine performance of the same composer's Second Symphony.

On Thursday Joan and Valerie Trimble took the place of Cyril Smith and Phyllis Millick in Mozart's Concerto for Two Pianos, but neither soloists nor orchestra were at their best. To hear Mozart played to perfection, however, one only had to wait until the following evening, when Frederick Thurston and the B.B.C. Symphony Orchestra, conducted by Sir Adrian Boult, gave a memorable performance of the Clarinet Concerto. This ranks among Mozart's (and therefore, the world's) greatest works and on Friday soloist conductor and orchestra, not to mention the audience, were inspired. A rather patchy performance of the 'Eroica' Symphony followed, the Second and Fourth Movements being extremely good, while the first was well interpreted but marred by some fluffing by the horns. The Scherzo was taken at a much slower tempo than that given on the score, making Beethoven in his unbuttoned mood seem methodical and deliberate.

The week ended with Chabrier's 'Espana Rhapsody,' preceded by Prokofiev's delightful fairy tale 'Peter and the Wolf.'

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Transatlantic
STUART S. ALLEN

DISC jockey Gene Norman's first two West Coast jazz concerts, mentioned a few weeks back, have proved so successful that he and Eddie Laguna have now arranged to sponsor a new series of jazz events in the California cities of San Francisco and San Diego, using talent from the Hollywood and Los Angeles districts.

October. Currently featured band leader at the Bocage is Red Norvo, at last a full member of Local 47. He is now back to full-time work following his lay-off while awaiting Union membership.

Ray Anthony's radio theme song contest to decide a suitable title for his self-composed signature tune, closed on July 26, and the winning entry, selected from thousands submitted, was "Dreamy Serenade." The band commence a ten-day engagement at the Pallades Park, Fort Lee, New Jersey, on August 22.

ceive a thousand dollars for a one week engagement. Success, however, suddenly poured on Como, and when he was offered a date at the Paramount, a radio show and other choice assignments, Dailey sportingly agreed to release him from his bond and forget the contract until such a time that both agreed he would play the Meadowbrook.

Technical:
CRUMBLING BARRIERS IN MUSIC
By Malcolm Rayment
DURING the 18th century such composers as Haydn and Mozart thought nothing of writing a few dance tunes in between their composition of symphonies, concertos, quartets, and the like.

Some years ago, while the ex-barber baritone was still struggling to gain recognition, and was playing at New York's Copacabana, he expressed a strong desire to play at Cedar Grove. Como and Dailey therefore drew up an agreement whereby the singer was to receive a thousand dollars for a one week engagement.

Today, the arranger who is not well grounded in the classics cannot hope to attain front rank in popular music. Hollywood's writers of film music have been quick to take advantage of the picturesque effects of Sibelius and Debussy; indeed, it is in film music that composers of the two fields meet most often on common ground.

This new kind of "light" music in which it is by no means difficult to recognise the various influences of Stravinsky, Bloch, Debussy, Milhaud, Ravel, Ibert and many others, naturally calls for a high standard of arrangement and good critical taste, a quality too often lacking in the perpetrators of the "symphonic jazz" of the Twenties.

NEW POINT

Reminiscence: HOW I MET REINHARDT
Folklore: "UNCLE REMUS" PRODUCING THE PROMS
Interest: I WONDER how many Prom-goers are conscious of the amount of organisation and stage management which takes place every night of the season?

JOEL CHANDLER HARRIS published his first volume of "Uncle Remus" tales in 1880. Before that time popular novels of the "Uncle Tom's Cabin" type, and the songs of Stephen Collins Foster, had created a false impression of Negro character. "Uncle Tom's Cabin" was pure propaganda, having no connection with the Negro's authentic outlook, while its chief characters spoke a low evangelical English not in the least representative of any Negro dialect.

In contrast to the "Uncle Tom's" and "Uncle Ned's" of the popular writers, the books of Joel Chandler Harris have historical and ethnological value. As a boy he worked side by side with Negroes on the Georgia plantations, and there was scarcely a Negro myth, legend, custom or peculiarity he did not know. His writings, therefore, form an authoritative foundation for the scientific study of Negro folklore.

His first volume of stories, as told by Uncle Remus, contained thirty-four plantation folk tales, nine Negro songs, and twenty-one sayings and proverbs. Remus is interesting, not merely for himself, but because of the folk tales he has to tell. Their chief figures are animals empowered with human characteristics, like Erer Wolf, Rabbit and Brer Fox, and the dialect in which they are told is authentic and so accurately reproduced as to be worthy of study in itself.

After the publication of his first volume Harris was surprised to receive correspondence from many parts of the world alleging that the origins of his Uncle Remus stories were to be found among the Indians of Africa, in the native literature of India and Siam, and even in the "birth" stories of the Buddha. Modern evidence, however, is strongly in favour of the folk tales having an African origin.

Harris' purpose in the Uncle Remus books was to preserve to Negro folk legends in the original dialect as he himself heard them in his native Georgia. He portrays Remus as an old Negro, once a slave, but now a freed and trusted family servant, who entertains his employer's young son with the folk tales of his people. Before the Civil War an Uncle Remus was to be found on nearly every plantation, but to-day he lingers only in a few remote villages of the Deep South, and is fast becoming extinct.

"Cabin in the Cotton," a new series of radio programmes, devised by Charles Chilton, which presents many of the Southern Negro folk tales, and features Edric Connor in the rôle of the writer of "serious" and "popular" music gradually became the occupation of two very different types of musician. By the turn of the present century these two fields were as the poles apart, the one being as a rule consciously abstruse (or unpopular), while the other equally consciously catered for public taste. To-day there is evidence that the gap is happily narrowing.

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Patti Clayton, tipped for stardom very shortly.





"For Pete's sake... Do you HAVE to drag your instrument WITH you every time you take a vocal chorus?"

THE appearance of "Jazz 47," published jointly by the magazine "America" and the Hot Club of France (250 fr.), must surely mark one of the most progressive steps in the history of jazz literature. One is naturally hesitant to use superlatives in an age which has a panegyric wrapped up in every dollar, but it is difficult not to describe this publication as revolutionary in the break it makes with the type of jazz book to which we've grown accustomed; revolutionary, also, in the very high standard of presentation and scholarship it sets. Don't be frightened. "Jazz

# "JAZZ 1947"

By B. M. Kies

History of Jazz"—both of which evidence painstaking historical and sociological research—provide, in their own ways, the background to the Charter, which might well be described as jazz music's "fighting platform."

Another feature, too often neglected, is the number of articles which give serious consideration to the contention that jazz is, in fact, the music of our epoch, and set out to demonstrate the link-up between it and other characteristic expressions and art forms of our times. Worthy of special mention in this regard are "Jazz and Surrealism," by Robert Goffin; "Jazz and the Dance," by Albert Bettonville (with some very interesting illustrations from "Mondo Illustré"—1989); and "Jazz To-Day," by André Hodeir.

Comparisons inevitably present themselves, and if they seem odious it is not through any spirit of spitefulness that they're made. It is, rather, because "Jazz 47" creates the opportunity of saying a few things (within the family circle, so to speak), that are necessary to be said if jazz—as distinct from the noisy offspring of the commercial baron—is not merely to protest that it's being maligned and misrepresented, but is to make its real nature unequivocally clear and establish its claims beyond doubt and beyond slander.

In that direction, "Jazz 47" is an advance upon publications like "Jazzways" or "Esquire's Jazz Book," an advance by virtue of the fact that it possesses what Matthew Arnold used to call "high seriousness." It breaks completely with the

ing of jazz as a contemporary art form must be promoted—a task of education, not advertisement.

The arsenal is the stronger for the appearance of this book, and all who are seriously concerned about the furtherance and development of jazz are deeply indebted to those who laboured to produce it.

## 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 the **QUINTETTE OF THE HOT CLUB OF FRANCE** and **DON REDMAN**.

1. Limehouse Blues. I Can't Give You Anything But Love. H.M.V. B4843.
2. Swing Guitars. Georgia On My Mind. H.M.V. B5332.
3. Solitude. When Day Is Done. H.M.V. B8669.
4. China Boy. St. Louis Blues. (Stephane Grappelly's Hot Four.) Decca F.5824.
5. Smoke Rings. Lily Belle. (Stephane Grappelly's Hot Four.) Decca F.6531.
6. Chant Of The Weeds. Shakin' The Africano. Brunswick 01244.
7. I Heard Trouble. Why Pick On Me? Brunswick 01280.
8. Hot And Anxious. Two Time Man. Parlophone R.2955.
9. Milenberg Joys. Shim-meh-sha Wobble. (McKinney's Cotton Pickers.) H.M.V. B9228.
10. I'd Love It. Gee, Ain't I Good To You? (McKinney's Cotton Pickers.) H.M.V. B4967.

## RECORD REVIEW

August Issue

Pam (Baver); Nero's Conception (Rogers, Norvo); by Woody Herman's Woodchoppers. Columbia DB2325.

THE rhythm section sounds as if it were playing in a tub of molasses, and sans "beat" is in itself enough kick left in this music to warrant the twitch of a critical eyebrow.

Following their leader's lead in following Barney Bigard, the Herman soloists, en masse, set themselves Ellingtonian models. The Rex Stewart pastiche in "Pam" is quite pleasing; less pleasing, however, is the mock-Hodges. Bill Harris, trombonist extraordinaire, falls between the two stools of Lawrence Brown's excessive sentimentality and his own excessive technique.

A very disappointing record.

Magnolia Blues (Scott, Wrightsman); I Never Knew Just What A Girl Could Do (Schoebel); by Santo Pecora's Backroom Boys. Parlophone B5050.

FOR the issue of this dreary recording we have to thank the "Melody Maker" Collectors' Corner Poll, held some time ago, in which readers' votes were cast in favour of foreign pressings which, in the best interests of jazz, they felt should be released in this country. That Josh White's American Decca "House of the Rising Sun" unissued even in the States at that time, should have won a share of votes from Collectors' Corner followers may be taken as an indication of the critical acumen displayed in this lamentable poll!

When so many worthy masterpieces of real historical value remain to be issued it is unfortunate that Parlophone should have seen fit to honour their obligation to the minority with this particular example of 1937 Dixieland. Pecora himself, it is true, produces a couple of healthy slides in the first chorus of "Magnolia Blues," which at least give a salting of the New Orleans flavour. But Shorty Cherock's sickly trumpet makes a poor lead for group improvisation, and in the last chorus his phrasing is alarmingly reminiscent of Dave Klein, of Ted Lewis notoriety. Stan Wrightsman takes the penultimate chorus in conventional barrel-house style which can be effective in the hands of a pianist of brutal power. Wrightsman, unhappily, would seem to be a very modest little musician, who certainly wasn't emboldened on this occasion by a weak and unsteady rhythm section.

It isn't merely a question of Cherock's playing recalling Dave Klein in "I Never Knew..." Caught a broadcast from Hilversum last Sunday, by Pierre Palla... organ and piano stuff, beautifully played, in the modern way, too. Hope you didn't miss a broadcast last Thursday afternoon, by Felton Rapley... it was magnificent stuff. Well, as I said, things are a bit quiet, so that's about all for now.

## At the Console With ROBIN RICHMOND

THINGS are a bit quiet in the theatre-organ world just now. Many of our popular organists are on holiday and this week there is very little to report, so consequently this article will be shorter than usual. John Madin, at the Granada, Tooting, is very much NOT on holiday, and for the past fortnight he has been running a "Write a Song" competition, and the response and general interest shown has been very good. Up to now, Johnny has received nearly 60 first-class entries from people in all walks of life, such as beauty queens, merchant seamen and schoolmasters. One entry was written in tonic sol-fa, and turned out to be the work of a 75-year-old patron; this song was dedicated to the British housewife. Johnny Madin has received several comedy songs, including one called "Toothless Thomas from Tooting," which naturally brought the house down. The finals are being judged by a committee of experts and the audience.

When the International Ballet is staged at the Gaumont State, Kilburn, I understand that Terence Casey will be playing during the intermissions. This should prove an excellent spot for Terry to do his stuff... much better than playing in the middle of a film programme. Now that Gerald Shaw is on his way to Cairo, the job at Swiss Cottage has been taken over by John Howlett, from Wimbledon. This should be a very popular appointment, and Johnny can be relied upon to keep up the high standard which has always been maintained at this Odeon. Caught a broadcast from Hilversum last Sunday, by Pierre Palla... organ and piano stuff, beautifully played, in the modern way, too. Hope you didn't miss a broadcast last Thursday afternoon, by Felton Rapley... it was magnificent stuff. Well, as I said, things are a bit quiet, so that's about all for now.

# MUSIC AND THE CRISIS

Hugh Charles  
Director of the  
Noel Gay Music  
Company Says:

## An Open Letter to the Prime Minister

Michael Carr  
Internationally  
famous song-  
writer says:

"MUSIC is just as international to-day as ever it was. No particular benefits would accrue to the British song product by making it insular. But at this time of national crisis, when the nation is going to need its popular songs to keep up its morale, surely now is the time—more than ever—to give high priority to British songs! Let British numbers be the ones to cheer the British people. The British song-product must be given a bigger hearing now than it has ever had. We must encourage British writers to write them. Then let the publishers publish them.

British artistes and bands must sing and play them, so that the public has a chance to hear, learn and sing them with national pride and acclaim.

"American music publishers are not averse to British songs. They'll always be interested in a GOOD British song. If we present them with ready-made national hits, then they'll be all the more ready to buy them. In this way the British song has a very good chance to become another source of dollar revenue. With our own Tin Pan Alley drive will become an integral part of the great export drive."

Sir, In times of national crisis the entire entertainment industry and particularly the music industry of this country has played a vitally important part in contributing to the national recovery. Its duty now is plainly two-fold. In the first place, music will cheer the hearts and inspire the minds of the harassed British people as, indeed, it has always done. In the second place, it has a most valuable contribution to offer in the great drive to sell British goods abroad.

Not alone can music and entertainment sell British goods. But in harness with the greatest potential mouth-piece this country has ever had overseas—the British Broadcasting Corporation—it can stimulate interest and sales abroad as nothing else can. This could be readily achieved by using a powerful wavelength of the B.B.C. for commercial programmes. During the war the B.B.C. was used in many languages as the Voice of Britain. The need is just as great to-day.

There is adequate finance available to subsidise such programmes amongst export manufacturers of British goods. That finance would stay in this country when it had paid for the propaganda. But, more important still, that finance would make possible the recruiting of the greatest talent this country possesses and direct it into radio. In this manner our own standards of performance would rise to such competitive heights that the whole world outside these shores would prove ready to buy not only the manufactured goods advertised, but our own British entertainment products—music, songs, stars and bands.

Your Government has the power to put into action in the national service the greatest of all our potential "salesmen"—the B.B.C. Place its resources at the disposal of the export manufacturing trades. British products, no matter how excellent, do not sell themselves. The scheme would add nothing to our already heavy tax burdens, and if we may suggest a slogan with which to begin each commercial programme—"WE MAKE IT—YOU TAKE IT!"

I am, Sir,  
Your obedient servant,  
The Managing Editor,  
"Musical Express."

SANCTIONS are deadly, particularly in art or music. They may be all right in time of war as a matter of retaliation, but not in business. It doesn't matter how keen competition is in the song business. This competition should be encouraged. Only in this way can the REAL writers prove their merit.

The Government to-day cries: "Export!" If that is what they want, then export covers the arts as well as manufactured goods. Therefore every encouragement and all help should be given to the music industry, particularly through the powers of the B.B.C. which is our ONLY shop window and, I would say, the greatest shop window in the world.

America has at her disposal all the vast resources of Hollywood in musicians, stars, composers and writers. Broadway is another great outlet for her music. That is a measure of the competition we in England have to contend with. Against all this it must be remembered that we have, by comparison, so few real name stars and so few name bands that the B.B.C. MUST exploit what we HAVE got to the fullest possible extent, so that the world may hear the BEST of our musical products.

WHEN you come to think of it—if you do—just how many minutes does MR. LEVIS allow his discoveries on Sunday evenings? Correct me if I am wrong, but I thought the idea was the exploitation of new talent.

Exploitation is right! This is no reflection upon those grand folk who are regular members of the show, or guest stars of the calibre of DAVY KAYE, but let us hear less of Levis and the gang and a lot more of the "stars of tomorrow."

A couple of weeks ago I mentioned GRACIE FIELDS and her choice of material. I'll do so again! May I humbly suggest, Miss Fields, there are, to my certain knowledge, at least a dozen firms outside of Eton Street that can produce the ballads and "pops" to further orders.

Surely, with the business in such parlous straits, you could spread the undoubted worth of your musical favour around a bit more?

If there is a finer film than "The Open City" showing up West, I should like to be informed. Making full allowance for its limitation of production—it was made under appalling conditions—and refraining from any unfortunate comparison with a Hollywood epic like "Best Years," I say it is truly sensational. The rude honesty of its stars and producer serve to illustrate what can be done with a shoe-string and determina-



tion. See it, then tell me I'm wrong.

Of all the "temperancers" I know, Harry Blue is by far the straightest and most enterprising. He deserves all success for his loyalty to his acts and his never-failing sense of humour. He has recently signed up an organist-pianist, name of JACK LAWTON, I believe, who should make box-office in no time. What he can't do between the organ and the piano, at the same time, is hardly worth writing about.

QUIZZ FOR THE QUIZZER In what popular radio quiz does the quiz-master produce the most fake-hearty manner ever? If you don't know the answer, and Aunt Hetty can't help you, ask yours truly.

The forfeit for not knowing, could be a trip to the States and a close study of your programmes equivalent.

Reports of the NOEL COWARD play, "Peace In Our Time," see conflicting, so off I toddled to see for myself. From the entrance of Alma Boughton (HELEN HORSEY) to the "exit" of Albrecht Richter (RALPH MICHAEL) it never dragged or ran away.

The story of Nazi-dominated England, told in the saloon bar of a Knightsbridge pub, had more than the Coward wit to point it. The situation could have been, it very nearly was! A cast of 36 brought to life a horribly real atmosphere of crackling hate and heroism I shall long remember. If I single out BERNARD LEE, ELSPETH MARCH and RALPH MICHAEL for a special bouquet, the others will forgive me.

Thank you—all of you—for an object-lesson in entertainment. The title is pluperfect!

Once again old Ma B.B.C. has opened her big arms and folded ERIC SPEAR to her warm and ample bosom. He must have heard the new Leeds song... and I don't mean "Managua Nicaragua" either!

May I add my small voice to those of so many others and congratulate DEREK ROY on his terrific standard in Variety Bandbox?

He works like a Trojan, and always comes up fresh. One way and another, this country has some pretty fine (I nearly said "mighty fine") radio comedians, and I rate Derek way up the list.

"Cabin In The Cotton" has a lot to be said for it—both ways! Knowing CHAS (Cully to you) CHILTON, I'd better reserve my pronouncement for a couple of weeks, and see how it goes. But I would like to suggest you watch PETULA CLARK. Don't let her try too much, Charles. Miss Clark is a pet (ouch!) and a great artist—but she should relax.

What a radio feast on August the fourth—and what a waste! Why, in heaven's name, must you powers-that-B.B.C. give us such a basinful in one day? It was BANK HOLIDAY... remember? Or were you expecting rain? Spread it over the week next time, please.

A better show with every airing is "Beginners Please." To be heard every Saturday at 10.30 a.m. But as from this coming Saturday... at a new time. They have shifted it to 11.45, and in a fortnight or so, right up to 5.40 p.m. Which is as good a spot as ROY SPEER, its producer, could wish.

But what happens to BRIAN REECE? Will C.B. rearrange his matinee timing? I doubt it, and it's a pity, because Brian is just as good in the radio show as he is in "Bless The Bride"—if the media may be compared. In this programme the new talent has well over 90 per cent of the airtime... Same spot in your eye, Mr. L?

Let us hope that "Annie Get Your Gun" will never be affected, however impossible it may seem, by the "Dollar" question. At least, let us not lose the vital talents of DOLORES GRAY.



Edited by DENIS PRESTON

"Jazz 47" is neither stuffy nor high-brow. Yet it is the most successful attempt we have had to treat jazz as a serious art form, worthy of consideration and respect, and desperately in need of understanding.

The main theme of the book is—"Jazz is the music of our epoch." Naturally, a good deal of space has to be spent in its defence, and in explaining again and again what it is not. But it is one of the strong points of this publication that it concerns itself principally with the positive, perhaps the most striking example being André Hodeir's 9-Point "Charter of Jazz," a concise, dignified and impressive statement of the nature and distinguishing qualities of jazz music. Robert Goffin's "Origins of Jazz" and Charles Delaunay's brilliantly conceived "Short

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Alys Robl, glamorous French Canadian singer, who, as reported in this newspaper last week, will be heard in several broadcasts this month.

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# Tin Pan Alley

"The Troubadour"

## BANK HOLIDAY TOUR

**OUTSIDE** Ightham Moat.—Incidentally, just before the Bank Holiday, I sneaked in on a recording session. An orchestra a la Kostelanatz, in fact, this may sound ridiculous to a certain few, but to me it was an even lovelier noise. Surely there must be someone in this country who could do a "Toots." I know there must be—but would Decca support him with an orchestra like that?

Met Abel (Variety) Green—instead of finding a Nix Pix Stix guy, found him to be quite shy and reserved. The guiding hand of that great show paper is certainly very charming!

Very pleased to hear Louis (Leeds) Levy has started a terrific line. "You don't know how lucky you are"—understand it is already recorded by Sinatra, The Andrews Sisters, and four other top names—Eddie Kasserer, you don't know how lucky you are!

Spencer Williams going back to America to settle in California after sixteen years in France and this country. You're leaving some good songs behind you, but I'll guarantee you'll get better support right back where you come from! Sorry to lose you, Spence!

On the outskirts of BATTLE. Heard the lovely Ray Martin orchestra—Val, you had better watch those top notes!

Outside "THE WOOLPACK" (Yalding). Heard the fruit pickers lustily singing "May I Call You Sweetheart." Had this song been plugged long enough I am sure it would have made No. 1. This was also one of the songs I heard in that low tavern last week. In fact, wherever there are a bunch of blokes singing, they always sing "May I Call You Sweetheart." Denby and Watson should go far, they have the "common touch."

"THE CHEQUERS," East Farley. Whilst a certain B.B.C. type was holding forth in the saloon bar—on things that shouldn't be talked of in a saloon bar (he doesn't know me) the locals were discussing—plug money—not the crisis—they couldn't care less—it's the length of the beans that counts!

# A "TREND" STORY

## By Johnny Long

### Young America's Favourite Bandleader



Johnny Long

In almost every interview, the interviewer asks me (and I suppose other bandleaders) "Which way is the music industry going?" By that they mean is the sweet or hot faction most popular currently? I may be wrong, but it seems to me that the customers want music to which you can dance. Perhaps they're tired of bands that nearly blast them off the floor. We've seen a lot of dancers leave the floor when a band plays torrid tunes.

This isn't hard to explain. For the most part, the war brought on loud, blaring bands. Everything was high-speed and exaggerated. People accepted these changes. Then the men came home from the war. They'd been yelled at, shot at, bombed, etc. They'd had enough noise. When they got home they wanted soft, sweet music; music they could dance or dream to. The proof is that in battle areas, the Armed Forces stations got mostly requests for ballads. The type of song that would remind a GI of his home, his girl, or his mother. And a blaring trumpet, hot drum solo or torrid trombone didn't quite fill the bill.

We try to play what the customers want. Any band that doesn't isn't going to last long. Many a bandleader who is minus his band can attest to that. You have to play what they want—not what you want or like. Maybe the pendulum will swing back the other way, in a little while after the war memories are a little less clear. I wouldn't be at all surprised.

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## THE TIN-PAN ALPHABET

ARTISTS—Glamorous Paula Green at last to be seen—at the Casino.

BRAND NEW—Roy Walker.

CHAD—B.B.C. Disc Jockeys. What, no Moffatt! I beg your pardon, there was Neal Arden.

DAILY TALK—And when he wrote a song like "A Fairy in My Garden" I knew he wasn't a song writer.

EASY ON THE EAR—You can always gamble on the Four Ramblers.

FUNNY MEN—Derek Roy—his scripts are a joy.

GRACIOUS ME—Snakes alive! Pluggers going home at five!

HANDS ACROSS THE SEA—With Bing to sing a British song, Mr. Rank can't go wrong—but maybe Bing would rather work with Van Heusen and Burke.

INVITATIONS—I'm inviting all B.B.C. producers to hear coloured singer—Vic Brown.

JUSTIFIED—The forthcoming repeat series for Cavan O'Connor.

KISS—To Syd Dean, if you heard his broadcast you'll know what I mean.

LIKEABLE FELLOWS—Harry Davis—he's always Harry Davis.

MORE PLEASE—Kay on the radio.

NEVER MIND EH!—There's a publisher I know, who refuses to pay dough—tho' his songs are really great—no one sings 'em, ain't that fate!

OVER DONE—Annie Get Your Gun!

POPULAR SONGS—I'm tipping for "topping" there's a Shanty in Ypsalanti.

QUESTIONS—How do crooners who sing flat—pass auditions, tell me that!

REPORTING—I didn't think much of Hutch—his songs were wrong.

SOMEDAY—Chappell's may have to buy British—Woo Hoo!

TOLD YOU SO!—Margaret Naylor to appear in the broadcast of the year.

UNIVERSAL APPEAL—Dick Haymes—lovely voice—seems to be the Housewives' Choice.

VEVING—Interpolations!

WHISPERS IN THE DARK—Ssh! Someone's been seasoning!

X MARKS THE SPOT—The Excelsior Charing Cross Road, the commencement of the Annual American Accordionists Association Contest.

"One marvelled," says my American correspondent, Tommy Dunn, "at the uncanny ability displayed by the competitors and their ambitious solos, which ran the gamut of difficult operatic selections. There was many a raised eyebrow among the judges when one 16-year-old boy played 'The Flight of the Bumblebee' as a solo in the bass, with right hand accompaniment. Unusual, to say the least."

In his remarks to the audience, Deiro stated that the future of "our beloved instrument" is secure in the hands of the young standard bearers, and our present top-flight accordionists had better "look to their laurels."

Significantly, he added that each contestant had studied with an A.A.A. Certified Teacher.

Headed by the talented Charlie Magnante, the judges were: Joe Biviano, Gene Attore, Angelo de Bellis, Frank Gavano, Louis del Monte, Edna Bennett, and timekeeper Tommy Dunn. The contest was a huge success, and ran for five hours.

Bert Haar sends one or two examples, from his own experience, of how the accordion can be made to sound most effective in the front line of small dance combinations.

The outfit with which he is playing consists of accordion, violin, baritone-sax doubling clarinet, and rhythm. For the hot style numbers he re-writes the tenor-sax part for violin, and the trumpet part for the accordion, with the clarinet playing his part as written. The new tenor and trumpet parts must be written carefully and exactly, so that the result is accordion and violin playing figures against the clarinet, or vice versa.

For the commercial tunes Bert re-writes from the violin parts,

## Accordion Times

Edited by J. J. BLACK

SUNDAY, July 13, was an important day for American Accordionists who rallied to Manhattan Centre, New York City. A hall packed to capacity greeted the ever-popular Pietro Deiro, Jr. (Secretary of the A.A.A.) who, acting as M.C., called the first amateur to the stage at the commencement of the Annual American Accordionists Association Contest.

"One marvelled," says my American correspondent, Tommy Dunn, "at the uncanny ability displayed by the competitors and their ambitious solos, which ran the gamut of difficult operatic selections. There was many a raised eyebrow among the judges when one 16-year-old boy played 'The Flight of the Bumblebee' as a solo in the bass, with right hand accompaniment. Unusual, to say the least."

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## RALPH MOFFATT

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"Thanks so very much for your help, kindness and hospitality during my short, but wonderful, stay over here. I hope that in some way I may some day repay you. Thanks especially:

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Tito Burns  
Leslie Douglas and Gang  
Andy Gray  
J. T. Gray  
Ted Heath and Boys  
The Hansons—Huddersfield  
Leslie Holmes  
E. D. W. Jones  
Harry Leader  
Bunny Lewis  
H. Newton Lane

Laurie Marshall  
Michael Mills  
Tawny Neilson  
Jimmy Phillips  
Bill Phillips  
Billy Reid  
Tommy Sampson and Band  
The Skyrocks  
Dorothy Squires  
Beryl Templeman  
Georgette and Julien Vedey  
Mark White

and the Members of the Moffatt Club and all of you who turned out to give me the opportunity of meeting you. Thanks so 'doggone' much."

Sincerely,  
RALPH "MUFFET" MOFFATT.

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9. They Say It's Wonderful—Berlin, 1/.
10. Oh What A Beautiful Morning—Chappell, 2/.

## Teddy Foster has no Sole Agency

We have been asked by Teddy Foster to advise the profession that although a considerable amount of his business is handled by various agents, he has no exclusive contract with any one individual agent. People wishing to contact him for engagements, therefore, can do so direct to his home address, 52, Bronwood Court, St. John's Wood, N.W.8. The band is having a very successful carnival appearance at Cleethorpes this week.

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## SILVESTER PLAYS FOR KENT CHAMPIONSHIPS

On Thursday, September 4, Victor Silvester and his Ballroom Orchestra will play for the Thanet Area Finals for the County of Kent Amateur Championship, which will be danced off at the Coronation Ballroom, Ramsgate. We understand from the Festival Organiser, Eustace Bowman, that this is probably the first time Area Finals for a County Championship have been danced off to music provided by Victor Silvester.

## Bobby Young Sings with Lorna Martin

Bobby Young featured vocalist with Roberto Inglez at the Savoy Hotel will be heard singing with Lorna Martin and the Eubank Band when they broadcast on August 18 at 11 a.m. While the Inglez band is on holiday from the Savoy Young is free for sessions and can be contacted at Museum 4868.

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## Camber Guest on "Black Magic"

Len Camber, popular vocalist, of whom we hear all too little these days, will be heard as a guest on "Black Magic" series on Monday, August 18. The series which can now be heard on the Light Programme from 11.5-2 p.m., features Stanley Black and the Orchestra playing the music of yesterday, today and tomorrow.

## PETER LEIGH AT TROCADERO

While Fred Morrison and his band are on holiday from the Trocadero Restaurant their place will be taken by Peter Leigh and his orchestra. Legs is well known for his work at private parties and hunt balls, and the line-up he has with him is as follows: John Weston and Ernie Mansfield altos, Jack Winwood tenor and violin, Stan Goodall trumpet, John Crowe guitar and vocals, Al Benson bass, Eric Kemp drums, Wally Warren piano, with Leigh leading on tenor, clarinet and accordion.

## STARBUSTERS

The news from the Stardusters is good this week, for the wife of Benny Varetto, their bass player, presented him with a baby daughter last week, and Freddie Thomas, who has been away from the band for some time due to ill-health, has now returned to the outfit. The Stardusters have two broadcasts lined up, the first being August 25, 5.45-6.15 p.m., and the second September 3, 1.30-1.55 p.m.

## CLASSIFIED ANNOUNCEMENTS

All advertisements must be prepaid (cash with order and copy) and are inserted at the rate of 6p per week. Maximum 3/6. Numbers allow two extra words, plus 1/- for cost of forwarding replies. Insertion in any specific issue is not guaranteed.

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## OPERA SINGER'S ROMANCE

Janet Howe, the dramatic contralto who has made such an outstanding success as "Carmen" in Carl Rosa's production of Bizet's famous opera, was married on August 9 at the registrar's office, Kensington, to George Hancock, principal baritone. After the ceremony the bride and bridegroom had one day together before leaving to fulfil professional engagements in different parts of the country—Miss Howe to Birmingham, where she will appear as "Carmen" at the Theatre Royal during this week, and Mr. Hancock to Clacton for a concert engagement before he rehearses for the tour of the Covent Garden Company.

## Lucraft on Band Parade

Howard Lucraft will be heard on Band Parade opposite Ted Heath next Monday, August 18. In this programme he will repeat his arrangement of the Gene Krupa special, "What's This?" in which both he and Johnnie Green will be featured as the vocalists. On Wednesday, August 20, the band will be heard in the series, "On the Sweeter Side," from 10-10.30 a.m. and again in the same programme on Thursday, August 28. In all these programmes Bette Roberts and Johnnie Green will vocalise.

## Sacha's Melodists

Sacha Borstein, whose versatile band known as Sacha's Melodists is now appearing so successfully at Scarborough, will shortly take the outfit for a two years' tour, commencing in Ceylon, with a possibility of New Zealand and Australia to follow. There have been recent changes in the Melodists and four British musicians have joined the band. This makes the outfit even more cosmopolitan than it was before, ranging from Scotch, Irish, and English to Russian. The band again broadcast on Thursday, August 14, in Northern Music Hall.

## MRS. BROMLEY THANKS SWISS MUSICIANS

Mrs. Bobbie Bromley, widow of the well-esteemed Tommy Bromley, has asked "Musical Express" to print an open statement of thanks to the Swiss musicians. "Their kindness and help in every way is something that can never be repaid," says Mrs. Bromley.

## KISCH AT ALBERT HALL

A Royalton Kisch, who made such a successful debut at the Albert Hall last March, will be appearing there again in a big symphonic concert, together with Sziget, on August 24.

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