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SIX GREAT BANDS FOR SHADWELL RAZZED BY MUSICIANS' BALL SWEDISH BAND

Stapleton, Ros, Preager, Swinfen, Heath, Entertained by the Skyrockets Rabin have accepted. More Bands to follow

OLLOWING the information printed last week that the M.S.B.C. were departing on a new venture, namely the Musicians' Ball to be held at Hammersmith Palais on February 27 at 8 p.m.-2.30 a.m., we now have pleasure in informing our readers that so far no less than six famous name bands have consented to appear at this big social function. These are the bands of Cyril Stapleton, Edmundo Ros, Lou Preager and Johnny Swinfen, Ted Heath and Oscar Rabin with Harry Davis. We understand that the Skyrockets, the Squadronaires and Joe Loss have also been asked to appear, but at the time of going to press their acceptance has yet to be confirmed.

Provisional details have already been settled by the Organising Committee, who announce that a limited number of tickets will be on sale to the public at 12/6d. each from January 19 at Hammersmith Palais de Danse. A number of tickets have been reserved for musicians, members of the entertainment profession and their friends, who will be informed of the method of application at a later date. The public are requested to apply direct to Hammersmith B.B.C. entertainment "Variety Palais, enclosing a stamped addressed envelope sufficiently Concert Hall" will feature the large to hold a medium sized ticket.

Regarding transport the Council have made arrangements with the London Transport Executive to hire twenty double decked buses in order to get patrons home after the ball. Readers who wish to avail themselves of these facilities should write for details when applying for tickets.

GONELLA'S SURPRISE

Due to the fact that Eleanor Farrell's appearances in variety her to broadcast in last Mon-Gonella delighted the audience with his vocal and trumpet solos of several of the Gonella is shortly to take a band for three weeks.

STARITA'S **FOOTSTEPS**

News reached us from America this week that Michael son of Rudy Starita, is following in his father's footsteps. Mrs. Starita tells us that he is the drummer in his school's band at Dublin, New Hampshire and also in the Peterboro band.

tice at his uncle, Ray Starita's himself. ballroom in New Hampshire where he has met many famous orchestra leaders. Older members of the profession will be glad to hear that the other memalso doing very well in Florida piano accordions have already tra. Rudy Starita, father of in Britain, the newest of the im-Middle East with his all girl Seal" clarinet which Selmer are orchestra. Rudy's daughter who importing from the Continent. is in England is also in the en- The new clarinet, we under-

3 Broadcasts

Jack Coles has three broadcasts lined up, two for his Music Masters and the third for his Orchestre Moderne. The first of the Music Master programmes is on the air January 19, 8.15-8.45 a.m. in the Home Service, the January 26.

this week made it impossible for gaining in popularity and these two further broadcasts are cerday's Band Parade, Nat Gonella tain to have a good listening stepped into a last minute public for this breakfast-time

The Orchestre Moderne programme goes on the air at 3 old numbers that made him so 3.30 p.m. on February 6. Already popular. We understand that featured several times on the air, it has succeeded in serving to Green's Playhouse Glasgow, up many new ideas in modern light music which have received wide recognition from both publice and critics. The Orchestra Moderne con-

sists of 22 players with Jack Coles conducting. Jack in laying aside his trumpet is very wise, for when this orchestra had its initial broadcast he endeavoured to give the listeners what they expected, namely a trumpet solo. This however did not work out in practice and was wisely abandoned. Each programme introduces one popular tune in a new manner and all orches-He puts in long hours of prac- trations are the work of Coles

IMPORTS

Continental instruments are beginning to come over to Briber of this famous family, Al, is tain. While Settimio Soprani where he leads his own orches- made their post-war appearance Michael, is at present in the port lines to arrive is the "Gold tertainment industry, although stand, has the important feature her field is dramatic acting. of solid nickel-silver keywork.



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Sunday night radio feature for Revellers

The popular Sunday night Radio Revellers, Britain's outstanding vocal quartette on Sunday January 24.

On this date "Variety Concert Hall" comes from the Naval Barracks at Petersfield, an occasion which will give wide scope to the highly versatile talents of the Revellers. There are now few exceptions in the way of radio programmes in which the Radio Revellers have not appeared and the current promoter Louis D. Brunton, and high spot is their weekly vocal in "Ignorance Is Bliss."

On February 1, the Revellers second is a similar time on are again in Variety Band Box. The Revellers' records are get-BANDPARADE

Both are vocal programmes ting more and more request and will feature Benny Lee and Norma Clarke and the Freddie grammes and bookings are still out is anticipated due to the Phillips Trio. This type of vocal as heavy at the Victoria Palace, great popularity of this band. programme put over by Jack where "Together Again" is Coles' Music Masters is steadily rapidly nearing its first anniver-

HEATH-ROS APPEAR AT **GROSVENOR**

Ted Heath and his Music with Paul Carpenter and Jack Par-nell and Edmundo Ros and his Rumba Band will provide the music for dancing at a Charity Ball to be held at the Grosvenor House, Park Lane, London, W.1.

Seven hundred dancers will listen to the music of the Heath band and rumba to Ros from 7.30 p.m. until midnight on the Voluntary Aid Committee's Third Annual Ball, which is being arranged by a group of at 3.30 to 4 p.m. Light, young people to raise funds for M.W.Y.W., and Saturday Januthe Jewish Legion. The Committee is also having an all-star cabaret, and with this line-up of bands and stars they anticipate a grand social success. The bookings for the bands were by arrangement with Music Artists, Ltd., and Maurice I. Kinn respectively.



Ted Heath

Well-known Personality Leaving Charing X Rd.

Known to the whole profes-sion as "Woolfie," Harold Wool-fenden, Retail Manager of Messrs. Francis, Day & Hunter Ltd., has left to join the Murdoch Organisation at their Head Office. At the time of going to press it was not possible to ascertain his exact duties, but we have no doubt that Murdoch's intend to use his great experience and technical knowledge to develop their Band Ratcliffe that at the next meet-Instrument business throughout ing of the Dance Band Directhe country. We feel sure the tors' Association it is more than

appointment.

THE DENNIS

Further to the exclusive statement printed in these columns pleasure in advising our readers that he signed a contract with William Morris Agency, through his own Agents, Foster's, last Thursday January 8.

HARRY GOLD'S BIRMINGHAM CONCERT

On Tuesday January 20 Harry Gold and his Pieces of Eight will play at a Jazz Concert at Birmingham Town Hall. The concert we understand from him that the Marchioness of Reading. Gold will play a programme compiled entirely of Dixieland music. Readers in the Birmingham area are advised to apply

Rogers deps. for Gardner with Lucraft

Owing to domestic reasons, Freddy Gardner has not been able to do Howard Lucraft's one-night stands for the last few weeks, and in his place temporbrilliant on sax, clarinet, piano, trombone and vocals, and has made a terrific job of managing difficult arrangements. Rogers will also be with Lucraft on a one-night stand at the Royal Star Hotel, Maidstone on Wednesday, January 21. Bette Roberts will also be featured on that engagement.

Lucraft's next two broadcasts will be on Thursday January 15 ary 24, 8.45 to 9.15 a.m. Home.

TOMMY WHITTLE TO MARRY

We understand that Tommy Whittle well known tenor player with the Ted Heath Band will marry Miss Marie Quick next Friday February 23. At the time of going to press details are not yet available as to where the wedding will take place.

LOTTE LEHMANN'S FILM DEBUT

The debut as a motion picture actress of Lotte Lehmann, one of the world's most famous opera and concert stars, created quite a flurry at Metro-Goldwyn-Mayer. At a point in life where most people would be glad to sit back and relax between singing tours, she is starting a whole new career with a dramatic role in "The Big City."

With flowers in her dressingroom and good wishes being ex-tended from all sides, she said that it was like an operatic first night, but even more exciting. "This is so new, so . . . so ex-hilarating," she declared.

The D.B.D.A. may discuss outside broadcasts

We understand from Hardie profession will join us in wish-ing him every success in his new Outside Broadcasts of dance Covent Garden Orchestra. bands will be on the agenda.

Messiah at Hackney **Empire**

erick Jackson conducted the London Philharmonic Orchestra last week that Denny Dennis and Choir in a performance of was signing a contract to appear | Handel's "Messiah" at the in America, we now have Empire Hackney, with outstanding success. It is believed that this is the first time that this or any other sacred oratorio has been performed in a London music hall.

GERALDO FOR **BLUE AND**

On Tuesday January 20 Geraldo and his Dance Orchestra will play at the second Blue and White Ball at the Albert is organised by well known jazz | Hall, in aid of J.N.F. Charities. Hostess for the occasion will be

WINTER PROMS

(And a Contrast at Cambridge Theatre)

Sy Malcolm Rayment

THE most interesting programme in the first week of the Winter Promenade Concerts at the Albert Hall took place on Thursday January 8. The London Symphony Orchestra was conducted by Basil Cameron. William Walton taking over for the performance of his Symphony. Unfortunately, with one exception, the standard of performance varied from mediocre arily is Eric Rogers. Rogers is to absolutely shocking. The symphony suffered most of all. It sounded as though each member of the orchestra was seeing his part for the first time and straining every nerve in a vain effort to play the right note at the right time. The one bright spot of the evening was Jean Pougnet's brilliant playing of the Delius Violin Concerto.

In contrast the slender audience at the Cambridge Theatre on Sunday January 11 heard some precise and vital playing by the new London Orchestra under its conductor Alec Sherman. Indeed in Beethoven's Eighth Symphony, which was taken faster than usual, lyrical feeling seemed to be sacrificed for precision and brilliance. Antonio Brosa (violin) and Winifred Copperwheat (viola) gave a satisfying performance of Mozart's Sinfonie Concertante, be quite Brosa's meat. For once (thank Heaven!), the work was in Alban Berg's violin concerto best, his performance surpassing ner for whom it was written. This work should be heard more often, for although difficult to many ears at a first hearing, it has great beauty, which while being virtuoso music sacrifices nothing to virtuosity for its own

M. R.

"Peter Grimes" The Controversial Opera

No Opera of recent times has

aroused such controversy as Peter Grimes." Some maintain it to be the greatest Opera since the days of Purcell, being the equal of "Dido and Aeneas," while others, less numerous, regard it as being almost devoid of music. Seeing the Covent Garden production on Thursday January 8, I found it impossible to agree with either of these extremes. Musically speaking it is not among the world's masterpieces; theatrically speaking, however, it probably is. Britten's music is on the whole wonderfully effective and perfectly matched to the fine libretto and the stage action. I think it would be true to say that both these contribute as much to the success of the work as the

The present production is extremely good, and if only reserved for the singers, I would like to hand a special

LEADER HERE

AST week the Skyrockets land and the Skyrockets for entertained a famous whom he has arranged several Swedish bandleader whose of his own compositions that arrangements have recently they have featured, gave a been a feature of their broadspecial lunch party for him last high and so loud that Shadwell casts. The bandleader is Harry Wednesday. Pat Dodd, well couldn't even raise a smile. Arnold who plays with his band known member of the Skyat the famous Amiralen Restaurockets, told us that having rant and Dance Hall in Malmö. heard some of Arnold's records It is here that Chubby Jackson he definitely thinks that the and Dizzy Gillespie have recently done concerts during band can quite easily compete with the best in this country. He their Swedish appearances. also told us that on their next

Arnold, a young man with fine recording session the Skyrockets appearance, leads on alto, four would record one of Arnold's saxes, three trumpets, trombone original compositions. and three rhythm. He told "Musical Express" that the band naturally plays every type Skyrockets' line-up include Bob of music, but we understand Parkman trumpet who takes that he is famous for his music in the be-bop idiom.

the place of Billy Riddick and Al Baum on sax who takes the This was his first visit to Eng- place of Max Phillips.

Harry Arnold at the piano surrounded by his hosts the Skyrockets after lunch in his honour at the Chatelain Restaurant, London.

ELEPHANT

After ten years at the B.B. during which time he cued in many famous artistes, Charles Shadwell, leader of the orchestra at Tom Arnold's Circus in the Harringay Arena, had the unique experience of being told off by an elephant for playing his music too fast. This elephant which dances a rumba, never forgets a tempo, and when Shadwell played the music a little too fast for him, he turned his head and trumpeted a note so

Charles Shadwell and his Orchestra have been doing a very fine job accompanying the many and varied acts at the circus. As readers will be aware, Shadwell stepped in at short notice in place of the Lifeguards'

Two recent changes in the Next Sunday afternoon, January 18, Royalton Kisch will conduct the London Symphony Orchestra for a Beethoven concert. The programme will consist of Overture Leonora No. 3. Violin Concerto. Symphony No. 5 in C minor. Soloist will be



NEW BALLET BY MORE BROADCASTS Wigmore Hall: ANTHONY BURKE

Tschaikowsky Theme

On January 21 the Sadlers Wells Theatre Ballet will present | On January 26 the band will be Parures," a new ballet by heard in a Music While You Anthony Burke to the Theme and Variations from Tschaikowsky's Suite in G. This is Anthe Company, and by contrast BIRTHDAY GREETINGS with his first, "The Vagabonds," is an all-dancing ballet in the to take this opportunity of wishclassical style. Vivienne Kernot, who designed the scenery and costumes for "The Vagabonds," is again collaborating with Mr. Burke on the decor for appears every month is a mine Parures.

The cast will be headed by two girls, Elaine Fifield and Maryon Lane, and three men, Leo Kersley, Michael Poulton and David though Mozart did not appear to Poole. Elaine Fifield is a seventeen year-old Australian dancer who has been with the Company given without any cuts. It was since May of last year. Maryon Lane, aged sixteen, comes from that Brosa was heard at his very South Africa; she only joined the Company in September 1947, the recorded one by Louis Kras- and this is her first leading role in a new ballet

FOR WILDEMAN AT CRICKLEWOOD Jan Wildeman and his Orches-

tra will again be on the air from Cricklewood Palais this Thursday January 15 at 10.35-11 p.m. in the Light Programme. Work programme at 3-3.30 p.m.

" Musical Express" would like ing a happy first anniversary to "The Beat," official journal of the Ted Heath Fan Club. This fine little publication which of information for Heath followers and the editorial staff are to be congratulated on the firstclass job they have made of this publication.

MORE NEWS AND PICTURES ON BACK PAGE

BECKLES OFF THE BEATEN TRACK At his Wigmore Hall recital

on Wednesday January 7, Mr.

Terence Beckles in a refreshingly unconventional programme showed that he had all the makings of a first class pianist, with a thoroughly sound technique, good quality and variety of tone, and a deep insight into the works he played. His Bach was probably his strongest point. The long and fine Schubert Sonata in A (Op. Posth.) though beautifully played seems to need a Schnabel to bring out its greatest qualities. In a group of middle and late period Faure Nocturnes and Barcarolles a little more passionate intensity and suppleness of rhythm seemed to be needed; it is doubtful whether any but a French pianist can convey to the full the subtlety of these pieces which, in spite of all their delicacy and refinement, have an underlying emotional content which is not always fully re-vealed by English artists. A thoroughly enjoyable pro-

LONDON RECORDS FOR AMERICA



ONDON RECORDS being shipped to the United States by American Overseas Airways on Friday and Saturday of last week. The aircraft were Constellations and over 32,000 records were carried-one of the aircraft was specially chartered to carry records. The entire shipment were records of Gracie Fields ("Now is the Hour") shipped to the London Gramophone Co., who are sole importers and distributors in America for London Records. This is the first time this has ever been done.



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THE VOICE

TRUTH ABOUT ROONEY

It seems all London wants to know "is Mickey Rooney good or bad?" The reason is because irresponsible elements among critics failed in their duty. I will tell you, without fear of contradiction, what causes these phenomena. Rooney is a great performer. He is a dynamic personality. He has talent. What he does he does well. He sets out to use the band, and at the London Palladium he was fortunate enough to have a band that carried him right through his own act. But always remember that Mickey Rooney paid them that compliment publicly. There was only one reason for this £3,000 a week star having confused one or two of the critics - one simple reason why there was an element of doubt and that should never have happened. I blame Rooney himself as much as I blame veteran showman Val Parnell.

THE REAL REASON You see, Mickey Rooney followed - I say FOLLOWED the greatest laughter-maker in the world, Jimmy James. Not only that, but Jimmy James had done two spots in the programme, one in each half. No top-liner of Rooney's magnitude in his right senses should have followed. If Rooney didn't know, then Mr. Parnell should have seen to it himself after the first house Monday night. I have seen a lot of this bad programme construction in the West End of late. Believe me the managers are a lot more particular about the running of their bills in second and third rate provincial houses. Rooney is a star of the highest order. Movies made him. But he has something of the tradition of the show business to be able to put on an essentially vaudeville act. In the right spot on the bill, even his adverse critics would have acclaimed him. That's my view, and I stick to it.

COMPLETE UNITY

Geraldo's gesture in cancelling an outside broadcast in view of the wishes of the Musicians' Union is the first expression of co-ordination between the Union and the D.B.D.A. It is a step in the right direction. It proves conclusively that this profession of ours, from the maestro at the top down to the rank and file, are united. This is a fine augury for the New

WHEN WILL THIS ALL FINISH?

Believe it or not, after all the declarations of policy on behalf of the M.U., the "Melody Maker" still persists in stating that they "hope the new Committee will recognise the valuable work done" (by dance musicians) "by giving them a sympathetic hearing. . . . " What kind of talk is this? You would imagine that the orchestral musicians were going to put the popular music industry out of business! As Mr. W. J. O'Reilly has written to our contemporary, they could not be biased in favour of any separate group of musicians. To quote Mr. O'Reilly's letter which the "Melody Maker" published last week, he says to them: "Having been returned in the elections with substantial majorities by ALL branches of the profession, we are faced with a clear-cut mandate to put musical matters first, last and all the time; and no members need fear that their musical interests are in danger of neglect." Well, that's what the man said. And that's what I've been telling you for so long. But some people just WON'T

WASHINGTON WHIRLIGIG OPUS ONE * IN THE MOOD AT THE WOODCHOPPERS BALL SKYLINER * CHEROKEE **HEY! BA-BA-RE BOP** HARLEM NOCTURNE * FAN IT

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MERRY MACS COMING HERE IN MARCH

ALF way through the first month of the year and still a very quiet news front from the U.S. so far as music is concerned. The annual 'Down Beat" and "Metropopularity polls have nome" been declared without any really surprising results. Stan Kenton is top band as everybody expected, despite his long enforced lay-off, with Spike Jones retaining his King of Corn title for yet another year. A general summary of this year's results which, a year ago, was a subject of bitter controversy. Dizzy Gillespie, acknowledged father of groups.

aken by Sarah Vaughan, whom This could happen here! I don't think is all that good. Naturally, everyone expected June Christy, Frank Sinatra, the Pied Pipers, King Cole Trio and baritone saxist Harry Carney to normal once more, are contained "So Say All of Us?") baritone saxist Harry Carney to normal once more, are contained top their sections which, of in my report that the swing band course, they did. "Down Beat" Mecca, the Paramount Theatre surprise was the Male Singer in New York, has threatened to with a Band spot being won by cancel its booking of name A NOTHER Union topic comes Krupa vocalist Buddy Stewart- bands unless they drop their another Be-bopper whose syn- salaries. They complain that ported earlier that there had music-or is it!

looking after them while they film will be booked during their ance benefits. are over here.

CTAN KENTON (the guy who the Paramount was the only of people who, ironically, are out when things are settled won the polls), is doing well theatre to have actively pro-controlling Union affairs. The it'll certainly take some arbitratwish during a period of free-lance Duke Ellington. with his concert tour and has an posed the cuts and agreed to the session men complain that they ing!

HEAR the all Australian show

future. It should bring some

fresh material to the mike that

WAS very pleased to hear the

Brook" heralding the return of

that superb singer of popular

songs, Donald Peers. He really

tastes. It is obvious that here is

an artist who is REALLY inter-

polished performance must go

hours of very hard work! He

PEN PORTRAIT. Publishers. CAMPBELL CONNELLY.

stocky, quiet personality, started

in this business as a Music Hall

act, on to songwriting - into

publishing and founded the

nelly with Jimmy Campbell on

their own song "Show Me The

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having one or more songs in the

Ten Best Sellers. At one time

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but in latter years concentrated

more on American material —

has recently, however, had

several British hits. His current

Meadow." If you've a good song

you stand a 50 per cent. chance

THIS WEEK'S QUOTATION.

(To the Musical Spivs).

not mine.

I stole:

single line;

Bobert Louis Stevenson. 1850.

Of all my verse, like not a

But like my title, for it is

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Sorrento (2/-, Ricordi).

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Her Now (1/-, Feldman).

Ascherberg).

Keith Prowse).

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8, 1948, has been

with Reg Connelly.

Reg Connelly-medium height, J.

certainly

Touch.'

has that "Vocal

strains of "By a Babbling

the customers will like!

I advocated some weeks ago



impressive list of dates lined up

THE TIN PAN

ALPHABET

ADELAIDE HALL soon to be

BRAND NEW. Remember I

Cotton the other day?

have a word for it!

Fiddle Faddle."

He should use it.

Denny Dennis.

Jack Nathan.

sing them!

-perfection!

the big hello!

reviving!

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does know how to please all GOING TO AMERICA. The

ested in his job, and behind that HANDSHAKE to Jack Nathan

successful firm of Campbell Con- KISS to that amazing impres-

shrewd judge of a song, and he LIKEABLE FELLOW. Jimmy

plug song being "A Tree In A NAIVE. The British songwriter

The title from a better man RONNIE LESLIE'S Issy Bonn

Ah, how much better, had I SONG DETECTIVE. Sorry,

seen in a West End Show.

told you of Jean Gould?

Did you hear her with Bill

Music Hall" relayed from a

factory canteen! The M.U.

you go to has a revival. I

Camarata's recording of

A comic with a fine voice

British songwriters will miss

for a fine band broadcast.

I'm waitin' to hear more of

cording of "Dream Again"

on A.F.N. A commercial disc

MES ETHERINGTON and

SYLVIA WELLING should

leave the "popular" songs

to the people who usually

attains the almost impossible

Miller - the little man with

time Maisie sings "Golden

Earrings" she should do an

impression of Anne Shelton

instead of Marlene Dietrich!

who walked into Chappell's

OFF THE RECORD. Most

POPULAR SONGS. "There'll

QUERY. Did Eric Winstone

songs on Band Parade?

is more Bon than Issy's!

THINGS I'D LIKE TO SEE.

UNDER THE COUNTER. That

VERY NICE TOO. The exploi-

WHISPERS IN THE DARK.

never be a girl like you." I

fancy this for another

British entry to the Sellers

enjoy playing those "corny"

Sherlock Holmes is on holi-

The Irving Berlin Music Co.

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solo series for Steve Conway.

tation of British songs by

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Ronald Waldman for Direc-

MARKS THE SPOT. The

Horse and Sacks," Harrow

Road. Counted 10 pluggers

trying to speak to one band-

leader there the other night

with a corny song!

British Songs!

day this week.

of our air space.

Music Company.

tor of Variety?

-what a sight!

-think it over.

MAISIE WELDON. The next

I HEARD the Sammy Kaye re-

with a novel touch.

EVER SO GOOSEY. Toots

FUNNY MEN. Harry Secombe.

new contract terms, but I understand that the Capitol and Strand theatres are also negotiating for similar terms with their band attractions. Realising what side their bread is buttered, the band leaders are very wisely cutting their losses and adjusting their demands according to present conditions.

JAMES C. PETRILLO rated a two-page spread in the Defor him by G.A.C. On February cember 15 issue of "Life" magacidedly in favour of Be-bop 14, he will appear at Carnegie zine which reached me just too Hall, New York, following this late to catch last week's column. by a dash to Boston for a show (I'm still getting Christmas the next night at the Symphony mail!) And talking of matters the new cult, topped the Metro- Hall. On February 26, he begins A.F.M., rumours of a settlement nome trumpet section, while a week at the Adams Theatre in are still prevalent. Latest theory most of his disciples came high Newark, New Jersey, following to reach me is about Milton in all the individualist awards with weeks at the Hippodrome Diamond, A.F.M.'s legal adviser for the various instrumental Theatre, Baltimore, on March 4, who was formerly employed by and Howard Theatre, Washing- the Decca Company. People are ton D.C. on March 12. While at saying that Caesar didn't engage the Commodore Hotel, Stan cut Diamond for nothing - it was WAS very surprised to dis- his regular air time of -two he who broke the last recording cover that my tip, Margaret C.B.S. and two Mutual relays by deadlock by negotiating with the Whiting, didn't win the polls this half because he wasn't satisfied Union for Decca, the first major year and that her place was with the balance they gave him. record company to resume recording. There are strong hopes that Mr. Diamond will re-enter the scene in the very near

from Hollywood, where I rechronised vocalising with they are still paying bands at been talk of a break-away Charlie Ventura in "What's wartime maximum rates which Union in defiance of the record-This" and other numbers is in no way measure up with pre- ing ban. Not unnaturally this really first rate. Funny that sent day box office takings. Un- seems to have petered out, but public taste is still for sweet less a new salary level is found, news reached me this week that

the theatre state that they will all is not well within the confines have no alternative but to en- of Local 47. Those of you who gage less expensive talent, remember my interview with get down town to the Union marriage to former Duke Elling- number has now reached the one MY last week's announcement Carmen Cavallaro and Louis Lennie Hayton will remember offices to attend meetings. Thus ton singer Marie Ellington (no million mark . . . Mercury are that the Merry Macs were Prima are two band leaders who that he talked about the long all policy is worked out by those relation). The couple plan to tie very, very pleased! . . . Maestro coming to Britain this month are immediately concerned over qualifying period before non- who have more time - the gig the knot on March 21. In the Shep Fields, who recently reorhas proven to be incorrect. The this state of affairs. The Para- local musicians could take up musicians and sleepers. Agita- meantime the famous threesome ganised his old Rippling Rhythm Merry Macs will not be coming mount have informed them that radio, recording and eventually tion is getting quite intense and are scheduled to play the Club styled orchestra just in time to to Britain this month. The cuts are required, otherwise film studio work. Also that there is a movement to petition Tiaguana in Cleveland on Janu- record an album or two before Merry Macs will be coming to second rate films will have to be Lennie mentioned the reason for the A.F.M. central organisation ary 23, to be followed by a ses- Petrillo 31, has been booked to Britain in March. Casino or booked in with them instead of this - the fact that there were for the formation of a separate sion at the Oriental Theatre, open at the Adams Theatre, Palladium? I can tell you that top line films. Both leaders have hundreds of sleeping members of Local for all radio, recording. Chicago. On April 2 they are Newark, on January 15, by his too — the answer is the Palla- sensibly agreed that the propo- the Union, ex-musicians who had television and film studio men. dium. Being represented by the sals are just, and have agreed set themselves up in business If the plan gets enough support. William Morris agency, Leslie to cut their guarantees in return and continued to pay their dues which is quite likely, it stands an estimated salary of \$4,000 a for the leader who was formerly MacDonnell of Fosters will be for an assurance that a major in order to cash in on the insur- every chance of going through.

By Lee Conway

across legitimate

HOW FUNNY CAN YOU GET? At least that seems to be Jack Benny's reaction to fast-talking Fred Allen. Benny, clutching his beloved violin, doubles up with amusement at one of Allen's jokes on a vacation-time theatre date. Benny fiddles—sometimes—on his Sunday night NBC shows

How this will affect the qualify. guitarist, Nat tells me, "He's M.C.A. . . . The Regal Theatre. tenure as well as a contractual Well, the radio, recording and ing period required of new musiarrangement for a return en- film studio musicians are getting cians moving to the West Coast music like a cat knows catnip." for a week on January 23. He gagement in 1949. At press time, rather impatient with this group will be a problem to be worked

tob of his career and took the

OF Sam Browne, what shall I say that you don't already cated at Boston, he attended the know? That he is as good as he shelf could do with a little OCCASIONALLY we come place among the great radio show singers of popular music? people blossoming into radio and will repeat, however, that this giving the crooners a lesson at their own game. A member of Browne had an excellent vocal background with the Quads who Rosa Macari, appeared alone in Beginners Please" with a very thought Billy Reid's number interesting vocal act. She sang "Tree in the Meadow" excepa splendid arrangement of tionally good and ideal for Sam which I thought made a grand this was more interesting than show-piece for her. Nicely done, a panto and I think we are in-

BAND PARADE took on a different turn with such vastly divergent orchestral units BOUQUET for Paul Adam and as Eric Winstone (resident), for their duet "Anything You Russ Allen in Band Parade Can Do" which was very well Sampson. Those brilliant ardone. Russ taking the part of rangements of the Sampson Annie. If listeners could have band, played with all that fine attack and attention to light and actually seen Russ doing this with his big moustache they shade, had the advantage. But, sionist Peter Cavanagh. He in case anybody thinks the would have realised how funny it was. Another nice duet was smaller unit of Victor Silvester, that of Bette Roberts with Paul playing in a programme with Adam. I thought Bette was two large orchestras was at any singing very well indeed (and disadvantage, let me disprove she looks as well as she sounds. this at once. Their clean-cut, fellas!). In the same programme, plain, straightforward style conthe Heath band put up their trasted well. What they played was well played. Good playing of performance. usually consistent high standard will stand up anywhere, irre-

this show was changed. Why

title would have been "Remem-

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"MUSICAL

YOUR commentator Jack TO finish a sentence with a Jackson blossoms out in his preposition, may I ask who own right as Disc Jockey. As I the Heath boys are running write these words I look forward, with pleasurable anticipaaway from? Every known form tion, for something new from of disguise is being used by this this intrepid broadcaster. My band today. Whiskers and moustachios, coiffs and peruques. spies tell me he has something "The Dundreary" and "The up his sleeve in the form of a Porkchop." "The Goatee" and newsy, viewsy, programme. up his sleeve in the form of a "The Bo'sun." "The Sideboard" rather on the lines of the Ameri-What a can disc jockey programmes. I and "The Militaire." hope this is so. In any case, by sight for Television! the time you are reading these words you will have heard the broadcast in question for yourselves. That's how it is on a HEARTILY commend The

weekly-we've got to go to press Monarchs, a vocal team with some time! three harmonicas, who presented a very slick show in Variety Band Box. They did exceptionally well and I mark them down for several more on the strength of this broadcast. programme was our old friend State it's time the title of and guitarist Al Shaw. He BEGINNERS PLEASE brought the house down with his Recently on one broadcast every all-talking" Hawaiian guitar artist appearing was announced on which he performs a routine as having done various other second to none. I place him broadcasts, and one or two of now in the forefront of musical the names were quite well known to listeners. A more apt

spective of instrumentation.

ONE thing the M.U. strike for more pay on O.B.'s has done YOU TELL ME. Why Britain's is to give us a very interesting Frank Sinatras don't use band broadcast in the place of their real voice for a pantomime. The occasion was It hasn't done the new show featuring The Donald Peers any harm boys Squadronaires, Sam Browne and Jack Jackson. Now what would 8. South America Take It ZERO. To all bandleaders who you have expected with an "What's it matter what you such as this? Only a tip top do so long as you tear 'em show, and that's exactly what up"!

augmented with strings - and what strings! The programme was discreetly built up and very well presented by radio personality Jackson with a fine script of which I guess him to be the originator. Noticeably artistic was the harp background to

New England Conservatory of ever was? That he holds his Music from the age of sixteen. when he won a scholarship. man is amazingly consistent. GUY LOMBARDO, who does a noisy at a jam session. "You were used to great effect. I also of that fabulous band of his, is cated city companion. "Why, I debted to the Musicians' Union.

can take part in the Florida Re- brandy and vermouth." gatta next March . . . Another "You must be tighter than me, This time Frankie "That's My squire, "I didn't mix 'em-any-Desire" Lane who currently one will tell you I drank them concluded a successful Para- one at a time!"

signed to appear at the Club new agents, General Artists Bengasi in Washington D.C. at Corp. This is their first booking week. Of Irving Ashby, his new a long term contract artist for right, he's sharp and he knows Chicago, features Cab Calloway Ashby says in return that will be followed at the same when Nat offered him the job theatre by Count Basie and

next 'plane out of Hollywood for COLEMAN HAWKINS, Joe Flip Phillips, Howard weeks learning all the compli- McGhee, Ray Brown, J. C. cated routines and when Oscar Heard, vocalist Helen Humes left after the Carnegie Hall con- and two other Be-boppers are cert, he took over like a veteran due to leave New York by 'plane Formerly a member of the Lionel on February 13 to appear at the Hampton band and Phil Moore International Jazz Festival at Four, Irving Ashby looks more Nice on February 16. Under the Jackson's announcements and like a school teacher than a supervision of promoter Norman musician. In actual fact he is Granz, they will stay on the awful hiatus we get between just that as he heads the West Riviera for ten days, and will announcements and numbers in Lake College of Music in Hollywood, where he has originated concerts in Paris, Geneva and a simplified method of learning Copenhagen. I would not be to play the guitar. He is married surprised to see them stay over to a school teacher. Born in here much longer and continue Sommerville, Mass., and edu-their tour to Sweden and Nor-

> DID you hear about the country hepcat who was accused of being drunk and too little speedboat racing when shouldn't have mixed your he's not waving a stick in front drinks," said his more sophistihaving a 1,300 h.p. engine fitted saw you consume a rum, a into his racing boat so that he whisky, a gin, a vodka, cherry

Frankie is in the news again, brother," replied the country



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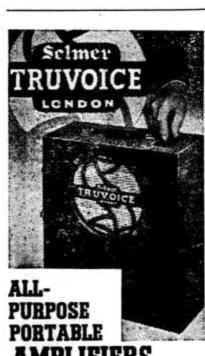
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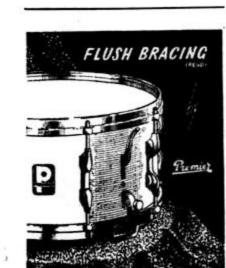
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A Report by Hugues Panassie

trombone to need much intro- to hear. duction. His playing varies greatly from day to day, but joy to hear. His is a real trom-

Twenty-five year old Vernon style he used when I last heard Story is a name to remember; ation in such an enthusiastic the provinces — Louis Armhe is quite as good as many a 1938 and '9. However, he now famous young tenor man. He uses the Wa-Wa mute a good often expresses himself in the deal, with marvellous results. Be-Bop idiom - in the best For example, he is still playing sense of the term. By that I mean that he never allows mere fancy tricks to interfere with was organised by the Hot Club Readers will, of course, remem- the fundamental "beat" of his of France, the band started a

The drummer, Ted Curry, is Rex remains a very versatile another fine musician. He is trumpeter. He can play ex- wonderfully relaxed, has terrific tremely fast and with great drive and gives body to the power in quick numbers; he has whole band. In fact, it is due to a moving "soft" style for such him that the rhythm section slow tempo trumpet specialities (only two pieces strong-piano as I Can't Get Started; and he and drums) doesn't sound weak still performs Boy Meets Horn and the presence of at least a with all those astonishing half- bass player isn't missed. Curry valving effects which have be- makes use of a lot of Be-Bop rhythmic patterns and his foot The band includes several out- pedal work on bass drum is exciting. We should hear more of Ted Curry!

The two remaining members of the band — John Harris, alto and clarinet, and Don Gais, piano, are not as outstanding as their fellows, though Gais can play pretty good piano. His speciality, Don's Boogle, which he performs standing - and almost dancing! - never fails to win big applause. And it is not

RECORD

No Greater Love (Jones, Symes). Solitude (De Lange, Mills, Ellington).

Billie Holiday.

have been expressly composed for this exquisite singer. The It will do you good. spare melodic line suits her wonderfully well, and in her acrid protesting voice she draws Peg o' my Heart (Bryan, the last lingering ounce of desolation from the lyric — "In my China Boy (Winfree, Boutelje). solitude, you haunt me. . . . There is superb artistry in her Red Nichols & his Five Pennles. every quirk of phrasing, in every tonal distortion. In contrast,

imaginative of the two arrange- chiefly of so-called Chicago Style slast in the house?

all five is that no catalogues or to "G."

tailed at 50 cents. Early issues country.

state the price at 50 cents, and

55 cents "west of the Rockies!"

label and made to record under

all sorts of widely imaginative

pseudonyms, most of which are

well-known to collectors - e.g.

Henderson; The University Six

most descriptive—though it had

decided for some inscrutable blu

apposite!

throughout the U.S.A.

supplements appear to have

tour of one night stands of mostly in the South-West of for the enthusiastic crowds! either concerts or dances -France. In each town their appearance was organised by the local Hot Club, and it is amusing to note that the heads nervous about the whole busi-Cote d'Azur and nobody sides sounded fine in the studio. knew whether the public would take to it. But on each and Django Reinhardt on guitar, every occasion the hall was



Edited by DENIS PRESTON

ments. A dumpy drummer makes hard going of "Solitude," Brunswick 03829. but it scarcely matters. This is Billie's record through and Solitude is a song which might through. If you've a soul left, buy this disc - and live with it!

Fisher).

The current revival of Peg o'

The accompaniments are pro- meticulously unexplored.

direction of Bob Haggart. There was recorded the Five Pennies 'fluence of Teschmaker and Pee some pleasing alto, a boppish had ceased to be more than a is some pleasing alto, a poppish had ceased to be more than a muted trumpet (Joe Guy?) and trade name: this coupling, for lovely bass playing in "No example, was made with a Greater Love" — the more twelve-piece band consisting Is there a Red Nichols enthu-

later by Diva. The same record-

Before we pass on, one more

we have come across bear the

legend that they were manufac-

attention to the extraordin-

timate and straight commercial.

("Legitimate" is probably the right word in this connection.

There was nothing legitimate

RECORDIANA

By JOHN DAVIS and GRAY CLARKE

21. THE COLUMBIA SUBSIDI- to be followed a few months

this matter as recently as last replaced almost instantly, as far

of affairs, and the absence of in Canada as well as in the

material evidence of this kind U.S.A. Therein lies a clue to the

adds to the interest of these whole mystery. If Velvet Tone labels.

were marketed in Canada,

First in the field was Har- could there not have been some

mony, in a catalogue series zoning system for Harmony, which commenced at 1-H in Diva and Clarion? We really

September 1925 and ran through can't believe that anyone could

to approximately 1430-H have walked into a record store attained in May 1932. This label, and bought a selection of all

quite obviously, was designed to these labels at one and the

compete with the cheap records same time, and we are of the that inundated the market in opinion that each was on sale

the middle 'Twenties and re- in a different part of the

But by 1927 it seems to have point requires statement. Some,

been rationalised at 50 cents but not all, of the Diva records

It appears that nearly all the tured for the W. T. Grant Co.

regular Columbia artists were Can anyone tell us anything

The Dixie Stompers for Fletcher FINALLY, we must draw

for the California Ramblers; ary 7000-V series on Velvet Tone.

The Blue Grass Footwarmers for And it is here that the whole

Clarence Williams' Jazz Kings, crazy set-up (crazy for the dis-

and so forth. Leaders such as cographer, at any rate!) reached

Lou Gold, Joe Candullo and later its climax. To begin with, the Ross Gorman, to whom the series did not start at 7000-V or

Corporation had no exclusive 7001-V, or any such convenient

rights, and who recorded exten- number. It commenced at 7039-

sively for all the other cheap V, jumped to 7042-V and ran

labels of the day - like Red through to 7128-V! 1930 seems

Gennett and Cameo - were to have been the year of its ex-

permitted the privilege of using istence, and in the course of its

their own names. Best of all brief career it drew on masters

nothing to do with jazz — was Proceedings began with that chosen by Irving Kaufman twelve titles off the reel by

on one memorable occasion. Vernon Dalhart, to be followed

"Ivan Terribilsky" they called by a heterogeneous assortment

him. Nothing was ever more of every kind of music bar legi-

SHORTLY after the arrival of about the series.) The cowboy

reason that utterly defeats us Hicks, pre-historic religious

to invent its own competitors! items by the Harry C. Browne

So, in the spring of 1926, Velvet Quartet, were all flung into the Tone was sprung on the market, agglomeration to rub shoulders

Harmony the Corporation songs of Gene Autry, antiquated

the nom de disques and the going back to 1919!

dragooned for the Harmony about this concern?

shouted for more!

The band has already played in Toulouse, Béziere, Montauban, Carcassonne, Castres, Albi, Tours and Pau, and is going on to play in Montpellier, Bordeaux, plays so well that at times it liams is too well-known on merely good to watch; it's good and several other towns. The amazing success which Rex has enjoyed wherever he's been clearly shows that real jazz when he is in good form he's a THE band started its French music is now sufficiently appretour with a concert at the clated throughout the country bone style - unlike the trumpet Salle Pleyel in Paris on Decem- to be a worthwhile commercial ports that he is no longer any style wrongly adopted by certain ber 5. It was a real triumph. proposition, whilst before the The big concert hall was war jazz appreciation was pretty jammed and an audience of well confined to Paris. The only about 2,500 yelled their appreci- pre-war attempt to take jazz to manner that the musicians, un- strong's tour of various French accustomed to our French ways, towns in 1934 - was a failure. thought that they were being Louis was triumphant in Paris, but in the provincial towns no more than two or three hundred After the Paris concert, which people attended his concerts. Needless to say, were Armstrong to make such a tour now, the concert halls would be too small

> WHILE in Paris Rex and his men recorded eighteen sides of these various clubs were quite for the "Blue Star" label - including Madeleine, a fine numness since it was the first time ber composed by Rex and dedithat an American coloured band cated to Madeleine Gautier, the had played outside of Paris or French critic. All these band

> > Rex also waxed two sides with Hubert Rostaing on alto sax, Ted Curry on drums and a French bassist with a name so complicated that nobody is able to remember it! It is something like "Czabanick."

Rex will play in France until January 22 when he expects to leave for a tour of Switzerland and possibly Spain. He does not expect to return to America be-

REVIEW

musicians. Besides, by 1930 (when this session took place) Nichols had completely lost touch with the trend of the times. His entire approach to jazz was outmoded, and even the services of such men as Joe Sullivan, Gene Krupa, the Teagarden brothers and Benny Goodman couldn't beat the dateline! Hearing this music to-day it rather like looking through the wrong end of a telescope: everything is smaller than lifeespecially Red's thin little solo

she treats No Greater Love with my Heart is, I take it, the rea- a couple of choruses in "China simple and touching devotion - son for Brunswick re-listing this Boy," and Jack Teagarden plays a treatment which, if meted out vintage recording. "Peg" is a a weak muted solo on the reby a lesser artist, could so tune with undoubted possibili- verse. (It is brother Charlie easily become coy or maudlin. ties. These Mr. Nichols leaves who opens "Peg" on trumpet; vided by a house band under the By the time "Peg o' my Heart" on both sides, still under the

in China Boy.

Joe Sullivan thumps hard for not Nichols.) B.G. is featured

with obscure Ellingtons and the sermons of the Rev. J. M. Gates. And as if Columbia itself couldn't produce enough material, there was even recourse to the OKeh archives!

Thanks to the co-operation of Columbia our listing of this ings were issued simultaneously series is now complete down to For the past fifteen years or on all three labels, and the catathe last matrix number - and ever since the Harmony logue series of Velvet Tone and label first came our way in a Diva were neatly tied to Har. it takes some stomaching. To junk shop, we have been intermony. Velvet Tone numbers publish it in full is impossible ested in the Columbia subsidi- were precisely 1,000 higher and at the present time, but next aries, of which there were at suffixed "V" whilst Diva went week our column will include least five — Harmony, Velvet up by 2,000. But as Columbia's details of all items likely to be

Note.-The Publix label, which supplements appear to have been issued to cover their reThese three parallel series ran bia subsidiary, was run in conleases! The Columbia Corpora- on quite merrily until Diva-tion, whom we approached in dropped out around 1930 to be junction with Paramount Films. November, admits readily as we can gather, by a 5000-C particular significance as far as enough to all the labels in ques- series on Clarion. It was at we can trace, and the mere tion but disclaims knowledge of about the same time that mention of the label is, we conany billing matter whatsoever. Velvet Tone started to proclaim

> RESULTS OF OUR "JAZZ ESSAY COMPETITION " NEXT WEEK. FIRST OF THE

Tone, Diva, Clarion and Publix.

And the most startling aspect of suffixed "D" Diva had to resort * * *

We had suspected such a state the fact that it was registered atory survey.

WILL BE PUBLISHED TOGETHER WITH THE WINNING ENTRIES.



"Pardon my asking-but are you an only child?"

This Folk-Song Question!

ON December 14 in "The Observer," Mr. W. E. Williams in his Radio article had some pertinent things to say about dance bands. With most of it I am in complete agreement, but the following statement presents some problems:-

ragged by one band: they Russian or Folk-song origin. swung it, saxed it, hotted it up, put it through the xylophone and mangled it in many other ways. We preserve Ancient Monuments from de-Melodies?"

It is unfortunate that Mr. band caused his indignation, songs be played? Indeed, should songs be played? Indeed, should book Reviews: grounds for indignation, for the simplest of harmonic they be played at all? In their Book Reviews: grounds for indignation, for the simplest of harmonic they be played at all? In their Book Reviews: "pure" form they were sung. As for preserving Ancient Monuments, the simile is no simile. "Bach" by Eva Mary and A monument is a concrete and permanent object; a melody, though it may be notated on paper, exists only in performances. Moreover, it is the artist, whether good or bad, who is doing the preserving. Ancient Melodies, with very few exceptions, are no longer the music of Hinrichsen's Musical Year Book as in the Beethoven quartet folk-song arrangements that the people. Regrettable though it may be, the tavern songs of today are the current "hits" of Tin Pan Alley, and the man in the street is far more likely to learn his "Greensleeves" from local glee club.

be taken with a folk-song surely varies according to the circum-The records issued were of no stances. There may be a few purists who claim that these melodies should only be used for unaccompanied solo or unison singing, but happily musicians and public alike are not likely to take much notice of them. If a musician finds that a folk-song magnitude as the St. Matthew is congenial material to him, Passion have to be ignored, and then no matter what liberties he takes with it, provided that the end justifies the means, everyone is happy. How many people,

"Talking About Music"

critic in the last century whose

violent condemnation of a sym-

By MALCOLM RAYMENT

has taken so many liberties with "clowning" in Ancient Melodies. "Another dance-band frolic it, particularly in his harmonisa- "Tavern in the Town" is a clowning English traditional hardly recognise it, and indeed the words are a lament! To conairs. 'Oranges and Lemons,' I doubt whether very many demn the use of saxophones and for example, was unmercifully people are aware of it being of xylophone is reminiscent of the

To return to Mr. Williams' phony was based solely on the criticism: although the particu- fact that a Cor Anglais was lar instance to which he refers called for in the score. Of may have been nothing but an course, folk-songs were never infacement: why not Ancient example of bad taste, the tended to be played by saxomethods by which it was per- phones any more than they were petrated are not in themselves intended to be played by a full necessarily bad. First of all we symphony orchestra as in the

Sydney Grew.

Ravel" by Norman Demuth.

tions Ltd., 18/6d. net.)

O write a satisfactory book on Bach in under two hundred pages is surely an Vaughan Williams than the impossible task. The authors The degree of liberty that can going so far as to point out ninebeen discussed had there been room. As it is, there are times when too much information has been crammed into too small a space, so that the reader has barely had time to get interested in one work before he is whisked away to another. Space is so short that works of such the Brandenburg Concertos are given but a fleeting reference.

There is a limit to the amount when they hear the opening bars of information that can be given of Beethoven's first Rasoumov- in a book of this size, and Mr. sky Quartet (Op. 59 No. 1), are Blom reached it in his "Mozart." upset because the theme is a From a musician's point of view Russian folk tune? Beethoven there is a most valuable chapter on Bach's Cantatas, especially as these are little known, and a fairly comprehensive picture of his life is given, showing particularly well the conditions under which he worked. Given more space the authors may well produce a book on Bach of primary importance.

The task of Norman Demuth was much easier. He has condensed the purely biographical part of his book so as to be able to concentrate the more on Ravel's music, but even here there is one big omission. Surely a few pages could have been devoted to the "Rapsodie Espagnole," especially as it is the only orchestral work of the composer that was originally conceived for the concert hall. The very first page corrects the wrong opinion held by many of Ravel's ancestry. The part of the book that is devoted to the music is not by any means full of the praise of a devoted worshipper, but an extremely logical and critical survey. The chapters on the piano music are most revealing, especially as Ravel has not yet received full recognition in this sphere.

Book is a mine of information. not only about the events of the preceding year but of general interest also. It is primarily a reference book, but there is much in it that makes excellent reading, such as a long article by Lyndesay G. Langwill on the bassoon. Altogether it has taken over sixty writers, many of them well-known, to complete this To make a satisfactory arrangement of a folk-song, preserving as much as possible of

congruity apparent.

its nature, is a difficult business. As Constant Lambert says in Music Ho!": "To put it vulgarly, the only trouble with a folk-song is that once you have which I dislike is that of tion, that its best friend would boisterous drinking song, but played it through there is nothing much you can do except play it over again and play it rather louder." Torn from its context, this

statement may seem an over-

wrong; the words make the in-

statement, yet there is much truth in these words. A certain sleight-of-hand is necessary if musical interest is to be sustained while still preserving a folk-song atmosphere. Subtle manipulation of orchestral colour, provided it is not relied It is unfortunate that Mr. are told that they "clowned it." finale of the "Firebird." But upon for too long a period, can williams does not specify which There is an awful lot of which is more important and be made to take the place of "Firebird" or the folk-songs purely musical development on which it is so largely based? Also, we can take a few liberties When it comes to swinging the time values of its cons folk-tunes, there may be some notes, provided we stick to very good reason that few folk- works. This is all the tunes are suitable material for effective these days, when swing arrangements. Neverthe- adorned common chords a less, that it can be done and rare as snow in the tropics done well is shown by Sy the case of a high-spirited folk-Oliver's arrangement for Jimmie song, the arranger is quite justi-(Both edited by Eric Blom Lunceford of "Annie Laurie." In fied if he indulges in a bit of and published by J. M. Dent this the atmosphere is so com- "clowning." The question is not & Sons, Ltd., in the "Master pletely divorced from Bonnie so much what is done, but Musicians" series at 7/6d. Scotland that the incongruity of whether or not it is done well the source of the material and and in good taste. Mr. Williams its treatment is not noticed, just should hear some of the English 1947-48. Edited by Max Hin- quoted above. However, when Arthur Fenhoulet did for the richsen. (Hinrichsen Edi- both sung and swung as by Skyrockets Concert Orchestra; Maxine Sullivan one is immedi- his "Oranges and Lemons" was ately aware that something is very good indeed.

impossible task. The authors admit as much in their preface, going so far as to point out nineteen things that would have

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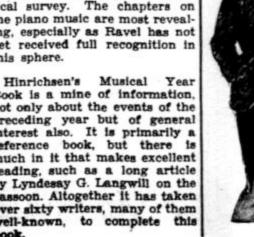
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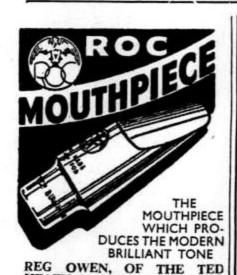
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AURITZ MELCHIOR, the world's foremost tenor, and Jimmy "Schnozzola" Durante, he of the gravel voice and the most famous nose extant, are buddies in one of the most incongruous friendships in the history of the Hollywood film colony.

Coming to the screen from the opposite poles of the entertainment world. Melchior from the starring spotlight of the Metropolitan Opera, and Durante a graduate of the boisterous downbeat night clubs, they have appeared together in several pictures and now are as friendly as Damon and Pythias ever were supposed to be. Talk to either about the other, and one gets an idea what a real mutual admiration society is like in

Melchior says that Jimmy is one of the finest artists he has ever known. "He knocks himself out to make people happy. He remembers, and repays, everyone who ever did him a favour and he is beloved by all who know him."

Durante tells "Musical Express" that "Mr. Melly—quire" (the closest he seems to get to the 250-pound tenor's name) "is terrifical. If you've never heard him at the Met, you've missed the treat of a lifetime." All of which calls for a chuckle, for the comedian, if pressed, will admit that he, himself, has yet to enter the portals of the Metropolitan.



" Schnozzle"

But there is more of a bond between these two than an admiration for each other's talents. set between the filming of history but with this instrument about it, slid over to the instruset between the mining of he is gentle. He plays awhile ment and soon was going great to each other. As Schnozzle and then breaks into song. describes their friendship, "We "I do not sing most of the accompaniment. Melchior capital "S") well worth waiting have much in common, much to things he plays," says Melchior. couldn't resist either.

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dances at which he will

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proximately seventeen or

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will be attending, the

dances will be run on

three separate nights. The dates will be January 20,

21 and 22. Owing to the

treemndous size of the

hall, Baker will augment

his band to a complement

of twenty-four musicians.

CHANGE OF NUMBER

Well-known trombone

player Geoff Love has

asked us to advise readers

that his new telephone

number is Tottenham

Howard Baker and his

listens.

Durante is a frequent guest at

the famed tenor thrash about Broadway Live Without Me?" the swimming pool and then lie in the sun and talk for hours. We discuss life, people, customs, the current state of the world - just the usual man talk," says Melchior. He admits. however, that occasionally Umbriago, Durante's famous mythical character, creeps into the conversation.

When the urge overtakes him, as it always does in the presence There was a band intermission pernts about opera from Mr. of mahogany, ivory and music on racks, Durante plays the film unit had gone to eat. "I want to really show my Melchior piano. Jimmy is the Durante, unable to see a vacated appreciation and double for him They are kindred souls. On the most famous piano breaker in

POLISH PIANIST

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hoven. Three Intermezzos Op.

iques by Schumann, and a

attack was forceful, and inclined

to be hard; this is usual in many

pianists' interpretations of this

work, but the rest of the pro-

gramme was a thing of complete

beauty. The Brahms was played

with a depth of poetical feeling,

and an unusual but lovely

variety of pianissimo, and im-maculate technique. Of the

Schumann, I never wish to hear

a better interpretation — whilst

in the Chopin this young planist

was equally at home.

the second half.

discuss, being as which we are 'I just relax and listen. Then both of the singing profession." I sing and he relaxes and

Latest picture of Lauritz Melchoir and Jimmy Durante taken on the set of M.G.M.'s

"This Time For Keeps."

the home of the Melchiors atop And there, parenthetically Hollywood's famed Mulholland speaking, is the picture of a Drive, the house where the perfect friendship. Schnozzola rotund tenor and his attractive relaxing to the powerful strains place. wife, the former Maria Hacker, of Lohengrin and Tristan from seem always to be celebrating the great tenor, and Melchior, in turn, relaxing to Durante's At the Melchiors, Durante and Live Without Broadway, but Can 'Hinka, Dinka, Do" and "I Can

> Williams, Johnnie Johnston, in a personal appearance. Xavier Cugat, Technicolor picture in which both are featured. piano without doing something at the Met. some day."

So the famous opera star and the owner of the world's best known nose, as strange an entertainment team as ever gave out, put on an hour's free show for the amazed guests of the

Then there was the time when It Happened In Brooklyn," in which Jimmy co-starred, had its premiere in Brooklyn, and the Schnozzola couldn't make the trip from Hollywood to attend. One fundamental reason that Melchior was appearing at the Durante and Melchior are pals, Metropolitan Opera House at the it would seem, is that they both time. He heard of this fearful love fun. Illustrative of this state of affairs - Brooklyn and was an incident at Lake Mack- no Durante. So he did someinac, Michigan, where Metro-thing about it. He borrowed a Goldwyn-Mayer filmed "This Cyrano de Bergerac false nose Time For Keeps," the Esther and "doubled" for the comedian

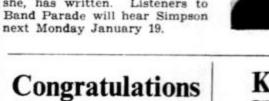
"And that's why I'm learning at the small tavern where the Melly-quire," declares Durante.

Which, ladies and gentlemen, guns. Suddenly he had drums should be something (with a



BRITISH TUNES TO CONTINUE

Jack Simpson, whose weekly British Tunes programme was due to finish on January 24, has had an extra date given him, It was a large and enthusiastic which will mean the present audience which gathered at the Wigmore Hall on Friday, Januseries will cease on January 31. ary 2 to hear Andrezej Wasow-However, this programme will only be off the air for three ski's first performance in Engweeks as its popularity is so land. The programme consisted well established it will recomof thirty-two Variations by Beetmence on February 28. Jack British Tunes" Simpson tells 117 by Brahms, Etude Symphonus that in the new series he will bring to the microphone each variety of pieces by Chopin in week a British songwriter to speak about the tunes he, or The Beethoven was disapshe, has written. Listeners to pointing in as much as the Band Parade will hear Simpson



Congratulations are in order to well known drummer Flash Winstone on the birth of a son to his wife, Anne, at the East End Maternity Hospital last week. The baby will be called Richard Paul.

Ken Grieff Changes his address

Ken Grieff has now changed his address and can be contacted at Menai Lodge, Wellesley Road, Chiswick, W.4. Telephone No. Chiswick 1030.

Keeping the Accordion out of the Dance Orchestra

Of the

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Accordion Times

CERTAIN Band Leader, who shall be nameless, has told me that he considers the accordion to be out of place in the modern dance band. I could not disagree more heartily. As most readers know, the accordion has been extensively employed in the Argentine and on the Continent for very many years, though it was in America that its full possibilities in the modern dance band were first getting the accordion place." He is Victor Silvester, Skilton. accepted as an almost indispens- and if anyone reading this ible dance band instrument.

accordion, until comparatively tune in to Silvester's next broad- the work. A useful finger-drill recently, was confined to the cast. Naturally, he has taken playing of tangos; and, generally the trouble to get a good player, speaking, the planist left his in Victor Parker. The instruseat and took up an accordion ment is used sometimes for is mounted) and then play exerin theese numbers. Very often, melody, sometimes as a backhe had only a poor idea of the ground to other instruments, correct method of playing the and sometimes, noticeably in the

our more enterprising band the last occasion when I heard leaders have realised the value the band, I was particularly of the instrument in all kinds impressed with Victors work in of dance music, and the import- "Sand in my Shoes," especially ance of having a first-class his chordal solo in the central player of the instrument in the passage.

case of rumbas, to provide a But, more recently, many of rhythmic "undercurrent." On

Edited by J. J. BLACK most fully exploited. Men like to those who, like the one I asked for hints on technique, back where it started.

The hand should be kept low article wishes to know how it and should remain as stationary In this country, the use of the should be done, I advise him to as possible. Let the fingers do is to rest the palm of the hand against the treble keyboard (just where the push-in coupler cises with four fingers. 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 arpeggios over two or more octaves, first with a high wrist and then with a low wrist. Notice how much easier when the wrist is low.

things are in turning the thumb

of the thumb (below the knuckle In accordion playing, however, this is permissible, and often necessary. Then, again, the thumb may

be used for playing two notes together. Very convenient in the dominant 7th chord, F and G together, in C-7th, for instance. Think it over. The moment

you press the button the reed begins "speaking." It will keep on sounding until the button is Frosini, Gaviani, and Tito have mentioned above, believes that and here are some useful Obviously, therefore, you must done much excellent work there the instrument is "out of pointers, provided by Frank lift the finger the instant you have made enough noise. When a staccato bass is

wanted, that means a fraction of a second. So make your "striking distance" as short as possible. In other words, keep the fingers close to the buttons. The idea of "taking the fingers right away" is all wrong.

Each finger should be poised over the button it is going to operate. It must be in position before the note is wanted. Otherwise there will be a slight delay which will mean sluggish playing and waste of energy.

A NOTHER good act is keeping the harmonica flag flying. This time it is the Three Mon-ONE of our most well-known of the accordion in the pianoforte would be awfully for Strings" during a recent dance band leaders of the dance band, many would-be shocked at the idea of striking Variety Band Box show on the present day sets a good example dance band accordionists have any key with the lower part of Light programme.

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