

BERG LARSEN SAX. MOUTHPIECE

ALL the AMERICAN STARS at the International Jazz Festival

BAND LEADER'S LIBEL ACTION £400 Damages Against "Musical Express"

"A PAPER OF GREAT INFLUENCE"-Says Judge

(Musical Express Staff Reporter)

ON TUESDAY, MARCH 9, IN THE KINGS BENCH DIVISION, MR. JUSTICE BIRKETT AWARDED TO HARRY HAYES, WHO WAS DESCRIBED AS A BAND LEADER, MUSICIAN AND INSTRUMENT DEALER, £400 DAMAGES AND COSTS AGAINST THE EDITOR, PUBLISHERS AND PRINTERS OF "MUSICAL EXPRESS" FOR PUBLISHING A LIBEL IN ONE OF ITS EARLY ISSUES WHEN THAT NEWSPAPER FIRST STARTED PUBLICATION. THE STATEMENT TO WHICH HAYES OBJECTED APPEARED IN OUR ISSUE OF JANUARY 24, 1947.

RENEWS HER CONTRACT WITH FRANK SINATRA

(Pictures Back Page)

Beryl Davis, exclusive pictures of whom appear on the back page of this newspaper, has fust signed a contract to appear for a further three months with Frank Sinatra. This will mean that when her father Harry Davis and Oscar Rabin travel to Hollywood with their families in April they will be able to spend considerable time together. Had Beryl not renewed her contract she would have been in New York during her family's visit to Hollywood.

An amusing incident marked the opening of the trial. BERYL DAVIS Mr. Eric Myers, appearing for Hayes, was reading to the Judge from the offending news paragraph and came to the Mr. Eric Myers, appearing for Hayes, was reading to the word "contacted." His Lordship, not aware that the use of the noun in the form of a verb was a colloquialism of the entertainment business, commented that this was not an example of high class journalism. Mr. Myers agreed with his Lordship so vehemently that he said he almost hesitated before saying the word.

CABLE from our American correspondent, Bob Kreider, informs us that the Jimmie Lunceford Orchestra -under the joint direction of Edwin Wilcox and Joe Thomas - opens at Raiph Watkins' Club on Broadway, March 11, The band is currently recording for the Manor label. The Broadway début marks this outfit's first big break since the leader's death last July.

"SO POPULAR HAS IT NOW BECOME + IT CAN BE BOUGHT OFF BOOK-EVERY-STALLS WHERE."

> " Musical Express" has hitherto been rightly proud of its meteoric rise to fame. This, however, was an occasion when it would have been more profitable to us if we had been a little more obscure. Mr. Justice Birkett, summing up, had to take the importance of "Musical Express" into consideration when assessing the damages. His Lordship was convinced that even with its comparatively small nett sales at the actual time of the libel, "Musical Express" was-as he said-a paper of "special appeal." He went so far as to call it

Some minutes later Mr. Myers,

in the course of his remarks to

the Judge, used the word "final-

ised." The learned Judge quickly

observed that the word "final-

ised" almost came into the same

category as the word "con-

tacted." Mr. Myers apologised

and agreed with his Lordship

that the English Courts set a

the English language.

very high standard in the use of

During the proceedings it was

also said that "Musical Express'

at the time of the libel had only

a small circulation, having only

just started its publishing career,

but even at that time it enjoyed

a specialised circulation among

musicians, publishers and musi-

cal people. But, said Mr. Myers:

"A PAPER OF GREAT INFLUENCE."

The Judge held that, whereas in our publication of the 24 January, we stated that the Hayes Band had been " sacked " by Churchill's, he was satisfied that Hayes had parted company with Churchill's on the friendliest of terms and for no reason

adverse to Hayes. In assessing the damages, the Judge stated that he must not assess them too high so as to make them prohibitive or too low so as to make them contemptuous and having regard to all the circumstances he thought justice would be done by awarding the Plaintiff the sum of £400 with costs and directed that £250 already paid into Court by the Defendants should be paid out to Hayes or his Solicitors.

Hayes once worked in Vedey's band



The Managing Editor for Venture Publications Ltd., Julien Vedey, one of the Defendants.

MORE NEWS AND PICTURES ON BACK PAGE





Milton " Mezz " Mezzrow



Derek Neville (representing Britain)

Further Broadcasts for Paul Adam

his own inimitable manner.

GELDRAY TO OPEN IN VARIETY

Famous exponent of the har-Following his Monday night pear in variety at Golders Green | ments. radio series Paul Adam and his commencing March 15. Geldray Mayfair Music will again appear will also appear on the week in Band Parade on March 15. In commencing March 22 at Chisaddition to this return visit wick Empire. He will be remem-Adam will be on the air with his | bered for his broadcasts during band on Saturday March 20 at the time he was in the Dutch be a special presentation and we are given to understand that and delication when he came to England are given to understand that and delighted all and sundry instrument.

SOPHIE TUCKER'S AUTOBIOGRAPHY BOUGHT BY M.G.M. FOR FILM

than forty years of highlight experiences in the entertainment world. From the time when, as variety team, she has been "show fabulous Broadway career.

business" personified.

Days," has been purchased by in virtually every small town as each British tune he played. Metro - Goldwyn - Mayer for a well as the major night clubs of forthcoming motion picture, America, and before crowned which Pandro S. Berman will heads of Europe with equal sucproduce.

One of the most famous and M-G-M's film, "Broadway Melody

of 1927" She has donated the colourful entertainers, inter- of 1937." She has donated the nationally known as "The Last proceeds from her autobiography of the Red Hot Mamas," Miss to charity, and to date the Tucker's life story spans more amounts contributed to charitable causes from its sales total nearly £50,000.

Ted Reeves has been assigned a young girl in Hartford, Con- to write the screen play, and is necticut, Miss Tucker sang for now in New York doing research Willie Howard of the famous at first hand on Miss Tucker's

Sophie Tucker will make her From an initial hit in variety, first post-war London appear-Miss Tucker became and re- ance in May, at the Casino.

AT THE NICE FESTIVAL DANNY KAYE ON THE AIR With Jackson's Show CHILVER

(Musical Express Reporter)

READERS will be delighted to hear that in his Record Round Up this Saturday Jack Jackson will have assistance from that great artist Danny Kaye. Members of the profession will remember that Kaye and Jackson are old personal friends, having met when Kaye appeared at the Dorchester during the period prior to the war that Jackson in the country, has finally agreed was resident there.

KLEMPERER BRILLIANT Fine Conducting at Albert Hall

On Friday March 5, Otto Klemperer conducted the Philharmonia Orchestra in the third concert given by the New Era Concert Society. The programme was a " meaty " one consisting of three works-Bach's Third Suite (for oboes, trumpets, timpani and strings), Stravinsky's recent Symphony in Three Movements and Beethoven's "Eroica." Klemperer is a magnificent conductor who makes no concessions to showmanship, his only concern being a true interpretation of the music. He does not use a baton. The Bach Suite he conducted from the piano-a rare sight these days. From the point of view of interpretation, the Stravinsky could hardly be improved upon, but the performance was rather untidy and it was obvious that there had been insufficient time for rehearsal. The "Eroica," particularly its slow movement, was excellent.

JACK FALLON FORMS HIS **ALL-STARS**

INDER the leadership of wellknown bass player Jack Fallon and drummer Norman Burns both formerly in the Tito Burns Sextet, a new all-star band has been formed which includes some of the well-known names in West End dance music.

The personnel includes Ralph Sharon on piano, Aubrey Frank on tenor, Reg Arnold on trumpet. Tommy Pollard on vibraphone and accordion, with Alan Dean handling the vocals. All arranging will be done by Ralph tor to the British Council. Sharon, Jack Fallon and Alan

Called the All-Stars, the band will play a programme of both Be-bop and commercial music and has already been booked to appear next Sunday at the Down Beat Club for the afternoon session and at the Southall Swing Club for the evening. They intend to play sessions until they have established themselves and then inmonica, Max Geldray, will ap- tend to book regular engage-

Series for

Readers will be glad to hear Adam will compère the show in with his very fine playing of this that the popular Jack White Band who are resident at the Astoria Ballroom will be heard in a series of strict tempo broadcasts. The first of these will be heard on March 17 at 11.45-12.15 p.m. and will be heard again on March 24 and 31 respectively. On the last broadcast the band did from the Astoria, White gave Sophie Tucker's best-selling mains one of Broadway's all British songwriters a big break autobiography, "Some of These time favourites. She has sung by announcing the composer of

New Act

Popular vocalist Shirley Grey

advises us that she has just commenced a new act with pianist Peter Gray, This very fine young vocalist has not been heard on the air for many months although she has appeared with most of the name bands in this country. We feel sure that this new double act will prove a great

SIGNS

Successor to Dave Goldberg

MUSICAL EXPRESS" is happy to announce the news that Pete Chilver, one of to join the Ted Heath band in "Musical Express" understands place of his room-mate Dave from Jackson that they will both Goldberg, who sails for America on Saturday.

Virtually unknown two years ago, Pete Chilver has risen to records made by Kaye, and not become the acknowledged exyet issued over here, may be ponent of Be-bop guitar playing played this Saturday. We also in this country, and his work understand that Kaye will pro- with the Tito Burns Sextet, of bably pay a tribute to the two which he is the last original famous acts who follow him in member, has brought him to the forefront of British players.

Because of his loyalty to Tito Burns and his love of small band jazz, Pete has consistently turned down offers from name band leaders in the past year, including Ted Heath. Now Tito has sportingly agreed to release him from his contract and Chilver will join the Heath band in two weeks' time.

To replace him in the Sextet. Tito Burns has signed up brilliant young Johnny Dankworth on alto, while rhythm guitar will be played by vocalist Cab Kaye

Lester Ferguson

play records of their own favourites and there is every pos-

sibility that some of the newest

at the Palladium, namely The

Merry Macs and Jean Sablon.

RECORDINGS

CARISSIMA

We understand that the first vocal records of "Carissima" the new musical written by Hans May and Eric Maschwitz which opens this week, will be recorded by the original singers, Lester Ferguson and Elizabeth Theilman and the orchestra will be conducted by Hans May, These records will be released on H.M.V. in their May issue.

New M.D. for Arts Council

Coming to Palladium! MARTHA RAYE (April) CARMEN **MIRANDA** (May)

ANDREWS SISTERS (August)

Following the official opening next week of the Merry Macs whose wonderful performance has already been reviewed in these columns, and Jean Sablon. we understand from John Carlson Press representative for the Palladium that many famous musical acts have been booked for forthcoming months.

The month of April will have The Arts Council of Great Bri- that dynamic artiste Martha tain have appointed Mr. John Raye topping the bill followed Denison to be Director of Music | the next month by the equally in succession to Mr. Steuart Wil- dynamic Carmen Miranda. Carlson. Mr. Denison, who is 37, is son tells us that the Andrews at present assistant Music Direc- Sisters should be appearing for

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You may like "Musical Express" or you may dislike it, but there's one thing you can't do . . . ignore it !

THE VOICE

THE WITCH HUNT

Now the fat's in the fire. The Labour Government has openly declared war on Communism. This was preceded by an appeal by Mr. Morgan Phillips, Secretary of the Labour Party, to uproot it in the Trade Union Movement. The Witch Hunt is on. While I do not know what repercussions Communism has in other Trade Unions, I have some distinctly strong views on the matter as it concerns the Musician's Union. Our readers will know by now that I regard music as something apart from all other trades. We in music have our own Union. That Union's main duty is to watch carefully over working conditions and salaries of musicians and to see its members are not victimised. That is why I have always said that politics have no place in the Musicians' Union. Musical people have a moral right to be what they are by race, religion or political belief. But in the name of sanity let music be music, let musicians be musicians and let the Musicians' Union devote its entire efforts to the interests of its members. In this way we musical people shall be able to explode the Witch Hunt as a fallacy.

THE BRITISH SONG

There is no doubt the British song has come into its own. "Musical Express" has been its strongest protagonist, its mouthpiece, its flagstaff. Paradoxical though it may seem, the most active personalities in the British campaign are two Americans, though very Anglicised Americans at that. I refer to Charles Forsythe and Irwin Dash. But there are some who are not satisfied with the remarkable progress already made. They demand 100 per cent. British. Let us, therefore, get the position in true perspective. Take the vast Decca exports of British records to the U.S.A. These, we know, have had a high percentage of British numbers. But we must always remember that America, too, has its own popular music. Shall we be foolish enough to refuse to make records of those numbers and so lose a valuable export market? That would be unreasonable. Besides, there is always the reciprocity factor in all successful business. I offend nobody by remarking that Campbell Connelly have the nation's number one British hit in "A Tree in the Meadow." They also announce in their catalogue an American number "Oh. My Aching Heart." And why not? It would be too easy for British writers to write British songs for the British people, providing we are all unanimous. But to write international British hits in spite of international competition. earning hard currency so desperately needed, that is another matter entirely. Yet it is precisely that which the British popular music industry is achieving to-day.

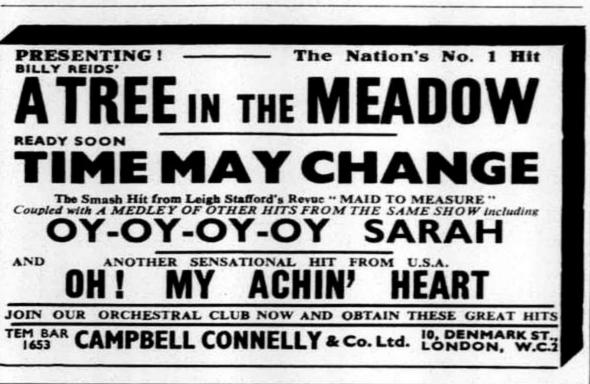
THE STRIKE

The weeks go by and very little is known concerning the attitudes of the parent Musicians' Union and its satellite movement the D.B.D.A. towards each other. So far we know that the D.B.D.A. have postponed their strike date to coincide with the cessation on Union orders of all outside broadcasts. Well, that clears up one thing only—the official date. Where do we go from here? All the Dance Band Directors who were heard only on outside broadcasts do not intend to do any more of them anyway. But there is nothing to stop any light orchestra in the studios from playing popular dance music. Suppose the B.B.C. were to get the nation accustomed to dance music with this type of instrumentation? What then? Dreadful thought! Which brings me back to my first conjecture, some time ago, when I said this strike was a minority strike. To make it successful the Musicians' Union must call a GENERAL strike. I am still wondering how far the Union intends to go on behalf of the D.B.D.A. Awkward situation, as I see it.

RESTRICTIONS

ful thanks.

This is an age of restrictions. Paper is one of the restricted commodities. Since "Musical Express" was born we have had increases in our paper allocations, but we are still unable to meet the full demand for copies of this newspaper. There is no town of any size in Britain that has not got "Musical Express." But the quantity of copies available for each town is naturally restricted. This means that our readers (and we should know because they write from all over the country to tell us) often receive their copy third and fourth hand, after it has been read by someone else. While present conditions prevail this state of affairs will have to continue. But I ask you, personally, if you will be thoughtful enough to arrange a recipient for your copy of "Musical Express" as soon as you have read it. By this arrangement you will be doing a service to a musically minded colleague who cannot get a copy, a service to "Musical Express" and a service to the Cause of Music which "Musical Express" so strongly represents. In anticipation, please accept my grate-





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STRAVINSKY'S THREE EARLY MASTERPIECES

the lines of these three works, pear on the scene for their heard in England. reacted against them and began to explore other fields. He had achieved his aim and was not content to duplicate his success with further works of a similar type. Because of this many people until recently considered that after 1914, Stravinsky lost his originality and that the three works in question were the only ones in his extensive output that really mattered. Happily this erroneous opinion is to-day fast dying out and these works are now considered to be but the first in a series of masterpieces. Of Stravinsky's compositions

The Fantastic Scherzo" and 'Fireworks" give ample evidence of his strikingly original qualities. Both are still occasionally heard to-day. Both were heard by Sergei Diaghilev at a concert in 1909. Diaghilev was so impressed that he immediately commissioned Stravinsky to orchestrate some pieces by nightly hour of freedom. They tion cut right out. Chopin and Grieg. Having ful- play with the golden apples that The Decca set cannot be strangely reminiscent of Jess of an opera "The Nightingale" makes himself known and is recording a revelation and I re- at present is a tendency to over-

prior to "The Firebird," two -

the great choreographer Fokine, follow. The subject of the ballet was a But by this time he is in love recording. There is not the queen. The chief problem facing prisoner whose presence infuri- blemish in the whole set is an Stravinsky was that of distin- ates him. The princesses plead out of tune note at the beginguishing between normal human for him to no avail. He is about ning of the last side. beings and beings with super- to be turned into stone when he In the few weeks between the natural powers. Furthermore, suddenly remembers the Fire- completion of the score of "The there were two sorts of the bird's feather. True to her pro- Firebird" and its first performlatter, those who used their mise she flies on to the scene and ance, Stravinsky's mind was

tirely for evil. augmented fourth. From it he blessings. managed to draw an amazing To-day it is possible to hear the Paris Opera House on June

THIS week a little bird has been whispering to me that the extra hour of broadcasting is going to be reinstated from 11 p.m. until midnight. Just the job. But the same little bird tells me the extra hour will only be on the Light and Third Programmes, Now I naturally ask myself why the Third Programme? Is it because the particular kind of radio audience attracted by the Third Programme is accustomed to staying up till midnight? What about the night shifts in the factories who look forward to a little of the Home Programme? Are they to be denied this pleasure at the expense of the higher type of entertainment? But perhaps my queries are premature. Don't forget it was only a little bird that told me. And even birds performers and managers got what it takes. are not what they used to be.

about the greatest treat in to kill them stone dead again. day from 11.30 till midnight in and an enlivening chorus of Jorthe air from the B.B.C. You names of the next act and leave to hear the attractive voice in strong, clean playing of the will know, of course, that I am it at that? If anybody chal- the right setting again. I shall "jump" school, but lacking the alluding to the Contrasts in lenges my view, last Saturday look forward to this Rhythm programme. On this night should corroborate it, for particular occasion two of our Music Hall finished early owing foremost rhythmic aggregations to poor audience reaction and were featured. Sid Phillips the gallant orchestra saved the who has quite a brilliant band situation once again by playin the swing idiom, and the ing some ad lib music at the Dear Sir, new star Ray Ellington and his end of the show. Quartet. What more could you ask? Sid-master of everything he undertakes—giving us a vivid programme of swing in Beginners Please programme the two-beat style par excel- is the mortuary-de-luxe as far as lence, and Ray-King of Bop- audience raction is concerned. giving us not only perfect speci- Week after week good acts are mens of the new music but led to the slaughter by a grand fortune (as far as prices are list nothing of interest to the ship as well. This was an epic cified regularly in the same bill. Jazz event.

I REMARKED a few weeks ago that Music Hall on Saturday nights needed some acts to go with the Orchestra. Last Saturday the audience was dreadful. I don't know whether it was the fog that made them so tough or whether they go to see Music Hall with some idea of the kind of programme they may expect. To make it worse. the compère opened up with a gag about the audience getting

their tomatoes ready that had

aware of his presence even be- golden apples); (4) The Choro-7ITH their new recording of fore the curtain goes up. vod; and (5) The Infernal Dance "The Rite of Spring," The story, like all fairy stories of Kastchei and his demons. Decca have completed the is a simple one and it is inter- This is the suite usually played set of Stravinsky's three major esting to note that it is very at the Promenade concerts. works of his first period-that similar to that of "The Nightin- In 1919, Stravinsky made a is the period ending with the gale" (Hans Andersen) which second suite for smaller orchescommencement of the first the composer had to abandon tras omitting (2) and (3) and world war. Individually they temporarily. A bird with super- condensing (1) of the above, but are masterpieces, considered to- natural powers for good is the adding after the Infernal Dance, gether they show the develop- central figure of both. Prince the Lullaby and Finale. It is in ment of the composer's tech- Ivan, while hunting at night, this form that the work is most nique and originality. Much of chases the Firebird into Kast- often heard in the concert hall. "The Firebird" reflects the in- chei's enchanted garden where In 1945, the composer made yet fluence of Rimsky-Korsakov of he succeeds in capturing her another - the third - suite whom Stravinsky had, until She pleads for her release and which contains all the material shortly before its composition, eventually yielding to pity he of the second plus the Supplicabeen a pupil. "Petruska" is gives her her freedom. Before tion (now described as Pas de pure Stravinsky, the most indi- flying away, she gives him one deux), the Scherzo (entitled vidual characteristics of "The of her feathers as a token that Pantomime No. 2) and other less Firebird" are further developed, she will come to his aid in the extended matter under the titles Stravinsky, realising that no case of need. Kastchei's thir- of Pantomimes Nos. 1 and 3. further progress was possible on teen captive princesses then ap- This version has not yet been

TALKING ABOUT MUSIC

By Malcolm Rayment

In 1907, Rimsky-Korsakov had hausted. Then she lulls them to ancient pagan Russia. He comopera "The Golden Cockerel." secret of immortality is that in his enthusiasm played it to of it. He solved it by associating his soul does not live in his Diaghilev, whose enthusiasm simple diatonic music with the body, but in a casket in the form was so boundless that the comhumans, and highly chromatic of an egg. The Firebird leads poser had no heart to refuse music with the magical beings. Ivan to the casket. Kastchei the other's imploring suggestion Although the opera had not yet wakes up to find Ivan swinging to make a ballet of it. The performed. Stravinsky his soul around in his hand. He movement already written later must have been well acquainted dashes it to the ground and the became the Dance of the Chosen Accordingly he adopted the tourage are no more. His cap- the "Rite of Spring." However same procedure, but unified his tives are free and all that re- that work was not destined to chromatic material by deriving mains is for Ivan to marry his be Stravinsky's next important it all from one interval - the princess with the Firebird's composition. Meanwhile "The

variety of material of two dis- "The Firebird" in no less than 25, 1910 with terrific success. tinct types - one for the Fire- four different forms. Firstly One of the first to rush round bird and one for the evil King there is the original ballet score to the back of the stage after Kastchei and his monsters. By and from this an orchestral the first performance to conextremely subtle means he was concert suite has been selected gratulate Stravinsky was Deable to suggest the near pre- consisting of: (1) Introduction, bussy. From that night his sence of either when they were Kastchei's garden and the Fire- name was no longer known only not actually on the stage. Kast- bird's dance; (2) The Supplica- to a narrow circle in distant St. chei's menacing music is rarely tion of the Firebird; (3) Scherzo Petersburg. Stravinsky had absent for long. Indeed we are (the princesses playing with the arrived.

touch of grim reality about

SPOTLIGHT ON

DOREEN BLYTH,

ginners Please last week

is a credit to Roy Speers'

talent scouting. There are

plenty of lady vocalists,

but there's more than

enough room at the top

for Miss Blyth.

whose singing in Be-

I refer, of course, to Dick Bentley whom I mentioned last week. In spite of this, however, last

Firebird" was first produced at

There are three recordings of

the work at present available.

On Columbia L2279-82, Stravin-

sky himself has recorded it with

an unnamed symphony orches-

tra. Although an old recording

it is most valuable for its

authentic interpretation. Also it

contains much of the music not

recorded elsewhere consisting as

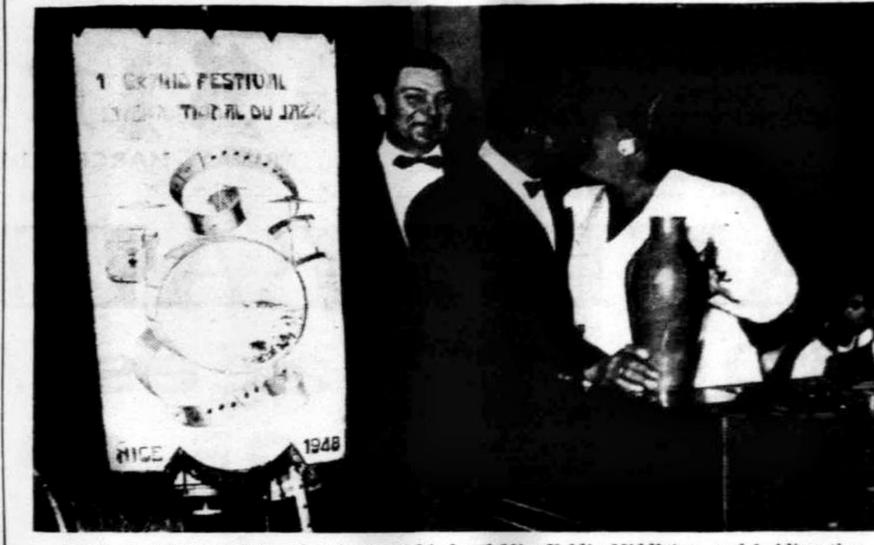
dread in vaudeville. If one act does work the audience up into THINK that last Saturday be certain that there will folthe listening public had low a facetious announcement turns to the air on Easter Sun- scriptive train piece it seems, rhythmic music ever heard on Why not just announce the Quiet Rhythm. It will be grand dan's too rarely heard alto -

POSTBAG

I read with pleasure your articles in the issues of "Musical Express" dated Feb. 20 and Still - good beats are hard to Feb. 27/48 on the abolition of come by these days. . . . Purchase Tax on the sale of musical instruments. I am not a professional musician, just a learner with ambition to become concerned) to have picked the Drums for my instrument. At jazz fan. A pity. There is still have to be content with a the Hire Purchase System. I am Around and Baby, I Don't Cry sure there are hundreds of Over You, in which Lady Day in the same position. I for one and his Trio. (Am. Decca 23957.) would welcome with open arms the abolition of Purchase Tax

on musical instruments. Yours faithfully. ERIC ILLINGWORTH.

AROUND THE TURNTABLE



Louis Armstrong kissing the singer of his band Miss Veldia Middleton, and holding the porcelain vase he has just been presented with,

HIDDEN TALENT. - I have processes to my notice by that excellent for quite some time been aware that in Dill Jones we have a it does of all the music in the pianist of worth. (I broadcast first suite plus the Lullaby and this enthusiastic young Welsh-Finale. This set is shortly to be man in Radio Rhythm Club as deleted from the catalogue. The long ago as Autumn, 1946.) Unother two recordings are both like so many of his fellow jazzof the second (1919) suite. On amateurs, Dill does not go back H.M.V. DB2882-84, there is a to Scott Joplin - or even Jelly version by Stokowski and the Roll Morton - for his inspira-Philadelphia Orchestra and on tion. He turns, instead, to such Decca K1574-76 one by the Lon- acknowledged masters of pianodon Philharmonic under Ernest | craft as Earl Hines, Joe Sullivan Ansermet. In spite of the vital- and Meade Lux Lewis, taking ity of the Stokowski, there is no something from each. This comparison between the two. mélange of influences naturally Moreover the Finale of the tends to make his work patchy, H.M.V. is ruined by having its but when these conflicting most original and striking sec- forces do in fact resolve themselves they produce a style filled this commission, Stravin- grow on the trees in the en- praised too highly. The per- Stacy - albeit more ornate and sky returned to the composition chanted garden (scherzo). Ivan formance is magnificent and the varied. His greatest weakness upon which he was engaged at allowed to join in a Chorovod (a gard it as being far superior to emphasise dynamics, thus some- 27. choral round dance which in the the slightly earlier recording of times giving the impression of Hardly, however, had he fin- ballet is purely instrumental). "Petruska" by the same com- a "hot" Charlie Kunz. But to to come often pass without the Keartland implies that two ished the first act when a tele- With the arrival of dawn and pany and artists. On a good offset this there are qualities of slightest adverse comment - more titles by the Wooding

> octaves is a triumph of modern most Bop-minded! Sundown - Singin' the Blues pop. (Esquire 12-001). (The firstnamed is a ten-inch disc; the dance from which they fall ex- idea of a symphony depicting what it terms "uncommercial" ary 20, 1948) we have had especially with Holloway's statemusic by local players. A praise- sometri other enquiries and com- ment in mind that the band

> > 10-001 and 12-001 feature a the name of Carlo Krahmer have never yet heard a direct of Jimmy Harrison? recording of this type which was wholly successful in matters of balance or performance. The Krahmer couplings are no exception. Over-recorded overexuberant drumming, underrecorded piano and poor balance of the front line instruments are factors scarcely calculated to enhance our appreciation of the music - such as it is. But, as I remarked above, this is a praiseworthy scheme. As such it is entitled to its measure of support from the faithful.

LOUIE JORDAN, PHILOSO-PHER. Mr. Jordan is by way Saturday's abbatoir of "new" of becoming an authority on the acts produced some highly com- wiles of feminine temperament. mendable vocalists. Don't say An extraordinary number of the I didn't draw your attention to songs he sings deal with the these, Mr. Booking-Manager. incalculable waywardness of Here they are. Full marks for womanhood and, truth to tell, an excellent and artistic tenor many of these little homilies with the name of Lawrence have a real sting in the tail! who put over "Tree in the Beware (Brunswick 03848), his Meadow" brilliantly. Multi- latest, concerns itself with the voiced vocalist Ronnie Leslie is subtle manoeuvres whereby that a useful addition to any bill. arch-enemy of man. Woman, en-But the laurels go to Doreen snares the creature of her Blyth. This young lady is, I choice. There is also some hear, no newcomer, but she hap- sound advice to the unwary pens to be new to me. I was young lover. The Battle of the most impressed by her rich and Sexes, a la Jordan, continues. . . it. I have repeatedly advised full voice to say nothing of a The reverse sports an inno-Mr. Sharman that these face- most pleasing radio presence. cent jingle of the Chattanooga tious announcements for each Well, why do I not hear her Choo-Choo variety, in which act produce the hiatus that with the star bands? This gal's Louie Jordan extols the virtues of the Texas and Pacific railroad - the T. & P. of 2.19 Blues less endearing mannerisms of a player like Pete Brown. Nothing on either side to nag the grey matter: just nice unselfconscious jiving, with the boss man singing infectiously in that confident Southern drawl of his, and the band as usual providing little else but a good beat.

> PLEASE, MR. SARTON. -I am sorry to see that the the moment I am in the Cinema a quantity of excellent material Profession and this is not so available in the American Decca highly paid as some people catalogue. For example, a Sam imagine, and with certain re- Price coupling wouldn't go sponsibilities at home I find it amiss - or better still, what practically impossible to buy about another Sister Rosetta Tharpe, with Sam Price accomsecond-hand outfit consisting of paniment? I have also heard Bass Drum and Snare Drum on tell of Billie Holiday's I'll Look people anxious to get on who are is accompanied by Billy Kyle Then, of course, there is the miraculous Lady Be Good by Ella Fitzgerald (Am. Decca

28956). This was first brought

now heard the disc in question. I unreservedly add my voice to Bob's chorus of praises. Ella runs the gamut from hi-de-hi to Re-Bop with disarming ingenuity in this masterpiece of scat singing couched in phrases which would shame many a star Edited by instrumentalist. The reverse, Flying Home, is equally entranc-DENIS ing. Here's music for musicians, swing for the kids and a sure-PRESTON fire novelty for the unhep public. What about it, Brixton

BERLIN OR BUST

By John Davis & Gray Clarke

Things we print in fear will be found to be no more and trembling of the wrath than an intelligent guess.

faced a similar problem in his sleep (lullaby). Kastchei's pleted the final movement and worthy scheme, to say the least ments, including one from a arrive to Borilla in 1925 gentleman who monopolised our This is will a sarly to telephone for nearly half-an- suit our many item a theory mixed group of amateur and hour! In every case the focal -as detailed in free 10 of this professional musicians going by point of complaint was Sam column January and And we Wooding's Vox record of Shang- have no intention of trimming Chicagoans. It is rather unfo. hai Shuffle-O Katerina. Were the et to fit the theory. tunate that these first sides we aware, for example, that a 'Our greatest drawback to should have been taken from a published discography of achieving fame as "jazz authorwith his master's methods, evil being and his hideous en- One which forms the finale of public performance - Jazz at Tommy Ladnier dated this re- ities" is a fatal readiness to adthe Town Hall, Birmingham. cord from 1924 and gave a per- mit the possibility that we can (Shades of Norman Granz!) I sonnel which made no mention be wrong sometimes - even

The answer is, of course, that allowing for a delay of a few we are indeed familiar with months for Alabamy Bound to Eric Keartland's typically work- reach Germany is quite reasonmanlike discography of Tommy able, and O Katerina was in any Ladnier, and we will in due case something of a German course try to find out on what "good ol' good one." Homokord, evidence he dated these Wood- for instance, found it worthing titles. But unless something while to issue a Fred Mele reunforeseen turns up we think it cord of the tune as late as 1929.

gram from Diaghilev invited their time of freedom ended, the machine everything is heard: strength, imagination and en- and quite a few readers write Band on Vox 1891 (By the him to write the music for a princesses return to the demon's the opening of the first side with thusiasm which must make his us kindly little notes to say that Waters of Minnetonka Melodynew ballet in collaboration with palace warning Ivan not to its deep 'cellos and basses in playing pleasant to all but the they, too, had always rather sus- Alabamy Bound) were made at pected that Louis Armstrong the same session, and, accepting Dill Jones now makes his played first trumpet on Guy this, the evidence of two such Russian fairy tale of a young with one of the princesses and slightest distortion or lack of maiden appearance on wax (or Lombardo's record of "Ti-Pi- purely "pop" tunes points to a prince, captive maidens (prin- bursts open the gates, only to be tone even in the very lowest re- rather Vinylite) on the initial Tin!" On other occasions, how- date later than 1924. O Katerina cesses of course), an immortal captured by Kastchei's mon- gisters. Never even in the best releases of a new private label, ever, when as far as we can see was a Continental number, and demon king and the Firebird sters. Kastchei himself comes of concert halls have I heard Esquire. The titles are Original nobody could find the slightest reached England and America doing the duty of the fairy on the scene to interrogate his better or truer results. The only Dixleland One Step-Bluin' the cause for complaint something in 1926. (The recording by the Blues (Esquire 10-001) and At very like merry hell proceeds to International Novelty Orchestra on H.M.V. B2038 was the first Victor electrical recording to be Our piece on jazz in pre-war announced as such). Alabamy latter a twelve-incher.) Unlike Berlin, for instance, seems to Bound was a late '25 American its sister smallies. Esquire does have caused a rare upheaval, tune which reached Europe in not take its material from for- Apart from James Holloway's 1926. These two facts suggest magic arts entirely for good, by her magic sends off Kastchei very active. As the result of a eign labels or old masters, but authoritative contribution to the 1926 as a very probable date inand those who used them en- and all his monsters into a wild dream, he was engaged on the offers us original recordings of discussion (this column: Febru- deed for the Wooding session,

musician, Bob Farnon. Having

when translating idiomatic German in a hurry!) However,

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LOMBARDO TOPS SALES

Arrangers form Protective Association

A absence comes news this 11.30-12 noon time schedule and after, an almost identical disc to series beginning next Saturday 13, on the Mutual Network. On that date Johnny returns to the "Teentimers Club," the programme that launched him in radio after his release from the Service a couple of years ago. Since then, although he has made many gallant attempts to crash the big time, Desmond has been more than unlucky. He did a series with Jerry Gray's orchestra and Margaret Whiting that didn't live very long, although Maggy and Jerry haven't looked back since then, but for Johnny the cards were not so favourable. Although he screen tested for Warner Brothers and even grew his hair again (remember that crew cut?) nothing much came of his attempts to reach the Haymes - Sinatra-Torme or even Russell gradesolo night club work and odd recording sessions have been his lot ever since.

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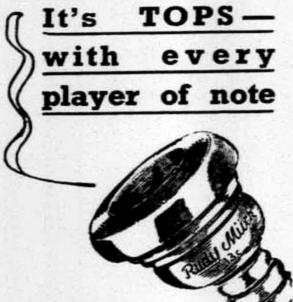
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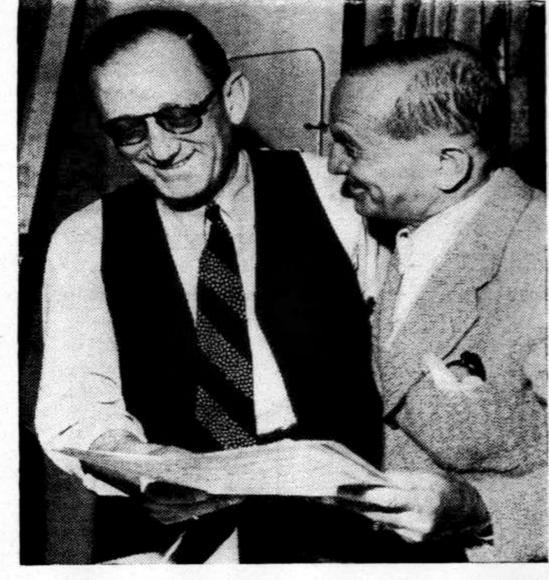
FTER far too long an spot in the Saturday morning bringing out, only two weeks LEONARD FEATHER is absence comes news this 11.30-12 noon time schedule and after, an almost identical disc to writing a history and analy-

week of an old favourite Johnny is to be the star of the Capitol's sensational "Timtay- sis of Be-bop, on which Dizzy who still has hundreds of loyal show, appearing with a different shun" brought matters to a Gillespie will co-operate. . . fans among the swing minded guest name band each week and head. Of course Victor with Buddy Rich opens at the Parayoungsters of this country. with jovial disc-jockey Fred drew the platter when the storm mount on March 22. . . . The Johnny Desmond's the name Robbins, of the old Condon ses- got fierce but the arrangers are title of the new Warner film girls and boys, and I am glad sions, as Master of Ceremonies. determined to see that this kind "Romance in High C," starring to announce this week that he Much the same as the network's of thing - certainly not the Doris Day, has been changed to



American Commentary

BY STUART S. ALLEN



Al Jolson reminiscing with Lux Radio Theatre conductor Lou Silvers, who arranged for him when he made his first talking picture, Last month C.B.S. presented Jolson and Silvers' orchestra in an hour-long broadcast of "The Jolson Story."

Johnny Desmond show will go happen again if they can help WELL now that I've given you on the road and will air from it. Sounds like an excellent idea a different key city each week - how about someone over here my own opinion it's time to de-- the first broadcast will be forming a similar organisation vote what little space I have from Chattanooga, Tennessee. I while there's still time? with this show - no one has WITH more and more road hope Johnny hits the big time worked harder and is more deserving of such a break.

WHEN Eddie Howard finishes certainly news these days when Casino back in the early thirties dore Hotel's Century Room at into such a spot for any length at the Capitol Theatre in Janu-114-116, Charing the end of the month, he will of time. It is even bigger news ary, P.M. columnist Ira Peck return to the Aragon Ballroom when two such combinations are went backstage for an interview success before moving into the May will see the Desi Arnaz to be rather illuminating. Gotham location where, I learn, Cuban Orchestra comfortably he has drawn the heaviest atten- installed at the New York dance in four years. Latest Harem Club, while Ina Ray interest of this go-ahead leader Hutton, with a new band, will is a recently purchased novelty go into the city's famed Latin jewelry factory in his home- Quarter for an extended engagetown of Evanston, Illinois. How- ment, Proves that resident jobs ard plans to market a series of are the secure things over there Eddie Howard Bracelets featur- too! ing the names of hit recordings made by his band. There is talk that the Howard group may return to New York in the summer for a season at the famed

Astor Roof.

Newman record album containing the score of "The Captain from Castille," the proceeds of which are being handed over to the Damon Runyon Cancer Fund. I now learn that this score has been nominated for this year's Academy Award for jockey show. the Best Motion Picture Score. One of the themes, a love ballad called "Catana," is being prepared by Robbins Music for nation wide plugging. Could this be another "Laura," "Stella By Starlight" or "Mam'selle"? We shan't have long to wait.

recent case of R.C.A. Victor -RUBBISH!!!

SECOND THOUGHTS (No.7)

By Steve Race

which we borrow freely from each other without acknow-

ledgment, particularly in the case of evergreens which

amount to little more than a new chord sequence. No

one can have failed to notice that harmonically "Groovin'

High" equals "Whispering," "Ornithology" equals "How

High the Moon," and that most of the other re-bop num-

bers owe their chord-progressions to "I've Got Rhythm."

One of the worst offenders is Coleman Hawkins, who has

recorded a stack of familiar evergreens on American labels

under his own titles, and presumably collected the royal-

ties on them. Serge Chaloff in his "Blue Serge" is so

indebted to "Cherokee" that he so far forgets himself as

to play the first few bars of Ray Noble's original melody.

It is, of course, impossible to copyright a chord sequence,

but something might still be done about numbers which

are lifted wholesale and only slightly altered. A certain

young English composer-arranger has tried this as all

who have heard Raeburn's "Who Started, Love?" or

Kenton's "Artistry Jumps" will testify. Is jazz so short of

original ideas that we have to pick each other's brains like

this? It seems bad enough that the word "composer"

which once implied a symphonist should now include the

man who thinks up a two-bar riff and repeats it six times

over a twelve-bar-blues sequence, without rehashing each

other's ideas under the guise of a new title. Is there no

honesty in the business? No? Oh well, at least we know

where we are. Hand me my copy of "Honeysuckle Rose,"

I've got an idea for a song.

NE of the keynotes of this jazz business is our un-

willingness to give credit to each other for original

ideas. This applies especially to compositions, for

name bands are seeking fresh guy is certainly not trying to fields to conquer. Although New get into the act - he has been York night clubs are not exactly in it since the day he slugged new to touring name bands it is his brother at the Glen Island

cash, let alone their instruments,

Metronome magazine devotes a mixed up." fine article to Tutti Camarata and the fine work he is

is due to begin a new radio Tex Beneke series, the new only case of its kind - does not "Romance on the High Seas" in case the public didn't catch Producer Michael Curtiz has signed up the lovely Doris for his next film, which will be a Technicolor production called 'My Dream Is Yours"-a musical of course! . . . All this blah about Hollywood cutting down pictures. Universal International Studios have never been so busy and three of the current pictures in production are coloured musicals. . . . "So Easy To Love" - yet another Dick Haymes smash disc. DOLLS may come and polls may go but Guy Lombardo

goes on forever. News released by the Decca Company states that Lombardo checked up no less than two-hundred thousand dollars in royalties during the year 1947, one-hundred and eight thousand of which was realised in the first six months. Statistics in my possession give that Bing Crosby again topped the list of 1947 best sellers with royalties amounting to 650,000 dollars, Lombardo came second and topped the list of band leaders, a position he has held for fifteen out of the twenty years he has had his orchestra.

FORGOT to mention last week that the latest Metronome All-Star disc is to be a Capitol release, which means, of course, that yer-won't-be-ableter-git-it-'ere! The session, under the supervision of editor George Simon, was held on December 21 at the R.K.O.-Pathe Studios in New York. Titles cut were "Leap Here," a riff tune by Nat Cole featuring Cole, Buddy Rich, Eddie Safranski, Billy Bauer, Dizzy, Bill Harris, Buddy De Franko and Flip Phillips. The second side is called "Metronome Riff." Written by Pete Rugulo, it features the Kenton band with a spot for each of the eight soloists.

a bit of news and a slice of left to some outspoken observations from an American band leader. I know that's nothing locations closing up, many surprising these days but this

TOMMY, now completely grey, made the following observation about the current decline of swing bands: "I think the trouble is the whole country has become fad-conscious. Whoever thought years ago that hill-billy music, for example, would ever T was very nice to hear Ralph become popular in New York (Segue to me) Moffatt play City? Fifteen to twenty-five Pat Dodd's excellent piano re- years ago who ever thought that cording of "Night and Day" one of the leading recorders and "In The Still Of The Night" would be a harmonica outfit? last week. The rest of the pro- (The Harmonicats and 'Peg O' gramme was eighty per cent. My Heart.') Who thought even British. . . . Charlie Barnet has two years ago that the top remention of the new Alfred given up his plans for forming cord to-day would come out of NEVILLE WILLIAMS has had a new band at scale rates - no Nashville, Tenn? Who ever one would play ball for that thought Francis Craig's 'Near He's gone home to Hollywood. country? The whole country's . . Twenty-four stations in key become fad-crazy. They're tired cities are now taking Duke of the old vocalists too. They're Ellington's transcribed disc- sick of all the guys who try to Surprisingly sound like Crosby or Sinatra or enough, half of them are in the any other of the top guys. Any-South. I hope Duke's emceeing body who has a little bit of a and choice of discs is better different twist they'll go for. It's than Tommy Dorsey's. . . . a cycle and the public's all

doing over here for Lon- A FIRST-CLASS summing up don Records. Tutti gives A already . . . but T.D. has plenty of praise to our own Ted only just begun, and if you Heath, but I am sorry to see know your T.D. you'll know that THERE is a move in the States that the mag's reviewers don't he's a much tougher character to form an arrangers' pro- think very highly of Ted's first than to let the matter rest there. tective association in order to American releases "Baila" and His remarks that follow make protect arrangers' copyrights in "Dickory Dock," the Jack grand and interesting reading the same way as composers are Bentley original. Says Metro- so, with your permission, I'll protected. The recent outbreak nome: "Nothing at all original print them next week when I of musical plagiarism reached on either side, no stand-out solo- have more space. Tommy gives such proportions that arrangers ists, though the men play well the hard facts without any of have got together in order to together and the technical re- this soppy high-minded jazz talk see that fair play is accorded cording is excellent. One side - and he should know what he's them under a similar agreement features an out-of-tune trom- talking about with the time he's as that accorded the composers, bone while the reverse has a been in the business and the The much publicised and very singer imitating Ray McKinley." successes he's had out of it. 'Til next week then. . . .

TEN BEST

BEST SELLERS, irrespective of price, for week ending March 4, 1948, has been compiled from lists supplied by the members of the WHOLE-SALE MUSIC DISTRIBU-TORS' ASSOCIATION in London and the Provinces.

1. A Tree In The Meadow (1/-, C. Connelly). 2. Near You (1/-, Bradbury Wood).

3. I Wonder Who's Kissing Her Now (1/-, Feldman). 4. When You Were Sweet

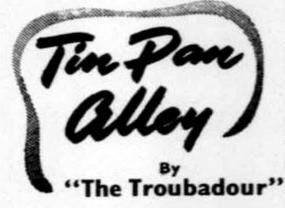
Sixteen (1/-, Darewski). 5. Shoemakers Serenade (1/-, E. Kassner).

6. Serenade Of The Bells | 10.15 (1/, E. Morris). 7. Peg O' My Heart (1/-, Ascherberg).

8. Once Upon A Wintertime (1/-, Cinephonic). 9. I'll Make Up For Every-

thing (1/-, P. Maurice). 10. Coffee Song (1/, Southern).





ANNE GRAYSON soon starting a forty week tour-this is a record, I'm sure!

BILL COTTON'S version of "Civilisation" is a wow! COULD YOU please tell me why, Peter Yorke is still off the air?

DAIRY TALK. "I don't think I'll bother. They haven't any good pluggers anyway." EASY ON THE EAR. Once again Rex Raymer put on an excellent show. His are impressions with a difference!

FUNNY MEN. Bob Monkhouse This youngster with his easy style, is guaranteed to make you smile.

GLAD to welcome back "Breakfast Club." Joe Linnane has been off the air far too long. his season at the Commo- such a combination is booked _T.D. of course. While playing | HANDS ACROSS THE SEA. Sophie Tucker here in May? I'm booking now, I'm funny that way!

in Chicago, scene of his great booked about the same time. which subsequently turned out I'M STILL waiting to hear some Steve Conway broadcasts. I stir on the halls.

> JACK (British Tunes) Simpsnow at 6 o'clock on a Saturday night.

ISS to Mrs. Smith's five little boys, for their "Serenade of the Bells."

IKEABLE FELLOWS. Joey Porter-a grand little bloke who tells a "natty" joke. MERRY MACS. A grand team | cago engagement. of singers. To me, they're " humdingers."

der who'll be the lucky one? You' would be the rage of the OH DEAR! "The Old Postman" seems to have passed by. POPULAR SONGS. "Tell Me

A Story" - this should be a sweeper! Another American song with a British flavour!

Joyce's songs?

ROY SPEERS. Has a new variety show commencing Edwards' songs-and good, too. end of March. Look out John Sharman and Joy Rus-

a bumper! ALLY BROWN'S first solo little more phrasing and

not for MY orchestra.'

Broadcasts for Forsythe, Doll." Seamon and Farrell. EXING. Bandleaders who say

and Landauer? Queen's Brasserie," where lunch-time sessions are be-

the business. The following list of TEN YOU TELL ME. Why don't we 1924, the present M-G-M pro-I want to make sure.

following one day's "entertainment" on the LIGHT PROGRAMME.

a day's entertainment on the LIGHT programme WITHOUT panied - quite properly - by COMMENT.

9.00 NEWS. 9.10 HOUSEWIVES CHOICE (O.K.). SCIENCE AND EVERY 10.00 DAY LIFE.

YESTERDAY IN PAR-LIAMENT. 10.30 TOM JONES TRIO (NO too, that William Gaxton ap-POPS). 11.00 MID MORNING STORY.

(NO POPS). VOCALS).

Continued on page 4)

SONG - PLUGGER TO PRODUCER By JAS. ARTHUR

ARTHUR FREED has produced some of Hollywood's most outstanding films, the latest (not yet seen over here) being "Summer Holiday," "Good News," "The Pirate" and "Easter Parade." Freed began his career as a piano player in a Chicago music publishing house.

and told Freed she wanted some new songs for her "Boys." Perhaps he'd heard of them - the Marx Brothers. Anyhow, they were on the bill at a nearby variety house and very hard up for songs. Please, could the young man let her hear some-

Could he! That was his busijust that morning, he assured and band contests, organise teaching methods from an inher, they'd got from New York tours of the country by leading efficient teacher . . . to-day the a choice lot by Irving Berlin, all accordion players, and take accordion student needs the so brand-new that the ink on action, amongst other things to very best possible tuition and them was hardly dry. He have the purchase tax removed guidance if he is to become more snatched up a handful and from piano-accordions. jumped to a piano. First, We are entirely in agreement The future of the Accordion lies Mamma Marx listened critically, opinion. After an hour or so before we can run, and the early EDITORIAL policy of the new of listening, she made her selections in the development of Bulletin, says Romani, will hear he's causing quite a tions. But matters did not end our organisation have been con- be to keep the teacher up to surprise up her capacious bership, and in order to do this about new developments, new son's guest writer is an ex- sleeve. Turning to leave, she as quickly as possible, it was ideas, and new methods. It will cellent idea. Am looking gave the unprepared youth an considered advisable to keep the provide a forum in which forward to listening to this appraising look and abruptly membership fee extremely low, teachers can discuss their own you like to join the act?"

It was a "school act" along the lines of Gus Edwards' and the next thing he knew the erstwhile song plugger was in it for the remainder of the Chi-

His rise from that piano stool at the age of 19 was to carry Arthur Freed to the high posi- "It is of the utmost importance tion he has reached as a top motion picture producer at Metro-Goldwyn-Mayer.

end the Marx Brothers' tour, young Freed headed for New York on the chance that Gus OUERY. Who does write Lind after, and went into rehearsal weight. The outfit comprises "Bestonlan" the very next day. For two B-flat Trumpet, low pitch, gold lacquer. years in variety he sang only in case, with mute and oil.

Then the singer joined the sell Smith, this sounds like Army to serve in the first World War. But even as a top ser- or £9.10.10 deposit and geant he found that his own yet | 12 monthly payments unwritten songs kept running of \$2.12.6. broadcast was good. With a through his head. His most enduring song is "I Cried For colour she should become a You," a ballad still enjoying high favour after its years of WO PIANOS. The new team continuous popularity. A close of Edna Hatzfeld and Alan second is his "Pagan Love Paul promises to be very Song." But his own particular favourite is the musical fantasy, NDER THE COUNTER. "The Wedding of the Painted

It was admiration for "I Cried For You" that first made Wil-"Yes, it's a good song, but liam Saroyan a friend of its creator. Because of that friend-WHERE HAVE those other two ship, some years later, Freed ingrand pianists gone? Rawicz troduced the novelist-playwright to M-G-M, with the film of "The MARKS THE SPOT. "The Human Comedy" as the result. One singer who made his first

stage appearance under the dicoming very popular with rection of Freed is Bing Crosby. Turning to new activities in hear Eddie Reindeer? I ducer had his own theatre, the know I've said it before, but | Orange Grove, in downtown Los Angeles. There, in addition to ZERO to the B.B.C. for the presenting plays such as "Desire Under The Elms," "White Cargo," "Meet The Wife" and "Rain," Freed put on a revue called "The Picklings." To join it, Crosby came ONCE again I MUST report on down from Spokane, Washington, in a rickety old car, accomhis piano player, Al Rinker. The newcomer made such a hit that his desperate entrepreneur was hard put to figure out devices which would keep Bing from stopping the show again and again.

It was under Freed's auspices, peared in his first musical comedy, "All For You." That WELSH ORCHESTRA immensely popular song, "Singing in the Rain," written by STRICT TEMPO (NO Freed with Nacio Herb Brown, was originally sung by Doris

(Continued on page 4)

Accordion Times

Edited by J. J. BLACK

activity by the National instrument be recognised gener-Accordion Organisation. Since ally as a genuine musical instrumy last notes, many new mem- ment; and it is every teacher's bers have been enrolled, and a task, both in his own interests particularly encouraging sign is and in the interests of the prothe rapid development of the fession as a whole, to see that Accordion Teachers Guild. As this idea be realised . . . and One eventful day an ener- I mentioned then, the new Ac- the sooner the better. getic, matronly customer bustled cordion Teachers Guild Bulletin "To achieve this, it is necesinto the office of that company is to be published monthly. We sary to create a new race of expect membership to increase accordionists - players who are still more quickly as our propa- also first rate musicians. Ob-

letter from Mr. W. Hubble of right on top of their job, both Manchester, who mentions that as accordionists and musicians, he does not consider our activi- or it will be simply a case of ties were sufficiently large during the past year; he asks for "more action"; suggests the budding accordion student ness, demonstrating songs. And that we should recommence solo could be served by makeshift

with the principles advocated by in the musicianship of its then nodded approvingly. "You Mr. Hubble, but it must be re- players." sing good," was her considered membered that we have to walk there. Mamma Marx had a big centrated on building up mem- date with news and information wanted to know, "How would If we had undertaken a larger ideas, views, and problems. range of activities, it would have been necessary to have charged a much higher membership fee, in view of the necesfamed contribution to variety, sarily restricted number of of music, and "to aid teachers members in the early stages.

> IN his editorial comments in therance of the accordion and the new Accordion Teachers its capabilities, thus bringing Bulletin, G. Romani, who has been appointed Editor, writes:

CCORDIONISTS have wel- to every one of us within the comed the news of increased Accordion Movement that our

ganda machinery is developed. viously, this means that the We received an interesting teachers themselves must be 'the blind leading the blind.'

"The time has passed when than just an accordion player.

At the same time, it will attempt to place the accordion in its rightful place in the world and players to cover the vast field of musical knowledge directly concerned with the fur-

(Continued on page 4)





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CONCERTS

WIGMORE **ENSEMBLE**

THE Wigmore Ensemble (Maria Korchinska, harp; Geoffrey Gilbert, flute; David Wise, violin; Frederick Riddle, viola; and William Pleeth 'cello) provided an interesting concert of little heard works on Tuesday piece of no great depth; this was and interesting experience. originally a trio for flute, viola and guitar by Matiegka, a Bohemian guitar player, to which Schubert added a 'cello part, the composite work being published as Schubert's in 1926. Then followed a fine performance of Mozart's little masterpiece, the Divertimento in E flat K.563 for Violin, Viola and 'Cello.

A second hearing of the Trio for Flute, Harp and 'Cello by a young French composer Jean-Michel Damase, which had been played at the French concert the previous week, confirmed the impression of a competent and charming little work of no great depth, influenced at any rate in the last movement by Jean

Françaix. The concert ended with Roussel's Serenade Op. 30, one of the best chamber works of a composer who is only just beginning to receive in this country the attention due to him.

The Wigmore Ensemble is an excellent combination but occasionally lacks that quality from which it takes its name; no doubt this will be remedied with time and more rehearsal.

FOR

PLAZA DERBY

Vacation

in order to return fresh for the

winter. We understand that

Homer has signed for sole

agency to Alf Praeger who has

booked this engagement for him.

At the time of going to press de-

tails are not yet available re-

Plaza.

garding line-up of the band

Homer will take with him to the

dent engagement for the summer

PRO MUSICA **ANTIQUA**

A concert by the Society " Pro Musica Antiqua" of Brussels attracted a large audience at Chelsea Town Hall last Monday. The Society was founded in 1933 by its present Director and Conductor, Safford Cape. The prolast. It opened with the Quartet gramme was confined to instrufor Flute, Harp (originally Gui- mental and vocal music of the tar), Viola and 'Cello ascribed to 15th and 16th Centuries and Schubert, a genial and sunny proved to be a very delightful

The Group use modern repro-

ductions of old instruments and every endeavour is made to secure authentic interpretations of the works performed. All too rarely do we have an opportunity of hearing works of these early days of musical history, although the text-books devote many pages to them. This, it must be admitted, is largely the fault of the public which does not support such concerts even when given. However, with the propaganda work by such groups as Dolmetsch, Pro Musica Antiqua and others, and not least the B.B.C.'s Third Programme, audiences for this music are rapidly

increasing. The most attractive works in Monday's programme were the unaccompanied vocal quartets and quintets of Josquin des Près, Passereau and Orlando di Lasso. The instrumental pieces, though equally enchanting, needed the more intimate atmosphere of a smaller hall or room. All the performances were on a very high level, and it is to be hoped that we may have another opportunity of hearing this ensemble before long.

H. M.

GORDON HOMER LARGEST SCREEN SYMPHONY ORCHESTRA

One of the most distinguished Johnnie Smith's Summer and also largest screen symphony orchestras was assembled for the musical scoring on On Monday May 3 Gordon David O. Selznick's production, Homer will take his band into 'The Paradine Case." The orthe Plaza Ballroom Derby. He chestra, of almost one hundred will be taking the place of popumusicians, was under the direclar bandleader Smilin' Johnnie tion of Franz Waxman, who Smith who will be leaving the composed the score. ballroom for the summer season

murder case. The novachord and information will result. celesta were used and the strings of a grand piano, instead of the keys, for a thin, thrilling We understand from Smith effect. An unusually large numthat he is interested in a resi- ber of strings, including 12 'cellos and 16 violas were used KEITH PROWSE & CO., LTD. and bookers who wish to contact by the Selznick Symphony orhim can do so care of these chestra for "The Paradine

" WHEN SOFT VOICES DIE"

New Folk Song Programme via Home B.B.C

Commencing Monday March 15 a new programme will be heard on the Home Service at 6.45-7.15 p.m. and will be called "When Soft Voices Die." The programme which will be produced 12.15 ORGAN (NO VOCALS). by Charles Chilton consists of 12.45 folk songs and traditional airs and ballads. Vocals on this new series will be done by Edric Connor, Lillian Durra and Alan Dean. The George Mitchell Choir and the Freddy Phillips Quintette will also be featured. This will be a new departure for Alan Dean who will be singing songs of the cowboy and hobo type.

POSTBAG

The Editor Dear Sir,

With reference to "Accordion Amplification at Last" in issue March 5, 1948, "Musical Express." I have had an amplified accordion for the last 18 months. In the "South Wales Argus" February 5, 1948, an article about my "Electric Accordion" was published, claiming it to be the first in the country. I have used this instrument with my band "The Electronics" for over a year.

Yours faithfully, T. TASKER. The Accordion Repair Service, Newport, Mon.

Dear Mr. Rayment,

I read with great interest your candid and free criticism of our Harry Gold "Pieces Of Eight" felt all along would appeal to ties do likewise." the small bands.

May I say, also, that I have been reading your questionnaire in connection with or-Ordinary musical instruments chestrations, and I think this were put to unique uses to create an excellent idea. I know we, eerie, suspenseful and mysterious in common with all other pubmoods in the Alfred Hitchcock lishers, will be pleased to learn thriller which concerns the dra-! the result of the questionnaire. matic love story behind a British and maybe some really useful

With best thanks for your kind co-operation. I remain.

Yours truly.

HUBERT W. DAVID

Publicity.

JAMES LUCK DEAD Passing of well-known drummer

Readers will be sorry o hear of the death of James Henry Luck, father of Don Luck well known band booker. For many years the late Mr. Luck worked in the Eastern Counties as a professional drummer, "Musical Express" offers condolence to his family in the time of their bereavement.

TIN PAN ALLEY (Continued from page 3)

NORTHERN ORCHES TRA (NO POPS). BAND OF COLD. STREAM GUARDS (NO POPS) WOMEN'S HOUR.

MUSIC FOR THE HOUSEWIFE (NO VOCALS). BAND OF LIFE

GUARDS (NO POPS). MRS. DALE'S DIARY. 4.15 BOURNEMOUTH MUNI CIPAL ORCHESTRA

(NO POPS). 5.15 ORGAN (NO VOCALS). 5.45 GERALDO (O.K.). 6.15 M.W.Y.W. (NO VOCALS). 6.45 DICK BARTON.

7.00 NEWS, ETC. "HAVE A GO" (2% chance of hearing a 'pop"). PROGRESS REPORT.

MUCH BINDING IN THE MARSH (NO POPS). 9.00 PLAY.

10.00 NEWS. ARMCHAIR DETEC-10.15 TIVE. SYDNEY LIPTON (O.K.) 10,35 11.00 GOOD NIGHT!

Mark you this is STILL called the LIGHT programme! BRITISH TUNES REPORT. As usual, Lou Praeger played

nearly all British. (Wednesday,

ACCORDION TIMES

(Continued from page 3)

March 3).

Series in the current issue of this country into line with the Musical Express." I was very great progress our instrument pleased to have your opinion has made both on the Continent about the extensive cueing in and in America. To-day, Engthe three orchestrations be- land bids well to lead the world cause it is the thing on the in creative music; let us make Eaton in the "Music Box Re-

> Articles in this first issue of the new Teachers Bulletin include several music reviews, hit success, "The Broadway his place.
> "Composers Corner" dealing Melody of 1929." this month with Johann Strauss, a note on the art of practice. "From one teacher to another," and several smaller features. Members of the Accordion Teachers Guild receive a free copy of the Bulletin. Others may obtain one at 6d., post free.

TUST a reminder to be on the look out for the broadcasts of Jack Simpson and his Orhands of popular Reg Manus.

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10th ANNUAL JAZZ JAMBOREE

We are glad to announce that the Tenth Annual Jazz Jamboree in aid of the Musicians' Union Benevolent Funds will take place as last year at the Gaumont State, Kilburn, S.W.6, on Sunday, 25th April, at noon. Please do not apply for tickets until you see the announcement in next week's issue.

SONG PLUGGER (Continued from page 3)

orchestrations that we have sure that our accordion activi- vue," on which the first-named composer likewise collaborated. sult was his music for the smash available as to who will take

Remaining with M-G-M continuously since that auspicious beginning, Freed in time realised to the full his ambition to be a producer of outstanding pictures. Countless songs also have been written by Freed for M-G-M pictures, together with

dialogue. His productions include

WILTSHIRE LEAVING WINNICK

We understand that well known drummer Billy Wiltshire will be leaving the Maurice Winnick Band at Ciro's this weekend. At the time of going to Then M-G-M called. The re- press there is no information

Dixielanders Change Name of Band

Graeme Bell advises us that owing to the fact that since his band has been appearing in this country the name has been consistently misquoted in all quar-Babes In Arms," "Strike Up ters as the "Dixielanders." He The Band," "Meet Me In St. has, therefore, decided that the chestra. There's some first-rate Louis," "Ziegfeld Follies," "The name shall be completely accordionising to be heard; the Harvey Girls," "Till The Clouds changed from "Dixieland Jazz instrument is in the capable Roll By," "Summer Holiday," Band" to "Graeme Bell's Aus-"Good News" and "The Pirate." | tralian Jam Band."