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Musical Express

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FRIDAY, APRIL 16th, 1948

No. 80

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IS SONG-PLUG CONTRACT LEGAL? CONSUMMATE B.B.C. IMPUDENCE

Secret Document is Signed

From The Managing Editor Of "Musical Express"

LAST WEEK, IN MY OWN COLUMN—THE VOICE—I PAID A COMPLIMENT TO THE AGREEMENT DRAWN UP BY THE B.B.C. FOR SIGNATURE BY THE MUSIC PUBLISHING FRATERNITY BY CALLING THAT DOCUMENT "A COVENANT." I WISH NOW TO WITHDRAW THAT WORD UNCONDITIONALLY, HAVING SINCE READ THIS HITHERTO SECRET DOCUMENT (AND INDEED IT WAS KEPT TOP-SECRET THROUGHOUT THE NEGOTIATIONS). HAD THE PRESS, ESPECIALLY "MUSICAL EXPRESS" WHICH REPRESENTS THE MUSIC PUBLISHING TRADES AND THEIR ALLIED PROFESSION IN NO UNCERTAIN MANNER, BEEN INFORMED OF THE PROGRESS OF THESE EXTRAORDINARY NEGOTIATIONS, THEN PUBLISHERS, SONGWRITERS, MUSICIANS AND THE SHOW BUSINESS IN GENERAL WOULD HAVE HAD A CLEAR PICTURE OF THE AIMS OF THIS CONTRACT, ITS ADVANTAGES OR DISADVANTAGES. BUT NO. THE UTMOST SECRECY PREDOMINATED UNTIL THE DOCUMENT WAS PRESENTED TO THE WORLD AS A FAIT ACCOMPLI. THE NEGOTIATIONS WERE CONDUCTED BEHIND AN IRON CURTAIN STRICTLY IN CAMERA. AND NOW ALL THE IRRELEVANCIES OF A PERFECTLY RIDICULOUS DOCUMENT MAKE THEIR UGLY APPEARANCE BEFORE A SURPRISED AND VERY BEWILDERED ENTERTAINMENT INDUSTRY. NOW—AND ONLY NOW—THE NEED FOR THE SECRECY WHICH HAS CHARACTERISED THE ENTIRE PROCEEDINGS IS FULLY APPARENT.

As I discuss some of the terms of this fantastic contract my readers shall judge for themselves whether they consider this extraordinary collection of irrelevancies to be legal or otherwise. They shall ask themselves how much was paid to Sir Valentine Holmes and other legal brains in connection with this scheme (for the B.B.C. is unlikely to disclose it) and they shall decide whether these disbursements would not have been better spent on programmes. Let every professional person associated with the entertainment industry ask himself what need there is for a Mr. William Charles Crocker—described in one journal as a man who "has probed and smashed arson and other underworld gangs"—to be called in to head a Court of Inquiry. Is Orpheus in the Underworld? My professional readers may well ask themselves when, in living memory, has the dignified calling of music sunk to such degradation and been so cheaply prostituted.

But let me give you the awful facts as they emerge, now that it is too late, from behind the iron curtain. Ostensibly the contract is to put an end to song subsidies. To do this the B.B.C. demands the signature of every publisher to clauses such as the following:

"Every publisher undertakes that he will report . . . to Mr. William Charles Crocker any breach which the person so reporting BELIEVES to have occurred . . ."

The way in which the above is worded encourages us free and fundamentally honest folk who make a living from music to develop into spies and informers. The document then says:

"Any report to Mr. William Charles Crocker . . . may be verbal or in writing and shall be treated as confidential as between the person reporting,

Mr. William Charles Crocker and the B.B.C."

That, of course, is much worse. The B.B.C. does not have to divulge the source of its information and therefore NEED NEVER BE CALLED UPON TO SUBSTANTIATE IT! But worse is to come:

"If the B.B.C. decides (YOU NOTICE IT IS THE B.B.C. THAT DECIDES) that there has been a breach by any publisher . . . the B.B.C. will take such publisher and any band-leader, artist or other person who has accepted such payment, present or inducement . . . off the air for such period AS THE B.B.C. SHALL IN ITS ABSOLUTE DISCRETION DETERMINE" (the capitals are my own!).

The B.B.C. decides and the B.B.C. determines the penalty. The B.B.C. is the judge and the



Mr. WILLIAM C. CROCKER

B.B.C. is the Jury. There is no redress. But that is not all. The following two clauses are, in my view, a piece of consummate impudence:

"The B.B.C. intends to make it a condition of the performance or broadcasting of any work published by any publisher that he shall have entered into an agreement with the B.B.C. in terms identical with the present agreement."

And in spite of the above, we have a later clause which says:

"This agreement shall be for a period of twelve months from the date hereof and shall continue thereafter until determined at any time by three months' notice on either side."

What a farce! What publisher would be suicidal enough to DETERMINE the contract which is a sine qua non of his broadcast?

Now we come to the greatest anomaly of all—the orchestration. While the agreement clearly stipulates the abolition of such practices as "presented" offers or any other inducements either directly or indirectly to a band-leader or others "nevertheless in the very same clause it states:

" . . . nothing in this agreement shall prevent a publisher from GIVING ANY BAND-LEADER OR ARTIST A FREE ARRANGEMENT but in the case of popular music such arrangement shall only be made by an arranger in the full time employment of the Publisher."

Is this not an "inducement"? First the Publisher may not give any inducement, then he may give an arrangement made by one of his own arranging staff. If you think this sounds contradictory there is worse to come, for in exactly the same clause it states:

" . . . nothing in this agreement shall prevent a Publisher from CONTRIBUTING A SUM TOWARDS THE COST of a special arrangement of Popular Music for broadcasting by a band-leader by a person NOT in the Publisher's full time employment but such contribution shall not exceed FIVE GUINEAS for a band of less than ten instrumentalists or EIGHT GUINEAS for any other band (inclusive of copying charges)."

I will now tell you, quite frankly, what the above means and I will stand by the consequences. It means that the B.B.C. has declared "inducements" or "payments" illegal, but has, in the same agreement, PUBLISHED A FETTERED SNAKE OF "BLACK MARKET" CHARGES!

news that "it is certain that in the future song plugging will come under the Bribery and Corruption Act. Any offenders will, therefore, be liable to prosecution under this Act."

That is the biggest laugh I have had out of this ludicrous affair. How or earth can the Bribery and Corruption Act be cited when a document such as this is in existence?

Owing to the great secrecy with which this inconsequential Agreement was entered into, it has not had the benefit of a healthy airing. But the tremendous repercussions of such an un-English procedure when British prestige is at its lowest will soon be felt. One aspect

(Continued on page 41)

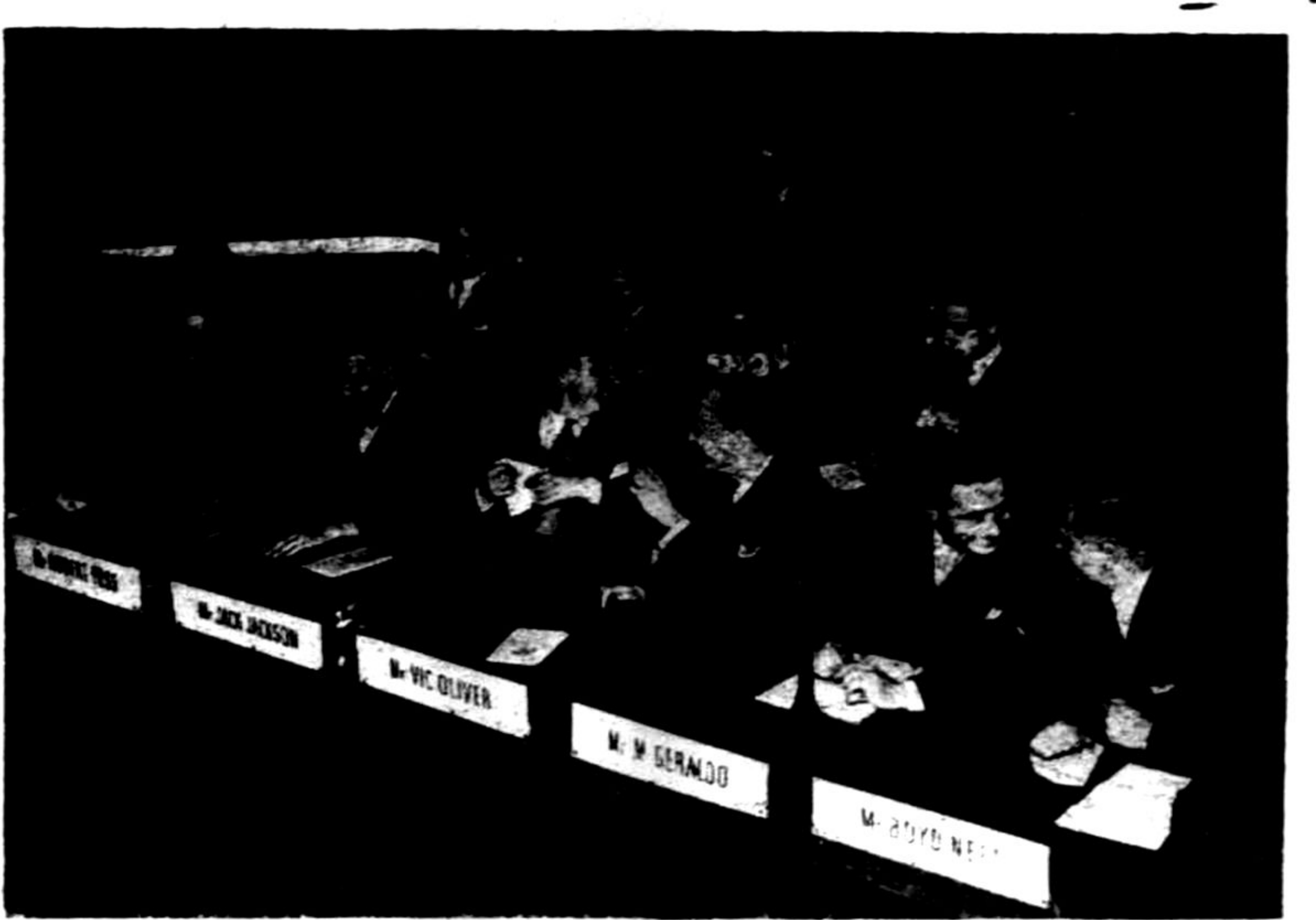
NEW SERIES FORVIC LEWIS

SEVERAL weeks ago we published that the Vic Lewis Orchestra and several well known artists would be doing a trial programme which, if it was successful, would eventually become a series. We now have pleasure in informing our readers that the test was highly successful and the programme will commence on Monday May 24 and will continue each week for an indefinite period.

The new series produced and written by Pat Dixon will include such artists as Benny Lee, Carole Carr, Patricia Hayes, Robert Beatty, John Pertwee, Peter Watson, Benny Hill and the Vic Lewis Orchestra. The show will be called "Listen My Children."

When the band played for a ball at the Park Lane Hotel last Saturday they stuck to the quieter type of dance music. On being asked what had happened to their "music of tomorrow" the band immediately played Kenton's "Balboa Bash." Martha Raye who was a guest at the ball immediately stopped her friends talking in order that she might give the music her full attention. When they had finished she asked for more and was highly delighted with their special arrangements of "jump" numbers. She told the boys she intends to tell all America about the band, and that she would feel honoured to be connected with it in any way. Later in the evening she and Johnny Fulco did an impromptu samba to the Lewis music which proved to be a high spot of the evening.

"Daily Express" Youth Forum Debates SWING VERSUS CLASSICS



Celebrities present at the "Daily Express" Youth Forum discussing "Swing versus Classics." (Left to right) Iris Lovridge, Hubert Foss, Jack Jackson, Vic Oliver, Gerardo and Boyd Neel. Gerardo gave listening figures for Proms only 2,000,000 and Band Parade 8,000,000. Jackson's jazz solos were a high-spot.

Orchids for Mr. Clouston

The premiere of "No Orchids for Miss Blandish" which took place on Thursday April 15 heralds the biggest break to date of well known alto, clarinet, violinist George Clouston. Clouston plays the part of bandleader in the Gresham club which is the headquarters of the gang, and is seen conducting an orchestra which is in no sense a dummy one. They were specially chosen musicians because of the necessity to record on the set.

Apart from conducting, Clouston can be heard playing a clarinet solo which was written specially for him by pianist Billy Hill and which will shortly be published. This well deserved break came through George Melachro, who as musical director of the film was asked to suggest a man for the part and he unhesitatingly chose Clouston who, apart from being a member of the Melachro orchestra and the Eric Robinson Television Orchestra, is now Orchestral Manager for the Melachro Organisation.

SY OLIVER WRITES FOR THE TED HEATH MUSIC

FOR many years arranger for the famous Tommy Dorsey band and later leader of his own orchestra, Sy Oliver has now written and arranged six numbers specially for the Ted Heath Music. The many followers of the Heath band will be able to hear four of the numbers for the first time when Heath features them on his Sunday Swing show at the Palladium this week-end. The titles that have so far arrived in England are "Big Ben Bounce," "Speedball," "You Gotta Go" and "Pogo Jump." We understand that two more vocal arrangements are due to arrive from America very shortly.

Ted Heath, who this year misses the first "Jazz Jamboree" since his band came into prominence, is anxious to explain that he sincerely regrets that in prior commitments make it absolutely impossible for him to accept the invitation for his band to take part.

Hurried enquiries revealed that even special air transport would not permit time for the band to play at Kilburn and still be in Carlisle for 3 p.m. In these circumstances, and with extreme reluctance, the honour of the "Jamboree" invitation had to be declined.

DENNY DENNIS IN AMERICA "I think he's terrific!" says Tommy Dorsey

KEN MOORHOUSE WHO HAS JUST RETURNED FROM AMERICA RANG "MUSICAL EXPRESS" THIS WEEK TO TELL US OF THE TREMENDOUS SUCCESS THAT DENNY DENNIS IS HAVING IN AMERICA. ON THEIR ARRIVAL WILLIAM MORRIS AGENCY HAD A BATTERY OF PHOTOGRAPHERS TO MEET OUR SINGING AMBASSADOR AND ALTHOUGH THEY EXPECTED TO HAVE TWO DAYS REST IN NEW YORK PRIOR TO LEAVING FOR MIAMI, THIS WAS NOT THE CASE.

NAT TEMPLE BUSY WITH HIS NEW OCTET

SOME time ago well known B.B.C. producer Pat Dixon approached Nat Temple and asked him if it were at all possible to form a small completely individual type of combination. Temple who was at that time appearing with his sixteen piece orchestra at Butlin's, got together with his arranger Roland Shaw and they evolved an Octet with a new sound that astounded all who heard recordings they made with the outfit. The immediate result was a booking for the band to be featured in the new Radio Revelers air show commencing early next month.

Among the many people who were greatly impressed was Toots Camarata, and in complete secrecy arrangements were made for Decca to record four special arrangements in the form of a suite to be released in America on London Label. The new outfit has passed its B.B.C. audition and it should not be long before British listeners hear the outfit.

Commencing April 24 Temple has signed to play for one month at the Martinique, Brighton and included in the combination are Roland Shaw piano, Malcolm Mitchell guitar, Denis Bowden bass, Bertie King alto and Benny Lee will be featured as vocalist with the combination. Temple will of course lead on clarinet. He has asked us to thank the many people who have written him during his recent illness and to say that he has now completely recovered.

Dennis did nine broadcasts in sixteen hours while he was in New York. He was taken to see every band show and visited nearly every club possible in the short time available. He broadcast from the exclusive Sardi's restaurant. The procedure there being that the artist is interviewed at his table by famous New York personality Hi Gardener. From a control box records are played to the audience and over a network. The programme lasts forty-five minutes.

At three o'clock in the morning Dennis broadcast from the famous Copa Cabana Club and met many celebrities including Perry Como. On arrival in Miami they spent several days on Tommy Dorsey's yacht, which incidentally cost over a million dollars, and when the musicians arrived back from their vacation Dorsey threw a cocktail party in honour of his new vocalist.

We understand that all those who have read his wonderful advance publicity have been eagerly awaiting his arrival. We further understand that they have not been disappointed. Tommy Dorsey sent this message to "Musical Express" via Ken Moorhouse: "I think Denny Dennis is terrific and that he will be the successor to Sinatra and Crosby." He also says that it is wonderful to have a singer who knows exactly what is required. At all their dates he has been giving Dennis a wonderful boost and this also includes broadcasts that they are doing while on tour.



Max Saddy and Frank Morgan watch Nat Temple sign his contract for the Martinique, Brighton.

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Body and Soul	Trumpet Blues	Tango Waltz
Cherokee	Harlem Nocturne	Saunter, "Moonlight"
Harlem Nocturne	Cumparita	On Nile
Indian Love Call	Jealousy	
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STAN KENTON TALKS Interview with our correspondent Bob Kreider



Stan Kenton is seen here reading "Musical Express" with Bob Kreider.

Edited by DENIS PRESTON

musicalian. However, Capper and Pepper are also great sax sections, and with George Wettin's lead also we have a much better-sounding ensemble. What a routine soloist and band leader he has in his own band but he lacks the qualifications.

THE VOICE

SIR STAFFORD—WHAT HAVE YOU DONE? Headlining our issue of last week was the iniquitous increase on the Purchase Tax for musical instruments and accessories, affecting all branches of our industry, particularly the professional musician who foots the bill.

TOOLS OF THE TRADE Is there any man in his right senses who can say that musical instruments and accessories are not the tools of the musician's trade? Who but a professional musician will purchase a dozen saxophone reeds, a trumpet mouthpiece or a set of guitar strings? Who would spend £200 on a drum kit or an accordion without hoping to earn the money back again by performing on these instruments?

£200,000 ON MUSICAL APPRECIATION This Government spent in 1947 through the Arts Council £200,000 of the nation's money on developing an appreciation for music. That's what I call giving it with one hand. Then Sir Stafford imposes (and never was there such an imposition) the additional tax on musical instruments, making it more difficult for both parents and children—now having developed a musical appreciation—to purchase the instruments upon which to start learning.

THE REPRESENTATIONS Ever since 1946, representations have been made to the Chancellor by the Music Industries Council, a body representing all the musical trades associations, with the fullest support from the Musicians' Union and kindred professional bodies, for the reduction of the Purchase Tax on musical merchandise. This procedure has been followed every year. At one time the Council had some small measure of success—a few crumbs in the form of a reduction from 50% to 33%. But not for long. This latest decree of Sir Stafford Cripps is the final ingratitude towards a profession earning dollars for the bare necessities of life.

THE NEXT MOVE Perhaps the Chancellor will take notice of a concerted appeal by the Musicians' Union. It seems feasible that this body might make its voice heard where Sir Stafford is deaf to all others. After all, why should other trades enjoy exemption of Purchase Tax for tools of their trade while the musician is penalised? Not only that, but 66% on a saw costing 9/- would be a matter of 6/- Tax if it were imposed on a carpenter. Now let a musician buy himself a guitar costing £24 and he pays an additional £16 Tax, to say nothing of the tax on the strings and accessories he constantly needs for the professional use of that instrument.

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varied. (Art Pepper fans will be glad to hear that his bopish "Pepper Pot" was well received and that Stan holds his playing in high esteem.) For this writer, at any rate, Bob Graettinger's leftist scoring of "Thermopylae" and "You Go To My Head," Rugolo's "Impressionism" and the Kenton-Rugolo "Prologue Suite" were the most impressive instrumentalists. Among the musicians, Shelly Manne and Jack Costanza (whose bongo drumming is a welcome addition), lead alto George Weidner and trombonist Eddie Bert stood out individually.

June Christy was featured in her own spot near the close of the show; her singing of Benny Carter's "Lonely Woman" being outstanding. Ray Wetzel's singing of two novelties—"Now He Tells Me" and "Trees" were the only one of the anomalies connected with the Tax. It hits hard at the professional musician who, to-day, is very high on the list of dollar earners. It is the musician whose work is selling millions of records in the United States. Is this, therefore, the way for a Chancellor to reflect the nation's appreciation? It only needs the musical profession, as a whole, to retaliate by refusing to record anything for export (and that's not such an impossibility!) for the Chancellor to have another big headache with his dollars.

On the whole, the concert was well presented. The start of the programme brought forth the Kenton orchestra attired in morning suits and Ascot ties, to give that old evil gal, jazz, an air of sober respectability. Intermission time brought a change of suiting to standard band-wear!

Designed to give an all-over picture of the progress of Progressive Jazz, the concert achieved its purpose. The soloists were many and the solos varied. (Art Pepper fans will be glad to hear that his bopish "Pepper Pot" was well received and that Stan holds his playing in high esteem.)

We Called It Music

By John Davis Gray Clarke 31 IN Item 19 of "Recordiana" (January 2, 1948) we mentioned the forthcoming publication in this country of Eddie Condon's biography—"We Called It Music." Now American Decca have produced an album of the same name (No. 604). At the time of writing we haven't yet received the records in question, but we feel sure that our readers will nevertheless want to know something of what they're all about. Accordingly, we quote Bruce Bohle of the St. Louis Star Times of January 22, 1948. Bohle, with Fred Hynds who discusses legitimate recordings, writes a regular, well-informed column for that paper.

On occasions such as this it is, we think, appropriate to look further afield than the reviews in the standard musical journals, and Bohle's comments, uninhibited by the axe-grinding of some of the more recognised jazz critics, certainly make attractive and instructive reading. Wrote Bohle:—"Eddie Condon's new album 'We Called It Music' begins as promisingly as his recently published biography of the same name, and it stages a strong finish, too. At times along the way it loses the sprightly pace, but then things are bound to be interesting more often than they're dull with jazzmen like Jack Teagarden. Pee Wee Russell, Bill Davison, Bobby Hackett, Max Kaminsky and George Wettin in the Condon line-up. The promising start is a clear indication of the quality of the album and book. While Teagarden is going through a humorous vocal routine, members of the band introduce themselves instrumentally. Jack is the No. 1 Man behind the success of the last four numbers in the collection, too. W. C. Handy's 'Aunt Hagar's Blues' in which he sings and plays trombone with all his usual feeling; 'Down Among The Sheltering Palms,' a driving instrumental featuring Teagarden, Davison, Russell and pianist Gene Schroeder, and 'Ida' and 'Rose Of The Rio Grande' offering more of Jack's interesting sides are 'Nobody Knows My Melancholy Baby' and 'It's Tulip Time In Holland.' More than anything, they're a convincing argument for Teagarden to confine his singing to such other fields as humorous material and the blues, where he excels."

THE titles are coupled as follows: "Nobody Knows My Melancholy Baby" (on Decca 24217), "Melancholy Baby" (Tulip Time) (24218), "Sheltering Palms"—"Ida" (24219) and "Aunt Hagar's Blues"—"Rose Of The Rio Grande" (24220). We wonder whether our readers would care to be persuaded to issue a selected anthology of this album on the Brunswick label, to coincide with the publication of the Condon book over here?

there will be no European tour." HOW DO YOU DEFINE PROGRESSIVE JAZZ? "It's a departure from the harmonic structure of jazz as it is generally known to-day. Or rather, the basic difference lies in the harmonic structure, with Progressive Jazz taking the broader, more modernistic view."

WHAT DO YOU CONSIDER TO BE THE IDEAL INSTRUMENTATION FOR PROGRESSIVE JAZZ? "The band as it is to-day, but with added rhythm. ARE YOU CONSIDERING THE ADDITION OF ANY INSTRUMENTS? "Yes, I expect to add a congo drum and maracas shortly, and, maybe, another trumpet. Then, too, I'm thinking of switching my regular trombones to valve trombones for speedier and cleaner execution."

WHERE IS THE INDIVIDUAL SOLOIST'S PLACE IN YOUR NEW JAZZ? "Purely as a form of inspiration. In Progressive Jazz, ensemble playing overshadows individual efforts. WHAT'S THE STORY OF VIDO MUSSO? "Vido's a great guy and a

"Lift The Iron Curtain" Says STANLEY DANCE

QUEUES and wars have undoubtedly proved the patience and endurance of the British people. Yet, if the trial be long or the pressure momentarily relaxed, there is a point at which apathy and complacency may masquerade under the names of these virtues. Such a point would appear to have been reached by British musicians engaged in providing jazz or popular music, by their representatives on the Musicians' Union, by the musical press, and, least excusable of all, by those who support the music in question by paying out money to hear it at live performances or on records.

Take the customer first and compare him to a donkey! You would think that he would be sick to death of a tantalising carrot forever dangling before his nose, that he would kick and make a great noise. But no, he stands a monument of dumb apathy, head and tail between his legs! If the customer turns in distress to the musical press, a part of that wonderful free British press we hear so much about, he finds it full of polite regrets, of cheery news and photographs of the Ink Spots, Mickey Rooney, the Merry Macs and Olsen & Johnson. He knows that the musical significance of these people is absolutely nil; he knows that the space devoted to them is as inappropriate as were space given up to dissertations on ham and corn in "The Drapers' Record." But there's the apathy again! He doesn't even gripe. He just takes it.

As for musicians, there is no reason to doubt that they are more technically proficient than ever before. But they shouldn't sit back smugly, satisfied with what they are doing. If they are good, if they feel they are good, they should welcome competition. All this is provoked by the fact that American bands may not play here!

BOOK REVIEW: By Malcolm Rayment Challenge To Musical Tradition, by Adele T. Katz. (Putnam and Co., Ltd. 25/-) FOR more than three months this book has been on my shelf awaiting review. Many times I have taken it down in the hope of working through it — it is a book that must be worked through and not merely read — but every time other pressing business has prevented completion of this enviable task, so that now in reviewing it I have to confess that I have by no means absorbed all its contents. To do so I would need a spare fortnight. Nevertheless what I have read of it has convinced me of its importance, and by hook or crook, I intend to find that fortnight as soon as possible, after which I hope to

return to this "Challenge" in these columns. Miss Katz's book makes no concessions to popular appeal. It is meant for only a very small minority of readers, but as is usual with such books, its value is in inverse ratio to its popular appeal.

There is, however, another reason why the publication of this book in Britain is most welcome. It is based on the theories of the late Heinrich Schenker, one of the foremost theorists of the present century, but although Schenker has a large following in America and Germany, his work is virtually unknown here. This work not only explains his theories but

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My Radio Diary

By Lee Conway FIRST I must correct the impression that Peter Yorke the peerless light orchestra leader is being back to the radio his "Sweet Serenade" advertised so brutally and taken off the air at the height of its listening figures. This is not so. What is happening is that Yorke will present in his new series "Sweet and Lovely" what he calls a miniature orchestra, comprising mostly the strings and wood wind of the old but larger "Sweet Serenade" orchestra. This takes place as this issue hits the streets on Thursday, April 15 from 11.15 to 12 p.m. It should be well worth hearing if I know Peter Yorke at all. He will have singing with him Neville Williams and Sheila Mathews.

I COULD never understand why the B.B.C. took Yorke off the air. Rumour has it that the "Sweet Serenade" outfit was too large to be economical. But that can be discounted by the large light and concert orchestras on the air ever since. It may have been that Gerardo, who followed Yorke in that midday Sunday spot, had the air time already booked—I could not say. I was, however, aware of Yorke's listening figures by a curious coincidence and they are very high indeed. As a matter of interest I thought I would get the listening figures of Gerardo who took Yorke's place, but the B.B.C. assured me that these listening figures are only for the private use of the Planners. In this case it would be unfair for me to divulge Yorke's figures for those Sundays.

I GOT myself all ready to bash out my views on this type-writer concerning the B.B.C. Publishers contract. But to my chagrin I find no less a personage than our Managing Editor has commandeered the front page for it. Well, I guess that subject transcends the importance of a radio topic. It is, indeed, a matter of national importance. But there's one thing I can see clear as daylight. I can see the printed commercial being cut up with a pair of scissors and eight bars of manuscript interspersed with the aid of a pot of paste as of yore! Well, wouldn't you for a measly fiver?

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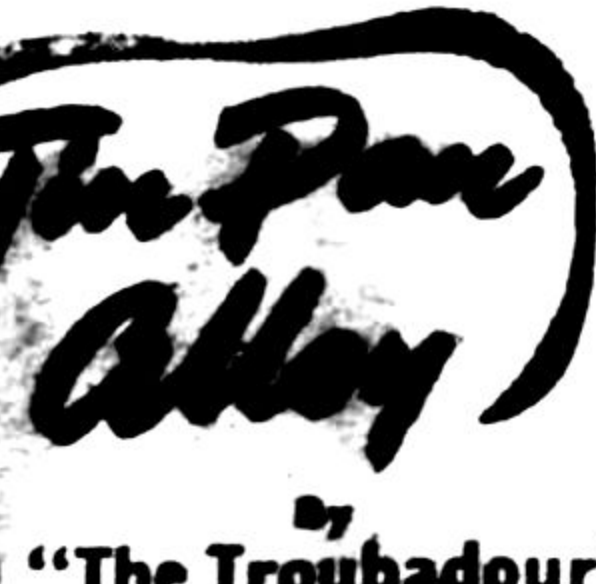
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Musical Express is the most widely read show paper in the world

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ANTI-PLUG FRONT

ANTI-PLUG FRONT Gosh! It's Happened! BAND PARADE. Tawney Neilson has built this into a peak listening spot and I am more than happy to hear that a Palms Band is getting an "airing." Lou Preeger, so I am told, is to be heard on the programme this month. A great supporter of British, I am hoping this will be followed by another great supporter of British—Jack White.

CARISSIMA. This typically English show should run, as long as Annie Get Your Gun! DAIRY TALK. Arson. EASY ON THE EAR. Maurice Keary's lovely singing with the Melachrine show. FAME AND FORTUNE awaiting Carole Carr now that she has left Gerardo? When Carole Carr is the star of the show, I'll be able to say "I Told You So."

GOOD LUCK JIMMY LORDE—the little guy with the big personality. "Do-in' What Comes Naturally" at Irwin Dash's and doing it better than ever! HUGHIE DIAMOND broadcasting again. About time too—his broadcasts are all too few.

I'M VERY SURPRISED that a certain American artist at present starring in the West End, did not think that one of THE THEATRICAL functions of the year was worth attending, especially having been invited as a guest of honour! JACK (BRITISH TUNES) SIMPSON'S first evening spot hit the Jack Pot! With all British songs taking the tricks, well, hearing Simpson in 1951!

KISS TO THE KEYNOTES for their fine harmony. LOU (LEEDS) LEVEY—American champion of British songs in America coming here shortly. Good news for the Alley. MUSIC BUSINESS at its lowest ebb. I haven't seen a publisher smile since Christmas! NAIVE. The Publisher who said: "There MUST be a loophole." OH MY ACHING HEART—Who's? PITY those grand orchestral records being made for "London" label are not to be heard over here. When Jack Simmons organises an or-

TEN BEST SELLERS

- The following list of TEN BEST-SELLERS, irrespective of price, for week ending April 8, 1948, has been compiled from lists supplied by the members of the HOLES-ALL MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces. 1. True In The Meadow (L. Campbell) 2. Near You (L. Bradbury) 3. I Wonder Who's Kissing Her Now (L. Feldman) 4. She's a Wonderful Person (L. Krasner) 5. When You Wish Upon A Star (L. Darneski) 6. Serenade Of The Bulls (L. E. Morris) 7. Once Upon A Winter Night (L. Campbell) 8. Cavalieration (L. E. Morris) 9. Golden Earrings (L. Victor) 10. I'm My Own Grandpa (L. Loder)

ACKROYDS (MUSICAL INSTRUMENTS) LTD. 13, NEW STATION STREET, LEEDS, 1. It's "DRUM WEEK" at Ackroyds with the accent on RHYTHM we offer three Kits

REFLECTIONS ON THE WATER THE FLOWER SELLER WALTZ LEEDS MUSIC TERRIFIC HITS! I'M MY OWN GRANDPA THE AMERICAN COMEDY SENSATION BACKED WITH TERESA

chestra this makes a record to break records! QUERY. Which songwriter in Florida is having a grand time in Devon? REAL ENTERTAINMENT. "Songs of Many Lands" with names such as Edric (Cabin in the Cotton) Connor, The George Mitchell Choir, and Alan Dean, this is a programme I would like to listen to on a Sunday.

SIR WILLIAM HALEY WITH OUT help from the B.B.C. British songwriters and British Publishers are earning thousands of dollars for this country. Sir William Haley do you realise what they could earn WITH help from the B.B.C. 'TIS RUMoured that someone paid £1000 advance for a song—is this a songwriter's dream? UNITED IN ADVERSITY THE Publishers? VARIETY GOLFING SOCIETY BALL. A good time was had by all as far as I can recall!

WALLY (EMI) MOODY gone to America. This MAY spend MORE good news for the Alley. X MARKS THE SPOT. The Palladium, where even as second turn, Max & Harry Noelt are saying: "What's it matter what you do, so long as you tear 'em up?" YOU TELL ME. Why the Film Company's "Serenade" discovered Ted Ray. This V.G.S. compare is beyond compare.

ZERO. To those artists who cannot find time to return MSS. sent to them by unknown writers (Thank READER, for your very interesting letter. Will you please take this as an acknowledgment?)

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FLUSH BRACING N's time to past THIS: Let me have the news about Flush Bracing. I hear it's the best thing yet in Tensioning. Also, my Premier Dealer's address, please.

BERYL DAVIS STAR IN FILM



As reported in last week's "Transatlantic" Paul Lavalle is Music Adviser to the National Boys' Clubs of America. This exclusive picture shows him rehearsing the boys in the stirring marching song he has written for them.

ALTHOUGH name bands still mean a great deal in the States, many band leaders are finding that it is their own personal presence that rates the public attention and not the combination they bring along to play the music. The star system in the band world has reached such an extent that maestros like Benny Goodman, Tommy Dorsey, Charlie Barnet and others now find that they can command the same guarantee for a personal appearance with a small combination as they used to ask for their full recording combinations. As mentioned in my last column, Benny Goodman is making his come-back on May 24 at the Philadelphia Click Club Ballroom with a Sextet, and I am reliably informed that he will receive roughly the same fee for his two week engagement as he used to get for his sixteen piece orchestra. (I hope you all have Tommy Dorsey's article framed on your wall for reference, Dear Readers!) Benny will follow this Philadelphia date with a tour, possibly using his full orchestra. First engagement is the White Plains Hotel, New York.

FROM the same source, I learn that no less a personage than Artie Shaw, the eccentric maestro who makes such lovely music, is receiving offers to go on the road with his Gramercy Five for a five thousand dollar guarantee against the seven thousand five hundred with which he would otherwise have

TRANSATLANTIC American Commentary

By STUART S. ALLEN



Leo Forbstein who died last month, pictured with the music award he won for "Thank Your Lucky Stars."

had to be content with his twenty-piece orchestra. TOMMY DORSEY, currently on a tour of south-western one-night stands with a nineteen piece orchestra, begins his summer season of location bookings on May 28 with a season at the Surf Club, Virginia Beach, Vir-

ginia. Denny Dennis began with the band when they resumed full-time work on April 5. He will continue to record for London Records while in the States as well as for R.C.A. Victor last Saturday when the Lionel Hampton Show hit the airwaves for the first time. As is the custom with the other two top line Mutual shows "On the Beam with Tex Beneke" and the Johnny Desmond "Teentimers Club," the Lionel Hampton Show will become a road show and broadcast from a different key city each week, the first originating from New York City. Stage and screen star Canada Lee is Master of Ceremonies and the programme also features the Hamp's vocal group, the Hamp-tones, vocalists Wini Brown and Roland Burton, a glee club and guest stage, screen and radio stars. The orchestra is a twenty piece affair. Backed by the U.S. Treasury Department as a Bond Selling Show, the programme replaces the Harlem Hospitality Club broadcasts. It is the only all-coloured network show. Future broadcasts are scheduled to hail from Newark, New Jersey, on April 17, Washington, D.C., on April 24, and Baltimore on May 1. With such a sponsor it is bound to be transcribed for A.F.N. right away.

YET another high power musical show had its premiere over the Mutual Network last Saturday when the Lionel Hampton Show hit the airwaves for the first time. As is the custom with the other two top line Mutual shows "On the Beam with Tex Beneke" and the Johnny Desmond "Teentimers Club," the Lionel Hampton Show will become a road show and broadcast from a different key city each week, the first originating from New York City. Stage and screen star Canada Lee is Master of Ceremonies and the programme also features the Hamp's vocal group, the Hamp-tones, vocalists Wini Brown and Roland Burton, a glee club and guest stage, screen and radio stars. The orchestra is a twenty piece affair. Backed by the U.S. Treasury Department as a Bond Selling Show, the programme replaces the Harlem Hospitality Club broadcasts. It is the only all-coloured network show. Future broadcasts are scheduled to hail from Newark, New Jersey, on April 17, Washington, D.C., on April 24, and Baltimore on May 1. With such a sponsor it is bound to be transcribed for A.F.N. right away.

FOLLOWING the tragic death of Leo Forbstein, chief of the Warner Bros. Music Staff, who died in Hollywood on March 16 at the age of 56, musical director Ray Heindorf has been appointed in his place. As head of the Warner Music Department for twenty-two years, Forbstein was responsible for a great deal of the development of music in talking pictures. He won an Academy Award in 1936 for his scoring of "Anthony Adverse," and his last important film chores included "Night and Day," "Rhapsody in Blue," "This is the Army," and "The Marseilles." He was planning to stage the music for this year's Academy Award festivities when stricken with a heart attack.

EDDIE HOWARD's opening at the Aragon Ballroom in Chicago drew the fantastic number of 9,000 dancers to this internationally famous spot. The band leader is currently getting plans for a series of television short films featuring his band. After another season in New York, he will travel back to Hollywood in the late summer for engagements at the Palladium and San Francisco Ambassador Hotel.

BERYL DAVIS is doing very, very nicely on the Hit Parade with her singing of the lilted "Ballerina" last week was a really tops. Her name is beginning to mean quite a bit. Beside these days, she is being managed by manager Willard Alexander. Apart from her R.C.A. Victor record releases (they have just issued a whole album of her songs called "Beryl By Candlelight") she is in the happy position of having Decca release, through London Records, an album of some discs she went to America. These, added to a regular network show with possibly the highest nationwide listening audience, are helping to establish Beryl with the American public in no uncertain way. In a letter received this week, she tells me that she is hoping to appear with father Harry Davis on several radio spots when he arrives in Hollywood around May 10, after a few days spent in New York. I also learn that she is expected to sign a starring contract with film producer Jesse J. Lasky to appear in his forthcoming musical picture "Intermission." Apart from a featured acting role she will sing four songs.

EDDIE DUCHIN, after a long lay-off from active band leading due to his wartime service in the Navy and his subsequent weekly radio programme, is back to take up the strings of the business again on May 21 when he begins a four week engagement at the New York Strand Theatre. Other dates are currently being fixed. Al Jolson and Oscar Levant, who took over the Music Hall show from Duchin, may be heard each Thursday evening over A.F.N. at 10 p.m. It's one of the best shows of the week and shouldn't be missed. Ralph Moffatt's grand theme "I'm In The Mood For Love" is a recording by Capitol's Paul Weston. Summer replacements for the Chesterfield Supper Club shows are expected to be Tex Beneke, who filled the spot last season, and Sammy Kaye who will take the spot occupied last year by Frankie Carle. Both leaders are already doing regular weekly broadcasts for other sponsors.

over the A.B.C. Network. . . . Peggy Lee, who has been responsible for writing some grand songs with husband Dave Barbour, will begin a personal appearance theatre tour on July 12 at the State Lake, Chicago, and continue across country to New York to fulfil a contract for engagement at the New York Paramount later in the year. Accompanied by Dave Barbour and a quartet, the act will receive a five thousand dollar guarantee, the highest figure they have ever received for any engagement. . . . The William Morris Agency are featuring singers Ray Anthony and composer Francis Craig with name bands when they make one-night stand appearances. Buddy Rich is the first leader to share billing with the singers — on separate engagements, of course!

WHILE the Andrews Sisters come to London and everybody else featured on the "Club 15" show engage in other activities, Bob Crosby will organise an orchestra to appear with him at the New York Strand Theatre on July 14. A short tour is being worked out to follow this date until Crosby returns to Hollywood for next season's series of broadcasts. . . . Despite the popularity of his modernistic Eddie Sauter arrangements, Ray McKinley has ordered arranger Deane Kincaid to re-orchestrate all the old boogie-woogie classics he made famous with the Will Bradley outfit. . . . Frankie Carle has been signed to appear on the summer replacement show for the "Electric Hour," the programme filled by Phil Spitalny in the winter months. If she is well enough by then, there are rumours that he will feature his daughter Marjorie Hughes as vocalist. . . . Ray Anthony and the Mills Brothers are scheduled for a theatre tour this summer. The latter combination are also negotiating for a London season in October. . . . Stan Kenton, Ray McKinley and Elliot Lawrence and their bands are mighty anxious to come over here for the Olympic Games as part of the American party. . . . Hildegarde and her Rippling Rhythm orchestra, currently at the New Yorker Hotel, are booked to appear at the Hollywood Palladium in August. This will mark Fields' first West Coast engagement in six years. . . . Frankie Carle will play eleven one-night stands, all college dates, on route to Hollywood for his Coconut Grove opening on May 11.

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FREDDY MARTIN's opening at the St. Francis Hotel, San Francisco, was a sell-out and is fully booked for the entire week engagement. Watch out for a new hit called "It's Magic" sung by lovely Doris Day in the new Warner film "Romance on the High Seas," formerly titled "Romance in High C." . . . In order to keep their recording studios active, many major record companies are now concentrating on recording dramatic works, such as plays and verse, by prominent stage and screen stars. . . . Symphony Films, who have recently completed the Tchaikovsky picture "Song of My Heart" are scheduled to begin production on films depicting the life of Rossini and Liszt-Wagner subject this year. . . . Noted contemporary composer Erich Wolfgang Korngold has joined the Faculty of the Fine Arts Conservatory of Music in Los Angeles in order to teach vocalists for the Los Angeles Civic Opera House, currently under construction.

JOLSON'S quip when veteran comedian Victor Moore said he would like to lead an all-girl band like Phil Spitalny: "That would be fine, then you could feature Sophie Tucker with her Magic Bass Drum!"

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"Who pulled the plug?"

A BRITTEN OPERA

EXCERPTS from "The Rape of Lucretia," a chamber opera by Benjamin Britten are recorded on H.M.V. C 3689-3706 under the supervision of the composer. The eight singers taking part are Peter Pears (Male Chorus), Joan Cross (Female chorus), Norman Lowden (Collatinus), Dennis Dowling (Junius), Frederick Sharp (Tarquinus), Nancy Evans (Lucretia), Flora Nilsson (Bianca) and Margaret Ritchie (Lucia). The chamber orchestra is conducted by Reginald Goodall. The libretto which is based on Andre Obey's play "Le Viol de Lucrece" is by Ronald Duncan. The Male and Female chorus are two spectators placed on either side of the stage who introduce, describe and comment upon the action. They stand outside time and take no part in the drama which they view with Christian eyes. One of the chief problems facing the recording engineers must have been that of giving the impression that the commentators are between the listener and the actual participants in the drama. On the whole they have succeeded well, without destroying the balance, but of course, as the effect is at least as much visual as aural, it cannot "come off" to anything like the same extent on records as in the Theatre.

TALKING ABOUT MUSIC

By Malcolm Rayment

A friend of mine and an eminent composer once said to me: "Half the battle in appreciating a composer's music is deciding whether his 'noise' or texture pleases or offends. Stravinsky can be as dissonant and barbaric as he likes. Schoenberg may screech. But neither offend my ear. On the other hand in spite of his undeniable gifts, Britten's music never really satisfies me, though it commands my admiration." An opinion with which I find myself in sympathy.

Most exciting among recent operatic records is Giuseppe di Stefano's Lamento di Federico; E la solita storia (It is the usual story) from Act 2 of "L'Arlésiana" by Cilea and Puccini's well-known E lucevan le Stelle (The stars were brightly shining) from Act 3 of "Tosca" (H.M.V. D.B.5580). Di Stefano is a sensational discovery. He is not merely in the Gigli class, but every bit as good as that artist in his heyday. His range of expression is enormous and his control staggering. No matter how much he opens out, he seems always to have plenty of reserve. A record that can be wholeheartedly recommended. On H.M.V. D.A.1877, the same artist can be heard singing a Sicilian Folk Song—A La Barcillunisa and Cantu a Timuni. These he sings with taste, but their simple style does not allow the vocal display of the operatic coupling.

No attempt has been made with this recording of producing a concise version of the opera, but nevertheless those who purchase this set will receive a detailed programme note of the complete work by Hans Keller, which will enable them to fill in the gaps in the story. The quality of the singing is extremely high. Peter Pears and Joan Cross sing their often difficult parts superbly. Nancy Evans, who until this point has been excellent, does not seem at all at ease in the hysterical scene (side 13) as Dennis Dowling who is heard but little gets much subtlety of expression into his part. Margaret Ritchie's beautiful and clear high notes are shown off to especial advantage in the lovely trio that ends side 8.

The orchestra is very good, but occasionally it is a little under recorded and the balance between it and the singers is not felt to be a natural one. Otherwise the recording is excellent. Of the music itself, I find it most difficult to give any assessment. As is usual with Britten, there are flashes of genius, side by side with weaknesses. For instance, when Bianca reminisces in the short aria "I remember when her hair fell like a waterfall of night over her white shoulders" (the end of side 13), the contrasting accompaniment is particularly unconvincing. The idea is good but the effect aimed at is not achieved. Also one is rather too conscious of the composer's cleverness; but it is in its texture that Britten's music so often fails to satisfy.

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Paul Silveri's rich tones are well recorded on Columbia DX 1461. On one side is the aria Pari Siamo from the first act of Verdi's "Rigoletto" and on the other the recitativo Tutto e deserto followed by the aria Il balen del suo Sorriso from "Il Trovatore" by the same composer. An excerpt from Verdi's Requiem is especially well sung by John McHugh on Columbia DX 1469, but the backing, "Ombra Mai Fu" from Handel's Xerxes, is rather ponderous. This tune is known the world over as "Handel's Largo." A more ridiculous title it is difficult to imagine, especially as the tempo indication is not "largo" but "larghetto." Among female singers our own Gwen Catley takes first place with a brilliant performance of Mozart's "I was heedless in my rapture" from "Il

Sarullo" and "Behold Titania" from Mignon by Thomas (H.M.V. C.3696). This is as near flawless as can be imagined. The diction is excellent and the balance between the voice and the excellent orchestral accompaniment under the conductorship of Hugo Rignold, perfect. Equally good is the flower duet of "Il Cannone de porto!" from Puccini's Madame Butterfly which occupies both sides of H.M.V. D.B.5615 and is sung by Lucia Albanese (soprano) and Lucielle Browning (mezzo soprano). Both these records are definitely "musts."

On Columbia LX 1045 Jennie Tourel sings Rossini's Crude Sorte (from L'italiana in Algeri) accompanied by the New York Metropolitan Opera Orchestra. In every respect it is a fine recording, but the backing "Bel raggio Lusinghier" from "Semiramide" is by no means one of Rossini's happiest inspirations. It is in fact pretty dull in spite of the good quality recording. Dulness could never be attributed to the extracts from Il Trovatore and Cavalleria Rusticana by Mascagni recorded by Ebe Stignani on Columbia LX.1049. Both arias, but particularly the Verdi, are sung dramatically and show the singer's outstanding vocal control. The Verdi side provides also an excellent example of the composer's superb handling of the orchestra.

Music Review

By Malcolm Rayment

Albert Moeschinger. Sonatina for Clarinet and Piano (7s. 6d.)
Matyas Seiber. Four Greek Folk Songs. (6s.)
(Both published by Boosey & Hawkes, Ltd.)

ALBERT MOESCHINGER is a Swiss composer who was born in 1897. Between 1938 and 1943, he was professor of piano playing and musical theory at the Berne Conservatoire. This Sonatina was inspired by the mountain landscape near his home in Saas Fee, Canton Valais. It received its performance in England at the Twentieth Festival of the International Society for Contemporary Music held in London during 1946. The work consists of three short movements, the coda of the last marking a return to the first. The clarinet part displays to the full the instrument's possibilities, but is not excessively difficult, and although the harmonic idiom is decidedly advanced, the work has a strong lyrical quality.

Matyas Seiber's Four Greek Folk Songs were originally written for Voice (Soprano, Mezzo Soprano or Tenor) and String Orchestra. Here the orchestral part has been arranged for the piano. Both melodies and accompaniments are extremely simple, but their appeal is in direct ratio to their simplicity.

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Exclusive "Musical Express" picture shows celebrities seeing Mr. and Mrs. John Abbott off to South Africa last week. In this picture are Mr. and Mrs. Jessie Abbott, David Reid (Manager to Anne Shelton), Sonny Cox, Anne Shelton and Rhoda Michaels (Mrs. Sonny Cox). John Abbott, the most popular and best loved figure in the Music Business is taking a well earned vacation with Mrs. Abbott.

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