

KEITH PROWSE for every thing MUSICAL

Musical Express

FRIDAY, MARCH 21, 1947

No. 24

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WHAT KEEPS HEATH AND ROY OFF THE RADIO?

D.B.'s ONLY FIVE PER CENT

Statistics Disappointing

BY THE NEWS EDITOR

FOR MANY WEEKS PAST "MUSICAL EXPRESS" HAS LISTENED TO BAND-LEADERS AND MUSICIANS ON THE SUBJECT OF AIR TIME ALLOTTED TO DANCE BANDS...

We have heard many good bands at dance halls, theatres, clubs and restaurants, but rarely do we hear these on the air...

I have seen hundreds of fan letters recently sent to Harry Roy enquiring in the United States...

The period I am about to analyse is that between January 1 and February 22, and the figures I quote have been taken from the "Radio Times"...

- 1. Geraldo ... 935 mins.
2. Harry Davidson ... 655
3. Chapple D'Amato ... 600

16. TED HEATH AND HIS MUSIC 85
17. Jack White ... 80
18. Edmund Ros ... 60

19. HARRY ROY ... 55
20. Carrall Gibbons ... 50
Felix Mendelssohn ... 30

These minutes approximate a total of eighty-four hours over a period of nearly two months...

APPROXIMATELY FIVE PER CENT. Since February 22 Ted Heath

JAZZ JAMBOREE

THE annual Jazz Jamboree to be held on April 27 at the Gaumont State, Kilburn, will commence early...

Ted Heath and his Music, Teddy Foster, Harry Gold and his Pieces of Eight, Vic Lewis and his Orchestra...

The Council thanks all who have offered their services and regrets that time does not now permit acceptance of more offers...

Price of tickets: Stalls £2 (limited number only), £1, 15/-, 10/-, Circle £1, 15/-, 10/-, 5/- (limited number only)...

Applications must be made to the Secretary, M.S.B.C. (tickets), 116 Shaftesbury Avenue, W.1, accompanied by full remittance and stamped addressed envelope...

4. Eric Winstone to do a programme on Saturday, March 22, from 1.10-1.30 p.m. Bernard Reddington told us that he thought they were probably deputising for Leslie Douglas who, he believed, was up North...

6. Reddington said the date came in quite suddenly. Mrs. Neilson rang him last week, asked if the band would be in town and he accepted the date.

So the question we ask now is, Why cancel Douglas and book over A.E.N. Munnich. In these days of propaganda for British music it is obvious that the best equipped medium—the B.B.C.—is not pulling its weight...

Touring bandleaders will tell you they never play a dance without requests for tunes heard over A.E.N. Munnich. In these days of propaganda for British music it is obvious that the best equipped medium—the B.B.C.—is not pulling its weight...

It is surprising that it has survived at all.

TOLLEFSEN AT ALBERT HALL

Tollefsen has done it again. On Friday, March 14, at the Royal Albert Hall, London, he again made musical history when he played the Pietro Delro Accordion Concerto (No. 1 in E Minor) with the London International Orchestra...

Other items in the concert, which was presented by the Lynford-Joel Agency, included the Swan Lake Ballet Suite (Tchaikovsky) and Symphony No. 7 (Beethoven) by the Orchestra. The singer was Kyra Vayne, soprano.

Three Big Bands for Sportsman's Ball

On Monday, March 24, at the Dorchester Hotel, the Annual Sportsman's Ball will be held. This event, which commences at 8 p.m. and continues until 2 a.m., will have three first-class bands to entertain the guests...

The Council thanks all who have offered their services and regrets that time does not now permit acceptance of more offers...

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JACK COLES opposite VIC LEWIS in Band Parade

On Monday, March 24, at 7.30 p.m., in the Light Programme, the fifth in the Band Parade series, Jack Coles and his Music Masters will play opposite the Vic Lewis Orchestra...

When Lew Stone leaves the Embassy at the end of this month his drummer, Billy Wiltshire, will commence almost immediately with the newly-formed Maurice Winnick Orchestra...

WILTSHIRE TO JOIN WINNICK

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STARDUSTERS' GUITARIST ILL

Lew Day, guitarist with the Stardusters, is ill with sugar diabetes and would be very glad to hear from any of his friends. He can be contacted at Hammermith Hospital, Ducane Road, and is in Ward B3. During his absence his place with the band is being taken by Pete Senier.

CYRIL SHANE TO FREELANCE

Cyril Shane, who has been working exclusively for the Skyrockets, is now freelancing. This situation arises out of the fact that the Skyrockets will be kept consistently busy with their work in the new Palladium show...

TWO YOUNG PIANISTS WANTED

"Musical Express" learns that a vacancy occurs at a seaside resort for two pianists to accompany acts in a show for the summer season. Anyone interested in such a proposition should contact the Editorial Offices of this paper, when they can learn further information.

M. E. SERVICE For Touring Musicians

AS announced last week, "Musical Express" readers may book their accommodation in advance through a special free service arranged between this newspaper and the Editor of "Travellers' Holiday Guide"...

WILDEMAN TO BROADCAST AGAIN

Jan Wildeman, who is so popular with the crowds at Crickwood Palais, will be doing another broadcast on March 28. This will be a morning Music While You Work. Wildeman has an outfit that is not only good to dance to, but very pleasing to the ear.



Mr. and Mrs. Ralph Peer on the left of their world tour entertain a few personal friends at Claridge's before leaving for America. Right of picture are Geraldo and Wally Moody.

RONNIE SCOTT joins JACKSON

Ronnie Scott, who recently left the Ted Heath Band, joined Jack Jackson at Churchill's last Monday. He takes the place of Ray Smith, who has left owing to the fact that the club life is affecting his health...

IDA HAENDEL AND THE L.S.O. AT ALBERT HALL

It was an exciting evening for the soloist on Sunday, March 16, at the Albert Hall, where three violin concertos—Beethoven, Brahms and Bruch—went to make up the programme. But Ida Haendel, this brilliant young artist in the early twenties, supported by the L.S.O., under Louis Cohen, was received enthusiastically by a large audience...

STARITA PLAYS 800 NOTES PER MINUTE

Rudy Starita, who will be appearing at the Rainbow Room this Saturday, will feature a number he wrote himself in which he plays eight hundred notes a minute. Starita believes this is a record on the xylophone. Prior to his appearance at the Rainbow Room he will have travelled back from Belle Vue, where he is appearing in aid of a Cancer Research Charity Concert, and on April 22 he will be at the Albert Hall for Harold Fielding. On Easter Sunday Starita will make another "rain" visit to Variety Band Box.

L.P.O. AT COVENT GARDEN

At Covent Garden last Sunday, March 16, Basil Cameron conducted the London Philharmonic Orchestra through a mainly popular programme of Bach, Dvorak, Schubert and, inevitably, Tchaikovsky, but it was the grand and solid C Minor Fantasia and Fugue of Bach which was notably satisfying...

POGGY'S REPLY TO DIXON

Regarding Frank Dixon's "Mathematics for Musicians," I would like to say that "Bamboozing the Bassoon" was recorded by Frankie Trumbauer, and not Jimmy Dorsey. In fact, Dorsey, an old friend of mine, has never played bassoon. Mr. Dixon also states that a mute is never used on a saxophone. But if your readers ever hear the musical recordings played at Waterloo Station or at the Greyhound Tracks they will actually hear me playing with Victor Sylvester and using muted saxophone. Reason being that the mute takes off the top tartals and prevents "blasting" the microphone when playing very close as I do with Sylvester.

E. O. POGSON.

Miss Eugenia Zareska sang two Strauss songs charmingly.

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PETER MAURICE (FOUR) CLUB ONE SUBSCRIPTION FOR FOUR FIRMS' ISSUES

THE PETER MAURICE No.1 HIT ("FOR YOU") MAKE LOVE TO ME

NEW BAND FOR THE REGENCY Alf Praeger, who has been booking the bands at the Regency since its opening, tells us this week that Eric Siddons and his band will be taking the place of Bob Long...

FOSTER BAND LAST IN ITALY AND AUSTRIA Teddy Foster and his full band of 18 musicians, including two vocalists, will leave for Austria and Italy on April 9.

ROSEN for BENTALL'S Josef Rosen, who is appearing at Dolphin Square Restaurant, will make his fifth return visit to Bentall's Restaurant at King's Cross on March 17.

Pogson Doubles E. O. Pogson ("Poggy") has just completed the sound track for a new film called "It Always Rains on Sunday"...

They chose AJAX of course!

First Performance at Wigmore Hall On Wednesday evening last, at Wigmore Hall, a first performance of the Dorian Lydian and Phrygian works was given by the Norwegian composer, Geirr Tveit, assisted by Genevieve Joy.

JACK HEYWORTH The Recognised Authority on REEDS and MOUTHPIECES

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BOOSEY & HAWKES LTD. 295 REGENT STREET, LONDON W.1 Tel: LANgham 2600

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Accordions, Times and Musical Express Editorial and Advertising Offices, 33, King Street, London, W.C.2

THE VOICE

COUPONS

The Board of Trade allows coupons for clothes to be worn in theatrical shows, variety shows, and the like, available through the Variety Artists' Federation to approved applicants.

FAN OR FANNIE?

To use a Cockney colloquialism, this is what is known as "giving you the fannie." I am a Ted Heath fan myself.

A NECESSITY

Nevertheless, the need for clothing coupons to dress a popular dance orchestra is, in my view, a necessity.

ACCURATE REPORTING

In our issues of February 14 and 21, our Jazz Editor, Denis Preston, clearly outlined the necessity for gramophone record releases in the real jazz idiom.

WARNING

Don't make any statements to the News Department of "Musical Express" unless you are prepared to see them in print.

Continuing our series by George Melachrino—that artist now discusses the

MICROPHONE BUSINESS

This is a fascinating subject upon which one could write at considerable length. One upon which countless books and papers have been written.

Here are the views of one of our foremost musicians, who has a fine practical knowledge of music radio, film and gramophone recording.

THIS week I am going to talk about the microphone, the vital link between artist and listener which has been the subject of so much abuse, misuse and misunderstanding.

The microphone, let us face it, is only a substitute for a pair of ears and can only do what ears can do, and that is, hear what is going on in the studio.

No, for the moment, let us stick to the subject of this substitute for ears, which either faithfully communicates or distorts what is going on between the four walls of a studio.

convinced is so. That being established, it seems natural to assume that the sound produced in the studio is the sound desired to be communicated to the world.

My critics, of course, will say, "Why not use and exploit the microphone—it can do this and that, why not take advantage of it?"

To return to microphone misuse, the biggest offenders, of course, are orchestras. The optimistic gentlemen who write a solo passage in the low register of the flute.

It is upon this point that considerable controversy rages. Different countries have different ideas. The ideas vary in the countries themselves.

Guitar Series . . .

THE GUITAR SPEAKS UP

By Jack Duarte

WE saw, in the preceding part of the series, how the medieval chitarra luttina developed into the Spanish guitar as it is now known.

Of the numerous virtuoso guitar players, many established "schools" of technique, although some of them were never committed to paper.

Before continuing with the unfolding story of the guitar, it might be well to answer the question, "What were the characteristics of the Spanish guitar popularised by Sor?"

adorned with naive butterflies and flowers. Many of these inlaid mosaics were built up from pieces so small that they could not be handled without tweezers.

The acoustic principle of the Classical or Spanish guitar was that the vibrations produced on plucking the strings were translated to the bridge in the form of alternate tensions and relaxations.

Many of these finely made Spanish guitars, dating from the early 19th century, by makers such as Lacote and Panoram, are still in use in this country.

This, then, is the Spanish guitar, which has remained substantially the same since Sor brought it to this country to outdo the "English guitar" wire to increase their weight.

returning to their seats! And that, of course, brings me to the controversial subject of the multi-microphone system.

Well, I can say this much: In the last few years I have carried out exhaustive tests and experiments with anything up to ten microphones at a time.

Given a good studio, the ideal is one microphone a fair distance from the orchestra and another at the other end of the studio for resonance.

The microphone, together with the amplifier, form the basis of all modern sound systems. From radio to films that speak with many voices was but a short step in man's inventive stride.

In the interim, experimentation has brought sound recording and reproduction almost to perfection. In addition, that very aim of perfection has brought with it an almost overwhelming avalanche of theory.

Balance, that word that covers such a paradox, can and does make the fine work of musicians and engineers, and daily plays an awe-inspiring part in what the public ultimately hears.

Musicians have a fine regard for the balance and control engineer, who usually has the last word when it comes to the question of balancing an orchestra or other combination.

It is upon this point that considerable controversy rages. Different countries have different ideas. The ideas vary in the countries themselves.

Many believe the multi-microphone technique the best. Others equally, that dual microphone technique is the best.

All this technical experiment leaves the musician dizzy. He is only interested in achieving the best reproduction from his instrument or orchestra.

BRUSH UP YOUR MUSIC

Five musical questions to be answered mentally

By FRANK DIXON

- 1.—The sixth note of a scale is the submediant—why?
2.—Under what conditions are ordinary major or minor triads considered as dis chords?
3.—(a) A bar of 4/4 begins with one crotchet note and is completed with a minim rest followed by a crotchet rest—right or wrong?
(b) A bar of 6/8 beginning with a single quaver note is completed as follows—crotchet rest, dotted crotches rest—right or wrong?
(c) A silent bar of 3/4 is filled in with a semibreve rest—right or wrong?
4.—Every note on the musical scale can be represented by three names—e.g., C, B sharp, D double flat—except one. Which is it?
5.—What is meant by a "pivot modulation"?

SINATRA PICTURE HERE

"It Happened in Brooklyn"



This intimate back-stage picture shows an impromptu rehearsal of one of the tunes while making the picture. It shows Frank Sinatra, Director Richard Whorf, Songsmiths Jule Styne (at piano) and Sammy Cahn (standing)

AT THE CONSOLE

by Robin Richmond

THE race for supremacy in the electronic organ is well under way. I was privileged to go over the John Compton organ works a few days ago.

Hope you folk won't mind if I give myself a mention this week, but on Saturday my weekly series of "Organ Grinder's Swing" returns to the air.

This seems to be the age of copyists, I'm afraid. This seems to apply to dance bands, vocalists and instrumental soloists.

Next time I'd like to talk about is young Charles Smitt on — youngest organ-grinder in England, now playing and broadcasting at the Gaiety, Wood Green.

Meet Robert Goffin

I MET Robert Goffin, Belgian jazz authority, critic and author of "Congo to Swing."

Moody original "Oh! Adam," with a re-bop styled duet betwixt trumpet Leo Wright and alto player Paul Bennett.

In a few days he will be off to France, where he hopes to be able to listen to the band that Club of London and was most impressed by another revivalist, George Webb and his Dixie.

In France Robert Goffin will be preparing "Jazz '47," a year book of jazz. It will be, he says, the most comprehensive jazz book ever, and although primarily for French readers, it will doubtless be of interest to a Phil deep course.

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SELMER'S STOCKTAKING SALE BRINGS YOU UNBEATABLE BARGAINS. 114, CHARING X RD., LONDON, W.C.2

HI REGISTER BRASS PLAYING with ease when you use Cushion Rim RUDY MUCK MOUTHPIECE. JOHN E. DALLAS & SONS.

Jazz

Edited by
DENIS PRESTON

AMERICAN OVERCAST

by
Johnny Davis and G. F. Gray Clarke

HOWEVER much we may dislike the fact, it is still true to say that fashions in popular music are set in America. British popular music nevertheless, is now sufficiently independent to have certain trends of its own, and it is no longer possible to predict with any certainty what will happen next year in this country by studying what happened last year in the United States.

No doubt plenty of brains are now being cuddled over the problem. "Whither popular music in 1947?" Anybody in such a position—and they have our sincere sympathy—may like to know what their American opposite numbers are saying about the prospective scene "over there."

Through emanating from several different sources, the prophecies show a very fair measure of broad agreement. In applying them to this country, however, it must be remembered that we have certain special difficulties to contend with. Though all the wisecracks concur that 1947 will be a year of "levelling-off," our own guess is that the process will inevitably be more rapid in America. This country faced war conditions for just under six years; the United States for less than four. Again, America never suffered direct enemy attack and therefore has not the complicated legacy of wrecked homes and dislocated internal economy to face. Broad rationing and the recent coal crisis have been sharp reminders that Britain is still labouring in a state of emergency. So it may be that the "levelling-off" to normal conditions will be a more gradual process over here than in America, and therefore rather less productive of shocks and alarms. Basic material shortages are likely to make this a more trying time of the gramophone industry.

The fierce competition between a multiplicity of companies, new and old, has already blown away most of the luxurious "room for all" atmosphere in the American record scene. Over here, however, it seems safe to say that the manufacturers are compelled to produce far less records than they could sell, and anyone who spends time trying to buy records nominally in the catalogue will testify that it is still entirely a seller's market. But even in America the point about "back numbers" is a sore one in record circles. There is a familiar ring to the complaint that record catalogues should be kept in the fiction section of public libraries.

In both countries the chance of a record being re-pressed after its initial sell-out is just about nil and we venture to add that 1947 won't show much improvement in the situation—either here or in the States. An instance of the difficulties caused by this limitation of output is given by one of our correspondents from Missouri, who tells us that he had to visit five towns before he was able to buy a recently issued record from Jackson recording on Victor!

At the present time we calculate that there are 304 record labels current in America. As it is more than likely that we've missed a few, this estimate can be taken as conservative. (The reader will hardly need to be reminded that there are precisely seven labels extant in this country, and that these seven are controlled by precisely two companies!)

It seems to be generally agreed that 1947 will see the end of many of the small independent producers. They are already finding distribution problems expensive to the point of insolvency, and that shellac is uncommonly hard to come by. The four biggest manufacturers—Victor, Columbia, Decca and Capitol—are likely to declare a definite war on the small fry, using their resources and influence to dissuade dealers from stocking their produce.

A.R. has already folded which is surprising, it looked like joining the big concerns. But a lively newcomer is the M.G.M. record, backed by the Metro movie millions, and presumably with access to the parent corporation's roster of stars. Paramount and Universal, it is said, will also sponsor records if the M.G.M. endeavour succeeds. (The last film-record affiliation was the Warner-Brunswick liaison of the thirties, not exactly a model of success.)

It is generally noted that Victor, Columbia, Decca and Capitol are waiting to pounce on any popular talent freed by the prospective collapse of minor labels. Decca, for example, had Hoagy Carmichael on their payroll almost as soon as the receivers had walked into A.R.A. And Capitol, after eyeing Benny Goodman with some interest for quite a time, announced his capture with the release of "Sincerely Moments" and "Whistle Blues," plus a couple with Johnny Mercer, on March 1.

But one or two of the so-called "indies" (which appears to be Americanese for any label outside the big four of Victor, Columbia, Decca and Capitol, and includes even Musicraft) are showing fight. Foremost among these is Sonora, who are floating a 39 cent series designed to embrace all types of music other than the strictly legitimate. Their advance advertising is laugh beyond precedent, and in a recent issue of "Billboard" took up eleven full pages of attractive, giddy stuff. This is a policy of defence by attack with more than a vengeance, and the scold of the big-timers strike a rather hollow note.

There is sad unanimity in the plaint that 1947 will be a bad year for jazz. It is expected that the boom in classics will continue and the commercial "sweet" orchestras will recover prestige lost in the last few years. Beyond the day of the big swing band with star-spangled personnel seems to be over. Tommy Dorsey, Goodman, Herman, and many more, are in assorted stages of disbandment, reshuffling their policies to meet the new conditions, and are re-inventing themselves in forms and shapes which are, to say the least of it, novel.

Even so, the corn purveyors will have to compete with the top-line vocalists, whose records of top-line songs have been far greater sellers than the orchestral versions, sweet, swing or bebop. In fact, orchestras generally are going to have to struggle to keep their place in the lists, and the companies are having little difficulty in dictating and enforcing increasingly harsh terms.

The seers are cagey about the New Orleans Revival. It may or may not remain with us, and its commercial potentialities to the record companies can be little over nil. In America the collector is still well catered for by a regular crop of Blue Notes and Commodores, and should he wish to delve into the past without delving into the junkshops at the same time, he can help himself to the remarkable and well-chosen Paramounts which are being re-issued on Century.

Record prices everywhere are likely to be raised, in spite of the Sonora venture, whose audacity remains to be tested; and there may, at last, be some improvement in the technical quality of the American product. The knowledgeable, with access to British and Continental recordings, are beginning to make their complaints heard. Without being insular or stuffy, it may be said that modern American records cannot in most cases be compared with our local products for quality of recording and pressing; the surfaces are not what we're accustomed to and the wear factor is nothing short of ridiculous. Some of the minor labels can be ruined by a couple of playings with a steel needle, and as they often fail to respond to either thorn or fibre they can be written off as worthless.

Finally, we have been unable to garner any information suggesting that new affiliations will tap any fresh sources of American material for the home market. The attitude over here seems to be that anything will sell these days and that, if the indiscriminate manufacturer is happy, the discerning minority can go without! That it will eventually prove a mistaken policy we are convinced, and it is our sincere hope that something will soon be done to rectify it.

All this stuff has been hashed around for years by advanced arrangers, and what is needed is some really "new" sounds, such as that effectively being done by Kenton and in the better works of the BRICK FLEAGLE rehearsal band.

Transatlantic

AMERICAN COMMENTARY BY ROBERT REYNOLDS

ARTUR RODZINSKI has resigned from the N.Y. Philharmonic. Asked if he would renew his contract for three years with modifications everywhere are likely to be raised, in spite of the Sonora venture, whose audacity remains to be tested; and there may, at last, be some improvement in the technical quality of the American product. The knowledgeable, with access to British and Continental recordings, are beginning to make their complaints heard. Without being insular or stuffy, it may be said that modern American records cannot in most cases be compared with our local products for quality of recording and pressing; the surfaces are not what we're accustomed to and the wear factor is nothing short of ridiculous. Some of the minor labels can be ruined by a couple of playings with a steel needle, and as they often fail to respond to either thorn or fibre they can be written off as worthless.

Most of the James men are expected to return, which seems unlikely since the new trend and style of dance music mainly supported is by the tremendous Stan Kenton crew, which is a tough combination to catch up with.

GEORGE AULD opening a record store in Hollywood. Playing will be a night time sideline. (How you say... "semi-pro"?)

LOU MCGARRIT has joined the Red Nichols outfit in Hollywood. He still plays the BENNY GOODMAN Monday night radio show.

Whist not a great conductor, he is a great technician. In 1943 he arrived from Cleveland to take over the drooping N.Y. Phil. He has helped to make it one of the greatest symphony orchestras in the world. "Time Magazine" reports he had notified that whenever a violinist is played before the intermission the violins played beautifully afterwards. "It brings back their childhood memories of how they planned to be soloists." He also says that orchestral work is maybe a seventy-five per cent. psychology.

The BOYD RAEBURN band opened at the new Vanity Fair Club on Broadway in N.Y. with four trumpets, four trombones, two French horns, six saxes, harp, four rhythm and two vocalists. He made quite a showing. Raeburn came east to shoot the works this time and also, as I am told, to dispel talk that he had a wild, unconventional orchestra playing "knocked out" arrangements that even many musicians cannot understand, much less the public. The band is certainly not wild, but is quite unconventional. The instrumental line-up accounts for this more so than the scoring. With a harp, bass clarinet, oboe, bassoon, French horns, alto clarinet and bass sax showing on the stand alone, with the normal brass and rhythm sections, the scoring is interesting listening and also good dance music.

JOSE ITURBI, classical pianist, has earned more than two hundred thousand dollars from his Victor record of "Polonaise." This record made more money for Victor than any other in history, including Caruso's.

HARRY JAMES plans to reorganise his band in the spring.

VAUGHN MUNROE has been assigned the post of Private Planes Editor for "Air Forces Magazine," the G.I. publication with a circulation of two hundred thousand.

TOMMY DORSEY bought a forty-foot yacht and will sail through Florida waters for deep sea fishing.

There are top line men in the band, but there are some rough spots, as with all new bands. It is a musicians' orchestra, but seems to have great public appeal. My own reaction is that it is on the wrong track and really has nothing new to say that PAUL WHITEMAN didn't say long ago, and in the scoring there are too many of the old sounds used by composers Ravel, Debussy and Darius.

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On WOODY HERMAN's first record show (he is now a disk jockey) he brought in so many guests that it ran twenty minutes overtime. Something unusual in State-side radio.

TEX BENEKE, with a thirty-six piece dance band, came out with the statement that he would cut out the size of the band. I predict that he will have to.

In case anyone is interested, CAB CALLOWAY is revising his "Hepsters Dictionary" (give talk and its meaning—if any) and is adding about a thousand words originated by Service men.

This week Columbia Records releases the first American recordings of the "Gayne" Ballet Suite by the young Armenian-Soviet composer Aram Kachaturian. Critics say this work may raise his level to that of Shostakovich, Prokofiev and Sibelius. Born in Tiflis, Georgia, he writes in the musical vernacular of the Armenian people.

Note to trumpet players: ROGER VOISIN, member of the Boston Symphony Orchestra, owns a trumpet that weighs twenty ounces and is nine inches in length. It was custom made in 1896 by the firm of Ouvriers Reunis, in Paris, for a performance of Berlioz's opera, "La Prise de Troie," where very high trumpet notes are called for. It is made of French brass, is in B flat and ranges up to a high F. It looks like a toy, but its virtues are particular tone quality and flexibility.

My goodness, what a busy lot of little dicky birds have been flitting madly in and out of my teeny, weeny, secret window where I lurk in semi-darkness between my rare public appearances. They have told me so many things these weeks that I feel quite dizzy with it all. It seems that all the bands are beginning to move around and perhaps the most shattering rumour is that a fabulous piano playing leader with a charming drawl is on his way out from his big glittery cabbage. Rumour also has it that someone is going to put a little stone in the cabbage. Now as you move a stone it leaves a hole, so into the hole gold shall be poured. Good luck, Harry.

As the bee fits from flower to flower... Paul Carpenter dines with film star Sally Gray at Les Ambassadeurs.

Tragedy befell Barbara Lee when she arrived at 100, Oxford Street, in her homepun tweeds and her little brown shoes with bows, for there stood Marina (of Pharos and Marina) in the very same style shoe. Oh!

Who is it that broadcasts on March 22 will be listened to carefully by all the night club leaders and bosses? There must be a tangible method by which he pulls 'em in, and the big men are trying to find out whether they can duplicate the system. Might I suggest that the first step is to get the right team?

Welcome back to "Accent on Rhythm" a pleasing pair of trios. The vocals, while not carbon copies of English confetti, are clever. Though a little disjointed at times, it was still refreshing. Irene King's solo spots are very much my kind.

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Is B B C Commercial?

by
The Editor

WHAT we need so badly in Great Britain at this moment is the sponsored radio programme. In campaigning for this there has arisen the danger of confusing the word sponsored with the word commercial. A sponsored programme is one thing—a commercial programme another. It is interesting to note that all our own B.B.C. programmes are actually commercial, because they provide advertising or publicity for something or somebody, directly or indirectly. Those who are so vehemently anti-commercial in their radio outlook indulge this bias for various reasons. There is, for example, the futile belief that "the few" would enjoy its benefits. What they mean is "the best" would enjoy its benefits. Others are against the sponsored programme by reason of distaste for the inevitable credits:

"THIS PROGRAMME COMES TO YOU THROUGH THE COURTESY OF BLOGS' BAKED BEANS." But have we not heard these words before in announcements from the B.B.C.? Of course we have. Surely you will recognise the following much-used formula:

"Miss Doakes appeared by courtesy of Fifth Shepard, and Mr. Blokes appeared by kind permission of Prince Littler. Miss Doakes' number, 'I Had a Dream,' was from the successful Hippodrome Show 'Dreamboat' and was written specially for her by Dumplif and Crumplif, who, as you know, are now in England to write all the new numbers for the film version about to be produced at Pinewood, and

shouldering this financial responsibility may I ask what harm has been done? Surely nothing but good came from the airing of this stupendous production with its mammoth cast. There seems to be no secret in the music business that music publishers are accustomed to paying for special orchestrations of their numbers for certain broadcast and indeed, that they have contributed auxiliary fees as well. What is this but sponsoring a programme?

Even the most innocuous credits at the end of a radio script are publicized for somebody. Such radio publicity has helped to build up large businesses for certain people. To mention a few, there is Jack Payne, Henry Hall, Ambrose and, latterly, Charlie Shadwell. Nobody's susceptibilities are upset by these well-earned credits. My point is that after a first-class sponsored programme nobody would be unduly annoyed by hearing the announcement: "This is the Austin Half-Hour" or the "Singer Sunday Show presented by Singer Motors."

What we want is B.B.C. time sold to competitive manufacturers for the purpose of boosting British goods abroad. We also want these shows for the dual purpose of using British talent in putting over the goods. In open competition a vast amount of musical and show talent which, for financial and other reasons, has never been interested in radio before, would be in a position to pay this kind of money for the music only in one radio show? It is doubtful. But if they did have outside help in

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"IN CONFIDENCE"

By The CON-MAN

Now let us turn to radio. The editor, who is now letting me scribble devil every week, says I can use half my allotted space to talk about all the nice people who get broadcasts for some reason or other. This is cheering news, for I often want to say things about the broadcasters, though sometimes the blue pencil will curb my tongue.

Remember how nicely Band Parade started with a pleasing Ted Heath-Robert English combination (spoiled only by balance)? The next issue was not so good and the last I heard, which featured Carrol Gibbons and Edmundo Ros, was not good at all. The programme started badly with the corniest pun on record—"The beginning tune to end all beginning tunes." 'Begin the Beguine'!!! This facetious vein of announcing continued throughout. Edmundo Ros did not sound the least bit authentic, and on "Come Closer to Me" who got broadcasts for some reason or other, I was reminded of Victor Sylvester. Vocalist Denny Dennis, a great favourite of mine, was also under par. The audience sounded like hysterical school-kids who had missed their musical appreciation classes. What do you do, B.B.C.—feed them bird-seed?

Vic Lewis gave a much better performance with his new outfit and, though it lacked spontaneity, it at least sounded rehearsed. Keep trying, Vic, but don't let me hear you sing "Caledonia" again, or I'll scream.

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| I Keep Forgetting | 3/6 | Artistry in Rhythm |
| Little Dream | 3/6 | Artistry Jumps |
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IN THE NORTH

by Billy Butler

ON March 30 the final concert in the Belle Vue series will be a festival performance of Elgar's "The Dream of Gerontius" and the Halle Choir under Chorusmaster Herbert Bardgett, along with the Halle Orchestra, conducted by John Barbirolli...

The Albert Hall series continue with concerts on March 26 and 27, with Barbirolli conducting a programme, including Symphony No. 7 in E, by Bruckner, and the Mozart Concerto in Bb for Bassoon and Orchestra, the soloist being Archie Camden.

At the Halle Club on the 24th Mr. Jeffrey Sharp will give a lecture on the Bruckner Symphony.

Now playing one-night stands in the North is the Leslie Douglas Orchestra, and manager Leslie Holmes tells me the new line-up is going over big with Pearl Carr making an extra special hit.

In addition, the Serenaders Quintet—a vocal combination with Pearl taking lead—is proving excellent. It is my intention to hear this orchestra whilst it is in the North, and I will write my reactions to its music next week.

The line-up is: Joe Walton (drums), Cliff Adams (piano and arranger), Bill Cobham (bass), Ike Isaacs (guitar), Rueben Solomon, Jim Phillipson, Vince Bovil, Benny Kean and Joey Alvarez (saxes), Bill Keys, Ben Perin, Jerry Rawson, Ernie Hawn and Sammy Herman (brass), Pearl Carr (vocals).

At the Ashton (near Manchester) Palais de Danse Syd Roberts, the manager, reports the business far in excess of any previous Syd, who in the early 1930's directed his own band at the Bolton Palais, certainly knows how to cater for the dancers, and in addition to providing attractions by booking top-line bands for one-night stands, has an excellent combination orchestra, directed by Raymond Woodhead, who leads, from the piano, the following personnel: George Chambers, Robert Ball, Andy Longden, George Kenworthy (saxes), Jack Wilkes, Charley Hughes, Kelly (trumpets), Jack Faulkner (trombone), Fred Baines

As a result of representations made by the Musicians' Union to Bury (Lancashire) Trades Council, the Council took up the question of trade union conditions with the Municipal Corporation, which owns the Derby Hall, Bury. This matter received a considerable amount of support when it reached the Entertainment Committee of the Council, and the Committee adopted a clause to be incorporated in the agreement with hirers of the Derby Hall, making it a condition that Trade Union Bands are employed.

The matter, when it reached the full Council meeting, created considerable alarm to those people who regard the musical profession—especially the dance section—as a fair game for the amateur, but it is very pleasing to be able to report that the full Council adopted the clause. This means, in the future, what is in effect a closed shop applies in the Corporation's Derby Hall.

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Accordian Times

Edited by J. J. BLACK

OUTSTANDING news of the week, of course, is Tollefson's performance of the first accordian concerto with the London International Orchestra at the Royal Albert Hall, London.

Readers will remember that some weeks ago mentioned our aim, which is shared by John Geratner, my colleague in New York, to secure the accordian a permanent chair in the symphony orchestra.

A full report of the concert appears elsewhere in this issue. Here, however, I may state that here, which I know is shared by many, that Tollefson is in a class of his own, playing nothing short of marvellous!

While I am on the subject, what has happened to "Accordian Club"? This was at least something while it lasted. Surely it is time for this to be revived, and why not a series of at least a dozen programmes? A programme which runs for only six weeks is all over almost before one realises it has started!

Answers to Quiz. 1—Because it is midway between the sub-dominant and the tonic.

2—When in any inversion other than the root position, e.g. C major is a discord, requiring resolution if G or E is the bass note.

3—(a) Wrong: Order should be crochets rest, THE minim rest.

4—G sharp or A flat has no other description.

5—A change of key brought about by passing on a single note and recommencing in a new key in which the note occupies a different position.

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