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Accordian Times and Musical Express

THE MASTER METHOD THE MODERN TROMBONIST by TOMMY DORSEY

EDMUNDO ROS RETURNING TO ASTOR

Leaving Churchill's in Four Weeks (Express Staff Reporter)

EDMUNDO ROS, foremost exponent of Latin-American music, is leaving Churchill's Club in four weeks time to return to the Astor.

Ros will supply the Latin-American music during the remainder of Roy's stay at the Astor prior to taking his band on tour, and when Roy leaves Ros will be the featured band at that Club.

Edmundo Ros has had a most amicable stay at Churchill's, and the only reason he is leaving that club is the attractive offer that has been given him by Astor Enterprises Ltd. We understand from Foster's Agency, who have handled the business, that Ros's contract will enable him to feature the music for which he is so well known and that no other band appearing with him will be allowed to play music in the Latin-American style.

AMBROSE TO PLAY BIG DERBY BALL In aid of Royal Armoured Corps

ON Wednesday, June 4, Ambrose will lead his full orchestra for the Derby Ball to be held at the Royal Albert Hall. Vocalists with the band will be Alan Dean and Bette Roberts, who will sing in their own inimitable styles.

This big charity show, in aid of the Royal Armoured Corps War Memorial Benevolent Fund, is being presented by the Lynford-Joel Office. Patrons of this very deserving cause are the Rt. Hon. Winston Churchill and Field Marshal Viscount Montgomery. Tickets for this ball will be thirty shillings each, including buffet supper, and these can now be obtained from the Lynford-Joel Office, 17, Cavendish Square, W.1, or from the Albert Hall. Presentations during the show are to be made by those well-known artists Eric Barker and Pearl Hackney, and the other band will be the Rumberos.

At the time of going to press details are not yet available as to who will be in the line-up of the Ambrose orchestra, but it is almost certain that many of his original players at Ciro's Club will be in the band.

Oscar Rabin Dedicates First Label to Miller

Cutting their first recordings for Parlophone last week Oscar Rabin, with Harry Davis and the band, recorded "Moonlight Serenade." On the label this record will be dedicated to the late Major Glenn Miller, who made this number famous. The Song Pedlars, and Rabin's own vocalists, Anabelle Lee and Bob Dale, also recorded with the band, the Song Pedlars giving vocal backing to Bob Dale, who was making his first recording since before the war.



Jack Simpson recording a gallop with four hammers. First time this has been achieved at such a speed. 'Musical Express' picture taken at H.M.V. Studios.

HENRY HALL AT THE COLISEUM

A very pleasant variety show began a three-weeks run at the London Coliseum on Monday, May 12, with Henry Hall topping the bill, and I give full marks to Hall for a most entertaining show. Nice to see Bob Mallin vocalising with the band again; he needs no introduction to the Hall fans, as Bob was with the orchestra in the old B.B.C. days. Incidentally, it was a double event for Mallin, as just before the show commenced a telegram brought the glad tidings of the arrival of a baby boy.

The comedy and chaos was in the very capable hands of trumpeter Freddy "Curly" Mann, who has been with Hall for many years. May I pay tribute to pianist Bert Marland. I thoroughly enjoyed listening to the ten very nimble fingers of Bert at the keyboard. Betty Driver was her inimitable and versatile self—a grand personality.

To wind up a very pleasant show, the boys went to town with "Runnin' Wild." Drummer Ted Alexander was in the spotlight.

I noticed a newcomer in the brass section who was handling his trumpet in no mean fashion, by name Harry Hall. In an interview with Henry after the show he told me his new trumpet hails from Dundee and played with Ted Sampson, and I was assured this boy would be more than at home on any jam session.

H. S.

SELMER BARGAINS Spanish Guitars, Large size Telefontones, etc. £6/6. Harmony U.S.A., flat top £6/17. Well-made big body, Cliff's Bass, mod. £2/10. Gibson, lgc. body, modn. built, sound £11/15. Gibson, famous U.S.A. flat top £16/10. 'Cello body, Gibson, finger, sound, etc. £21. Gretsch popular "New Yorker" £22/15. New sample Cremona, finger style £26/10. Epiphone "cello model, con. like new £27/15. Piano Accordion, Estrella, brown or grey, 25 p., 12 bass £10. Estrella, grey, 25 piano, 12 bass £11. Gerardo, silver, 25 piano, 12 bass £13/10. Hohner, white finish, 25 p., 12 bass £13/15. Gerardo, 25 piano, 12 bass £14/15. Casali, black, 31 piano, 24 bass £16/10. Hohner, Stud. 4, 25 piano, 32 bass £17/15. Pietro, white pearl, 31 p., 24 bass £18/10. Concho, 3 set coupler, 24 p., 32 b. £18/15. Gerardo, blue pearl, 31 p., 36 bass £21/10. Gerardo, grey pearl, 31 p., 48 bass £22/15. Estrella, light grey, 34 piano, 48 bass £22. Barcelona, blue, 34 piano, 80 bass £23/10. PART EXCHANGE ARRANGED—EASY HIRE-PURCHASE TERMS Write For Complete Lists — 114/116 Charing Cross Road, London, W.C.2

WILDEMAN ON OVERSEAS

Jan Wildeman, whose first-class band is packing them in at Cricklewood Palace, will do its first overseas broadcast on May 24 from the Palais from 11.15-midnight. The band will also be heard on June 5 by Home Service listeners at 3.30.4 p.m. in the Music While You Work series.



Gerry Wilmot gives the cast a 'once over' before the Carroll Gibbons' Summer Show opens at Folkestone.

CHICO MARX for Variety at London Casino

The London Casino is to commence a big international variety bill, commencing in June. Leslie Macdonell, of Foster's Agency, tells us that Chico Marx, one of the famous Marx Brothers, will top the bill opening on June 9. Macdonell's partner, Harry Foster, is, at the time of going to press, in America negotiating many famous names to appear in these colossal variety bills, and as soon as these are available we shall advise our readers. Marx will appear for four weeks, with a big supporting bill. Foster has also completed bookings for many famous names to appear in films, and Jack La Rue will arrive in England this week to play the lead in "No Orchids for Miss Blandish."

LEADER'S PARLOPHONE CONTRACT

Harry Leader has just signed a new contract with Parlophone, and his first recording session will be on May 12. The first session will consist of old favourites, and on later sessions he will be recording some of his own compositions.

Leader has a series of lunchtime concerts with his band, the first of which will be at Hoover's, on May 13. On May 20 he will feature his broadcasting show on television, and singing with the band will be Shirley Gray and Dick James. Len Scrivener and Nellie Duggan will be the dancers, and Freddie Overton, well known in the dancing world, as a teacher, will compete them.

EL MARIO'S RUMBA BAND TO BROADCAST AGAIN

El Mario's all ladies rumba band, who have been appearing so successfully on their recent broadcasts, have another two dates lined up. On May 29 the band will be seen on television and June 11 will see a return date to the "Cafe on the Corner" series, of this fine Latin-American outfit.

REWARD FOR STOLEN CLARINET

An Academic Boehm clarinet was stolen from the Band Centre at Finchley, last week. Serial number of the instrument is 4079. The Band Centre have offered a ten pound reward.

SEE THE NEW CARLTON ALL STAR KIT

AS INTRODUCED BY that Star of Stage and Radio JOE DANIELS Latest Photograph sent free Supply is limited—so send now to avoid disappointment.

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MUSICIANS' UNION AND GRAMOPHONE COMPANIES NOW AGREE

AN Agreement has recently been concluded between the Musicians' Union and the British Gramophone Companies. This Agreement, which was reached as a result of amicable negotiation and a mutual recognition of the rights, interests and principles involved, deals with the use of commercial gramophone records for purposes of broadcasting and other forms of public entertainment, and may be said to represent a policy common to both parties to the Agreement.

The principal features of the Agreement, which is for three years, are: (1) A progressive reduction in hours per week in the use of commercial records by the British Broadcasting Corporation; (2) A payment to the Union in respect of the revenue derived by the Gramophone Companies from the broadcasting and public performance of records; (3) Restrictive conditions on the licences for public performance, issued on behalf of the Gramophone Companies, the purpose of which is to avoid the displacement of musicians.

Export of British Songs to America

IT can be done, in spite of what the pessimists tell us. British songs CAN be sold to America if they are good songs and potential winners. American publishers, however, seldom interest themselves in a British song until it has achieved something in England, has been exploited, and is, more or less, a ready-made potential hit. But this is what happened last week.

Richard Strauss' Rosenkavalier is full of lovely rich tunes so gay, amusing and moving. The new production at Covent Garden is very good, and I think the best they have given us this season; this applies particularly to the singing. Doris Doree's Marchallin was extremely well sung, it had dignity, pathos and elegance, and was most convincing. I shall look forward to hearing this artist again. Victoria Sladen captured the spirit of Octavian excellently, and sang with good tone and fine control. Virginia MacWatters' ingenua manner and pretty voice were well suited for Sophie. David Franklin's Baron is neither Ochs or Baron, but he sings well, Karl Rankl conducted with his usual verve and care, but somehow in the playing I missed the Viennese flavour, particularly in the waltz tunes. Anyhow, don't miss this good and enjoyable Strauss opera.

ALEX BURNS PASSES

WE deeply regret to announce the death of Alex Burns, who we passed away suddenly last week. For some time he had been complaining of indigestion, not knowing that his heart was giving him trouble. Affectionately known as Alex to all his many clients at the big instrument store in Shaftesbury Avenue, which he ran for so many successful years, he will be greatly missed.

His widow, Mrs. Rosalind Burns, intends to carry on the business her late husband loved so well. She told this reporter that she feels this is what Alex would have wanted most. The baby which she is about to bring into the world, she hopes, some day take its father's place in that business. Miss Stone, the secretary, who is her constant guide, adviser and companion, tells us that Mrs. Burns is taking this blow courageously and philosophically, and hopes soon to take her husband's place at the head of the Burns organisation, in which she was already on the board of directors. "Musical Express" readers will all join us in expressions of deepest sympathy.

HEATH FOR JERSEY

Leslie Macdonnell, of Foster's Agency, tells "Musical Express" that he has just arranged for the inhabitants of Jersey and visitors to that resort to see the Ted Heath band this summer. Heath will appear for two weeks at the Sports Stadium, commencing August 25. During his appearance at Birmingham last week with his stage show Heath played to capacity business, and this week in Glasgow he opened to enthusiastic audiences.

HELEN DAVIS VACANT

Helen Davis, who has just terminated a long engagement with Felix Mendelssohn and his Hawaiian Serenaders, and who has appeared on all his broadcasting and television dates, is now free for a resident engagement as a vocalist in London. She can be contacted at 55, Soho Street, Glasgow.

ROSE ROOM Merges With Sporting World This Week

The new Committee of the Rose Room announce that this week's rendezvous will be held at the usual time at Freddie Mills' (the well-known sporting figure's) Chinese Restaurant. The address of the restaurant is 143, Charing Cross Road, and it is understood that many sporting celebrities will be visiting the Club for the first time. It is hoped that Joe Baksi will also be present. Ronnie Selby and his Trio, together with David Miller will, as usual, entertain members.

WHAT IS THIS THING CALLED POLICY?

(By The News Editor)

FOR some time an impression has been prevalent that radio bandleaders are not allowed to announce on their own programmes. During recent O.B.'s, however, certain bandleaders have been heard to make announcements, while others have been relegated to silence. This situation has been responsible for several bandleaders telephoning these offices asking us to ascertain, on their behalf, exactly what the B.B.C. ruling is.

Believing in the old adage, "what's sauce for the goose is sauce for the gander," I thought it time to enquire from the B.B.C. what their policy was. That body told me that "only certain bandleaders are allowed to announce." This left me a little puzzled. After all, it seemed very unfair, to say the least of it. So I decided to ring the B.B.C.'s Press Representative, Mr. Munn. That official said:—

"Well, use your own imagination. Some bandleaders' voices are more suitable for broadcasting than others. It depends on how they speak."

So here we have the solution to the mystery. Announcing is NOT prohibited—except to those whose speech is flavoured with, perhaps, a Cockney or a North Country accent, or whose enunciation or diction does not come up to the standard of the B.B.C. But my point is that a maestro endears himself to his public through his music. If he has a Cockney accent his fans in London will think, "Blimey—one of us, ain't he?" If he speaks with a Yorkshire accent, his fans will say, "Ee—yon lad's doin' alreet oop in London!"

And does Gerald sound like a B.B.C. announcer? Thank God—no! Do we want Ted Heath and the rest to adopt a County accent just because they have achieved tremendous prominence in the world of music? No! Was there no trace of Cockney in Winston Churchill's broadcasts that endeared him to the hearts of the nation? (And he was Prime Minister!)

Whose susceptibilities shall we be offending if we allow our popular bandleaders to do their own announcing? Nobody's—but the snob element at the B.B.C. And while on the subject of announcing—let the B.B.C. put its own house in order first. Suppose they take stock:

I heard one of two efforts of B.B.C. staff announcers last week. Quite frankly, I would sooner hear the simple, honest-to-goodness Cockney accents of a bandleader than the unintelligible University accent of one announcer in particular who screamed the dialogue from his script into the microphone with frenzied hysteria and a plum in his mouth. In the recent broadcasts of Cyril Stapleton's Orchestra we have heard the pleasant voice of Gerry Wilmot announcing tastefully in a snappy but dignified manner. Clear and lucid diction, perfect timing and intelligibility. I understand that last Tuesday Gerry Wilmot was taken off the programme so that this work could be undertaken by a B.B.C. staff announcer. The comparison was, unfortunately, unfavourable. "Dead spots" appeared in what has hitherto been considered one of the slickest O.B.'s of the week. Then there is the little matter of "requests" that we thought were now barred from dance music programmes. But Sidney Lipton thanked his radio listeners for their requests last week and assured them that some would be played during the following week's broadcast. I have nothing against this whatsoever. After all, requests are a sine qua non of a popular radio band. But why Lipton and nobody else? I rang the B.B.C. to enquire. They said that requests are only allowed in special studio shows! That is why I am asking, in all sincerity—

What is this thing called policy?

STAPLETON FEATURING UNPUBLISHED SONGS

As from next Tuesday, May 20, Cyril Stapleton will feature on his broadcasts every week one British manuscript number that has not been heard by the general public. These numbers have been written by well-known musicians and as yet have not been published. The first will be a jazz arrangement of a number written specially by George Shearing for the Stapleton band. There will also be commercial types of tunes with lyrics, and it is believed that from the varied assortment to be featured it is quite possible that Stapleton may find several song hits apart from giving a great chance to the musicians to prove their capabilities.

LUCRAFT BAND'S QUICK CHANGE

Howard Lucraft and his band will be broadcasting on Thursday, May 15, overseas, from 9.30-10 p.m. with Bette Roberts as vocalist. May 16 in the "Cafe on the Corner" series, featuring famous accordionist Emilio, May 23 "On the Sweeter Side," 11.15-11.45 a.m. in the Light Programme, featuring Bette Roberts and Johnnie Green. The band will be doing a very quick transportation move when they appear in the "Workers' Playtime" broadcast from Southampton on May 27. The show is a special anniversary broadcast and will be done from two canteens of the Southern Railway Works at Southampton, and the band will have to move instruments and set-up at the other canteen during the actual programme. Lucraft tells us that he is looking for a very good girl vocalist! That he can offer certain appearances with the band for a girl of the standard he requires.

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John Davis and Gray Clarke write this week on current trends

COLLECTORS' VIEW



Edited by DENIS PRESTON

WE remarked in our last article in this series that popular music in England is no longer a mere reflection of what happens in America.

World was made safe for them by Paul Whiteman! When the hep were trucking in the aisles to Benny Goodman's band, Guy Lombardo's unobtrusively schmaltzy music was still drawing capacity crowds.

deed, the point has to be examined whether the New Orleans influence is having any great effect on American practice. It is here, perhaps, that the relatively restricted viewpoint of the collector may lead him into dangerous snap judgments.

It is early for a considered report as to what permanent effect if any, be-bop may have on either popular commercial music or jazz proper. It has enjoyed extensive and frankly disproportionate publicity in certain elements of the musical press on both sides of the Atlantic, and any opinion based solely on this publicity may be misleading.

A glance at recent history will show the truth of this statement. From 1927 onwards (if not from an even earlier date) little has happened in the American dance band business that could not have been forecast fairly accurately by any shrewd observer with access to American records.

The time lag in all this can be judged by the fact that the swing craze, which in America is already on the wane, still flourishes here in England. In America the decline of swing is so far a fact that the greatest of the swing bands — Goodman's, Dorsey's and Herman's — have all disbanded.

The remaining current influences are about as far apart as it is possible to imagine. At one end of the scale we have the return to power of the strictly commercial band-leaders; at the other, the lusty New Orleans jazz — and of the two, only one is in any way new.

From the purist's point of view, the New Orleans trend is more important than all the others put together, and is certainly worth examination. New Orleans Style Jazz has been compared with legitimate chamber music. It is a fair analogy, for there is no place for individual virtuosity in New Orleans music, and the best of its players need only be soloists of very moderate accomplishment.

On the aspects we've discussed, we are prepared to place on record the interim conclusion that as the be-bop trend develops it will have more effect on the English commercial scene than the mere ripple raised over here by the New Orleans revival.

United Artists' New Super Musical Picture COPACABANA



Carmen Miranda with Andy Russell in a characteristic scene from the new film "Copacabana"

RECORD RECOMMENDATIONS FROM A TO Z

Every week this column lists ten outstanding records by leading jazzmen and bands drawn from the current English gramophone catalogues.

- 1. Married Woman Blues. Drop Down Mama. (Sleepy) John Estes. Brunswick 03562. 2. St. Louis Blues. Cold In Hand Blues. (Bessie Smith) Parlophone R2344.

FROM A BACK NUMBER "The piece has the conventional 32-bar chorus. But in place of the more usual form of a first eight-bar strain repeated for the second and fourth eight bars, with something different for the 'middle' eight bars, it consists, as far as I can make out from the record, of a 12-bar strain, repeated to form the last 12-bar strain (between which two strains is the usual different middle), with the 12-bar strains themselves split into a first four-bar phrase repeated for the third four bars, with a different four-bar middle phrase between each of their two four bar phrases. Or perhaps it will be clearer if I set it out in diagram form..."

A Clarinet Quiz by JACK DUARTE 1. Who invented the clarinet, and when? 2. When was the clarinet first effectively used in the orchestra? 3. Have clarinets ever been equipped with A-B flat changes like trumpets? If so by whom, and why did they not succeed? 4. Does the "tube" of the clarinet taper towards one end, or is it cylindrical? If the former, towards which end does it taper? 5. On what does the tone of a clarinet mainly depend—the reed or the air column in the tube? (Answers on page 3.)

THE VOICE

SONIN'S BLUNDER

Last week our contemporary, "The Melody Maker," announced (on the front page, of course!) that its Editor had the unusual assignment of playing the part of himself on television in a dance band play, entitled "Blow Your Own Trumpet"; that in this play a bandleader telephones the Editor of "THE LEADING MUSICAL PAPER" and that Ray Sonin will appear "AS HIMSELF" in the sequence.

BLOWING WHOSE TRUMPET?

I was told by the B.B.C. that the producer of "Blow Your Own Trumpet" was in Paris. But their Press Department had immediate investigations made for me. The script of the play was carefully read and the B.B.C. finally gave me the following authentic facts: (a) in the script it is NOT THE LEADING MUSICAL PAPER and (b) RAY SONIN WILL NOT BE PLAYING AS HIMSELF.

LET'S HAVE THE TRUTH

Just in case you should imagine, erroneously, that this outburst is a matter of sour grapes, I had better inform you that when television recommenced my friend, Cecil Madden, invited me to Alexandra Palace. Owing to my enormous practical and technical experience in the production of motion pictures, he suggested I might like the opportunity to produce television shows. I was obliged, reluctantly, to turn that gracious offer down. Why? Because if you want to do a job properly you've got to give it your FULL TIME AND ATTENTION.

BAND CONTESTS THIS AUTUMN

When "Musical Express" first saw the light of day it announced some very pointed views on the conducting of Dance Band Contests. We also promised that an ambitious scheme would be announced in due course. Since then hundreds of letters have reached us from all over the country from bands wishing to compete. This coming autumn will see our plan in action. A sensational announcement may be expected in the course of a week or two. You have my assurance that the announcement will be of paramount importance.

A CORRECTION

Before the critics have a "bash" at me for my remarks last week, let me apologise for an extraordinary error in my list of musical stars in the film, "Carnegie Hall." Quite inadvertently I wrote Kreisler for Heifitz. I know them both, so I could not have mistaken one for the other. It was a plain, straightforward slip of the pen. My apologies to Heifitz for calling him Kreisler, and my apologies to Kreisler for calling him a movie-actor!

An interesting discourse on the five string bass

ON THE HIGH C's by RUSS ALLEN

MANY of our staid old musical instrument repairers have been surprised by requests for the conversion of four string basses into five string basses. Though the "five" is quite common in the symphony orchestra, its appearance in the dance band has been practically unknown until recently, when, due to its much publicised use by "Chubby" Jackson of Woody Herman's band it has become the thing. There is, however, a great deal of difference between the symphony "5" and the jazz "5" (apart from its application), the difference being the tuning. Tuning for symphony is generally C E A D G, whereas for dance work the fifth string, while remaining C, is placed a fourth up from G, making the tuning E A D G C.

This was very confusing and in an attempt to overcome the difficulty, I strung a bass A D G C. Never again will I do that. It was a nightmare. The number of times I went for a low G or Ab only to discover I hadn't got them. There are several bassists who disagree with me on this and Pat Reilly and Bert Howard are two who don't mind the loss of the lowest tones. Absence of the low E affects the harmonic vibrations and the consequent loss of tonal depth which occurs is not good; the instrument, after all, is still a bass.

My friend Tiny Winters, of the Frank Weir band, is a disciple, in fact, he is a pioneer, for as long ago as 1933, when he was with Lew Stone at the "Monseigneur," he experimented with a bass tuned A D G C and actually recorded with it, one of the titles being "Let's put out the lights and go to bed."

Now I can see a lot of musicians smirking at this illegitimate practice and I can almost hear the elders of the profession making statements detrimental to those of us with (may I say) courage to experiment.

Dragohtetti tried various tunings for his basses and also experimented with "5." That was a long time ago, for he died in 1846 at the age of 91. Doubtless his experiments were criticised and scoffed at by the three string diehards and so we come back to 1947 and have the four string diehards scoffing at us who have plunged into the high "C's."

Second question:—Are there any snags with the "5"? Answers:—Bowing is more difficult. Greater care is needed to control the bow arc to avoid touching other strings. Difficulty of obtaining good "C" strings. Snobbery from diehards. Rude remarks from the boys.



Russ (Col. Blimp) Allen and his five string bass

The idea of an added string first occurred to me while I was in the forces and three of us attempted to play some trio stuff with myself attempting to cope with the 'cello parts. My efforts were not well received and the plan was changed to a duet. Of course I know that there are bassists who would have competently played those parts, but then I was not one of them, so I fell to thinking that if I'd had another string, a fourth up from G, it would have simplified matters considerably.

In consequence I commenced to search for a five string bass. With the aid of dear old Jim Higgins, I finally located my dream just over two years ago and after selling up my home I bought it. It was a hard winter. Quite a few sad sessions ensued due to my inability to remember which string was which and many were the intended Bb's that came out Eb because my fingers still believed that the first string was G.

Added to my initial problems was the fact that I had also two "4" stringers and no car. The inconvenience of manhandling basses around led sometimes to my doing one session on "4" strings, then another on "5."

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THIS week's "Transatlantic" begins with the first news received direct from little old New York as cabled by Ronnie Scott and Tony Crombie, currently having themselves a time amid the skyscrapers and night-clubs on Manhattan.

Having got over their first attack of window gazing and sight-seeing, the boys hied themselves to the Three Deuces where they heard that new band I told you about a couple of weeks ago, Charlie Ventura (Ronnie's idol), Bill Harris, Dave Tough, Lennie Tristano and Bill Leineiger comprise the line-up and according to our boys "Venturo is everything they expected and then some, while Bill Harris is—just too much!" Leineiger also impressed them, but Tough and Tristano did not come up to expectations. Also at the Three Deuces is the Teddy Walters Trio. Teddy, like most of the boys, has a fantastic technique, while the other two, Herb Rainey on be-bop piano and Ed Shangressy on drums, really knocked the lads out for the count. Later that same evening, Shelly Mann and Charlie Shavers sat in with the main group and more of the best in five rounded out the evening.

The following day Ronnie and Tony caught the Duke Ellington stage show at the Paramount Theatre. The band is reported as being top rate, with the saxes blowing like mad. Ronnie said that Al Sears was featured, but that Johnny Hodges only played solo in "Flamingo." With the Duke are the coloured dance team Buck and Bubbles and the swell Golden Gate Quartet.

The same evening, they visited the Arcadia Ballroom on Broadway to hear the new Buddy Rich band. Elaborating on what I've already told you, Ronnie says that the outfit is mostly composed of youngsters and is very keen. The saxes aren't great, but the four trumpet-three trombone brass team is terrific. Rich only plays drums in the get-off numbers; he has a relief to take over the ballads. Tenorman Allen Eager plays even more like Lester Young than Young himself, while I hear that some of these boys are so big time it isn't true. The lads saw other outfits and I'll let you in on that next week.

The fine "California Melodies" programme, broadcast from Hollywood over Mutual and rebroadcast here on A.F.N., featured two new vocalists as from last week. Thora Mathison and ex-Woody Herman singer Frances Wayne are the additions to this excellent musical half hour. Frances is specialising on the blues type of numbers and her return to band work following her retirement after her wedding to Neal Hefti has been welcomed by musicians and fans all over the States. Maestro Harry Zimmerman, who originally conducted the Voices of Romance on the same show when Frank De Vol was M.D., is now in charge of the entire show and his arrangements for orchestra and vocals are a real joy to hear—what's the story? Black got his effect for that "Bluest Kind of Blues" disc.

Representative Hartley (Republican New Jersey) has subpoenaed James Caesar Petrillo, chief of the A.F.M. to appear before the House Labour Committee, of which Hartley is chairman, and testify on the internal conduct of his union. The hearing has been deferred until the Supreme Court rules on the constitutionality of the Lea Act.

Since 1939, when C.B.S. purchased the American Record Corporation, the Columbia Phonograph Company, the Brunswick Record Corp., the American Record Corp. of Cali-

Transatlantic

AMERICAN COMMENTARY BY STUART S. ALLEN

ifornia and Master Records Inc., from Consolidated Film Industries and turned them all into the Columbia Record Corporation, the business has grown, despite wartime interference, to the point where it is now producing a quarter of a million discs a day from its plants in Bridgeport, Connecticut, King's Mills, Ohio and Hollywood.

Now reincorporated as Columbia Records Inc., the company don't seem to have any illusions about the future of recordings in America. They have just commissioned building to commence on a new, ultra-modern pressing plant in Beverly Hills, California, an additional 75,000 square feet addition to their Bridgeport factory and a fifth production unit in Mexico City. Still expanding their classical Master-



Claude Thornhill back in the business rehearses his new band at the Glen Island Casino.

work series, the record firm have just signed up Leonard De Paur's 35-piece ex-U.S. Army Negro Choir. De Paur, formerly a captain, was previously an assistant to Hall Johnson and the organiser of the mixed chorus for Moss Hart's play "Winged Victory." During the war, his soldier choir gave over 2,500 concerts. Their repertoire does not include one spiritual, but consists of music collected in all the lands they played while in the service. The group, known as The Infantry Chorus, held their first recording session last Friday.

Benny Goodman, who can be heard over A.F.N. with the Victor Borge show on Thursday nights at nine o'clock, is one of the busiest men in Hollywood these days. Apart from his regular weekly radio show, Benny is currently working for the U.S. State Department transcribing special radio shows for rebroadcast to Russia. He has to do six programmes a week in which he comments on American and Russian music and

offers examples of his own playing for Russian appreciation.

In addition to all this, Goodman is kept very busy at Capitol studios. Until now this company have kept their products exclusively to popular music, but with the advent of B. G. they are now commencing preparation for a classical catalogue. The first discs for this were cut last month by Benny and pianist Nadia Reisenberg, who recorded Von Weber's "Concertino for Clarinet." They have many more pieces scheduled for the new series. Incidentally, the addition of Ernie Filice, that new accordion player, to the Sextet is a real innovation. Filice is definitely a more jazz-minded musician than Mooney (that's my own opinion from listening

to his work and comparing the two), and the combination of Benny's clarinet and Filice's accordion is something the cats must definitely hear.

A.F.N. Times, by the way, are now back to normal once more. Last Sunday saw the introduction of Central European Double Summer Time and the switching of all their programmes back one hour. Moffatt's show now goes on the air at 11 p.m. as before, and Frankie occupies the

9.30 spot on Wednesday evenings. The Pied Pipers report that the initial 200,000 pressings of their latest disc "Mam'elle," theme song from "The Razor's Edge," have sold out within ten days of their release, and that they can't even get copies to stock their own three stores in Southern California.

When I spoke to them over here, the song pluggers weren't too optimistic about "Beware My Heart," the only pop song in "Carnegie Hall," but when they learnt that it has been recorded in America by Margaret Whiting, D'Artega and Vaughn Munroe, who inelably sings it in the picture, and is to receive heavy promotion now that the film has been released, they may well think again. Once the discs are heard over A.F.N. and "Carnegie Hall" is premiered in this country, I predict "Beware My Heart" will do them very well indeed.

Following last week's announcement in the "Melody Maker" that Stan Kenton and his Orchestra were imminent for disbandment, I must only quote Stan himself and hope that he keeps his word. Said he: "I'm not in quite as bad shape as my doc thinks. I feel I might be worse if I abandoned my orchestra right at this point. I think I can fool my doc—he means well, but on the day he examined me I was extremely exhausted and my condition isn't actually as dangerous as he thinks." To-morrow they open at Frank Dally's Meadowbrook for a two-week engagement, and follow this with another month of one night stands.

When Stan was last examined in April, he had just concluded a hectic recording session and thirty consecutive one-nighters—enough to put even the strongest men off key. "I'll make - out alright," Kenton states, "Breaking up my band, even temporarily, would hurt me more than a physical breakdown. It's all I live for. Being out on the road in the warm summer months should help to lick me into shape." But you know what those doctors are!

Following last week's announcement of the marriage of Jimmy Zito to June Haver, comes news that Jim has organised his own outfit in Hollywood—Won't these guys ever take "No" for an answer? Featuring himself, the band is an eleven-piece, with Frank Comstock, ex-Brown arranger, in charge of the book. Nobody else of particular interest is in the group. Mr. and Mrs. met while both were members of Ted Fio Ritta's orchestra.

TO GO OR NOT TO GO. Bing Crosby is determined to get himself well and truly lost this summer, but still can't make up his mind as to whether or not he will cross the ocean for the British holiday he had planned. His last Philco programme goes out on June 18 and will not resume until September 24, when it will be heard over 400 U.S. radio stations, the largest hook-up for any programme in the history of sponsored radio.

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The "Nut House," noted for its notabilities, has housed a noted singer with a very noted gal several Sunday nights of late.

A peculiar coincidence—there are two tenor players; both are of medium stocky build; both wear glasses; both have hair; their Christian names are "Len." I see both in entirely different places, playing with different bands. They've both grown horrible beards!

At Accordion Club the guest squeeze-boxer announced he would play a selection of Gounod's "Faust." Voice back of me said: "Why the hell can't he play it slow?"

Contrast in bands was twofold at Cotton-Adam Band Parade. Paul really has himself a young band, while Bill's boys are mostly Cotton veterans.

Forgot to mention that the woman who enters the musician's flat after the wife has gone to work is the charwoman. Nasty-minded lot!

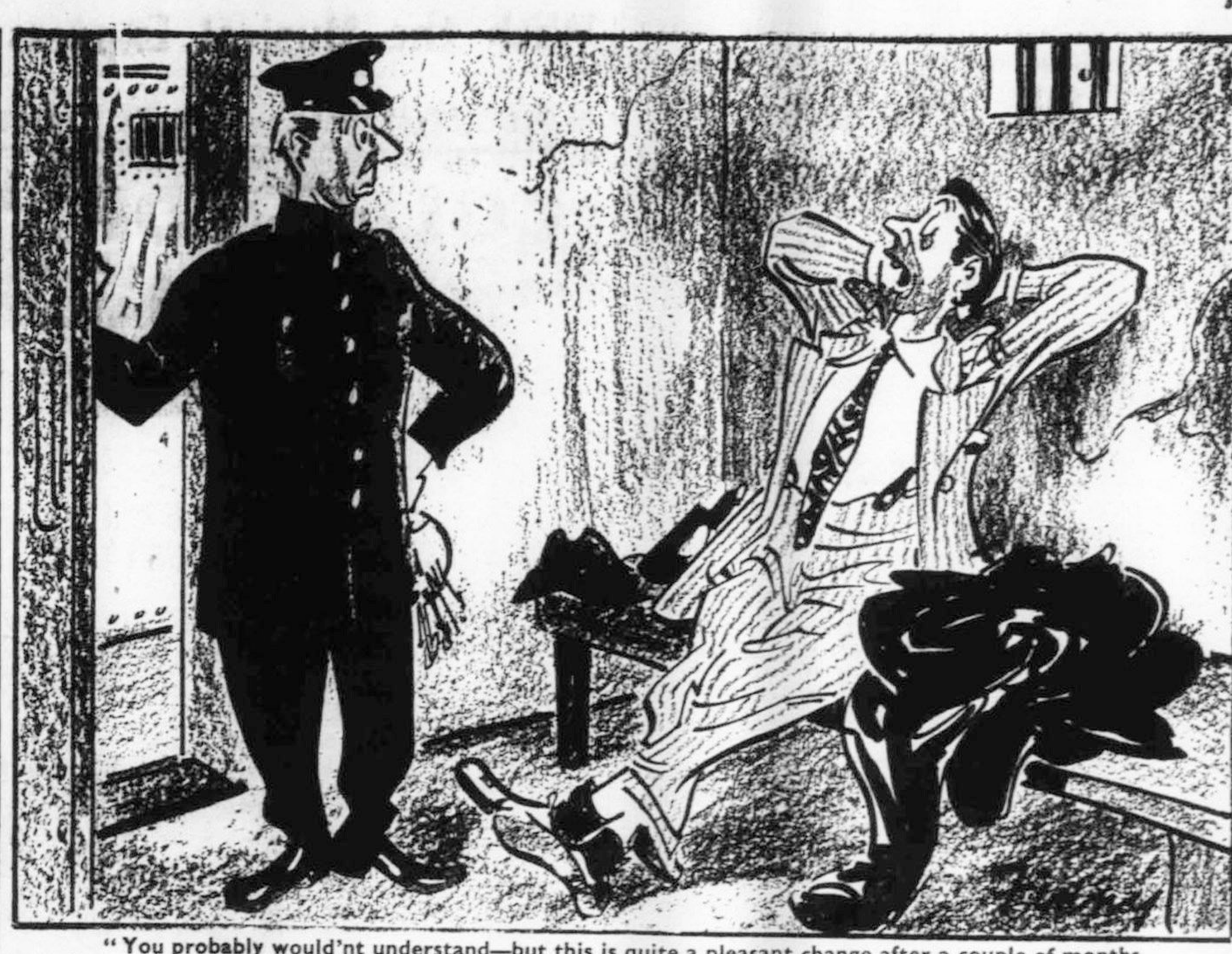
Someone noted for their tactless remarks was seen, sans make up, recently in public. Moral is: "People who live in glass houses..."

Fashion Note.—Absent-minded character who forgot it was a dress" compromised with a worn over a pale blue shirt and grey flannels. It wouldn't have done for some.

In the issue 20-4-47 I asked what had happened to emigrants Benny Winstone and Albert Harris. Mr. Sidney Shut-kever has written to tell me that Albert is now a Doctor of Music and was recently playing guitar on the Cass Daley Radio Show. He has also been playing in the "Mocambo" night club in Hollywood. He is happily married. Thank you, Mr. Shutkever.

Now, what about Benny? Is it true that a well-known gramophone critic was taken for more than a ride in a train recently—and how much did he lose?

Who is the Wolf of Archer Street? Different day, different girl.



"You probably wouldn't understand—but this is quite a pleasant change after a couple of months of one-night-stands!"

Accordion Times

Edited by J. J. BLACK

MY note about teaching methods in the issue of May 2 has brought me a large amount of interesting correspondence. One of the most informative letters came from Mr. Billy Stewart, of Carlisle, who has entered eighty-six pupils for the examinations of the British College of Accordionists since February, 1946, with one hundred per cent successes.

Mr. Stewart starts his pupils on lessons in the rudiments of music, then gives them five-finger exercises in the right hand. Scales and simple tunes are next introduced. All bellows movements are pencilled in on the music.

After several lessons on the right hand, pupils are taken on to a study of the basses, and are then given exercises combining both hands. After this, the student is put on to one of the easy solos of albums from the B.C.A. List, and given special instruction on phrasing.

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In Confidence

BY THE CON-MAN

ANOTHER West-End band change due in July, with the displaced band going to France, maybe.

Was the "Saturday night" vocalist who mixed his words a little "high," or was it just a slip of the tongue?

Departure of Scott and Crombie seems to have affected the line up of "Swing Shop." Three trumpets and rhythm for three hours was heavy going.

Seems the debonair (£30 a day in films) maestro has found music's call overpowering and he is putting heart and soul into selling his quartet.

Good weather seems to affect sawing club audiences, proving that jitterbugs and musicians don't really want to look that colour.

Those boys who seek the toothpaste ad smiles are finding it almost as expensive as taking out film stars.

Who received the handsome leader's prettily-blown kiss from stage to audience, and did his wife see?

A top line bandleader, listening to another band, turned to his boys and said: "Is that good? I think it must be, I can't understand it!"

Scene. Block of luxury flats. Musician's wife leaves her husband in bed and goes out to work. Half-an-hour passes, and another woman comes along, opens the door with her own key, and enters the sleeping musician's flat. All is quiet?

Over-display of Yank neck-wear spoils the efforts of somebody's photographer, causing the picture to be scrapped. Shame!

Who is the Wolf of Archer Street? Different day, different girl.

lington. The man behind this particular venture is the famous Swedish manufacturer, Hagstrom, who, incidentally, is the second largest accordion manufacturer in the world (the largest of course being Messrs. Hohner).

Hagstrom has seven factories in Sweden, one in Denmark, one in Finland, and another in America. I understand that he hopes to be turning out two hundred finished accordions from the Darlington factory this year.

Another interesting piece of "under the counter" news is that a firm in Scotland is endeavouring to make arrangements to bring over a complete Italian factory—including the more highly skilled members of the staff.

Yet another important news flash! For the first time an accordion is being shown at the British Industries Fair this year. It is a product of the Arthur Bell factory, which I mentioned last week and is on the Celanese Stand, demonstrating one of the many uses of Cellulose Acetate Plastic.

One of my teacher-readers in Aldershot writes for advice on a technical point which, he says, has caused some confusion. He says that some technical experts advocate that when taking a skip in the left hand, the hand should not slide, but should swing from the wrist in a circular movement. He presumes that the reason is to give greater accuracy when the bass notes are within reach of a more or less central position.

He says that the advice which he has always given to pupils does not agree with this, unless the bass note is within very easy reach, and is not followed by a chord. He is of the opinion that the hand should slide to each new position, taking care to keep the wrist low, so that the fingers are always presented to the buttons at the same angle.

Member of the N.A.O. Advisory Council, Conway Graves, was asked for his opinion, and he replies as follows:— "I agree with you that in swinging the hand for a skip, the hand is thrown out of position. But if a player likes this method, and assiduously practises it until he feels reasonably sure of himself, he may develop adequate speed and accuracy.

"I am in agreement with your method of sliding the hand over the buttons with the wrist low, thus maintaining the position of the hand. It will be found useful to place the thumb on the back panel, which is used as a lever, the loose wrist carrying the hand to any oblique row without difficulty.

"I quote agree with your point that reasons should always be given by the teacher for the methods which he advocates, and should be followed up by practical demonstration."

ANSWERS TO QUIZ

- 1. Christopher Denner, of Nuremberg, ca. 1690. The town did not produce only Meistersingers and Nazi leaders.
2. 1770—by Mozart in his "Paris" Symphony.
3. Yes. By Simiot of Lyons in 1820. Buffet in 1867, and more recently by James Clinton. They suffered from increased cost, weight and liability to get out of order and the intonation was faulty at one of the pitches.
4. The bore is even, the tube being cylindrical. The flare at the bell is not a tapering of the tube and has little to do with the tone.
5. The air column in the tube. The overtones given by the reed are not normally prominent at all.

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 Antonio Guit. full size, pow'ful tone, £6 4
 Selmer "Console" Boehm Clarinet, 617 B, overhauled, br. pads, £27 10
 Scandall "Vibrato IV" late model, £45
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With the Musical Express Reporter and Cameraman on holiday this week at RAMSGATE

I ARRIVED at Ramsgate to find it bathed in sunshine, and fixed myself up comfortably in the town's luxury hotel (I don't pay for this—it comes out of the expenses!). The Regency. Then I went out to explore the entertainment attractions. What interested me most, of course, was the musical fare. I went, therefore, to "Merrie England," which is a super-aggregation of every conceivable type of entertainment from a mammoth fun-fair, which includes a Great Wheel, Dodgems, Brooklands Racer, Wall of Death (featuring George Todd and his Death Riders), and every other thrill for the holiday maker, including a Zoo and a Monkey Jungle. Here, overlooking the sea, is the beautiful Coronation Ballroom, claimed to be the finest in Kent, but one which would be hard to excel anywhere in the country. Playing here is a really first-class dance orchestra, under the direction of an ex-Lou Preager player, Gordon Homer, who conducts his 12-piece band on the elegant bandstand to the delight of the holidaymakers. Homer came down last winter from the Plaza, Derby, with a seven-piece band. At that time there were three dance spots open. It speaks for this director's popularity when I tell you that Gordon Homer, still at the Coronation Ballroom but now with a twelve-piece outfit, is a name greatly respected among dancers in this part of the country. Singing with him is Judy Dean, one of three girls chosen out of 500 for television work. This summer the Coronation has an ambitious booking scheme to engage many nationally famous bands as visiting



Gordon Homer and his Orchestra, who are a great attraction as resident dance band at the Coronation Ballroom.

arrangements the management of the Coronation Ballroom for Homer apart from his engagement with them, but I think it would be a great idea to hear this excellent band on the air from the Coronation with all the background and glamour of his enthusiastic dancing public around him. This would be Saturday Night at the Palais par excellence. J. L. R.

BEECHAM'S CREAM D.B. JACKET
 On Sunday last, May 11, the Theatre Royal, Drury Lane, opened as a concert hall (excellent for sound), and the first Beecham-Mozart Festival, 1947, concert was given by Sir Thomas Beecham and the Royal Philharmonic Orchestra. Sir Thomas solved the dress controversy problem by wearing a double-breasted cream jacket, evidently from America!

RINA GIGLI AT ALBERT HALL
 Harold Fielding has just completed arrangements with Jack Hylton to present Rina Gigli, the daughter of Benjamin Gigli, in her first English recital tour, commencing at the Royal Albert Hall on Sunday, May 25, next. Rina Gigli has recently concluded a season of opera appearances in several European countries, where her personal success has been a great triumph, and it is now established that she has been chosen as a soloist for the Festival of Music to be held at Harringay Arena in June.

Cavalotti Takes Band to Scarborough
 Claude Cavalotti, well-known saxophonist, who, since his demobilisation, has done 24 solo broadcasts for the B.B.C., will take his band on May 24 to the Spa Ballroom, Scarborough, for the season. The line-up of his band will comprise five saxes, three rhythm and one trumpet, and we understand that he has a vocal discovery in New Zealand tenor, Richard Maunder. STUART S. ALLEN.

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IN THE NORTH
 by Billy Butler

THESE columns are weekly placed at my disposal to write of the North and I endeavour to give an insight to everyone what is happening in this part of the country. Naturally to do this one principally writes of activity of this band or that band, and in an optimistic manner. At the same time one must face facts. For some time in the North we have been hearing conversations from which I quote: "Things are bad in Town" and "You should see Archer Street with droves of musicians looking for work!" This we can visualise, and I can assure our professional colleagues in town that the North is not an Eldorado where opportunity is greater than the South. Granted the seaside provides work for a large number of musicians, but this is not lavish in blessings any more, and the prospects—especially in Manchester—of acquiring regular work are very poor, with only about a dozen establishments employing regular bands at moderate remuneration. As for the gig business, well!!! It therefore gave me concern to read in our contemporary last week, advice to Town musicians to seek in the provinces. My tip—don't venture, and you won't be disappointed.

With that off my chest, I can now write of one of our busiest Northern leaders, who will, on May 31, be celebrating his fourth year at what is, I am sure, the best known ballroom on the west coast. I refer to the Tower Ballroom, Blackpool, and leader Joe Kirkham, who, with his band, will have the distinction of playing to well over a million people again this summer. To me this figure seems a very conservative statement, having seen this ballroom myself on numerous occasions literally packed from floor to ceiling, with sightseers and dancers. In addition to playing for dancing Joe also provides the music for the wonderfully produced Children's Ballet, production again in the hands of Annette. He tells me every hour of his day is occupied writing the musical arrangements for this show, and he will be glad of the rest when the season opens on May 24. He will then only have normal seasons—perhaps!!! He has got an excellent band, which recently gave a very successful audition to the B.B.C. and expects to go "on the air" in the near future. The line up is:—Charlie Barlow, Frank Lunde, Jack Duerden, Bert Clayton—Saxes; Alf Leach, Bill Turner, Harry Neal—trumpets; Sid Flood, Maurice Fowler—trombones; Jack Guy—drums; Bill Breaknall—bass.

My final writings this week are of the Manchester Women's String Orchestra and the concert they gave at the Albert Hall, Manchester, on Wednesday, April 30, and I am indebted to Jack Duarte for the following report:— "There has been a very considerable improvement in the tonal quality of this orchestra since we last heard it in Manchester at a Tuesday Mid-day Concert last year, and on this occasion Miss Clarice Dunnington was faced with a more difficult problem in controlling her forces, since the Albert Hall was only partially filled, and was very resonant in consequence. That she did so, keeping the maximum clarity of line and transparency of texture, was a tribute to her powers with the baton, and particularly so since she chooses to work with a minimum of gesture, and is entirely free from acrobatics." By the way, I close with an appeal to clarinet players who are interested in playing with a first-rate amateur symphony orchestra. Cecil N. Cohen would welcome them at the Monday night rehearsals of the A.E.I. Orchestra, which meets at the Institute, Lower Mosley Street, Manchester; Cecil is also available at Rusholme 5281.

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