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IRON CURTAIN ON THE STRIKE

Union Executive in Session for 8½ Hours D.B.D.A. ALSO MEETS TITO BURNS NOW PLAYING THE BIG TIME

(Musical Express Staff Reporter)

WHAT IS HAPPENING BEHIND THE IRON CURTAIN DRAWN DOWN ON TUESDAY'S MEETING OF THE D.B.D.A.? WHAT SECRECY LIES BEHIND THE MEETING OF THE SPECIAL EXECUTIVE COMMITTEE ON THE SAME DAY WHICH LASTED FOR 81 HOURS? AS THESE QUESTIONS ARE BEING ASKED IN LONDON WE GO TO PRESS WITH LITTLE TO TELL OUR READERS OF TUES-DAY'S MOMENTOUS DECISIONS MADE BEHIND LOCKED DOORS.

DICK JAMES IN CAR CRASH

Popular vocalist Dick James, was driving Dave Stephenson home last week after their session at the Embassy Club when Road. James slowed down and M.U. Committee during the commenced to put on his brakes when a fire engine came tearing out of a side street. The roads being very slippery he skidded right into the side of the fire engine. Fortunately neither D.B.D.A. are anxious to know James or Stephenson were hurt apart from a slight shaking up.

James is currently appearing in the film "London Belongs to regard to their proposed strike. Me" in which he is singing in a night club scene. He is also making the sound track for two other scenes to which music has yet to be added.

HUTCHINSON DOING WELL AT **CRICKLEWOOD**

Although Leslie Hutchinson has now officially dropped his old nickname "Jiver" from his billing, the fans at Cricklewood Palais seemed to ignore the fact and really "jived" with abandon during the W. t Indian Orchestra's spirited sessions. Leslie's trumpet work is as solid as ever and he was ably supported by the featured work of George Tyndale tenor, Norbert Payison alto and Billy George drums. Extra highspot of a fine evening's dancing and entertainment was guest-artist Charles Judah who stopped the show with his own cabaret act which he is featuring nightly at Churchill's

LEGH BAND FOR REGENT **PALACE**

Peter Legh who has been appearing at Cheam Baths, has been released from his contract a month earlier than its termination in order that he may take the band to the Regent Palace where he will be resident for an indefinite period. Personnel of the band will be Legh leading on piano, tenor, accordion and vocals, J. Weston 1st alto, George Wallis 2nd alto Arthur Wooley trumpet, David Glynn piano and accordion, Al Belson bass and Eric Kemp drums. The band will commence at the Regent Palace on February 14.

STOP PRESS

Gaumont-British, in conjunction with Songwriters' Guild, present first All-British Music week at Dominion, Tottenham Court Road, London, February 16 to 21. Famous songwriters and singers of world renown will

While General Secretary F. Dambman told me late Tuesday night that no statement could be made to the Press my guess is that high priority must have been given to such matters as the menace of the relay system and the M.U.'s obligations to the D.B.D.A.

I am able to state, however, that a deputation from the he heard fire bells in Marylebone D.B.D.A. meeting visited the course of their sitting. These two meetings have led to much conjecture in London and it can reasonably be assumed that the what stand the Musicians' Union is prepared to take with

Ratcliffe Reticent

city as Secretary of the D.B.D.A. yet been made by the B.B.C.

Simpson's Decision

Regarding Jack Simpson's statement reported exclusively in Musical Express last week,

"I am not sure whether he hopes to gain a reputation as the man who kept the prion's radio dance music going or whether he has just made a mistake. He certainly seems likely to place his musicians in an embarrassing position for they may hope to work for other D.B.D.A. members.

"Invitations to attend General Meetings and all communications to other members of the Association were posted to Jack Simpson. If he does not know why members are 'striking' he has not read them-or even the newspapers. He could have 'phoned the office for information and he may yet do so-unless he his latest film "Luxury Liner." does not want to.

"Mr. Simpson admits that he has been broadcasting for 'next to nothing,' but says the B.B.C. has now become 'extremely fair.' The 'extreme fairness' is being shown only now, of course. What Jack Simpson does not realise perhaps is that when the D.B.D.A. succeeds he may even be paid what he is worth.

"Broadcasting bandleaders have made 'next to nothing' for years through acting individually, but they are now negotiating as an organised body. Jack Simpson may make quite a name for himself by acting differently from other bandleaders-but others will let him have the satisfaction of being the only one in step." (SEE "THE VOICE" P. 2)

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NATHAN GETS MIXED RECORDS

private recording firm to they give a quick-fire commermake several records during his cial show which includes somerecent broadcast. On receiving thing for everybody. these he noticed that although the disc had been cut, no label had been attached to the record. Setting his gramophone he sat back ready to listen to his recordings when, to his amaze Hardie Ratcliffe in his capa- ment, the announcer's voice said "No Paul Adam programme is was curiously reticent regarding complete without one of those the Association's meeting. But Mayfair Medleys played by Paul he did inform me that band- Adam and his Mayfair Music. leaders were determined to and here it is now!" No doubt carry out their decision to strike Paul Adam is also wondering on March 31 as no move had what happened to his own re-

VIC LEWIS **BROADCASTING**

Vic Lewis and his Orchestra will be broadcasting on February 21 at 12.30 p.m. and will follow this with Band Parade on February 23. On February 25 they will again be on the air at 5.45-6.15 p.m. and during the same week will be recording for the near future. Parlophone.

Big Success On Stoll

(From Stuart S. Allen)

IT is nice to be able to say I told you so, and I certainly told you, not so very long ago, that Tito Burns would make good. After a year of first class broadcasts in "Accordion Club," during which time the sextet underwent many changes and developed a distinctive style, they made their stage debut last Monday at Shepherd's Bush Em-

The band has everything, and as soon as they iron out a few rough edges and develop more stage presence, they will have one of the neatest acts in variety. Smartly dressed and presented, Tito's Sextet play little of the Be-Bop we have come to expect from them as a result Jack Nathan instructed a of their broadcasts. Instead,

> Bernie Fenton's fine arrangement of "Old Man River" appeals equally to swing fans and the less discriminating public, while Tito's electric accordion is something to be heard. Bernie also plays Chopin's "Minute Waltz" on the accordion. This is an excellent touch and goes down extremely well—as does the medley which follows on two accordions.

Cab Kaye, who devised the presentation, is first class. His Centre. His visit was so successvocals are a knock-out and his ful that he was asked to return impersonation of the Ink Spots, and will be playing for the Cenwhich the boys intend to work tre this Friday, February 13. up even more, is the highlight of Gonella read that this organisa-

We have followed Tito Burns' rise from the very beginning. This is only another rung in the ladder, but I say, unhesitatingly, that this act, although still new. is already one of the best of its kind on the halls today. With a full year's work ahead, we shall be hearing big things of them in STUART S. ALLEN.

MELCHIOR HERE IN JUNE

FAMOUS tenor and Metro Goldwyn Mayer film star Lauritz Melchior will be commencing a series of concerts in England on June 15. He will stay in England until July 5 but at the time of going to press details are not available as to where he will be appearing. His arrival in England will follow his Scandinavian tour which he will commence in May. Melchior has just completed two films for M.G.M. the first being "This Time for Keeps" and

ANOTHER **RADIO** DATE FOR **ELLINGTON** QUARTET

Ray Ellington and his Quartet have now received their third broadcast and will be heard on the air on March 6 as well as on February 16 and 20. This Sunday Ray Ellington and his Quartet will appear at the Sunday Swing Shop.

WEBB RESIDENT AT CAMBRIDGE

Commencing last Monday February 3, Freddy Webb and his band opened at the Embassy Ballroom, Cambridge where they will be resident for an in-

Alan Bristow to Broadcast

Currently among the country's top arrangers, Alan Bristow, alto, clarinet and violin, Ernest Last Sunday the club was who has contributed so exten- Blau 2nd alto, Tom Vowles tenor, sively to the Ted Heath library clarinet and 'cello. They will of sweet music, is to broadcast feature Hawaiian, dance and as solo pianist in the "Music In light music and will also broad-Your Home" series in the Light cast and record while they are Programme on Wednesday. February 18, at 10.30 a.m.

Forbes tells us that his origi-Although the Arthur Birkby nal South Sea Islanders will Octet will also be on the pro- still carry on in England and gramme, Alan will play un- will be under the direction of accompanied and will devote his Kealoha Life. It is believed that is the ideal spot for Sunday spot entirely to light classical Forbes is the only bandleader afternoon swing sessions. It is pieces. His numbers will include with two bands at different ends Movements Perpetuels" by of the world. He tells us that he the space of a few minutes, Poulenc, "The Girl With The would particularly like to thank create a genuine night club at-Flaxen Hair" by Debussy and Eric Robinson and Marie Dawhis own arrangement of the son of the Melachrino Organisatraditional "Drink To Me tion who arranged this engagement for him.

NEW FILM Savoy Hotel band leader Car-

roll Gibbons took part in Savoy sequences at Islington Studios during the making of the Gainsborough production "The Blind Goddess.' The studio call was for 8.30.

After a late-night music session at the Hotel until 2.30 a.m. Carroll and his band played on the set until 12.30 midday-but they ruptcy and in view of this he played no music. The well known refrain of the Gibbons's band will be dubbed on to the sound-track later. Carroll Gibbons who has been at the Savoy since 1931 has appeared in several films, but never before hoped this day will not be too lin, and Rawicz and Landauer. on a film-set replica of the Savoy far distant. ballroom he knows so well.

Down Beat Opens in Great Style

The old Bag 'O Nails Club in Kingley Street took on a new guitarist Patrick Forbes lease of life last Sunday when Len Harrison, one of its new proprietors, formally opened it ther year at the Raffles Hotel, as the Down Beat Club. Occa-Singapore which he has acsion was the first of a series of cepted. He has formed a com-Sunday afternoon swing club meetings which have yet to be equalled anywhere in London. Tito Burns and his Sextet provided the music for last Sunday,

Friday to take up their new job as they will for next Sunday, with the addition of Cab Kaye The line-up will consist of Patrick Forbes leading on elecand Tommy Pollard, on vibraharp, as guest artists. The attric Hawaiian guitar, Frank mosphere of subdued night club Pickford piano, Les Skinner lighting is excellent and the bass and vocals, Freddie Gordon place needs no long warm-up drums, Ike Issacs guitar, Phil Java lead violin, Jock Forbes sessions before it starts jumping. crowded and the music was first class, with Tito distinguishing himself as one of the most cheerful wise-cracking compereleaders in the business. His announcing on this occasion was a

great surprise to everyone. General comment after the show from musicians and public alike was that the Down Beat the only spot I know that can, in mosphere at 3 o'clock in the afternoon. What more could

STUART S. ALLEN.

the new band will be handled by

Latest picture of Tito Burns and his Sextet with Cab Kaye and Buddy Clarke.

GIBBONS IN EVANS WILL BE HOME

Readers will be very glad to hear that George Evans will be returning home from the Sanatorium around Easter. All through his long illness Evans ald Waldman, will consist of the has continued to answer the many letters he receives every week from members and followers of the profession. We un- so closely associated throughout derstand that he will have a his brilliant career. The soloists period of convalescence prior to are Elizabeth Schwarzkopf starting work again and we feel fresh from her success as Pamsure that our readers will join ina in Mozart's "Magic Flute" us when we say that it is to be at Covent Garden, David Frank

SHORTLY

Transport for The M.S.B.C. Ball

We understand from the M.S.B.C. that passes for the February 15, Ray Martin and 'Get-you-home" service from his Orchestra will again be the Musicians' Ball will be issued heard in a regular weekly series. on February 20 and not Febru- The programme will be heard at ary 13 as previously announced. 2-2.30 p.m. in the Home Service This, of course, means that and Martin will be using the readers can still write in and re- same combination as before but serve transportation. The will also augment with four M.S.B.C. also advise us that all violas and electric guitar. We the leading artistes from West can, no doubt, expect Martin's End shows have also been in- fine arrangements in the Storvited to attend.

New Heath Band THE LAURIE JOHNSON

Ted Heath was sponsoring a new band under the leadership of Laurie Johnson and that this band would consist entirely of ex-servicemen awaiting their release from the Army. In point of fact Johnson himself is the only member of the band awaiting demobilisation. Johnson who studied composition and arranging at the Royal College of Music will lead the following musicians:-George Taylor, Arthur Mouncey, Kenny Sommerville and Ron Hunt trumpets, Harry Smith, J. St. Piere, Johnny Branston, Eric Mansfield and Frank Reidy saxes, Eric Jupp piano, Don Stutely bass and Sid Raymond drums. Johnson has been a protege of Ted Heath for some time and

> Tribute to Tauber

Music Artistes Ltd.

On Friday Feb. 20 in the Light Programme there will be relayed from the Royal Albert Hall part of a concert in memory of Richard Tauber, sponsored by the Anglo-Austrian Music Society. The concert seeks to further the establishment of a Tauber Memorial Scholarship to be used for the training of promising young singers.

The B.B.C. Theatre Orchestra will be conducted by Sir Adrian Boult and Walter Goehr, and the programme, introduced by Ron-Viennese music, by Mozart, Schubert and Johann Strauss, with which Tauber himself was The Luton Girls' Choir is also taking part.

New Series for Martin

that commencing Sunday dahl-Kostelanetz manner.

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ROBIN RICHMOND BACK FROM GERMANY Trouble with the Dutch Musicians Union

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for the Dance and Swing Music

tion was approaching bank-

has offered the band and his

own personal appearance com-

pletely free in order to raise

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WELL - KNOWN Hawaiian

has been offered a year's con-

tract with an option of a fur-

pletely new orchestra which will

also be called the South Sea

Islanders and they leave this

in Singapore.

out there.

funds for this worthy cause.

Section of the Pioneer Health



Robin Richmond has just returned from a very successful tour of entertaining the troops in Germany. Richmond tells us that he was scheduled to appear for the Dutch radio station AVRO but in spite of the fact that contracts were signed last December for these broadcasts and also a personal appearance for a week in a well-known Dutch club, no labour permits had been arranged for him. On contacting the Dutch radio chief they fixed a permit for his own personal broadcasts but the Dutch M.U. refused to allow the act to appear due to there being no reciprocal arrangement with the British M.U. The act has therefore returned to England two weeks earlier than previously expected. Their next appearance in variety will be at Kingston on March 1.

Robin Richmond and Gerhart Gregor resident organist at the Norddeutcher Rundfuuk, Hamburg.

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THE VOICE

THE STRIKE

I have already expressed my profound sympathy with the strike proposed by the Dance Band Directors' Association. But I am not too sanguine about its final outcome for it commences under an ill-omen. Why? Because constitutionally it is wrong. And anything conceived in this organised age that is not strictly constitutional is doomed to failure. Now I am fully aware that Hardie Ratcliffe, who represents the D.B.D.A., is the Assistant to Union General Secretary Dambman. I also know, just as you do, that the D.B.D.A. is a branch of the Union. But if this is so, why is the D.B.D.A., itself a minority, being allowed by the Union to negotiate on its own behalf with the B.B.C., with the consequent possibility of failure? Isn't the Union interested in fighting the battles of its minorities?

WHAT IS THE UNION DOING?

I must state personally and with all frankness that I do not like the set-up, I am worried because I fear the Union is asking itself the same question I am asking myself-will the majority of musicians profit by this strike? Of course they won't. This may possibly be the reason why the Union itself has not come out in the open to back up the demands of the D.B.D.A. Morally they may be in full agreement with the D.B.D.A. but for all practical purposes I fear the D.B.D.A. is fighting its own battle and very much alone. This, of course, is a great pity. The radio dance musicians and the name leaderships under which they appear have a very legitimate complaint. The outcome of a strike such as this negotiated by a minority may rob listeners of the NAMES of the bands, but it will not mean the end of dance music broadcasts. Dance music will continue to be heard as usualunless the Union decided to call a General Strike in support of the D.B.D.A. But if the Union were fully behind this movement they should have taken action in the first place by giving the B.B.C. a very real ultimatum in the form of a General Musical Strike throughout the country.

THIS IS EVERYBODY'S BUSINESS

There is something radically wrong with the Musicians' Union. Here they are, faced with a situation that could bring them nothing but spectacular success if they tackled the problem with courage. But no. They have, literally, left the minority D.B.D.A. to fight its own battle. It is no use saying that because the majority of musicians throughout the country will not benefit that it is not Union business. Such a statement would be a cowardly retreat from all the fundamental principles of Trade Unionism. Together we can fight with overwhelming strength. Alone (and the D.B.D.A. is alone) the outcome is not so certain. So I ask, as I am fully entitled to ask since this is a predominantly professional newspaper, where is our leadership? Where is our British Petrillo?

LEADER WANTED DESPERATELY

Whatever you may say for or against Petrillo, he is a Boss. His word goes. What he says is sacred. Why? Because his word is the word of the masses. His dictum is sanctioned by all. And where is our own M.U. spokesman? Have you and I heard his voice bellowing above all this? Does he negotiate with the B.B.C. in defence of radio dance music fees? Does he tell musicians all over the country "You shall all come out on strike in sympathy with our broadcasting confrères who are being victimised"? No. he doesn't. Because we have no such spokesman. What the M.U. wants more desperately than anything else is a spectacular leader.

TO COMMAND

Such a man has still to be discovered. He will have to be beyond all financial interests. He must have for his life's work the interests of music and those who make it. He must be a man of the highest principles and a fighter of the toughest order, willing to battle ruthlessly in defence of those principles. He must also be free from all political, religious and party influences. When the musical profession in Britain has found a man such as this to defend their interests and to inspire all Union members with his own fanatical beliefs in the righteousness of his crusade, we shall have here another Petrillo. We shall have a man who will strike fear and trepidation in the hearts of all those inimical towards the best interests of music and musicians. And nothing but good will

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KYSER'S 10th RADIO ANNIVERSARY

TUST too late to include in last week's issue was the celebration in Hollywood last Saturday of Kay Kyser's tenth anniversary of his weekly N.B.C. "College of Musical Knowledge" programme. During that time Kay has discovered over fifteen artists who are now among the top entertainers in the business. One of the most popular musical programmes in the States, Kyser is now an institution with Americans and can count himself heard a few of Kay's latest reamong the inner circle of Amer- cord releases and I think them ican entertainers, a circle that among the best commercial includes Bob Hope, Jack Benny, discs I have heard. Like our Fred Allen and Eddie Cantor. own Bill Cotton, you can't keep The genial "Professor" from a good man down. North Carolina has often been rumoured as retiring from band

NOW, as he looks forward to appearances, the band's broad- to some of Levin's questions. an eleventh year of "The casts will originate from the Q. What Do You Think of College of Musical Knowledge," following cities in the next few Kay can take credit for many months. February 13, Phoenix, A. original musical innovations, Arizona; February 20, Iowa styles of orchestral humour and City, Iowa; February 27, Washdevelopment of new artists. ington D.C.; March 5, 12, 19 and Ginny Simms was one of his 26, New York City; April 2, earliest discoveries. She left Boston, Mass.; April 9, Hartford. Kay to star on her own radio Connecticut; April 16, Philadelshow and has gone forward ever phia, Pennsylvania; and April since. You can hear her for the 23, Lafayette, Indiana. - That next few weeks on that wonder- band is going to cover a lot of ful C.B.S. programme "The territory before the summer. Pause That Refreshes" over A.F.N. stations on Sundays at 4 p.m. It's called "The Ginny WELL we've had a whole Simms Programme," over here, week of listening to Tommy but since Jane Froman took Dorsey's late night disc-jockey over a few weeks ago the show over Radio Luxembourg. A.F.Ners will have to dig up a I don't know what you think of new title. Percy Faith, who, in- it but I'm not so keen. The selcidentally, comes from the same ection of records is nothing to Q. hometown in Canada as our shout about while the presentaown Denny Vaughan, gives us tion leaves much to be desired. the same type of programme we Our own A.F.N. boys-Moffatt, Q. used to expect from Andre Kos- Meecham, Norman, etc., do telanetz. It's exquisite music so-o-o much better. Tommy's and is emceed by the same man nasal tones just don't seem to A. The English recording comwho used to present the Kosty have that confidential, relaxing programmes-Roger Pryor, the spirit that the aforesaid gentle- Q. What About Benny Goodman with the most soothing men have managed to achieve, voice in international radio.

UT to get back to Kyser. Kay embourg announcers? Can't also discovered Harry Bab- T.D. do the whole show? All bitt, who, after a period of solo criticism apart, however, who work, is back again singing is going to listen to the B.B.C. with the band and is one of when we can get an up-to-date their biggest attractions. Vocal- musical show like this for the ist Trudy Erwin is another last hour of broadcasting. Kyser discovery, as also is Georgia Carroll who sang with the band for many years and is FRANK SINATRA has closed now Mrs. Kay Kyser. It was Pub his Barton Music Pubalso the "Professor" who dis- lishing Company which, accordcovered that Jane Russell had ing to reports, never made a other talents apart from her cent. . . Teddy Napoleon has acting ability. Kay heard her left the Gene Krupa band for sing and was so impressed the fifth time. He plans to form Q. that he featured her as a vocal- his own trio for night club enist on many of his shows and gagements. . . M.G.M. records even recorded a series of discs have some terrific sides cut for with her for R.C.A. Victor, them in Hollywood by Ziggy El-These led to her being given an man and various all-star pickalbum of solo numbers for the up groups. . . . Eliot Lawrence, same record company. Always still playing a heavy schedule of eager to try new ideas on his college proms, is set to go into A. show, it was Kay who origin- the New York Pennsylvania ated the idea of announcing the Hotel next month. . . . Apropos numbers by singing the song that George Pal full length cartitles - since discontinued by toon that will feature the him and taken up by Sammy Woody Herman band, I have Kaye. It was he, too, who first just received word that five of introduced vocals by an instru- the picture's numbers have been mental signal - four bars of written by none other than his theme songs always indi- Peggy Lee and her talented huscated that a vocal chorus was band Dave Barbour, who does coming up. This has also been such a fine job of accompanying adopted by Sammy Kaye. her on her Capitol recordings. The numbers are called "Could

IT would be wrong to leave You Love Somebody Like Me," this special tribute to Kay "Take A Little Time To Smile." Kyser without mentioning his "Confush-on Says," "Lullaby star discovery, Merwyn Bogue, To A Wee One" and "It's Nice a trumpeter who developed a To Be Small" — sound cute enough from Mr. K. to digest distinctive style of comedy and don't they? . . . Walt Disney's for this week. The choppy stuff to be well worth it! Good luck who is still with the band play- latest cartoon production "Mel- is yet to come. Some may agree ing trumpet and featuring as ody Time," to be released in the with him - a lot of you will chief comedian on all the Kyser States in the autumn, features differ. Chew it over among shows under his more popular sound track recordings by the yourselves chaps. See you again name of Ish Kabbible. I have Freddy Martin and Fred War- next week.

VERY pleasant entertainment comes from Rae Jenkins with that grand orchestra he conducts at the B.B.C. Add to this musical fare a vocalist of the artistic calibre of Denny Dennis and you really have something. But to crown everything Dennis sang as only Dennis can sing "Tree in the Meadow"—a number which, I would say, is about the loveliest song to be born in Britain. This was grand radio judged by any standard in the world. No wonder the Americans are going for our records in a big way.

mmmmmmm.

SELLERS

BEST-SELLERS, irrespective

of price, for week ending

February 5, 1948, has been

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1. A Tree In The Meadow

2. Near You (1/-, Bradbury

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(1/-, Kassner).

(1/-, Campbell Connelly).

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Her Now (1/-, Feldman).

Peg O' My Heart (1/-,

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6. I'll Make Up For Every-

thing (1/-, P. Maurice).

7. Shoemaker's Serenade

8. Darby and Joan (1/-, Box

9. Little Old Mill (1/-, Irwin

10. Coffee Song (1/-,

(1/-, Campbell Connelly).

The following list of TEN

have those stupid and distract-

ing interruptions from the Lux-

up his Barton Music Pub-

By Lee Conway

show, this happens to be one young and enthusiastic songband I can listen to without any writing team - plus the song trimmings at all. That's really experience of Charles Forsythe. saying something for most make a fairly formidable team dance bands need trimmings and of new publishers. Doing a plenty of 'em.

T DID hear tell that the B.B.C. is interested in Danny Kaye TYRIL STAPLETON, who lent Starting with Beryl Orde as a for radio-particularly for tele-"Musical Express" his orches- guest artiste last week, the show vision. I do not know what tra last week, has an adequate got off to a flying start. This stands in the way at the title for his new radio shows is a nice way to put a dance or- moment,, unless it is money and "Stapleton Entertains" for in- chestra to good use on the air. Val Parnell and you cannot deed, it is an entertaining show. In spite of the excellence of the blame either of them, can you?



This week's pocket cartoon shows Jack Benny "fiddling."

ing orchestras, Ethel Smith, Buddy Clark, this year's Down Beat poll winner, the Andrews Sisters, the Dinning Sisters, Dennis Day, Frances Langford and Roy Rogers and the Sons of the Pioneers - we may see it yet!

KENTON THROWS BRICKS!

IN the January 4 issue of Down Beat, which some of you get and many more of you don't, work but each time he has confounded the chatterboxes by Remember 100 and the chatterboxes by Gene Krupa who recommen- winner, has a heck of a lot of continuing with his popular ded him ten years ago for a controversial things to say in show. During the war he was chair in the late Glenn Miller's reply to a set of pretty frank topped only by Bob Hope in the fine orchestra, Tex Beneke is questions put to him by my number of troop shows played going all out to discover new Down Beat colleague Mike and the distances travelled to young talent on his radio series Levin. As there is not sufficient play them. He and his band "On the Beam with Tex space to reprint the interview performed exclusively for troops Beneke." These guest spots are in full this week, I will give you throughout the duration of the proving to be one of the most a few of the choice spots and popular items on his pro- save the rest for next week, It's gramme. Continuing their certainly hair raising stuff.

Coast to Coast tour of personal Here is what Stan has to say

Bop? It's doing more for music than anything else. It's educating the people to new intervals and sounds - thus three and four part harmony is out. Bop will make Stravinsky the biggest thing in the country. The trouble with it is that it lacks in emotion; is hampered by too short phrases because it hasn't settled down yet. It is true that the complex technical structure allows no lee-way for emotional projection. Bop will blend

Could You Play Jazz In Waltz Time? Who Do You Think Does The Best Recording Tech-

with the main body of jazz.

It is not the new jazz, but

is the hot-foot on the way.

and why, WHY, do we have to A. Benny is definitely finished. He refuses to progress, evidently barely listens to

music any more. He had a chance to be King all over again with "Benny Rides Again" and "Superman" when Eddie Sauter was arranging for him in 1941. But he didn't have guts enough to stop playing "Roll Em' and "King Porter Stomp." Maybe it's because he didn't too. Benny does not hear what the young musicians hear harmonically to-day. Do You Agree That One Of The Most Important Things That Ever Happened To The Band Was When Vido Musso Was Replaced By George Wiedler Came In To Lead The Reeds? Definitely. Vido blew for himself, not the band, never blended, thought it was wonderful when people would tell him they could hear him over the whole

the war years.) Well I think that that is

Tenorman Bob Cooper And their drawing rooms even to

a.m. is hardly the time!

GUIDE TO PUBLISHERS. The Unit Publishing Co. Phyl Elliott, large and beaming with a "hello" for everyone. Leslie Baguley and Norman Ewell, grand job with their first two songs "Nice to know you Care" SORRY for the paucity of para- and "I'm Happy Right Here" graphs in these notes this -which are getting the broadweek but the truth is I have casts that any long established been ill. It didn't prevent me publisher would be pleased to from listening to B.B.C. fare, get. Don't know their publishbut it did stop me from writing | ing policy, but should say you about it. More next week, how- stand an excellent chance of a 100% plug with the Unit Pub-

THE TIN PAN **ALPHABET**

ABOUT TIME artists were allowed to sing the songs they wish to sing. BIDE YOUR TIME BOYS. The British songwriter is coming into his own, but fast!

are released to replace

EASY ON THE EAR. Ted and Barbara Andrews announcing their continued campaign for British songs.

GRACIOUS ME. "I Wonder Who's Kissing Her Now." Teen-agers say:- No, not Sinatra-Danny Kaye! HAVE YOU HEARD Jack and Tommy White's vocal duet?

It's a pip! IF WE MUST HAVE songs about atom bombs - surely twice in one programme is

rather piling it on! JEAN GOULD. Brought a real breath of Music Hall into "In Town Tonight." This girl's got what our Vera



It took two men to restrain Ish Kabibble (centre), who wanted to cut the anniversary cake of "Kay Kyser's College of Musical Knowledge" ahead of time. Harry Babbitt, vocalist (left) and Kyser, the "Old Professor," guarded the cake for the February celebration of the NBC show's 10th anniversary.

one of our top arrangers.

MY CONGRATULATIONS to

NEVILLE WILLIAMS. Very

OVER THE GARDEN WALL

This spot of fun warrants

a long run. Altho' it's

"Glenn Echo" is a winner.

But then, so was "Serenade

B.B.C. do without "Quiz"

the bright lights. If only I

"Much Binding In The

were an agent that 10

- would come in handy!

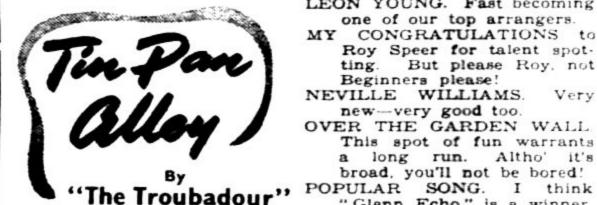
QUERY. What would the

Beginners please!

of the Bells."

Marsh'

new-very good too.



sonal playing is antiquated STRICT TEMPO BROAD-CASTS. What, no vocals? hear that several of our best Palais bands (yes, the ones I tipped for more broadcasts) REX RAYMER. Here's anhave a series of these strict tempo - non vocal - programmes. Surely, these could be left to Victor Silvester - even tho' I doubt if many people dance in SAM COSTA "plugging" t HIS broadcasts, but if these strict tempo broadcasts are meant for dancing, surely 11.30

YOUNG MARY NAYLOR doing a spot of real troupsection. Now we have a ing - Saturday night curtain section that phrases to- calls panto (Oxford), train all gether and a tremendous night to Manchester, rehearsals soloist in Cooper as well as and recording "Over the Garaltoman ART PEPPER. den Wall" series all day Sun-(The Capital Letters are day. All night train back to mine, just to remind you Oxford for Monday matinec that it is the same Art Pep- up to town Tuesday to fix numper who thrilled us all in bers and arrangements for the London jam sessions during next week's recording, back to Oxford for evening show and so on. Yes, this is real trouping Mary, but I am sure it's going kid!

lishing Company.

COULD IT BE M.G.M. records

those "musicals" that won't be seen or heard over here? DAIRY TALK. Sorry folks, I don't hear much these days. Most of the dairy talkers have gone broody!

FUN AND FANCY FREE. Walt Disney could do with some hit songwriters.

KATE CARNEY would be proud of Ann Grayson's impression of Kate Carney with "He pushed me on his barrer."

LEON YOUNG. Fast becoming 'TIS rumoured Johnny Green going to America to try and get that long awaited Roy Speer for talent spot-"break" ting. But please Roy. not URIEL PORTER. What's hap-

> pened to this grand singer of ballads? VERY MUCH DOUBT if "Civilization" means anything to Civilisation - but it's mighty catchy.

broad, you'll not be bored! WELCOME RETURN to "Hutch" whom they love so much. He's still the giver of a shiver X MARKS THE SPOT. The Maddox Club where, if you drink in the afternoon, you

might get a chance to croon! other name I'm tipping for YOU TELL ME What's happened to the Roy Fox

> broad asts? ZERO to he 3.B.C. for allowing their staff to "plug" their own songs in "Songwriters Sanctuary"

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PANAMA

HOHNER:

F.O. 3/8 POST FREE

You and I have something in common as we both send news to a musical newspaper in London, you to the " Melody Maker " and I to "Musical Express." However, your recent article on Chubby Jackson prompts me to write you this letter to assist you to get a clearer picture of this highly-topical subject, Re-Bop.

I too have spoken to Chubby during his recent visit to Europe. in fact I can claim to be the last newspaper man to talk to him over here as I was with him up until a few minutes before his 'plane took off for New York. During the afternoon we spent together, I think I got to know with you that he is an interesting and intelligent fellow.

tion to say just a little about his your later wild and misguided call Chubby's music? If you of overcoming them. If he's music. This Re-Bop question criticisms even more unpardon- have neither knowledge nor in- wrong, I'm sure he'll be the first should be handled very gingerly able. by us writers as even the ac- I failed to find trumpet-player Heaven's sake leave it alone. knowledged arrangers and in- Candoli's tone thin and shriek- So far not one Re-Bop artist thing good and lasting is bound strumentalists over here admit ing and cannot agree with you or Band has visited Britain and to be discovered and leave it's that they know precious little when you say that he continu- the only material available on mark sooner or later. about the subject as yet. I ally haunts the extreme upper the subject there is a handful of therefore find it more than a register of his instrument. The recordings, a folio of transcribed both here in Europe and in his little surprising that a gentle- "extreme upper register" is Gillespie solos and a book by own country, and his music (and man such as yourself should about C above top C and this George Evans. Apart from that of his fellow Boppers) is have the temerity to condemn so man's average pitch is quite an these, the only other contacts the latest offspring of Jazz, a thoroughly one of the foremost octave or so below this. By that our readers have with the restless, questioning child, forexponents of this new form of present-day standards of play- land of "bop" are such articles ever posing new questions and Jazz. I can only conclude that ing, this is not considered as yours and mine and it is up impatiently awaiting the anyou are living in the past and "high." Your comparison of to us to give as fair and as swers. Let's try and give it the that your idol is still Buddy Bol- vibraphonist Gibbs with "a rational picture as we are best possible environment to

TOPS with every player of note



Mouth pieces

LES LAMBERT, TOMMY McQUATER, BILLY RIDDICK, GEORGE ROWE, GEORGE SWIFT, ARTHUR VERRY, JIMMY WATSON, DUNCAN WHITE - Need we say more?

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OH MR. GRUT!

An open letter to Harald Grut from Musical Express Continental Correspondent.

DEN BERRY

den (with all due respect to a trained seal" just leaves me at a capable of doing. great Jazz musician of his time). loss for words, and I can only A personal opinion in the the kid has sufficient character presume that you found yourself negative is not good enough, Mr. to admit its own faults and bein a similar position at the time. Grut. "Progress" must be our come someone who matters.

I found the music of the trouble is that when you assume "Monster" and his men in the the role of critic you must re- fitting thinner strings and playthe man rather well, and I agree best of musical taste and failed member that your writings are ing it pizzicato with all four to discover the faults you were going to influence the opinions fingers and thumb of the right so loud in proclaiming. This of your readers which puts a hand, rather in the manner of Now, I didn't hear his band in band is an experiment, anything totally different character on the finger-style guitar playing. A the flesh but I did hear all the new must be, and Chubby is ab- affair. I ask you bluntly, what stunt you say? Maybe, but I recordings which they had made solutely sincere about what he are your qualifications for your don't think so. The man realises just a few days earlier in Stock- is trying to do. This latter point downright condemnation of holm so I think I am in a posi- I think you admit, which makes "Bop," for that is what we must and is experimenting in the hope

Everybody is entitled to his watchword, whatever our own own opinion Harald, but the ideas may be and all sides of the

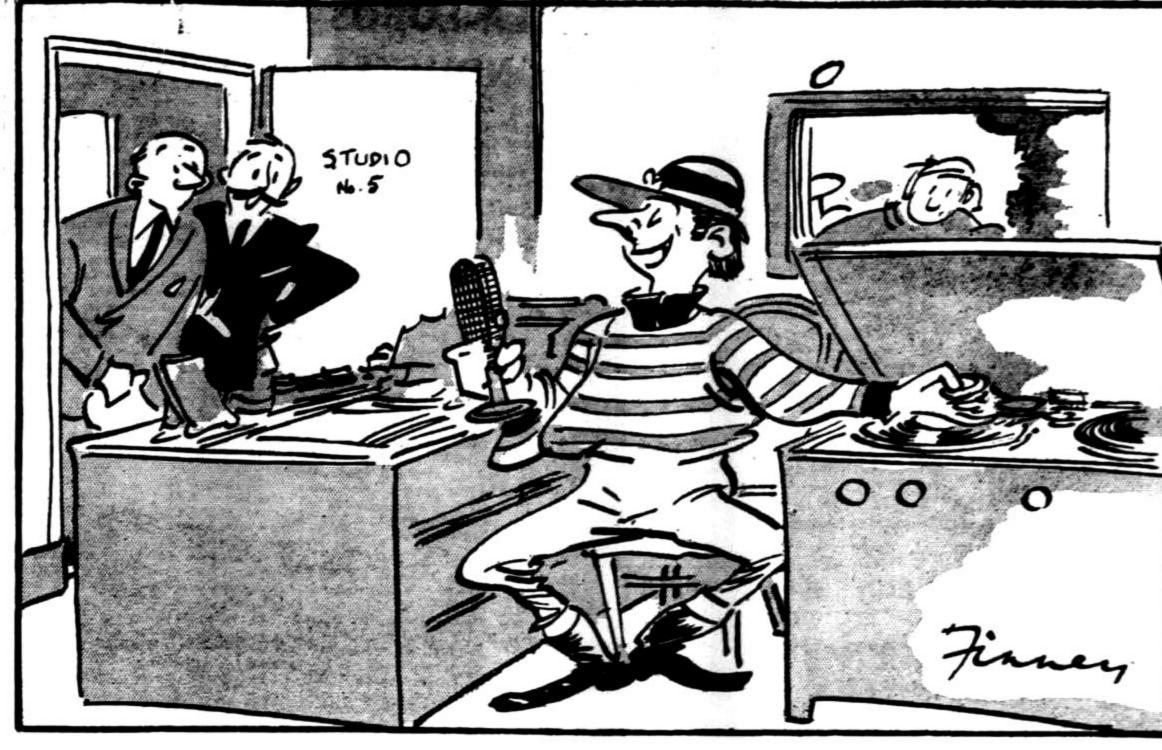
picture must be presented fairly and impartially. If we do criticise, we must do so logically and constructively and we should be able to back up our criticisms by some knowledge of what we

are writing about. The task of assessing the value of Jackson and his music doesn't fall to you and I, others will see to that. What is good of it will last, the rest will be forgotten. This process in fact has already begun, and Chubby himself is discarding as useless ideas which only a short time ago appeared to him to be of merit.

He intends to experiment with his own instrument, the bass, by adding frets to the fingerboard, the limitations of his instrument terest in the subject, for to admit it. Such boyish enthusiasm and initiative must

Chubby Jackson is NEWS grow up and mature, for I think

> Yours fraternally, DEN RERRY.



"All I know is he says he's the new Disc Jockey!"

Some Interesting New Records

ST. MATTHEW PASSION

Jacques: Decca K1673-9. Details of the records:-

K1673: No. 10. Grief for Sin. No. 12. Break in Grief. K1674: No. 19. Jesus Saviour.

No. 25. O Grief. K1675: No. 26, I would beside my Lord.

without the Palace. No. 46. Then began He to curse.

No. 48. Lamb of God. K1677: No. 51. Give me back my Lord.

No. 53. Commit thy way to Jesus. No. 54. Now at that feast, etc. K1678: No. 70. See the Saviour's outstretched hand.

No. 72. Be near me, Lord. veil of the temple.

(Parts I and II).

the present year. It is a good idea to issue the work in instal-No. 12, No. 73 is incomplete, merged. From this it seems probable either that certain cuts are in- SYMPHONY IN D MINOR tended or that some of the re- (Cesar Franck). maining records will be ten inchers. Now for the recordings. With

proved upon. Of the singers, other man's poison is perhaps

Elsie Suddaby (soprano), Kathleen Ferrier is particularly more true of Cesar Franck's Kathleen Ferrier (contral- outstanding in Nos. 10, 47 and Symphony than any other piece to), Eric Greene (tenor), 70. William Parsons has but one of its kind. Certainly a most William Parsons and Bruce aria, No. 51, which he sings very popular work, some would call

to see how they could be im- That one man's meat is an-(Brahms). and Georg Solti (piano). Boyce (basses). The Bach well indeed. Elsie Suddaby is at it a masterpiece, while others welcome the reappearance on Choir with The Jacques Or- her best in No. 19, seeming class it with Tschaikovsky's records in this country of Kulenchestra and Dr. Thornton more at home here than in No. Fourth as the worst Symphony kampff. They will not be dis-Lofthouse (harpsichord) and 10. Eric Greene fulfils the ever written. I must confess at appointed. Although the G Service) have come to stay will Dr. Peasgood (organ), con-double role of the Evangelist once that I am among the latter, Major is Brahms' first violin ducted by Dr. Reginald (narrator) and singer of the agreeing with Constant Lambert sonata it is a mature work, be-

tenor arias. In the former role when he says: "But for the typi- ing written in 1879, that is behe is excellent, but sometimes in cal nineteenth-century sym- tween the second and third disposal. And of the twelve the arias he does not seem too phony, as represented by Tschai- symphonies. It is a lovely work happy. This is particularly true kovsky's No. 5, Dvorak's 'From in which the violin is the leader, in No. 26, in which he sounds as the New World,' and Cesar its cantabile powers being exthough he is forcing, with the Franck's in D Minor, there is ploited to the full. There is noconsequent weakening of tone. frankly nothing to be said; their thing grandiose or showy here, Incidentally No. 26 has had to mingling of academic procedure nor is the ghost of Beethoven No. 44. O Lord who be cut to get it on to the record. with undigested nationalism or evident. It is pure Brahms, and In spite of some magnificent maudlin sentiment, or both, pro- Brahms at his best. Owing to No. 45. Now Peter sat oboe playing, this side must be duces a chimerical monster, a the use of Brahms' song "Reg-

Lord, on me. No. 48. Lamb of God. "Talking About Music"

MALCOLM RAYMENT

No. 73. And behold the Eric Greene is much better in ately has had no progeny."

they sing. that thirty or so records (sixty due to him that the performance occupy ten. sides) will be needed for the sounds so authentic and is so The performance is very good. L'Horizon Chimerique, Faure's complete work. Take the first successful. The recording does but one has to accept the vibrato last set of songs, belongs to his record; on one side is No. 10 full justice to the artists, and horn playing as a French char- finest period. The words are by sible to keep to the correct brilliant playing of the harpsi- two places where the balance that should be in every record good guitar and bass. sequence. Furthermore, on side chord is inclined to become sub- could stand improvement. A collection irrespective of the

K1679: No. 78. Final Chorus very well, but their diction could pouring over-ripe romantic class, so much so that one is stand considerable improvement music into a classical mould not conscious that it is a record- Casino. And since the titles in This set of seven records re- (as the work is in English, this that is the cause of the failure. ing until the end of a record. presents the first instalment of is an important point). In the In the final movement of the How often does one get such a the "St. Matthew Passion," two tenor airs just mentioned it present work, the incongruity of perfect balance in a concert which is to be completed during is difficult to catch a single word form and matter would be hall? On side three the first ludicrous were it not so exas- movement is concluded and the Turning to the instrumental- perating. As in most works of second begins. This is fortunate, this record on their "must" list. more? Or less? ments since very few would be ists, not forgetting the conduc- its genre, the inner movement, for since no time is lost in able to afford the complete set tor, no praise can be too high, being less pretentious, is by far changing over records we get outright. What is not so good, As well as the aforementioned the most satisfactory, and in- the full effect of the key relahowever, is the system of num- oboe in No. 26, the flutes are deed has many beautiful mo- tionship between the two movebering the sides, for although brilliant in No. 10, the oboe ments, while formally it is not ments. the present selection seems to d'amore in No. 19, the solo vio- open to the objections against have been taken at random from lin in Nos. 47 and 51, and in No. the other two. In most English L'Horizon Chimerique Op. 113 the complete work the sides 70 there is some fine playing performances the sentimental number from 1 to 14. This is (and scoring) for instruments aspect of the work is stressed going to cause considerable that are either English Horns to the point of vulgarity. Until muddle when the next instal- or the genuine oboe de Caccia I heard it played a year or two ment arrives. Certainly it is un- of Bach's time. Dr. Peasgood ago by Charles Munch and the likely that anyone will want to has little opportunity to shine, Paris Conservatoire Orchestra, Firstly it must be pointed out play the whole right through in but does so for a few bars at I had not been able to last out that there is an error on the one session, but what they do the beginning of No. 73. The a complete performance of it. label of this record. The second play they will want to play in continuo part is beautifully Charles Munch eleminates most of the four songs, "Je me suis order, and to do so will require realised by Dr. Lofthouse in the of the vulgarity and much of embarque," is described as being straight to the heart of any skipping about from one record recitatives and arias. Controll- the sentimentality inherent in concluded on the second side. In to another and then later back ing these diverse forces is the the work. In this respect it will fact it is completed on the first, to the first again. Not an en- presiding genius, Dr. Reginald be noticed that his recording there being two songs to each viable task when one realises Jacques, and it must be largely occupies eight sides while others side. That it is an error is some-

siderably at times.

rather hard on the musical value language from the critic, so I L'Orchestre de la Societe du of the work, let me stress that will content myself by agreeing Conservatoire de Paris, this is only my opinion. I do with Charles Koechlin that it couple of vocal choruses in conducted by Charles not expect you to share it. Munch: Decca K1639-1642. Sonata No. 1 in G Major for more one knows it.

Violin and Piano Op. 78 Georg Kulenkampff (violin)

Decca K1705-1707. Lovers of the fiddle will enlied" as the main theme of the last movement and also the "moto perpetuo" semi-quaver figure which accompanies it, the work is known as the "Rain'

The rhythm of the first three notes of the song plays an important part in the whole work; they begin the first theme of the first movement. This is most I Feel So Smoochie (Moore) essentially a sonata for violin Deed I Do (Hirsch, Rose) and piano, not for violin against piano. The performance is superb; the only doubt I have counted the weakest of the set. musical Minotaur that fortun- is whether the opening of side two is played a shade too fast.

> (Faure) Gerard Souzay (Baritone) accompanied by

Michel Damase. Decca K1693. thing to be grateful for.

little extra bass boost helps con- tastes of its owner. Music of Arabian Boogle (Gaillard) this sort is liable to draw a Tip Light (Gaillard) If it seems that I have been never-ending stream of flowery

The Advent of A New Record Label

THE advent of a new record label in this land of seven standard makes is naturally something of an occasion. Whether M.G.M. (distributed in this country by E.M.I. Sales & depend largely upon the extent of their catalogue and the pulling power of the artists at their names listed in their January supplement six at least are already available to us on established labels. Whether it will be possible to build such performers as Art Lund and Billy Eckstine into major recording personalities over here sets a problem which can only be solved by M.G.M. publicity.

Of the heterogeneous bunch of discs which make up this initial M.G.M. issue - ranging from Lauritz Melchior to Barron! - I can find only three which are of likely interest to readers of this column. First in sales appeal is undoubtedly

by Lena Horne.

M.G.M. 111. This coupling should be a certainty with the fortunate thouappearance at the London question were also broadcast in a relay from that theatre there Just that - for the first eight must be many more - disarmed bars, the second eight bars and by the charm of this delightful the last eight bars. Middle eight artiste - who will want to put -tacit! Who could ask for

the back door and getting down Slow Burn (Billy Moore Jr.) to factual criticism, it must be admitted that at least a proportion of Lena Horne's appeal is . purely visual. On either side of this disc she follows a similar routine -- one straight chorus followed by one tricky chorus. And in either case the former suffers by comparison. In other words, it isn't the voice, qua voice, which commands attention, but the coquettish appurtenances - which must go adult male! Stylistically, Miss Horne has undoubtedly modelled herself on that great and wonderful Negro artiste - Ethel Waters, but there are also overtones of a youthful Adelaide

Luther Henderson, an accomand on the other No. 12. No. 11 the balance is generally very acteristic; to English ears it is H. de la Ville de Mirmont, a plished though unoriginal is a short recitative of only nine good indeed. The only quibble not generally pleasing. On the young poet who was killed in planist, provides sensitive bars. Unless this occupies a side I have is that, in the fuller parts whole the recording is equally the first world war. In every accompaniments and a solid to itself it will become impos- of the work, Dr. Lofthouse's good, though there are one or respect this recording is a gem rock - aided and abetted by

by Slim Gaillard & his Trio.

M.G.M. 107. Arabian Boogie sports becomes more attractive the Slim's indescribable Vout language, some familiar boogie-

DENIS PRESTON

M.G.M. ISSUE FROM **MELCHIOR** TO **BARRON!**

woogie variations on the piano and a toe-tickling beat. Unlike a well-known contemporary, I am not in the habit of quoting song lyrics in my record reviews - even though they do help to fill up space! For I cannot believe that my readers

could possibly be interested in the poetic qualities of "moon and June" rhymes. However, if the words of Tip Light may be taken as an augury of what the future will bring in the way of sands who saw the glamorous popular lyrics then, in hopeful No. 25. The Bach Choir sing It is the hopeless attempt at Recording is absolutely first- Miss Horne during her recent anticipation, I'm prepared to break my rule and quote. "Tip light, Tip light, Tip

But kicking sentiment out of Hey Daddy-O (Khatab, Salim)

light, Sashh!"

In an article on the Oliver Orchestra ("Sy Swings Out," "Musical Express" - June 13, 1947) American colleague Bob Kreider gave a detailed review of this coupling. Since Mr. Kreider is without doubt the most notable authority on Lunceford Style and all its offshoots - of which this is one - I can do no better than remind readers of

his words:-

" Hey Daddy-O-a Harlemite form of greeting - gets knocked-out vocal treatment from Sy and Dickie Wells, with vocal help from the band and some good - humoured trombone by Dickie. Slow Burn, in its general make-up, is reminiscent of Lunceford's Hell's Bells. It starts off with an interplay between Billy Kyle's piano and George Duvivier's bass, which leads into Eddie Barefield's clarinet solo Bill Coleman follows with muted trumpet, and Freddy Williams (tenor) gets a solo spot, too. Dickie Wells' trombone comes in for two short solos, and then Kyle's piano leads into the ensemble finish. Billy Moore was responsible for the 'Slow Burn' arrangement, while arranging credit for 'Hey Daddy-O' goes to Sy himself.

All that I should like to add to the above is that here we have the most relaxed big band swing since the great days of Jimmie Lunceford. But in recommending this coupling I must point out that the recording (or pressing) of "Hey Daddy-O" is unbelievably bad, and that the resultant distortion is almost enough to destroy the pleasure by Sy Oliver & his Orchestra. of all but the most charitable. M.G.M. 104. A great shame.

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few reservations, it is difficult

HEYWOOD BEGUINES AGAIN.-Having scored so resoundingly with his drawingroom boogie on "Begin the Beguine" (Brunswick 03615), Eddie Heywood apparently thought it worthwhile to take a similar line with Kern and Yesterdays (Brunswick 03833), is strict novelty - Meet me at sion. Those four-square clarinet Harbach's lovely number enough, even if the idea is shop- happy blend.

Brunswick 08885. The reverse maestro is taking a three cisely nothing at all.



Edited by DENIS PRESTON

He should have realised that no Special Place, and I'll be phrases are a give-away, and there at no Particular Time. so's the stodgy beat. It's all with music as transient as this Pastel shades of instrumental terribly reminiscent of the kind it is the originality of interpre- colour, impeccable musician- of "novelty" reed solo that tation that counts. But the ship, subtle arrangements and piano part sparkles freshly a sly sense of humour. . . A corded about eighteen years

typical coupling on Brunswick harp on this side and some 03834 Jack, You're Dead and studied plano playing. Baker's ACCORDION JOE. - Joe Boogle Woogle Blue Plate. . . . non-vibrato clarinet is sheer Mooney follows "Tea for Two" Medium tempo blues, with misery. To these ears the whole (Brunswick 08785) with an Louis Jordan shouting his thing sounds like five people equally saucy version of the old wares and an all too modest trying desperately hard to be tear-jerker Just a Gigolo, on band. They tell me that the smart and clever about pre-

months' vacation for his health's sake. Let's hope he comes back with some new ideas-for our's!

TOO ARTY ARTIE. - Don't be fooled by Platter Chatter Jump, by Artie Baker's Salon Swingtet (Parlophone R.3082)although it gives a Bop impres-Jimmy Dorsey might have reverse is a dreamer, and quite soiled. Heywood lovers-please THE JORDAN JIVE. - A tuneful. There's more of the

SECOND THOUGHTS (No.3) W HILE I was looking up Zweiunddreissigstel for last week's article (there's honesty for world) By Steve Race

Oxford Companion to Music, my eye lit upon six pages devoted to "God Save The King," and my mind went back to the official instructions circulated to R.A.F. Bands as to just how it should be played on service occasions. (Believe it or not, an Army Order was issued from the War Office, laying down "Regulations for tempo, dynamics and orchestration.") It's not recorded whether anyone ever went on a charge for playing it incorrectly. but it's fairly safe to say that most civilian dance bands would be. Sometimes we tear off the first six bars only: this is indicated by the words "Down to his waist," or a scissor-like finger movement on the part of the bandleader, and being good buskers we never use the music, even with a 12- or 14-piece band. Consequently some bright 2nd alto or 2nd trumpet player can always be relied upon to give out with a nice added sixth on the last chord, thereby showing as fine a lack of musical taste as one could wish to hear. It's always possible to tell when a dance band is approaching the moment for the "King" by watching the drummer, who has a pale and strained appearance, and is rapidly changing his opinion about slack heads. Now I may be wrong, but it seems to me that as we've got a pretty good National Anthem (look at some of the others if you don't believe me) we might as well make a job of it, and play the full 14 bars. Then the customers who make an undignified dash for the door at the first sound of the drum roll will be able to hear it as they queue for the bus home.

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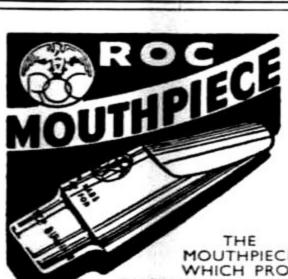
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VILLA-LOBOS | A NEW RECORD | Harry Gold's | CONDUCTS HECTOR VILLA-LOBOS, the distinguished Brazillian com- issues put out by the new Es- have their own fan Club. Par-

poser, conducted the B.B.C. quire Record Society, formed by Symphony Orchestra in two well known drummer, Carlo The Secretary, Harry Gold Fan studio performances of his Krahmer in association with Choros No. 6; the first in the Peter Newbrook. The Society third programme on Saturday plan to issue new discs each February 7 and the second the month and to present a selection following afternoon on the of modern music ranging from Home. In view of the neglect of ragtime to be-bop. Villa-Lobos' music in this country, it was ironical that, simul- recording studio in London, and give fans a chance to keep a of the Sunnysiders Vocal quartet taneously with the second of also plan to record jazz sessions permanent record of this great which is featured on Columbia these performances, another of held before audiences in various little band at its best. his works—the Fantasia for parts of the country. The record-Piano and Orchestra, should ings will be on the new unbreakhave been played at the Cam- able Vylinite discs, perfected bridge Theatre. Choros No. 6 is during the war by the Ameria colourful, large scale work cans who used them for V-discs, with popular appeal. Saturday's etc. performance was ruined on the 514 metre wave band by excep-Carlo Krahmer and a Chicationally bad foreign interference, goean band featuring Humphrey which frequently drowned the Lyttleton cornet, Wally Fawkes Third. It was as though Choros No. 6 were being used to accompany in turn an operatic trombone, Dill Jones piano, Ernie Mansfield tenor and Bert soprano, a military band, a very bad dance band and a news

Also played on both days was disc and "Singin' the Blues" and Schubert's other "Unfinished "At Sundown" on a twelve inch Symphony in E." Of this only disc-all recorded at a concert part of the first movement was at Birmingham Town Hall last fully scored by the composer, November. Future sides will inthe rest of the work being clude be-bop numbers by a sketched with indications as to group consisting of Ronnie Committee for the Promotion of Boult must go the credit of havharmony and orchestration. In Scott, Pete Chilver, etc. the version heard it was completed by Felix Weingartner. One very interesting point is that although written before the "Unfinished in B minor," it foreshadows, particularly in the introduction, the great C major. May I suggest that this Symphony be called No. 7 and the C * New major which is sometimes described as No. 7, sometimes as large bore. No. 9, be definitely labelled No. through which the records can * Ease of blow-This would give them in their correct chronological order may be obtained by writing to and prevent considerable Esquire Record Society, 14,

Christchurch Avenue, London, M. R. N.W.6.

I am astonished to read, in bution on the fourth page of your issue January 30, that he seems completely unaware that Petrouchka has been recorded in and that these records were on the times in this hope. sale in this country as far back as May, 1946.

Not only have they been (Manager-Artists Dept.), the

eign recording of that year.

Yours faithfully, H. G. SARTON.

Decca Record Co., Ltd.

landmark in the history of recorded music, having won, in America, the Diploma of the Albert Hall formed a consider- technical difficulty involved was, I am astonished to read, in Annual Recorded Music able part of the discussion after- I should say, considerably less Mr. Malcolm Rayment's contri- Awards for 1946, as the best for- wards. Personally, though I than in the Haydn Concerto. Mr. Malcolm Rayment sug-

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gests in his article that it is to Petrouchka has been recorded in be hoped that we shall get such its entirety by the London Philaper a performance on records before should have endeavoured to tion. My only quarrel with it is harmonic Orchestra under the long. I hasten to assure him direction of Ernest Ansermet, that he is considerably behind

Accordion Times

band was an orthodox outfit Club. As the music required examinations of the British Col- Headquarters, when Mr. and with no particular accent on consisted largely of Tangos and lege of Accordionists held in Mrs. A. Cox were host and host-Paso Dobles, Eric was quick to that City. Brenda is only 17 ess. The bill included Clayton It is good news, therefore, to appreciate the importance of years of age, and is a very en- and Lloyd, comedy duo, George turing an accordion band, band, and decided to play it Other pupils of Miss Walker Green, comedian, Wilf Hough-Readers who have heard his himself. At first, it was a case who were successful in the ex- ton, pianist, and Bobby Dor-

phonist at the Keswick Club. I AM pleased to announce that rehearsal and was favourably for inclusion in the Accordion

popular dance band. In those some years of gigging he was successful in obtaining the fancy dress dance. days, although the accordion formed his own band, which L.B.C.A. Diploma with honours An all-star concert was held was never overlooked, the was booked at the Spanish and Gold Medal, at the recent on February 2 at the Club

Gordon Rutherford Many of the clubs are ex-(Hon.), Barbara Webster tremely active just now, and in

BY JOHN DAVIS

Miss Brenda Carr, a pupil of impressed. The members of this Times Club Register.

THE GREAT **QUILL MYSTERY**

New Orleans Willie Jackson. information on Lewis' "Bugle Scott (clarinet), Herman Chiti-So two committees of experts Not content with exposing our Call Rag" - "Some of these son (piano), Clarence Williams were empanelled. The first, ignorance of the quill, Jeff Days" coupling. These titles (harmonica) and probably under Davis, has issued prelim- Aldam draws our attention to bore matrices 142950 and 142955 Cyrus St. Clair (jug). It seems inary findings, and their report Columbia 14165-D, on which and were made in New York on to us that these surroundings indicates a general measure of New Orleans Willie Jackson November 22 and 23, 1926, re- would have been eminently suitagreement that the instrument sings "Who'll chop your suey spectively. They were issued on able for Cleveland and his quill! referred to as a quill is in fact when I'm gone?" (142588) and Columbia 867-D and CoE. 4269 a quilf — as in pen, turkey or "Charleston Hound" (142591) and FB.2812. Leonard Feather. The second to accompaniments by Buddy Any Ted Lewis personnel is A third query from the abovecommittee, at first under Christian (banjo) and Clarence difficult to establish down to the named reader is concerned with

This coupling, incidentally, was issued here early in 1927 and has remained continuously available for over twenty years. A record?

Columbia 2087-D, coupled with "What if I do?" (149691) by the same group. Brian Rust From Steve Lewis to Ted considers that the personnel Lewis. Reader Joseph Freeman comprised Ed Allen (cornet). asks us whether we have any Ikey Robinson (banjo), Cecil

which they do exclusive book- Mary on his return journey to back and sides. Richly shaded and polished. clarinet, Bobby Mickleburgh ing. the Blues" and the original Dixieland One-step on a ten inch

don, W.C.2. The band have just Readers will be interested to recorded four of the evergreen hear that Eileen Orchard vocal-

jazz classics on their own label, ist with Lou Preager and Don

Jazz Band Ball/Jazz Me Blues Lusher trombone player with

that as from Easter they will be known tenor player who became

band policy at all the halls for man whom he met on the Queen

commencing a big weekly name engaged to Miss Beatrice Her-

CONGRATULATIONS:

this week goes to André Gersh.

tenor player with Harry Leader.

who last week became the proud

father of a baby boy to be

Readers will be interested to

and Old Man Mose/Original the band, became engaged this FRANCIS, DAY& HUNTER

records and all Preager's broad-

Second engagement of the

week is that of Moss Kaye well-

called Stephen Ellis.

First set of congratulations

By Malcolm Rayment THE twelfth experimental re- playing of the solo part was hearsal arranged by the masterly, and to Sir Adrian New Music was held at the ing produced such extraordin-Albert Hall on Saturday Janu- arily good results from the orary 28 with a discussion after- chestra in so short a time. wards at the Royal College of The trumpet Concerto by Ken-The London Philhar- neth Essex is rather a different monic Orchestra was conducted proposition. At times in the in turn by Sir Adrian Boult, first movement I had the im-Mervyn Vicars and Bryan Balk- pression that the composer was will with William Pleeth ('cello), writing in the style of the Malcolm Arnold (trumpet) and Schoenberg school but without William Cody (clarinet) as solo- using its methods. The material ists. The meeting was under was certainly scrappy (this is in the chairmanship of Alan Bush. no way meant in a derogatory After the rehearsal of each work sense - the same could often a performance was given. Franz be said of Sibelius) and for such Reizenstein's Concerto in G music to get over, a brilliant major for 'Cello and Orchestra performance such as was impos-

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THIS week record reviewers pleased to hear that Harry Gold

will have received the first and his Pieces of Eight now

which came first was conducted sible in the time, is necessary. by Sir Adrian Boult. It was by far the most ful piece of lyricism, but which extended and ambitious work I feel is a shade too sugary for of the afternoon. From a its context. In other surroundtechnical viewpoint the work ings it would be excellent. It was left little to be desired, the last movement that I found containing some magnificent the least satisfactory. Here passages. The only trouble was it was the avowed intention of

that it was often difficult or im- the composer to display the virpossible to hear the solo instru- tuosity of which the instrument Whether this was the is capable, but although it dement. fault of the orchestration, or the manded considerable agility, the admit the Albert Hall was often responsible, I found that the Burlesca for Clarinet, Strings, behind " orchestration soloist

the Brass and Percussion is an unwas frequently too pretentious and successful piece "leave a gap" in his score for the rather cumbersome and solo instrument. On the other somewhat misleading title, which hand it may be that owing to gives the false impression that such a short time for rehearsal the accent is on burlesque. the balance was capable of much Scherzo, which means literally improvement. In any case the "joke," is quite sufficient a work is well worthy of further designation. performances. William Pleeth's

Bryan Balkwill's Scherzo Alla

The slow movement is a beauti

band have all done well in recent examinations.

THE Birmingham Accordion Club still seems to be "going great guns." Their energetic organiser, Mr. Tony Romarno, who is also Principal of the Birmingham Accordion Academy, tells me that 1947 was finished in great style with a

Pemberton. Vocalist, Maurice

leaders and secretaries please

was in his blood, and not long examination, and all were suc- have notes of present memberafterwards he formed an accor- cessful, several with honours, ship totals, and the numbers of Conway Graves, the examiner the last few months. And, of from the British College of course, I am always pleased to Accordionists, attended a band have particulars of new clubs

(ii) Of social significance. 'er, Deacon." Both titles were Parlophone R.2329. This was (iii) Of Afro-American origin coupled on Columbia 14184-D, recorded in New York on Dein its application to jazz, and all four would have been cember 6, 1929, and seems to The committees are also re- recorded in New York at about have involved the redoubtable

leaders. He is also well-known to readers of the pre-war "Accordion Times" as a capable teacher, arranger and conductor: his accordion swingtette won considerable fame in those far-off days. During the war, he achieved

the accordion. see that Eric is now again fea- including an accordion in the thusiastic player. recent broadcasts will note that of "right hand only," but long aminations include the follow- raine and Jimmy with the

this is not an accordion band hours of hard practice, and his ing: . Advanced Performers, Club's Accordion Band. Chairin the old sense of the term; previous musical knowledge Madge Nicholls (Hon.). Higher man was Harry Rowberry. there is a complete line-up of soon enabled him to become a Inter: other instruments, so that first-class player, plenty of variation in tone After four months in an Epp- (Merit), William Platts (Merit). a week or two's time I hope to colour is possible. But there is ing Road House, he retired for Lower Inter: Muriel Wright run another "round the clubs" the accordion can properly be ments for many publishing pupil of Miss Walker) presented ments and other functions for

few notes about Eric Win- more or less up to 1939. stone's musical career, which commenced in 1928 as a saxo-

no doubt that the accordions a time from the band business, (Merit). Elementary: Irene article, devoted exclusively to are there, in the front line of and concentrated on writing, Hawke (Merit). Preparatory: their recent activities. Club this front line band. We con- teaching and arranging. He be- Joan Greensmith (Merit). gratulate Eric on being another came accordion editor of "Mu- Mr. Douglas Fellowes note, and let me have full deband leader to show us how sical News," and did arrange- A.B.C.A. of Barnsley (also a tails of your recent engageused in the modern dance or- firms. But the band business several of his own pupils for inclusion. I should also like to READERS may like to have a dion quintette; which takes us After the examination, Mr. new members enrolled during

The rest you know.

& GRAY CLARKE

performance of Re-Bop. liams in a number called "Hold Lucas (drums) and, of course, 14611-D.

Clarke - later under suspicion Williams (piano) respectively, last name - and this is no ex- the reverse of Parlophone and ultimately under the influ- and he goes on to enquire ception. Estimates taken from R.2329, which enshrines "In the ence, has also announced the whether we are able to supply experts Nico Davis and Brian House Blues" (151594) by results of its deliberations. It details of the matrices falling Rust suggest that on these Bessie Smith. This was rehas accepted the theory that the between the two recordings. We sessions the following musicians corded in New York on June 11, personnel of the record, insofar are relieved to state that we were present: Brunis and 1931, and the accompanying mu-Raderman (trombones), Kahn sicians were probably Charlie 142589 had Jackson singing and D. Klein (trumpets), Solin- Green (trombone), Clarence The two committees have now "Numbers on the brain," sky and one other fiddle, Dick Williams (piano). Ed Allen gone into joint session to con- accompanied by Christian, Reynolds, or, more probably, (cornet) sider whether the quill is:— whilst on 142590 Jackson had Jackie Aaronson (piano), Ger- (drums). (i) Of potential value in the the backing of Clarence Wil-hardi (banjo), Barth (tuba), America

the great man himself on clarinet. Sophie Tucker took the vocal on "Some of these Days," and memorable it was too.

The Seven Gallon Jug Band. Joseph Freeman's second enquiry concerns the Seven Gallon Jug Band's "Wipe 'em Off" on Columbia Company in some

and Floyd Casey Original issue in was on Columbia

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BANDS AVAILABLE THE MARKSMEN, featuring CHARLES

muddle. Musical Express Postbag To the Editor Dear Sir,

issued, but their issue was a DO not need to tell readers that Eric Winstone is one of our foremost dance band

Later, he made his principal

• Jeff Aldam, who needs no RECORDIANA introduction to jazz collectors, sent us a pretty poser for -Christmas. It seems that he is the owner of Gennett Electrobeam 6108, on which one Big Boy Cleveland plays a work entitled "Quill Blues"-on a quill! This information was passed to Davis in the form of a collector's problem for this column. Davis, without even a matrix number, was naturally at a loss, but comforted himself

with the thought that this was

one of the questions that Clarke

could answer. So to Clarke it

went! Clarke brooded over the pos- viewing a suggestion made by a the end of August, 1926. VIOLINISTS urgently required for service in the Band of the Life Guards. Contract period five years with the Colours and ultimately kidded a nation-wide poll should be titled to the prefix "New Oratempts were necessary before being a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post viewing a suggestion made by a significant five blooded over the post view in t seven on Army Reserve.—Apply: Director of Music, Combernere Barracks, Windsor. Telephone Windsor 1230. himself that it would have to be held to elect Britain's favourite leans," as it was in that city the recording engineers were that his first session took place. satisfied! STAFF BAND of the Royal Army Service Corps have vacancies for Principal Cornet; G Trombone; Eb and Bb Basses (Bass Quills and quillists — but this that Stan Kenton has been ob- piano.

Date was April 14, 1926, and Matrix is 149690 and the item was first issued in the U.S.A. on Columbia 2087-D, coupled with Clef); Clarinet; Saxophones; Percusion; Piano (doubling preferred). Band pay, duties entirely musical, permanent station. Married quarters available after short wait. Vacancies also for keen boys. Railway warrants provided for auditions.—Apply to: Band Secretary, R.A.S.C. Band, Buller Barracks, Aldershot.

quills and quillists — but this that Stan Kenton has been observed dooking thoughtfully at scenes of recrimination which a goose. Sensational developments are expected hourly. Ship found itself utterly defeated. Something had to be feated. Something had to be done. . . . New Orleans Willie Jackson. scenes of recrimination which a goose. Sensational develop- Ted Lewis.

> as a quill is concerned, is Big can. Boy Cleveland (quill).

Edited by J. J. BLACK even greater popularity with his instrument the piano, and after Miss Sally Walker of Sheffield, turkey supper, variety show and