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MOFFATT BACK ON MUNICH

THOUSANDS SIGN PETITION
Absence due to the Fuel Crisis

(MUSICAL EXPRESS STAFF REPORTER)
WITH letters pouring into the Moffatt Fan Club asking to sign a petition for Ralph "Muffit" Moffatt to return to his regular featured spot on A.F.N., Munich, listeners to this programme will be glad to hear that Moffatt returned to the air last Monday evening at 11 p.m.

Ralph Moffatt came back to the air with a new nightly radio show called "Music from Munich" lasting forty-five minutes, which replaces his old "Midnight in Munich" programme. The latter was, until the time of its termination nearly two weeks ago, undoubtedly the most popular radio show in Europe.

TAUBER SERIES TO FEATURE MELACHRINO ORCHESTRA

When the new Richard Tauber Sunday radio show opens on July 20, the George Melachrino Orchestra (consisting of four tenor violins, four violas, four cellos, four basses, two flutes, oboe, two clarinets, bassoon, two horns, four trumpets, three trombones, harp, piano and percussion), will accompany Tauber and will also be featured in orchestral numbers. The programme will feature some new British music and several new songs that Tauber has brought back with him from America.

GERALDO BOOKING BANDS ON "Q.M."

Geraldo is booking three bands for the Queen Mary. Two will be seven-piece dance bands and the other will be a six-piece light outfit. We understand at the time of going to press that among the well-known dance musicians who will be appearing with the bands on the Queen Mary, will be Bobby Kevin, Ronnie Scott and Tommy Pollard.

"RAPE OF LUCRETIA" TO BE RECORDED

Benjamin Britten's second opera "The Rape of Lucretia" is to be recorded under the auspices of the British Council, by H.M.V. under the composer's supervision. The opera, which was first performed at Glyndebourne a year ago, has had over one hundred performances in Great Britain, the Continent and in the United States.

Coles and Revellers for Folkestone

This Sunday, July 13, Jack Coles will appear with his Music Masters at the Marine Gardens, Folkestone. Norma Clarke, well known for her broadcasts in the "Stand Easy" programme, will be the vocalist. This will be Coles' first Sunday Concert and he has prepared a fine programme with many attractions. Among these the Radio Revellers will present their first-class comedy and close harmony singing. Freddie Phillips' Quartet will also be featured on the bill and Alex Firman, well-known leader of the Melachrino Strings, will be playing some violin solos as a solo act. Coles' next appearance in the "Cafe on the Corner" series will be on August 1.

NEW ACCORDION MUSIC published by HOHNER

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(FRAID I MIGHT LIKE IT)

'IGNORANCE' AT CASINO
Vivian Blaine Brilliant

ON Monday night "Ignorance is Bliss," famous radio feature, made its debut at the London Casino. Under the careful eye of the B.B.C., this is quite a slick show. But what I saw at the Casino was a very poor contribution to vaudeville. Under-rehearsed, over-produced, ragged, raw and lacking good material. It was pathetic to see Stew McPherson, the greatest sports commentator this country has ever heard, struggling bravely to carry the show on his shoulders (and getting most of the laughs). Does not Mr. Maurice Winnick (who presents this show) know that a goopie is not funny unless the recipient is immaculately dressed and the personification of dignity? Do not accuse me of being highbrow if I say I did not go into hysterics at the Foul-harmonic Orchestra. Nobody loves slapstick more than I. Monday's performance was, however, much too ragged to have been presented.

Fortunately, lovely Vivian Blaine made up for it all. This star of "Nob Hill" and "Three Little Girls in Blue" has everything. Voice, artistry and looks. She alone is worth the price of admission. And your money's worth is assured by Ronald Chesney, that brilliant harmonica player, who excels in all types of music from Boogie to "Wedding of the Bees."

New Singer for Stardusters

Taking the place of Lynda Russell, who has had to give up touring with the Stardusters, owing to the ill health of her mother, is Maureen McIver, chosen from fifty girls who attended the audition at the Sampson and Hercules Ballroom, Norwich. Maureen McIver is the wife of Len Whitley, who is at present in America at the invitation of Ray Noble whom he met while he was in the Forces and at whose home he is now staying. Whitley will be remembered for his work with Frank Hear and it is interesting to hear that he has just done a session with Tommy Dorsey. Playing on this session were Charlie Shavers and Ziggy Elman.

SERIES FOR RAY MARTIN

Ray Martin and his Melody From The Sky Orchestra, will commence a new series of broadcasts on Saturday, July 12. The time of this new programme will be from 5 p.m.—5.45 p.m. Val Merrill will sing with the orchestra in his own inimitable style and all the arrangements for this programme will be done by Ray Martin, himself. The instrumentation is unusual consisting of fifteen violins, three cellos, two basses, horn, piano, organ, harp, flute and drums. The arrangements are modelled on the style of Axel Stordahl, and the programme will be completely modernistic but at the same time will cater for the general public.

Apps and Smuts Tie in Golf Tournament

Bill Apps and Pat Smuts tied for first place in the "Here, There and Everywhere" golf tournament held at Iffeld last Sunday, between members of the cast and the Skyrockets Orchestra. Non-playing members of the band acted as caddy and Norman Impey retained his title of having lost more golf balls than have been manufactured.

Nat Temple Shows How!



Bandleader Nat Temple, gives an informal clarinet lesson to a youthful fan, Lynda Stewart of Croydon, in the Kiddies' Playground at Butlin's Holiday Camp, Skegness.

LEWIS ON THE AIR 3 Sessions

Next week Vic Lewis and his Orchestra will be doing three broadcasts in London prior to the commencement of their two week's appearance at Green's Playhouse, Glasgow, on July 21. The first of these broadcasts will be in Band Parade on July 14, July 17 overseas programme from 11.15 p.m.—midnight and July 18, 5.15—5.45 p.m.

DANIELS BEGINS TOUR

Joe Daniels will take his Hot Shots out on tour commencing with a week at Seaburn Hall, Sunderland, on July 14. On July 20 the band will be doing a concert at Newcastle, followed by a week at the Pier Pavilion, Redcar, and on July 27 a concert at York. On July 28 until August 4 they will be at Cleethorpes, after which they will be playing at the Floral Hall, Yarmouth. Daniels will be taking the following boys with him: Stan Foster, piano; Denny Lang and Stan Tomlin, trumpets; Don Lusker, trombone; Ernie Bason, clarinet; Tony Wain; guitar; and Anita Dee will be the vocalist; with, of course, Daniels on drums.

MAESTRO FEATURES PUPPETS



Griff Williams orchestra leader at the Waldorf-Astoria New York, with his life-like puppets of top bandleaders which he manipulates during the supper show while his own orchestra plays their identifying theme songs. The maestros represented are Toscanini, Ted Lewis, Cab Calloway, Harry James, Paul Whiteman with Williams adjusting his prototype's strings.

ALTO STOLEN AT REDCAR

An E flat alto saxophone, Conn. No. 217123 S.P.G.B. Over-slung octave pattern, has been stolen from Mrs. Florence Hunter, of 7 The Hollies, Redcar. The instrument was stolen from the Red Lion Hotel, Redcar, between June 23 and June 27. Will anyone finding same or having it offered to them for sale, please return it to Mrs. Hunter at the above address or communicate with Police at Middlesbrough or Redcar.

Maurice Burman Progressing Satisfactorily

Maurice Burman will be moving back to the Lindenhof Clinic, Berne, Switzerland, on July 14. Readers and friends who wish to write to him can do so care of this address. We understand that Maurice is making satisfactory progress and we hope to have further news of him from his sister, Elma Brown, who is leaving with her husband this week for Switzerland.

NATHAN FOR CHURCHILL'S

Commencing Monday, July 21, Jack Nathan will take an eight piece band into Churchill's to replace Jack Jackson, who resigned from that club two weeks ago. Nathan, who is well-known in London as a pianist, has appeared in that capacity at Churchill's in the past and is well known to the management.

Nathan tells "Musical Express" that he will feature quiet swing music and sweet style arrangements of commercial numbers. The line-up of his band will be as follows: Leo Wright, trumpet; Freddy Datchelor and Bob Deekes, alto; Reggie Briggs and Ray Gibson, tenors; Billy Lonsdale, drums; Hank Hobson, bass and himself on piano. Reggie Briggs, who is also well known for his arrangements, will be doing special orchestrations for the band.

Tommy Sampson on Radio Diffusion

Tommy Sampson, who brought his complete band to London for their B.B.C. audition last week, gave several well-known instrumentalists and bandleaders a chance of hearing what this enterprising young Scottish band can do, when they made a private recording. This large band featuring eight brass, five saxes and four rhythms is definitely an outfit well worth watching. Their attack is good and their arrangements are modernistic, and above all they are enthusiastic.

Sampson, who is resident at the Eldorado Ballroom, Leith, has created a fine name for himself among the many band-leaders and musicians, who have played opposite him in the ballroom. On August 14 he will be broadcasting over Radio Diffusion Française. It is interesting to note that Radio Diffusion have booked a B.B.C. studio for this broadcast. All their programmes in the past, with the exception of Geraldo's, have been done from clubs and restaurants.

Australian Newcomer

A newcomer to British radio, and incidentally a big hit, is Joy Nichols, 19-year-old Australian stage and radio star. Joy is starred in the new "Navy Mixture", produced by Charles Maxwell—first airing Light Programme, Saturday, July 5, 7.30 p.m.—8.0 p.m.

Before leaving Sydney, Joy made 52 recordings of her own programme, "Jackaroo Joy", which she left behind as a current programme and which is now running in Australia. Another unusual artiste on "Navy Mixture" is Leslie Welsh, The Memory Man, who answers questions on any subject from sport to politics set by B.B.C. personalities.

ACCORDION CLUB EXTENSION

The popular Thursday lunch-time feature, "Accordion Club" featuring the Tito Burns Sextet has been given a further extension in the series until November of this year. This small swing outfit has proved exceedingly popular and their mixture of jazz and commercial arrangements have earned the programme high listening figures.

Pausey takes over "Saxophone Shop"

John Pausey, well-known for his experience in the musical instrument trade and for his many years of service with LaFleur and John E. Dallas & Sons Ltd., and more recently with Alex. Burns Ltd., has taken over the Saxophone Shop from Barney Lubelle. Musical Express takes this opportunity of wishing him every success in his new business venture.

HARRINGAY Beecham Triumphant in the Grand Finale

(By M. E. Critic, Eric Deeping)
WELL, the first London Musical Festival, which opened, you remember, like a damp squib, went out on Sunday with a tremendous bang in a grand Becham orchestral and verbal fireworks display. Mr. Hylton was smiling, Mr. Gentle was smiling, the bulging Arena was smiling—Harrington had been a success.

After a terrific performance of Beethoven's (I nearly said Becham's) Fifth Symphony, with over two hundred players worth of the combined Royal Philharmonic and French National Orchestras, Sir Thomas swayed a madly enthusiastic audience by letting off some jumping-crackers of his own: the same kind as before—to be tied on the tails of adverse critics: "This eloquent and accurate Press", he said, "who greeted us with derision when we opened to a magnificently empty Arena, who so kindly told people not to come here, with tales of acoustics and railways and empty spaces—I hope they are here now!" and concluded by nearly snapping a chunk out of a nearby pressman's photo-flash. "Take that damned thing away!" he shouted, and the crowd roared with delight.

Mr. Manuel Rosenthal, who deservedly shared the conducting honours seemed a little puzzled by this strange display of Anglo-Saxon exuberance; believing, no doubt, that the average Englishman in a concert hall is sometimes seen but seldom heard!

Now I suppose those critics who also tell us that the English are unresponsive at concerts will complain because the Harrington audience cut short, with spontaneous applause, the Coda to Weber's "Invitation to the Waltz", and drowned the final chord of Beethoven's Fifth Symphony. In fact, one music critic, not unknown, said just that after the Weber overture, "Hm. They don't know their music, do they?" He said, "Oh, these English!"

Maybe they didn't know their music, but by Becham Hylton and Gentle, they enjoyed it! And wasn't that the aim of the Harrington Festival? To allow ordinary folk to enjoy good music? Eleven thousand people enjoyed themselves and one poor little intelligent music critic was unhappy—because they didn't know what they were enjoying! Well, well! I'm sorry for him—and the rest of the "eloquent and accurate" brigade. These people make strange contributions to Britain's post-war reconstruction plans for Music and the People.

One thing, however—don't forget, Mr. Hylton (or Sir Thomas), that it was the diverse Daily Press and the music snobs who gave you the much needed and belated publicity. Tell everyone about the 1948 London Musical Festival next year—on sixty-foot posters if necessary, not on polite little concert bills. Advertise it in the popular way—if you want it to be popular.

Preager Burgled
Alf Preager had his offices burgled last week-end. The thieves stole a baby Empire portable typewriter No. 18773. Any reader being offered this typewriter should contact Preager immediately at Gerrard 7011.

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THE VOICE

SOLE AGENCY RACKET

Since I have had the privilege of directing the destiny of "Musical Express" many have been the anomalies that have been exposed through these candid pages.

DOG EATS DOG

This town is full of people who live on each other. Dog eats dog. The type to which I refer works on the fringe of the agency business.

GOOD MANAGERS versus BAD.

Many are the great and respected names among London's impresarios. Many are the attractions they have, through good management, guided to stardom.

SHEER OPPORTUNISM

A potential star or a possible winner appears on the horizon of the music business. Our phoney agent, who probably possesses no licence whatever, sees a meal ticket.

DOCUMENTS NOT LEGAL

But seldom does the legal guarantee any minimum number of engagements on an undertaking for this type of agreement. And for this reason such an agreement is unethical.

GET LEGAL ADVICE

The phoney-sole-agency practice is very prevalent to-day. So heed my warning. First ask your broker if he is a licensed agent.

DUKE HEARS A PLAYBACK PRIOR TO DEPARTURE



Duke Ellington, Oscar Pettiford and Musicraft director Walter Cross listen to a playback at a session held just before Duke left New York for California.



AMERICAN COMMENTARY BY STUART S. ALLEN

A.F.N. American Forces Network. work, what, oh what are you doing? We know it's none of our business over here, since A.F.N. is run by that splendid organisation, the Armed Forces Radio Service for the entertainment of American personnel serving their country overseas.

be my favourite time for listening. If you are around at 7.30 p.m. you'll hear the Music Hall show, previously aired at 6.30 p.m. in stars Edward Everett Horton with young singer called Millena Miller, the King Cole Trio, and Russ Case and his orchestra.

The Collector's Aspect: SELLING POINTS By John Davis and Gray Clarke

WE have a private passion for statistics. Any publication which offered us comparative tables showing the number of red-headed stamp collectors resident in London, Manchester and Chipping Sodbury could count on our sixpences, or even shillings.

The record manufacturers, no doubt very properly, regard their sales figures as wholly private property. However, it would not be in human nature to resist an occasional inclination to crow—so that when one of Louie Jordan's recordings sells a million copies, Jack Kapp of Decca presents the fortunate musician with a solid gold disc and we hear all about it.

All this makes it uncommonly difficult to say who or what really is popular; popular, that is, in the sense of attracting money from the public pocket. Reasonable inferences, of course, can sometimes be drawn.

Logically, however, the non-classical record is an almost indefensible institution. There seems hardly any point in buying a record of, for argument's sake, Hep Hepman's Hepsters playing "Hepcat Jive", because via radio and in the flesh, Mr. Hepman will, within a very short time, make you quite sorry that your lifetime coincides with that of his own exclusive version of "Hepcat Jive".

we will print a retraction with a song in our hearts much louder even than Dr. Dalton's!

The oddest thing, however, is that we never meet anyone who admits to buying commercial records. We once asked a well-known trombonist if he ever bought the commercials on which he played.

Now for records of jazz music we can make out at least twice as good a case as we can for records of the classics. On gramophone records we find the work of artists who, for one reason or another, will never appear on the radio, on the stage, or at the local dance hall.

In the past, Paul Whiteman, Ted Lewis, Abe Lyman, Ben Bernie, Paul Specht and Gus Arnheim brought their bands from America for us to hear, and we later had first-hand experience of Armstrong, Ellington and Hawkins, among others.

We will pass lightly over a few very small practical difficulties. There are eight record labels in the United Kingdom, yet, when we last counted the score-sheet, we could account for 304 in America. Since then, however, Harrison Smith has whipped several semi-private labels from their blushing retirement and raised the M.U. is completely true to its aims in erecting such a barrier.

Jazz Edited by DENIS PRESTON

nominal sales figures might not be reached by vitally necessary discs?

Again we invite denials from Hayes and Brixton Road, but it seems to us that records of jazz are not selling in any quantities calculated to gladden the heart of a sales manager.

Perhaps we may add a postscript to Denis Preston's recent series on "The Way Ahead For British Jazz." Even if only as a guide to what to avoid, it is difficult to see how much progress can be made here without ready access to current American modes.

RECORD RECOMMENDATIONS FROM A TO Z

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

- 1. FROM A Flat to C Undecided Brunswick 03202
2. Rehearsal For A Nervous Breakdown Pastel Blues Brunswick 03203
3. Dawn On The Desert The Turf Parlophone R2874
4. I May Be Wrong Opus 5 Parlophone R2725
5. Blue Skies Royal Garden Blues Parlophone R2733
6. HIS CLOUDS OF JOY 8. Corky Stomp Froggy Bottom Brunswick 01211
7. Messa Stomp Jump, Jack, Jump Brunswick 02707
8. Mary's Idea Little Joe From Chicago Brunswick 02740
9. Dunkin' A Doughnut Big Jim Blues Brunswick 02939
10. Fine and Mellow Fifteen-Minute Intermission Brunswick 03076

"HELLO from DENMARK" and Robin Richmond (Our contributor is now playing in Copenhagen)

THERE'S a big bright sun in wonderful welcome everywhere the clear blue sky—there's except in just one place, and plenty of most things in the that's the labour office.

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Phil Moore, the brilliant coloured pianist-bandleader, who has done so much work with Lena Horne in the large orchestral field and with his own little swing groups, has been signed up to a seven-year exclusive contract by the Music Corporation of America booking agency.

The general outlook for musicians here in Denmark seems good. Take, for instance, the famous Tivoli Gardens. I've lost count of the actual number of orchestras playing there. As you go in on the left, there is a pantomime show, with a theatre orchestra of seventeen players.

Either you like Al Jolson or you don't. Personally, I think he's one of the greatest, and I'm mighty glad to see that the old boy is enjoying one of the most spectacular come-backs in American entertainment history.

I have a lot more interesting people to contact before my time is up, and next week I hope to have some interesting things to tell. "Skjal skjal!" as they say in Denmark. (Continued on page 4)

Tin Pan Alley by DESMOND O'CONNOR

I sailed into Felix Mendelssohn on a Denmark Street coral reef, and seized the opportunity to congratulate him upon his new "Hawaii Calling" series.

While I'm on the subject of letters, it seems that some of you are taking my remarks a little too seriously. What I mean is, the opinions expressed in this column are intended to reflect the opinion of Tin Pan Alley, and they often originate in the chatter with which I am in daily contact.

TOP SCORES Nowadays, when our singing stars are given their own radio series, they certainly get some super orchestrations as well.

How about a Jazz Music Festival at Harringay Arena, Mr. Hylton? Then perhaps the greyhound and speedway fans would complain of the noise!

REVIVAL DAY Several people have recently suggested that with all these hit revivals, like "Souvenirs", "Tenderness" and "Heartaches", the publishers could get along without new songs, and just keep on reviving old ones.

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TEN BEST SELLERS The following list of TEN BEST SELLERS, irrespective of price, for week ending July 3, 1947, has been compiled from lists supplied by members of the WHOLE SALES MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces: 1. Among My Souvenirs—Lawrence Wright (1/-). 2. Gal In Calico—Feldman (1/-). 3. Tell Me Marianne—Southern (1/-). 4. Try A Little Tenderness—Campbell Connelly (1/-). 5. People Will Say We're In Love—Chappell (2/-). 6. How Lucky You Are—Kassner (1/-). 7. I've Got The Sun In The Morning—Berlin (1/-). 8. You Went Away And Left Me—Box and Cox (1/-). 9. April Showers—Chappell (1/-). 10. Dear Old Donag—Leeds (1/-).

THE VIEWPOINT

A new musical Express feature presenting miscellaneous views on widely different subjects from contributors both famous and unknown

Theosophical: By The Padre "RACE PREJUDICE IN MUSIC"

THOSE associated with music who avow they have been conscious of race prejudice are experiencing something which is not exclusive to the musical profession. Unfortunately this most un-Christian of all social evils exists in all walks of life. Space here does not permit an analysis of its causes rooted in a warped psychology. But, just in case anybody should still be suffering from this mental disease, perhaps these words might help him or her along the road to a better understanding. Let us take first the Jewish angle. This proud race has distinguished itself in music. There are many reasons for this. Music offers an ideal emotional outlet for a people steeped in thousands of years of persecution. If international fame has been the lot of certain Jewish musicians who have contributed to the wealth of the world's music, by what right shall we grudge them their reward on the grounds of their faith? And as a further palliative to the misguided anti-

Technical: (This Week—Drums) "THIS THING RE-BOP"

By George Fierstone

IT has always been my contention that the main function of a drummer in a band—besides maybe being the Union Steward—is to provide the rhythm, the lift—all right, THE BEAT—which makes the band sound "danceable" and "rhythmic." Bearing this in mind, let's talk about all these queer explanations of Re-bop drumming which are going the rounds. To the uninitiated, it seems that to play Re-bop on drums you must certainly must not play a solid understandable rhythm for more than a bar and a half without putting in queer, awkward sounding beats quite foreign to what the rest of the orchestra is playing. These beats vary from minim triplets right through the card, down to a grunt or two (with the hair, as in ordinary jazz, well over the eyes). All these same things are naturally repeated in every number, irrespective of title or mood of the tune being played. Well, I'm afraid from what I've seen and heard of the exponents there we have the British drummer's interpretation of Re-bop. How and where they picked it up—only they know. In the Re-bop records, it has been my pleasure to hear

(thanks to Laurence and Cornelius, the Businessmen of Rhythm in the current Palladium show) everything that drummers do has a meaning. If they play an unusual phrase, there is a reason for it, an understanding or sympathy with what the soloist or the ensemble are playing. In fact the drummers play in part and parcel (and an important part and parcel) of the ensemble. They are part of the finished sound and do not stick out like a sore thumb with St. Vitus' Dance. There is still a rhythm section and not "three and a drummer."

Please do not think that I am attempting to pan Re-bop. Far from it. From the records I have heard of the real thing, it's really something—and it's something which should not be omitted by anybody with his own very vague idea. Re-bop is something which should be given a chance to develop by our only practical means of development—records; but records of the real thing. Re-bop is in its infancy. It will grow. But only if given a chance to develop naturally.

Social: "THE MUFFITT CLUB'S DUAL SIGNIFICANCE" By Pat Lee

I AM the Secretary of the newly-formed "Muffitt Club." Readers will know by now, especially the enormous fan membership of this Club, that it was formed, in the first place, as an appreciation for Ralph (Muffitt) Moffatt of the "Midnight in Munich" fame in view of all that he has done for British bands and musicians over the air from A.F.N. But this Club is serving a dual purpose—and a most important dual purpose, as I propose to point out. Quite apart from the general amenities of a fan club, with its magazine and literature all planned, this organisation acquired premises for a regular weekly meeting in London for the benefit of those members who lived near enough to be present. Now among those who turned up for the first two meetings were many star names among the firmament of London's finest jazz players. To start the Muffitt Club off on the right foot they had an interesting jam session. This was repeated. And then, at the Club premises (M.B.C. Studios in Charing Cross Road) the members and fans, including myself, began to realise that these meetings were becoming a rendezvous for the kings of jazz. With agreeable surprise we realised that we were hearing and witnessing the REAL THING in improvised jam sessions. In this atmosphere the swing stars were not conscious of their audience. They were giving their music that elusive something that is always lacking in organised jazz concerts or jazz clubs. It seems to me that these famous players, all Muffitt Club members themselves who first joined through appreciation for all Moffatt has done for them, felt that they were among friends—not critics—when playing at the Club meetings. That, perhaps, is why their playing was so brilliant and had such exciting spontaneity. In other words, they were playing for themselves, and that is the only way to hear the real creative element in jazz. Now it has been said by eminent critics that our big-time creative musicians need a venue where they can "go to town" in their own way, unhampered by a critical audience, to give expression to their own constructive ideas. As a fan club there is no doubt that the Muffitt Club will develop into the largest thing of its kind in this country. But now, with its dual purpose, there is every possibility of it becoming the regular rendezvous of the country's greatest jazz stylists.

Occupational: "A DAY IN A BAND LEADER'S LIFE AT BUTLINS" By Ronnie Munro

WHEN I was first offered the Butlin Camp engagement at Ayr, I had some doubts about becoming a camping musician. Knowing what I do to-day, I would not have missed this "holiday-with-work" for anything in the world. In a few words, this is an average daily routine: At 8.45 p.m. dancers flock back to the ballroom. My signature tune, "Morning Mist," is relayed to all parts of the camp except the chalet lines, where the under-tens are now peacefully asleep. It would be an education to see and hear just what a dance band actually plays for campers. Do not forget that ages range from ten to eighty! Tastes, therefore, vary greatly. Their moods have to be watched carefully—an important thing if you want to remain popular and keep the crowd happy. So in the space of two and a half hours we have to satisfy the hep-cats and the aged alike. Not an easy task since it means a balance between swing and old-time dances, with nothing of the novelty element so necessary. A floor show follows, or special dancing competition. Visiting stars are presented and give prizes. Then my brass team heads a contingent of the camp staff, all in red coats, joined by ever-increasing numbers of campers in a great procession which winds its way throughout the camp, finally arriving back at the ballroom. This is Butlin's way of saying, "Time, gentlemen, please!"

At 3.15 I am back in the ballroom judging the Beauty Contest while my band plays "A Pretty Girl is Like a Melody." The camp "lovelies" parade and prizes are given. The Tea Dance continues till 5 p.m. After this I snatch a little cricket on the camp's cricket pitch. Great rivalry exists between the camp "houses" in all such recreations. Between 7.30 and 9 p.m. I am free to do as I please. A fine night indicates the beach. A wet

Finally, the last waltz and then "Goodnight Campers" (a mighty ensemble sung by everybody) and the National Anthem. Then the rush to the coffee bar for the "nightcap," and so to bed. That's an average day, apart from a weekly band show in the theatre. Hard work? Yes. But most enjoyable and invigorating, more than compensated by the genuine appreciation of the vast and happy audience.



"I read in the papers that there's a terrible slump in the dance business!"

MUSICAL THEORIES OF PAUL HINDEMITH

By Malcolm Rayment

DURING the last 150 years or so, music has gradually expanded from the diatonic classicism of Johann Christian Bach and Haydn, to such highly chromatic styles as those of Wagner, Debussy, Bartok and Stravinsky, yet theorists have endeavoured to analyse the whole of this vast expanse of music in terms of classical technique, plus a few extensions added from time to time. Until quite recently, with the aid of such devices as chromatic alteration, unresolved appoggiaturas and suspensions, and chords whose root or other tones were omitted, the theorist was fairly successful; but much modern music displays such a high degree of chromaticism, that such conclusions as may be drawn by classical methods are frequently extremely complicated and highly unconvincing. We get, for instance, chords in which every note is considered a chromatic alteration, or a whole mass of tones which have to be explained away as unresolved appoggiaturas to other neighbouring, but not necessarily, sounded tones. In fact, very little is what it seems. About 1927, Paul Hindemith began to evolve an entirely new theory of musical composition, the basis of which is the chromatic scale. Whereas classical theory regards the five chromatic notes as altered versions of their diatonic neighbours, Hindemith now regards the seven diatonic notes as being a selection from the chromatic scale. Schönberg, too, uses the twelve tones as a basis for his compositions, but whereas he scales with its ingredients in any order he wishes, Hindemith's tone row consists of untempered tones in one specific order. Moreover, while the value of Schönberg's tone rows is thematic, Hindemith's series is purely functional; in other words, it tells us something about the notes. Here is this series starting on C, C (octave above), G, F, A, E, Eb, Ab, D, Bb, B and F sharp (Gb). This row is arrived at by some acute but perfectly logical juggling with the natural harmonic series, but the process is rather here: suffice it to say that only the first six overtones are used,

as the introduction of the 7th overtone leads to chaotic results. The sole purpose of this row is to show the degree of relationship between any note and its tonic (in this case C). Thus while G and F are near relatives, D and B are but distant cousins.

Next Hindemith made a study of combination tones (or third sounds as they are sometimes called), the musical phenomenon that enables trombonists or horn players to produce chords. This enabled him to build a second series, consisting of intervals in order of their harmonic value. Starting with the octave as the most perfect interval we get the fifth and fourth, major third and minor sixth, minor third and major sixth, major second and minor seventh, minor second and major seventh, and finally the augmented fourth (diminished fifth). Now, classical theory usually lumps the first seven of these together as consonances, the remainder being dissonances. Hindemith draws no such strict line, but gives us a gradation from the most perfect (consonant) interval to the most imperfect (dissonant). It will be noticed, too, that after the octave the intervals proceed in pairs, and that the second of each group is the inversion of the first. The final interval, the augmented fourth, has no inversion and remains apart from the rest of the series, its harmonic value depending on its context.

will relate them to each other, too complicated to be explained and since there can be only one root to any vertical combination of sounds, each polytonal strand must become related to but one tonal centre. For similar reasons Hindemith will not admit to tonality. As regards the use of microtones, he points out that they have always been used for melodic purposes, and as such are highly expressive, but harmonically they have no value.

What then are the advantages over classical theory possessed by Hindemith's system of "dianoticed chromaticism," as Dr. Mosco Carner so aptly terms it. Firstly, it must be pointed out that all chords and combinations of notes available under the old theory are equally available under the new, and that the common chord is still the most important tonal combination in music; a point on which Hindemith is most emphatic. Although his theory frequently conflicts with classical theory, it in no way conflicts with classical music, while it is able to explain 20th Century music (including Schönberg's Twelve-tone music, but not that of the microtonal school), as satisfactorily as the Masses of Palestrina, the fugues of Bach,

the symphonies of Mozart or the quartets of Beethoven.

Secondly every note is exactly what it seems, and every chord exists in its own right. Unresolved appoggiaturas and suspensions no longer exist, and chords do not have to be explained away as incomplete parts of larger chords or chromatically altered versions of well-known chords.

Thirdly, it admits the use of chords other than those constructed on the classical system of superimposed thirds, and this, together with the free use of all twelve-tones instead of only seven, offers a far less limited basis for composition than classical technique. This is probably the most important advantage of all, since any theory is infinitely more valuable for its assistance to create, than for its capability to explain that which has already been created. No theory will ever alter the value of Mozart's music, but Hindemith's theory may well help many a composer of the future to write better and more highly organised music than he otherwise might. It must be noted that theory can only assist. Hindemith insists that music should come primarily from the heart, and not the laboratory, while such elements as style and personality cannot (thank Heaven!) be taught.

Editor's note: Hindemith's book "The Craft of Musical Composition," is obtainable in England from Messrs. Schott and Co. Ltd., 91, Marlborough Street, London, W.1.

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Philosophical: (By The Editor of Musical Express) "NIL DESPERANDUM"

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(ii) Get yourself good orchestration. Mind you, the arrangers will be so busy orchestrating for the existing bands they'll have little time for you, and it will cost you plenty if they do.

(iii) Dress your band in smart uniforms. But the tailor will want six months to make them and thousands of coupons. Apply to the Board of Trade for these, but they'll probably tell you to wear day clothes instead.

(iv) Read "Down Beat" and see the advertisements of all the flash new musical merchandise available in U.S.A. that would make your new band look wonderful. But they're not all available in this country. Fity, isn't it?

(v) Get good publicity. Don't wait for the musical press to mention you in a few short lines. Have a new musical paper of your own. Apply to the Board of Trade for a paper quota—that's all you have to do. But you won't get it.

(vi) Make gramophone records. Don't wait for the big name companies to give you a test

(vii) Do your own publishing. Don't wait to be told what numbers to play. Publish your own. All you need is a small office and you've started. I admit the resources of the big publishers, with their apparently unlimited funds for subsidies and plugs may be embarrassing to you, and it is always doubtful if you will find any paper for your songs and orchestrations.

(ix) Book yourself. Don't wait for some agent to get you an opening date. Be your own agent. Open an office and start booking yourself and any other bands who are out of work. Mind you, it will probably be impossible to find a place where some other agent hasn't already got the sole booking.

FOOTNOTE: Sounds very depressing, doesn't it? Yet in spite of the air of frustration that permeates these remarks, it is a positive fact that the above undertakings, from (i) to (ix) inclusive, HAVE ACTUALLY BEEN ACHIEVED DURING THE PAST FEW MONTHS, BY SOMEBODY OR OTHER, WITH SINGULAR SUCCESS!

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Accordion Times

Edited by J. J. BLACK

SEVERAL readers have asked for advice on the playing of popular dance numbers, and here are some useful notes on this subject provided by that well-known technical writer, Frank Skilton.

In the first place, says Frank, the ordinary song copy will very often be found useful, especially if guitar chord symbols are provided, since these provide a useful guide for accordionists. Violin parts, also, are often quite useful.

Quite frequently these are written in three parts. An accordion trio can thus get a good effect from them; first, second and third violin parts, with a harmony guide lettered in, can be made good use of by small accordion bands. Guitar parts, too, are of value. They generally show the rhythm of the piece and are an extremely good aid to sight readers.

Frank advises players not to place too much dependence on the chord symbols. Some of them, of course, are useless to the accordionist as they stand, and in any case it is the chords themselves that the player should learn to read. But they do provide useful guidance, and as long as the eye is kept on the music as well, valuable practice in recognising the chords.

The aim of every player who aspires to be a good dance band accordionist should be to develop an ability to recognise the harmonic structures of every passage of music from the melody

and the various notes of the bass which are written in the music. The dance band accordionist must on occasion, take second place. After all, there is even such a thing as the second violin and the fiddle is always looked upon as the leader's instrument. For work with a dance band, second and third violin parts will very often be useful to the accordion player also.

A reader asks whether the rhythm should always be confined entirely to the left-hand keyboard. Frank's answer to this one is, not necessarily. A single-note melody, staccato, accompanying chords on the treble, together with the usual bass part, is not only allowable, but on occasion very good.

When the accordion is not called upon to play a melody, a very good effect can be obtained simply by playing appropriate chords on the treble side only. These may follow the straightforward rhythmic pattern—e.g. three or four to the bar—or they may follow a more complicated pattern, and be used to "break up" the rhythm.

Somebody has been listening

to an accordionist whom he knows to be a very good pianist. This pianist-accordionist was very emphatic with his fingers. Question thereupon arises: Does any good come of banging the keys?

Answer: None whatever. Except that, if the instrument happens to be a little the worse for wear, a unique castanet effect may be produced.

That, however, is beside the point, as the fellow said when he missed the dashboard by three inches.

The piano is a "percussion" instrument. The tone is produced by a hammer striking a string. The accordion is a wind instrument. The function of the key is to open a valve, and so allow the wind to vibrate the reed. You already know that, of course, but I have mentioned it to explain why it is quite unnecessary to waste finger energy in slamming the keys down.

The hand should be kept low and remain as stationary as possible. Let the fingers do the work. A useful finger-drill is to rest the palm of the hand against the treble keyboard (just where the push-in coupler is mounted) and then play exercises with four fingers. Raise the fingers high and spread them as far as possible. That will help you to develop the real accordion touch. If you want to experiment, try playing arpeggios over two or more octaves, first with a high wrist and then with a low. Notice how much easier things are in turning the thumb when the wrist is low.

Really serious students of the pianoforte would be awfully shocked at the idea of striking any key with the lower party of the thumb (below the knuckle joint). In accordion playing, however, this is permissible, and often necessary.

Then, again, the thumb may be used for playing two notes together. Very convenient in the dominant seventh chord. F and G together, in C-7th, for instance.

The most important thing about pressing a button is the way you let go of it. Sounds a bit Irish, doesn't it? But it's true.

Think it over. The moment you press the button the reed begins "speaking." It will keep on sounding until the button is back where it started. Obviously, therefore, you must lift the finger the instant you have made enough noise.

When a staccato bass is wanted, that means a fraction of a second. So make your "striking distance" as short as possible. In other words, keep the fingers close to the buttons. The idea of "taking the fingers right away" is all wrong.

In Confidence

BY THE CON-MAN

Might I suggest that musicians with romantic dispositions and male friends with similar inclinations should get bigger cars.

Who was the bassist who thought he was being fiddled and/or put upon recently? Unfortunately he didn't know of a certain sad change of policy on the organisers part.

The rumour that Charlie Short's daughter is shortly (pun unintentional) to join Ivy Benson on bass is unfounded.

Why did a noted musician go North recently and what made him look so happy when he got back?

I know that Girl Guides, like Boy Scouts, must do their good deeds, but I have no proof that the girl who was carrying a trumpet player's instrument case to her night was a Girl Guide. Why was she so thoughtful? Was it that she knew he was tired or afraid that he might be if he carried his horn?

When somebody's sextet goes in for the night shortly, a precedent will be created, and we shall miss an old familiar face from the stand that night. What will he do with a Sunday night off?

Wonderful lumber recently when the leader gives out a new arrangement on the stand. He hasn't looked at it himself, and the boys playing Segue just go right into it. Two-thirds through there comes an anguished cry from the bass player. . . The arranger had written a jolly arco middle à la Siam Stewart.

With religion in this country sinking into the doldrums, we might take a tip out of the Rev. Utah Smith's book. His church, the Two Wings Temple Church, has a neon sign outside, and the Reverend himself takes choruses on electric guitar during the hymn singing. Could this be the reason why Pete Chilver is growing a beard? "Take another one, Father Chilver!"

Crack of the week by two musicians discussing a certain visitor to rhythm clubs: "Don't know what she is really—she's too old to be a scrubber!"

Bassist and leader both sweat blood on a recent broadcast when, five minutes before the red light the "A" string on the bass breaks. There was just time to fit a new string before they went on the air, but not time enough to tune it. Each announced was made through-out the program with a background of harmonics as the perspiring musician attempted to keep in tune.

Steve Race, pianist arranger, whose article, "How to be a handleader," dug one or two maestros rather sharply, was presented by a leader he didn't dig at (Don Redman) with a magnificent tie, having a piano keyboard as motif.

Which B.B.C. announcer had a red face when he was told he'd been announcing "Bette Davis" instead of "Bette Roberts"?

Who is the drummer that is apparently "in" at the B.B.C.? He's been suggested to one handleader as a substitute for his regular man.

Every time I hear Steve Conway sing it makes me think of that grand old favourite, the late Al Bowlly. Anyone else notice the resemblance?

IN THE NORTH

by Billy Butler

Do you remember our column of a couple of months ago, in which we complained of the dearth of good dinner-dance facilities in the Manchester region? To-day we have less cause to complain, thanks to the enterprise of ex-Roland Peachy drummer-vocalist Frank Sherry. He has taken over the Torside Country Club, near Helmsford. The Club premises date back to the eighteenth century, and are situated amidst some of the finest scenery in North Lancashire. Frank takes me to the cocktail bar he has installed in this country; it is indeed a masterpiece of modern craftsmanship. But it is only fitting that the best surroundings should be provided for the stylish music of the Club Quartette. This consists of Ray Dempsey (guitar), Len Graham (bass), Gordon Franks (piano) and Frank Sherry himself on drums. Ray Dempsey is well known for his work with Teddy Foster, whilst Len Graham has come north from the Hammersmith Palais, the Mayfair Hotel, and other first-class London jobs. Pianist Gordon Franks, who is Alan Franks' brother, is also a well-known West End figure, and has toured with Jack Hylton's "Garrison Theatre" show. The Torside should become a popular venue with those who desire really stylish entertainment. We wish it every success.

It is with sincere regret that we announce the death of Frank Paton, a twenty-two-year-old trumpet-player whose promising career has been cut short by infantile paralysis. Frank's talented work on the trumpet was one of the chief attractions of Cyril Boole's popular band, and it will be missed by many dancers, particularly those in the south Manchester area. His colleagues and friends will miss one of the most endearing characters in the business. We extend our sympathy to his family.

How can you report a musician's marriage without being corny? Wedding-bells are ringing for . . . Kept the most important engagement of his life up with . . . Let's skip the corn, and just give our congratulations to Astoria bass-player Reg Kelly, and his charming wife, June.

Drummer Norman Crookes is

STOP PRESS

Comencing July 31, Rita Williams will be appearing in a New Series of "Songs from the Shows", with Val Merrill and the Ray Martin Singers with a thirty-four-piece orchestra.

TRANSATLANTIC (Continued from page 2.)

In Central Park," is doing very well with his recording of that smash-hit, "Mama'selle." Nice to hear that it's also catching on over here. . . Miklos "Spellbound" Rozsa seems to be working overtime. Universal International have two forthcoming productions with his scoring. The first to be released is the Phyllis Calvert film, "Time Out of Mind," a musical subject on which the composer collaborated with Mario Castellanovo-Tedesco to write the incidental score, a piano concerto and symphony (potted version, of course). Having heard them, I can't say they are up to standard, although Rozsa's work on the grim Mark Hellinger production, "Brute Force," is a gem—that's if you can forget the action in time to remain conscious of the score: it's that type of film.

Hoagy Carmichael will do well with his new ballad, "Ivy," which, although published as a popular song, was originally written as a serious incidental theme for the new picture of the same name. It is one of the most intriguing items in the production, which carries an excellent score by a guy with a name like Daniele Amfitheof, orchestrated by the always capable David Tamkin. . . Those who want to hear how the Dave Forrester Orchestra really sounds after last week's plug should tune in to A.F.N. on Wednesday evenings for the Red Skelton show—and nmm! that Anita Ellis! She looks as nice as she sounds, but I haven't had a printable picture up till now!

Sequel to that Earl Carroll story last week is that the showman has fired his entire band and stage show and has negotiated with the major radio companies to air their feature shows from his theatre-restaurant, A.F.M. and Scene-Shifters' Union disputes finally made him decide to dispense with the entire bag of tricks—and he'll save a lot of dough.

Songwriter Harold Arlen, chairman of the Jerome Kern Memorial Hall for the Braille Institute, has assembled an impressive list of A.S.C.A.P. members to work with him on the great two-hundred-thousand-dollar project for the blind. Richard Rogers, Cole Porter, Oscar Hammerstein, Johnny Mercer, Harold Rome, Meredith Wilson, Johnny Green, Ira Gershwin and many others are included. . . Doris Day will probably sing "Sentimental Jour-

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