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MUSICAL EXPRESS FRIDAY, MARCH, 19th 1948 No. 76 PRICE FOURPENCE

"THE SOUND" is the name given to the BERG LARSEN SAX. MOUTHPIECE by ALL THE AMERICAN STARS at the International Jazz Festival

DENNY DENNIS JOINS TOMMY DORSEY

Flying to U.S.A. for One Year Contract (Musical Express Staff Reporter)

THIS WEEK THE LONG AWAITED NEWS BROKE THAT DENNY DENNIS IS TO FLY TO AMERICA ON MARCH 23 AND THAT HE WILL JOIN THE FAMOUS TOMMY DORSEY'S BAND UNDER A YEAR'S CONTRACT.

As readers already know through the columns of this newspaper, Denny Dennis's recordings have created a sensation in America. He will commence rehearsals in Miami on March 28 and will open on the Tommy Dorsey tour on April 1.



Denny Dennis

SABLON puts over an artistic show at Palladium

ON Monday night of this week at the London Palladium Val Parnell topped a strong comedy bill with French singer Jean Sablon.



Many members of the profession turned out last week at the Downbeat Club to bid farewell to guitarist Dave Goldberg before he left for America.

NEW SYMPHONY CHANGES HANDS

NEWS comes to hand this week that violinist Jack Simmons recently acquired the New Symphony Orchestra. This orchestra which has a very proud history will commence recording in April for Decca.

VAUGHAN AND CARR LEAVING GERALDO

READERS will be sorry to hear that popular vocalist-arranger Denny Vaughan will be leaving Geraldo in June.

BIG LINE-UP FOR JAZZ JAMBOREE

FOLLOWING the news printed last week that the annual Jazz Jamboree would again be held at the Gaumont State, Kilburn on April 25, we now have pleasure in advising our readers of the full list of famous bands that will be appearing on this tenth charity concert.

KAYE PAYS TRIBUTE TO SKYROCKETS

ON the memorable occasion of his last performance at the Palladium, Danny Kaye told "Musical Express" that he had never had a better theatre orchestra to accompany him than the Skyrockets.

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KAYE PAYS TRIBUTE TO SKYROCKETS

ON the memorable occasion of his last performance at the Palladium, Danny Kaye told "Musical Express" that he had never had a better theatre orchestra to accompany him than the Skyrockets.



Thorunn Tryggvason Eight year old Thorunn Tryggvason of Reykjavik, Iceland, had the London Symphony Orchestra for accompaniment when she played Alec Rowley's miniature Concerto at the Orchestral Concerts for Children at the Central Hall Westminster last week.

New Trial Programme Next Week

NEXT week B.B.C. Producer Pat Dixon will make a trial recording of a new programme which, if it is successful, will undoubtedly be as popular as the many other shows he has presented.

IMESONS FOR CAISTER

The well known Imeson Brothers' Band will be going to Caister Holiday Camp for the summer season commencing in May.

REINHARDT GRAPPELLO AND "HOT CLUB" AT HACKNEY

THIS IS THE WEEK OF THE FRENCH INVASION, AND ALL THE INVADERS ARE TAKING EVERY CITADEL BY STORM. CONCURRENTLY WITH THE ARRIVAL OF JEAN SABLON AT THE PALLADIUM, LONDON IS LUCKY IN HAVING THE INTERNATIONALLY FAMOUS FRENCH SWING GROUP - THE HOT CLUB DE FRANCE - WITH ITS TWO STAR PERFORMERS DJANGO REINHARDT AND STEPHANE GRAPPELLO AT HACKNEY EMPIRE.

They arrived straight from Nice, where they had been appearing in the Jazz festivities. I asked Stephanie how the British representative - Derek Neville and his Band - did and he told me they did remarkably well and were very successful indeed.

The Quintet comprises Grappello and Reinhardt, with a background of two more guitars and string bass. This is swing de luxe. Django's guitar playing has to be heard and seen. His speed is fantastic. His fascinating "vibratos" and even harmonics are a delight.



Django Reinhardt

STOP PRESS

Django Reinhardt, Stephane Grappello and Hot Club de France informed by Ministry of Labour that permission will not be granted them to play for dancing at Butlin's Earls Court Ballroom.

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You may like "Musical Express" or you may dislike it, but there's one thing you can't do . . . ignore it!

THE VOICE

AU REVOIR
 Kaye has gone. Danny Kaye—singer and pantomimist—has left these shores after a phenomenon never experienced before in the entire history of the show business in any city in the world. On the Saturday night, for his last performance at the London Palladium, police cars were patrolling the streets with loud speakers warning the milling crowds that there was no hope for them to get into the already packed theatre. Danny held hands with his own audience and sang with them "Auld Lang Syne." Then they sang to him "He's a Jolly Good Fellow." So it went on. The audience were his slaves. He made them do anything he wanted them to do. Yet, conversely, he was their slave. They only had to shout and he would perform for them. Wildly enthusiastic audiences refused to leave the theatre. "Wanna go home?" asks Danny from the stage. "No!" screams the audience madly. And later—"What time is it?" asks this performing atom bomb. "Early!" screams the excited audience. For Danny's last performance, people were actually sitting in the orchestra pit. Every distinguished personage in Britain has witnessed this cyclone, commencing right at the top with the Royal Family. After six hectic weeks of paramount excitement, Danny Boy has left us. He was the most beloved performer ever to visit this country. London worshipped him. He leaves an aching void that nobody else is great enough to fill. But he has also left the show business in Britain the richer for his visit.

ENTERPRISE
 Encouraged no doubt by the spectacular success of the new small units now on their way to stardom (with one of which, the Tito Burns outfit, he actually played himself and contributed greatly to that outfit's rise to fame) Jack Fallon, ace bassist and authority on the New Music, forms the All-Stars. As announced last week, this new aggregation of rhythmic specialists, under the direction of Fallon and well known Norman Burns, will break in with personal appearances and sessions until they consider themselves sick enough for regular engagements. This newspaper has the greatest admiration for such courageous enterprise. May I encourage the All-Stars at this stage by assuring them that they cannot fall with such an aggregation of talent, providing they keep their eyes on the ball. I look forward to hearing them and wish them the best of luck. Nothing succeeds like success.

THE STRIKE
 I am still perturbed concerning the D.B.D.A. strike. At the time of writing these words nobody has yet come forward, either from the D.B.D.A. or the Musicians' Union, to clarify the situation. So far, all I can tell my readers is that after April 30 the dance band directors who are members of the D.B.D.A. will not accept any more broadcasts unless the B.B.C. negotiates with them certain specific conditions. This has nothing to do with the embargo on Outside Broadcasts which is essentially a Union matter. The only connection between the two incidents is the date—April 30. Now all this time I have been asking myself what the Musicians' Union will do in support of its minority affiliated body the D.B.D.A. And apparently that is precisely what the rest of the profession throughout the country are asking themselves. The majority of correspondence received by "Musical Express" from the rank and file of the profession in different parts of the country is not wholly sympathetic towards the D.B.D.A. They seem to regard this as a matter for the band leader or band owner members of the Association alone.

A MATTER OF OPINION
 It does not need any great intelligence to see where the trouble lies. In my view every dance band leader must automatically be a member of the Musicians' Union. In this way his status as a musician is represented by the Union. He enjoys all the same privileges as the musicians in his own band—as a musician. At the same time he himself is pledged to give his musicians working conditions and pay commensurate with the standards laid down by the Union. So far, so good. But when you have an association of band leaders and/or band owners accepted as a minority group within the structure of the Musicians' Union, you have a paradoxical situation. You have the one organisation—the Union—representing the "owner-boss" and the employed "worker-musician"—two opposite factions at one and the same time. It's a nice idea, but in principle it is bound to present difficulties.

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TOMMY DORSEY TELLS ALL



American Commentary
 BY STUART S. ALLEN



Latest picture to arrive from America of Disc Jockey Bandleader Tommy Dorsey.

LAST week I gave you the opening remarks made by maestro Tommy Dorsey in a searching interview conducted a few weeks ago in New York by columnist Ira Feick. Blowing the lid off many of the rumors about the current state of the music business in the U.S. to-day, T.D. complained that everybody had become fad-conscious. This week I intend to reprint more of Mr. Dorsey's observations because I think they sum up the position on this side of the water as well as in America.

T.D. further qualified his remarks about fads by adding that they had been the cause of the advent of so many mushroom recording companies and the intense competition in the record industry to-day. This competition was further intensified within each company since whereas fifteen years ago a company would only make one recording of a tune and count itself lucky to sell 10,000 copies, nowadays the same company will commission several of its artists to record the same number in order to cash in on the fad value of the hit.

"When we made 'Marie' there were Decca, Victor and Bluebird," he recalled. "Now you walk into a store and you say: 'I would like to have Perry Como's 'So Far.'" The salesman says: 'We don't have Perry Como's 'So Far' but we do have So-and-so's.' Ten years ago you'd have put in an order for Como's record. To-day you take So-and-so's. Nobody wants to wait. . . . They used to give you exclusive rights to a number for six or eight weeks so you could popularise it and become identified with it. To-day they give you the exclusive rights for six seconds. The minute somebody makes a good record the publisher calls up six different artists and tells them to record the number right away."

Dorsey did not finish with the record business. The state of affairs in the name band business also came under caustic review. He stated that people are no longer that interested in bands to want to queue up when an outfit plays provincial locations. Although queues are still the rule in New York, business is bad out of town. Although bands are now drawing salaries way above their pre-1940 figures, costs have increased so much that it is very often unprofitable to play local locations. Dorsey netted large box-office dividends, despite the fact that these same spots have doubled, even quadrupled their guarantees. It is impossible to reduce salaries and overheads since hotels that originally cost just over a dollar a night now cost at least a couple of times as much, while food prices on the general cost of living has increased beyond all proportion—it's a tough world if you are a regularly touring outfit.

Continued T.D.: "In 1938, the average musician in my band earned 100 dollars a week for ten men getting 110. To-day a top man gets anything from 300 to a 1,000 dollars a week. In 1938, total payroll was approximately 2,200 dollars a week—to-day it beats 7,300. . . . In 1947 my trumpet section cost me more than my whole band did in 1946. . . . I used to be able to play the Pennsylvania Hotel (New York) at 2,750 dollars a night and break even. The reason I don't play there any more is because I'd be losing money. . . . People say that leading a band is a great racket. I say I'll trade it any time. I've got a lot of headaches. You sit back and sell shirts!"

Although Tommy Dorsey draws such a lurid picture of conditions in the band business at the present time—a picture that is fully endorsed by every British musician who has experienced America with whom I have spoken—he does not think that these conditions are here to stay. Dorsey reckons

that the situation has arisen, as it has over here, as a result of the public having to economise and the fact that they are now able to buy more consumer goods which have appeared since the cessation of hostilities. Naturally entertainment was the first spending outlet on which people cut down. As soon as prices come down and people have more to spend, "Then," says T.D., "they'll go out again to have a little fun."—Sound reckoning from a man who probably knows more about the big time dance music business than anyone else on this earth.

Naturally no interview of a kind such as this could end without knowing Dorsey's reactions to the new Petrillo record ban. Being a member of the A.F.M., the maestro was thoroughly diplomatic in his reply, while at the same time pointing out one or two things which have certainly given many people food for thought since the New Year. Of Petrillo, Dorsey observed the following:

"Lot's of cases he's right. He's got a pretty good argument and it's hard to pin it down. The question is, if they didn't ever make records again, would radio start hiring 'live' musicians again? It's a simple question. If business warrants it, you'll buy it—if business doesn't, you won't. You can't get blood out of a stone."

Dorsey said that some disc-jockeys were good and some were bad. He pointed out the case of the one who dug up the Ted Weems disc and made a hit all over again of "Heartache." Did Weems O.K. but suppose it must have put quite a few musicians out of work. He couldn't say what long term effect the ban would have on anybody could. In conclusion, he had this to say:

"If you ask me how it will affect me personally, I can tell

you that. If it's like the last time they stopped making records, I'm going to have another annuity. The last time they stopped, R.C.A.-Victor reissued all my old stuff and I collected the biggest royalties I ever got. I'll collect royalties whether they make any more records or not. . . . I've been thinking about being a jock myself for some time with an eye to having something to do when I'm through leading a band. I'm going to have to get out of the business pretty soon or they'll start throwing rocks at me."

Well, that's the Tommy Dorsey viewpoint for you. No idealistic chattermongery there. Just plain simple factual observations on the business and how it affects us all from a guy who has reached the top and is acknowledged to be the finest combined musician-leader-businessman in the profession. Had the Editor asked one of our own leaders to sum up the position I don't think he could have done it any better than has the renowned T.D. who, although he may not be wonderful as a disc-jockey, certainly knows what's wanted in the orchestral sphere. His band have made more feature film appearances than any other, apart from Guy Lombardo, he has been the biggest record seller for at least six years; he has sponsored more new personalities than any other leader—Frank Sinatra, Jo Stafford, Dick Haymes, The Pied Pipers, Stuart Foster, Buddy Rich, the Clark Sisters, Connie Haynes, Axel Stordahl, Sy Oliver, Jack Lenard etc. — and his song publishing and other business enterprises, such as the Casino Gardens Ballroom, have put him in a unique position among pre-war day orchestral leaders. We haven't heard the last of Tommy Dorsey for some considerable time!

GOOD NEWS: Toots Camarata returning to choose more titles for London Records.

HILDEGARDE — for many years in the U.S.A.: I'd like to see her back this way.

I HEAR Michael O'Duffy has signed a contract with E.M.I.

JACK WHITE making special feature of announcing the names of the writers of all British songs in his programmes. Thank you Jack, on behalf of all the writers in the Alley. Grand work!

KISS: to Jack Jackson for his interesting Saturday record programme.

LUDICROUS: That ban on "outside" vocalists with broadcasting bands. (More next week.)

MERRY GO ROUND: Could do with a holiday before it breaks down from over-work!

NEW RECORD: The Four Ramblers' recording of "TEDDY O'NEILL" is in my opinion one of their best yet!

ONCE UPON A FILM TIME (London Town) there was a grand vocalist—Scottie McHarg—now there's no Scottie McHarg—I wonder why?

POPULAR VOCALIST Rita Williams' record of "OUT OF MY DREAMS" heard several times on A.F.N. Yet I never hear it played over here!

QUERY: Are we to lose all our good vocalists to America? This rumour that Steve Conway will soon be in my opinion.

called "SHOW TIME." That's better, Roy!

SAILING AWAY to join Jimmy Kennedy—Lubin and Lisbona—JOS. GILBERT—another potential dollar earner lost to the Alley.

TRAGEDY AT THE MET: Where was James Etherington when the lights went out? And what happened to the audience?

UNDER THE COUNTER: That agreement between the publishers and the B.B.C. on that vital question.

VEXING: The number of rumbas.

WITH ALL DUE RESPECT: Frances Craig gets a mention nearly every time "Near You" is played on the air. There are many British hit writers that never even get ONE mention!

MARKS THE SPOT: The Bolivar—Radio Names Meeting place.

YOUNG Bobby Young doing an excellent job with Roberto Inglez outfit on Tuesday nights.

ZERO: To the artistes who cannot find time to answer their fan mail.

PERSONALITIES BEHIND THE MUSIC COUNTER. Frank Walsh (F. & R. Walsh). Very tall, very slim, could double for Groucho Marx! Astute business brain behind the wisecracks. Mixed with the boys frequently and therefore should know the pulse of the business. That's Frank Walsh.

TIN PAN ALPHABET
 AS the British Cruiser said to the Island Garrison — "South America, Take It Away."

BRITISH TUNES REPORT: Sorry not to hear at least one from that fine team the Mastersingers on March 7.

COMING HOME: Debroy (Bill) Somers from South Africa.

DAIRY TALK: It would have to be a very funny comedy song to make the publishers laugh these days.

EASY ON THE EAR: Reggie Goff's Non-vocal Saturday morning programme — as good as any non-vocal programme could be.

FRANK WEIR: Or Frank Speer programme to be

SO NOW YOU KNOW DEPT.
 When he was asked how he came to use that left-handed boogie figure as the basis of his famous "Near You" hit recording, composer Francis Craig made no hesitation in answering: "Eddie Heywood recorded it several years ago and I simply copied him."

DINAH SHORE has walked out of the "One Touch of Venus" picture now in production at Universal International with Robert Walker and Ava Gardner in the starring roles. Eve Arden took over and the songs have been cut from the part—Wonder who'll sing them now? The numbers include the haunting "Speak Low," which was such a hit in the Miller A.E.F. Band days during the war. . . . Johnny Mercer was a last minute addition to the Harry James—Dinah Shore Philip Morris radio show which I've talked so much in recent weeks. This, incidentally, was Dinah's reason for quitting her picture assignment. The gravel-throated and versatile Mr. Mercer will emcee the show and may be counted on for a song or two in the next few days. Jimmy Dorsey is set to reorganise his band some time towards the end of this month.

MEL POWELL is now a father. His wife, lovely Martha Scott, the film actress, gave birth to a daughter last February 10. Mel, by the way, will soon have a selection of discs released on the Capitol label. The Hollywood company pulled a fast one by getting Mel to cut a series of sides, accompanied by an orchestra, just before the Petrillo ban came into effect. No publicity was given the sessions, and even now no date has been given for the release of the said discs. Although he has given up active band work, Powell can be heard as pianist on most of the latest Capitol discs cut by Benny Goodman, who used pick-up groups for the sessions.

YET another 52nd Street night spot has decided to shut out musicians. The Onyx Club, long famous as one of the Street's best jazz haunts, has substituted a live disc-jockey show for its normal complement of now and then. Although it has considered closing-up entirely, the management decided to try the new idea — unique on 52nd Street — in an extra effort to attract customers. In place of Mead Lux Lewis and Jackie Paar's band, a midnight complement of now is being conducted by Symphony Sid and Ray Anderson, two jockeys who play an almost exclusive programme of Be-bop over Station WHOM. In future their show will be transmitted direct from the Onyx.

WITH the relaxation of the Hollywood film ban we can expect a veritable glut of high-powered musicals in the next six months. Tunes that have been held up pending the release of pictures in this country will now be available. . . . Vido Musso is leading a ten piece orchestra at the Mayfair Club in Kansas City. Anita O'Day is handling the vocal spot. . . . The Ink Spots are scheduled to appear at the New York Latin Quarter in May. . . . Have you heard the fine job pianist Arnold Ross does with the Harry James Orchestra in the recording of "How High the Moon"—it's one of the best versions I have heard of this tune. Watch out for a big revival of "The Best Things in Life are Free"—it's in Metro's "Good News," one of their soon to be released musicals which features Mel Tormé. The number is already catching on over there. Jo Stafford has the best recording to date.

My Radio Diary
 By Lee Conway

WELL, Jackie Jackson seems to have pulled out the plum of all star guest artists featured in his own disc programme, when he managed to rope in star of all stars, Danny Kaye. Not only this, but the impromptu atmosphere of the broadcast, the natural fooling, the spontaneity, the complete absence of facetiousness, made it the most interesting half hour of comedy, stardom and music heard from the B.B.C. This was really something to hear. What's more, it was done well. Other B.B.C. producers might well take a lesson from it, unless they are fettered by stick-to-the-script methods. On the other hand, now I think of it, there are not many who could have been so confidently quick with the repartee as Jackson was on this occasion.

AT the time Kaye was in the studio for this broadcast 2,000 people were standing in a queue outside the London Palladium for his farewell performance. Yet Jackson had him in the studio; Kaye turned disc-jockey. First they put on a charming record by George Melachrino. Then a Merry Macs record and Kaye, who mentioned they had been on the Palladium bill with him, said they were a very, very wonderful act. Then Jackson asked Danny Kaye about his rise to fame after he left London the first time. The simple humility with which Kaye talks of these things is an indication of his greatness. There followed a record by our own Benny Dennis whom Kaye likened so much to Bing Crosby. Then came the advance performance of a Danny Kaye—Andrew Sisters epic of close harmony and nonsense called "A Quiet Town."

MORE impromptu fooling between Kaye, his pianist Sammy Frazer and Jack Jackson, followed by a record of the new Palladium top for this week—Jean Sablon, with crazy interpolations by Kaye. The Kaye's tribute to our own Gracie Fields whose record of "Bella Marie" came next, was interesting. When you come to think of it our own Gracie has a lot in common with Danny Kaye. I refer of course to their vocal versatility, freak range and remarkable stage presence. A nice touch was Jackson's request for Kaye to listen to "Six Gentle-

IT took Roy Speer to give us, once again, that excellent artist, Wyn Henderson, twin sister of Triss. This was her first appearance since her return from America. She was ably supported by a young man whom I consider the king of all the accompanists and you can now guess who that is—Johnny Franz, of course. With Frank Cantell conducting the orchestra, she could not have had a better setting and, accordingly, she was in grand form.

LAST Saturday's radio play had the title "Label."

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THERE'S NO EXCUSE. At the moment there are enough good British songs on the market to suit everybody — songs such as "Once Upon a Winter-time," "Mother's Lullaby," "Bella, Bella Marie," "Sometimes," "A Tree in the Meadow," etc. There are corny songs in the Hit Parade; others, not corny, but in the Hit Parade but could be with a little more exploitation. In fact there is nothing that America can offer that haven't got right now. (Bandleaders and artists who still prefer American please note.) Surely the publishers of these songs have acquainted you with them and surely their quality entitles them to your consideration for your programmes?

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asm which long and strenuous sessions, involving much repetition, could not damp. They arrived straight from work equipped with sandwiches and thermos flasks.

Serenade for Thirteen Wind Instruments, the Chanson et Dance for Flute, Oboe, Two Clarinets, Two Bassoons and Horn by Vincent d'Indy and the Gounod Symphonie pour Instru-

one would have considered impossible with a purely wind combination. The reason for the ensemble's outstanding success is that its director usually play in his programmes. Almost all the works played by the ensemble come into the category of entertainment music, and is easily appreciable by the average person. Much of their repertoire is ideal for recording in that either complete pieces or movements could be contained on one side of a record.

Next week a start will be made on the large pile of recent recordings awaiting review.

TALKING ABOUT MUSIC

by Malcolm Rayment

If I have stressed the part played by the chorus, it is not because the solo singers, conductor and orchestra are in any way inferior; but fine singers, orchestras and conductors (though it would I think be impossible to find a finer conductor of choral music than Sir Malcolm Sargent) are to be found the world over. Chorus of the calibre of the Huddersfield Choral Society most certainly are not, and therefore the quality imparted by the chorus to these records is one of a standard that only Britain can produce. It is also one that we are quite right to exploit.

Besides Choral Societies, the best of our wind players are also second to none, yet it is strange that this field of music has been totally neglected by recording companies. Our Brains, Goossens and Kells are often heard on records as soloists only. Of the combinations that employ wind instruments only, or small groups consisting of mixed wind and strings, one of the London Baroque ensemble is so outstanding that comparison with any other combination is impossible. In their recent broadcasts of such works as the

ments a Vent, a standard of perfection was reached which

REVIEWS:

Orchestrations:

Arranged by Sid Phillips:
12 Bars for Eight.
Stardust.
Pasadena.
Strut Miss Lizzie.
Nobody's Sweetheart.
Way Down Yonder in New Orleans.

Arranged by Jimmy Dale:

I Surrender Dear.
Between the Devil and the Deep Blue Sea.
I Can't Believe that You're in Love with Me.
(All published by Lawrence Wright.)

ALL the above are small-band arrangements scored for three saxes, trumpet, piano, guitar, bass and drums. In the Sid Phillips arrangements, the first sax plays clarinet throughout. The only "front line" instrument that is not essential to performance in any of the small band numbers is the second alto. Sid Phillips' arrangements are intimate in character and lightly scored; all solos are written out in full, with the remark that they can be played "ad lib." If chord symbols are required they must be filled in. There is one improvement I would like to suggest, and that is that the point at which an "ad lib" passage ends should be clearly marked (unless of course the solo is followed by tacet bars).

With the exception of "Stardust," all Sid's arrangements follow more or less the same pattern. First there is an ensemble passage with the clarinet weaving a counter melody above, then comes a solo for trumpet, clarinet and usually tenor (the piano has one in Strut Miss Lizzie) and finally comes an ensemble chorus with the clarinet playing either harmony above the lead trumpet or weaving a counter melody, or alternating between the two. Somewhere in the middle there is an ensemble chorus with the clarinet playing a typical Dixieland harmony part. Indeed, much of the success in playing these arrangements depends on the quality of the clarinetist.

The approach to "Stardust" is different. It begins with a clarinet solo and contains no "ad lib" solos, although the written straight solos should be played with a certain amount of freedom. I was very pleased to see that the attractive verse is included.

JIMMY DALE'S small band arrangements are in complete contrast to Sid Phillips'. They are more fully scored, leaving little scope for improvisation. He uses the clarinet for part of "I Can't Believe," an arrangement that has many good points, but which even if I had the space I could not go into here because the lettering is omitted. "I Surrender Dear" is very well done, but I would have liked it even better had Dale contrived to get back into the key of the opening (C major) for the last 16 bars. Form has a lot to do with satisfying the subconscious. "Devil and the Deep" is outstanding. It is one of those arrangements that can make the average band sound really good, being much easier to play than it sounds. The quiet coda is very effective.

Publications:

Louis Armstrong's Immortal Trumpet Solos (Volume I)
(Published by Leeds Music Corporation).

LEE CASTLE has transcribed from the records ten of Armstrong's most famous solos from the Hot Seven and Hot Five period, including Tight Like This, Potato Head Blues, Muggies and Cornet Chop Suey, and arranged piano accompaniment. In almost every case, the whole of the trumpet part as played on each record is given, whether it be solo or a part of the ensemble. Notes are given on the correct interpretation of each solo — the next best thing to comparing them with the records. For any trumpet player interested in playing any of these numbers with a band, it would be a simple matter to sketch out an accompaniment from the piano part with a little help from the records themselves. The transcriptions are extraordinarily accurate, and by modern standards not too difficult to play.

Anglo-Soviet Press SOVIET PIANO MUSIC

Three Soviet Piano Sonatas are published by the Anglo-Soviet Press. Kabalevsky's First and Second Sonatas are familiar in form and mood, but there is a deal of difference in scope. The earlier work, written in 1927 in the composer's early twenties, is technically more uneven but artistically more ambitious. The later, dated 1945, is more fluent and assured, but content to aim at a lower level. It is, in fact, not very successful. Its chief interest is one of key-structure; in each of the movements the key of B minor acts as a foil to the key of B flat, the key of the work as a whole. For the rest the material is undistinguished, and some of the development, particularly in the first movement, is perilously close to being mere passagework. By contrast, the First Sonata is a more attractive work. It is neat and clear. For construction and the material is fresh and original, though several influences are to be traced; the texture of the first movement derives from Scriabin, and some of the harmony, at a good many removes, from Ravel. The last movement (the best and most mature, though written only a month after the other two) owes something to Prokofiev. Neither Sonata is unduly difficult.

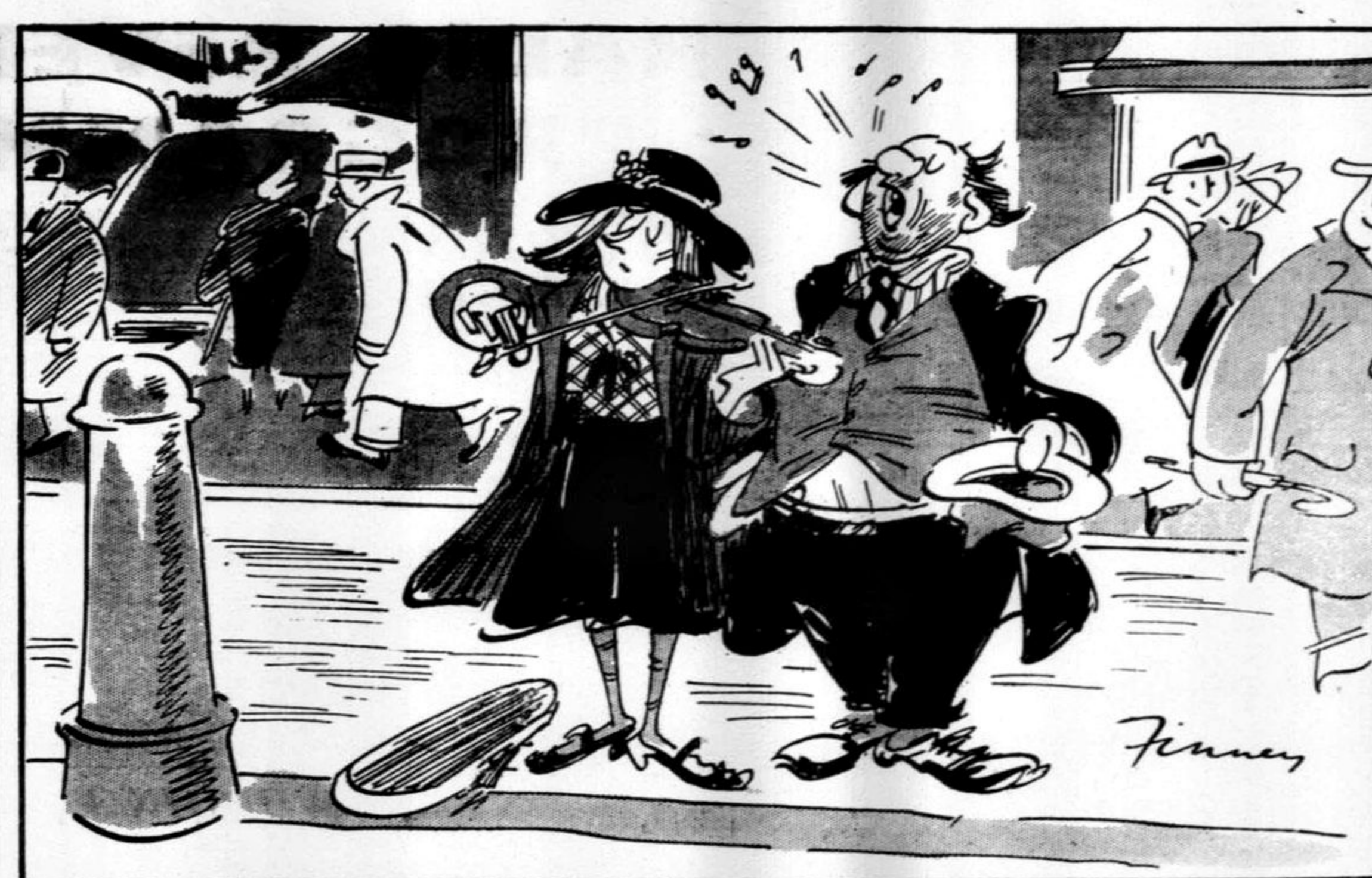
The third work is the First Sonata of Shostakovich, also twenty years old, though it is rarely or never played. This is a pity, because it is an important work, at once brilliant, inventive and stimulating, and spikily alive, though of considerable difficulty. It is in one movement, with sections corresponding to the usual three-movement group; the development of the fragments forming the most important part of the movement is that of a rhapsody in two or three parts. Until some enterprising pianist takes it up, its fascination will have to lie in the ingenuity of its construction.

RACINE FRICKER.

SECOND THOUGHTS (No.8)

By Steve Race

RE-READING Constant Lambert's "Music Ho!", a book of particular interest to dance musicians, I came across this: "The phrase 'barber-shop chord' which denotes a chord of unusual succulence—back to the days when a guitar hung in every negro barber's shop, and a client who was waiting would vamp about on the instrument until a 'lucky find' everyone would shout, 'Hold that chord!' It is so named because that just before reading this I had been listening to Ellington's 'Black, Brown and Beige' and trying for the hundredth time to discover for myself why our Ellington enthusiasts think so much of it as a serious composition. It is, of course, very good Ellington, but it always sounds to me suspiciously like a succession of 'barber-shop chords': as though Ellington had found a



Round The



Turntable

DRAWING-ROOM DIXIE.—Parlophone R.3096 provides us with two more examples of dainty Dixieland by Irving Mills' protégé, Zep Meissner, whose meek and modest clarinet sets the tone for his well-behaved and over-instrumented combination. There are at least two instruments too many in the front line trombone and tenor. Rushton's robust bass sax alone would be a very adequate third part in the ensemble.

Ain't Misbehavin' isn't exactly an ideal vehicle for knockabout Dixieland treatment, and even the gentlemanly handling it receives from Meissner's outfit doesn't enhance its appeal in this guise. There is no collective improvisation, a sensitive duo are my especial delight; unfortunately vintage recordings such as the present coupling (it dates from 1942) don't feature the subtle interplay of keyboard and guitar we've lately come to expect of the Cole Trio. However, there's a nice second chorus in "Pitchin'" — gracefully shared by Cole and Moore, some agile fingerwork by the maestro in Chorus III and only two choruses of unison singing altogether. For which last, many thanks!

The reverse, by title Beautiful Moons Ago, is almost entirely given over to Cole's singing of a scarcely inspiring romantic ballad. Some nice twists of keyboard phraseology seep through the mock-Sinatra and Oscar Moore plays well-within the limits of the music.

Has it ever occurred to would-be radio jazz collectors that these Meissner recordings on Parlophone might serve as valuable models for the Dixieland? The neatly arranged ensembles craftily skirt the pitfalls of collective improvisation by modern musicians, untutored in the art; the pieces selected seem to have been chosen for their results to tune in to this kind of thing another kettle of fish altogether!

MERRY OLD COLE.—Don't be misled by the title: there

isn't a bar of boogie in King Cole's Pitchin' Up a Boogie (Parlophone R.3095). But when King Cole is around, for whether he is taking full solo honours, merely fashioning a background or playing à deux with guitarist Oscar Moore, his nimble, unique piano style is always satisfying. Those piano-boogie anyhow when King Cole is around. For whether he is taking full solo honours, merely fashioning a background or playing à deux with guitarist Oscar Moore, his nimble, unique piano style is always satisfying. Those piano-boogie anyhow when King Cole is around. For whether he is taking full solo honours, merely fashioning a background or playing à deux with guitarist Oscar Moore, his nimble, unique piano style is always satisfying. Those piano-boogie anyhow when King Cole is around.

These King Cole records practically defy criticism. Their range of material is so strictly limited; their interpretations invariably (almost inevitably) follow much the same pattern. Thus, once the formula is familiar there's nowt to talk about. Sometimes, it's true, there's more singing than at other times. Sometimes the tune is good; sometimes not-so-good. Sometimes we're treated to a platterful of excellent Cole piano; too often we have to be satisfied with a mere soupçon.

If you're short of a typical early Cole Trio for your collection, or if you're just on the look-out for a pleasant after-dinner record, this'll do very nicely.

CONTINENTAL CONTRETEMPS

By John Davis and Gray Clarke

TO-DAY'S column takes up "where last week's left off. In "The Observer" S. J. Simon dealt with the sort of thing with bridge hands most Sundays. And Dick Barton does it five times a week on the radio! So we claim no precedent. We are still on the subject of Sam Wooding, in particular his Vox recording of Shanghai Shuffle (1935) which is palpably an acoustic recording. This does not necessarily make it a very early waxing, for our latest and best advice put the issue of the first "Electro-Vox" at early-1928. Nor is this an unusually late date for the introduction of electrical recording for a German company. We have had Epacord and Rusi records of 1929 film tunes through our hands which were unblushingly acoustic — hoot, blast, horn resonance — and on the whole we are inclined to claim that the Jimmy Harrison we propounded remains in pretty good shape.

Eric Keartland, in his Tommy Laddner discography, also lists a Paris recording on Pathé by the Wooding outfit. The title he gives is Downcast Blues and Weary Elver (X.9684) — and we blinked slightly to see that it was dated 1925. We have this record, and beyond all doubt it is verily the "Weary River" which was the theme song of a peculiarly ghastly late '29 "part talkie" of the same name, starring Richard Barthelme. We are not expert on French Pathé numbers, but X.9684 would appear to fit nicely with a 1930 date. Thus we can-

not quite resist the feeling that Keartland was misinformed by someone anxious to establish Laddner's presence on all these records, for which purpose the dates which we now suggest would be highly inconvenient. And for "Weary River" at least, our date fits in with both James Holloway's and Panassi's statements concerning the movements of the Sam Wooding Orchestra.

Harking back to Holloway once more, it is only too true that Albert Wynn and Jimmy Harrison had much in common in their styles, nor do we know much of Herbert Fleming — the likeliest candidate for trombone honours in "Shanghai Shuffle" if it was recorded before 1927. We are in complete agreement that the whole subject of recorded continental jazz should be fully investigated. According to our files the following labels were issued in Germany between 1920 and 1930: Polydor (D. Gramophon A.G.); Electro-lux; Parlophon; Beka; Odeon; Lindstrom; Gloria (all the Carl Lindstrom A.G. group); Vox and Electro-Vox; Tri-Ergon; Homokord; Kristall; Rusi; Epacord; Derby; Woolco; Stradivari; Sirena. No doubt there were others besides. Is it too much to suppose that somewhere on some of these labels may be some locally produced jazz more ambitious than the Jack Bund brand of corn? And we occasionally wonder whether there was anything besides waiters going on in Vienna?

TEN BEST SELLERS

The following list of TEN BEST-SELLERS, irrespective of price, for week ending March 11, 1948, has been compiled from lists supplied by the members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces.

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2. Near You (1/-, B. Wood).
3. I Wonder Who's Kissing Her Now (1/-, Feldman).
4. When You Were Sweet Sixteen (1/-, Darewski).
5. Serenade Of The Bells (1/-, E. Morris).
6. Shoemaker's Serenade (1/-, Kassner).
7. Once Upon A Wintertime (1/-, Cinephonic).
8. Peg O' My Heart (1/-, Ascherberg).
9. I'll Make Up For Everything (1/-, P. Maurice).
10. Civilisation (1/-, E. Morris).

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Bill Johnson, star of "Annie Get Your Gun," took time in between shows to visit his lovely wife Shirl Conway when she opened in "Carissima" last week.

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Dinah	Southern Fried
Fade Out	Stardust
Fan It	Stipped Disc
Free Lance-Louise	Sweetheart
Good Earth	Stars Fell On
I Ain't Got Nobody	Swanee River
I Can't Get Started	Sweet Sue
I Had You	Swingin' on Nuthin'
Igor	Take It And Get
The Mood	Tear It Down
I Surrender	That's A Plenty
In Still of Night	Time On My Hands
I Can't Get Started	Time On My Hands
Itin For Joan	Tobacco Blues
Liebestraum	Tootin' Around
Lost Week End	Treadin' Light
Loose Lid	Twelve Bars For
Love Walked In	Eight
Martha	Way Down Yonder
Mean To Me	Woodchoppers' Ball
Mean To Me	XYZ
Muskrat Rumble	Yes Indeed
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10th ANNUAL JAZZ JAMBOREE

We are glad to announce that the Tenth Annual Jazz Jamboree in aid of the Musicians' Union Benevolent Funds will take place as last year at the Gaumont State, Kilburn, N.W.6, on Sunday, 25th April, at noon. See announcement on page one.

CLASSIFIED ANNOUNCEMENTS

All advertisements must be prepaid (cash with order and copy) and are inserted at the rate of 6d. per word. Minimum 2/-; Maximum number of words 40. For box numbers allow two extra words. Plus 1/- for postage. Insertion in any specific issue is not guaranteed.

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BANDS AVAILABLE

HAWAIIAN QUINTET seeks seaside engagement 24th July-28th August.—Knight, 84a, Granby Road, Epsom, S.E.23.

SMILIN' JOHNNIE SMITH currently residing at the Plaza Ballroom, Derby, requires summer engagements.—JIMMY CUMMINS RHUMBA band.—Gla. 4338.

SITUATIONS

BAND 11th HUSSARS ("Cherry Pickers") has vacancies for one good Oboe, one Clarinet, one Tenor Sax. Must enlist Regular Army; sight reader. Audition. Boys 15 to 16; Write to me if interested in musical career in Army. Previous experience not essential.—Bandmaster, 11th Hussars, Cambrai Lines, Catterick Camp, Yorks.

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ELLINGTON IN VARIETY

THE popular Ray Ellington Quartet will make their first appearance in variety when they open on March 22 at Finsbury Park Empire. This will give the many radio followers of this polished outfit a chance of seeing their first class presentation. On March 21 they will pay a return visit to the Ted Heath concert at the Palladium and on the Tuesday following their variety opening they will play at the Savoy Hotel for a private party being held by Lady Wiloughby de Broke.

The Ellington Quartet have recently recorded eight titles for the Parlophone Blue Label Super Swing Series. Readers will be interested to hear that the first of these will be released on April 1. The titles of the first record are "The Best Man" with a vocal in Ellington's own inimitable style and "Ray's Dream."

WINSTONE'S RELEASE FOR ONE WEEK FROM BUTLIN'S

Butlin's have released Eric Winstone from the Golden Ballroom of the Resorts, Earls Court, this week in order that he can fulfil a special engagement at the Singly Hall Birmingham. This is in connection with the Birmingham Trades and Industries Fair which is taking place at the same time.

The Winstone orchestra will be playing at the Golden Ballroom next week, which is the last week of the season at Earls Court.

Be-Bop for Birmingham

Louis D. Brunton, promoter of Jazz concerts at the Birmingham Town Hall, advises us that he will be giving these concerts a new look when he presents an all-be-bop programme at the hall on March 30. The programme will be entitled "Music for the Moderns" and the outfits which will appear include Carlo Kraemer and his Modern Music and Tito Burns and his Sextet with some of our foremost exponents of be-bop music.

Brunton has sent us a year book of Town Hall Concerts which has been printed mainly for interest to Town Hall audiences. However, this fine little publication we feel sure, will also be of interest to lovers of jazz everywhere as it contains many fine illustrations together with articles and reports on the various shows presented there. This book is obtainable from Louis D. Brunton, 10a Prospect Road, Moseley, Birmingham at 4/- post free.

SANDERS' NEW APPOINTMENT

Bobby Sanders, for nine years with The Peter Maurice organisation, has just been appointed Assistant General Manager. His new job will bring him in even closer touch with Jimmy Phillips, Director and General Manager, with whom he has been associated for eighteen years.

We feel sure that the many friends Bobby has made in the profession, during his thirty years in the music business, will continue to give him their full support and join us in best wishes in this well deserved appointment.

GOLD TO PLAY RADIO OPERA FOR R.A.F. SWING CLUB

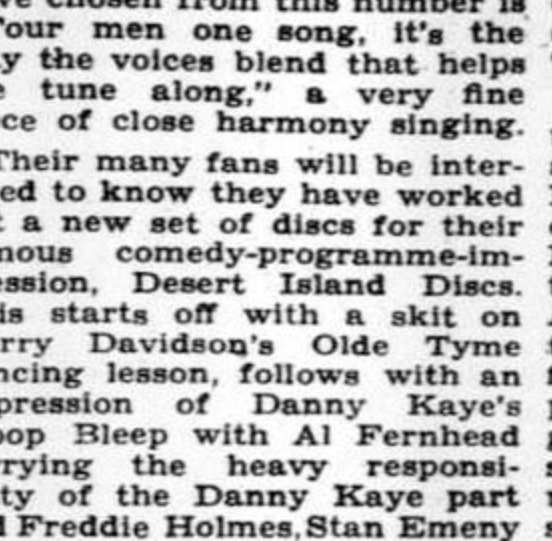
Since he arrived at the R.A.F. Station at Ruislip, well known publicity man John Gee has been running a very successful swing club there. This club is open to civilians in the area as well as serving the personnel of the station and meetings have been held weekly for the past year. Next Tuesday March 23 they will be celebrating their first anniversary and due to the popularity of this club they have decided to throw a celebration show. They have been fortunate in securing the services of Harry Gold and his Pieces of Eight with Geoff Love and Jane Lee and we understand that Mark White has agreed to make an appearance. Gee tells us that Gold is making this appearance at a special fee in order to help the R.A.F. Ruislip Swing Club to celebrate in the grand manner. We feel sure that the profession will agree this is a great gesture.

Heath plays Capacity again

When Ted Heath and his music played at the de Montford Hall Leicester last Sunday, two thousand seven hundred people were packed into the hall and many hundreds turned away in spite of the very fine weather.

WEDDING BELLS

Popular members of the Lou Freager band, Eileen Orchard and Don Lushe, photographed after their wedding last week.



VALKYRIE AT GARDEN

ON Monday March 8 Wagner's opera "The Valkyrie" was presented at Covent Garden. In view of the extraordinary English weather (on the previous evening there had been a particularly evil smelling fog) it is surprising that some of the singers' voices were not at their best. Kiraten Flagstad (Brunhilde) and Hans Hotter (Wotan) were obviously affected, but both were outstanding in the interpretation of their parts. Doris Doree (Sieglinde) supplemented some fine singing with impressive acting and among the lesser parts Edith Coates was good, firstly as Fricka (wife of Wotan) and later as Walkure (one of the Valkyries). Nevertheless, it could not be described as a particularly good production. Wotan at times resembled more a crotchety old man than a god, and the Valkyries, when not actually singing, seemed at a loss to know what to do with themselves. Nor did the singers get all the support to which they were entitled from the orchestra. The brass at times were very weak.

Bomb Damage LUCRAFT AT WEST HARTLEPOOL

Howard Lucraft and his Band will appear at the Borough Hall, West Hartlepool over the Easter holidays when they will play for dancing on March 27 and 29. On Sunday March 28 they will appear at a concert in that area. Johnny Green will appear as featured vocalist with the band.

M.U. BALL AT DONCASTER

THERE was a complete sell-out of tickets, and for some considerable time hundreds of dancers formed double queues to gain admittance to the hall. Capacity was reached in a very short time and many had to be refused admittance.

The Mayor of Doncaster, Alderman P. Judd, the Mayoress and some members of the Corporation were invited. The Mayor made a speech in praise of this unique occasion in the history of Doncaster.

Almost every musician in Doncaster and District attended and the sum of approximately £100 will be handed to the Doncaster Branch Benevolent Fund.

Sincere thanks are due to the fourteen bands, the M.C.s and stewards and, in fact, all who helped to make the first Annual Doncaster Musicians' Ball a success.

Accordions Times

Edited by J. J. BLACK

A FORTNIGHT ago I invited readers to send their opinions on the type of programme which they considered well-known performers should play during their public appearances on the stage or over the B.B.C. Should their programme be confined to classical music I asked, or should they also include modern popular numbers, and swing arrangements, in their repertoire? Many letters have been received on this interesting subject. The best so far received, I think, is the following, from Mr. A. E. J. Handcock of Becontree, Essex. He is awarded seven shillings and sixpence.

"LAST October," writes Mr. Handcock, "I made it my duty to attend an accordion recital by the one and only Toralf Tollefsen at Brentwood Town Hall. The programme, which lasted a good hour and a half, consisted mostly of classical pieces such as the Overture to 'The Marriage of Figaro', Ponchielli's Dance of the Hours, Liszt's Hungarian Rhapsody, etc. To the end of the performance, however, Tollefsen played one of his own compositions entitled 'Promenade Rhythm'... This piece is in the Modern Stragg Style and has a very attractive beat, and when I heard it I couldn't help thinking how this change of rhythm made a welcome 'break' in the performance.

"Personally I think the general public who go to make up the 'Radio Listeners,' 'Music Hall-Enthusiasts,' and so on, are apt to get rather bored if they hear too much classical music; and as the radio, stage, or record artist likes to please as far as possible, he should make a point of introducing a mixed bag of numbers in his programme and thus make the general public more eager to listen to him.

GREEVE DEPS FOR GEORGE FIERSTONE

Drummer George Fierstone is taking a two weeks' rest from appearing with the Skyrockets at the Palladium. Fierstone who feels he needs a short vacation advises us that the very capable drummer Mickey Greeve will be taking his place for this period.

CHANGES IN WEIR BAND

FOLLOWING the news printed in this newspaper last week that Billy Wiltshire was leaving Maurice Winnick, we now understand that this popular drummer will join Frank Weir on March 22. He will take the place of Bobby Kevin who is leaving the outfit. Further newcomers in the Weir line-up include Bert Howard bass, and Cecil Pressling first alto.

The Weir band are appearing at Butlin's Golden Ballroom this week and are on the stand from 7-8 p.m. leaving in time to commence at the Lansdowne at 8.30 p.m. The Weir band will be broadcasting after quite a long absence on the air, on April 1 at 3-3.40 p.m.

BLUE ROCKETS APPEAR WITH DANNY KAYE

The Blue Rockets who are at present touring Germany, will appear on Sunday March 21 at the Garrison Theatre Hamburg at the concert for British troops that Danny Kaye is giving as a farewell gesture. After the show the Rockets will be travelling to Iserholm where they will stay for an indefinite period.

FURTWANGLER CONDUCTING AT ALBERT HALL

ON Thursday, March 11 at the Albert Hall, Furtwangler conducted the L.P.O. in a programme which consisted of Haydn's "Clock" Symphony, En Saga by Sibelius and Brahms' Second Symphony. The slow introduction to the first movement of the Haydn was rather untidy, but the fault lay rather with the conductor than the orchestra. In slow passages, Furtwangler's right hand moves so slowly that it becomes exceedingly difficult to follow his beat. By contrast in energetic passages, he uses his wrist to such an extent that it becomes almost impossible to see the baton. Where the Furtwangler magic lay, it was not possible to tell by watching him, but magic there certainly was in the Brahms, here, there was far more warmth than we are usually accustomed to. The performance of En Saga was most unusual, largely because of the adoption of much slower tempi in the climatic passages. However, the trombones were made to tell with brilliant effect.

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RECENT INTERVIEW

recent interview that there are classical music at all; in fact I always critics listening to his subject. His objective, as we all believe, any accordionist can reckon himself an artist until he can play the majority, if not all of the classics with ease.

"In concluding I would say, please all and sundry by good musicianship, and when you compile a programme I do think you ought to 'mix it'."

I THINK that this may be an appropriate time to record Tolfe's own views on this subject. His objective, as we all know, is to endeavour to establish the accordion as an orthodox concert instrument, and his own view is that this objective can be best served by playing up to the critics rather than down to the audience.

Tolly stressed the fact in a