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Musical Express

Incorporating ACCORDION TIMES

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

SEASONAL BAND ACTIVITY

Star Band Attractions For Kirkcaldy

NEWS of great interest to the profession breaks this week with the announcement that yet another ballroom has adopted the "name band policy" and Mr. John Graham, Managing Director of the Burma Palais, Kirkcaldy announces that well-known attractions have been booked for this ballroom, which is situated in one of Scotland's most attractive seaside resorts. Despite keen competition by well-known London Agencies the sole booking of attractions for this venue is in the hands of Kinn-Elliott Direction, who have given us the following list of imposing bands which have been definitely booked to appear at Kirkcaldy, each for a weekly engagement.

April 12, Carl Barritau and His Dance Orchestra; May 3, Tito Burns and His Accordion Club Sextet; May 10, Teddy Foster and His Orchestra; May 24, Felix Mendelsohn and His Hawaiian Serenaders; June 7, Harry Gold and His Pieces of Eight; June 28, Vic Lewis and His Orchestra; July 12, Leslie Douglas and His Orchestra; July 19, George Crow and His Blue Mariners; August 2, "South American Way" week, featuring Adrienne and Her Orquest Tropical, and the sensational Latin-American dancers, Lyndon and Felicie. There will also be a big attraction for week commencing August 30, and Cyril Stapleton and His Orchestra will be featured week commencing September 27.

During the weeks when there is not a guest band at this venue it is proposed to feature well-known vocalists and musical acts, and these names will be published in the near future.

Bill Elliott who visited the ballroom recently, informs us that this hall has just been completely redecorated, a new dance floor and band stand erected and is one of the most modern and luxurious ballrooms in the British Isles.

The Manager of the ballroom is well-known former Teddy Joyce bass player, Dave Conacher who also leads the resident orchestra.

At a time when the ballroom business is alleged to be at a low ebb, Mr. John Graham's policy is a great sign of confidence, especially in view of the fact that all the visiting attractions are being paid an outright salary.

VIC LEWIS BROADCASTS

Vic Lewis and his orchestra have a number of broadcasts lined up for the near future. These include March 25, late night broadcast from the Butlin's "Golden Ballroom" at Earls Court, March 27, Overseas broadcast, 2.15-2.45 p.m., March 30, 5.30-6.15 p.m., April 8, 8.45-9.15 p.m.

On Easter Monday the band appear at the Pavilion, Buxton, and they are away on the film "Date with a Dream" during the next few weeks.

Geller's New Composition

Harold Geller popular band-leader and composer of "El Toreador", "The Mocking Bird" and "The Green Cockatoo" has once again written another number in the Latin-American idiom night by night. "The Blackbird" which has been recorded for release in April by Roberto Inglez and his Orchestra. Geller has also written two pieces in a more classical vein which he has scored for solo violin and orchestra. These are "String Breach" and "Carefree". Geller is featuring broadcasting dates Geller is featuring Bob Howard and Harold New is doing the Sextet's arrangements.

JIMMY ALLAN DEAD

Readers will be sorry to hear of the sudden death from a heart attack of Jimmy Allan. Allan was for many years with Lawrence Wright and more recently with Ascherberg's. His death will come as a sad blow to the many members of the profession whom he had befriended in the past. We join with our readers in offering sincere condolence to his family.

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IVY BENSON LEAVES FOR GERMANY

IVY BENSON and her Girls' Band who have been playing to consistently good business in the North will leave for their tour of Germany on March 30. The line up of the band she is taking will be Gracie Cole, Sonia Barton, Sylvia England, Elsie Harris trumpets, Laura Lynne, Joan Waller, Joan Nelson, Jessie Morris trombones, Norma Cameron, Eunice Cox, Lena Kidd, Irene Boynton, Edna Wayne saxes, and the rhythm section will be Pat Turner, Margaret Chappell, Paula Pyke and Joan Marriott. The vocalists are Jean Peterson and the O'Hara Sisters and Nita Chandler comedienne.

The band returns to England in time to open the season at Butlin's Skegness camp on May 29. Ivy tells us she has had glorious "new look" gowns made for their opening and that they will also appear at the Sunday Pictorial Garden party by permission of Butlin's.

The line up of the band that she will be presenting at Margate this year will include Betty Thomas as leader on violin and trombone, Ivy Gunn sax, clarinet and violin, Ethel Dunbar tenor, clarinet and accordion, Dorothy Marno 'cello, marimba and accordion, Joan Donaldson drums and Joy Griffiths piano and vocals.

BENNY LEE In Series with Stapleton

As we reported several weeks ago Denny Dennis was to have been featured on the new Cyril Stapleton series commencing Monday April 5. Dennis, of course, will be unable to do this series as he leaves for America this week. However, readers will be glad to hear that Benny Lee has been chosen to take his place. Dennis will leave this Saturday instead of March 23 as already printed due to the fact that he has had to do a terrific amount of recording for London Records' export drive to America.

DRUM WIZARD SIGNS EXCLUSIVE CONTRACT



Vic Feldman, fifteen year old drum genius, is seen here signing sole agency contract with Harold Davison. Apart from appearing as a single star attraction a small combination is being organised for Victor.

Broadcasts for Felix King

Felix King and his band who have been so successfully resident at the Nightingale for fourteen months broadcast last Saturday in the Light Programme and will be heard again at 8.15-8.45 a.m. on March 27. They will be on the air in the same spot on April 3 and on April 5 will be heard in Band Parade.

NAME BANDS FOR BARNET

In addition to their many other halls, Kinn-Elliott advise us that they are now presenting name bands as sole bookers for the Drill Hall, Barnet commencing April 8. Bands which have already been booked include Tommy Sampson on April 8, The Squadronaires April 15, Carl Barritau April 22, Oscar Rabin and Harry Davis April 29, Vic Lewis May 6, Ted Heath May 13 and other bands for future dates include Tito Burns and his Sextet, Cyril Stapleton, Harry Gold and Leslie Douglas.

TEDDY FOSTER ACTIVITIES

The Teddy Foster band, currently at the Seaburn Hall, Sunderland, follow this with a week at the Gaiety Ballroom, Grimsby, then the Beach Ballroom, Aberdeen, for week of April 12, and on to Green's Playhouse, Glasgow for a three weeks' season commencing April 19.

Sepia songstress Judy Johnson has recently joined the band and Teddy particularly wishes to state that in future he will be presenting a much more commercial policy for dance-tunes. Price who copies very adequately with the five numbers, also the Downbeaters quintette with Carole Hayes.

Publicity for the band is now being handled by Miss Wyn Carter, who will also be dealing with all communications and inquiries while the band is out of town on its present lengthy tour.

A NEW AMERICAN CLASSIC "Roosevelt Story"

Britain will soon have the opportunity of hearing a new piece of music which may well become an American classic. Pathe Pictures Ltd. are distributing "The Roosevelt Story", a full feature-length film record of the late U.S. President's life. Earl Robinson — from whose name came "Ballad for Americans" — "The Home I Live In," and a score of other songs — was asked to compose a special symphony for the film.

PRESIDENT TRUMAN'S DAUGHTER—VOCALIST



Miss Margaret Truman responding with a smile to Spike Jones's applause for her singing at the White House Correspondents' Association Dinner in America. The President's daughter was not accompanied by Spike Jones and his Orchestra on this occasion.

HUTCHINSON ONE-NIGHTERS

Leslie Hutchinson and his band are doing one night stands for the Eric Winsome organisation this week. On March 30 the band will be at Seymour Hall in conjunction with the Eric Winsome nationwide search for a vocal star. On March 31 he will be at the Tower Ballroom, Birmingham in conjunction with the Midlands Area finals. On April 1 the band will appear at Taunton, April 2 Yeovil and Street, Somerset.

FINEST WALTON FROM SIR ADRIAN BOULT—SPOILED BY AUDIENCE (M.E. Critic Malcolm Rayment)

On Wednesday, March 17, the B.B.C. Symphony Orchestra under their conductor Sir Adrian Boult gave an outstanding concert at the Albert Hall. Ginette Neveu was the soloist in Beethoven's Violin Concerto. Though one could not describe her performance as great, it was fully satisfying especially the slow movement which was played with exquisite delicacy. It was however the Walton Symphony that was the crowning glory of the evening. Sir Adrian's understanding and feeling for this music resulted in the finest performance of the work I have heard.

The audience, or rather a small proportion of it, behaved very badly. They had obviously come to hear the Beethoven and having sampled part of the Walton they left, none too silently, during the first two movements — disturbing everyone (including the composer) who happened to be near them. Surely, as the audience are not allowed to take their pieces after a work movement has started, they should not be allowed to go out until it has finished. One would not mind so much if the performance was bad, but in this case those who left merely drew attention to their lack of musical taste — to say nothing of manners. M.R.

BENNY FIELD INDISPOSED

Owing to illness, bandleader Benny Field has had temporarily to postpone his immediate resident engagement and also his projected stage tour with his new orchestra. Field wishes it to be known that in the future his Modernaires of Music will be known as the Blue Rhythmaires. If present plans materialise he will be going into partnership with a well known theatrical manager presenting bands and shows on ambitious lines.

Swiss Pianist at the Wigmore Hall

Rolf Langnese played a well arranged programme of Schubert, Beethoven, Debussy and Chopin at Wigmore Hall on March 18 to a delighted audience.

SAMPSON'S DATE BOOK

TOMMY SAMPSON and his Orchestra who did their first broadcast only seven months ago, have been touring the country with great success and already hold attendance records at several ballrooms. The outfit is booked solidly until the end of the summer when there is every possibility that Sampson will take the band for a tour of B.A.O.R. for C.S.E.U. in response to many requests for servicemen to actually see the orchestra in person.

Sampson will be broadcasting on Wednesday April 7 at 5.45-6.15 p.m. and future bookings include a double engagement this Thursday March 25 when the band will appear at Sepmour Hall, London from 7.50 p.m. and will then travel by coach to Watford Town Hall where they will play from 10 p.m. to midnight. Over the Easter holidays they will be featured for three days at the Coronation Ballroom, Ramsgate and will also play a special concert there on Sunday.

Future dates include Stoke Newington, March 30, Clapham Baths April 1, followed by Royal Forest, Chingford, Dulwich Baths, Capitol Cardiff, April 8, Drill Hall, Ramsgate, April 9, Coronation Ballroom, Bedworth, April 11, Palace Theatre Burnley, April 16, Manchester, April 17, Scarborough, April 22, Leyton Baths, April 24, Casino Rochester, April 25, Jazz Jamboree, April 29, Trentham Gardens, May 2, Royal Colchdale, and May 9, Odeon Newcastle. Commencing May 10 the orchestra have a number of weekly engagements at ballrooms all over the country. These will commence with a fortnight at Greens Glasgow followed by May 24 Eldorado, Leith, May 31 Gaiety, Grimsby, June 7 Pavilion, Redcar, June 14 Seaburn, Sunderland, June 24 three days at Britannia Pier, Yarmouth, June 28 a week at Weston and August 20 Coronation Ballroom, Ramsgate.

BELL'S JAZZ BAND FOR HAMMERSMITH

Graeme Bell's Australian Jazz Band will make an appearance for one night at Hammersmith Palais next Tuesday March 30. It is rather interesting to note that it was at Hammersmith that the Original Dixieland Jazz Band played over twenty years ago. The band has been appearing on one night stands all few weeks and on April 5 they will play a return week at the Blue Bell Hotel, Scunthorpe where they first appeared on their arrival from Australia.

Famous Dance Hall Changes Ownership

News reaches us this week that one of Kent's largest and best known dance halls, The New Pavilion, Gillingham, is to change hands when Kinn-Elliott Direction who have bought the lease of this hall, take over on June 24. The hall is open for dancing seven nights a week and also has its own licensed bar. It has attained great popularity in the district and has always had a first class band led by the owner of the hall, Claude Giddens.

FOUR IMPORTANT MUSICAL "FIRSTS" AT GAINSBOROUGH

TWO major British recording events have taken place within a week of each other. In each case the good fairy to British popular music was Gainsborough Studios, Islington. At Shepherd's Bush recording studio, "teen-age film star" Petula Clark recorded a new set for her current film "Wedding Bells" — first of the series of Huggett Family films, inspired by the terrific success of Gainsborough's "Holiday Camp" — which is now in production at Islington, the "Bush's" sister-studio.

With the London Symphony Orchestra, led by Leonard Bentley, Jean Sablon recorded at Denham Studio's magnificent new music-stage, another new song, "Miranda," to be played over the credit-titles when the Gainsborough production of that name is released. "Miranda" is also an Islington film. Both numbers were written by Jack Fishman and Peter Hart and an interesting set of "firsts" surrounds this news. It was the first time that Petula Clark had sung for a screen production. In spite of the fact that she has sung on hundreds of broadcasts and at hundreds

of concerts, the clear, true sweet voice of Petula has never, hitherto, been used in her extensive film-work. It was the first time Jean Sablon had sung for a film. Sablon has not yet been seen on the screen — with "Miranda," he will be heard. It was the first time the sensational successful choir of George Hitchell had worked for a full-length first-feature film. (They accompanied Petula in her number, the arrangement being by George himself.) And it was the first time song-writing Fishman and Hart had written numbers, especially for full-length first-feature films.

Both sessions were directed by John Hollingsworth, Assistant Musical Director of the J. Arthur Rank Organisation Ltd., the arrangement for the L.S.O. in the Sablon session being the work of Paul Baron, top-line American musician over here with Sablon. Baron worked closely with Temple Abady, composer of the incidental music for "Miranda," to preserve the spirit of the film's music themes in his arrangement of the Sablon music to go over the credit-titles.

GOLD AT SOUTHAMPTON

Watching Geoff Love's exuberant energy and listening to Jane Lee's smooth, tuneful singing, no-one among the audience at the Guildhall, Southampton on Sunday afternoon could have guessed that the two vocalists and Harry Gold's Pieces of Eight had only a few hours' sleep the previous night.

Following an all night drive from a concert at Bristol on Saturday night, arriving in London at 4.30 a.m., they were on their way by coach to Southampton by 9.30, made no more cheerful by discovering that trumpeter Cy Ellis's dress clothes had been left behind. They arrived at the Guildhall, ten minutes before the show was due to start and put on a show that was as good as any the fans have ever heard from them. Apart from Geoff Love's show-stopping "Old Man Mose," the most enthusiastically received number was a piano solo by Norrie Paramor — "Voodoo Moon."

FURTWANGLER DISAPPOINTS

On Thursday, March 18, Furtwangler conducted the L.P.O. at the Albert Hall. The two chief works in the programme were Brahms' Fourth Symphony and Tili Eulenspiegel by Strauss. Tempi were erratic and the composers' dynamic markings were often ignored or altered. In spite of some brilliant moments, the performance of both works could not be called in any way outstanding. There have been many better ones under British conductors. The majority of the audience, however, thought it was wonderful. They had decided that long before a note was played. After all, if it's Furtwangler, it must be good! M.R.

NEW SERIES FOR RAY MARTIN

Ray Martin and his Orchestra will commence another new series on Sunday April 11. In addition to his usual line-up Martin will be using Bert Weedon on electric guitar. The programme which will be heard at 11-11.30 p.m. in the Light Programme will have a great advantage as the Home Service will finish at 11 p.m. This should mean large listening figures for this popular type of light music.



Ray Martin

NEW SERIES FOR GERALDO

'Tunes of the Town'
Commencing Good Friday, Geraldo and his Concert Orchestra will present a new radio programme to be called "Tunes of the Town" which will be heard on the Light Programme at 1.45 p.m.
On March 31 Geraldo and his Orchestra will play for a television ball at Kennards, Croydon. The proceeds of this show will be devoted to purchasing six television sets for local hospitals and has been arranged by Croydon's Television Society. Artists will, of course, be Amru Sani, Archie Lewis and Denny Vaughan.

DENIS FOR MARGATE

ONCE again Johnny Denis and his Ranchmen will return to the luxurious Northumberland Hotel, Palm Bay, Margate, for Whitsun and the Summer Season. The outfit was resident at the hotel last summer and was booked for a return visit before the expiry of their contract. At Easter, Denis's former accordionist Paul Heimann will be featured at the Northumberland with his Quintet.

Denis who has been resident in London during the winter has been recording a fifteen minute programme every week for Zetter's Pools. There are transmitted on Radio Luxembourg every Sunday at 3 p.m. and called "Zetter's Miniature Music Hall." The programme is produced by Derek Faraday and two guest artists are featured every week with Denis competing.

Denis has recently recorded two new titles for the American market on the London Label. These were especially sent from the States by Toots Camarata and are called "Helen Helen" and "The Swiss Yodeling Song." On Easter Monday the outfit will be heard in "Band Parade" and April 18 in Variety Band Box. They will also do a music While You Work on May 4 and confirmation is expected for "Workers' Playtime" dates in the near future.

Prior to commencing at Margate the Ranchmen will undertake a variety engagements in London and the Provinces and will also be at the Winter Gardens, Weston for a week commencing June 7 and the Winter Gardens Margate. On June 22 Denis will play at Jesus College, Oxford.

Change at the Gargoyle

We understand from Buddy Featherstonehaugh that he and his band will be leaving the Gargoyle Club on April 3. He tells us that he has now definite plans for the future.

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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

WHAT GOES ON

The professional musician of today must know what is going on around him. For instance there are many influences contributory to his work with which he must be familiar. There are the allied music trades and their effect on his business. We on Musical Express feel it our duty to inform the practical musician of what is going on. The musician is directly affected by such things as Purchase Tax, Limitation of Supplies, Manufacturers' Quotas, Exports and Imports, and a host of other factors that, on the face of it, would appear to affect only the music trades. The latest of these is the Miscellaneous Goods (Maximum Prices) Order. The words themselves may convey nothing to you, but they are none the less important.

PEGGING PRICES

Of course we are all acquainted with the necessity for pegging prices in these days of rising wages and goods in short supply. But any practical step in this direction made by the Board of Trade must obviously embody regulations for all types of manufactured goods. The regulations as they affect the music trades were due to come into force last week, but were postponed for a period of six weeks to enable the trade to make suggestions for overcoming many of the anomalies in the Order as it was originally drafted. Take for instance the manufacturer's side of the deal. He is allowed a profit of 100% on cost. That may sound, on the face of it, very interesting. But is it? Let us take an imaginary case where a firm makes amplifiers. Suppose the valves, wiring and components cost—say for argument—£8 and the labour cost £1. This imaginary manufacturer may charge to the distributor £18 (if he wants to), being 100% on his cost for raw materials. But suppose he is a manufacturer of guitar strings. He may be making a string with, say, 2d. worth of wire in it, and the labour and production costs might be, say, 8d. In this case he may only charge 4d. to the distributor (100% on cost of raw materials) for an article that has actually cost him 10d.

THE DISTRIBUTION

Now what happens to these goods when they leave the manufacturer? They go through the hands of a distributor who sells them to the shop from which you—the musician—buy them at the retail price. The distributor is allowed to put 25% and no more on the price at which he buys these miscellaneous goods from the manufacturer. This, in some cases, might be quite adequate. In any case the control has as its main object the fair pegging of prices. But what happens to a firm that distributes, say, a specific brand of music string or saxophone mouthpiece that is being made specially for him by some manufacturer and which he himself brands with a specific identity? This type of distributor pays for the advertising of the product, provides special showcards and display matter, pamphlets and literature. Obviously he cannot market his wares on the maximum of 25% over and above the manufacturer's price when all these additional costs are taken into consideration. In fact he is more in the position of a Marketeer than a Distributor. Yet the new Order makes no allowance for his special circumstances.

THIS AFFECTS YOU

As I already pointed out, the issue has been postponed for a few weeks. There is no doubt that amendments will be introduced to allow the trades to undertake their respective functions with greater fairness. Since this concerns you personally, in view of its effect on the prices you will have to pay for musical merchandise, it is only right for you to know exactly how the prices are defined, reasonable margins of profit agreed upon and, finally, the results of the negotiations between the allied music trades and the Board of Trade. But then it has always been the policy of Musical Express to report on all matters affecting the professional musician, whether they be commercial, political or professional.

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Sentimental Fool	Wishing Waltz
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Thoughtless	Anything You Can Do
Hold On	Serenade Of Bells
Violins In Night	Just Plain Love
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Transatlantic

American Commentary

BY STUART S. ALLEN

RACHMANINOFF

American Premieres of First Symphony

AS most of you have already discovered, the radio's all mucked about again! This extra hour is all very nice for the good weather but it plays hell with late evening listening schedules. First of all we have the happy selection of three easy-to-get late night disc-jockey shows. With the change of time over here, Radio Luxembourg altered their broadcasting schedule accordingly, so we can now choose between the Tommy Dorsey Programme or the two A.F.N. shows from Munich and Frankfurt. These will be available at the new times until Central European Summer Time comes into operation, when they will revert to their 11 p.m. deadline.

only be just another one of those fads that Tommy Dorsey mentioned in last week's interview. To use the well-worn song title for the umpteenth time—"Time Alone Will Tell!"

FAMOUS manager Joe Glaser reports that Billie Holiday will be back in professional life within a couple of months. This month she gained her freedom from the institution to which she was confined last year after her conviction on a narcotics charge. Gene Norman, the popular Hollywood writer and disc-jockey plans to present her in one of his West Coast Just Jazz concerts. There are strong possibilities that Earl Hines will act as her accompanist.

DUE to the Easter holiday period I am forced to write this column several days ahead of my normal time as I have not had much opportunity to catch up on some of the early evening A.F.N. shows which used to come on before I had a chance to settle down for some evening listening. There is good news, however, for those who were wondering what had happened to the King Cole Tuesday spot. This has now been transferred to Mondays at 6.45 p.m. and is followed by an old series of Percy Faith transcriptions which still make good listening. Later, that same evening, you can hear the Joan Davis Show—another high-power comedy plus music programme.

TALKING about Percy Faith introduces another item about that fine Sunday afternoon programme of his which used to feature Ginny Simms but which now features Jane Froman in the vocal spot. Many will remember the tragic accident back in 1943 when the flying-boat in which she was travelling crashed in the Tagus River, Lisbon. After many operations and long sojourns in hospital, Miss Froman has now resumed what shows every sign of being a most promising career in radio. Point of this story is that last month she left "The Pause That Refreshes" show for two weeks in order to marry John Curtis Burns, the co-pilot of the ill-fated flying-boat, who was responsible for keeping her afloat in the water until help arrived, thereby saving her life.

IF the figures published are any indication, Stan Kenton's concert tour is more than paying off. Two weeks ago he took the back page of Variety to proclaim to all the world the colossal grosses he has been ringing up at some of the cities he has played in recent months. At Philadelphia he grossed \$7,571, at Boston, Pittsburgh, Cleveland, Detroit and Chicago gained him \$5,724, \$9,611, \$6,774, \$8,892, and \$11,192 respectively. In each case this was a house record and in each case the house was fully sold out a week, and in the cases of New York and Chicago, two weeks in advance. First hand reports received on these concerts are so varied (they go from lousy to terrific) that it is difficult to assess Kenton's real appeal. This is the first time that his long lain-off band has played these cities with this particular type of new-style show and the wonderful reception it has received may

AS if he had not collected enough civic honours, veteran Blues composer W. C. Handy has just had a theatre named after him. The new luxury show-place, which seats 1,066 people and is intended for exclusive patronage by coloured people, is a combined cinema and theatre and is located on Park Avenue in Memphis, Tennessee. Brilliant lighting features all over the awning, with the name W. C. Handy displayed on a great double-sided sign. On the front awning is a large letter "H" surrounded by lighted musical notes and a treble clef. Handy, himself, was present at last month's opening.



Jane Froman with Percy Faith



"Er—this is just in case—but do either of you chaps happen to play any kind of instrument?"

BRILLIANT RECORDING OF "HELDENLEBEN" BY R.P.O. UNDER SIR THOS. BEECHAM

OWING to the fact that most of the records issued during the last three months have arrived within a week or so, it will be necessary to condense their reviews as much as possible in order to get up to date. The quality of recording, and, to a lesser extent, performance, in the recent issues varies enormously; the best of them are among the finest records I have ever heard; there are adequate while a few are disappointing. When reviewing records, I try to avoid seeing anyone else's review of them until I have made up my own mind. Having done so, it is amusing and often surprising to see what others have written, but on reading the February and March issues of "The Gramophone" I was more than surprised with W. R. Anderson's record reviews. In almost every case, our opinions conflict.

Ravel's Trio in A Minor, recorded by the Trio di Trieste (Dario de Rosa piano, Renato Zanettovich—violin and Libero Lana—cello) on HMV C3870-9. I found rather disappointing. Not that the performance or recording can be called poor, but knowing the merits of these superb players I had expected an outstanding set, which certainly is not. Most of the trouble is caused by the excessive dynamic range, which in the double forte resembles a large orchestra in full blast. Because of the tone of the two stringed instruments sometimes suffers, as also does the clarity of the part writing. The less strenuous sections are admirably recorded, particularly the third movement. The finale, unless very carefully played and balanced, tends to swamp the orchestra, as it does on these records. Nevertheless, I welcome the issue of these records of this fine work, and even though it is possible to imagine a better performance this one is well above average.

The case for another French work—Debussy's Symphonie Suite "Printemps" recorded by the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham on HMV DB652-50, is exactly the opposite. Here performance and recording are absolutely first-class, but as music it is not in the same street as Ravel's Trio. How much more welcome would have been an outstanding recording of Debussy's "Iberia." In the present work, dating from 1888 when the composer was 24, we got but a glimpse of the great Debussy of a few years later, but still, it is a pleasant sunny glimpse, and if "Iberia" should follow I will have no grounds for complaint. Of greater importance is the recording of the same orchestra and conductor on HMV DB620-4 of "Ein Heldenleben" by Richard Strauss. Recently at the Strauss Festival I heard this work played by Sir Thomas and the Royal Philharmonic. It was an electrifying performance and I remember saying at the time that I doubted whether I should ever hear another performance to match it. Happily my doubts are allayed for these new records are if anything even better than that performance. The recording engineers have done a magnificent job, for it can be no easy task to reproduce such a massive orchestra so faithfully. The clarity, even in the strenuous battle scene, is never lost. To appreciate this fully, it is necessary to hear this part over and over again. At first one is overcome by the sheer weight and texture of sound, and it is only after several hearings that one perceives the contrapuntal ingenuity of the composer, so faithfully reproduced on the records. Today it seems strange that such music once caused a storm of abuse. The more logical parts of the work, which might so easily have become over-sentimental, are held in check perfectly by Sir Thomas. Perfection, too, is the only word to describe Oscar Laporte's beautiful playing of the difficult solo violin part. The only other recording of the work that I have heard is the now deleted ver-



opened Liszt's idea can be ascertained by comparing "Ein Heldenleben" with the latter's "Les Preludes," recorded by Eugene Ormandy and the Philadelphia Orchestra on Columbia LX 1052-3. Today this music is apt to sound rather pretentious and vulgar, but it is nevertheless a good sample of its period and has many fine moments. The performance is virile and brilliant. Occasionally the balance is not all it might be—the clarinet sometimes is apt to disappear—but on the whole the recording is naturally not up to the standard of the new version from the point of view of tone. The analytical notes by Norman Del Mar of this, the last and biggest of Strauss' Symphonic Poems, have been given with the records, deal fully with the "programme" of the music. Strauss in his Symphonic Poems took over and greatly extended a form invented by Liszt, who realised that his ideas were not compatible with the stricter form of the symphony. How far Strauss devel-

(Continued on page 4)

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JAZZ ON THE ACCORDION

By Tito Burns

JAZZ on the Accordion? Ridiculous! Now there you have one of the many comments bandied around at the time I started, shall we say, experimenting around the clubs. Today, however, it is a recognised thing among the modern school of musicians to say: "So-and-so plays a fine chorus on 'box.'"

I don't think it matters how I started and eventually arrived at the present stage in my style, but I remember talking very strongly about placing the accordion in the same category as the usual jazz instruments, i.e., trumpet, clarinet, tenor, etc. To the young accordionist who believes in this with me, I say go ahead now that the ice has been broken. But please, no short cuts! In other words, study your harmony, theory, not forgetting technique, before you attempt to "have a bash."

Believe me when I tell you I attempted a short cut and it only made this important study twice as hard later on. Fortunately, I wasn't too far gone to get back on the right track. However, let's get down to some helpful hints and suggestions.

The most important thing is to forget you are playing an accordion. First assimilate your style and decide whether you want to phrase your choruses as a tenor, trumpet or clarinet, etc. Personally, my greatest influence has been Artie Shaw until recently when some guy named Gillespie kind of took over!!!

Incidentally, I might say I have found that it is usually pretty fatal for pianists who double on accordion to play their piano style. This usually works out exactly as it sounds, a piano doubling accordion. It is in my opinion very necessary to listen to American records, as this is the only means of saying the foundation of your style, unless of course you were born in New Orleans! At times you might even find it necessary to take whole phrases of somebody's chorus, but only to study the ideas and harmonic construction.

The next thing to study is phrasing with the front-line. In my Sextette, arrangers Bernie Fenton and Alan Dean use the accordion in many ways. At times it is scored unison with either Ronnie Scott tenor, Dennis Rose trumpet and even with guitar. Obviously, I make use of the different couplers to provide the correct tone-colour. Incidentally, when doing this watch the particular instrument you are scored with. An example of this is one of Bernie Fenton's latest arrangements, "When Your Lover Has Gone." The first chorus has tenor on top with myself playing in chords way down the bottom. At Ronnie Scott's suggestion, we put a fast vibrato on the long notes of the melody. (This is possible by using the left hand to provide the shake on the bellows.) The result was excellent. The noise produced is like a six-sax section.

Now we come to something slightly more difficult—the brass section! I really do mean difficult if you want to get the correct phrasing and dynamics. Don't forget you haven't any Harmon mutes! Once again, the first brass section I ever became interested in was Artie Shaw's. I imagine I must have listened to those records morning, noon and night—phrasing, dynamics, inflection. Did I say difficult? This is where bellows contra will stand you in good stead. To save time and trouble eye strain through a sheet of manuscript which is so densely populated with ink, arranger Fenton usually writes the top note of the chord only, with the appropriate chord symbol underneath. Of course there are times when nothing but the actual chord in full will do.

I think I have talked enough except for one last very important advancement for accordionists. This, believe it or not, is an amplified accordion. This as you can well imagine is indispensable for use in large halls, theatres, etc. Believe me, on some of these one-night stands you really do have to fill a "railway coach" so you can well imagine the difference in volume of the Sextette. I would like to conclude with thanks to the musicians and fans for their wonderful support and their belief in us, not forgetting "Musical Express" for everything they have done for us.

Accordion Times

Edited by J. J. BLACK

IT is with great pleasure that we present this first special all accordion page, and it is hoped to make a regular feature of this from time to time.

Things are definitely on the up grade in the accordion world. The instrument is coming more and more into popularity as a fundamental part of the modern dance orchestra, and further evidence of its increasing popularity comes in the large number of variety concerts and broadcast performances in which it is featured.

The recent increase in the activities of the Accordion Teachers Guild has brought news of increasing activity by teachers throughout the country; and following is a brief account of the activities of some of the newer teacher-members.

Some of the teachers with the largest number of pupils appear to be in the North of England. Miss Hilda Taylor of Dundee has 79 pupils and four bands, and runs a Club for outside members. Mr. Pierre Bethell of Liverpool and Mr. James Galton of Glasgow both have 70 pupils. Miss Lottie Stubbins of Hull has done 506 Troop shows for Northern Command; she has 60 pupils who have all taken exams. Mr. W. Hubble of Manchester, who is the Principal of the Denton Accordion Club, has nearly 100 B.C.A. Exam successes; and Mr. Edward Luske of Auchinleck, Ayr has 12 of his pupils forming a band.

Coming further South there is Mr. E. Eglen of Yeovil who has two Schools and Clubs—Yeovil and Evercech; Mr. W. F. Callaway of Mayfair, founder of Cricklewood & Hampstead Club, now taking private pupils and who hopes to form a band soon; and Mr. W. G. Bennett of Portsmouth who has over 50 pupils.

THE Belgate Piano-Accordion Society, who have as their musical director Mr. G. Romani, held an informal Musical Evening on Monday March 1 to which friends and relations of members were invited. The programme consisted of solos, duets and trios by members, and ranged from popular songs and folk-songs to music by Bach, Mozart, and Haydn. The evening was extremely interesting and enjoyable, and further programmes on the same lines are being planned.



The Ruspidge Accordion Band

G. ROMANI

Editor of the "Accordion Teachers' Guild Bulletin" writes for us the following interesting article entitled...

ERIC WINSTONE

Accordionist and now a Band Leader, gives advice

SEVEN years ago I was an accordion player. Today I am a band leader, which just goes to show what the instrument can do for you—or to you. But of course it doesn't always happen like that if you are careful. Of course in those days the accordion was a comparatively new instrument. Most pianists played them with the bass side turned well away from the audience and their two stock tunes were always "Daisy Bell" and "Dark Eyes." More or less as it is today. Although, of course, since then I have written "Oasis" a boon for all lovers of true jazz.



Eric Winstone

I did my first accordion recording for Decca with an accordion quintette. Three accordions, a string bass and a guitar. The bass and guitar were terrific and the discs were received with acclaim throughout the country. Today when I play them over I shudder. Which just goes to show how much we have progressed. Or does it?

The chief drawback of the accordion in connection with modern dance orchestras has always been its weight. Considering there is nothing inside the bellows except air I could never make out why the darned things were so heavy, until one day I found out that the case usually weighed more than the instrument. These days, of course, apart from the music stands, the library, and the drum kit belonging to Roy Marsh, I never carry anything at all. And one day now I'm going to tell Roy just what he can do with his bass drum... only I'm afraid he will start his own orchestra.

Apart from a few individual efforts the accordion has never been a good medium for jazz. Chiefly, I believe, because the player always feels so self-conscious wearing one of those silk blouses that seem to be given free with every instrument. Today, I believe, all such encouragement to buy an accordion has ceased. In fact you are very lucky if you find anyone to even consider selling

Piano or Chromatic?

By TORALF TOLLEFSEN

I AM asked whether the chromatic accordion is a better instrument than the piano accordion, or vice versa; but I am afraid that I cannot give a definite answer, since it is largely a matter of opinion.

It is true that in certain instances the chromatic has definite advantages over the piano-accordion. For instance, it is possible to stretch over a far larger range of notes on the treble side, so that it is possible to play one part on a low register, and another part nearly two octaves higher at the same time. I can stretch just over two octaves comfortably. Then, the treble range is slightly larger, from F to E flat, just under 4 octaves.

Then again, chromatic passages can be played more quickly, and the standard chords, major, minor, diminished, dominant 7th, and augmented 5th, are all easily played on the treble, since the "shape" is always the same.

In many respects, of course, the two instruments are exactly similar. There is no difference in the base arrangement; and touch, the technique of staccato and legato playing, bellows control, and the bellows shake, and so on, are all exactly the same on both instruments.

On the other side of the picture, the piano accordion has certain advantages over the chromatic instrument. For instance, diatonic scales and passages are more easily played, since far more attention must be given to accurate finger placing on the chromatic instrument. Changing chordal passages, too, involve more accurate finger placing on the chromatic accordion, and the fingering arrangement has to be much more carefully worked out.

I would say, then, that the relative advantages and disadvantages of each instrument tend to cancel out, and it is largely a matter of mastering the technique of your own particular instrument.



TORALF TOLLEFSEN

I should certainly not like to appear that I have to work very hard in order to achieve the desired result. I assure them that there is nothing special about the instrument which I use; but I should like to impress on these players the fact that the instrument must be used scientifically. Far too many players try to play their music three times as quickly, and three times as loud as the composer intended!

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Qualifications of a Good Teacher

I HAVE often been asked by accordionists who are studying to become teachers themselves "What are the vital qualifications of a good teacher?" And in many cases they have been surprised by the wide range of qualities covered by the answer.

First and foremost is the fact that the good teacher is born, not made; that is, the individual qualities of unlimited patience, coupled with a genuine desire to teach, and the ability to see the pupils' problems through their own eyes are essential factors to which all other considerations are secondary.

Obviously, the good teacher must be also a first rate performer on his instrument. In order to demonstrate effectively the necessary details of technique and interpretation. But the converse is not necessarily true—the expert player is not always a good teacher, as often his personal make up does not include the considerations mentioned above. Besides the necessary performing ability, the good teacher must be an all-round musician, and his knowledge not confined only to the instrument he teaches, but embracing the entire range of musical activities; in fact, there is no end to the teachers' own acquisition of knowledge, all of which he will find an invaluable help to his work. (A comprehensive library of both books and music is a necessary adjunct for every teacher.)

The good teacher must be able to inspire in his pupils, by his own actions and general bearing, a love for music and good musicianship—this is by far the most important facet of the teachers' work, and one which will have the greatest effect for good, both in the profession, and in life generally.

The above points apply to all teachers of musical instruments; now let us consider the details which go to make up the "good accordion teacher."

First, he must have a definite teaching "system," based on a thorough knowledge of the Accordion and its capabilities, and of the standard repertoire of music, which can be adapted to the needs of the widely varying pupils who will pass through his hands. Obviously, the teacher must have a complete knowledge of Theory and Harmony as applied to the accordion, together with a thorough understanding of the range of accordion music available for teaching purposes; and some time should be spent in grading this for use, with due regard to the needs of the pupil in the matters of touch, fingering, bellows action, dynamics, phrasing, and all the other points which go to make up a musicianly performance.

Finally, the teachers' work will be greatly helped by a study of psychology, and a good helping of ordinary plain common sense which should be added to as the teacher gains EXPERIENCE, which is, needless to say, another vital qualification of the good teacher, and is one that can only be gained by actual teaching. Such is the broad outline of the qualifications of the good teacher—idealistic perhaps—but allowing for the human element, the conscientious teacher will be found to possess most of the above attributes, and the results are plain for everyone to see in the achievements of his pupils. To the budding student teacher I would say therefore "Go thou, and do effect for good, both in the pro-

FIRST PICTURE OF THE KEYNOTES



Left to right: Alan Dean, Terry Devon, Johnny Johnson and Irene King

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THE TIN PAN ALPHABET

AM SORRY they're not stopping those political gags on the air. When practically every show makes a feature of it, it becomes a bit boring!

BRITISH TUNES REPORT. March 13. In 45 minutes, Maurice Winnick played three.

CARROLL LEVIS SHOW. I missed Avril Angers in this spot.

DAIRY TALK. "In my opinion, they have these non-vocal programmes to make it harder."

EASY ON THE EAR. The Ken Morris - Charlie Chester Ballad, "Love Descended Like An Angel." I hear the requests are pouring in for this.

FRED (STAND EASY) FERRARI - from what I have heard, is fast becoming an established favourite with the listeners.

GOODBYE FOR THE ALLEY. Peter York's "Sweet Serenade" programme back on the air soon. I, for one, am hoping this is coming back on that 1.15 p.m. Sunday spot.

HEARTBREAKER? You ask the pluggers who will have to work on it!

I am told that E.M.I. are now making records especially for America. This should be another good shop win-

PICK-UP CHATTER

FOR SWING—sheer unadulterated swing. Lionel Hampton takes the prize every time. Hamp's big band packs a tremendous rhythmic punch, and within the severe limits of its repertoire—blues and nothing but blues, at slow, medium and quick tempi—it never fails to satisfy.

Hampton's latest, on Brunswick 63844, couples a mid-tempo blues by title "Two Finger Boogie" and a slow tempo blues entitled "Blow Top." Both sides date from the same three-year-old session (May, 1945) and both feature a septet of players drawn from the complete manager. It goes to Hamp's credit that this septet lacks none of the big band's devastating drive: merely its volume!

The leader's two-fingered piano sparkles brilliantly on the "Boogie" side, and there are two choruses for Joe Morris (Arnette Cobb), muted trumpet (Joe Morris) and clarinet—possibly Rudy Rutherford, but more probably Herbie Fields, the young white musician who crossed the musical Colour Line "backwards" to join forces with Hampton's great band. I think I detect the H.F. whine.

"Blow Top Blues" is by way of being a feature for Dinah Washington, a blues-singer with some modern ideas and a plain-spoken voice. Joe Morris obliges with some effective muted background work and Hampton shows his accustomed skill on vibs in a solo chorus. The lyrics are moderately amusing—but not for the kid sister.

Milton Buckner's ensemble piano is extremely impressive on both faces. Solid!

FOR SUBLIMITY—try Joe Mooney's Quartet playing "Stars In My Eyes" on Brunswick 63844. There's more good music in this "novelty" combination (accordion - clarinet - guitar - bass) than is apparent at first hearing. If Joe Mooney may be taken as an example, there's every justification for George Shearing's enthusiasm for the accordion—expressed so succinctly in these columns a year ago. We are all too well aware of the accordion's shortcomings as a jazz instrument; goodness knows, accordionists as a rule do little to disguise their instrument's failings in this direction. But Mooney, with rare skill and musicianship, almost makes one forget the appellation "squeeze-box"—perhaps because he never attempts to take the instrument out of its stride.

Used chordally the accordion can easily reproduce the harmonic richness of a full section of wind instruments. (As long ago as 1929 Duke Ellington made effective use of the accordion in his Brunswick recording of "Double Check Stomp" by scoring for it in concert with his trumpet team.) Handled with the delicacy and discretion of a Joe Mooney there seems to be no good reason why the much-abused accordion should not make a considerable contribution to the art of jazz chamber music.

"Stars In My Eyes" is the first non-vocal Mooney recording we have had in this country. As such, it gives us the opportunity of really getting to grips with the workings of this unusual quartet.

In Andy Fitzgerald (clarinet) and Jack Hotop (guitar) Mooney has found musicians of his own immaculate standard. Their would appear to be an ideal musical relationship.

FOR BE-BOP—I unreservedly recommend Dizzy Gillespie's

SECOND THOUGHTS (No. 9) By Steve Race

There is a movement on foot to establish a National Film Archive: a kind of Safe Deposit where good and important films may be stored in conditions for the benefit of posterity, and of those students of the cinema who wish to refer to it. It seems a pity that something similar cannot be organised to preserve the many film sequences which feature stars of the dance music business. An obvious start could be made with the White-man film "The King of Jazz" in which Beiderbecke and others appeared, and the scene from "The Big Broadcast" in which Eddie Lang accompanied Bing Crosby. There were several Louis Armstrong films, Jack Teagarden's speaking role in "Birth of the Blues," Artie Shaw's band in "Second Chorus" and others. Krupa in "George White's Scandals," star-studded Jam sessions in "Hellsapoppin'" and "Fabulous Dorseys," the King Cole Trio in "Mad as a Hatter" (whatever became of that film?), not to mention the Ambrose and Hyton British records. But, perhaps most important of all, there are countless shorts made by every American band of note in the last ten years. What happens to all these? Presumably they are rotting on a Wardour Street shelf waiting for some enterprising enthusiast to collect and preserve them; perhaps even exhibit them to jazz fans. This seems to be a job worth taking on, once copyright troubles could be ironed out. Come to think of it, there's a lot of money to be made. Now won't somebody try it?

"Talking About Music"

was only later that Liszt related the two.

A most pleasant surprise packet is the recording of Rousset's Petite Suite Op. 59 by Charles Munch and L'Orchestre de la Societe du Conservatoire de Paris. To those to whom Rousset is as yet unknown this suite of three short movements on Decca AK 1643-4 is an admirable introduction, being at once easy to approach and typical of the composer. The first movement, "Aubade," or morning song, deals with bird life. The only difficulty here is to get the feel of the metre. It is in 10/8 time, subdivided into 6/8 plus 4/8. To make it clear let's make a note of the metre. Let X equal an accented quaver and x an unaccented one. Here is the basic rhythmic of each bar:—

XxxxXxxxXx. Once this has been assimilated the music becomes easy.

The coda of this movement is startling, as though sudden tragedy had entered or ended the life of the birds. A harsh discord, the ingredients of which are G, G sharp, A, B flat and D, as repeated fortissimo and followed by descending chromatic run in minor seconds which comes to rest on an unresolved A and B flat. The second movement is a "Pastorale" containing some delicious writing, firstly for the oboe and later for the clarinet and flute. The very short final "Mascaraade" is not quite on the same level as the two preceding movements. Both performance and recording are very good, but could stand a little more transparency. In the Pastorale it is difficult to pick out the bassoon which enters with the oboe when the opening horn solo reaches its top note. Faure's Pavane in F sharp minor makes a delightful fill-up on the last side. It is exquisitely played.

Mendelssohn figures prominently in the recent releases with the Third (Scottish) Symphony recorded by the Liverpool Philharmonic Orchestra, conducted by Sir Malcolm Sargent on Columbia DX 1451-4, the Fifth (Reformation) Symphony by Charles Munch and the Paris Conservatoire Orchestra on Decca K 1715-8, and the incidental music for Mendelssohn's Dream by the Concertgebouw Orchestra of Amsterdam conducted by Eduard van Beinum on Decca K 1768-9. Of the two Symphonies the "Scottish" is I feel the better work. The last movement of the "Reformation" is rather pretentious and its scherzo cannot be compared with the other. As regards performance and recording, Decca set is the better; it is indeed an outstanding recording. The performance of the Midsummer Night's Dream music (worth, in my opinion, both symphonies put together) is disappointing. To play this music really well is difficult. Here it is not sufficiently light and airy.

The Ballet Suite from Marmizelle Argot by Lecocq arranged by Gordon Jacob has been recorded by the Royal Opera House Orchestra, Covent Garden, conducted by Hugo Rignold on HMV 3707-8. This music is adequate though it may be in the theatre, it is insufficient merit to stand in its own right. Its best and most extended movement, the waltz, is not in the same class as Tchaikovsky's waltzes. The rest of it is redolent of Bizet, Chabrier and Offenbach, but lacks their sparkle. It is a pity, because both the performance and the recording are excellent.

Of the single records, Borodin's On the Steppes of Central Asia played by the Philhar-

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Jazz

Edited by DENIS PRESTON

"Night in Tunisia" (H.M.V. B.9851) backed by "52nd Street Theme." "Tunisia" is the more complex; "Theme" the more immediately appealing. The latter title boasts a long string of solos sandwiched between the expected eccentric ensembles of vibs, tenor, saxophone, guitar and vertiginous trumpet. I make this suggestion to Milt Jackson free of charge. Why not record a vibs solo under the title of "Boy From Bali"? Readers, if you don't know what I'm talking about, refer to Parlophone M.O. 106. Dig those Ballinese gongsters. They've been bopping for generations!

FOR BRITISH BOP—it's a pleasure to listen to "Boppin' At Esquire" on Esquire 10-002. The players are Ronnie Scott (tenor), Pete Chilver (guitar), Ralph Sharon (piano), Jack Scullion (bass) and Carlo Krahmer (drums). The band goes by the name of "The Esquire Five," and the label is a new private venture for the exploitation of "non-commercial" British jazz. 10/- in support of so good a cause is not too much to pay for this smooth-surfaced unbreakable disc. The recording is generally first-class, and does full justice to Sharon's crystalline piano tones, Chilver's sensitively modulated guitar and Ronnie Scott's ample unaffected tenor. I ask no more of British musicians than that they should continue to show such high inspiration and thorough good taste in all their work.

A twelve-inch Esquire by the same outfit couples "What Is This Thing Called Love?" and "Lady Be Good" (12-002). The latter, refreshing variations on the old theme, spotlights the Scott tenor. A shade more tonal variety from the soloist would have made all the difference between a merely good and a really excellent performance. (Could it be an overdose of Flip Phillips' influence?)

I should like to point out that these discs are not generally available, and must be ordered direct from the Esquire Record Society, 14 Christ Church Avenue, London, N.W.6.

STOP PRESS

The Ray Ellington Quartet opened at Finsbury Park Empire this week with considerable success. It is doubtful whether the audience could have really understood how brilliant their music is, but whether this is true or not they showed their appreciation for this new-learned act in no uncertain terms.

An excellent showman himself, Ellington has the nearest Bop outfit in the country ably assisted by those talented instrumentalists Dick Katz, Lauricid Caton and Coleridge Goode.

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J. L. R.

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