

Musical Express

FRIDAY, DECEMBER 17, 1948

Incorporating ACCORDION TIMES

No. 115

PRICE FOURPENCE

ON EVERYBODY'S MIND! BERG LARSEN MOUTHPIECES

HIT THE HIGH NOTES! TED NASH'S STUDIES IN HIGH HARMONICS

CHEAPER MUSIC FOR THE CHEAPER PS?

Low Price Labour for Trades Council and Labour Party Dances A REMARKABLE TARIFF

By The Editor

QUITE BY ACCIDENT THE TARIFF OF MINIMUM CHARGES FOR MUSICIANS IN LIVERPOOL CAME INTO MY HANDS. READING THEM IN COLD PRINT CAME AS A SHOCK. WHETHER THESE CHARGES ARE IDEAL OR ELSEWHERE I DO NOT KNOW. BUT ONE THING IS POSITIVE. THERE ARE CHARGES FOR EVERY KIND OF DANCE IN EVERY GRADE OF HALL YOU CAN THINK OF AND A SPECIAL TARIFF FOR ANY DANCE OR FUNCTION PRODUCED OR PROMOTED BY THE CO-OPS, THE LABOUR PARTY OR THE TRADES COUNCIL. FURTHERMORE, THE TARIFF FOR SUCH POLITICAL ORGANISATIONS IS THE CHEAPER BY TEN SHILLINGS PER MAN.

The Tariff clearly lists certain halls which may be scheduled as Class "A" Dances. For these, during a session of not more than four hours and terminating at midnight, the dance musician must receive not less than thirty-five shillings. There is also a list of other halls which are scheduled as Class "B" Dances for which the dance musician may receive the lower minimum rate of twenty-five shillings. The Tariff also states that the lower rate (25/-) applies to dances of the "Trades Council, Co-op, and the Labour Party," although it does not stipulate these shall be held in Class "B" halls.

From the foregoing it will be clearly seen that these three special organisations have the right to reduced rates granted by the Musicians' Union. Why is this? If any other organisation were to demand such preferential treatment they would be accused of exploiting the musician, taking a mean advantage of the Union Member, and suspected of advocating sweated labour.

Musicians throughout this country should ask themselves now, once and for all, whether their music is political or artistic. If it is artistic what is this new class distinction that gives them the right to their labour cheap? If a private dance can be held in a Class "A" Hall and the promoters must pay the full 35/- rate for the dance musician, surely the Co-ops, the Trades Council and the Labour Party are not so despatch that they may expect a rate entailing lower wages?

Let us hear no more about that much bandied "victimisation" until this newest anomaly is uprooted from the hitherto sweet-smelling business of music.

QUIET RHYTHM RETURNING

Neil Arden's popular radio programme, "Quiet Rhythm," which has been off the air for some time, will be returning in the fourth of the series on Sunday, January 2, and the new series, "Four Men, One Song," written by him for the Radio Revellers, had its first broadcast last Monday, December 13.

We confidently predict that...

SUNLAMBAY

(In An Old Australian Homestead)

will be the HIT of 1949

Watch it GROW! BOX & COX PUBLICATIONS, LTD. 7 Denmark St., London, W.C.2

FORTY FIVE PIECES FOR PHIL GREEN Then off to U.S.A.

PHIL GREEN, FAMOUS COMPOSER, ARRANGER-CONDUCTOR, INFORMS US THAT COMMENCING JANUARY 2 AND FOR SIX CONSECUTIVE WEEKS HE WILL PRESENT A NEW PROGRAMME OVER THE B.B.C. WITH A FORTY-FIVE PIECE ORCHESTRA. IN ADDITION TO THIS ORCHESTRA WHICH WILL, WE FEEL SURE, HAVE ALL THE ARTISTRY AND MUSICAL ABILITY ATTRIBUTED TO GREEN, THERE WILL BE DOROTHY MORROW SINGING SOLO AND ALSO WITH HER NEWLY FORMED GUILD VOICES, A MIXED VOCAL GROUP CONSISTING MAINLY OF NEW SINGERS THAT DOROTHY HERSELF HAS TRAINED, VAL MERRAL AND JOSEPH McNALLY, WHOM GREEN IS BRINGING OVER SPECIALLY FROM IRELAND. ON THE COMPLETION OF THIS PROGRAMME GREEN WILL IMMEDIATELY GO TO AMERICA FOR A BUSINESS TRIP.

This versatile musical celebrity has just completed writing the music for A.B.C.'s new film, "For Them That Trespass," and is now composing the music for Alexander Ford's "Saints and Sinners." In what little spare time he has left he continues to conduct house bands and his own individual outfits recording for E.M.I.

We feel sure that readers will agree with us, knowing his fine programmes in the past, that Green's new show will be something well worth listening to.

A SERIES FOR NAT TEMPLE

Popular Nat Temple and his Octet have a series of "Break For Music" broadcasts in the near future. They can be heard from 12 noon to 12.30 p.m. on three successive Fridays, December 17, 24 and 31, and at the commencement of the New Year on Tuesdays, January 4, 11 and 18. The band also played at the wedding of Woolf Phillips on December 12. Nat himself appeared on the "To Town With Terry" programme last Monday night, December 13, and has recently played a great many private engagements.

KUBELIK, DE VITO, B.B.C. SYMPHONY, IN CONCERT OF HIGHEST STANDARD

AT THE B.B.C. SYMPHONY ORCHESTRA'S CONCERT AT THE ALBERT HALL ON WEDNESDAY, DECEMBER 8, ORCHESTRAL PLAYING OF A VERY HIGH STANDARD WAS HEARD. RAPHAEL KUBELIK CONDUCTED THE PROGRAMME BEGAN WITH BEETHOVEN'S GROSSE FUGA. IN SPITE OF MAGNIFICENT STRING PLAYING AND THE SUBTLE ALTERATIONS OF DYNAMIC MARKINGS IN THE SCORE MADE BY THE CONDUCTOR, THIS PIECE INEVITABLY LOSES MUCH OF ITS EFFECT BY BEING PLAYED ON A BODY OF STRINGS INSTEAD OF A STRING QUARTET. ITS RIGHTFUL PLACE IS THE FINALS OF THE B FLAT STRING QUARTET OP. 188, AND IT IS ONLY IN THIS CONTEXT THAT ITS FULL GREATNESS CAN BE COMPLETELY FELT.

Giocanda de Vito's playing of Mozart's C major Violin Concerto (K.216) was as near perfection as humanly possible. Here again subtle changes were made in the score, notably by the replacing of notes by flutes in the second movement, and the soloist played during the final bars of the work instead of ending two pages further back. Adjustments of this sort, when made with such good taste, are not merely permissible but also advisable.

The concert ended with Schubert's C major Symphony (D.914) which was as near perfection as humanly possible. Here again subtle changes were made in the score, notably by the replacing of notes by flutes in the second movement, and the soloist played during the final bars of the work instead of ending two pages further back. Adjustments of this sort, when made with such good taste, are not merely permissible but also advisable.

HALLÉ TAKES THE CAKE Barbirolli snuffs the candles



Mr. John Barbirolli conductor of the Hallé Orchestra helping to blow out the candles of a 50th Birthday cake presented to Mr. Wally Jones, Hallé Orchestra Manager, by members of the Hallé Orchestra, at the Sheffield Harmonic Society Listeners Club, held at the Cutlers Hall, Sheffield, December 10, 1948.

SENSATION AT M.S.B.C.'S ALBERT HALL CONCERT Eileen Joyce Breaks Piano String!

LAST SUNDAY NIGHT AT AFTERWARDS Miss Joyce said she was keeping the string as a souvenir. In all her memory she does not know of a similar feat. The utmost gratitude of the musical profession is due to Eileen Joyce, Kubelik, The Philharmonia Orchestra, the famous musicians who acted as stewards and the entire personnel of the Council's working Committee for their labour of love, given so generously, in the hope of establishing this into an important annual event.

CLUB BAND TO BROADCAST

"Bix" Curtis, secretary of the newly opened "Music Makers' Club," informs us that several of the club's resident musicians have a "Jazz Club" broadcast on Saturday, December 18, together with the popular Revel Terry Quartet. The personnel, which includes Jim my Skidmore, tenor player George Harrington tenor, Fred Perry sax, Reggie Swain drums, Keith Bedford bass, Freddy Hargreaves piano and electric guitar, Paul Smulkin.

BRITISH BANDS FOR BAHAMAS Butlin's Ambitious Plans (Musical Express Staff Reporter)

UNTIL RECENTLY IT HAS BEEN THE CUSTOM TO ENGAGE AMERICAN BANDS FOR THE BAHAMAS, NECESSITATING PAYMENT IN DOLLARS. AL BERLIN, MUSICAL DIRECTOR FOR BUTLIN'S, WHOSE FORT MONTAGU HOTEL FEATURES PROMINENTLY IN THE MUSICAL LIFE OF THE BAHAMAS, WROTE TO THE AMERICAN FEDERATION OF MUSICIANS OFFERING TO PAY IN STERLING. BUT THIS SUGGESTION WAS TURNED DOWN. FACED OUT ALL THE DETAILS OF SAVING DOLLAR CURRENCY, AL BERLIN WORKED OUT THE DETAILS OF FINANCE FOR BRITISH BANDS. HE DISCOVERED THAT HE COULD ENGAGE FIRST-CLASS BRITISH MUSICAL ORGANISATIONS, INCLUDING THEIR FABULOUS FARES, AND PROMPTLY PROCEEDED TO PUT THE PLAN INTO ACTION.

The result is that Jack Scott who, by a coincidence, happened to be first alto player with Al Berlin's own orchestra several years ago, will leave Britain on December 21 at Butlin's expense to visit clubs in New York and Miami to get the correct audience reaction from the American public prior to taking his band into the Fort Montagu Hotel, Nassau.

THE UNION ELECTION RESULTS ARE ON PAGE FOUR

JOHNNY DENIS FOR FISCHER'S

FOLLOWING THE COMPLETION OF THE RAY ELLINGTON QUARTET'S ENGAGEMENT AT FISCHER'S RESTAURANT, AND CONTINUING THE MANAGEMENT'S POLICY OF HAVING RESIDENT BANDS FOR SHORT SEASONS, JOHNNY DENIS AND HIS SEKEXY WILL COMMENCE AT THAT RESTAURANT ON JANUARY 3. THE LENGTH OF THE ENGAGEMENT DEPENDS ON THE AUDIENCE REACTION, BUT WE UNDERSTAND FROM KINN-ELLIOTT DIRECTOR, WHO NEGOTIATED THE ENGAGEMENT, THAT THE SEKEXY CANNOT STAY FOR LONGER THAN TWO MONTHS AS THEY COULD MEET THERE LONG FRINGING THE END OF MARCH.

We understand that Denis will feature several novel ideas which will give his band a new look, and the combination will include: Denis on electric, Hawaiian and Spanish guitars, and a tenor and clarinet, Ivor Raymond accordion, Pete Huggins bass, Sam Peasger drums and a pianist who has still to be chosen. The featured girl vocalist will be Betty Rogers.

The management of Fischer's have agreed to release Denis and his band on February 6 in order that they may undertake a previously booked engagement at the Embassy Cinema, Bristol, together with the Radio Southern and the Brighton Aquarium and then a long engagement at Fischer's Restaurant which was completed last October. Now this enterprising agent and band leader has secured their second first-class resident engagement in London.

The band will again be broadcasting on December 20 at 10.30-11.15 p.m., December 30 9.30-10.15 p.m. and New Year's Eve 10.30-11.40 p.m.

The outfit will play at the Coronation Ballroom, Ramsgate for Christmas and the New Year and will also do further recording sessions for Decca.

Ralph Moffatt interviews Denis this week for a special programme of Denis's recordings which he is presenting over Radio Luxembourg.

MORE AIR DATES FOR LUCRAFT

HOWARD LUCRAFT and his Music Masters' popular broadcasting outfit, have secured more dates lined up. They will be on the air on Wednesday, December 22 at 11.15 p.m., and the broadcast will feature several items of interest to the fans, including a new number by the Pop Quartet, and also pianist Steve Rancey's "The Music of the Future." He will be appearing on December 30 at the Eldorado Ballroom, 10th, on Wednesday, 11.15 p.m., and on January 8 at the Eldorado Ballroom, 10th, on Wednesday, 11.15 p.m., and on January 11, a.m., and on January 8 have another Light Programme date from 5.45 to 6.15 p.m.

Jack Coles' Music Masters Broadcasting

JACK COLES will broadcast with his Music Masters on December 17 at 4.15-4.45 p.m., and will appear as guest conductor with the Malachro Orchestra on December 20 in a General Overseas Service. He will also be on the air with his own band on December 24 at 4.15-4.45 p.m. Coles informs us that he has now given up concentrating solely on his writing and conducting. His latest work is the "Sons of the Sea" in a straight piece entitled "Sea and Sand."

PLEYDELL FOR THE EMBASSY

ART THOMPSON informs us that having been resident for nearly five months at the Embassy Club, he gave his notice to the management last Friday night. He told us that he has plans for the near future, and an announcement of these will be forthcoming shortly. He will be increasing his band to a fourteen piece outfit and will leave the club on January 1.

On January 3 Ronnie Pleydell will take his band, consisting of five saxes, three rhythms, trumpet and vocalists Jack Harding and Alan Jones, into his new West End engagement for a three months' contract with option. The engagement was negotiated by Pleydell's exclusive agent, Alfred Prager, through Anglo-American Artists.

It is interesting to note that since Prager took over the sole management of the band nearly two years ago, both he and Pleydell have co-operated to such an extent that the outfit has been able to work in first-class engagements, starting at the Carlton, Bournemouth, for a season, then the Hammoth Palace, followed by a summer season at the exclusive Headlands Hotel, Newquay, the Savoy, Southsea and the Brighton Aquarium and then a long engagement at Fischer's Restaurant which was completed last October. Now this enterprising agent and band leader has secured their second first-class resident engagement in London.

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hear these famous American Stars in their latest brilliant releases

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Brunswick Capitol

Accordian Times and

Musical Express

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

THE VOICE

ENTERTAINING

There is a well-known British custom with which we are all familiar. It is the congenial manner in which we manage to discuss business deals over the dinner table. This perfectly orthodox social-business system of ours has tremendous advantages. It colours sordid financial details with the rosy haze of vintage wine. The remorseless terms of a hard bargain are the sweeter when softened by the palliative of gastronomic perfection. As a tributes, you discuss your business over lunch—and so you should. Business men do it. Artists do it. Band-leaders do it and, I am told, so do B.B.C. officials when they have the good fortune to be invited.

DRAWING THE LINE

Now you cannot draw a line of demarcation between entertaining a customer or client and a B.B.C. official. What's good for the goose is good for the gander. You cannot make fish of one and fowl of the other. There is, however, just one important little distinction. As with the principal actors in the Lynskey Tribunal, it is not always possible for a public servant—and the B.B.C. officials are public servants—to accept hospitality without a certain amount of embarrassment. It is at this stage we must differentiate between legitimate entertaining and bacchanalian revelry where B.B.C. officials are concerned. It has been brought to my notice that the ugly old ghost is rattling his chains again!

DINNER FOR ONE?

Dinner for one, please James? Oh no! "I want to come over to the Club and hear your band with a view to giving you some work. You're playing a table for me?" Very kind. There'll be four in my party—do you mind? "Supper for FOUR, please James?" The cost? A band-leader being a member of the staff could hardly get off a dinner than fifteen or twenty pounds, could he? Now it is one thing to entertain your prospective booker in the expensive atmosphere of a night club or restaurant for the purpose of "selling" him your product. But it is another thing entirely to host the bill for a party of his friends enjoying a night out at somebody else's expense. That, precisely, is the kind of complaint (not by any means isolated) I am receiving.

CESAR'S WIFE

Cesar's wife must be beyond reproach. That is the whole difference between an ordinary business talk over lunch and what I choose to call "A Night Out." If any B.B.C. official wants to hear any band in this country I am certain the B.B.C. has the facilities to audition them in the most perfect surroundings. Furthermore, any band desiring of getting a radio date would go to any extreme to call at the studios for the privilege of that audition. There would appear to be no necessity for wine, cabaret, song, music and dancing to influence a booker's estimate of a band-product. If I were anxious to bring an official to the club or restaurant where my band was working during the night, I would have the courtesy to invite that booker to bring his wife. There are two reasons for this. After working hours a man's time belongs to his wife and, in any case, it would not be very pleasant for him to spend the evening at a table in solitary confinement. But parties of four and more are stretching the word hospitality from the bounds of the business luncheon as we know it to the proportions of the Feast of Balthazar!

PUBLIC FIGURES

Now business men entertain on varying scales of lavishness according to their circumstances and the importance of the deal. Far be it from me to set out a scale of magnitude for such hospitality. But one thing is of the greatest importance to us all. If members of the B.B.C. staff are to accept entertainment let them first make certain that it will be a night out, a five bob luncheon or just the simple camaraderie of a pint of beer in a pub, our guests must always remember they are public figures. What goes on at the average business man may well cause embarrassment to a public servant. The Holmes Report found that officials of the B.B.C. had been in the habit of receiving presents and being lavishly entertained. The Holmes Report deprecated that system. Let us see there is no recurrence, or the B.B.C. Inquiry will have been in vain.

DO YOU READ MUSIC?
HAVE YOU REID MUSIC?

"First of all, I believe there would have been no Jazz with-out America because America both the Negro and the European people came to gether and merged both their cultures into what we know as Jazz. The European had centuries of harmonic melodic development and the Negro, of course, still remains the greatest creator of rhythmic music. This Jazz was born."

Of course it is not all as simple as that. My chief bone of contention is our statements that the Negro still remains the greatest creator of rhythmic music. Negro I presume you mean American Negro and by rhythmic music (for music cannot without a rhythmic accompaniment which can boast a high degree of rhythmic interest. I realise, of course, that to you the word "rhythm" means something quite different than to me, but as an African you use it in its original sense. For this reason there is room for tremendous developments in the rhythmic side of jazz.

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FRANK DE VOL'S RECORDS Opening Four Weeks' Season Dec. 31



by CHICK MADISON

WOODY HERMAN opened his Hot at the Hollywood Empire on December 7 together with Mary Ann McCall, and thereby fulfilled a promise to his wife in going home for Christmas. Herman has returned to return to the Palladium for personal reasons.

EDDY HOWARD gives his band a pre-holiday vacation for two weeks following their Indianapolis one-ner on December 12 with the "To Each His Own" masterly opening at the Chicago Aragon Ballroom on New Year's Day. This is the hall where he got his first big break as a band-leader after leaving the Dick Jurgens Orchestra.

PAGE CAVANAUGH Trio opened at the Club André in Syracuse on December 3 on their continued eastern trip. The Syracuse University students voted the ex-G.I. trio into the town's number one club spot after the management conducted a poll of the campus via the school paper. Following this date the Trio will be giving a nine-night engagement at McVan's popular nite spot in Buffalo.

PARAMOUNTS' Robert Emmet Dolan and Johnny Mercer are competing work on a new musical score for a new show which will open in Hollywood prior to Broadway. The show, titled "Free And Easy," will be the first Mercer has done for a legitimate presentation since "St. Louis Woman."

PROVIDING Billy Berg can keep his Hollywood club open, he will present Dizzy Gillespie three commencing January 25, complete with band.

JNA RAY HUTTON, the Blonde Bombshell Bandleader, is in process of organising a new orchestra in Los Angeles. She opens on December 31 in Las Vegas for four weeks.

CLARK DENNIS's opening at the Elmore Hotel was quite a star-studded affair, as music publishers and radio and television artists were at the first West Coast date of the "Big O of My Heart" term.

FRANK DE VOL'S "Classics In Modern" Capitol album recorded so solidly with a chain of New England juke-box operators that they now want to look over the quality of the players DeVol and his Orchestra on a special series of pop concert in Boston, Providence, New Haven and Hartford next February. Agent Marty Meicher is handling negotiations.



Vaughn Monroe holds the starting gun as Tinker Cunningham and Maree Lee (a-basin) of their men) are posed at the starting line. On Monroe's CBS broadcast, Al Capp, cartoonist and creator of LI'NORE, was heard reading the official proclamation and all colleges staging "Sadie Hawkins' Day" tuned in the programme to hear him.

Maestro Tullio Milani, who has been in the States for some time, is now in Los Angeles. She opens on December 31 in Las Vegas for four weeks.

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"DEAR MR. KENTON...!"

Our Music Editor Malcolm Rayment replies to an article written by Stan Kenton in Musical Express

UNDER the title of "Progressive Jazz and the Heart," which was sent to Mark White, was printed in the Musical Express on November 12. It calls for considerable comment. I am well aware that it is extremely difficult for an artist to write or speak about his own creations. Usually it is unnecessary for the composer to create at all being quite sufficient. In your case it was different, for you were asked to do so, nevertheless your meanings are far from clear and your statements not always correct. Let us take your first paragraph:

"First of all, I believe there would have been no Jazz with-out America because America both the Negro and the European people came to gether and merged both their cultures into what we know as Jazz. The European had centuries of harmonic melodic development and the Negro, of course, still remains the greatest creator of rhythmic music. This Jazz was born."

Of course it is not all as simple as that. My chief bone of contention is our statements that the Negro still remains the greatest creator of rhythmic music. Negro I presume you mean American Negro and by rhythmic music (for music cannot without a rhythmic accompaniment which can boast a high degree of rhythmic interest. I realise, of course, that to you the word "rhythm" means something quite different than to me, but as an African you use it in its original sense. For this reason there is room for tremendous developments in the rhythmic side of jazz.

The composer's or arranger's chief obstacle, in this country at least, is the player, who being so steeped in the childishly simple rhythms of jazz, finds great difficulty in playing anything of a rhythmic or interesting nature. Recently in an arrangement I used a series of phrases from a 4/4 background to normal four-in-a-bar and ad lib solo, but I had to disguise the fact by arranging it through in 4/4. It came off perfectly, but I dread to think what would have happened had I had the pieces correctly. It is interesting to note that the ad lib soloist, being so steeped in four-in-a-bar, was not

scientific, created without any "heart," which is left to the performer. Now I have only heard hand-organ or one of your records on one occasion and your first Capitol release over here ("Artistry In Rhythm" and "Artistry In Rhythm, CL1902), but your music certainly does talk a little more as being arranged without a "heart." Very much to the contrary, and I admire those who play quite different things) it very much.

Paul Hindemith, as well as being a composer of high standing, is also one of the outstanding theorists (or scientists) of our age, and he certainly constructs his own music on scientific lines, but he insists that a composer with-out "a heart" can only write meaningless paper music. Music into which the composer or arranger has put "a heart" can have none in performance, whatever the quality of the music. Your music, I am convinced, does not come into this category. As with all good music, it is obvious that technique (or science) has been your servant and not your master.

As for proving new theories, I know of nothing, theoretically, though of course not idiomatically, that has been done in jazz that could not have been done by Richard Strauss fifty years ago. This, of course, is no way demerits the steps you have taken. Perhaps you mean by proving new theories, proving them to yourselves? Nothing could be more commendable. Your use of the word "legitimate" I will say no more about, but I do not agree that any musician is not felt by the musician is worthless. Might not the musician and not the composer be the fault? It has been so many times in the past, for the composer is usually one or more steps removed from the audience. Certainly a performance of music which is not felt by the players is of no value, but that is a very different thing. Finally, here is your last paragraph:

"In Progressive Jazz the same as in Be-Bop, a beat is subdivided many times. Where men of the one fell only on accents on the beat and off the beat, or in other words accents were not only felt as a beat, but the beat could be split in half, and the half could be split in half, and so on. This is not to make quite clear is that in today's music is being written with a quarter note, eighth notes, subdivided twice, three times, four times, six times, or as much as eight times, or more. There has never been anything unusual in dividing up the crock (quarter note) two, three, four, six or eight times, so long as it was playable. What you do not make quite clear is that in "Progressive Jazz" accents may occur on any of these subdivisions. This is undoubtedly an important rhythmic step forward in jazz.

Record Review

BRAHMS' LIEBESLIEDER

ON seven sides of Columbia L.X. 1147, Ingrid Seifried (soprano), Elisabeth Höpfer (mezzo), Hugo Meyer-Welfing (tenor), Hans Hotter (baritone), with Friedrich Walther and Hermann Weingartner (pianos) sing Brahms' Liebeslieder, Nos. 1-18, Op. 32. On the eight sides the two pianists alone play three Waltzes (Nos. 2, 15 and 16) from the same composer's Op. 39. The verses which Brahms has set are taken from "Polyphonia" by the German poet, Daumer.

The astounding thing about these recordings is that the vocalists are optional, the work being playable by the two pianists alone. One would never think of so far hearing the vocal version. Brahms avoids the monotony of one would expect from having eighteen waltzes in a row, by using considerable contrast. One of them the full vocal cast is not used, two being for soprano and alto, two for tenor and bass and one each for solo and solo tenor. The music waltzes, including one of the best known, from Brahms' Op. 39, and it is quite obvious that the

artists concerned must have thoroughly enjoyed a king of singers. The balance between four outstanding singers can combine in making an outstanding quartet, but this case is an exception. They secure a perfect balance, never attempting to thrust forward their own individuality. In other words, they are a quartet and not just four singers. The balance between the singers and the excellent piano duetists is equally good. On top of this, the recording is in every way especially outstanding, and the result is one of the perfect sets of recordings ever made. The music may not be very appealing to all at a first hearing, but it is certainly a very different world from our own. I feel confident, however, that each repeated hearing will give more and more pleasure. Some of the waltzes make an immediate appeal, others grow on one. On the whole side the two pianists give what seems to me the best and most interesting of the three, and solo tenor. The music waltzes, including one of the best known, from Brahms' Op. 39, and it is quite obvious that the

Accordian Times

Edited by J. J. BLACK

SEVERAL of my friends who have recently had the large number of books that there has not been quite the same atmosphere of spirited development in the accordion world since the war as there was in the years immediately before the war.

In those days, they argue, every music dealer throughout the length and breadth of the country was "pushing" accordions for all he was worth, clubs were started in almost every town, and even in good many villages, and there were literally hundreds of so-called teachers. I wonder, though, whether these were really the "good old days." I am rather afraid, looking back, that many of the dealers were interested only in how many accordions they could sell. In many cases, the "club" was merely a part of the sales organization, and quite a few of the "teachers" had not the first idea of music, their sole aim being to teach the pupils how to play a few simple melodies in the shortest possible time.

A symptom of the disease (Continued on page 4)

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Vera Lynn

"The Sound Track" by STEVE RACE

Eric Winston

WHEN Lena Horne opened at the London Casino she showed us something we had seldom seen before: the ability to hold a very mixed musical audience for twenty minutes while singing quiet, stylized, quiet, stylish songs...

Betty Garrett M.G.M. 152 Buttons And Bows The Matador Evelyn Knight 152 Buttons And Bows Bruns I Know Where I'm Going 65899

Some comedy choruses in the accent/dialect manner originated (I think) by Ambrose in "The Rag" and culminating in the punch line: "San-fair-ann, you're a loony" sung twice to make sure...

Herman contingent - Berman, trumpet; Flip Phillips, tenor; Ralph Burns, piano; Bill Harris, trombone; and a good hot over-segregated rhythm section...

Lena Horne Sometimes I'm Happy Sometimes To Live For M.G.M. 153 is her best record to date in England yet. "Happy" was written for her wonderfully rhythmic, insinuating voice and style...

Love Me Decca The Church Was Empty F9016 Yes, I Know - it's rather the thing in "Love Me" at the very mention of Vera Lynn, isn't it? Well, I like her anyway...

"Everything" is a grand old tune, sung rather peculiarly by a sort of orchestra. The combination of Doreen Stephens and Alan Kane has distinct possibilities in a song which allows them to retain their self-respect, but "All By Yourself In The Moonlight" would be best to Spike Jones...

The restored "Dora Room" is a great improvement over the incoherent "High Wind In Hollywood" last month. Only the tenor player is determined to make this new side wild and unrecognizable...

Something To Live For M.G.M. 154 is Lena's other voice, the voice which is more full and thrilling and which made such a memorable job of "Love" in which-ever film it was...

Love Me Decca The Church Was Empty F9016 Yes, I Know - it's rather the thing in "Love Me" at the very mention of Vera Lynn, isn't it? Well, I like her anyway...

With some marvellous choruses in the accent/dialect manner originated (I think) by Ambrose in "The Rag" and culminating in the punch line: "San-fair-ann, you're a loony" sung twice to make sure...

The greatest attention is normally paid to accuracy in literary, as in cinematic art. A novelist of my own acquaintance became very deeply involved (much too deeply, he realised eventually) in the actual practice of black magic in North London...



"Wait a minute... I've just got to finish this fan letter to Gene Autry!"

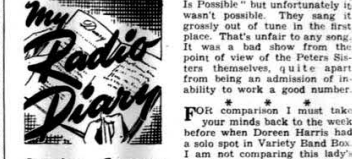
SECOND THOUGHTS by STEVE RACE

HERE is, I understand, in every major Hollywood film studio a costly Reference Department, the function of which is to ensure that anachronisms and historical inaccuracies do not find their way into the company's films...

tooling away at the tonic and dominant; and clear above all the rest the saxophone voluptuously catwauled.

The greatest attention is normally paid to accuracy in literary, as in cinematic art. A novelist of my own acquaintance became very deeply involved (much too deeply, he realised eventually) in the actual practice of black magic in North London...

That he knows no better than to confuse the trumpet with the tuba beside the point. Granted a certain superior unacquaintance with jazz, why should he flaunt his ignorance of any branch of music? Why go out of his way to refer to one of the (possibly) few subjects about which he is completely un-informed?



By Lee Conway

I WONDER if all musicians and artists realise just how much the publisher of a great song is in their hands - wholly, completely and uncontrollably!

MURDER was committed in the first place a comedian named Reinder murdered "Mr. Mother's Day" although Mr. Reinder has what sounded like a very pleasant voice in the job...

OLD TIME DANCES THE DICKY-BIRD SONG BALLIN' THE JACK YOU'RE STILL THE ONLY GIRL IN THE WORLD Send for details of our Orchestral Subscription Club

Eric Winston and his Orchestra M.G.M. 150 I'm Dreaming I'm Possible M.G.M. 150 Ida Sweet has a happy ending The Daughter Of Rosie O'Grady M.G.M. 154 "Ida" is a gag - it's sung and played as ornily as possible. "O'Grady," which isn't meant to be funnier as far as I'm concerned...

BOOK REVIEW CROSSWORD

"ERIK SATIE," by Rollo Myers. (Published by Dennis Dobson, Ltd., 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000)

THINK of me as another in the most prize-winning series, "Contemporary Composers," edited by Scott Goddard. Erik Satie was undoubtedly one of the most extraordinary characters (and they have not been few) in the history of music...

Francis Day & Hunter Ltd. 138/140 CHABING CROSS ROAD, W.C.2. THE REGENT BOHEM CLARINET with his 'REGENT' BOHEM CLARINET 'The Regent' has fulfilled every claim you made for it, says Nat Temple...

CEASAR'S MISTRESS by Wing-Cmdr. Geoffrey Cooper, M.P. (Venture Publications Ltd. 3/6 net). ONE hundred and twelve colour B.E.C. staff - all have their place in the book. None of it is hearsay; all is documentary evidence that reads like a nightmare.

DOWN 1. The chief Orphanoid. (5) 2. A film character who can be held up to hop so long. (7) 3. "Ron Hood, V.C." (anagram). (5) 4. What Novello and Mairants have in common. (4) 5. & 15. Geraldine tenorman. (5, 4) 6. "Yes" - the film double may say. "But in what?" (5) 7. Film character who can be held up to hop so long. (7) 8. "Ron Hood, V.C." (anagram). (5) 9. Health terner player suggests an angry policeman. (5) 10. "Ron Hood, V.C." (anagram). (5) 11. Short-teme oceanic peril. (1, 4) 12. Short-teme. (5) 13. "The Haunted Ballroom." (4)

Peter Maurice Orchestral Club SENSATIONAL NEW RELEASES! AIN'T SHE PRETTY? I WENT DOWN TO VIRGINIA OOH! LOOK-A-THERE BELAMI THE PUSSYCAT SONG WOODY WOODPECKER

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NEW WORKS by DALLAPICCOLA THE second concert of the London Contemporary Music Centre's Twenty-seventh Season

ELECTION RESULTS Table with columns: Elected, No. of Votes, Not Elected, No. of Votes

MANAGER ARRIVES Well-known American pianist Naomi Horowitz, personal manager to multi-instrumentalist Vic Hyde

YOU BELONG TO SOMEONE ELSE MISTLETOE KISS SO TIRED UNDERNEATH THE ARCHES LITTLE GIRL

E.D.H. Universal Amplifiers COMPLETE WITH P.O.H. MOVING COIL HAND MIRE

Joan and Valerie Trimble gave the first performance of the Hindemith Sonata, which was ranked among that composer's best works

DELEGATES TO LONDON TRADES COUNCIL Table with columns: Name, Address, Party

Jean Martinon CONDUCTS L.P.O. Jean Martinon was again at the Albert Hall on Thursday

Bessol 'ELECTONE' PLECTRUM GUITAR PICK-UP UNIT Cecil Gee for Dresswear

IN DEMAND EVERYWHERE THE GUCKOO WALTZ NEW SONG VERSION SAY THAT YOU'RE MINE

Joan and Valerie Trimble gave the first performance of the Hindemith Sonata, which was ranked among that composer's best works

MITCHELL TRIO SUCCESS THE MALCOLM MITCHELL TRIO, WHO RECENTLY WENT TO THE SOUTH OF FRANCE ON A MONTH'S CONTRACT

PETTIT FOR BOURNEMOUTH Syd Pettit and his Music have a Christmas engagement at the White Hermitage Hotel

RAY ELLINGTON plays CARLTON RAY ELLINGTON * ERIC GALLOWAY * BOBBY MIDGLEY * JOE DANIELS * JACK GREENWOOD *

SCARTH'S BARGAINS CLARINET Alto Sax Tenor Sax Trumpet Piano Accordion

DAVE KIDD MARRIED Congratulations to popular vocalist with Jack Simpson

It's dynamite! GILBERT'S GILBERT'S By Wing-Commander Geoffrey Cooper, M.P.

CHANGES IN THE TONY CHAPMAN QUINTET The Tony Chapman Quintet, who when they went into Brighton

BOOSEY & HAWKES' BARGAINS CASH OR EASY TERMS

ROHNER BEST REPAIR & TUNING SERVICE ACCORDIONS

FARFEL TO BROADCAST Grisha Farfel, who took his newly formed sextet, into the Palm Court Hotel

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ARCHIE MAY AUGMENTS ARCHIE MAY, reported some weeks ago in these columns to be forming a sextet

BOOSEY & HAWKES' BARGAINS CASH OR EASY TERMS

ROHNER BEST REPAIR & TUNING SERVICE ACCORDIONS

STOP PRESS Norman Impey, member of the Skyrockets Orchestra, was married on Wednesday

VENTURE PUBLICATIONS LIMITED 33, KING ST., COVENT GARDEN, W.C.2

ARCHIE MAY AUGMENTS ARCHIE MAY, reported some weeks ago in these columns to be forming a sextet

BOOSEY & HAWKES' BARGAINS CASH OR EASY TERMS

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Book Review: What of Satie the musician? Milhaud, Poulenc, Auric and even Stravinsky