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# HEATH FOR LONDON CASINO

## Opening On November10th

(M.E. Staff Reporter)

"MUSICAL EXPRESS" HAS PLEASURE IN ANNOUN-CING THE EXCLUSIVE NEWS THAT FOR TWO WEEKS, COMMENCING NOVEMBER 10, TED HEATH AND HIS MUSIC WILL BE AT THE LONDON CASINO IN AN ALL-STAR VARIETY BILL. AT THE TIME OF GOING TO PRESS THE SUPPORTING BILL IS NOT YET AVAIL-ABLE.

This engagement will not only give the fans a chance of seeing the band but also will enable sophisticated West End audiences to hear this combination which has deservedly earned the reputation of being the finest band of its size in the country. Featured with the band as usual will be Paul Carpenter and the Jack Parnell and Kenny Baker bands within the band.

### SANTIAGO FOR NEW HIPPODROME SHOW

Santiago and his Latin-American music are to appear in the shortly open at the London Hip- making a personal appearance. podrome. While complete details are not available it is a successful engagement at Jerknown that Santiago will fea- sey. ture in a special scene portraying the life and colour of the Latin Americas. Santiago who Latin Americas. Santiago who has a fine library of this par- ROSE ROOM ANNOUNCEMENT ticular type of music has been working hard preparing and arranging new authentic native rhythms for presentation in the ant, 37. Gerrard Street, this show combining this with his Sunday. The Rose Room Trio resident engagement at the ex- will play for dancing, and David clusive Milroy Club.

As already printed in these columns the Heath aggregation will be in variety next week. September 15, when they appear at Shepherd's Bush Empire followed by six weeks of personal appearances in and around London on the Mecca circuit. As already printed elsewhere in these columns when the Heath band recommences its popular swing concerts at the London Palladium, on September 28. new Val Parnell show that will Ralph "Muffit" Moffatt will be The band has just returned from

The Rose Room will be held as usual at the Chatelain Restaur-Miller will, as usual, be the host.



Amazing picture of vast crowds assembled to hear Ted Heath and his Orchestra at Blackpool. Thousands crammed the enormous ballroom. Balconies reaching to the ceiling are packed full. Bars, annexes and fovers not seen in the picture are also packed to capacity. And remember—this is midsummer and there is supposed to be a slump.

## ITURBI BACK IN NOVEMBER

## important Series of Concerts (Musical Express Staff Reporter)

S a resuft of José Iturbi's phenomenally successful concerts in London early this summer, Metro-Goldwyn-Mayer has arranged his Hollywood filming schedule to enable him to make a second British tour this year. In June Iturbi created a new attendance record for musical events in Britain when he drew more than eleven thousand people to hear him at a single concert of the London Music Festival at Harringay Arena.

be as follows:-Theatre Royal, Dublin, November 1; Assembly Hall, Preston, November 4; Caird Hall, Dundee, November 6; Royal Albert Hall, November 10; November 14, Belle Vue, Manchester; November 16, Odeon, Glasgow; November 17, City Hall, Newcastle: November 20, Davis Theatre, Croydon; November 23, Odeon, Liverpool; November 25, De Montfort Hall, Leicester; November 27, City Hall, Sheffield. This tour, which covers a much larger area than the limited time he had to spare for touring on his previous visit, will give Iturbi's great public in this country a chance to see the great pianist in person.

## ROYALTON-KISCH NOW RECORDING FOR DECCA

ON August 26, this newspaper printed an article on the young British conductor, Alastair Royalton-Kisch, who made his debut last October with the London Philharmonic Orchestra and who has fast established a fine reputation for himself in spite of the fact that he is still in his twenties. Now we are glad to announce that this young man, who recently conducted the London Symphony Orchestra, has signed a two-year contract with Decca. He recorded his first titles for that company this week.

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# at GAUMONT "STATE"

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ITH PANIC AMONG THE SHOWMEN AT THE THREATENED SHORTAGE OF AMERICAN FEATURE PICTURES STILL THE MAIN TOPIC IN WARDOUR STREET, GAUMONT BRITISH STAGED BALLET AT THEIR VAST STATE THEATRE IN KILBURN. IF IT WAS AN EXPERIMENT THEN IT TURNED OUT TO BE A LUCKY GAMBLE. IF IT WAS THE OUTCOME OF WISDOM, THEN IT DESERVES FULL CREDIT FOR COURAGE AND RESOURCEFULNESS ON THE PART OF THE MANAGEMENT. ON THE FIRST NIGHT 4,000 PEOPLE BROUGHT IN SOMETHING IN THE REGION OF £1,000 TO SEE "SWAN LAKE" BY THE INTERNATIONAL BALLET COMPANY. PRICES OF ADMISSION ARE FROM 3s. TO 7s. 6d. ALREADY NEARLY £6,000 HAS BEEN TAKEN IN ADVANCE BOOK-INGS FOR THE REST OF THE WEEK

To appear with Heath & Douglas

RALPH "MUFFIT" MOFFATT WHOSE APPEARANCE IN ENGLAND IN JULY DREW FANS FROM ALL OVER THE COUNTRY TO SEE HIM, WILL BE RETURN-ING TO ENGLAND AGAIN THIS MONTH. HIS FIRST APPEARANCE WILL BE WITH LESLIE DOUGLAS ON SEPTEMBER 27, AT THE WINTER GARDENS BALL. ROOM, PALACE HOTEL, SOUTHEND, AND ON SUNDAY, SEPTEMBER 28, LONDON FANS WILL BE ABLE TO SEE HIM WHEN HE MAKES A GUEST APPEARANCE WITH TED HEATH AT THE LONDON PALLADIUM. 27 musicians, ably conducted by sound throughout the exhibiting MOFFATT WILL BE MAKING THESE TWO APPEAR-ANCES AND WILL FLY BACK TO GERMANY ON MONDAY, SEPTEMBER 29, IN TIME TO CONTINUE WITH HIS POPULAR MUNICH PROGRAMME.

### **PHILLIPS** COMPOSING FOR U.S.A.

Sid Phillips, whose descriptive

MORE NEWS

AND PICTURES

ON BACK PAGE

compositions have become famliar the world over has been approached by a famous American publisher to compose several new band numbers for the American market. Phillips tells us that he has borrowed nothing from works of the old masters for these compositions and they are entirely orginal. The first of these he has called "Chintz and Chippendale," and it will have its first broadcast in this country when Phillips' own band plays it on the air on Friday, September 19. At the time of going to press he is working on three of these numbers and it is to be expected that they will in this country since we first be of the first-class standard mentioned him in this newsthat is always associated with

his work. Phillips own immitable style. in these columns.

#### Clarke at Orchid Room



Buddy Clarke the young Canadian compère has been successfully appearing in cabaret

#### Live entertainment is the policy of "Musical Express" Wherever possible we advocate the employment of living artistes and musicians. The most we could have hoped for was a compromise—one film and cine-variety for the remainder of the programme. But to the Management of the Gaumont State goes the fullest possible credit for going the whole hog" and dispensing with their films in this new

experiment which is full of the most interesting lessons to

It is now proved that the old mate just how many cinemas on belief concerning a cinema not the circuit are equipped for, or being a threatre or music hall could be adjusted for, Ballet or is a fallacy. Careful observa- other spectacular stage presention of the audience for Ballet tations. It is believed that the at the State Cinema shows that circuit has about fifty of these. they were the usual weekly But most important of all is cinema people. But let us not the profound psychological underestimate the great pull of effect the Gaumont State experi-

which belongs to the Ballet, will no longer doubt. The dubiwould be an attraction in itself. ous need no longer fail. It is now proved conclusively that The experiment also proves conclusively that a "local" live entertainment is the hope audience will pay willingly to and the ultimate solution to the see any really first-class enter- cinema's latest problem of con-

I understand that meetings profitable solution. are taking place now to esti-

BURNS' QUICK

## sumer goods in short supply. Not only that, but it is a most

RETURN TO SOUTHSEA Having spent a very success-

ful month with his augmented orchestra at the Savoy Ballroom, Southsea, Tito Burns is to return to that engagement with his Sextet on Monday, September 15, for a further month when he will play opposite Ronnie Pleydeil and his Orchestra. The Sextet as featured in the inagement.

#### **PENROSE RE-FORMS** QUARTET

J.L.R.

After a period of free-lancing Billy Penrose has reformed his Quartette and now features tenor instead of guitar which he used on his Parlophone recordings. The personnel is Betty Smith, Penrose's own seventeenyear-old tenor sax discovery, Eve Cliff, until quite recently with Joe Daniels' Hotshots on bass and as vocalist. David Kenny who is married to Eve Cliff on drums and of course. creasingly popular programme, Penrose on plano. The outfit paper several weeks ago. Clarke "Accordion Club," every Thurs- caters for both classical and appeared at La Martinique last day, will have one alteration dance music enthusiasts and Sid Phillips and his band were week and this week has been when Cab Kaye, well-known features special compositions by the first to do a complete forty- entertaining the exclusive clien- coloured vocalist, takes the Penrose. The outfit is at presfive minute broadcast on their tele of the Orchid Room with place of Ray Ellington when ent busy on one night stands own in Jazz Matinee last Satur- great success We understand they commence their appearance and will shortly be televising day and the programme can that he will shortly be seen on at Southsea. Sign of their popu- prior to sailing for Port Said on truly be called a first-class jazz television and some time this larity in this district is the fact October 20, to commence six session with many, of the old month will be at the Gocoanut that the outfit were asked to re- months in the Middle East in favourites being presented in Grove as previously mentioned turn to that date by the man- the new C.S.E. show "For Export Only ".

# BALLET BIG SUCCESS VIC OLIVER

VIC OLIVER, famous comedian and conductor, is going into the new show at the London Hippodrome, but this will not mean the end of his symphony orchestra with which he has given so many successful concerts in the past. During the run of the Hippodrome show he will continue to give orchestral concerts in different parts of the country nearly every Sunday and in most cases the proceeds of these concerts will go to charity.

We understand that Oliver has decided to try out a plan that he has been contemplating for some time. He told "Musical Express"

"In my journeyings through in front of the British Concert the British Isles I have encoun. Orchestra. I am starting with tered many amateur musicians, Eastbourne where I am giving singers of all descriptions, vio- a concert on Sunday. October linists, planists, 'cellists and so 26, and expect to be kept busy on-some good, others not so in the meantime selecting a good. But even the good ones suitable local musician to apnearly always experience great pear on that occasion. difficulty in making headway; scheme is a success at Eastthere are several reasons why bourne I intend to do the same this should be, and a number of throughout the country. genuine snags. But such diffi- not vaudeville acts for which I culties are made to be overcome am looking, but serious musi and being of a practical turn of class in the classical tradition. mind I have been working on I hope that my scheme will an idea of mine which I am prove of real assistance to such optimistic enough to believe people. might make the path of aspiring musicians a little easier. My scheme is to hold auditions in paper such a scheme towns which I intend to visit doubtedly give a great chance to with my orchestra. Should I both amateurs and professionals find any promising amateurs, or who are unable to journey away professionals for that matter, I from their own towns or pos would feature these local musi- sibly do not have the oppor-

cians when I hold my concert tunity to contact the people who in their town. A planist might play a sonata or I might offer might be able to help them proan ambitious conductor the op- viding their talent is worthy of portunity of wielding the baton notice





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#### THE VOICE

#### ENCOURAGEMENT

Vic Oliver, who will be featured in the new London Hippodrome show, is not forsaking his symphony orchestra. He told me that in addition to his work in the new show he will continue to tour with the orchestra for Sunday concerts, and in this connection he has an interesting new scheme. His idea is to encourage the serious amateur or help the ambitious professional along the road to recognition. With this in mind he proposes to hold auditions wherever he goes in the hope of finding good players or even good conductors. These he will feature locally when his British Concert Orchestra plays in their vicinity. Oliver's idea is that it may give them some encouragement. The word encouragement in itself is exhilarating. There is plenty of talent available throughout these islands still hidden away mostly through lack of encouragement. Some people spot talent for financial gain. The Vic Oliver scheme and this newspaper, which gives the scheme its blessing, has objects very remote from profit. We en "Musical Express" have always fostered the discovery of talent because we believe the musical profession needs new blood. It is the new blood that keeps the old blood red and healthy. Any musical discoveries that Vic Oliver makes will find further encouragement in "Musical Express."

#### OUR OWN SCHEME

We ourselves, about to make important announcements on September 26 in our new publication devoted to contests and to be called "The National Dance Band Champion," have a similar idea in mind. It is talent we want. Through our National Dance Band Championship we shall discover dance orchestras, musicians, singers and perhaps arrangers, who have not yet had a fair chance to come forward. We shall discover talented and enthusiastic youngsters ready to groom for stardom. When they get the recognition due to them these will find work-jobs, recordings and broadcasts-commensurate with their ability. There is still a die-hard element in the profession which considers that the business is overcrowded as it is. To these security-mongers I give as an answer my usual reply, that it is the bottom of the ladder that is full up-there's always plenty of room at the top.

#### CRISIS PLANS

It is reported that Cabinet Ministers are sympathetic to plans suggested by British industrialists for diverting labour into the exporting industries. Good. Let us export. But before we can export to the maximum we must keep our foreign markets alive. The way to create demand for these goods is to broadcast their superlative qualities. The way to broadcast them is not through foreign air time, but through a commercial wavelength of the B.B.C. If Cabinet Ministers will countenance directing workers into export industries then they must consider directing the B.B.C., our most powerful potential spokesman abroad, into the export drive as high priority. If, in order to do this, we have to lose some of the existing B.B.C. features, I am sure that with one or two rare exceptions, we shall not consider it any great loss.

#### WHAT IS WRONG WITH THE POPS?

The summer continues. The sun warms the hearts of the nation and breaks the hearts of the popular music publishers. Why? It has always been so. Yet a famous publisher of serious orchestral and classical music told me the other day that in spite of this unusually glorious summer he has experienced a record boom in the sale of music. Makes you think, doesn't it? In this issue of "Musical Express" there appears a very provocative article by Jack Fallon, that famous impressario who manages the affairs of the Jack Hylton Agency. on matters of great importance to dance bands and musicians. Could it have any bearing on popular music? After all, the dance orchestra is the vehicle for the popular song. Read it and decide for yourself.



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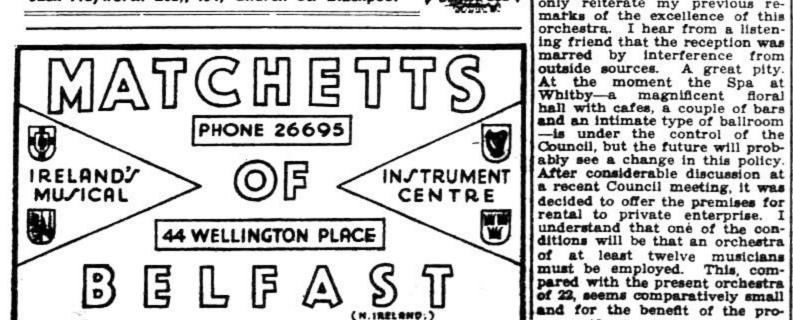
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## PIED PIPERS OUT OF

NEXT Monday sees the first day of rehearsal of the new Stan Kenton Orchestra. His itinerary is now definitely set until well into the month of December. On October 28, he goes to Wichita and Kansas. In November and December he will play the Middle West States, including Iowa, Nebraska, South Dakota, Minneapolis, Illinois and Wisconsin. Much as he informs me of his keen desire to bring the band to Europe where the audiences are said to be more discerning and appreciative of music in general, I think Stan had better stay in the U.S. for a while yet. He's got plenty of work lined up and plenty of that necessary "moola" just to make it more attractive. We can't offer him very much right now, much as we'd like to have him

Manager "Bullets" Durgom has decided to pull the Pied Pipers out of the Lucky Strike Hit Parade as and from tomorrow, when they will be replaced on the popular Saturday night radio spot by the Ken Lane Singers. Frank Sinatra takes over from Andy Russell on the same night, with Axel Stordahl and Doris Day moving in in support. The Pipers, who are rumoured to be set for London very soon, have just recorded two new titles for Capitol; "The Lady from 29 Palms" and "I Have But One Heart", both supported by the Ernie Felice Sextet. This is a further example of my earlier remarks on the

viso, since the A.F.M. have a stop to the Mad Mab's hilari- months. banned live musical accompani- ties when he told him that he, ment for television shows. Now Barnet, was in the same difficult Harry Gold's recordings sound- zany era that Perry's back on the Supper spot for September 19. Club I am awaiting news of that the Tex Beneke Orchestra.

IN THE NORTH

By Billy Butler

DRUMMER CHARLIE YOMEC

spotting dance band talent in

the most unlikely places—chiefly

the obscure suburbs at the ends

of the more tortuous Stockport

bus routes. His latest discovery

is fifteen-year-old drummer Joe

Dix. Joe has a style and tech-

nique that would not disgrace

far he is completely unknown,

even among Manchester gig

leaders. Any leaders looking for

a novel attraction are welcome

Would it be stealing Robin

appreciative word about an organist? The other night at

Manchester's Theatre Royal I

heard one of the heats of Harry

Buxton's talent contest, which is

currently sharing the billing

with the Royal's usual film pro-

grammes; I was much impressed

with Harold Eadie's tasteful

organ accompaniments to the

tured for nearly ten years.

that the Redcar M.U. branch,

members and that the committee

is recruited almost entirely from

Des Thomas's players. The

band, which has an enviable gig

connection in the Cleveland area,

has the following personnel:

Teddy Holborne, Bernie Brewen, Maurice Hutton, reeds; Albert

Owen, trumpet; Jimmy Madden,

(Continued on page 4)

Teddy Gibbs, drums.

has an uncanny knack of

# HIT PARADE



By STUART S. ALLEN



Kenton is back and June Christy is back as promised. Welcome again to a top combination.

I hear that Mel Powell has replacement show over N.B.C. a small microphone in her ex- around to broadcasting it. . Hope it's true. . . . Talking about work on the film version of his she kidding?), or does she mere- Knight. Sinice listening.

technique for starring on the 1968 Hit Parade. . . Beryl Davis, with all her family in America to hear her, appeared with Ralph Bellamy, Johnny Guarnieri and the Ray Bloch Orchestra as a SAM BROWNE: First of the guest of disk jockey Martin Block in the new mutual series looked forward to hearing this, Block Party." Beryl sang. "I but what happened? As far as Want To Be Loved", her latest I'm concerned the "Radio R.C.A. Victor recording.

ly want to get it used to mike

playing his native Philadelphia time will tell, and by the end of at Frank Palumbo's renowned the series I'll be handing you a Click Club, now among the bouquet! nation's name band locations. Lawrence now carries the tag styling "Sweet with a Beat" and while at the Click will broadcast on all the major networks no less than twenty times during I'm very glad to hear about this DAIRY TALK -"When they've his one week engagement. Hear that Tawney?

According to Billboard for to hearing this show. From August 23. Duke Ellington is the what I hear, it should prove one latest maestro to join the ranks of the better listening spots! of America's disk jockeys. They state that he is scheduled for a 12 till 1 a.m. spot over New York station WMCA Should be good to know what kind of stuff the Duke likes to hear from other never as good as now. I rate her leaders and vocalists. . . Mark one of our top vocalists of the Warnow's snappy "Sound Off" day, and yet, if you mention her programme has been signed for name to Joe Public, they don't another year on C.B.S. by the know who she is! Now that's U.S. Army, the show's sponsors. Glenn Darwin, the Lyn Murray Chorus and chant master Arno Tanney will all continue with their spots, although the "Design for Peace" feature is to be discontinued in favour of guest instrumentalists. First to be spotlighted were the Page Cavanaugh Trio They're really going to town in America over the all-deserving Damon Runyon Cancer Fund Last month saw yet another spectacle staged on its behalf when Danny Kaye and Virginia Mayo of the "Song Is Born " film headed a procession at Ocean Park, which included the Tommy Dorsey, Benny Goodman, Charlie Barnet, Louis Armstrong and Kid Ory bands. They

far, however, this is only a pro- first formed his band), soon put over the States in the next few ural Seven behind him he'd still sound magnificent, compared to competing aggregations of this ed great over Moffatt's show last ation! The new Kraft radio proweek-maybe it's the atmosphere gramme will feature Al Jolson deal I told you about concerning Although Sigmund Romberg that Ralph creates that gives all with none other than Oscar Hollywood conducting his radio . . . . Dinah Shore has attached super show when A.F.N. get been signed for a spot in the while Red Skelton was on holi- pected baby's cot so that she can 6.30 p.m. on Thursday evenings Danny Kaye film I've said so day, his time has been far from hear it if she is in other parts is a good time to hear the Tony NEWS. much about in recent weeks free. Having completed the of the house when it cries (Is Martin Show with Evelyn

Tin Pan Alley "The Troubadour"

THIS WEEK'S QUOTATION (William Lamb) (Sept. 1st: End of plugging) "What all the wise men said has not happened: what all the Times" should have read: The damned fools said has come to Song Spinners, supported by Elliot Lawrence is currently Sam Browne! However-maybe

The new Jewell and Warriss

show starting September 26, fea-

turing the Five Smith Brothers

-if you remember, I tipped

these boys some weeks ago for

CAROLE CARR: This Song-

bird has been singing exceed-

ingly well for some time, but

Geraldo broadcasts. It's a pity.

too, because I'm certain she has

the making of a star. On the

other hand, how many stars has

Geraldo made? Whereas, in

AMBROSE: Vera Lynn, Anne

HENRY HALL: Les Allen,

ROY FOX: Nat Gonella Lew

Stone, Denny Dennis.

Other bands and names are to:

numerous to record here. And

they also helped to put British

Home

6.45.—THOSE WERE THE

7.30.—LONDON MAGAZINE

9.20. - DEEP ARE THE

DAYS (Oldies)

8. 0 -MUSIC HALL (O.K.)

ROOTS (Play)

10.45. -BEFORE THE ENDING

TIME .- You can get this on the

7.20.-BEFORE the Concert

-DURING the Concert.

lam to you).

9. 0 -AFTER the Concert

9.15 -- DURING the Concert

10.15. NAT ALLEN By this

to bed in disgust!

So! Out of nine hours' listen-

ing time, we have one hour and

threequarters in which to hear

11 0 - CLOSE LOWN (Thank

Heaven)

Hughes Nicholas Hal-

time the people who are

hoping for some Light

entertainment have gone

'phone

CLOSE DOWN

7. 0. -NEWS.

110 -SPORT

0. 0.—NEWS.

please translate!)

OF THE DAY (Someone

(no songs)

Shelton, Elsie Carlisie

Max Bacon, Sam Browne.

Phyllia Robins, George

comparison, we have had:

Elrick.

come the day!

who buy songs?

6 0.-NEWS

9. 0.-NEWS

ARTISTS-Danny Malone filming till November-there's a name here for Roy Speer.

BRAND NEW-Dusty McGarry -Very old-His gags: CAUSING SENSATION - NOW IS THE HOUR.

all turned it down twice I know it's a hit! star billing-am looking forward EASY ON THE EAR Albert

> Sandler the right music for light music. FUNNY MEN For a belly laugh you can always rely on Eric Barker--where is

GRACIOUS ME 1889 Bonn didn't introduce a song! HANDS ACROSS THE SEA

Perry Como. This songs ter's a sender for the feminine gender. very strange with all those INVITATIONS "ITMA" I invite Ted Kavanagh to find

a spot for a "pop JUSTIMIED Lan Edwards consistent engagements

with the star names KISS To Eric and Neal ino relation) Arden for Quiet Rhythm as good as I knew it would be

LIKEABLE FELLOW Henry Hall to meet him's " nav bother at all MY LOW TAVERN Would

rather listen to an out-oftune piano playing the right songs, than a name band playing the wrong songs on the map! However, NEVER MIND- I Believe I was wrong about this song.

OVERDONE "Heavy" listen-RESUME OF THE PEAK ing on the 'Light.' HOURS LISTENING ON SAT-POPULAR SONGS I've already URDAY: Apart from Music Hall heard a few whistling which is on the "Home," what SWEETHEART have we got for the customers AVENUE:

> QUESTIONS Is Jimmy Leach out of reach? What's happened to the Organoli-

625.-Saturday Sports Review. REPORTING - Business definately on the upgrade now we should big songs mad-SOMEDAY - The BBC. will

really be the British Broadcasting Company instead of the ABC THINGS I WOULD LIKE TO SEE Teddy Holms +

pleading with Jos Gibert

UNIVERSAL APPEAL PERSY Brooks I shouldn't wonder if this thrush from under's here to stay unless she goes to the USA VEXING The people who keep

for a song

asking ME who The Transbadour is' (remarks by Spike WATCH THE GIRL THAT ! MARRY" now that

Gracie's sung it X MARKS THE SPOT The London Casino, Four coloured boys and a guitar dragging em in from near and far

YOU TELL ME What's harpened to Geoffrey Cooper. M P ? They could do with another shake at the BBC

ZERO-Rudy Starita Variety Band Box: Never were so many wrong notes played by one man in such a short time-

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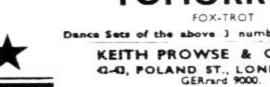


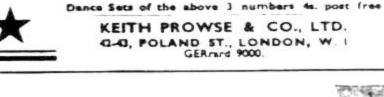


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#### enterprise with which this record company tackle their producttheir star vocal recordings, all backed by different types of orchestral accompaniment, are way ahead of anything being waxed by any other company. I can't think what happened, but all rumours reported here are now confounded by the latest batch of information to reach me which gives that Perry Como is back on the Chesterfield "Sup- "That's Life," now titled "A "Sunny River", he is currently later held a super jam session at per Club" programme, alterna- Song Is Born", Charlie Barnet, preparing a new musical show Tommy's Casino Gardens-trust ting with Jo Stafford once again. also in the film, did a quiet laugh for Broadway presentation this T.D. to get in ahead of the Pal-The new contracts that Perry up his sleeve when he heard of autumn. After that he will re- ladium. and Jo have signed with Chester- Lionel Hampton's contract diffi- turn to studio work at Universal field provide that, if the spon- culties over his double booking International with supervising Dave Dexter reports that the sor goes into television they will at the Million Dollar Theatre the music for their version of his Ellington band, just concluded a have first call on the vocalists' when he was still engaged on "Up In Central Park", starring colossal week at the Los Angeles services at £1,250 each per half shooting sequences for Mr. Deanna Durbin and Dick Million Dollar Theatre, is as terhour transmission. That's a lot Goldwyn. (Bet Sam never Haymes in glorious technicolor, rific as ever although he did not of money for a half hour a week touches musicians and bands Apart from all this, the compo-quite cause the sensation at when you have to add in the again!). His new manager, ser-conductor has dozens of Ciros this year that his visit cresalaries of the supporting artists. Arthur Michaud (the same who special concerts he is contracted ated twelve months ago. Says rchestra and technical staff. So has handled T. Dorsey since he to conduct at auditoriums all Dexter: "With Red Ingle's Nat-

planned to spend the summer in his discs that "different" sound Levant. . . .

SEPTEMBER RECORDS

Edited by DENIS

PRESTON musicians twice his age; yet so | Rockin' Chair (Carmichael).

garden.

to contact this column about Sugar (Alexander, Mitchell, Pinkard).

Louis Armstrong's Hot Six.

Richmond's thunder to put in an

talent spotting shows tend to be interesting only to the participants: but Harold's backings-Armstrong trumpet. arranged in the green room at a two-minute-consultation with the competitors-helped to make the Buxton show truly entertaining. wonder when a permanent organist will return to the Royal. The organ there, as far as I Jack Teagarden's "Pappy" The old Ship Inn at Saltburn. for a quiet pint and it was here, the other day, that I struck up Minstrel-and that from the turity! a conversation with a genial man who once sang a blues igure, prominently displaying the enamelled M.U. badge. This proved to be Redcar tenor saxophonist Maurice Hutton, of the

(H.M.V. B4987). On the other hand, Armstrong's timing of the Blow Me Down (Moore) Des Thomas band. He tells me responses in the first chorus and his delivery of the principal part started in 1945, now numbers 145 in the second are equally superb. "Sugar" is a tune which I inevitably associate with Jimmy

McPartland and his Chicago

pared with the present orchestra ensembles as there are were ar. times sadly wooden-although jazz and jazz musicians yet pubof 22, seems comparatively small ranged beforehand rather than as voluminous as of yore and lished." and for the benefit of the pro- left to chance inspiration. After there are one or two penetrat- No further recommendation is

style-insolently indolent!

#### solos as we have in "Sugar," it At this comparatively low level is a little disappointing when of inspiration Hawkins is scar-

the final "all-in" turns out to cely as good as his better imi-Armstrong's trumpet playing is still the supreme tenor. in "Sugar" is a timely remin- Unfortunately, these "Esquire" der that he is still a lively force outings seldom find any of the in the jazz world. But over and vaunted Poll winners at their

age in other less strenuous pur- better at this kind of thing. that he should have adapted to himself in a remarkable way to H.M.V. B9583. the toll which a lifetime's hard I'm Lost (Rene) choruses which comprise the bute to his courage that at a Babs (Cole, Williams) greater part of this, his third time when the public clamours Are You Fer It? (Cole, Lee) edition of "Rockin' Chair," and, for high notes and fantastic with the exception of the short execution he should have made measure of instrumental music the return to a sober, lightly em-

It may be that I grow old and ion with alarming rapidity-it is

called "That's a Serious Thing" Indian Summer (Dubin, Her- of the most deservedly popular bert)

"Esquire" All-American Award Winners. H.M.V. B9584.

cohorts of the 'Twenties. It is coda! Intro and coda are quite Oscar Moore a-plenty for guitar agreeably, but not quite unex- brilliantly conceived, but be- enthusiasts. pectedly, surprising to hear how tween them there's a mess of very differently Armstrong Hawkins, trying( not too hard) treats this melodious jingle. At of "Rainbow Mist" (Apollo 751). "REALLY THE BLUES " piano; and Des Thomas or an amiable medium tempo he of "Rainbow Mist" (Apollo 751). exposes the theme and the re- but sounding a good deal less I spent another night at lease, with only slight deviations assured than he did in "Just Whitby on Tuesday, September from the written line. That One More Chance" (Keynote 2, on the occasion of the Whitby versatile and original trombon- 1300). "Rainbow Mist" was a Municipal Orchestra's second ist, Vic Dickenson, rounds off superb example of improvised tional and arresting life-story of broadcast this season and can the first chorus and, after Arm- linear development; "Just One Milton "Mezz" Mezzrow, has now marks of the excellence of this strong's ingratiating vocal More Chance" an example of been made available in this orchestra. I hear from a listen- chorus, returns with an ex. free embroidery upon a set country by Musicians Press. ing friend that the reception was quisitely shaded sixteen-bar solo, theme imperceptibly taking on 114-6 Charing Cross Road, W.C.2. marred by interference from making the most subtle use of the guise of pure improvisation, at the nominal price of 15/-. outside sources. A great pity. his slide. The "good chorus by With "Indian Summer" Haw- "Really the Blues" was re-Whitby-a magnificent floral Edgar Jackson in last week's from which to break away, and, these columns earlier this year "Melody Maker," is, of course, in spite of some counterfeit frills by Charles Wilford. Wrote Wilby Barney Bigard in typical and furbelows, he never does so, ford: "As with all good auto-Armstrong picks up the tune unexpected in his phrasing, ply the story of Mezzrow's life; at the bridge with a memorable which closely follows the four- it is a study of a stratum of a recent Council meeting, it was lead-in, and carries the record square pattern of the original American life—the little world decided to offer the premises for to its close-eight bars of rather melody. The first chorus ends of jazz musicians . . At its best rental to private enterprise. I indeterminate group improvisa- on what seems to be a very re- the writing is incisive and exunderstand that one of the con- tion, with Bigard weaving idly signed note, then Hawkins pro- act . . . . It should be read by ditions will be that an orchestra around the trumpet lead and no- pels himself into the last sixteen everyone interested in jazz, or in

tators; at his best, of course, he

above every other impression best, as witness Charlie Shavers rides the feeling that here is an and Harry Carney in "Blow Me artist who has achieved a rare Down," a stupid little scalar distinction-he has learned to theme with an ugly twist in its grow old gracefully! At 47 a tail. "Carney's half-hearted be-Louis Armstrong and his All jazz trumpeter's great days are bop marks him a poor second to Stars, featuring Jack Tea- on the wane, albeit that is no old Serge Chaloff, who is so much suits. It is a tribute to Arm- A word of praise is due to the strong's foresight and integrity rhythm section before we turn

ARMSTRONG blows a lusty in- blowing must have taken of Let's Spring One (Rene. Wiltroduction to the two vocal his physique. It is also a tri- liams) Parlophone R3056 Parlophone R3056 Brunswick O3788

Having endured years with which ends the record, in which broidered melodic style which but a solitary King Cole side in amateur turns. Frankly, many he plays wonderfuly well behind does full justice to his still won- the catalogues - "Sweet Lorthe sombre Teagarden trom- derful tone and sense of timing raine "-we are suddenly and cobone, that is all we hear of the In jazz-where style succeeds incidentally presented with style and fashion succeeds fash. vintage couplings from both Decca and E.M.I. The latter's sentimental, but "Rockin' Chair always difficult to speak of the sides are two years the younger III " seems to lack the charm of mature artist. Yet the "inner it's true, but even so they date Rockin' Chair I" (Parlophone tranquility" we feel in Arm- from 1942, since when the Trio R785), in which Hoagy Car- strong's every phrase more than has recorded as least one remichael himself sang "Father" ever bears out Hugues Panas- markable album for Capitol But know, has not been regularly fea- to Armstrong's sassy "Son." sie's contention that to-day he it is unkind to carp. Since Capihas reached so high a place tol records are most unlikely never sounds more convincing "that he dominates all and ever to be issued in this country. Yorkshire, is a fine rendezvous than Johnny Mercer's well-knows all." In a word, Louis no good purpose can be served known imitation of a Dixie Armstrong has reached his ma. by drawing comparisons, and here, after all, is a generous month's quota of music by one

> trios in America to-day. The Brunswick sides are perhaps the chirpler, but all are smooth, slick, and wonderfully accomplished, with bags of Nat Cole's infectious singing, spots "Indian Summer" is all Cole- of his effective and equally inman Hawkins, from intro to fectious piano playing, and

## NOW AVAILABLE

"Really the Blues", the sensa-

Unexpectedly, there is nothing biographies it is more than simof at least twelve musicians one else quite sure what to do. with an unlovely and graceless American society. It is the most must be employed. This, com- It would be far better if such lead-in phrase. His tone is at honest and revealing book about

a sequence of such graceful ing and unpleasant high notes. needed.

## BROADCASTING WITH THIS week I have chosen a

very controversial subject to talk to you about—the Aunt Sally of Entertainment. Yes, I do mean the B.B.C. Probably the Corporation has been the cause of more headaches, late nights, wet towels and strong coffee among writers than any other subject except the weather. But subject except the weather. But, thank God, I'm not a writer by profession and I think it's time members of our profession stopped being given headaches so I'm borrowing a pen to let you know what's on my mind.

I'm going to start out by making a statement with which a lot duces the motive energy for ac- of tion. So if, between us, we can

Broadcasting to-day is not as important to dance bands as it was before the war. To-day the established combination would tion of the artists and band at the control panel. There are action to radio. lose very little if they remained leaders, to create and capture a too many amateurs in the backoff the air for some time. Before new public interest. So let's have rooms of Broadcasting House. the war it was different. "All a searching revision of all provery well for them" says the grammes submitted to stringent young, unestablished dance band tests as to their present effectiveness. "They've made a reputance of the variety branch of the business—we know the acts and bands. If we, the agents and and bands. If we, the agents and bands. tion. I still have mine to make; it's only on the radio that I can meet an audience of millions
... " I agree with you 100%. lions which is going to get you steady work as a result of these one-night-now-and-then broad-

is concerned, you must remem- the air, the same build-up, the ber they have been hearing same facilities, in short to build dance bands on the air for fifuance pands on the air for fifteen or twenty years. Do you stop to think that the public taste is fickle, that it is always demanding novelty? Listening to-day to familiar features is mainly subconscious. If you can agents would chapted then have mainly subconscious. If you can agent would chapted then have mainly subconscious. If you can agent would chapted then have mainly subconscious. If you can agent would then have mainly subconscious. mainly subconscious. If you can get the listeners to listen CON-attractions, stimulate a fresh SCIOUSLY, to sit up in their public interest and establish a armchairs and LISTEN, not new driving force of incentive merely HEAR, then you've and stimulus throughout the achieved something and you're dance music profession. on the way to being a top- Now we all know the old pro-ranking name band. Neverthe- verb that God helps those who less, keep after these odd broad- help themselves and, being vitally casts; every little helps, but I interested in dance bands and only want you to get the right perspective on these things and that they should start helping save you some heartache and unnecessary worry.

#### B.B.C. ON TRIAL

Well, to-day I'm going to join Charter for Dance Bands. blame on the Corporation. What and the pleasure they give. Pro- had to travel at great expense There is no doubt that this daily journey? dishing up of half an hour of characterless, continuous music has about as much savour as a three times recooked dish! A dance band playing on this pro-

# THE LID OFF! By Jack Fallon

of you won't agree. Incidentally, when people don't agree The Author, famous Impressario and Manager there is friction and friction pro-Author, famous Impressario and Manager ingly. Isn't it time the B.B.C. realised that the particular technique essential to its medium of entertainment is not in daily evocative article on radio for our professional use? That they only plumb the produce some action, you won't provocative article on radio for our professional ing this article, nor I by writing readers. No B.B.C. official should fail to read they give these snap auditions?

#### CHARTER FOR DANCE

For instance, has it occurred We've watched his development one-night-now-and-then broadmillions of listeners, is supported casts which are being handed out by a first-class dance band whose is tust another middle-man. the history of this country. so patronisingly by the hierarchy brilliant arrangements and vivid Therefore, unless he has proven concerned. These can only do playing enhance and enrich your ability and background, take him good if the theatre bookers, Itmas, Merry-go-Rounds, Much out of the hair of artistes and agents or ballroom managers Bindings, etc.? Do you think the bands alike and let them get hear them. Sad to say they sel- B.B.C. would keep dance bands closer to the engineer and script dom do. These are the people in these cherished features if the writer and stop dispensing these it needs constant stimulus to rewho really matter at this stage bands themselves weren't an at-false credits. of your development. If they be-traction? Has it ever occurred come interested then things can to them or (let's be honest) to happen, although of a limited you dance band leaders and musicians to pull these dance So far as the listening public and give them the same time on (on which you pin so much faith)

bands out of the featured shows charming ladies who wield so combustion engine or the gas much you pin so much faith)

the sir the same build-up, the

to get together and find ways and means of creating new interest and popularity for your-selves. You need solidarity. It's "All very well," again I hear not enough to have a Union to you grumble, "but does the protect your wage rates. Only B.B.C. give us a chance?" Ah, you yourselves can protect your that's it. Here is the core of the creative ability, your musical inwhole business. Remember a tegrity. You need to make the few weeks ago I said don't put dance band profession a corps ALL the blame on the B.B.C.? d'élite. What we all need is a

Another thing; do the B.B.C. is vitally required is a thorough tycoons believe that good musities but equally of programmes. London air? I know of a recent Old features should be re-exam- case in which one large unit, in ined for the interest they create order to get a B.B.C. audition, grammes like "Music While You and inconvenience all the way to Work" (this is only one of sev- London. There have been otherseral) which served a useful pur- Is it too much to ask that there pose in war-time, have outlived should be regional arrangements that usefulness and should give to cover such situations or that place to something more alive. the audition personnel make the be published in our next issue. larly suitable for beginners, are

#### B.B.C. BACK ROOM NEEDS SWEEPING

There's another very important gramme has just about as much recommendation I would like to incentive to give of its best as a make on your behalf to the British coalminer to dig up coal B.B.C. Membership of the B.B.C. on his short rations of com- staff does not constitute a knowmodities and food. Certainly the ledge of show business. It's not B.B.C. must admit to guilt in its enough to hear acts and bands contribution to the deterioration at set auditions (and the weary of musical values. It is up to wait to get an audition!) with them, with the invited co-opera- the producers lending wise ears | Portsmouth with details of a suc-

Trumpet, Hawkes' New Century G.L. £30 | Piano Acc., Sett. Soprani, 120b., cou. £30 Alto Sax, Couesnon, art. mod., L.P., £27-10 Bb Clarinet, L.P., Triebert, G. P. Trombone, Conn Cav., new, gold lac. £45 Piano Accordion, Toscanelli, 120 basses £22 Trumpet, Karl Meyer, G.L., L.P. ... Alto Sax., Couesnon, s.p., new pads... £40 Piano Acc., Geraldo, 120 b. coup. ... £35 Eb Alto Sax., Buffet, G.L., L.P. ..... £30 Eb Alto Sax., Buescher, Aris., S.P. ... £65 Bb Boehm Clart., John Grey, new ... £35

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away from the common crowd or they might get the common touch, why not establish a central casting agency which can work in close consultation with the B.B.C. but run by experts, for experts, with experts?

it's not a hot-weather dream, it's a real possibility. It's the only fair and workable way to get a just distribution of radio time and to ensure that the pub-lic is served up with the talent available, good but never heard. Then tie-in with this central casting department a radio school to guide talent on radio technique and groom it accord-

these outspoken and candid remarks.—Editor. Well, these are a few things the B.B.C. could do and if they did them you'd see a very substantial change in the public re-

To conclude; two heads are better than one, and several, no doubt, are better than two. Why can't we who are so interested in this subject get together and work out a plan? Why not write and tell me what YOU think can bookers, want a particular attraction for a particular show be done to improve the standard of dance bands? Let's work out together this great Charter of Freedom like that our ancestors worked out a hundred years ago in the political sphere and which

I believe in dance music. I believe that dancing, which is as old as man himself, is still as it needs constant stimulus to recreate its essential vitality. Remember that radio has passed its period of being a novelty. It's now as much an accepted What about the elegant and feature of life as the internal office desks? It would be a to bear in mind. No form of shame to invite them to leave entertainment can stand the inurbs, into the local variety and dance halls, night after night, come and it did. Sustained month after month, year after listening brought boredom and year, UNTIL THEY LEARN disillusionment. But the radio THEIR JOB—until they know CAN—with its serious music, the business through and with its big features—attract through, inside and out. It's the listeners. It can, if properly inhard way but it's the ONLY jected with healthy new blood, reway. And, if the hard way's too vitalise itself and become a gen-And, if the hard way's too vitalise itself and become a genhard for the B.B.C. who, after eral instead of only a partial all, must be preserved in aspic attraction.

## Accordion Times

#### Edited by J. J. BLACK

everything is set for the Journal Series. overhaul-not only of personali- cians flourish only in the smoky for particulars have come from bass); Echoes from Waltz Land no doubt that the event will be a and bass). great success. Full details will Several new numbers, particu-

we know where to find him.

CENTRAL CASTING FOR B.B.C.

approaching, activity in the ac- from Berenice, and Scottish cordion club world is steadily in- Selection. These three are arcreasing, and many clubs are ranged by Conway Graves for planning an elaborate winter three accordions. Beethoven's programme. Full details will be Minuet in G, arranged for three published as they are received accordions by G. Romani, is also from Club Organisers.

Dick Perkins writes from the takings went to the St. ties, dance halls and so on. Josephs' School Fund.

The band gave a well varied performance including such of holiday making. numbers as "Solitude", "Mar- This week, I am inviting readsant" Overture.

The Birmingham Central Accordion Club (M.D. John Howard) which meets at Bristol Street School, is being extended during the coming session. Beginners meet at 6.30 p.m. on Thursdays and band practice follows from 8 until 10.

The band now numbers a good dozen and is beginning to look something like a band after the usual teething troubles. They are looking forward to some public appearances soon, but do not & SALE MUSIC DISTRIBUwant to do anything until fully rehearsed. The Small Heath Club has not gone as well as expected, but Mr. Howard is looking forward to better things here 2 Prowse, 1/-. during the autumn.

A new club is on the cards for 2 Love-Chappell, 2/-. Wednesfield, Staffs, where Mr. 5 William Phillips is ready to commence operations as soon as suitable premises have been obtained.

And any reader in London who would like to join a first-class accordion orchestra is invited to get in touch with Frank Skilton. M.D., of the Accordion Orchestra of the British College of Accordionists, c/o these offices. Frank tells me that he has vacancies for six new members. Music in rehearsal ranges from Bach to Borodin and Grieg. Rehearsals are held at West Kensington on \$ 1/-. Sunday afternoons at 3.30 p.m. The main requirements are reading ability, punctuality and enthusiasm.

Increased accordion activity will mean a steadily increasing demand for good accordion band arrangements, and I am pleased to see that Hohners have made

AT the time of going to Press, several additions to the Band

accordion contest to be held at I would especially select the Ramsgate on September 11. following numbers by G. Romani, There appears to be a consider- the well-known Reigate Club able amount of local interest in Director:-Blue Revelry, slow this event; indeed, applications foxtrot (three accordions and places as far afield as Yorkshire. (three accordions and drums); As Tito Burns and his Sextet Il Bacio (three accordions) and have been booked to play in con- Songs From The Old Plantations junction with Gordon Homer's (three accordions). Also Dreamy famous House Band at the Coro- Lagoon, Gipsy Waltz by G. S. nation Ballroom, I think there is Mathis (three accordions, drums

also published in the Junior Band Journal Series. The following are specially worthy of Now that the autumn season is attention: Andante in G. Minuet published in this series.

cessful concert given by Cyril Many accordionists have taken Rice and his accordion band their instruments on holiday to a packed audience at St. with them this year, and have Joseph's Hall, Copnor. Solo ac- entertained friends and others cordionists were Syd Pimm, who happened to be their com-David Barker, and Albert Hel- panions. Others have been enlier: Betty Jowell was vocalist tertained by professional accorand Don Purnell the compere. dionists at seaside concert par-

> In many ways, the accordion will have entered into the spirit

tial Moments," "Charm of the ers to send me letters about the Valse", "Light Cavalry", "El "Musical Moments" which they Albanico" and the Mathis ar- have enjoyed during the holiday rangement of "Some of These season. A prize of accordion Days" and "St. Louis Blues". music to the value of 7/6d. will Finale was the "Poet and Pea- be awarded to the writer of the small consolation prizes will be letter is worthy of publication.

The following list of TEN BEST SELLERS, irrespective of price, for week ending 4 September, 1947, has been TORS' ASSOCIATION in London and the Provinces.

1. Now Is The Hour-Keith

3. Come Back to Sorrento-Ricordi, 2/-.

4. Down The Old Spanish Trail-P. Maurice, 1/-.

5. I Believe-Morris, 1/-. 6. I Got The Sun In The Morning-Berlin, 1/-.

7. Among My Souvenirs-L. Wright, 1/-. 8. Mam'selle-Francis Day,

9. Guilty-Francis Day, 1/-. 10. Gal in Calico-Feldman,

**NEWS AND** PICTURES ON BACK PAGE



## CHANGING TASTES IN JAZZ QUESTIONS on MUSIC By Collin Pomroy (Tempo Record Shop, South Kensington)

position for following the same way, Stan Kenton, Boyd changing tastes of record Raeburn and King Cole have buyers. As far as jazz fans are become household names. their demands have hardened exchange-trade has opened up in every age has its particular things does not in any way diinto three main channels-Be- between English and Continen. functions in society - secular, minish the composer's individual bop, Dixieland and New Orleans tal record fans. There are no ritual, religious, etc.—and these stature. If you choose to over-Jazz. All the way round, the big half-measures about Continental cannot be relived, except look the fact that "Figaro" and band has lost ground to the jazz taste to-day: New Orleans through the medium of an or- "Magic Flute" were revolution-

band records.

fan. As little as a year ago French recordings. To-day, those selfsame records quite a while before we heard though that is certainly not the twenty years older or twenty may be bought over the counter their first records. for less than a third of that The general appreciation that cost. In direct consequence, the exists nowadays for New Or- ally does is to pick upon some rent English issues, and the in- of Hugues Panassié, who super- listener of another generation

There can be little doubt that Orleans music back in 1938, A.F.N. broadcasts have greatly years before the Bunk Johnsonrecordings, often in unexpected viving interest in musicians like quarters. People one would the late Tommy Ladnier and imagine most likely to tune into Sidney Bechet, Panassié brought the B.B.C. home programmes their whole school of playing enquire after recordings like into the limelight. Thus the

Factual:

FROM the selling side of the Boogie," which they could only counter one is in a unique have heard on A.F.N. In just the

small improvising outfit. A speci- Jazz and Be-bop rule the field. ganisation like the Catholic ary manifestos and regard them fic example is Benny Goodman. And there is no interest whatwhose Trio, Quartet and Sextet soever in white jazz, no matter self, in time, develops new styles not enhancing your appreciation recordings find a ready market how good it may be. On the of expression out of established of Mozart; you are merely sentiwhere there is little call for his other hand, English fans show formulæ. From the other end mentalising him. American records unavailable jazz, though Django Reinhardt of listeners looks for certain in this country have always had still has his ardent followers things in the music of the past a strong attraction for the jazz who clamour for his latest which may very well be quite

some American discs were real What conditions the trend of luxury purchases, items like the jazz taste? A number of factors Kid Ory recordings on Exner must be taken into account, but and Crescent, Jelly-Roll Morton there is no doubt that Transon General, and the Yerba atlantic boosting put artists suits himself. If he sees Bach Buena Jazz Band on Jazzman, like Dizzy Gillespie and Bunk merely as abstract music he may fetching as much as £2 each! Johnson "on the map" over here

Freddy Martin's "Bumble Bee movement grew in strength.

## MUSICAL TONGUE By Nontando Jabavu

gues and acquire new ones, whe- sive voice. ther English, French, Spanish,

or Portuguese. It is easier to appreciate the reason for this "sing-song," or musical way of speaking European languages when it is remembered that practically all African native languages have a tonal structure, varying in decompiled from lists supplied? gree from a comparatively by members of the WHOLE- simple one, as in my own Si-Xhosa of South Africa, to some which are incredibly complex, like the Ewe of West Africa.

The simplest way of indicating what is meant by a tonal language is to explain that when an African child learns to speak he 2. People Will Say We're In? is taught not only vocabulary and grammar, but "tone of of individual sounds, words, sentences and tenses. Apart from the pitching of the voice-higher or lower-there is also the calculated prolongation and shortening of vowel sounds, which may subject whose study has many imply various degrees of quan- fascinating aspects, and which tity, time, emotional colour, and may very well explain away the so forth. To all this must be "vocalised tone quality" used added the different shades of by Negro jazz and folk musivoice which must be used in ad- cians, and the characteristic dressing family members ac- "bending" of the voice and cording to their degree of rela- phrasing by blue singers from tionship to the speaker, and the Bessie Smith to Joe Turner. Exforms of respect due to them.

> for-word translations from Eng- -whether it's Lead Belly or Cab lish to Xhosa, and these we had Calloway. . . . to sing note-for-note as in the English versions. The resultant

MANY Europeans have noticed Tonality is not peculiar to a certain "sing-song" qual- African languages; the comity in the speech of African plexity of Chinese dialects, for people, a characteristic which is example, beggars description. In also noticeable in the descen- the process of evolution, a lanbest letter on the subject, and dants of transplanted Africans- guage with a background of this American, West Indian, and kind must eventually be accomawarded to any reader whose Latin-American Negroes - who panied by two things - an were forced by historical events acutely selective ear (or ability to abandon their original ton- to listen) and a pliable, expres-

> The traditions of multi-tonal speech are so strong that they even persist among American Negroes, and others, to this day. After hundreds of years of speaking and thinking only in English, their voices are still characteristically "pliable," and their phrasing of certain sentences and sayings often has its roots in tonal rather than grammatical conception of the language. The interesting consideration in this case is that although the mother-tongue of the Afro-American is English-and English of a most virile form, constantly adapting itself to changing ways of life-its slang voice," which affect the meaning is greatly influenced by the (a linguistic sign of aliveness) tonality of long-forgotten dialects spoken by the American Negro's African ancestors.

It is obvious that here is a amples abound in everyday As school children in Africa speech and song, and almost any we were taught hymns and gramophone record of Negro songs which were almost word- artistes provides an illustration

All of which suggests that twisting in shape and pitch of there is more social history familiar Xhosa words produced tucked away in this jazz busiwhat was to us grotesque gib- ness than the hepcats generally Interest:

"So this is what is called a Jam Session! I hope you won't think me rude, but it rather sounds as if they're just making it up as they go along!"

# Answered by a Historian

and listeners in all ages. Music music, etc. To know these little interest in Continental of the telescope, each generation Is there any absolute standard different from the composer's intention.

Does the composer's intention matter?

In that the individual listener find it perfectly satisfying-alway Bach himself regarded his work. What the listener virtumarket has increased-without, leans Jazz is, however, directly one aspect of the music which however, affecting sales of cur- attributable to the pioneer work strikes a chord of response: the

the composer's intention? Yes, plenty. We can find out the past

Is there such a thing as "Abso- what sort of public he wrote for; No-if absolute music means for; what sort of society or class patterns of sound which have in society he belonged to; in the same meaning to players what tradition he wrote his Church. Even so, the church it- as pieces of pure music you are

by which to evaluate com-

Probably yes: but you must first get clearly into your head that your own taste is not absolute. It is the taste of the mid-Twentieth Century, further determined by your country, age, social background, prevailing fashions, etc. Try arguing about music with someone either years younger than yourself! It has been said that jazz is the

music of our epoch. Is this

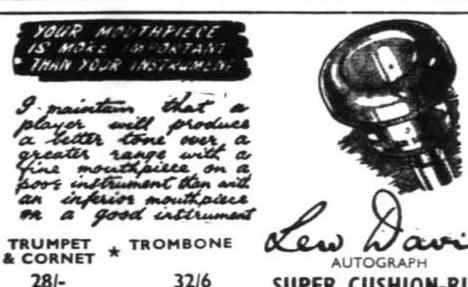
Jazz is most certainly a music evitable demand for "cut-outs." vised recording sessions of New may pick a different aspect. of our epoch. But will it sur-Who can say which is the more vive as a music of succeeding epochs? That is an important stimulated interest in American Kid Ory craze set in. By re- Have we any means of judging question. Or will it only be regarded as a quaint survival of



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Ma Belle Marguerite
I Dream't I Was Back Managua Nicaregua Across The Alley Beautiful Mornin' Apple Blossom Wedding... Sweetheart Avenue ..... Midnight Masquerade..... Out Of My Dreams Long as I'm Dreaming... Smile Right Back .......

Another Night Like This J The Say It's Wonderful... I Got The Sun Paddlin' In Stream If I Had My Life First Day Of Summer Afraid To Love You Dear Old Donegal ..... Try Little Tenderness Beside The Railroad

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# "SOMETHING IN THE WIND" THE PROMS



Deanna Durbin plays the part of a Disc Jockey in the New Universal-International Picture "Something In The Wind". She is seen here with, left to right, Johnny Green (Musical Director), Gene Loring (Dance Director) and Irving Pichel (Film Director). Green has written seven special numbers in the picture.



Stars of the British Entertainment World attended a private showing of the film "Something In The Wind". Above is Geraldo, reading the synopsis of the film at the special show.



More stars interested in the musical score of "Something In The Wind" at the special showing. In this picture, left to right, Peter Yorke, Lind 'Joyce (vocalist in the "Itma" programme), Renne and Billy Ternent.

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## TRANSATLANTIC

(Continued from

Columbia Records have just down very well over here right well as dance music. Instru- auditioned by the B.B.C. at the issued an album of theme songs now providing it wasn't mentalists required are Leader- end of September. by their contract bands—a very supressed by the new "Emer-violinist who can double on sax, good idea. Numbers include gency Powers" Bill—anything two altos doubling woodwind or Sunrise Serenade" by Frankie can happen now, you know! . . Carle, "Star Burst" by Gene Dick Haymes has recorded the Krupa, "Snowfall" by Claude Mel Torme-Bob Wells composi-Thornhill, "Leap Frog" by Les tion "The Christmas Song" with Brown, "My Shawl (Ombo)" by Gordon Jenkins and the orches-Xavier Cugat, "Daydreams Come tra for Decca release later in the True at Night" by Dick Jurgens, year. King Cole will have some "Heart to Heart" by Elliot Law- competition this year-wonder if rence and "The Very Thought Frankie will do it too? of You" by our own Ray Noble.

there is a move to plug Irving songs of her late father, Dick writing 'em) "The Freedom less than four hundred and fifty Train" into a number-one stand- possibilities. She is currently ard of the "God Bless America" considering lyric writers to finish status. Crosby and the Andrews off the ditties for introduction by Sisters are scheduled to record her new publishing company this it very soon. Come to think of autumn. Bet Johnny Mercer is it, it's a number that would go one of those selected.

Margaret Whiting has taken A hit parade tip tells me that count of all the unpublished

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### LESLIE DOUGLAS FOR AUSTRIA

Leslie Douglas and his Orchesof Austria to entertain the troops on October 3. This will from Butlin's Holiday Camp, be a return visit of the orches- Clacton-on-Sea, where they are tra to this part of Europe and resident, returning the same they will be staying there until evening. On Saturday, Septemthe week before Christmas. ber 6, they again travelled to The band has already been booked to appear at the Chelsea Garden Party, sponsored by the Arts Ball this year and has also "Sunday Pictorial" at Morden been consistently working all Hall Park. The Squadronaires over the country establishing the reputation of being a firstclass band for dancing and firstclass entertainment in variety.

#### BAND WANTED FOR SINGAPORE

Musicians who are interested fine chance. The engagement cluded. We understand single puted to be one of the finest in Sims is a local girl whom the East requires a combination Honeyman has signed under which can handle orchestral as contract. The band is being strings together with two ten ors also doubling, trumpet, doubling accordion, piano drums, bass. One or two members of the band will also be required to do vocals.

It is suggested that a girl at the London Palladium, they vocalist may be interested in travel out to the Gaumont Theadoing this trip in which case tre, Chadwell Heath, where they only one tenor sax will be re- are appearing in a Midnight quired. Maximum number of Matinee organized by the Dagplaying hours per week are enham Branch of the Royal Air thirty-five, including rehearsal Force Association. Berlin's latest (will he never stop Whiting, and has discovered no time if necessary. The contract to be for one year with option to renew on either side. Official rate of exchange is \$8.40 to the pound. Musicians who are interested are asked to contact nightly Palladium appearance. immediately the Melachrino Organisation, 23. Albemarle Street, broadcasts on September 22 and

#### SQUADRONAIRES **BROADCAST**

The Squadrohaires were in town twice last week. On tra will be leaving for a tour Thursday, September 4, they travelled up for a brcadcast London to appear at the Film will again be travelling to London on September 15, for a broadcast in "Band Parade" and also on the 26 for a Decca recording session and broadcast in the afternoon.

#### HONEYMAN SIGNS MUSICIANS

Jimmie Honeyman who is in working abroad are offered signed the following musicians for the winter season:-Jack is in Singapore for a period of Alcock piano. Fred Faulkener twelve months with Second- drums, Martin Gilboy bass, Eric Class passage both ways in- Marsden, Arthur Hunt and Jimmy Pennell 1st 2nd and 3rd men are preferred and board trumpets respectively, Harry and lodging are included. The Dyer and Norman Slimmond hotel which is one of the most altos, Roy Williams tenor and important in Singapore and re- Micky Sims vocalist. Micky

#### SKYROCKETS

The Skyrockets have a very busy week-end in front of them. On Friday, September 19, after their two evening performances

After they have finished at Chadwell Heath they have an early rehearsal for the midday broadcast on the 20th. On Saturday afternoon before the usual they again rehearse for the W.1, BY POST, when full details | 23. On Sunday, September 21, as to salaries, etc., will be avail- their day of rest, they have a golf tournament!

### **NEW FILM** TITLE BASED ON **MELACHRINO** MUSIC THEME

First Rhapsody, familiar to the many people who listen to the George Melachrino programme as the music that begins and ends the programme, has been chosen as the subject of a film. H. Reynolds of International Motion Pictures heard First Rhapsody and contacted Melachrino with the suggestion of basing a film on the music. Melachrino agreed to this suggestion and the production is now in its second week of "shooting" with three furroom, Nottingham, has just Orchestra conducted by George himself will be shot later at the M.G.M. Studios at Elstree. First Rhapsody was recently recorded by the orchestra for H.M.V.

#### poser, who was one of Dvorak's finest pupils. **BLANCHE** COLEMAN BAND **FOR**

RADIOLYMPIA Blanche Coleman has signed a contract with the B.B.C. to appear with her all-ladies band ther studio weeks, followed by at Radiolympia on October 8 two on location. The large in- She will be doing two television resident at the Victoria Ball- terior with the full Melachrino programmes and an ordinary band broadcast on that date, and will be using a fifteen-piece orchestra. She is currently appearing at the Isle of Wight and will leave for a tour of Northern Ireland on November 1.

## RECORD RECOMMENDATIONS From A to Z

Each week this column lists ten JIMMY DORSEY & his Orches-

outstanding records by leading azzmen and bands, drawn from the current English gramophone catalogues. We continue, this week, with a miscellany of big band jazz.

HENRY ALLEN, Jr., & His Orchestra. 1. Swing Out. Feelin' Drowsy

H.M.V. B4970. CHARLIE BARNET & his Orchestra. 2. Cherokee. The Duke's Idea.

H.M.V. B9410. CAB CAILOWAY & his Orchestra. Ghost of a Chance. Willow

Weep for Me. Parlophone

R2941. CASA LOMA ORCHESTRA. 4. Copenhagen. Shades of 10. One O'Clock Jump. Hades. Brunswick O2386.

Dolomite. Contrasts. Bruns

wick O3074. DIZZY GILLESPIE & his Or-

6. One Bass Hit. Things to Come. Parlophone R3051. FLETCHER HENDERSON and his Orchestra.

7. Wrappin' It Up. Happy as EARL HINES & his Orchestra.

8. 'Gator Swing. Stormy Monday Blues. H.M.V. B9359. SPIKE HUGHES' Negro Orchestra. 9. Fanfare. Arabesque. Decca

METRONOME BAND. H.M.V. B9195. Call Rag.

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By Malcolm Rayment

ONCE again the standard of performance has been varied,

the general level has been rather higher than of late. Most of Tuesday's (September 2) concert was devoted to the music of Sibelius, and the evening

plunged straight into one of that composer's concentrated works

Tapiola." The performance by

the L.P.O., conducted by Basil

Cameron, was very good without

being memorable. Henry Holst played the Violin Concerto

better than I have ever heard

him play it before. It is an exceptionally difficult work from

the technical point of view, and

with Holst's playing one is always aware of this fact; more-

over, his intonation lapsed on

several occasions, although

work.

nothing like as badly as the last time he played it at the Proms. Against this he seems to have a complete understanding of the

"The Swan of Tuonela"

which followed was very well

played by Peter Graeme (Cor Anglais), but the orchestral ac-

companiment seemed slightly

hurried and lacked some of the traditional calm and grace of Swan Music." The Seventh

Symphony was not so good as it

might have been, and has been

in the past, when played by the

same orchestra, while Basil

Cameron did not match the out-

at the Proms a few years ago.

Francis Chagrin's Prelude and

Fugue for Orchestra which came

after the interval is an extra-

niscent of Bach one moment and

Bartok the next, while never

approaching the quality of

Wednesday was notable for

the appearance of two superb

artistes, one. Elisabeth Schu-

mann, being world famous, the

other, Winifred Roberts, as yet

comparatively little known.

Madame Schumann sang two

arias and a song by Bach, and

ater appeared in the charming

finale of Mahler's Fourth Sym-

phony, which concluded the

evening. The whole of the first

part was devoted to Bach; the

first Brandenburgh Concerto

was played by the B.B.C. Sym-

phony Orchestra, conducted by

Sir Adrian Boult infinitely better

than last week's performance of

the second, but once again the

the lack of the continuo was

noticeable. In the third suite

these factors were far less

noticeable-the music being of a

very different character. This

was excellently played, as was

also the accompaniment to the A Minor Violin Concerto in

which Winifred Roberts thor-

Thursday saw one of the finest

performances of the season in

Mozart's A Major Piano Con-

certo (K 488), with Clifford

Curzon as soloist. It is strange

that this musician has not yet

the following of many of his less

gifted colleagues. In the same programme the L.P.O. played

Debussy's "La Mer" and Ravel's 'Alborada del Gracioso." Though

quite good, both performances

acked vitality, Debussy's vibrant

music being lukewarm and Ravel's gaiety rather stale and

On Friday Myra Hess played

the Emperor Concerto, but she

was by no means at her best, wrong notes being far too

numerous. The B.B.C. Sym-

phony Orchestra gave a fair and

spirited performance of Beeth-

oven's Eighth Symphony, and

after the interval the highly

dramatic and original "Triptych

on a Chorale Theme of St.

Wenceslas," by Viteszlav Novak,

was given its first English per-

formance. Too little is known

in this country of the Czech com-

oughly distinguished herself.

strings were too numerous, and

ordinary hotch-potch, but remi-

standing performance he gave

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### RETURN OF CARNEGIE HALL SEPTEMBER 19

Persistent requests by schools, educational bodies and musical Louis Kentner. To say that societies for a further West End everyone acquitted themselves showing of "Carnegie Hall," nobly is an understatement have prompted United Artists to Both Ida Haendel and the Orarrange a return engagement. chestra were superb in the The film will open at the London Mendelssohn Violin Concerto. Pavilion on September 19 next, and it would indeed be difficu for a limited period of two to imagine a better performance weeks. "Carnegie Hall" has Silveri was in great voice, and already been shown for a suc- after singing two arias from cessful six-weeks' season at the Rigoletto he was persuaded to Plaza. Generally regarded as one give three encores. The Emof the most outstanding musical peror Concerto with Louis Kentfilms yet presented, the co- ner as soloist was perhaps the producers of "Carnegie Hall"- least specessful performance of the Day is Long. Brunswick Boris Morros and William the evening. Occasionally soloist LeBaron-were successful in and orchestra were not quite of persuading many of the best- one accord, giving the imknown musical personalities in pression that they were not used the world to appear-these in- to each other's ways, but this is clude Walter Damrosch, Bruno the worst that can be said, and Walter, Lily Pons, Rise Stevens, in general, it was the best per-Artur Rubinstein, Jascha formance of the work I have Heifetz, Leopold Stokowski, heard for a considerable time. Harry James and many others, Finally the orchestra played with the New York Philhar- Beethoven's Eighth Symphony monic Symphony Orchestra, and Mosco Carner, a Viennese playing and singing some of the himself, knows exactly how this best-known and best-loved works music should be played. of the greatest composers.

#### Classical Concert On Thursday, September 4

Leslie Shrier presented an outstanding concert at the Albert Hall. The Philharmonia Orchestra was conducted by Dr Mosco Carner, and the soloists were Ida Haendel, Silveri and