



BUILD-UP FOR TEMPLE

(MUSICAL EXPRESS STAFF REPORTER)

IN THE MIDST OF ICE AND SNOW, BUTLIN'S ANNUAL BALL LAST MONDAY AND TUESDAY AT THE ALBERT HALL WAS A HEART WARMER FOR THE MUSICAL PROFESSION. FOR IN ADDITION TO BUTLIN'S THIRTY-FIVE PIECE CONCERT ORCHESTRA, CABARET, BALLET, PAGEANT AND OLD-TIME DANCING UNDER THE DIRECTION OF AL FRIED, THERE WERE THE BANDS OF THE SQUADRONAIRES AND FELIX MENDELSSOHN. TO AL BERLIN, MUSICAL DIRECTOR FOR BUTLIN'S, SHOULD GO ALL CREDIT FOR A REALLY FINE MUSICAL REPRESENTATION.

Surprise of the evening was the introduction of some of the bandleaders whose bands will be playing at the holiday camps this year. Among those presented were Eric Winston, Jimmy Miller, Ronnie Munroe, Felix Mendelssohn, and up and coming newcomer Berlin. "Musical Express" that Butlin's intend to build Temple's band into one of the top bands in the country. Temple has earned a reputation of being possibly the greatest clarinet player this side of the Atlantic. Proof of this could be found in last week's "Family Favourite" programme, where a record of Benny Goodman was played and the producer of the show made a remark to the effect that even though they had Goodman in America we had our Nat Temple here. Nat Temple's Octet cost £5 a head in the Light Programme on February 5, 11.40 noon.

In these days of slight unemployment in the profession it is heartening to see that Butlin's will be employing two hundred dance musicians this year. The number of musicians employed is about one hundred and twenty. Butlin's musical director, Berlin, told us that being a bandleader himself at one time he is doing his best to see that working conditions are all that could possibly be desired by the musicians. To Butlin's must surely go all the credit for a wonderful scheme that will give employment to so many.

The Squadrones will be at Clacton again this year in view of their terrific success last year; Nat Temple will be at Skegness on Feb. 29; Jimmy Miller on Feb. 29; together with Tommy Brown's Swingbeat, who will play at the Inverclyde Hotel in that camp. At Felix there will be Dick Denno and his Orchestra from March 29 and Charles Amer from May 24. At Fwithel, Eric Winston and his Orchestra will play from May 17, and Ronnie Munroe will be at Ayr from May 17. "Musical Express" understands there are still one or two more bands to be booked, and as soon as these names are available Butlin's will advise the editor of this newspaper.

Nat Temple has asked "Musical Express" to see the programme in view of the presentation and help given him at Butlin's ball by Jimmy Miller, leader of the Squadrones, from one bandleader to another. Photographs taken of this great event will appear in next week's edition of this newspaper.

Al Lewis Orchestra Bookings

The Vic Lewis Orchestra, who have been doing successful one-night stands round the country, can be booked in the following places during this month: Feb. 9th, Odeon, Watley; 13th, the Beethovens, in Stock Newington; 14th, Plaza, Derby; 15th, Maidstone; 16th, Maidstone, Kingston; 23rd, Cardiff; 27th, Town Hall, Shoreditch.

BRITAIN'S BEST BARGAINS

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THE VOICE

ON Saturday night, between 6.15 and 6.45, the Len Camber Show makes its appearance on the air. Nice time you will say, for listening to the radio. What time, you would say, for listening to this good show, well produced, with a talented cast including Camber himself, the Radio Revellers and Stanley Budge...

VIVE LE SPORT! But, alas, if the Camber Show, entitled "Show Time", belonged to you, then you would have had a radio awakening. You would have found yourself on the air at a time when you had the greatest national opposition any radio show could possibly have...

PLANNED INDEPENDENTLY This latest piece of Carles book is planned independently. This latest piece of Carles book is planned independently. This latest piece of Carles book is planned independently...

There is no doubt that the answer to all this is the commercial programme wavelength for which this newspaper is launching its campaign. Quite apart from the fact that the general which would occur from a commercial wavelength it is...

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KIRSTEN FLAGSTAD WITH L.P.O. Kirsten Flagstad, the Norwegian soprano, will sing with the London Philharmonic Orchestra appearances and refused invitation...

When Miss Flagstad arrived in London in December, she obtained a certificate from Emil Stang, Chief Judge of the Supreme Court of Norway, stating that her residence in Paris...

Mrs. Flagstad became a principal of the Metropolitan Opera House, New York, in 1935. In 1936 she travelled to London to join her husband (from whom she had long been separated), whose health was failing, and who died a year ago. During the...

CAMPBELL CONNELL 10, DENMARK STREET, LONDON, W.C.2. THE GREATEST REQUEST NO. IN YEARS ANNIVERSARY SONG (OH) HOW WE DANCED From the Film 'THE JOELSON STORY'

EITHER IT'S LOVE OR IT ISN'T The Hit Song from Humphrey Bogart's Film 'DEAD RECKONING' TILL THE END OF THE LINE... IF YOU ARE FIRST TO BUY A DISNEY!

THE SONG THAT WON'T STOP SELLING! PILE UP YOUR COPIES BE WITH AGENT WITH REMOVAL MY BIRTHDAY... Dance Orchestration: Keith Prowse & Co., Ltd., 4143, Poland St., W.1. GER. 9988

Drummer! Of course, everyone wants PREMIER. Second best never satisfies. Wait for your dealer has the BEST. You'll be glad you

By Harry Roy An open letter to the President of the Board of Trade FROM THE EDITOR OF "MUSICAL EXPRESS"

This is the first article on a vitally important topic, written for "Musical Express" by famous musical people. Readers are invited to send us their own views on this subject.

Many reasons why we should have commercial broadcasting in this country - mainly because it vitally affects so many industries, apart from our own, and may well help to increase employment to a very great extent.

Britain is striving to get on her feet again up to a standard of every nation. What better means to do so can one suggest than by really going ahead and advertising her goods all over the world?

Next we come to the music publishers. There is no doubt about it, the music industry is casting considerably less up to a number. After all, the public of British radio is not a large one.

I hope I have made clear some of the many reasons why it is essential that we have commercial broadcasting in this country.

The proposition is, then, that the collector is necessary to the musician. In short, there is a gap between the musician and we shall be aiding in and to time to bring to notice items of collectors' news which will have a firm ground...

Obviously, then, the collector could not exist without the musician. But at the same time the collector-amateur can be of the utmost assistance to the musician. But at the same time the collector-amateur can be of the utmost assistance to the musician.

The amateur is the man with the time and the facilities for the most part, with developments in half-a-dozen countries, and for making changes in public taste. Often almost without his realising it, the value of individual artists, it is still a fact that jazz collectors have been doing a great deal of calculating trends. Consistently in the past few years, the amateurs have been two or three jumps ahead of public opinion.

Some of these jazz amateurs have been so far ahead of the professional organizers and players. And there are those who, in the past, have virtually refused classification, but who are now being found in one camp and the other, both or neither!

Musicians as a class are, we feel, inclined to resent the collector. And, trying to be as impartial as possible, we find ourselves agreeing that collectors seldom lay themselves open to the charge of being unscrupulous.

When you have spent years of your life as a great deal of your life learning to play an instrument, it does understandably occur to you that you are a thoroughly hopeless performer - especially if you are a professional musician!

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Do You Play the Gramophone? by FRANK DIXON and JOHN ROADHOUSE. NO, it's not a misprint for saxophone. We are asking you not to be misled by the gramophone as a musical instrument with its own repertoire, its own classics, and its own technique.

The comparison with the saxophone is not pertinent, for since we both play the sax as well as the gramophone, we know something of the trouble that saxophonists take over the mechanism of their instruments. Mouthpieces, reeds and instruments are the subjects of lengthy and costly experiments, and variations on a gig (when it is printed) are not infrequently made round the social pressures that enthusiastic sax players are wont to bring to bear. Now all this is to the good, for it has helped to raise the general standard of playing in this country. Furthermore, we believe that a similar attitude to the gramophone will result in improvement in the public taste in general.

Modern recording can capture practically every sound that occurs in the studio, but the artist who produces them with complete accuracy. If you would worry about uneven intonation on your saxophone, you are well on the way to becoming a true professional. Of course, if you have a faulty sax you can tell where his shortcomings are, and you can know how the instrument sounds at its best. But with a gramophone criticism it is a matter of opinion. One of the new £200 record players I have heard of has a heard really high fidelity reproduction; and even if you have a reasonably good reproducer, it is probable that its performance might be expected of the apparatus that can be obtained to-day.

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If I could have my time again.

"WOMEN ASK THE NAT TEMPLE" asks NAT TEMPLE

every tour of any size in England, Scotland, Wales and Ireland. I have met people in many different climes. The resultant experiences are, I am sure, not to be met in 'anyman's' trade. I was fortunate in holding good memories and photos that I will always treasure.

While in South America with the Harry Roy Band I heard the native Latin-American rhythms which were very popular over here. Stanley Black was my companion in a Buenos Aires club and I can well remember how enraptured we were as we sat listening to the intricate rhythms for the first time.

And, conversely, as I dig back into the past I can relate times when I received 6/8d for a gig (midweek it's true). Since then I've played at functions for Royalty, politicians and celebrities in all spheres. Performances with the L.S.O., Massey Bands of the Guards, Gerardo, etc. And isn't it nice to be able to relate stories concerning playing with practically every named dance band leader in the country?

I have composed several "twidly bits" and had the satisfaction of having them performed in the last few years and another ambition was realized when, after having been bitten by the hand of the radio show, I launched forth in the radio show.

"Twelve Men and a Girl." There are three of us—Bert Davis, Benny Lee and myself. Thank you, Pat Dixon.

A lot of hard work things began to take shape and, all going well we shall see what we shall see as they come in the classics. All in all I suppose it is a display of the creative side in all balance sheets there must appear items classified as liabilities—disbursements and they are listing these I have been granted at the profession generally. I should like them, too, a warning to the unwary and uninitiated.

HEALTH—When a musician is fortunate enough to secure employment he frequently falls into the routine of late sleeping straight to work. His health must be impaired thereby. The musician unemployed is frequently depressed and doesn't feel like anything.

HAPPINESS—If he be single and with little responsibility, the guy can have a helluva fine time in many ways. Marriage, however, is a double-edged sword. It brings much necessary some form of personal restriction. Unemployment has to be around one for a time, the artistic temperament is the first to be affected.

FINANCE—The earning power of a musician, never very high, has been made completely negligible by the cost of living today.

It is in the vast majority of cases now, grossly under living requirements.

SECURITY. NON-EXISTENT.

PROBLEM.—The profession is such that one is alternately excited and plunged into despair at apparently unimportant events. Neurotic doubts and "crankiness" is common.

Well, there you have it. The good and the bad. I told you why I said YES and you must take into account that I am one of the lucky ones. There are players that, given the breaks, I am sure would know what to do with them. They are today. The break did not come, so they remain unknown, unsung—just one of the 'boys'!

Then, too, assuming the break does arrive, there is that bogey of insecurity ever present. There are some who would call it the "glorious uncertainty of the game. That's up to you.

I was fortunate too in that I took maximum care of my health. Being a delicate child until the age of fifteen I devised a simple routine embodying outdoor work and indoor rest. Loving my music (as I still do) meant that practice was not just the end but the pleasure. Another lucky break for me was that I never indulged in a night club atmosphere to a large degree. I used to bunk at the "45" and the "Bliss Sham occasionally but that was all I could remember how I enjoyed it too.

There you have the pros and cons. I hope the balance sheet is not over-weight one way or the other. Do you still want to be a musician? That's up to you.

THERE is no doubt that the majority of professional musicians would definitely say NO to that question. However, I think in my own case I would say yes.

There have been heartaches; I have done my fair share of packing up and down seeking a job and, what is more, I fall to see any guarantee that I may not have to do it again. Such is our profession. "Up and down" is quite common in fact one darned common! However, let us leave that for the moment and allow me to state briefly just why I could possibly say YES.

My life has been a varied one. Among other things I have travelled through South America, large portions of the Continent, North Africa and practically

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I don't like those long, over-produced waltzes, Huggie, and do you remember when you queried something other than "Thank you, thank you very much," between numbers it is better to say nothing. Mr. Diamond, you said "Thank you" ten times. With your voice should thank them.

To the "Victoria Theatre," Burnley. Next time you get a broadcast, get your piano tuned, it's a disgrace and you should be ashamed. I felt sorry for Kenan the opening act, having to play on such a monstrosity. Anyway, on a broadcast, you get a selection of "A" pop tunes you opened with, you were kidding.

To Leslie Jeffries. Please practice before your next broadcast and try to find time to get in time as well. On Thursday, Jan. 23, the B.B.C. Scottish Orchestra conducted Robert Irving, featuring "Symphony 31 in D," by Haydn. Also known as "The Horn Signal" it was to pun, a signal for the horns!

I AM flattered, people are reading my column. Yes, sir, and furthermore are trying to identify me with other people. The most closely guarded secret is my "Musical Express" which is my identity. In fact I have only been there once and then again last night. My materiel delivered every other Thursday by two or three carrier boys, who are sworn to secrecy.

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Ray Sonin of the "Melody Maker" I thank you for your offer, which I have received through the grape vine. Regret to say I am tied up at the moment, but I'll let you know as soon as I'm free. Flatterin', ain't it?

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Having got all that off my ego, here I go, beering again. First of all I want to be about half past ten. O.K. O.K. you can tell me of some that are wonderful. O.K., and I can tell you some that aren't. B.B.C. O.K. from Northern and other music halls reveal the fact that some pit bands are lamentably out of tune, inadequate and outmoded.

Empress Britton was the offenders on Monday, January 27, and I congratulate Hugh Diamond for his fine performance despite the pit leaders' efforts to start him off in what was almost another key, on "Anniversary Song."

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AT THE CONSOLE

With **ROBIN RICHMOND**

"CAN I have your autograph, please Sir? ... Cool thanks swiftly—That's jolly decent of you!"—sounds like the famous "Lineract," doesn't it? ... but in this case the hunter was Charlie Richmond, and the quarry, Sandy Macpherson, organist of the newly built Empire Theatre in Leicester Square. Yep, that's how I've known Sandy, and I'll always remember how patient he was with this slightly persistent hobby.

Since those good old days, lots of water has passed under lots of bridges, and so you can imagine what a grand evening I spent with Sandy last week, chewing over old times! With over 2,000 broadcasts in his log-book, Sandy is probably the biggest radio personality ever, and the most remarkable thing about him is that his remarkably successful career has left him nothing to do but to play whose autograph I sought some 17 years ago!

It's not an easy job to be B.B.C. staff organist... how I'd like to see you with your letters every week, prepare 7 or 8 broadcasts, prepare and deliver in 15 minutes, while the concert is in between! Or, then, the off-duty time, when you are at the console, he is a lot spotted, and coaxed on to the stage. Even if there's no organ, Sandy is never at a loss to entertain. At the Garrison Theatre in Plymouth he once coaxed on the stage, and after playing piano with Charlie Organ, and Quentin Maclean at the organ, he was in the Theatre with any of our leading comedians. Again, once at Halifax, he was dragged from his seat in the audience on to the stage, and he delighted the audience with a nifty tap dance!

In 1929 Sandy performed one of the most remarkable broadcasts in the history of the B.B.C. The occasion was the last of a series given by Dr. Thailen Ball called "Music and the Ordinary Listener." To demonstrate the particular subject, the Organ, a special work called "Dialogue for Two Organs" was written, and with Dr. Ball at the console of the organ in Broadcasting House, and Sandy at the Theatre Organ in St. George's Hall, both wearing headphones, this remarkable performance was given. It showed me the score. The Theatre Organ part was written in triple style, while the "straight" organ part was in 2/4 time, and the second organ part of rehearsing was needed of course. Sandy tells me he hopes to repeat the idea, but this time in a much more sensational way. When technical details are worked out, Sandy is planning to broadcast a Theatre Organ duet with himself at the Theatre Organ, and Quentin Maclean at the organ, and the Theatre Organ, Toronto, Canada... think that one out!

The recent electricity cuts prompted me to ask Sandy if he was in the habit of broadcasting a broadcast. He told me how when he and the organ were in the piano, and the show current, Sylvia Welling was the presence of mind to carry on... Sandy meanwhile slipped on to the piano, and the show continued without a break. Another occasion that would probably have caused a less experienced broadcaster a few awkward moments, was when a lady he was interviewing in a message programme got ink-fright and burst into floods of uncontrollable tears... but this Macpherson show got a w-w-w-wim!

Besides playing organ, Sandy's part is to answer in his talks the queries of the War Office, and he is changing now the war's over, and he is expected to cope mainly with service problems, and this meant frequent visits to the War Office to get the "gun," but now most of the answers given are the subject of resettlement in civvy street.

Sandy has many many more years of work ahead, but even the time did come for him to say off to blower for the first time. I'm quite sure the diplomatic service would snap him up as a sort of expert on the subject, as has been an Ambassador, for those who have been in the world that hasn't heard of those famous friendly words, "Hello again," this is Sandy at the Theatre Organ. . .



"And for a piano-solo Buddy will play Monk-Tonk-Train-Blues Okay boys, stand by with the fire equipment!"

by Bob Hope. Back again with the band is cheerful singer star, the Eddy's Haywood Band. Eddie's Band with "The Professor" dates back to 1924. Rabbitt had just finished a personal appearance as a solo artist following his discharge from the Forces, and replaced Michael Douglas, who left the band.

CUGAT v. ARNAZ
Can't say I care for the Deet Arnaz Band, now playing on the Bob Hope programme. Having gotten used to the Eddy's brand of happy, peppy jazz, this Latin music slows up the pace a great deal. For all his popularity, Arnaz will never be another Cugat.

ZANZIBAR CLUB
The Boyd Reasbun Orchestra have had many tributes paid them during the past year, and start the new one off well by

Gene Krupa's second film under the terms of his five-year contract with R.K.O. is now ready for world-wide release. The Krupa band are strongly featured, and play at least three of their own quick-fire show numbers. "These will be 'Drum Hoogie,' 'Dr. Gillespie,' which sounds like a Re-bop opus, and 'Steam on the Beach.' Gene and his orchestra are currently playing a lengthy engagement at that live of New York big band joint, the Aquarium Restaurant.

FORME LEAVES MELTONS
With new close-harmony groups being formed every day, it's estimated that when one of the best-known units breaks up, Combo are the Meltones, who has disbanded them to feature as a soloist. Between composing hits—songs for films—wrote "Abie's Irish Rose," "Magic Town," and the Les Brown-King Orchestra. "The Christmas Song" — "Torme is coaching Stan Kenton's new vocal team, The Pastels. My, how that Kenton outfit goes on growing! Mel is now available to the B.B.C. later over here since he's a Muskrat artist.

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Accordian Times Edited by J. BLACK

Many people would be better qualified than Jack to give advice of this kind, for he has a long experience in both of the problems of players, and of the technicalities of the "inside" of the accordion.

WRIGHT HITS 'ACCORDION' 'PRETTY LITTLE DIRTY FACE' 'PRIMROSE HILL' 'MISTER MOON YOU'VE GOT A MILLION SWEETHEARTS'

FRANCIS & DAY'S ORCHESTRAL CLUB THE WHOLE WORLD IS SINGING MY SONG

meetings between two or three lone players in towns where the accordion is not strongly represented.

More news from Birmingham comes from John Howard, who started a club back in 1934 which was the first of its kind.

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PARLOPHONE PUT DASH IN YOUR PROGRAMMES THE OLD LAMPLIGHTER

DO YOU PLAY THE TALKING MACHINE? (Continued from page 2) Bedford Corn Exchange, which the engineers could not exclude.

crystal pickup is probably the best known of the various types of instrument, and some of the more expensive models can be made to give results comparable with those of a moving coil.

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