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FRIDAY, AUGUST 1, 1947 No. 43 PRICE FOURPENCE

MOFFATT MOBBED BY HIS FANS

LARGEST LISTENING FIGURES IN EUROPE Surprise Television and Radio Appearances

(MUSICAL EXPRESS STAFF REPORTER)

RALPH "MUFFIT" MOFFATT, A.F.N. MUNICH ANNOUNCER AND DISC-JOCKEY, ARRIVED IN ENGLAND LAST THURSDAY AND WAS ROYALLY GREETED BY HIS FANS WHEN HE MET THEM ON SATURDAY AT THE MOFFATT CLUB.

AT EACH OF THE DANCE HALLS HE HAS APPEARED AT IN PERSON, THIS YOUNG AMERICAN WAS MOBBED BY HUNDREDS OF FANS WHO FOUND HIM JUST AS NATURAL AS HE IS ON HIS REGULAR PROGRAMMES FROM A.F.N. MUNICH.

TITO BURNS PROGRAMME EXTENDED

The popular Accordion Club programme produced by Charles Chilton, and featuring the Tito Burns Sextet, has received a further extension until Christmas.

HEATH DOES BIG BUSINESS

Currently playing for a season at the Empire Ballroom and Palace Theatre, Blackpool, Ted Heath informs "Musical Express" that, with an apparent slump in the business and with spending facilities cut to almost minimum, he and his band are doing excellent business.

"Musical Express" has pleasure in giving its readers the exclusive statement that Moffatt will be seen on Television next week when he appears as a guest of Michael Mills in a programme featuring Leslie "Jiver" Hutchinson, whom he will introduce on Tuesday, August 5, at 9.30-10 p.m., and again on August 7, at 3-3.30 p.m.

It is interesting to note that Moffatt's original programme, "Midnight in Munich," at its peak period had the biggest listening figure in Europe. He told us that he averaged twelve hundred letters per week, and the figures are the biggest ever known for radio listening, even in comparison with those in America.

heard at 11 p.m. British time, and called "Moffatt's Music from Munich." The main reason that this programme was cut down and put on at an earlier time was that its popularity was keeping the G.L.s up late, and it was with regret and a great tribute to Moffatt that the Commanding General gave instructions for this programme, in its original form to be discontinued until the new arrangements of timing were made.

Proms: HIGH STANDARD OF PERFORMANCE

THE first week of the Proms season has set an extremely high standard of performance. On Monday, July 21, the B.B.C. Symphony Orchestra, under Sir Adrian Boult, gave a well high perfect performance of the first and lesser known pieces of symphonic fragments from Ravel's "Daphnis and Chloe."

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Alan Dean, Denny Dennis and Ralph Moffatt (in the foreground) listen to the Tito Burns Sextet at the Moffatt Club on Ralph's arrival in London.



Fans listen to Ralph Moffatt's address last Saturday at the Moffatt Club.

GORDON HOMER TO BROADCAST Famous Ramsgate Band

Gordon Homer, who is playing so successfully with his band to the many holidaymakers at the Coronation Ballroom, Ramsgate, will be heard on the Home Service on August 14, when he broadcasts for the first time with his band, at 3 p.m.-3.30 p.m.

This very fine twelve-piece band will be playing on the yacht "Lady Enchantress" when she travels up to London to pick up the Beauty Queen finalists who will be travelling to Ramsgate for the final judging.

Latest addition to the Homer band is ex-Nat Gonnella drummer, Phil Seaman, who joined the outfit two weeks ago.

ARTHUR BLISS - British Council Executive

Mr. Arthur Bliss and Sir David Milne have been appointed members of the Executive Committee of the British Council.

Mr. Arthur Bliss is Chairman of the Council's Music Advisory Committee.



Anne Shelton, Toots Camarata and Johnny Franz chat to Scots bandleader Tommy Sampson during his audition at Decca studios last week.

M.U. BACKS PETRILLO

THE FOLLOWING CABLE WAS SENT BY FRED DAMBMAN, GENERAL SECRETARY, M.U., TO JAS. C. PETRILLO, PRESIDENT AMERICAN FEDERATION OF MUSICIANS:-

"Last week our delegate conference passed the following resolution unanimously and with acclamation: 'That this national delegate conference of the Musicians' Union, Great Britain, in sending a message of solidarity and warmest fraternal greetings to Mr. J. C. Petrillo, President of the A.F. of M., and all members of that organization, recognise that in their hour of persecution under the Lea Act, they have become the representatives of musicians throughout the world in the forthright struggle against the attacks of those who, representing the most violent forces of reaction in the world to-day, would use such Acts and the New Labour Law to suppress all forms of democratic thought and action. We condemn these vicious attacks which may be regarded as the gravest encroachment on the democratic rights of the Trade Union Movement since the advent of Fascism in Germany and are proud to know that a leading representative of organised musicians is already in the vanguard of the struggle which will ultimately be won by the combined efforts of all forces of American Democracy.'"

Eye Operation for Miff Ferrie

Bandleader Miff Ferrie will be going into the London Clinic for an operation on his eyes in August. Meanwhile, the Windermere Club, where Miff and his boys have been successfully playing for the past year, closes for three weeks, and the Ferrymen are looking forward to a well-earned holiday. Ferrie will be out of action for a couple of weeks, then hopes to get a few days on the South Coast before re-opening at the Windermere on August 25.

CAMARATA TO BROADCAST IN RADIO RHYTHM CLUB

With Musical Express Jazz Editor-Denis Preston

LISTENERS who follow Dennis Monger's advice given in "Viewpoint" this week and tune in to short-wave programmes, should make a note of September 6, on which date Toots Camarata will be appearing on Radio Rhythm Club.

BIG BREAK FOR TOMMY SAMPSON Neilson offers Band Parade

TOMMY SAMPSON, whose eighteen-piece band has created a great deal of talk since he brought it to London for audition purposes, has been given a broadcast in "Band Parade," on August 11. To Mrs. Tawny Neilson must go credit for giving a comparatively unknown band a chance to prove its worth in a programme that has so far been devoted entirely to bands that have established reputations.

On August 14 the band will be broadcasting from the Paris Cinema for "Radio Diffusion." There will be tickets available to "Musical Express" readers, and these can be obtained by writing to Bill Elliot, of Elliot Direction, Ltd., 27, Whitcomb Street, London, W.1, marking envelopes in the top left-hand corner "Musical Express." Stamped Addressed Envelopes must be Enclosed. Bill Elliot has also been responsible for Sampson appearing at Rochdale on a concert this Sunday as well as the two broadcasts. Sampson will take his band to Brighton Aquarium on August 21 for a one-night stand at that popular ballroom for well-known promoter Ken Moorhouse. Latest addition to the band is jazz trumpeter Henry Shaw.

LEONARD FEATHER Comes and Goes

Leonard Feather, well-known international jazz writer, former Press agent for Duke Ellington and editor of the American monthly magazine, Metronome, arrived in this country last week and left again for Paris on Thursday. Feather told "Musical Express" correspondent at the Feldman Swing Club, that he was over here to meet old friends and "wise-up" on the British jazz world.

Also at the Club last Sunday, which was packed with celebrities, were cameramen from "Illustrated," who took colourful pictures of the proceedings for a future issue of their magazine. Trias Henderson and the Businessmen of Rhythm were among many star guests present.

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Moss Kaye leaves Stanley Black

Moss Kaye, well-known tenor player, who has been resident with Stanley Black's B.B.C. Dance Orchestra for some time, will be leaving the organisation shortly. Kaye tells "Musical Express" that his free-lance work is taking up considerably more of his time than he first anticipated and that with this in view he regretfully leaves Black, for whom his respect and admiration is well-known.

JUDAH JOINS NATHAN AT CHURCHILLS

Charles Judah, popular Indian singer who has been appearing with several well-known bands since he arrived in this country several months ago, joined Jack Nathan's band at Churchill's last week - end. Judah has the ability to sing both straight arias and equally fine renderings of blues and the more modern type of numbers.

Stork Again!

"Musical Express" readers will be pleased to hear that famous British vocalist, Dorothy Carless, who married and settled in the United States last year, has presented her husband, Henry Hull, Jr., with a fine baby daughter. The baby was born on June 4.



# Accordions Times and Musical Express

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## THE VOICE

### WELCOME VISITORS

In London to-day we have two visitors from abroad. Both are Americans. Both are kindly disposed towards Britain. They have shown their affection for us in no uncertain manner. A friend in need is a friend indeed. These two visitors have gone to great trouble to help the British musical industry. I cannot see what either of them can possibly get out of it except a job of work. But when that job is prompted by such great sincerity the success of it will be its own reward. "Musical Express" readers know who these valuable friends are. They are Ralph Moffatt and Toots Camarata.

### ALL IS NOT LOST

Some would have us believe that all is lost. One daily newspaper's irresponsible correspondent recently told its readers, while discussing Moffatt's boozing of British talent over A.F.N. Munich, that the Americans don't do anything for us for nothing. This, I consider, is a gross insult to one of the sincerest friends the show business in this country has ever had. Do not forget that Moffatt's programme is primarily an American programme. Did he give us Kenton, Goodman, Ellington and Joe Mooney ad nauseam? These are his countrymen. One might reasonably have expected him to reserve his air time almost exclusively for his compatriots. But no, Moffatt interested himself of his own volition in our British bands and artists. Heath was broadcast in the Munich transmissions. Then others worthy of note began to occupy Ralph's air time. When this newspaper heralded Tito Burns as the British successor to the American Joe Mooney what happened? Ralph Moffatt announced on the air that he read in "Musical Express" all about this new up-and-coming British "Mooney" and that he would like to have a disc of his to broadcast.

### TRUE FRIENDS

Is this man our friend? The entire profession, to say nothing of hundreds upon hundreds of his radio fans in England, are congregating everywhere he goes to acclaim him. When Ralph Moffatt returns to his interesting programme in Munich after his brief holiday in England he will know, in no uncertain manner, how grateful we are and how welcome he is. Pictures appearing elsewhere in this issue bear testimony to his colossal popularity. The same thing applies to Toots Camarata. He seems to have a reputation of the Svengali about him. There is not a band in the country which would not give up all else just for the privilege of having Toots hear them, and, if nothing else, advise them. He is being consulted by band and recording company alike rather in the manner we consult a famous barrister. The greatest importance is placed on his opinion.

### THE BRITISH WAY

Unfortunately we in Britain are not very demonstrative. Were this situation reversed and were this the United States of America, Archer-street, Denmark-street and the entire length of Charing Cross Road would be hung with banners saying "Welcome Moffatt and Camarata." There would have been a procession with massed dance bands of famous names. But I think these two tried and trusted friends of Britain know full well, deep down in their hearts, just how highly esteemed they are, and, in spite of our undemonstrative temperament, just how affectionately we regard them.



Old friends met at Butlin's Skegness Camp when George Eirik renewed acquaintance with Allan Green and joined him on a social cycle.

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# ★ THE VIEWPOINT ★

## Philosophical: JAZZ AND THE PSYCHE

By Jeff Aldam

WHY does the Negro excel in jazz? What happens when a musician is "sent"? How do we account for the phenomenon of group improvisation? And why do we nowadays so seldom hear inspired jazz? On these and kindred problems, psychic research has much to offer us in our understanding both of the music-maker and the conditions which affect his playing.

Western civilisation (sic) has brought with it a decline of man's psychic faculties. Extra-Sensory Perception, of which telepathy is but one aspect, is a commonplace among many so-called "primitive" communities whereas among the white races only a minority of "sensitives"—mediums are an obvious exception—possess more than rudimentary traces. (It would seem, though, that the psychic powers of many Negroes have not been unaffected by the American Way of Life!)

Thoughts are things. A thought-wave is as finite an object as a sound wave—the frequency is much higher, that is all. And if we learn to use our "psychic aural", there is no reason why we shouldn't tune in to the thought-waves of others. Here may well lie the key to the extraordinary accord which exists in certain groups of improvising jazzmen, and the lack of it in others who may be

(psyro) technically far more skilled. And whence comes white-hot improvisation? On what plane of consciousness is the jazzman at his peak—or the Negro preacher "sending" his congregation? Here we touch upon "possession" and the "trance state"—again, things which are rare among white Anglo-Americans, but common in unsophisticated cultures. There are, of course, a number of forms of trance, but that which has a bearing on jazz is a supernormal state in which the performer, oblivious of his surroundings, would seem to act as a channel for inspired utterances, far beyond anything which might otherwise be expected of a musician of equivalent skill.

Our much maligned B.B.C. recently gave us two excellent examples of religious ecstasy—the Rev. Utah Smith of New Orleans exhorting his congregation of Seville, whose *saxoes* electrified the crowd during the Holy Week processions. Both were powerful improvisers, whose voices had "heat." And both were "out of this world" in a sense familiar to the jazz student—a state of exaltation which is unlikely to be reached by your "business man" musician, no matter how technically accomplished he may be!

## Controversial: AN AFRICAN LOOKS AT JAZZ

By B. M. Kies

BEFORE I came to this country, "jazz" to me was always synonymous with the shallow, mass-produced cacophony which, too often, passes by the name of "commercial dance music." And when people suggested that such unmusical purgatives were, in fact, sophisticated descendants of African music—well, I felt that they were too ignorant to bother about. Their argument, it seemed to me, was based almost entirely upon what was alleged to be the tom-tom effect which modern jazz has taken over from African music. More ignorance!—based upon a Rider Haggard-cum-Hollywood conception of the use and effect of the tom-tom.

And when others claimed jazz as the music of the proletariat, I just stopped talking to them. Because, either they were well-meaning fellows who were sympathetic towards everything they considered could be labelled "proletarian," and whose enthusiasm outstripped their intelligence—or they were just commercial travellers!

But when, on arrival here in England, a collector of what Hugues Panassie calls "The Real Jazz" placed his collection at my aural disposal, I radically changed my views. I heard things unlike anything I'd ever

thought to be typical jazz—blues like "Step It Up and Go!" by Brownie McGhee, "In My Girlish Days," by Memphis Minnie, and "Evil Gal Blues," by Dinah Washington. Some of this "new" music I liked very much—some not so much. But all of it, I found, went a little deeper than the stuff which in the past had offended my ears—not to mention my digestive system!

I started to read books and magazines on the subject, and listened to the music itself seriously and often. And the idea began to grow upon me that perhaps some of these jazz-boys have really got something.

Now don't get me wrong. This isn't a confession; and I'm not saying that I was once an unbeliever and am now among the saved. All that's happened is that I've discovered that what I used to think of as "jazz" is just as heartily despised by serious jazzmen and critics, and that they have a different conception of jazz altogether. They claim that it is the music of our epoch, and that it opens up new possibilities in musical expression. They investigate its African origins, and try to fit it into the social jigsaw. And I'm sufficiently impressed by some of the music I've heard to want to find out more for myself. And that is where I now stand.

## Radio:

### DON'T FORGET SHORT WAVES

By Dennis Morgan

(B.B.C. Producer of "Radio Rhythm Club")

WITH some 50 per cent of commercial radio sets in Great Britain capable of receiving short wave programmes, it's astonishing how few people really take advantage of all the good listening they offer.

Of course, allowances must be made for the very sensitive tuning on the short wave band. The listener who chases his point around the dial like a greyhound racing round the track will shoot from one end of the band to the other with, possibly, no more than a blast of Morse code to show for it. This sort of thing is calculated both to dishearten him and convince him that short waves are good for nothing but the amusement of enthusiastic radio amateurs.

Treat the tuning knob just as a cracksmen handles the combination dial of a safe, and you'd be surprised at the results you'll get. Before ever you start short wave listening, however, make

sure that your radio has a reasonable aerial—at least ten feet, if not twenty-five or thirty, of good copper wire, clear of trees and walls, which always reduce efficiency. It is also well worthwhile to make sure that your set is properly earthed. Your average medium or long wave reception can be had with little aerial aid, in many cases, no earth at all. But for short wave listening both are essential. Sometimes, of course, short wave reception is bound to be upset by atmospheric conditions—sunspots, etc.—but for the most it is of very reasonable quality.

Short-wave bands provide a round-the-clock selection of programmes, and include many shows of interest to jazz enthusiasts and music lovers. Perhaps the most profitable bands are 13, 16, 19, 25, 31 and 49 metres, and jazz programmes are transmitted on at least two of these.

## Technical:

### USE & ABUSE OF CHORD SYMBOLS

By Malcolm Rayment

THE chord symbol is a labour-saving device used in jazz when writing guitar and piano parts. It can tell us only the individual notes of the chords used, and in this respect is an inferior system to the "figured bass," which gives also the correct inversions. When it comes to slightly involved chords, the symbol system collapses, and to make sense in sound one has frequently to write nonsense on paper. For example, to get the sound of a dominant 11th chord in the key of C, one often writes D minor 7th with a G in the bass. With 13th chords, things become far worse, for this chord has numerous forms; while for other chords there just isn't a symbol—for example: F, G, and C.

The chord symbol is no more than a guide for the guitar or piano, and as such has its virtues. It has, however, made possible an easy but unmusical system of arranging in which the music is written vertically instead of horizontally. This is most unfortunate. Every time the note "B" appears in the melody supported by the symbol "G7," the notes G, F and D are automatically written under the B. This system takes no account of part writing, and has been responsible for the late development of contrapuntal scoring in jazz. Happily, there are to-day many musicians who realise that the "chord symbol" arranging method just won't do. I have recently seen a Paul Fenhoulet score of "Caravan" which has the theme played simultaneously in three keys and at three speeds. Needless to say, not a single chord symbol is used.

Many a musician might do well to attempt to apply the chord symbol notation to a Beethoven quartet, and see how far he gets!

To sum up—the symbol is only of value when its limitations are fully realised. As a shortcut to arranging it is a handicap rather than a boon.

# Jazz AN APPRECIATION OF JIMMIE LUNCEFORD

Edited by DENIS PRESTON

By Hugues Panassie (Part 1)

JIMMIE LUNCEFORD is dead! Sad news indeed for all those who admired his fine orchestra, undoubtedly one of the best in the history of jazz.

I first came to know Lunceford's music in 1937, through his wonderful recording of "Organ Grinder's Swing." My enthusiasm aroused, I lost no time in ordering all his available records from America. But the following year, when I paid a visit to New York, I had ample opportunity of hearing the band "in the flesh," and it sounded even better than on wax. It was during the band's heyday, after James Young had joined on trombone, but before Sy Oliver left.

I went to hear Lunceford dozens of times, and whenever I requested my favourite numbers they were always played for me. I even went to Philadelphia in the band's car, so that I was present when, for the first time, Lunceford played against Duke Ellington in the Quaker City. It was a great occasion! Jimmie's sax session was so powerful, possessed of such a rich and full tone, that it quite outshone the Ellington reed team. But, of course, Duke's genius was such that, on the whole, his band was the better of the two. Indeed, it has always been the best of bands. Lunceford's best days were between 1936 and 1942. Until 1940 Sy Oliver was writing most of the arrangements, and there is little doubt that he was the man who "made" the band. When he left Lunceford in 1939 the library became less interesting, although he was followed by Billy Moore—a keen Oliver disciple. Unfortunately, Moore worked with the band for only a short while. Then, in 1942, came the biggest blow! Willie Smith and several others left the band—a good half of Lunceford's best musicians. After that the orchestra never regained its former heights, although it still recorded good performances from time to time.

To my mind, Sy Oliver is the greatest of jazz arrangers, outside Duke Ellington and Benny Carter. It was he who created the "Lunceford Style," a really new big band style. Only those who followed Lunceford's records before the war can fully appreciate the depth of the band's influence in the world of

jazz music, and especially in the big band domain.

In at least one direction the Lunceford band achieved a remarkable success: it introduced a new tempo to jazz—that moderate tempo with a strong, accented beat, which is to be found in such recordings as "Four or Five Times" (Brunswick O2758), "Dream of You" (Brunswick O2948), and "Organ Grinder's Swing" (Brunswick O2288). Never had a tempo of that type been used in jazz, and it cannot be traced in any records before the Lunceford era. Since then, of course, it has been used by almost all bands, both big and small. Count Basie used it in "Comin' Out Party," Ellington in "Five O'Clock Drag," and Hampton in "Chop Chop"—and there are numberless other examples besides. In fact, it is one of the tempi most frequently used in jazz to-day.

However, while Lunceford would underline it with a strong afterbeat on the snare drum, other bands—with the exception of Lionel Hampton's—use the high-hat cymbal. But that is only an external difference. Jimmie Lunceford's Orchestra is also responsible for having introduced a strongly rhythmic bass sound in jazz: we may even say that they introduced it in the big band idiom. In big band performances prior to Lunceford's day the trombones merely doubled the trumpets' part, playing identical phrases. Sy Oliver, however, often used the trombones, and also the baritone sax, as an independent section, and obtained wonderful rhythmic effects, as well as a better tonal balance, by making these instruments play short phrases or one note "pedal" against the sax and trumpet riffs. It wasn't long before other arrangers picked up the idea, and, indeed, it has now become an essential part of modern big band orchestration.

Sy Oliver was not, of course, Lunceford's only arranger. Eddie Wilcox, the pianist, Eddie Durham, and later, Billy Moore, also wrote many Lunceford arrangements, but they were almost always inspired by Oliver's style.

The Lunceford Orchestra wasn't only outstanding for the high standard of its library, but for the amazing ensemble disci-

pline which characterised its performance of the most difficult arrangements. And, of course, the band had its quota of first-class soloists—Willie Smith and Ted Buckner, alto saxes; Joe Thomas, tenor sax; James "Trummy" Young, trombone; and Sy Oliver, trumpet—though the other trumpet men were also capable of fine solo choruses.

Willie Smith, with his incredible power and punch, was the man who really "carried" the whole sax section—if not the whole band! Smith has such a big tone that, whilst other soloists had to come close to the mike in order to make themselves heard above the ensemble, he would remain seated in his chair when his turn to play came around. Yet every note of his alto choruses could easily be heard, notwithstanding six brass men blowing powerful riffs at the same time. I have only once before heard an alto player with so big a tone—Benny Carter. At the same time, Willie Smith's inventive faculty certainly entitles him to rank among the greatest alto players.

Joe Thomas hasn't so great a volume of tone on tenor sax, but his nice "natural" style and smooth tone are a joy to the ear.

James Young, on trombone, is a great stylist with tremendous attack. He it was who established the new trombone style, with its high register effects. Sy Oliver himself isn't generally regarded as an outstanding soloist; in fact, he doesn't think very much of his playing. When I told him how much I enjoyed his trumpet solos he smiled, and assured me that he's a "corny" trumpeter—referring, no doubt, to the "wa-wa" mute effects he uses so much in his solo work. But in spite of his denial of his own capabilities, I think that Oliver really swings in his pleasing, straight-forward style. His muted playing in "Organ Grinder's Swing," at any rate, will always sound good to me.

Asent the rhythm section—you may have remarked that in several Lunceford records there is a noticeable increase in tempo. This, strange to relate, was entirely due to the pianist's and bassist's tendency to drag in certain numbers. In consequence, drummer James Craw-

## Reminiscence: DIXIELAND DAYS

By Billy Jones

Pianist with the original Dixieland Band

I was running my own ragtime quartet—two banjos, traps and myself on piano—at Martin's, later re-named the Embassy, when the Original Dixieland Jazz Band first appeared there. That was in 1919. And when their pianist, J. Russell Robinson—nicknamed "the white boy with the coloured fingers"—decided to return home to the States, La Rocca and the others asked me to team up with them. It meant that I had to junk my own outfit, but it was worth it for the eighteen grand months I spent with these pioneer New Orleans musicians.

The O.D.J.B. had originally been booked by Albert de Courville to appear at the London Hippodrome in "Joy Bells," starring George Robey. The audience didn't know what to make of this new music, and neither did George. The band was a terrific flop, opened Thursday matinee and closed in one! Still, it was ridiculous to present them as a stage band—just five men. They were essentially a dance band, and a glorified band of buskers at that.

None of the boys could read music. I used to run through the new numbers a couple of times, and then we'd throw the music away. What did we want with music, anyway? La Rocca played all around the tunes on his cornet. I don't believe he could have played the same thing twice if he'd been offered the Bank of England!

We were always getting some new angle on the music, trying out some novel way of presentation. We even tried singing in little bits of megaphones. We all wore top hats, each with a different letter painted on it, so that when we were on the stand the letters spelt out D-I-X-I-E-L-A-N-D.

We were in demand everywhere, and people really went crazy about us once the first shock had worn off. We opened the Hammersmith Palais in 1920, and just before that, Rector's Club in Tottenham Court Road, which was one of the swankiest spots in town in those days. Playing opposite us at Rector's was a coloured band with Sidney Bechet on clarinet. There was terrible rivalry between Bechet and our own Larry Shields, but, in my estimation, Larry had it all over Bechet—certainly at that time. Shields was a wonderful clarinet player, with the most glorious tone.

Well, all the best things have to come to an end, and when, around July, 1920, the boys began to get restless and homesick, it was only to be expected.

But when they returned to the States, it was a different story to tell. Things had moved on in their absence. Show bands were all the rage in New York, and the Dixielanders just couldn't play anything but their own raggedy brand of music—and that was no longer box-office. One way and another they tried to get back to their old place at the top of the tree, but they couldn't make it. They couldn't compete.

## IN CONFIDENCE By the Con-Man

The little girl who thought a certain bandleader was her boy friend must be awfully annoyed he has someone else singing for him, especially as she says she herself is tops in the vocal department.

An adorable, dashing hand-some bandleader goes "clubbing" after work in a maroon dinner jacket. Is it a new fashion you're starting or is it your "props" you're wearing?

Who was the straight boy who went into a dance band and gave the lads a lot of patter on the inability of the "jazzers" to interpret their parts correctly? After three nights he got turfed out by the leader who claimed he couldn't either!

Beard News. The almost visible effort by Pete ("Stan Laurel") Chilver is now off. Paul Bennet shows promise of a "Re-bop Imperial."

No Madam. Tito Burns hasn't a blonde beard. That is all chin you can see!

It's about time that the enterprising people who publish magazines purporting to give musical news, realise that they must remain satisfied with "news" that no longer is, or employ prophets to write their material.

A gentleman, not a musician (no cracks), but known to many as a character jazz critic should remember that it is not considered etiquette to leave his wife and ask a strange woman to dance. This is permissible at a Palais, but definitely not in an exclusive night club. Tut! Tut!

Talking of muscles; who is the drummer who never removes his jacket in public because it means taking off his shoulders as well?

Francis alto Derek ("Yodelling in the Canyon") Neville has severed his long connection with leader Ken Grieff and you can expect him to be looking mighty proud when, with his wife's co-operation, he will have his first quarter dozen next month. If it's a girl, will they call it "Ha-Monica"?

Somebody I've had several knocks at in this column has been at it again. This time with a great blowing of trumpets (his own) and much yakidaki-yakida, he gives that his outfit is going into a certain job. It is. But only, he forgets to mention, for five weeks, while the regular outfit goes to the coast. Yes, five weeks he's booked for and yet he tried to persuade one musician to give up a sixteen weeks (minimum) contract to go into the job, telling him it was going to be regular.

Sad story of the tactless musician who, ringing a guy up for work, was answered by a feminine voice. The voice told him the guy was not at home. "Ah!" says the T. M., "you must be his mother!" No, old man, you weren't cut off but the lady in question was a little touchy on the subject of age.

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### At the Console with . . . . ROBIN RICHMOND

BACK once again in the old country after a very interesting time in Copenhagen, I've taken a quick look round at the organ situation in general. Firstly, I see that Sandy isn't broadcasting quite so much. Such favourites of the fans as Johnny Madin, Robby Cleaver, Don Thorne, Reg Dixon, Al Bollington, and Andy Fenner have all had an airing at the better listening time of 4.15 tea time. This is good indeed, but I still cry out once again for the pedal-pushers, and better—much better—presentation. I do not claim that this improvement is a result of my words in past articles, for I know that all these programmes are recorded, as the Theatre Organ is out of action pro tem, and Sandy is away up north—but who cares the reason as long as results are good? Let's hope the fine weather continues—even improves further.

Ran into a very interesting chap on Monday; Norman Metcalfe from the Savoy, Dublin. Norman's a great chap with that quiet, subtle sense of humour I like. It's good to hear him tell of the interest the Dublin audiences show in the Theatre Organ. They like light music with bags of melody, but no swing, and Norman himself sings ballads and ballad-frotrots at the organ. Good showmanship this. Coupled with the fact that Norman is a capable musician, he's a darn good advert for our profession.

"Pon my word, young Charles Smitton knows how to handle an organ. I caught a broadcast of his from the Camden Town Gaumont-to-day, and it really

was a first-class performance. This lad's by far the most promising of the youngsters—listen for yourself. He's got technique, ideas, interpretation and his own particular brand of showmanship. Watch out for his next broadcast . . . they're always worth your attention.

Reg Foort, I heard before I left Denmark, is to broadcast soon from the organ in the Danish Broadcasting House. This is a very fine 4-manual Marcusean organ, and I hope we shall be able to get the show on our sets.

On Monday, August 18, 4 p.m., I'm presenting a half-hour programme of Theatre Organ records at the B.B.C. I've had great fun digging out some most unusual stuff, and I am hoping the fans will get something out of the ordinary.

At the present time I am playing at the Astoria Dance Salon with the "Organ Grinder's Swing", and I am so pleased that the dancers approve of the Hammond Organ. It's quite a specialised job playing the correct tempos, and it took us quite a while to get them right.

And lastly, Mogens Kilde sends regards from Denmark . . . we'll organise for him a trip to England or bust in the attempt!

### Band Contests

An announcement of the greatest importance will be made in the course of the next week or so.

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### Tin Pan Alley

The "Troubadour"

THIS week sees fluttering among the publishers. Are they at long last putting their foot on plug money? My bet is that there will be no agreement—as usual—the Frankenstein Monster they created will take a lot of killing unless the B.B.C. force the issue!

That grand act The Radio Revellers recording for E.M.I. If they put that novel touch in their records—they will click!

Vincent Labrooke in town at Hammersmith Palais—outheating Heath—had the fans howling for more on the opening night. Some of their numbers are so hot, their crooner wears Asbestos Keatos!

Margaret Naylor back on the air. After a wonderful build up—a let down—leave those songs to sister Mary—you are a natural for the corn. Please Margaret!

Anne Shelton really working these days—caught her act at the Hackney Empire. Her trick of not using the mike in her last number shook the audience into a terrific ovation. The customers so seldom see the artists' face these days!

Denis Martin signed an exclusive recording contract with Wally Moody. A smart move, Wally. This wonderful Irish tenor has been waiting far too long to be discovered. Singing for months at the Players Theatre—he is now coming to the Lyric, Hammersmith, in a new show. Watch this boy climb!

Charming Louis Levey (Leeds Music) very interested in British songs for the U.S.A. A pleasure to meet a publisher who really wants to exploit our talent in America. A few so-called British publishers could really learn something from this.

The Songwriters' Guild had their first General Meeting last week. The Guild now boasts practically every Big Name in the profession—Ivor Novello, Eric Coates, Richard Adenaisel, Haydn Wood, Eric Maschwitz, A. P. Herbert and almost every top writer that can write a song. With these names in fighting mood anything can happen.

Tom Ronald to produce 90-minute variety show. Sunday spot. Sometime in September. Now this is really talking! On the one day that people can relax and listen, if they make this a real variety, the B.B.C. will deserve a pat on the back.

Another new show for August—**CABIN IN THE COTTON**—Clark, Benny Lee and the George Mitchell Swing Choir. Should feature Cedric Connor, Petula be interesting.

### Candid Comment

BY READ

EACH week I slip a piece of virgin-white paper into my battered Underwood and reflect upon the previous seven days or so of this entertainment racket. Unlike, shall we say, Sammy Quaver and others given to soliloquistic outpourings, I endeavour to refrain from indulging in quasi-diatribes which only serve to prostitute the small talent I possess. Which simply means the accent is clean and definitely on candid comment.

I have a lot of time for vocalist Pat O'Regan. But I think he would be well-advised to set certain of his songs about a half-tone down. Check, Pat?

Caught the Empire a few days ago. . . I love Deb Kerr. As far as her oppo' was, or rather is, concerned, I thought him a trifle heavy. Clark Gable is not my idea of a belated visionary. The "I have to live with myself" routine at the end left me stone cold. Thirty-five thousand dollars tossed out the window? It didn't convince at all. Greenstreet did a "Greenstreet"; Arnold did an "Arnold" and Menjou a Menjou. Which leaves us right where we were . . . and where were we? Miss Kerr saved the day with a neat British performance. Let us hope they will give her a real story to do, without carrying a slightly passé leading man.

So many acts are inclined to go "bigtime." When they get "bigtime" it comes like a draught of spring-water on a summer day to meet one that doesn't. I knew her when she started in the business and I met her again after a long while. ANN SHELTON is my idea of a lady . . . off and on. If that reads a trifle ambiguous, she'll know what I mean. Apart from which, you "bigtimers", she really can sing.

If you take the ingredients of

### TIN-PAN-ALLEY ALPHABET

ARTISTS—Sally's come back to the alley, the alley's all acquiver—is the public wiv'er?

BRAND NEW—TERRY the Irish Minstrel—very new—very good.

CHAD—Wot! No Bertha Willmott?

DAIRY TALK—So when he said I'll give you only 500 advance, I took the manuscript back!

EASY ON THE EAR—Heard Betty Dale 'o'her day, pity she's off to U.S.A.

FUNNY MEN—Jimmy James—really funny—off or on he's worth your money.

GRACIOUS MEN—Friends to

HANDS ACROSS THE SEA—Who could be smarter than Toots Camarata?

### Frank Sinatra

### AMERICAN COMMENTARY BY STUART S. ALLEN

JAMES C. PETRILLO, boss of the all-powerful American Federation of Musicians is hitting headlines again, and again is making himself mightily unpopular with a lot of very influential bodies in various positions in American politics and the entertainment business. As I write this column over a week before it appears in print, I am, therefore, unable to cover the very latest developments as they take place in all the many towns and cities, and various sections of the great American music business, but I think that considerable interest might be created among readers here by what the American musicians' boss said in the opening sessions of his enquiry by the Congressional Investigation Committee.

Petrillo was before the board answering questions about himself and his union's activities in the field of television. He had previously issued orders that no live musicians were to be used for television purposes. When asked why he made the move and whether he thought it beneficial to his members, Petrillo replied, "I don't know whether our stand is stupid or smart." Representative Nixon then told him "you might be working against the interests of musicians themselves." We could be "Summertime." When Nixon told him that it might be well if he made an offer to the television broadcasters now, the Union President's reply was: "We don't know what to offer. We don't know if television is ready. They can't guarantee anything." More news of the proceedings as they come to hand, in the meantime, I learn that there are many name band leaders who are very uneasy and threatened over a possible and barol musical recording after December 31. At the recent congress in Detroit, as reported earlier in these columns, James C. threatened to put his union in the recording business for themselves, and should this move take place, the leaders would be unable to avail themselves of the opportunities it offers by virtue of their long contracts with the existing recording companies. Somehow I don't think they need worry very much—sounds a pointless action to me.

Hoagy Carmichael, whose latest hit "Ivy" will be released over here soon with the showing of the picture of the same name, has just signed a contract with the music publishing firm controlled by Johnny Burke and Jimmy Van Heusen whereby they gain the sole American publishing rights of all Hoagy's past, present and future compositions. The new deal, which, however, only involves Hoagy's new works written in the next five years, gives him a royalty of five cents per song copy—two cents more than the average rate. The Burke and Van Heusen company are one of Bing Crosby's many interests—the two boys write most of the songs he sings in his films. Bing is expected to arrive in Britain in February or March next year to begin work on that new Wesley Ruggles-Sid Fiske musical film. As you know, Burke and Van Heusen, who wrote "London Town", will not score the new picture.

Clark Dennis, the new young



Peggy Lee and Woody Herman

in the New Year. Incidentally, Stan Kenton's re-organisation has been postponed until October.

Beryl Davis rates plenty of picture and type space in the July "Metronome". Her remarks, however, need not have been quite so caustic. The British public played no small part in helping her achieve her success over here and she might want to come home some day. Dick Richards picked her out in his "Sunday Pictorial" column which is read by millions—that's not good publicity, Beryl. Didn't I tell you so? Dave Dexter, in commenting on the unique deal which gives Tex Bencke a weekly guarantee of six thousand dollars plus a split on all receipts over fifteen thousand dollars during his Christmas Eve date at the Hollywood Palladium, states that the band sounds less like the late Glenn's swell outfit every day.

Trumpeter-band leader Ray Anthony, a name not very well known this side of the ocean, has quite a popular theme song which has caused him some sleepless nights of late. Reason is that Ray, who has a regular weekly radio spot on Mutual on Saturday lunch hour, has received hundreds of requests from fans for the name of the opus which he composed but could not title. Since the programme

### IN THE NORTH

by Billy Butler

LOOKING sun-tanned and very fit, alto-player John Roadhouse tells me of a very enjoyable recording expedition to the Isle of Man, where the Jack Jordan Sing-Song unit participated in the recording of the Douglas and Ramsey editions of the series, which will be broadcast before long. John tells me that noted Manchester trumpet player, Phil Moss, is upholding the best traditions of Northern brass playing with the Joe Loss Orchestra, currently resident at the Villa Marina. Phil was glad to meet colleague Johnny Froetick, who was playing trumpet with Jack Jordan.

In my constant search for news, I asked John Roadhouse if he could recount any amusing incident or diverting anecdote for the delectation of my gentle readers. He gave me a most detailed eulogy of the refreshment facilities of the s.s. Lady of Mann, but this can hardly be said to have constituted the breathless escapades with which I had hoped to diversify my account of the Isle of Man trip. He tells me, however, that he is slated to appear with the Pat Regan Quartet in a Home Service broadcast in about a month's time. This news of

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Why Did You Say	Old Spanish	People Will Say
Don't Colour Your	Hugger & Chalkin'	Swing with Frangie
I'll Know It's Love	Costa Rica	The Will
Man's Love	I'll Know It's Love	I Can't Believe
But My Dreams	My Vida	Time after Time
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Back in Paris	I Got the Sun	I Get Up
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# MUSIC IN THE MOVIES

John Hollingsworth (conductor, music director of the Central Office of Information, assistant music director to Muir Mathieson at Denham) conducting the recording of Rachmaninoff's First Piano Concerto in the new British film, "The Mark of Cain," now being produced by Two Cities at Denham Studios.

## MUNROE Broadcasting From Butlin's

Ronnie Munroe will be heard by Bank Holiday listeners when he broadcasts on August 4 from Butlin's Holiday Camp Ballroom at Ayr, where he is resident for the season. The time of the programme will be from 10.15-11 p.m., and should bring with it all the spirit of the holiday makers at that resort.

## M.G.M. Will Film "Annie Get Your Gun"

With completion of negotiations for "Annie Get Your Gun," sensational musical comedy success, Metro-Goldwyn-Mayer acquired one of the most important film properties of recent years. In the filmisation of the current New York and London theatrical hit, Judy Garland is scheduled to play the title role, created on the stage by Ethel Merman in New York and Dolores Gray in London, Arthur Freed will produce. The musical play, suggested by the fabulous career of Annie Oakley, features book and lyrics by Herbert and Dorothy Fields, and was produced by Richard Rodgers and Oscar Hammerstein II.

On August 4 listeners to the Light Programme will hear an excerpt from Act 1 of the show currently playing at the Coliseum and will also have the opportunity of hearing that great artiste, Dolores Gray in the title role.

## FREE LIBRARY SERVICE FOR MUSIC LOVERS

For the first time music lovers, students, and professional musicians all over the country will shortly have a free library service at their disposal as a result of the creation of the Central Music Library.

This scheme, the need for which has long been felt, has been made possible by the generous gift of Mrs. Winifred Christie-Moor, who gave £10,000 for the purpose as a memorial to her husband, Emanuel Moor, distinguished composer and inventor of the two-keyboard piano. With this fund as a nucleus, certain gifts have already been received, and the library of the late Edwin Evans has been acquired on generous terms from his widow.

The Westminster City Council have offered to house and administer this Central Music Library in the premises in Charing Cross Road which they have recently acquired, and which will be opened in the late autumn as a Music Lending Library, comprising the 25,000 items which are already in the Westminster Library, together with the newly-formed Central Music Library. The City Council have undertaken this service for Music until such time as a Music Centre, comprising concert halls, library, and all services can be built.

## CHANGE OF ADDRESS

Ivor Mairants has changed his address and can now be contacted at 73, Marsh Lane, Stanmore, Middlesex. The telephone number is Grimsdyke 2106.

Diminished chords seem uncertain which road to take.

Gradually you will become so acquainted with the atmosphere of various kinds of chords that these can be classified immediately on hearing them without any trouble at all. Study, too, the various common and uncommon resolutions so that you will appreciate the effects of chords as they pass one to another.

Next, see if you can write the melody of a popular folk tune on manuscript paper without the help of an instrument—purely by using your ear and knowledge of intervals. To add the chords as well in similar fashion is a lot more advanced and requires a good understanding of harmony, but try this if it is within your capabilities. Attempts at composing are also beneficial and extremely interesting; but this subject, if taken further than as a short exercise, requires vast experience and much technical instruction—certainly a great deal more than is possible in a short article such as this!

## IN THE NORTH

(continued from page 3)

news of "Stranger than Fiction" jobs, and we invite you to write in to us about any you know. Two instances that came to my notice recently are provided by guitarist Harold Pettinger and flautist Rolf Myers. These two performers are to be seen in the Manchester parks, in faultless Spanish costume, rendering the music for the Unity Theatre open-air parks play, produced by Eileen Crabtree. The music is transcribed from the chamber works of Turina and Honegger; and the lucky players also sustain some of the love interest of the play. Knowing some of the ladies in the Unity Theatre movement, I can congratulate Rolf and Harold on landing a really pleasant job.

Guitarist Bert Hearn passed through town the other day on his way from the Embassy, Belfast, to a plum job on the South Coast, of which more details later. He asks to be remembered to his Northern friends and colleagues.

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## GLYNDEBOURNE Benjamin Britten's Opera Film

Keenan Wynn Plays Clarinet

Keenan Wynn, who as a youngster refused the coaxing of his father, Ed Wynn, that he study to play the clarinet, is now learning the same instrument for his rôle in Metro-Goldwyn-Mayer's "Song of the Thin Man." He plays a musician in the new picture with William Powell and Myrna Loy. On one of his numbers he'll swing the Funeral March. "It'll really be dead when I finish with it," he quipped.

## Rose Room Closed For Holiday

This Sunday (August 4) the Rose Room will be closed, due to the fact that many people will be out of town over the holiday period. However, the Rose Room will resume its usual Sunday meetings at the Chateaux Restaurant on August 10.

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## A NEW CARMEN DISCOVERY—JANET HOWE

"Carmen" has been infrequently performed during the past few years because of lack of a dramatic contralto to fill the rôle. In Janet Howe the Carl Rosa Company have found a dynamic brunette with all the qualifications of voice, personality, and verve for this colourful characterisation.

Apart from her natural artistic equipment and obvious flair for a picturesque study, Janet Howe possesses, above all, the abandon essential to a successful portrayal of this important part.

In Glasgow, where she made her début as "Carmen" in April, in Carl Rosa's new production of Bizet's opera, her success was most impressive, and since then her impact in Newcastle, Liverpool, Sheffield, and elsewhere has been equally marked, with the result that opera lovers throughout the country are looking forward to her visit to their own particular area during the present tour. Janet Howe was coached for this part by the famous Zelle de Lussan, the American-born French singer, acknowledged as one of the five greatest Carmens in history.

THIS week I am glad to be able to announce another great amateur Accordion Contest, which will be held during the latter part of September in Ramsgate's largest ballroom, the Coronation.

This event is being sponsored by the Management of the Ballroom, under the auspices of "Musical Express" and the National Accordion Organisation. Tito Burns and his Sextet will be featured as the visiting band, and music for dancing will also be provided by the popular House Band, Gordon Homer and his Music. Heats in the accordion contest will be conducted during the afternoon or early evening, and the finalists will play during an interval in the dancing. Judging will be by competent adjudicators, although an additional prize will be awarded to the "audience's choice."

Anyone interested in this important event is invited to apply to these Offices for full particulars. The list of test pieces will be published during the course of the next week. Competitors will be required to prepare one test piece and a number of their own choice.

Technical Feature: "Memorising" by Gerald Crossman.

In a previous article I have stressed the importance of proper fingering and the ability of visualising the printed piece of music and, in particular, the mass shapes in memorising a piece of music.

Memorising is made much easier, of course, if the accordionist understands harmony. Those who do not cannot appreciate what they are doing with their left hand apart from everything else. To these people, I say, "Get down to the study of harmony." However, for those who are fortunate enough to have the necessary knowledge, chord sequences and resolutions in general can then be remembered. Sequences and resolutions in one piece are often very similar to those in another.

When you have a piece to learn "by heart," analyse its form. Observe where certain passages are repeated either in their original keys or otherwise.

## KERSHAW Broadcasting on North Regional

Eric Kershaw, who is resident at the Silver Grill Restaurant, Bradford, with his Swing Trio, and is an eminent teacher of guitar, will be broadcasting with his Swing Quartet in the North Regional Programme on August 8, from 10.15-10.30 p.m. This outfit has been resident at the Silver Grill for eighteen months and comprises Billy Shepherd on piano, Teddy Wilson bass and, of course, Kershaw on guitar. And for the broadcast drums will be added.

## TEDDY FOSTER NEEDS LEAD TRUMPET

Teddy Foster is enlarging his brass section and is in need of a reliable lead trumpet player. Any musician with the necessary qualifications can contact him at 52, Bronwen Court, Grove End Road, London, N.W.8.

## Veteran Pianist's Success At The Proms

Every seat was sold at the Promenade Concert last Wednesday, July 23, given by the B.B.C. Symphony Orchestra, conductor Sir Adrian Boult. Katharine Goodson was the soloist in Brahms's Piano Concerto in D Minor. Her age is recorded as 75; it is almost incredible judging from the very good performance given by this artiste, and it is not to be wondered at that a small, but not very noticeable lapse of memory occurred in the slow movement.

The second solo piece was an organ concerto by Haydn in C. It is one of his earliest works, not of importance, but curious and interesting to a student of music. Lady Jeans, the soloist (Susl Hook before marriage), unearthed this manuscript from the library of Gesellschaft der Musikfreunde in Vienna in the course of her research work there early this year, and gave a lively and energetic performance.

The concluding item, Variations on a Theme of Haydn by Brahms, a little gem, and so dependent upon crispness of phrasing for its effect, was becomingly rendered.

# Accordion Times

Edited by J. J. BLACK

Don't forget that slight variations sometimes occur in a passage which at first sight appears to be similar to one previously encountered. Have a "bird's eye" view or plan of your entire solo.

Remember that the ear can contribute to playing without music. I do not mean "playing by ear" in the sense normally understood by this term, when the results are often wrong, discordant harmonies, and a melody which is "all at sea." I suggest though, that the ear can assist us in playing by memory which is a very different thing. A musical instrument is simply a means to an end, our end being the sound which comes from the accordion. Therefore, always LISTEN to what you're playing. You are an operator working your machine, and the final results depend on you and your instrument.

Just a few points now to assist aural training (very important to any musician) which will help memorising, extemporising and playing "by ear." Ability to perform in a capable manner by this last method can on occasion, be very useful. (Perhaps you are blessed with a "natural" ear (positive pitch), which is the gift of naming a note, chord or key immediately on hearing it without being given any clue as a guide. Very few people are able to do this however.)

The first step in aural training is to have a stated note played to you and then to work out the names of others from this guide. Commence with notes near in pitch to one another, then gradually widen the field.

The next procedure is to recognise intervals—naming them (major 3rd, minor 3rd, etc.), and picking out the notes separately by singing them individually though they are being played together.

A similar system should be

## TEN BEST SELLERS

- The following list of TEN BEST SELLERS, irrespective of price, for week ending July 24, 1947, has been compiled from lists supplied by members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces.
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