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Musical Express

FRIDAY, APRIL 30th, 1948 No. 82 PRICE FOURPENCE

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EXOTIC CARMEN MIRANDA HERE

VAUGHAN WILLIAMS' SIXTH SYMPHONY

Originality and Vitality
 (BY MALCOLM RAYMENT)

THE first performance of a new work by Vaughan Williams is inevitably an event of major importance in the musical world. His new symphony, the Sixth in E minor which was heard for the first time at the Royal Philharmonic Society's Concert which took place on Wednesday, April 21, must, however, have exceeded the hopes of even his greatest admirers. We might well have expected Vaughan Williams at the age of seventy-five, to have continued along the paths that have proved so successful to him in the past, but the originality of his new work is only equalled by its vitality.

One is amazed at the youthful vigour of the scherzo, but youthfulness is combined with an experience that no young composer could have attained. The work encompasses a colossal range of emotion and is concentrated to a degree that we associate with the very finest of Sibelius. If the contrast between the various sections is astounding, the unity of the whole is perhaps even more so. In no respect is the music difficult, though it demands, indeed compels, undivided attention, and the ideas are presented with admirable lucidity.

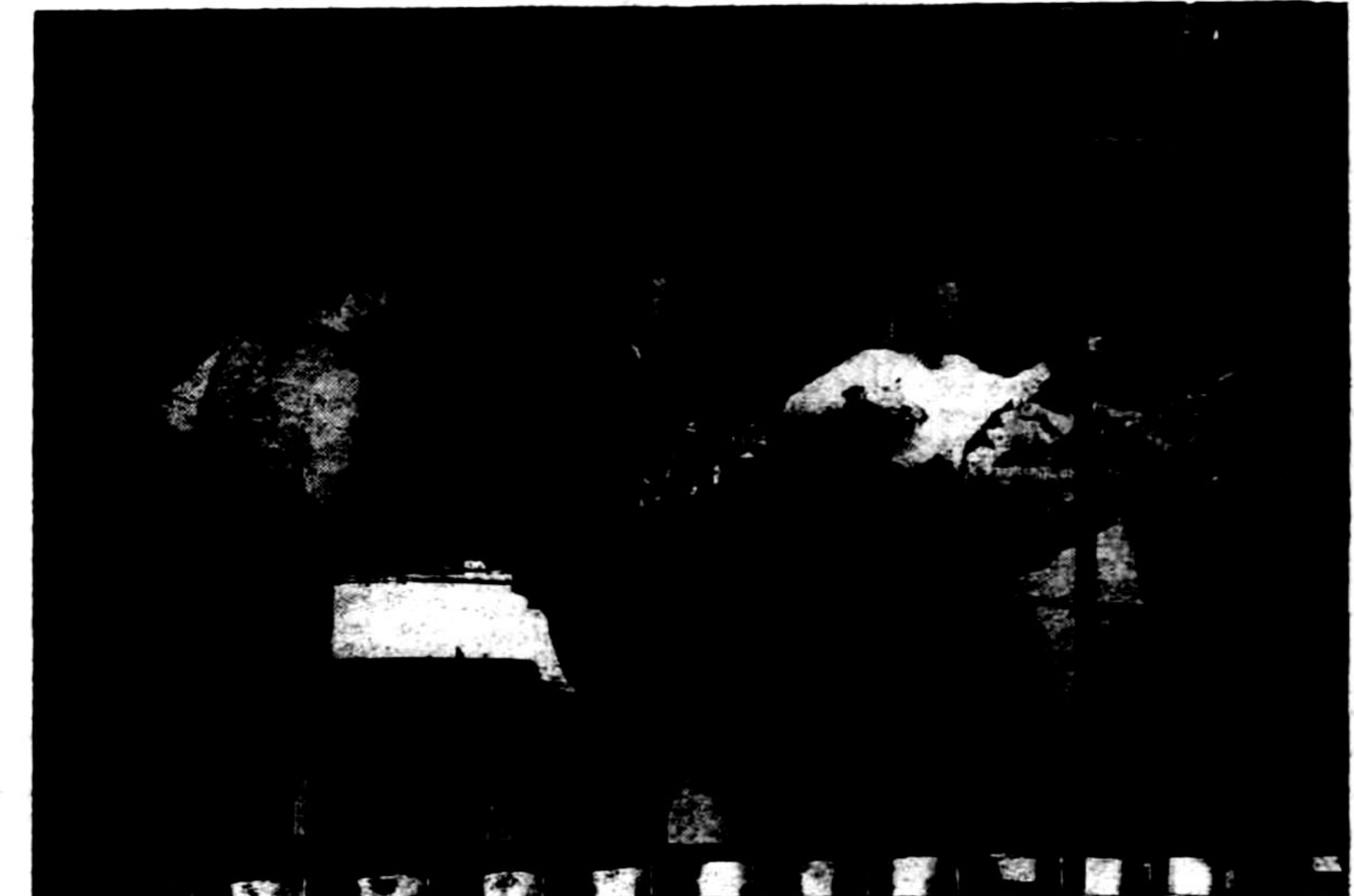
There are four movements which are played without a break, the second being intensely dramatic and the third a robust, lighthearted and good-humoured scherzo, fugal in texture. The saxophone, an instrument rarely at home in a symphony, states the theme of the episode, and is here the perfect choice of instrument. No greater contrast could be imagined than between this scherzo, which is loud, almost throughout, and the whispering finale, described as an Epilogue, although both are predominantly contrapuntal.

The thematic material is most slender here, hardly exceeding that in Sibelius' tone poem "The Bard," the music too is of the same reflective nature and equally as moving, yet the one is essentially V.W. as the other, Sibelius. Indeed the likeness of the whole work to Sibelius is the likeness of two great mature composers who have found the same concentration and lucidity of thought and who have very strong, but very different, personalities. Undoubtedly April 21, 1948, will be known by musicologists of the future as the date on which a symphonic masterpiece of the first order first saw the light of day, and the musical literature of both England and the world was enriched.

Inevitably the rest of the concert was something of an anticlimax. Benjamin Britten's "Scottish Ballad" in which the soloists were Ethel Bartlett and Rae Robinson and which followed the Symphony, seemed of especially poor quality by comparison. In Bach's Two Piano Concerto in C minor however, the same soloists were heard to good advantage. The B.B.C. Symphony Orchestra conducted by Sir Adrian Boult played magnificently throughout, ending the programme with a brilliant performance of the "Rapsodie Espagnole" by Ravel, under whom Vaughan Williams at one time studied orchestration.

With Banda da Lua

THE Palladium is getting to be a place for surprises. Glamorous Carmen Miranda opened on Monday night of this week to a big ovation and lots of bouquets. Just before she acknowledged these, in a momentary hush, the voice of Martha Raye, who was sitting with a party in a stage box was heard to say: "Yes get more than I did!" That started an applause pattering act between Carmen and Martha which delighted the house. It is the same Carmen of the movies, dynamic, exciting and exotic. She sang old favourites and a few new tongue twisters with the able assistance of her Banda da Lua, an aggregation of Brazilian musicians producing a fascinating rhythmic accompaniment. Let us not depart from the subject without praise for a superb stage set designed for Miss Miranda by a gentleman by the name of Charles Reading. Whoever you see, Mr. Reading, your eyes is a delight to the eye. It's worth the price of a seat only to view it. Add to this the unique lighting facilities of the Palladium (Chief Sparks please take a bow!), the greatest pit orchestra in the country in the personnel of the Skyrockets, and the Palladium must be the most perfect vaudeville house in the world. Well, that's what visiting American artists say, and they should know. J.L.R.



Exclusive "MUSICAL EXPRESS" picture shows Carmen Miranda rehearsing with her Banda da Lua at the London Palladium before the show opened.



Guitarist Frank Deniz whose own combination (Hermanos Deniz) is very similar to the famous Banda da Lua, is photographed with the latter backstage at the Palladium.

TENTH JAZZ JAMBOREE MOFFATT HERE

Best for years (By STUART S. ALLEN)

THIS year's Jazz Jamboree, the tenth in the series, was one of the best shows we have had for years. It is a great pity it has to be called "Jazz Jamboree" since the amount of actual jazz played on the show tends to decrease with every passing year, but as a showcase for some of the best in British dance music, last Sunday's concert will take a lot of beating.

It was a welcome relief to see many new bands on the stage. Cyril Stapleton, Tommy Sampson, Tito Burns, Derek Neville, Jack Nathan, Teddy Foeter, Ray Ellington and the George Mitchell Choir were all newcomers and they brought an air of freshness to the proceedings. Vocalists and small combinations particularly distinguished themselves, probably because the fans, like myself, had come to hear a jazz concert and the only people who played real jazz were the small groups. In Harry Gold's Pieces of Eight and Tito Burns' Sextette we had the two extremes - Dixieland and Bebop - and the audience went wild over both. Ray Ellington and the old Caribbean Trio, making their debut as a modern styled Quartet, were another small outfit that left no doubts as to the terrific popularity they have achieved since their inception.

This year's vocalists were, for the most part, in fine form, and I cannot pass without giving special mention to Pearl Carr, for glamour as well as vocal ability. Dick James, Cab Kaye, Ray Ellington, Geoff Love and Benny Lee, who did his best with a rather unfortunate lyric. Outstanding soloists on the concert were Ronnie Chamberlain, with the splendidly presented Vic Lewis Orchestra, Ronnie Scott and Johnny Dankworth with Tito Burns.

To Tommy Trinder's comparing to Fred Stone and the M.S.B.C. and to all the musicians taking part in the 1948 Jazz Jamboree go my thanks for a thoroughly entertaining and commercial show.

PICTURES ON BACK PAGE

FENTON TO JOIN PAUL ADAM BAND

Bernie Fenton who has been with the Tito Burns Sextet since its inception and whose arrangements have helped to achieve such success for the outfit will be leaving the Sextet to join Paul Adam at the Mirov Club on Monday week and will take the place of Phil Moody who is leaving for America.

Berry Bros. for Casino

Norman Payne of J. P. Productions informs us that he has booked the sensational coloured dancing act The Berry Brothers into the London Casino next month. The Berry Brothers appeared at the London Palladium prior to the war and have been seen also in musical films in this country.

HERMANOS DENIZ BUSY

THE popular Hermanos Deniz under the direction of Frank Deniz in addition to their recent engagement at the Cecil Court are also busy during the month of May doing several big private dances. On May 8 they will play at Grosvenor House and will be at that hotel again on May 13 when they will play opposite the Squadrone. They will play at the Park Lane Hotel on May 27 for a private party and also have several broadcasts lined up. The first of these will be in B.B.C. Ballroom on May 15 at 10.15 p.m. and they will again be in this programme on May 23 and 29. On May 16 they will appear in Variety Band Box and they will be in "Show Time" on June 10. We understand that Harry Dawson of New Century Artists has also arranged for them to do a series of recorded programmes for the War Office opposite the Roy Marsh Sextet in a contrasting rhythm series. This outfit is very similar in instrumentation and style to the famous Banda da Lua which accompanies Carmen Miranda.

SERIES FOR KING

Felix King whose orchestra have been resident at the exclusive Nightingale Club for a very long period, informs us that commencing May 6 he has a four weeks series of broadcasts. These will be heard every Thursday at 5.45-6.15 p.m. and as guest singer he will have Benny Lee. King also has an early morning series of six broadcasts which will be heard every Wednesday from May 19 at 8.30-8.45 a.m. in the Home Service.

Last Friday Chappell's threw a cocktail party to welcome Ralph Moffatt of A.F.N. Munich. "Musical Express" photographer took the following pictures of some of the many celebrities who were present.



1. Reading from left to right: Sam Browne, Mrs. Moffatt (Ralph's mother), Jimmy Henney, Ralph Moffatt and Cyril Stapleton.



2. Roy Meachum of A.F.N. Frankfort, Stuart S. Allen, Cyril Stapleton, Teddy Holmes, Dick James, Len Camber and Harold Berens.



3. Stanley Black, Dick James, Jimmy Henney, Bill Johnson, Edna Kaye (Mrs. Stanley Black) and Jack Jackson.

PETER YORKE ORCHESTRA IN NEW SHOW

PETER YORKE will take his fine music into the new Fifth Shepherd intimate revue which will commence with two weeks in the Provinces prior to opening in London in June. Stars of the show which has not yet been completely cast, will be Hermione Baddeley and Henry Kendal. Yorke will lead a fourteen piece orchestra for this show but he informs us that at the time of going to press details of his line-up are not yet available.

TERNENT NEXT RESIDENT IN BAND PARADE

Commencing next Monday May 3, Billy Ternent will once again be the resident orchestra on Band Parade for four weeks. He will of course have his usual resident vocalists Eva Beynon and Pat O'Regan.

GRAPPELLE & REINHARDT LEAVE FOR STOCKHOLM

The Hot Club of France Quintette under the direction of Django Reinhardt and Stephane Grappelly left for Stockholm this Thursday. They will play for the month of May at the famous China Variety Theatre and on completion of this will also appear in Copenhagen on their return journey to England. With them will go Alan Mindel and Malcolm Mitchell on guitars and Teddy Wadmore on bass.

REG OWEN
 ALTO SAX WITH TED HEATH
 SAYS . . .
 "In a saxophone section like Ted's, brilliance of tone, fullness, with nice 'free' attack are major points. Personally I like a mouthpiece to give me that 'edgy' tone with a 'free blowing' feeling and instantaneous response over the whole range of my instrument. That range, for me, includes harmonics! My ROC alto mouthpiece gives me all I want . . . In fact it definitely produces the right 'noise'!"

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GOLD'S ABERDEEN RECORD

HARRY GOLD and his Pieces of Eight have once again broken all records. Last week they appeared at the Beach Ballroom, Aberdeen and played to a capacity crowd of 1,746 people thereby breaking all previous records for the hall. The band is booked almost solidly until the end of August and some of their future dates include: Week commencing May 4 Cavalry Theatre, Canterbury, Princes Brighton, Crickleywood Palais, Exco Sports Club Malmesbury, Coronation Ramsgate, and Cooks Ferry Inn Edmondston. For the weeks commencing May 17 Gaiety Grimsby, May 24 Redcar, May 31 Seaburn Hall, June 7 Burma Palais Kirkcaldy, June 15 Weston - super-Mare and June 22, 23 and 24 one night stands at Sheffield, Stoke Newington and Barnet. Readers who are interested in joining the Harry Gold Fan Club can do so by writing to the Secretary of the Club at 7 Denmark Street, London, W.C.2. There will also be a fan club magazine published shortly.

Don Smith for Norwich

DON SMITH who has been resident with the Oscar Rabin and Harry Davis band for two years as trumpeter and vocalist, is being released from that band in order that he may take his own outfit to the Samson and Hercules Ballroom, Norwich. He will be resident in place of the late Harry Gerard's band which has continued at that ballroom since Gerard died recently. Smith will open with a ten piece band consisting of five saxes, three rhythm and himself on trumpet, on May 25. As vocalist he will have the ex-Rabin singer Annabelle Lee and the engagement has been negotiated by Rabin Davis Productions who are sole agents for this ballroom. The Smith band will be under the leadership of Harry Davis.

Revellers' Record Sells British Song in U.S.A.

THE Radio Revellers' record of "The Shoemaker's Serenade" which was issued here about a month ago, was recently sent to America by its publisher Eddie Kassner. Jack Robbins of Robbins Music was so interested in this particular version of the song that he is going to publish the number in America. His interest did not stop there. He also arranged with Ben Slevin of American Columbia to issue the Revellers' recording in that country. This week Kassner received a cable from the States to say that the record has been a riot and is receiving nationwide plugging by the disc jockeys. Again British artists, songs and records are receiving the acclaim they deserve.

BENNY LEE ON DECCA

Readers will be glad to hear that excellent vocalist Benny Lee recorded his first solo titles for London Label last week. We understand that the Cyril Stapleton Orchestra accompanied him.

Marland and Martell for Hall Show

ALBERT MARLAND has been appointed Director of Music and will also be featured as solo pianist when the Henry Hall Show, "Something in the Air" opens at the Grand Theatre, Blackpool on June 12. Philip Martell will conduct the Grand Theatre Orchestra. In addition there will be a stage orchestra under the direction of Henry Hall, although at the time of going to press the instrumentation has not yet been fixed.

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MORE NEWS AND PICTURES ON BACK PAGE

COMO AND MARTIN COMING TO LONDON



THE "CLUB 15" IN SESSION
Bob Crosby and Margaret Whiting sing with the Pied Pipers on one of the Tuesday and Thursday shows. Bob sings with the Andrews Sisters on Mondays, Wednesdays and Fridays. Jerry Gray conducts the orchestra for all sessions.

THIS has been quite a week for me. Ralph Moffatt and Roy Meachum have been in town and thoughts about Transatlantic have been a little scattered as a result. But A.F.N. news has always been Transatlantic news so far as I have been concerned, so here are a few facts about A.F.N. personalities. Ralph and Roy had to wait for them in London that it was impossible to take them all back with them, and dozens had to be sent on by special mail. These, coupled with a big batch of new British discs, should make very interesting listening in the months to come. Roy Meachum told me that since his Frankfurt station went off the air on the short wave, his programme can be heard on the medium wave on 601 metres. Personally I cannot get this on my radio dial, but Roy has asked me to ask you to send me your reactions about his show and your reports about station reception. He always did have a grand show on Frankfurt and now he wants to improve it, so please send in your suggestions, they will be most welcome.

MORE news of A.F.N. personalities from way back also comes my way this week. Re-

got himself into that stupendous Life magazine photo of Beryl Davis and the people who helped her to stardom, which appeared last year. I learn that both George and his lovely Powers model wife are due to arrive in Britain soon for a holiday and a look around the music business. Won't there be a crowd to meet them?

AS if this was not enough, I learn that even more American musical celebrities are due here within the next couple of months. Tony Martin and the Charloters are due at the Palladium in June, Virginia O'Brien is due at the Casino and Perry Como is due here for a holiday when the Chesterfield "Supper Club" series takes its summer lay-off. Dick Haymes also writes that he hopes to make a trip to Britain this year.

TALKING about Dick Haymes, he also says that he is certainly not one to be put out by the Petrillo recording ban on musicians. A couple of weeks back, while on a flying visit to New York, he went to the Decca recording studios to record, amongst others, the number "Nature Boy" with the Song Spinners, the popular and highly effective vocal "orchestra" that backed him during the last musical lay-off. The sides cut are already on sale in the shops and are doing quite well. Decca artists are finding that the record ban is not nearly so worrying to them as was expected. Should it continue, many of them will come to London and cut sides with British orchestras for issue in the States under the London label. Danny Kaye and the Merry Macs have already done sessions.

HOLLYWOOD stations KFWE arranged a memorial broadcast on the 25th for Leo Forststein, former chief of the Warner Bros. music department. Margaret Whiting sang a specially arranged version of her father's song hit "Too Marvelous for Words," written for the occasion by Ray Heindorf, Forststein's successor at Warner's. Sweet news for radio listeners over here is that Gene Norman's jazz concert has been scheduled to replace the "Down Beat" series of A.F.N. programmes as from June. I have devoted considerable space in the past to news about these highly successful West Coast concerts, and it will be excerpts from those that we will hear in future under the programme title "Gene Norman Presents Just Jazz." The transcriptions are now in preparation and include excerpts from shows which featured the music of Benny Goodman and his Sextet, Count Basie, Stan Kenton, Lionel Hampton, the King Cole Trio, Ernie Felice, Peggy Lee, Benny Armstrong, Nellie Lutcher, Louis Carter, Red Norvo and a host of other top-liners. Here, indeed, is something to look forward to.

FIVE musical numbers are featured in the new Universal-International picture "One Touch of Venus," which will be ready for screening here towards the end of the year. This will mean that many songs hitherto banned in this country pending publication will be available to our own bands. Jimmy Dorsey opened with his new band at Tommy's Casino Gardens Ballroom on April 9. No reports of the music were to hand at press time. News from Lena Horn out in Hollywood making "Words and Music" says that she finishes her stint in the picture soon and begins a season at the Elmore Hotel at the resort town of Lake Tahoe on June 5. American songs to watch out for on the British hit parade are the following: "Ballarina," "Haunted Heart" (I'm gone on Jo Stafford's recording of this one), "Manana," by Peggy Lee and Dave Barbour, "Tootsie, Tootsie," by Berlin, revivals from the film "Easter Parade" which will be all the rage over here when M.G.M. release the picture in the very near future. Henry "Hot Lips" Levine is trying to get a sponsor interested in a twice weekly half-hour musical show called "Melodrama" and "Melodrama" which was once a radio show after his old "Chamber Music Society of Lower Basin Street" programmes. Come to think of it, it would not be a bad idea if this were revived on the B.B.C. Remember Phil Gray's fine

The Piper Alley

ANNE SHELLTON wound up her series on Monday, April 29, creating the finest record for a girl with series, with singing British songs. Good luck to you, Anne, and may more top names follow your good example!

BRITISH TUNES REPORT. Paul Adam, April 17—in his entire programme not one British tune.

CHRISTOPHER STONE, the original "disc-jockey," has put on a good show since the days of 2LO, and he's as good today as when I fiddled with my cats-whisker!

DAIRY TALK. "Now there's no plug money you'd think they'd spring more than a fivep advance, wouldn't you?"

FUNNY THING how many "oldies" are creeping into the programmes these days.

GERALDO'S ex-vocalist Len Camber back from America. Geraldo's ex-vocalist Johnny Green gone!

HOPE TO HEAR the lovely score from "CARISSIMA" as often as I've heard "Annie Get Your Gun" and "Oklahoma" — or is this asking too much?

I HEAR THAT Stanley Black, Geraldo and a Cuban Band are to fill the first Late Night spots when the ban on outside broadcasts comes into force. British Please!

JUST ABOUT 30 cents from every "LONDON" record sold in the U.S.A. finds its way back to this country. Add 4 cents for British titles and you'll see just how valuable this export really is. I understand the Gracie Fields recording of "Now Is The Hour" is approaching the million sales mark, \$500,000. America, not me, I'm happy right here. Nice work, Sam.

KISS TO John McHugh's singing with other vocalists on Tuesday nights. His "Serenade" rates him as one of this country's finest singers—encore.

LEAVING US. Elinore Farrell, that grand personality with

a heart as big as herself. We shall all miss her. I know, I, for one, have to see her again. MAKING A COMEBACK. Eve Becks.

NEVILLE WILLIAMS has lived up to my expectations. His youngster has a big future in store.

ORGANISTS having a bad break these days—I wonder why? The B.B.C. seem to want cheap programmes, and you couldn't find anything cheaper and more popular than the organists.

PATHEPIC! Since April 12, the loveliest man in town — any publisher with a corny British waltz!

QUERY. What happens if the firm that composes most of the music, defaults on the B.B.C. contract?

RE-BOF—when played is bad, but when sung is sad! Alan Dean, "you didn't oughter 've done it," and this isn't a personal letter to Harry Farry!

SONGS YOU MIGHT NEVER HAVE HEARD. This programme, which was such a success about ten years ago could very well be revived. Bruce Slevier, I am sure, could find as many hits on the shelf today, as he did yesterday!

TELEVISION. Annette Mills just finished a Children's Hour series from Ally Pally — seemed that chocolate was the favourite subject. What with chocolates, Annette's charming personality, and "Booms-a-Daisy" — they couldn't go wrong!

UNDER THE COUNTER. Broadcasts for that grand singer URIEL PORTER.

VERY nice, too, Denny Dennis's recording of "If you ever need a friend."

WELL WORTH YOUR LISTENING. T.M.E. Charles Smaring's Wednesday night show, with that lovely background music from "The Way To The Stars" as his signature tune.

X MARKS THE SPOT. Denmark Street, where Sam Brown, in spite of his great success on the London labels in the U.S.A., was heard to say: "America, not me, I'm happy right here." Nice work, Sam.

YOU TELL ME WHY — Peter Akster doesn't get more credits. His fine arrangements are the backbone to many a B.B.C. show.

ZERO to all the British Film Companies who think Britain can't write it.



"... and when I sing 'Laughing Samba ha-ha-ha-ha-ha'... you both tace: two bars and laugh yer blinkin' eads off!"

THE MUSICIAN works for a BANDLEADER who works for a PROPRIETOR But they ALL read Musical Express—otherwise how do they know what's going on?

SECOND THOUGHTS (NUMBER 12) by STEVE RACE
PERHAPS I have been a little hard recently on the average musician in these articles. I wouldn't for the world give the impression that money is all we think about. There is, for example, the question of food. It is a well-known fact that in addition to the good fee we insist on for gigs we are also entitled to free beer and sandwiches in the interval, and in the better class Mayfair jobs it is a very ill-bred customer who does not slip us a pound for giving him a tune which the management is already paying us to play anyway. We are also keenly interested in the subject of women, and any girl on the dance floor, whether attached or otherwise, is fair game to us; although the drummer has an unfair advantage in that he doesn't have to watch the music, and has therefore more time in which to make his selection. Another subject which interests us deeply is that of politics, although it is a strange fact that those most distressed at the fate of the underpaid seem to be the £25-a-week-and-over boys. In the realms of sport we are interested in football (as spectators) and golf (as players), and a statistician has observed that if the time we spend on the golf course was spent instead in the rehearsal room, we might not be such good golf players (or something). Our chief remaining interest in life is a neat financial juggle known affectionately as "buying and selling," for which a certain amount of skill is necessary in assessing the value of watches, so that they may be bought from "A" at less than their worth, and sold to "B" for more than they are worth.

I hope I have corrected any wrong impressions which I may unwittingly have given with regard to musicians and their outside interests. If there are any other subjects I have omitted to mention, please come and tell me some Saturday at the 2/- window, Wembley Greyhound Stadium.

servatory of Music, and Akre were not prepared to have a was so impressed with his non-unionist amongst their pupil's ability that he engaged members, so Toralf was asked to him as a musician in his orchestra for an examination to enter the Music Union. Needless to say he was successful.

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Accordions Times

Edited by J. J. BLACK

READERS will have been interested to read in our news columns recently that the two famous accordionists, Kramer and Wolmer, were granted the necessary Ministry of Labour permit to make appearances in Variety programmes during their present visit to this country; and by now many readers will have had the opportunity of hearing this outstanding pair.

THE two famous virtuosos have already done a couple of broadcasts; they were "In Town Tonight" on April 10, and have played in Variety Bandbox on April 11. Readers who heard them on this occasion must, like me, have been thrilled by their wonderful performance of Wolmer's own composition, "Train." Equally good was their performance of the ever popular "I got Rhythm."

Readers who want to hear something good should watch out for details of the local appearance of these artists; they may also like to make a note that they are broadcasting again in "Showtime" on May 20.

ROBERT JAMESON of East Molesey tells me that he is still awaiting developments concerning the B.B.C. audition of the Collegians All-accordion Band, of which he is M.D. Our small band, however, attended a further one in respect of television on March 23. Mr. Jameson has now been informed that the performance came up to the standard required, and the four or five youngsters, all of about school leaving age, who comprise this band were televised at Alexandra Palace on Wednesday, April 28.

Ron Nolan, A.B.C.A., tells me that the Nolan Accordion School has now settled in their new premises, which is in a very good position in the centre of Bristol. Ron hopes to be able to operate on a much larger scale now, and to make the inhabitants of Bristol even more accordion minded.

MUSICO-ANALYSIS (No. 3)

Wally Stott

AT the age of 24, Yorkshire-born Wally Stott stands high in the list of Britain's top arrangers, with a long record of brilliant Gerardo scores to his credit. He started serious arranging at 17 for Oscar Habla, and has since followed (despite a great admiration for Jerry Gray and George Handy) a style which is very much his own. His scores are in concert, and he works — as a good arranger should — away from the piano, except for occasional infro and modulations. "When I am given an arrangement to do," he says, "I sit down at the piano and play around with the tune for perhaps twenty minutes. By that time the whole orchestration has usually taken shape." You can hear the superb arrangements that he has made on any Gerardo programme, and watch out for his own personal favourites: "The Piper of Pan" for strings, and "Oranges and Lemons" for the Concert Orchestra. (You can also buy his arrangements of "The Piper of Pan" and "Oranges and Lemons" in Wally Stott's own book, "The Piper of Pan" and "Oranges and Lemons" for strings, and "Oranges and Lemons" for the Concert Orchestra.)

Since the future of the accordion depends largely upon the nature and quality of the repertoire of music available for it, it is felt that this service may well result in the addition to the repertoire of some interesting new works.

DID you know that Toralf Tollefson was the first accordionist to be accepted as a member of the Music Union of Oslo and Norway—of which he is still a member. Toralf was a pupil under Ottar Akre at the Oslo Con-



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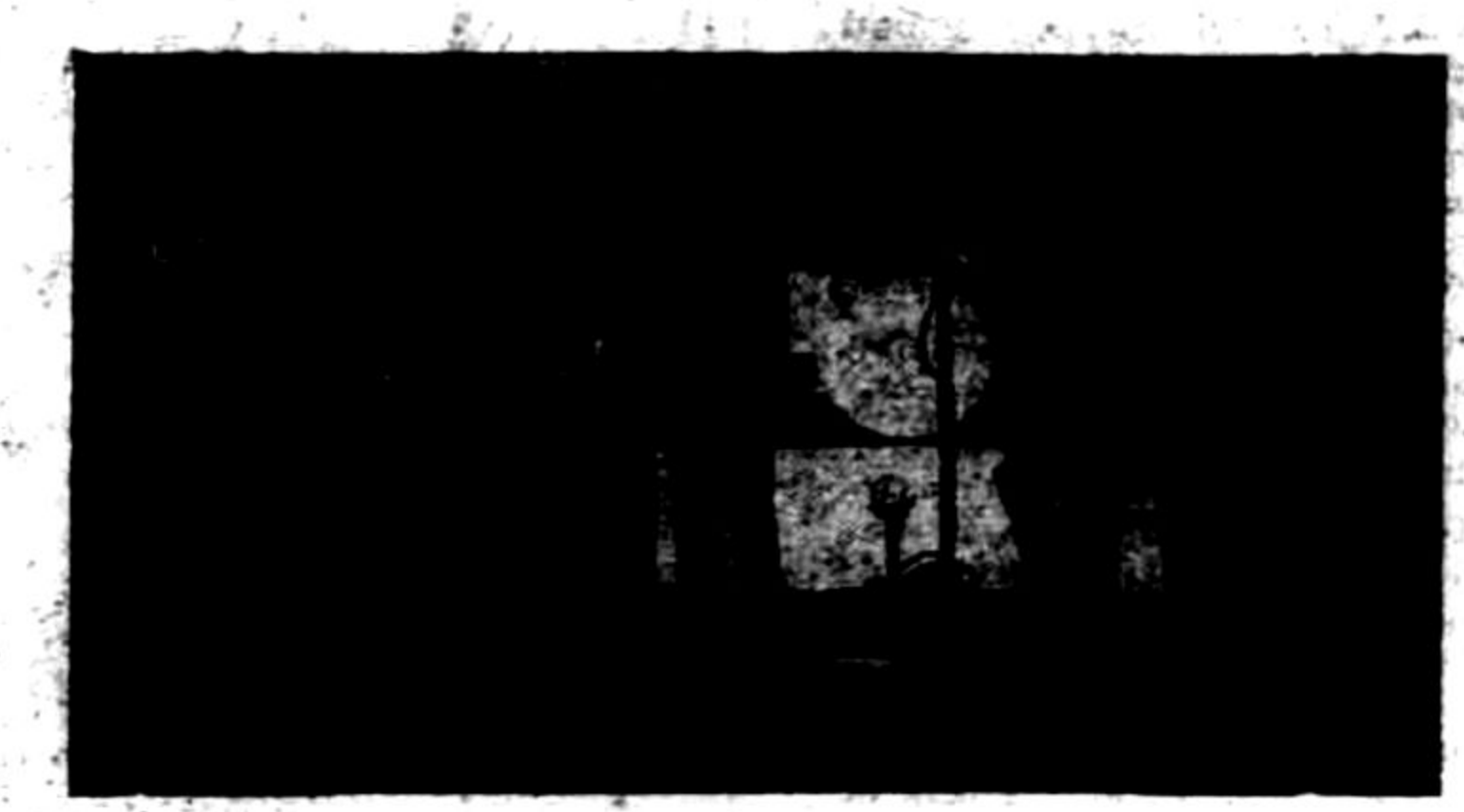
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JAZZ JAMBOREE PICTURES. Our Cameraman at State, Kilburn last Saturday



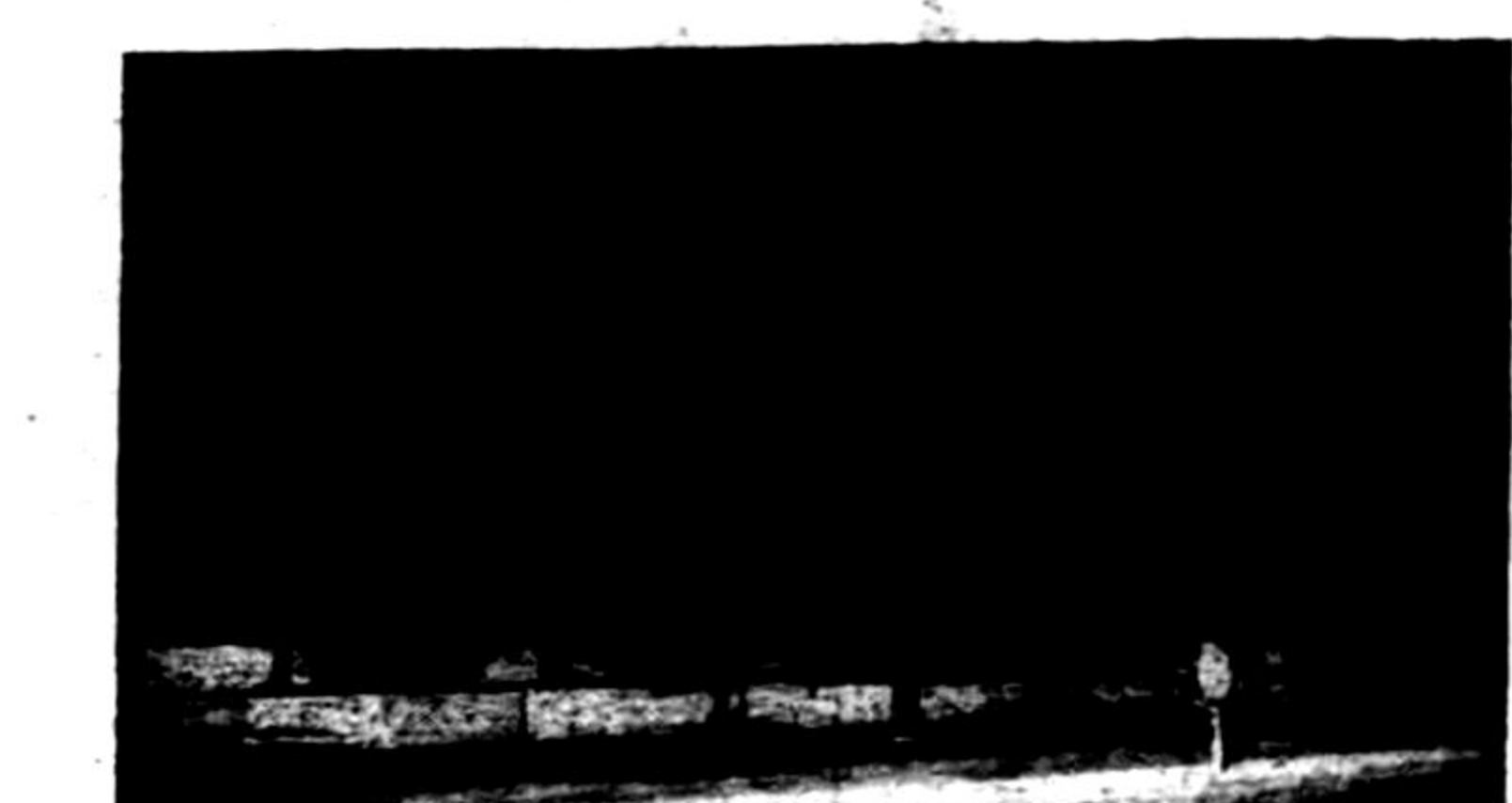
Harry Gold and his Pieces of Eight.



The Ray Ellington Quartet.



Jack Nathan and his Band.



The Skyrockets Dance Orchestra.



Vic Lewis and his Orchestra.



The Tito Burns Sextet.

POSTBAG. SECOND THOUGHTS (11) by Steve Race (your issue 28/4/48). Dear Sir, I note that your contributor states that if enough music was spent upon the exploitation of "Chopsticks" it would become a best-seller. This is hardly true. It might be that it would be quite hypothetical. There are numerous titles which have had both money and energy spent upon them which have not been best-sellers. Steve Race then proceeds to ask whether "British writers produce numbers the equal musically to 'That Old Black Magic', 'Laura', and 'They Say It's Wonderful'." I would say that we have the writers who can do this but that the Americans have the advantage of musical plays and musical films to assist in the exploitation of works of this description. Even so, they do not sell any better than such songs as "I'm In Love With Two Sweethearts". The "popular" publisher and the "popular" writer wants songs that will sell — and our writers have proved their proficiency in this direction. Fifty per cent of the best-sellers in the last ten years have been British, so one must suppose that the songs our fellows write are what the public requires. What are we to do? Write songs which delight Steve Race or those which delight the British Race? Yours, BRUCE SIEVIER.

Sir Henry Wood Promenade Concerts. The fifty-fourth season of the Henry Wood Promenade Concerts opens at the Royal Albert Hall on Saturday, July 24, and continues for eight weeks until September 18. Two orchestras have been engaged, the London Symphony Orchestra and the B.B.C. Symphony Orchestra. The conductors are Basil Cameron, Sir Malcolm Sargent and Stanford Robinson (associate conductor). At his own request, Sir Adrian Boult is not participating in the season, as he is taking his first real holiday since before the war.

Birkenhead's Band Parade. Entertaining Birkenhead's band parade is being organised by E. Penton on a Band Parade at the Byrne Avenue Assembly Hall last week in which he featured his own Georgians Band and three other bands. These were the Modernaires, The Blue Orchids and the Laurie Franks Sextette. The novelty of this Band Parade was so successful that they doubled the normal attendance for the hall and also turned over a hundred people away.

IRVING BERLIN IN A FILM. Irving Berlin will make his first screen appearance since "This Is The Army" and on the few during his life, when he joins Judy Garland and Fred Astaire in the final sequence of Metro-Goldwyn-Mayer's "Easter Parade." Berlin wrote the score, including eight new songs, for the Technicolor musical. The famous composer agreed to appear in a scene depicting the colourful Easter Parade down New York's Fifth Avenue, providing producer Arthur Freed would "act" alongside him in it. After Freed consented, Judy Garland offered to let the two men wheel her baby daughter, little Liza Minnelli, in a buggy in the gay parade. "Easter Parade" marks the fortieth year since Berlin wrote his first song, a tune for which he received thirty-seven cents in royalties.

JAZZ JAMBOREE PROGRAMMES. Any readers who wish to obtain a copy of the illustrated souvenir Jazz Jamboree programme can do so by sending postal order for 5/- to the Musicians' Social Development Council, 5 Egmont House, 116 Shaftesbury Avenue, W.1. If they also require copies of last year's programme as well they can obtain both at an inclusive fee of 5/6d. post free.

MENDOZA TOURING NORTH. Eddie "Tash" Mendoza and his musical Spivs will commence a further tour of the North when they pay a return visit to the Blue Bell Hotel, Scunthorpe on May 26. This act has been doing a very successful variety tour and the line-up includes Eddie Mendoza who not only supplies the comedy but also plays accordion and does vocals, Clem Ratcliffe piano, accordion and vocals, Tony Vincent, accordion and vocals, Eric Green-grass drums, vibes and comedy, Peter Dike bass and comedy, Pete Keen, guitar and comedy and Betty Carole as the featured vocalist.

ELLINGTON PLAYS CAPACITY. The Ray Ellington Quartet who appeared at the Savoy Ballroom, Southsea last Saturday played to a capacity crowd of one thousand people in spite of the fact that a big Silver Anniversary Ball was being held on the pier. The promoters were delighted with the result of this appearance although they at first were of the opinion that a quartet would not draw such a large crowd.

MALCOLM ARNOLD VIOLIN SONATA. A VIOLIN sonata by Malcolm Arnold was performed at a lunch-time concert at Wigmore Hall on Wednesday April 28. This short work has been longer under construction than any other written by the composer, who started it in 1939. The National Youth Orchestra commissioned a Suite "To Youth" from him for the opening concert of the Bath Assembly on April 21. His Piano Variations on a Ukrainian Folk Song are being performed in Prague this month. The folk-song, incidentally, was well known over here as "Yes, My Darling Daughter." He wrote the music for a documentary film, "Avalanche Patrol," which has just been released.

New Cymbals are Here. Mastercraft Instruments inform us that they have just received a delivery of sensational new cymbals. As there is a limited supply of these, readers desirous of obtaining them should do so without delay.

JUDY GARLAND IN "WORDS AND MUSIC". Judy Garland steps directly from Irving Berlin's "Easter Parade" to co-star with Mickey Rooney in Metro-Goldwyn-Mayer's "Words and Music," a dramatic story of the careers of song-writers Richard Rodgers and Lorenz (Larry) Hart. It will be Judy's third Technicolor musical in quick succession, the other being "The Pirate." Judy, as the romantic interest in the life of Hart, portrayed by Rooney, will have a chance to bring such immortal Rodgers and Hart tunes to the screen as "You'll Never Know Still," "Thou Swell," "My Heart Stood Still," "This Can't Be Love" and "I Didn't Know What Time It Was" among others. The film is the second Rodgers and Hart musical for the team of Garland and Rooney and their eleventh screen appearance together. A few years ago, they starred in "Babes In Arms." The picture, whose stellar cast includes Janet Leigh, Betty Garrett and Vera-Ellen, will be directed by Norman Taurog and produced by Arthur Freed. Robert Alton will direct the musical numbers.

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Melchior helps Metropolitan Opera Cause. Lauritz Melchior has pledged each year's salary received for his Metropolitan Opera appearances back to the Metropolitan for some worthy cause. That was the great singer-actor's announcement recently. He broke the news to George Brent, Jane Powell and Frances Gifford, his fellow players on the set of Metro-Goldwyn-Mayer's "Luxury Liner." He initiated his decision last season. It sounds like a fine thing for new scenery and costumes for the famed opera house. This past winter's salary will be given for the training of one of the company's most talented and needy young singers.

JELLY ROLL LORD. JM. 31.—Another Morton tan go. "The Crave" which was popular in Detroit after 1912. JM. 32.—More Spanish flavoured in "Fickle Fay Creep" which has a touch of "Alabama Bound" about it. WE haven't yet heard these volumes, but nevertheless it is apparent from Kreder's comments that there has been something of a reshuffle. The advance publicity indicated that it would be Volume V which would deal with the Spanish angle. Apparently, this is now covered by Volume IV, and it would seem that the original Volumes III and IV have been condensed into one volume. We are, in any case, ascertaining the facts and will report in due course. One other point evokes interest, and we draw attention to it solely in an endeavour to preserve the truth. "New Orleans Blues" is cited inferentially as one of the first blues ever—1922. We doubt whether or this is authentic, even though documentary evidence exists to prove that "Memphis Blues" as such — wasn't published until 1912. Handy had written this, and other blues, before that date, and it is permissible, we suggest, for the broadminded and unprejudiced to read the birth of the blues into themes written and in fact published even before the turn of the century. In this connection a study of "Slave Songs of the United States" by W. F. Allen and others, published in New York shortly after the Civil War, can be illuminating. But this is a vast subject. Detailed examination is called for and cannot be started here. However, if readers have any original lines of approach or access to exclusive sources of information, we shall be delighted to publish their views. We ourselves intend to return to the problem before long.