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Musical Express

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SENSATIONAL NEW RELEASE THE DIZZY GILLESPIE BE-BOP

JOIN THE SOUTHERN ORCHESTRAL SERVICE

VAUGHAN CONCERT HOAX! FAMOUS AMERICAN SINGER MAY TAKE LEGAL ACTION

Musical Express is authorised to refute all other printed reports

(By THE EDITOR) LAST WEEK A CONTEMPORARY PUBLISHED A FRONT PAGE HEADLINE THAT THE GREAT AMERICAN SONGSTRESS, SARAH VAUGHAN, WOULD BE APPEARING AT A CONCERT ON SUNDAY NEXT AT THE PRINCES THEATRE, LONDON.

Musical Express also received the same information at the same time and from the same sources. But this newspaper was already in possession of the news, received from Miss Vaughan's management in America, that she was booked to appear at the Blue Note in Chicago.

Accordingly, Musical Express immediately contacted Miss Vaughan's representative, Jim McCarthy, in New York by overseas radio.

"Sarah Vaughan is definitely appearing at the Blue Note in Chicago as I informed you last week. I am in a position to state that she has never received a cable with an offer to appear at this concert in London on Sunday. The whole thing is a hoax. I am arranging for Musical Express to receive a cable from Miss Vaughan's agent to this effect and I shall be glad if your newspaper will refute any statements made elsewhere that she has agreed to appear in London this Sunday.

"I FAIL TO SEE HOW ANY PROMOTER COULD AFFORD TO PAY A STAR OF SARAH VAUGHAN'S MAGNITUDE FOR ONE CONCERT IN LONDON, EVEN IF IT WERE POSSIBLE FOR HER TO FLY FROM CHICAGO TO LONDON AND BACK IN ONE DAY.

"Sarah definitely wants to come to England. But if and when she does it will have to be through a very well established organisation with the resources to handle the high salary she would require with regard to her tour. If you may tell your readers that on Miss Vaughan's behalf we are taking legal advice immediately."

Musical Express desires to point out that Mr. Bertram Montagu, owner of the Prince Theatre, London, is in no way connected with the promotion of the proposed concert at

AMERICAN DECCA CHIEF HERE



M.E. picture of Dave Kapp, President of American Decca, with his charming wife and English representative of the company, Walter Moody, at the Dorchester. Kapp is in England for a short vacation and will visit the Continent this week.

GEORGE EVANS' 20-PIECE BAND FOR SEASON AT GAIETY, GRIMSBY

COMMENCING AT EASTER THE ENTERPRISING MANAGEMENT OF THE GAIETY BALLROOM, GRIMSBY, HAVE ENGAGED THE FULL TWENTY-PIECE ORCHESTRA OF GEORGE EVANS, INCLUDING THE GLAMOROUS NEW VOCAL FIND, JUDY DEAN, OF WHOM GREAT THINGS ARE EXPECTED.

It is felt that by having a number one act and coming back for a season-it will give the patrons a better chance to get to know the orchestra and enjoy the very varied and novel renderings of this fine band over a longer period.



George Evans & his vocalist Judy Dean

Alfred Proger informs us that both he and Evans are working on detailed plans for different attractions each night of the week and these will include large cash prizes for different competitions to be held during their stay. They are both agreed that the days are gone when a name band can take a resident engagement and just go in and play for a few hours each evening with the public rolling in. They are quite convinced that both bandleaders and ballroom management must co-operate to the fullest extent in offering the regular ballroom clientele something really attractive as well as a first class orchestra.

Proger himself says: "What both George and myself are quite happy at the business the orchestra is doing around the country I, personally, feel that something else must be done in an endeavour to attract the people to the ballroom on the alternative nights of the week."

SID PHILLIPS' TOUR DATES

DATES lined up for Sid Phillips and his Band on the provincial tour during the February 1st to February 22nd. February 1, Radio Luxembourg recording followed the same evening at the Lyceum Theatre, London. February 2, The Baths Hall, Leyton; February 3, Town Hall, Chesham; February 4, Arden Ballroom, Bedford; February 5, Radio Luxembourg recording; February 6, Broadway 146-151, p.m.; February 7, Palais de Danse, Stockton; 11 City Hall, Sheffield; 12, Odessa; Newcastle; 13, Belle Vue, Manchester; 14, Bradford; 15, St. John's Hall, Halifax; 16, Ashington; 17, Under-Lyne; 18, Fleetwood; 19, Plaza, Chorley; 20, Grafton Rooms, Liverpool; 21, Towns Ballroom, New Brighton; 22, Savoy, Southsea; 23, University Bag Room at Reading; and February 24, Capitol, Cardiff.

CHANGE IN GERALDO ORCHESTRA

FOLLOWING the news that M. F. King has left Geraldo to join the Keynotes, we understand from the Geraldo office that there will be another change in the line-up. Trumpeter Basil Jones is leaving the aggregation, but at the time of going to press details are not available as to who will be taking his place.

NEW TENOR FOR D'AMATO

CHAPPIE D'AMATO informs us that in place of Benny Greenwood, who left the band recently after a very long association, he has engaged Kenneth Woodridge, who left England in 1939 to form a band with George Taylor for the Wellington, New Zealand, Centennial Exhibition. On completion of the engagement, Woodridge joined Brian Lawrence in Australia, then went into the forces and on demobilisation rejoined Lawrence. He arrived back in England several weeks ago and was heard by D'Amato who has engaged him to commence with the band next Monday.

ERIC ROBINSON CONDUCTING FOR PARISIAN VIDEO

ERIC ROBINSON, WHOSE CONDUCTING ON BRITISH TELEVISION IS WELL KNOWN, IS TO EXTEND HIS REPUTATION EVEN FURTHER WHEN ON FEBRUARY 2 HE FLIES TO FRANCE. THE PURPOSE OF THIS VISIT IS FOR ROBINSON TO SPECIALLY CONDUCT FOR FRENCH TELEVISION THEIR PRESENTATION OF PAGLIACCI.

STEVE RACE BOP GROUP AT FELDMAN'S

THIS Sunday, January 30, the Feldman Club will present Steve Race's Bop Group. The line-up will consist of Race leading on piano, Johnny Dankworth alto, Leon Calvert trumpet, Pete Chilver guitar, Norman Burns drums and Jack Fallon bass. With this excellent line-up the bop fans are assured of a first class evening's entertainment. Last Sunday, in addition to visiting musicians, Feldman's presented the Dave Shephard Quintet and the newly-arrived Johnny Meyer Sextet, who proved a tremendous success.

GOLDBERG FOR AMERICA

ON February 4, well known guitarist Dave Goldberg leaves England once again for America. It will be recalled that Goldberg spent a long period in the States when his family emigrated, and we now understand that he intends to take up permanent residence there. This Sunday the Down Beat Club will throw a farewell party for their old friend and associate.

FOOTBALLER MEETS CONDUCTOR



Hanlon took this informal M.E. picture of famous footballer Stanley Matthews being paid a visit in London last week by equally famous conductor Robert Farnon.

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CAROL PHILLIPS'S 'THE RITE OF SPRING' AT CARNEGIE HALL

"Brown County Autumn" at Carnegie Hall



Stan Kenton with New York's top disc-jockey, Symphony Sid, when Stan appeared on his show last week. Sid has averaged 8 to 10 records each night on Kenton all through Kenton's year's retirement.

MY first thoughts, when I heard that a new 'Rite of Spring' recording was coming, were that this was a complete waste of wax, when so much good music was available. 'Senes de Ballet', 'Four Norwegian Moods', the Suite for Piano by Edvard Grieg, the Symphonic poem, 'The Nightingale'—though available in America, have not yet been released here.

Comparative record review conducted by MALCOLM RAYMENT

de-force of orchestral virtuosity... a great asset. Secondly, the Decca record is a masterpiece, with the other is decidedly poor. Only perhaps in one or two instances does the Toscanini set come off the better. From the interpretation point of view, I think the Frenchman surpasses the Italian, which is not surprising in the music of a French composer. All in all, I consider these four Decca records among

(Continued on page 4)

THE VOICE

FANTASTIC FIGURES
RIGHT in the middle of an infectious epidemic of depression in terms of the deepest respect. These immaculately drilled sections, the musical precision, the high quality; these are matters of great interest to the musician. But what does the public care? The public seldom has any of the greatest bands of all time because they understand what he is giving them. A magnificent played arrangement of the most ambitious type might well be followed by a corny melody of community songs. All kinds of music are provided by Geraldo, from pop to concert arrangements of serious works and the public seldom has any of the greatest bands of all time because they understand what he is giving them.

THE LESSON OF JOE LOSS
ANOTHER band leader, firmly established as one of Britain's greatest box office attractions, is Joe Loss. The music he is primarily a well respected one. But Joe Loss knows that he cannot pack the customers in all the time if he specialises in one particular style. He knows that variety is tremendously important if he is to please the greatest number of fans. The result is a highly interesting and versatile programme. Some swing, some pop, some serious and some old-fashioned, some of the most popular music. But all perfectly rehearsed and immaculately presented. No band leader could have held his place in the sun as long as Joe Loss if he wasn't giving the public what they wanted. Which brings us to another success story.

THE GREAT GERALDO BAND
NO musician can speak of the great Geraldo orchestra except in terms of the deepest respect. These immaculately drilled sections, the musical precision, the high quality; these are matters of great interest to the musician. But what does the public care? The public seldom has any of the greatest bands of all time because they understand what he is giving them. A magnificent played arrangement of the most ambitious type might well be followed by a corny melody of community songs. All kinds of music are provided by Geraldo, from pop to concert arrangements of serious works and the public seldom has any of the greatest bands of all time because they understand what he is giving them.

HENRY HALL
JUST one more musical showman must be mentioned here to illustrate my point. Henry Hall still holds his coveted place among the greatest band attractions in Britain and has done so over a period of many years, remains in such great evidence because he knows what his listeners want. Many are the sophisticates who will call the Hall, Geraldo and Loss programmes "square." Some of these bright young newcomers appreciate little outside "progressive" music, and they are the "specialists" in new forms of creative expression, and the newspaper does not deny them the right. On the contrary, we on Musical Express have the most profound respect for their pioneering which we have always encouraged. But—old it is very important — but

STAYING IN BUSINESS
THE great names quoted in this column are not only staying in business, but they have been in business for a great many years. Furthermore, they continue to break all records for attendance wherever they go. That, in any business, is the real test of success. What chance have the inventors of new styles? Let us face facts. We all know the Kenton story: how that great leader abandoned and re-formed his orchestra; and Benny Goodman, too. But that was in America. We, for our part, are concerned only with conditions in Britain. Geraldo, Loss, Hall and, latterly, Phillips, have proved that it is the British public that decides what they want to hear. They know better than Charlie Kunz, yet Charlie is the darling of the British public. I know many singers than Donald Peers, but I cannot name one with more faithful, but less attractive, of such occasional success. Which proves one very important thing. Play what THEY want, the music is with you. Play what YOU want, and you will fail.

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TRANSLATANT
American Commentary
by CHICK MADISON

SARAH VAUGHAN, the "Magic Voice" of the musical world, made a triumphant return to the scene of one of her very first bookings as a solo artist in opening a 14-day two-week engagement at the Blue Note, one of Chicago's top nightclubs, on Friday, January 20.

It was right here in the Windy City, a little less than three years ago, that Sarah's records first started attracting attention via the extraordinary play that was accorded them by famed disc-jockey Dave Garraway, a Hogan, Bill Evans and many others, turned out in full force.

THE Deep River Boys, who have just returned from a record-breaking five-month tour of England and the British Isles, made their first appearance since their triumphant return to the United States at the Apollo Theater in Harlem, where they are co-starring with Buddy Johnson and his famous orchestra in a week's engagement, which commenced Friday, January 20.

PEGGY RYAN and Ray McDonald stop in New York City this week for conferences with the William Morris Office regarding future bookings after their Lewis's Capitol vaude date.

SIDNEY KORNHIEISER has concluded arrangements with Allan Jones and his business manager, Edna Cardozo, for Edwin H. Morris's music firm to act as sole selling agents for demand at Broadway's Pop City.

JACKSON. Lighter contrast with such acts as Percy Edwards, whose brio music is presented in a most interesting almost post-al-vehicle, and Bob and Al Pearson and Betty Driver, whose music Hall booking ought to be.

HOAGY CARMICHAEL arrived in New York on Monday, January 16, via American Air Lines, to attend the Carnegie Hall performance that evening of his nine-musical tone poem, "Brown County Autumn," by Felix Smetana, conducted by the Indianapolis Symphony. Carmichael's classical effort was first introduced last month in Indianapolis and the composer was on hand for personal introduction to Carnegie and co. He stopped at the Sherry-Netherland Hotel for a week and made several radio and television appearances while in Manhattan.

FRANK DEVOL has organised a New York City Musical Local 802 orchestra of 17 men for the five-times-weekly Oxydion Show, which is broadcast on a month of CBS shows from Manhattan on Monday, January 16.

FIRST bookings in the Dick Haymes concert tour, to be played on weekends following his five-times-weekly "Club 15" arrangement, will be at the Apollo Theater in Harlem, where he will headline his own musical package on a five-week engagement with dates being set by MCA.

PERCUSSION
In comparing American and European percussionists, it is doubtful that we are in almost every respect well ahead; but our percussionists are not engineers would do well to pay attention, and that is the record of the percussion department. All to frequently it seems that our percussion players are not only out of the studio, so that they are barely audible in the quiet passages, but they are out of the room when they are meant to be playing loudly. Such effects as the brass and piano parts recorded in the last section of

A REPRIEVE FOR JANACEK'S SINFONETTA (By Malcolm Rayment)
LAST month I was lamented the disappearance of Janacek's only recorded work from the catalogue, in my opinion, his Sinfonetta, composed by the Czech Philharmonic Orchestra on HMV C.3573-5, is a most important work; and on the grounds of first rate musical value, performance and recording, deserved a better fate.

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Return to Janacek, those in London should note that his "Zapanak Zmislensk" — "The Day-Book of one who Vanished" — a being performed at the Wigmore Hall on February 11.

SECOND THOUGHTS
By Steve Race
THE National Press, bless his electrician's heart, had a high time the other week walked off with a £10,000 fishing boat. An example of the London (or juvenile) irresponsibility, whichever way you want to put it, was worth playing up for a day or two, especially as it showed that the London Press were easy to shake. The interesting reading and even more interesting comparison, in the light of the comparison, I can see absolutely no point in playing the record without the Decca department, and to that reason can also see no point in possessing these records.

Imagine my horror, therefore, on hearing that a Broadway producer had sent a new play in New York City called "The Rat Race." Admittedly, it might have been more sensibly named "The Rat Race." I know that the sympathetic reader will agree that I did not let such a slight go unchallenged. Accordingly, I have written to Messrs. New York solicitors (Messrs. Waite, Waite and Waite), were instructed to serve an injunction on the management responsible for "The Rat Race," under the Control of Publications Act of 1947 (Bevan v. Croydon). I enclosed a personal note, agreeing to settlement in the sum of 20 dollars and the Norman Grant v. The Rat Race Album, and asking them to stop the show to the same other.

Those who consider Berlioz a "big" orchestra-maker are surprised by these excerpts, which, except for the Fete, are almost entirely quiet. A FINE RECORDING—AND A FLEA FOR ANOTHER. A comparison between the two recordings is not one to make, for the Decca has the first place in the extra movement—that tour-

THE case, which will be heard in London before Mr. Justice Stammers, is due to copy up to court now. Even if I lose it, I will still have been the first judge to serve an injunction on the management responsible for "The Rat Race," under the Control of Publications Act of 1947 (Bevan v. Croydon). I enclosed a personal note, agreeing to settlement in the sum of 20 dollars and the Norman Grant v. The Rat Race Album, and asking them to stop the show to the same other.

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