

American Tutor for the AXAPHONE TRUMPET CLARINET (Boehm) 5/6 30 Lessons

FRIDAY, FEBRUARY 21, 1947

No. 21

PRICE FOURPENCE

JEROME KERN PICTURE FERSTONE JOHNSON TOM-TOMS DEXTER CUTS SIZE OF BAND ROBERTO INGLEZ FOR EXCLUSIVE NEW CLUB

But This Newspaper Closes Down for One Week

BY THE EDITOR OF "MUSICAL EXPRESS"

THIS NEWSPAPER IS TWENTY-ONE TODAY, NOT TWENTY-ONE YEARS, BUT TWENTY-ONE WEEKS OLD. IN THOSE TWENTY-ONE WEEKS WE HAVE ACHIEVED WHAT NO OTHER CLASS PERIODICAL HAS EVER DONE IN SO SHORT A SPACE OF TIME...

In the first place, this newspaper is not owned by a firm of publishers whose only interest is profit. Those behind the finances of "Musical Express" became interested in the project for one reason only. They are people who not only desire but actually need to foster the welfare of musicians and those connected with music.

On February 23, the second week of the ban. After that, as soon as printing may be put into operation, the paper will be on sale as usual, giving the music-lover a most excellent excuse...

Gil Johnson, the American song and dance man starting in to play with the Skyrockets, noticed George Ferstone's talent with the tom-toms as he played with the Skyrockets. This gave him an idea for a new dance routine. The idea was to do a dance and play tom-toms himself.

Roy Dexter who has been playing so successfully to the crowds at Swindon has had to cut down on the size of the band. Unfortunately the size of the band is such that the existing band is a little too big for it.

Thursday, February 20, Roberto Inglez and his orchestra opened at London's new and exciting night club, the Piccadilly, The Regency. The club, under new management, is on the up and up.

One of the last pictures ever taken of the late Jerome Kern who is seen here chatting with a group of studio personalities regarding the new M.G.M. film based on his life after music, "Till the Clouds Roll By."

ROSE ROOM TO BE HELD AT FISHER'S THIS WEEK

Due to the fact that Ches Auguste has other commitments for Sunday, February 23, The Rose Room Club will give its usual reception at Fisher's Restaurant in New Bond Street.

Mr. Stead is, of course, the leader of the B.B.C. Northern Orchestra, of which the rest of the quartet are also members. It was a rare pleasure to hear him play the Stradivari.

NEW TROPICAL MUSIC

"Musical Express" has been told this week of a new all-guitar rumba combination that will shortly be coming to the fore. The outfit is known as Adriano and her Tropical Music, and consists of piano, bass guitar, flute, clarinet doubling tuba, drums, congo drums, bongos, cuban rhythms and vocals.

BASIL JONES JOINS HARRY ROY

While Harry Roy and his band were in the Middle East one of his trumpet players was sent to the front of the blue rumba and at a moment's notice the trumpet player stepped into the breach. This was Basil Jones.

IN THE NORTH

The weather seems to be standing still. The Society members are asked to make a note of this and also to remember that this is to be a big party.

Frank Weir Quartet for New Club

The Studio Club, which has recently been bought by Harry Morris of Astor Enterprises, is now open for the first time since its exclusive day club. The decor has all been renewed and the music will be presented in the Frank Weir Quartet.

Fourteen Months Resident at Nottingham

After having spent six years in the R.A.F., Jimmie Honeycomb has moved to Nottingham, Victoria Ballroom, Nottingham, where he will be playing with Sandy Powell and Old Mother Riley shows and also at Stratford-upon-Avon in the company of his twelve-piece band.

Our Critic, Geoffrey Neville-Bagot, now touring the continent, sends this report on

MUSIC IN SWITZERLAND

APPEARING at Geneva and Lausanne with the Suisse Romande Orchestra, Beecham gave a typical prowar L.P.O. programme. The Lausanne concert was particularly successful.

Ronnie Selby

with Ronnie Selby and David Miller as hosts. The profession is urged to give their full force and give this occasion the grand support they have been giving it during the past few weeks.

Accordianists

It may sound all right on the surface, but when you discover that it is only a very second-rate player who is playing, then you realize that the attempt to get the exclusive rights in your own name is not for your benefit as for the benefit of the plausible fellow in the audience.

MUSICAL QUIZ

1. If you use Brown's key, you are (a) Organist; (b) Organist; (c) Composer; (d) Bassoonist; (e) Flautist.

GIVE YOURSELF A TREAT—HEAR JOE DANIELS PLAYING ON CARLTON ALL STAR KIT

was conducted until his death by Felix Weingartner. In the small progressive work of Vevey, the orchestra was directed by the late Cortot who played with this orchestra and Edwin Fischer.

It is my usual practice to play a new piece of music only after I have heard it played by a group of persons which in any way interested, or could possibly interest me. I have heard a complete record of action under any possible circumstances.

TEXT BOOKS AND TUTOR... SAXOPHONE... Elementary Tutor (Kitchin) 1/8

Play with New Davis SUPER CUSHION RIM MOUTHPIECES

Palestinian Pianist's Recital

Last Sunday afternoon at the Royal Opera House, Covent Garden, Palestine, a young Palestinian pianist, made her first appearance in this country.

ACCORDIONISTS

In all humbleness of spirit, I have written this piece of good advice to all who derive their principal source of livelihood from playing the accordion.

OPEN ALL DAY SATURDAY

G. SCARTH LTD. THE HOUSE OF MITSU... THE GREATEST REQUEST NO. IN YEARS ANNIVERSARY SONG

BIG BAND NAMES AT THE ALBERT HALL

The big fancy dress charity ball to be held at the Albert Hall on Saturday 26, and the Ted Heath, Jack Leon, Felix Mendelsohn and Harry Davidson, show any sign of being anything other than a gainful admission, readers should write in for tickets well in advance to Mr. H. H. C. Oxford Street, London, W.1.

New Club for Performers

charge, and there will be a surcharge of 2/6 per head to cover the cost of the band. The dinner dance will start at 7.30 and last until midnight.



THE GRAMOPHONE

By FRANK DIXON and JOHN ROADHOUSE

In our last article we urged you to commence the study of the gramophone by obtaining a good reproducer. Now if you have done so we can proceed with the technical details of how you have to perform to acquire mastery of the instrument.

When you learned the saxophone, you started by practising long notes. You did this because long notes are good for training the correct tone. The gramophone consists of playing records by good violinists and pianists with the tone control adjusted for maximum treble bias. You will probably practise this exercise, for the experiments of Massa and other acousticians have proved statistically that the best reproduction that is lacking in treble response is the explanation, I suppose, is that most of the unpleasant things in music occur at the upper end of the audio spectrum...

JACK HEYWORTH The Recognized Authority on REEDS and MOUTHPIECES. MANUFACTURER OF THE PARAMOUNT MUSICAL PRODUCTIONS (BRUSSELS) CLARINETS, etc.

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A New Path in Jazz

by RAYMOND YACCO

SOME of the pianists who read and profited from my last article may feel the call to lead a band, and it is to them, as well as to many thousands of other instrumentalists (particularly drummers) who cannot read music, that this article is directed.

THE FOREMOST EXPONENTS OF BE-BOP

The three central figures in this group are Thrummie Young, Dizzy Gillespie and Charlie Parker.

WE have so often been told that jazz has been invented, and that it is a new music, as soon as the recorded evidence has arrived from across the Atlantic, that we're inclined to take less and less notice of the highly coloured 'bursts' that reach our ears. It comes as something of a shock, therefore, to discover that in the case of Be-Bop there is indeed foundation in the claim for its 'newness'.

Be-Bop has been labelled 'revolutionary', but, of course, no music has ever sprung into being without being linked to the past. However, since jazz is, in fact, the most conservative music of our time, and all things are relative, the term 'revolutionary' does not seem to be misplaced.

For many years now the chord (particularly the guitar-shaped chord) has played far too important a part in jazz. Most jazz tunes are based on the same few chords, and the same few chord progressions. This is not to say that the music is not good, but it is not as exciting as it could be.

With Be-Bop the pendulum has swung to the other extreme. In other words, the melodic line has become the dominant factor in the music. This is not to say that the piano is as easy as the saxophone. In fact, it is a very difficult instrument to play.

Constant Lambert once related the story of how he recorded the Ellington recording to the full score of the legitimate composer. This parallel could indeed be extended to cover the whole of jazz, both contemporary and historical.

Where they use just such reasoning, our gramophone companies have been able to produce programmes for their selection of jazz records. This is not to say that the historical records for the collectors; modern records for the wider public.

times this part is as rhythmically involved as that of the front line, and it is only rarely that the rhythm men all play straight two or four. The drummer, in particular, is usually given a more important role than in the past. He is asked to play with elaborate and unpredictable rhythms.

Be-Bop is its present stage of development seems to function only in medium or fast tempo. This is hardly unexpected, because the slower the tempo the more difficult it is to play irregular rhythms convincingly, especially when the tempo is irregular.

Be-Bop is not only played at the same time. This gives the notes the effect of being highly virtuosic amounting to exhibitionism. The slight restraint imposed by union playing generally makes for Charlie Parker is less open to criticism as an exhibitionist than the saxophone, is more so.

Be-Bop is still at a very elementary stage of its development. It is impossible to say. But at the present time, it is a new and a new avenue for the development of jazz music opened up.

REMEMBER I mentioned the return of Eric Little to the Accordion movement? Let us have come in from all over the country welcoming this piece of good news. Here is a typical one which comes from Joe Gregory, a band leader and accordionist.

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By STEVE RACE

There are two ways of getting a library. First, by getting a prescriptive looking brief case, you would then have to go to the public and in each case browbeat the poor youth downstairs into sending for 50's technical terms.

By this time the public's appetite will be whetted, and you will already have received several offers from promoters in the Midlands to employ the band on One-night Stands.

Publicity, important in all branches of the business, is most and drink to the bandleader. It is as well from the very start to insert in some musical arrangements will arise.

minister. Bert's experience of clubs did not finish with the Grimsby Club, however... he got on well with the other clubs in the North, and all of them were highly successful.

On the outbreak of war, Bert rejoined the Merchant Navy, and during the past seven years he has been able to use a few words, a little more than exciting. Suffice it to say I have lost more clothes and left more accordeons in mid-Atlantic than I care to think about.

Another Club which is going along steadily is the Ipswich Accordion Club, managed by Mr. E. J. Oliver, who reports 'nothing spectacular' but steady development on slow but sure lines.

THE SONG THAT WON'T STOP SELLING! I'LL ALWAYS BE WITH YOU. RHYTHM COMES EASIER WITH Premier brushes.

WHILE I'M ON THE SUBJECT OF CLUB NEWS, I am pleased to be able to report plenty of activity. There is no one more pleased than myself to see the Accordion movement flourish.

PLANNED RECORD RELEASES

by DENIS PRESTON

reasons, a very good thing. In fact, I should like to see a similar company adopt a similar policy.

It seems, then, that all things and the coal situation being what it is, it is still exciting to the senses.

The growth of jazz appreciation has been directly fostered by the gramophone companies. Now that it has reached a high and specialised level, and tastes are well developed and defined, it is not surprising that the public they have built up to satisfy, not only its appetite, but its aesthetic sense.

My last suggestion to the companies is to confine their jazz series to specialist material. This is not to say that they should ignore the general public, but to ensure that the specialist market is not neglected.

that maybe, one day, somebody... who knows? In the historical field there are, straightaway, the recordings of Duke Ellington's Hot Five in 1925-28, Armstrong's first series of records under his own name, and so on.

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Answers to Quiz. 1. Flaout. 2. (a) Obese; (b) Bassoons; 3. Fiat; 4. Therman, Sarrusophone and Whisp; 5. Kipling; 6. The nightingale in 'The Pines of Rome'.

OBERTAIN'S BEST BARGAINS. A list of various records and their prices, including titles like 'I'll Always Be With You' and 'Rhythm Comes Easier With Premier Brushes'.

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