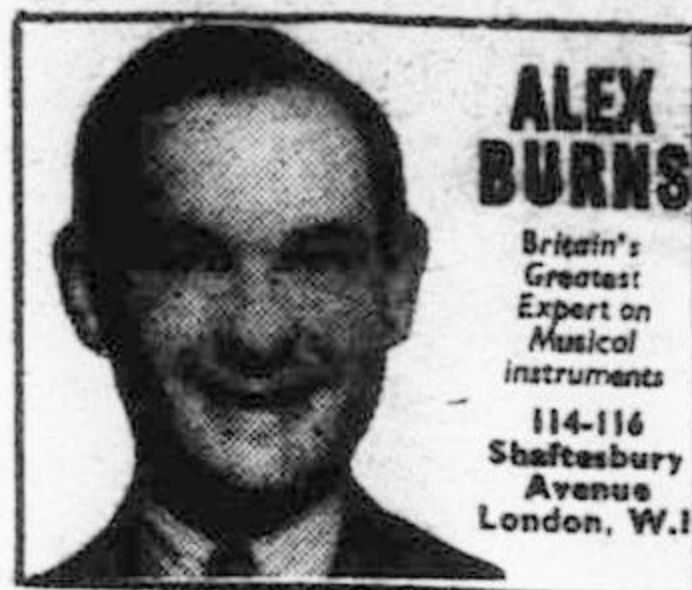


Musical Express

FRIDAY, MAY 9, 1947

No. 31

PRICE FOURPENCE



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OUTSTANDING! TOMMY DORSEY'S "TROMBONAIRS" A Great Album of selected Classics for TROMBONE & PIANO

GIBBONS PRESENTING BIG RESIDENT SUMMER SHOW MAY 30, AT FOLKESTONE

(Express Staff Reporter)

CARROLL GIBBONS will present a grand entertainment bill at Folkestone for the local Town Council this summer.

This will not be the usual concert party, but a first-class production with ever-changing variety.

ADAM-CAVALL TEAM-UP

Paul Adam, who with his exclusive Mayfair Music has a series of Sunday concerts lined up for the near future, tells us that he has teamed up with Jean Cavall, popular French Canadian vocalist, who will appear with his band on these shows.

BURNS OPERA FOR BUTLIN'S

BUTLIN'S now complete a really amazing programme of universal appeal with the announcement that at their camp at Ayr they will present, commencing June 2, for a six-weeks' season, The Burns Opera.

Maurice Sheffield, who is appearing at Pwllheli with his fourteen-piece band, including his new vocalist, Molly Johnson, whom we understand has a great future, is looking for a very good lead trumpeter.

Skyrockets at Hackney Empire

The concert given by the Skyrockets at the Hackney Empire, under the auspices of Sidney and Bernard Bloom Productions, in conjunction with Leo-Davison direction, on Sunday, May 4, was, generally speaking, good.

WHITLEY FOR CRAZY GANG

Eric Whitley, who has recently been singing at the Astor with Harry Roy, will join the Crazy Gang Show at the Victoria Palace on May 19.

SAXOPHONE TUTORS & SOLOS

Table listing saxophone tutors and solos with names like Jimmy Dorsey, Bud Freeman, and various musical pieces.

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CAMPBELL CONNELLY THE WORLD'S No. 1 SONG-HIT ANNIVERSARY SONG



Carroll Gibbons entertaining members of the show and officials of the Council at the Norfolk Hotel, Folkestone last Thursday.

TEMPLE SIGNS UP HIS NEW VOCALISTS

When Nat Temple takes his new Orchestra to Butlin's Skegness camp on May 31 (line-up of which was exclusively announced in last week's "Musical Express"), he will also be accompanied by two of the country's most promising young vocalists.

But Nat Temple has other vocalists up his sleeve besides his two featured artists. Ken Graham, Bill Adams, Cliff Stoneleigh, Jack Irvin, Syd Lawrence, Benny Wright and Roland Shaw—members of his orchestra, have all proved to be the maestro that they have more than a mere idea on how to deliver a song.

Last Sunday he paid a surprise advance visit to the Skegness Camp and after being introduced to the crowds by Alan Green, was not allowed to leave without jamming "Honeysuckle Rose," "I cried for You" and "Crazy Rhythm" with the boys in the band.

PLEYDELL RETAINED AT HAMMERSMITH

Ronnie Pleydell, who is deputising with his own band for Lou Preager at Hammersmith Palais during the latter's weeks of one-night stands, will be doing a further week at the Palais during Preager's absence.

ROSALYN TURECK RECORDS for MUSICRAFT

Rosalyn Tureck, young American artist considered by many critics to be one of the finest interpreters of Bach, made her first Musicraft recordings last week at the H.M.V. studios in London.

Miss Tureck will record the entire "Well-Tempered Clavier" series and made the first part last week. She will complete the forty-eight preludes and fugues when she returns home in the autumn.

LEW STONE IS TO BE M.D. FOR "ANNIE GET YOUR GUN"

(Express Staff Reporter)

WEST end pium engagement, right in the spot focus, falls to Lew Stone. He is to conduct the new American show due in London, "Annie Get Your Gun."

Roy Touring The Halls in September Decision Due to Lack of Broadcasting Dates

BIG surprise of the week comes with the exclusive news that after his summer vacation from the Astor, in August, Harry Roy will be taking his band on a tour of the variety halls all over the country.

"I shall have been at the Astor one year in August, and I intend to have a long needed rest during that month. I still have no broadcasts lined up, and for this reason I felt that I ought to tour the country for a short while with my band, to see the fans who do not have any chance to hear me on the air, and cannot afford to visit a place like the Astor.

"For this reason I shall reorganise my band, and will travel with four brass, four saxes, three rhythm and two pianos. I intend to give a first-class variety show, catering for every type of listening public, as I have done in the past."

Roy's opening date will be at Finsbury Park, on September 8, followed with Sheffield, September 15, 22 Leeds, 29 Nottingham, October 6 Bradford, 13 Birmingham, 20 Wolverhampton, 27 Glasgow. In November he will be at Newcastle on the 3rd, Sunderland 10, one night stands on the week of November 17, followed by a week at Liverpool.

MARTIN HAYES AT MELANITE

When Martin Hayes leaves the Lansdowne on May 10 he will take his quartette, comprising Len Cushon (bass), George Rawlinson (drums), George Weedon (piano), and himself on alto, to La Melanite Club, in Knightsbridge, where he will commence on May 12.



Nat Temple (seated) signing up his featured vocalists, Pat O'Regan and Helen Mack who are going with him to Butlin's Skegness

Lew Green Demobbed

Lew Green, the well-known guitarist, has just received his demobilisation from the Army, and is now free for work in town. He can be contacted at 14, East Mount Street, London, E.1.

MANNIKIN LEAVES WINSTONE

Sid Mannikin, well-known tenor player, is leaving Eric Winstone to join Mantovani in Bournemouth. He is well known for his session work in town, and is leaving the band on friendly terms, due to the fact that he feels he would rather be resident and does not wish to tour any more.

WEIR ORCHESTRA REHEARSING

Frank Weir rehearsing his orchestra for the Lansdowne. A distinguished visitor in the person of George Shearing (seen in foreground) is listening attentively to the band



A NEW PROGRAMME BY DAVID MILLER

On Thursday, May 15, David Miller is presenting a new programme on the Home Service. This programme, called "Harlem Nocturne," will feature Adelaide Hall and the Harlem Octette. Miller tells us that he hopes to prove that coloured artists do not necessarily have to sing songs in a loud, raucous manner, and he feels that Adelaide Hall is the right artist to portray the melodies and songs characteristic of the American Negro.

BEECHAM, MOZART FESTIVAL

The Thomas Beecham Concerts Society announces that its Beecham - Mozart Festival at Drury Lane Theatre, under the management of Harold Fielding, will take place on May 11, 18 and June 1.

In an attempt to restore some of the pre-war elegance and atmosphere to musical occasions of this type, the concerts will commence at 8.15 p.m. and evening dress is preferred. These concerts will be the first at Drury Lane since before the war and exclusive facility has been granted to Sir Thomas Beecham, who considers that he has found what may prove to be the perfect home for classical music in London.

Songwriters' Guild now Incorporated

The Songwriters Guild (Great Britain), Ltd., is now incorporated, and registered offices are at 17, Berners Street, W.1. Among the many famous names already in the Guild are: Eric Coates, Ivor Novello, Reg Connelly, Douglas Farber, etc., apart from the many hundreds of London members.



Jack Simpson, who recorded with his Sextet the winning number from the "Write a Tune" contest, discussing the score with his vocalist. In the picture are Box and Cox, the publishers who backed the number to win.

SIDDONS BROADCASTS TO FRANCE FROM REGENCY

Eric Siddons, who has been bringing good business into the Regency recently, will be broadcasting to France from that club on June 5. Featured vocalist with the band is Shirley Gray, and on this particular programme he will also be using

Mark Pasquin. Siddons has now taken over the running of the rumba band at the club, and it is being led on piano by Jimmy Henney. Laurie Morgan, his drummer, will be leaving for the United States next week, and his place will be taken by Hughie O'Shea.

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THE VOICE

MUSIC AND MOTION PICTURES

MUSIC is and always has been an integral part of the motion picture. Even in the days of the silent film an incessant musical accompaniment was provided in the form of a resident orchestra or, falling that, a piano. Towards the end of the silent era, when major productions of epic proportions made their appearance, a special musical score was provided and cued specially for the job. The sound picture solved its own musical problems. Music was recorded and put into the can with the film. But whatever the form in which the music is produced, the fact remains that music is as inseparable from the motion picture as dried egg from the American Loan.

CRITICS CRITICISED

With films playing such an important part in the entertainment of the nation, a vast army of critics must necessarily be born. Every newspaper or periodical has its film correspondent. Some of these are self-appointed. Others have certain qualifications for the job. The Voice, having had specialised experience in the production of about two hundred and fifty motion pictures, finds some of the film critics particularly amusing. Seldom—if ever—do I read anything displaying an accurate understanding of the subject. Note how the critics fill up their columns with a synopsis of the story in the absence of technical knowledge. In view of this general display of ignorance, how can we expect the film critics (sic) to write intelligently about the music in a picture?

THE RED HOUSE

Most noticeable recently was the general criticism of the new Edward G. Robinson picture, "The Red House." Although I cannot claim to have read all the reports on this picture, I have not yet read one which adequately mentions the musical background. No musically-minded person, whether a musician or not, can fail to see this film without a strong awareness of the majesty of the musical accompaniment. There is a compelling hypnotism about the impressive score written for the picture by Dr. Miklos Rosza. All the tremendous suspense is built up by the music. Here, in this picture, we have the perfect example of music wedded to histrionic and pictorial art. And all one famous critic found to say was that Edward G. Robinson was to be preferred doing his heavy stuff in towns rather than in rural surroundings.

THE NEW AGE

Film critics must wake up to the fact that we are living in a new age when the greatest talent in the world of music has found its way into the motion picture. If they have no inherent appreciation for this vital new element in films then we must educate them. How can the film critic influence public appreciation for the greater artistic achievements without possessing such an appreciation himself? It is incredible to think that in these enlightened years critics do exist who are unable to see anything in a picture but the story. Which gives me reason to wonder what sort of criticism will be meted out to one of the most important musical films ever made to date.

"CARNEGIE HALL"

I refer, of course, to "Carnegie Hall." Now I have been privileged to see (perhaps I should say "hear") a private showing of this musical epic. I did not think it was possible to sit through two and a half hours of serious music in a film without being bored. To describe "Carnegie Hall" as stupendous would be a musical understatement. Apart from featuring almost every musical star of note, the recording is something that must be heard to be believed. "Stereoscopic Sound" is one of the claims made for it. Whatever it is, I have never heard anything so faithful since mechanical music was invented. Kreisler, Rubinstein, Piatigorsky, Pons, Bruno Walter, Stokowski, Damrosch and famous Symphony Orchestras, even featuring Harry James. This wealth of musical talent will leave you and me breathless. But what will it do to the film critics? What story will they be able to quote from the film? "Boy meets Girl"? Or will the newspapers have the sense to send their music critics to see (I mean "hear") the film? This might be a wise move, for "Carnegie Hall" will undoubtedly achieve the hitherto impossible—it will bring the music-lover into the cinema.

WHEN war was declared on September 3, 1939, the experts shook their heads and said, "Music will suffer while this war lasts." When the war ended in 1945 the same experts said, "Now for a shortage of musicians for six years." I hate to be gloomy, but really it is much worse than that. I predict that it will not be until 1956 that anything like a normal state of affairs in the orchestral world is reached. Look at it this way. Those young men and women of 18 who may have been embarking on a musical career in 1939 had to give it up for the Services. They are now 26, and it's too late. Those between 12 and 18 who were in the student stage had difficult conditions, evacuation, labour direction and the prospect of being called to the Services sooner or later. The majority gave up. Those who were 9 or 10 years of age are being conscripted now. Those who were under 9 have the conscription prospect before them, so taking into consideration the great length of time required to equip a good orchestral player, the future looks black. It is, of course, to the last two groups mentioned that we must look for our new young players.

When did they start and when will they be ready? They started (for all effective purposes) last year and, with existing conditions, should be ready for the best quality work after eight years. I am very closely in touch with this age group as most students of the Melachrino-Williamson Correspondence Course in Orchestration and Arranging fall into the same category, except, of course, that being a non-physical profession, the orchestra does not require so long to become proficient. Remember the experience factor, all you optimists! What, then, is the situation to-day? The old players have in the main returned; a few new ones who were unfit for military service, a number of women and many second-rate players have helped to keep things going; but in the main a desperate shortage of first-class players is felt keenly by all who deal in the best orchestras.

Mind you, it's jolly nice for the players. It is wonderful to be in great demand and to be able to pick and choose, but is it good for the profession? Is it good in the long run for the players? It is good only if they all keep their heads and sense of proportion.

I should hate to see in the orchestral world the same undignified display of unreasonableness as has been given just recently by the dance band fraternity just because their profession has reverted to normal. Surely one does not have to be a professor of economics to realise that boom conditions do not last very long? Also, that under normal conditions one must give in order to receive. What, then, is the future of the orchestral player?

I don't think that the present state of the profession is merely a boom. I think it is a definite betterment and one that will last. But I do think that when the new young players come along in 1956, or thereabouts, that the whole standard will take another forward jump, and it is then that the survival of the fittest will show who are the wise ones who give in order to receive, who keep themselves in trim and who have no illusions. To return to the present day.

I would like to say that the general standard of the orchestral player is higher than the

Continuing this series

GEORGE MELACHRINO writes on The Orchestra Today and Tomorrow

THIS week Melachrino has a few pertinent words to say about the future of the profession. His remarks are very much to the point and should shake down some of the apathy so evident among musicians.

The ingress of new talent to orchestral and light music is one requiring serious consideration, and which has, so far, received little if any at all.

We ourselves have given space to the promotion of serious music, and the business cannot afford to ignore this very important side of music. With questions of plugging, the rights and wrongs of B.B.C. administration and other issues cluttering up the columns of our papers (this applies equally to the Dailies as well as the Trade Press), the question of the future influx of young musicians, their training and guidance is subjugated to frivolous chatter that can only concern the "bobby-soxers" and the casual reader.

Where is the serious thought about light and other orchestral music that is so evident about dance music? EDITOR

general standard of conductors. The standard of conducting in this country is definitely poor. There are a few exceptions, of course, who serve only to prove the rule, but in the main, I repeat, the quality of our conducting is inferior.

The trouble as I see it is that few pay sufficient attention to the actual technique of baton or hand (whichever is employed). We must always assume that the conductor knows what he wants to convey to the orchestra. Is it too much to ask that he should have studied the technique of stick and hand movement as much as the violins have studied their bowing, or the wind their embouchure? Yet how many have? How many stick-wavers are drawing good money and fooling their employers? I will tell them all one thing—they don't fool the orchestra! That self-instructed semaphore movement may look good to the management, but the player knows that there is not a beat in it.

I should like to see a generation of young conductors grow up, properly instructed and trained in how to control the orchestra.

One other thing. The doctor must have his degree. The conductor should be examined and certificated before he is allowed to stand in front of an orchestra. How about starting it, B.B.C.?



ARAB MUSIC IN ALGERIA By Geoffrey Neville-Bagot

FOR the past year an intense effort has been made in Algeria to preserve Arab-Berber folklore. A school has been founded to train musicians in classical music and the radio orchestra, conducted by Fakhardji Mohammed, has done excellent work.

The enterprising secretary of the Arab section of the radio station, El Boudali Safir, gave an interesting resumé of Andalusian or Malouf music. It is divided into four different categories: 1. Aarag (serious); 2. Mezoum (pathetic or effeminate); 3. Dil (proud); and 4. Djarka (severe). These categories are divided and subdivided into supplementary categories (Hain, Sika, Maia, Raad), Cramam El Ashia, etc. This music took root in Tiemlen, Bilda and Algiers.

The instruments used by the orchestra are the Rebab (two-stringed instrument), the Kamendja (violin-violin), played like a 'cello, the Koutra (zither on knees), the Aoud (lute), the mandolin, seven-holed flute, the Derbouka, the Tar (vessel-shaped drum), the Kanoun (twenty-four-string harp). The overture is called a Toussiba and the vocalisation a Stikhar. Accompaniment is known as a Noubia.

Well-known Arab composers were Masoubi, Ziriak, Parabi, and the best-known Arab musician in Algeria is Sheikh Larbia, whose orchestra plays at the Tiemlen Radio station. The late Mohammed Sindaia was a singer of great repute.

Arabian music consists of melody and rhythm and is not written. Mohammed Zerrouki, a noted Algerian musicologist, has made a study in which he shows



Zedma, Algerian Flautist.

how Arab music is a development of Greek and Gregorian compositions. Camille Saint-Saens, who lived a long time in Algeria, made little use of Arab. Berber melodies. Felicien David was equally unsuccessful. Salvador, a Spanish musician killed in the French Revolution of 1871, seems to have been the one European composer who really appreciated Arab music apart from De Falla. Baron D'Erlanger, the British composer who formed the Rashidiya Orchestra in Tunis, was the greatest authority on Arab music. His orchestra still plays for Radio Tunis.

(Continued on page 4.)

Transatlantic AMERICAN COMMENTARY BY STUART S. ALLEN

OSCAR LEVANT, who stole the show in Warner's "Rhapsody in Blue," and will next be seen in London in the same company's "Humoresque," has been signed to play opposite Jack Carson in Michael Curtiz's next film, "Romance in High C," described as a humorous musical with a South American flavour.

Just before he left Hollywood for New York, Harry James cut some records for Columbia with Benny Goodman's ex-vocalist, Art Lund. The sides, "What Am I Gonna Do About You" and "I Can't Get Up the Nerve to Kiss You," have now been released and should add a great deal to the young Mr. L.'s already splendid reputation.

Scheduled to play for the graduation dance at the West Point Military Academy on June 4 is the Johnny Long band. Booking offices consider this to be the best prom date in America. Like Elliot Lawrence and many other name leaders, Long has a long list (no pun intended!) of campus dates for the coming season. Following the West Point affair, he is scheduled for dances at the Ohio State University at Columbus, the Mount Union College, Alliance, Ohio, the Mary College at Williamsburg, Virginia, and many more. He and the band will return to the New York area on August 6 for a one week engagement at the Asbury Park Convention Hall, New Jersey. The band is on-commercial in style—maybe that's why they're getting so many bookings! Long is managed by G.A.C.

Tex Beneke and the Glenn Miller band wind up their theatre tour next week in preparation for their Glen Island Casino opening on May 15, preceding the Claude Thornhill band which is scheduled for a four weeks' engagement. Following the Casino, now owned by ex-maestro Shep Fields, the Beneke band will appear at Frank Dally's Meadowbrook in New Jersey, the Totem Pole, Convention Hall in Asbury Park, the Atlantic City Steel Pier and one night stands in the East. With the Dorsey's in residence as owners of Hollywood's Casino Gardens, and Fields' acquisition of the Casino, it looks as if the habit of band-leader-owned dance halls may be catching. Worth seeing Heath and Praeger in partnership at Hammersmith Palais yet!

The Bob Hope programme comes off the air for its summer vacation at the end of this month. Popular rumba leader Desi Arnaz (Mr. Lucille Ball in private life) will then take his outfit cross-country to New York for a Copacabana engagement and a date at the Paramount Theatre in August. I still miss old Skinny Ennis on the Hope show. His programme like that cries out for a rumbly swing band and not a rumba outfit. . . . Frankie Carle will open at the Lakeside Park in Denver, Colorado, on May 30 for two weeks. He will open the season at this resort.

Muscraft Records are rapidly expanding their classical catalogue. Last week they added the world-famous guitar virtuoso, Andres Segovia, to their list, which already includes the Buffalo Philharmonic Orchestra, the Knoll Quartet and many other famous concert artists. The B.P.O. have just recorded,



Harry James snapped in action during a recording session in Columbia's Hollywood studios. Harry's famous lead alto and scat singer Willie Smith is seen at right foreground.

under their conductor, William Steinberg. Shostakovitch's Seventh ("The Leningrad") Symphony. This is the first time that this work has been committed to wax. It runs one hour and ten minutes and fills sixteen twelve-inch discs. Steinberg is also conductor of the San Francisco Opera. The recording will be available to the E.M.I. catalogues.

April 29 saw the opening of the coloured singing sensation, Sarah Vaughan, at Glen Billingsley's Hollywood Bogen Room. Since her appearance early this year with the Dizzy Gillespie band at the New York Apollo Theatre, she has experienced a meteoric rise in popularity. After an extended run at the Frolie Show Barn in Detroit, she went to the Rumbogee Club in Chicago, where she was held over for a further two weeks. While in the Windy City Sarah also appeared at a specially arranged jazz concert. Her Hollywood engagement is for four weeks.

One of the reasons for the sudden success of Margaret Whiting, apart from her swell voice, is, I suspect, because she is in the very capable hands of manager Bill Burton, the man who was responsible for building up Dick Haymes, Harry James, Frank Sinatra and many other top-liners. Margaret's new recordings for Capitol are of an even higher standard than is general among that company's vocal discs. Her "You're Passé" is one of the most beautiful songs to come from America this year—the brilliant orchestral accompaniment was scored by the one and only Jerry Gray, at present earning an enormous salary as an arranger-composer at 20th Century Fox Studios. Margaret is steadily ousting Jo Stafford and Peggy Lee from top spot—they're all on Capitol who really make a speciality of turning out good vocal recordings.

A group to watch and listen for these days is the Page Cavanaugh Trio—very nice music and I'm glad Ralph Moffatt thinks so too! . . . Anita Ellis, heard on the Red Skelton Show early on Wednesday evenings, is another of my favourite girl vocalists. . . . Have you heard Joe Dosh? Yes, that's his real name. He is an ex-F.B.I. agent and his singing aroused a minor sensation in the States a little while back. Having heard him sing "It Had To Be You" on a V Disc over "Midnight in Munich" last week, I can understand why—he has all the subtle qualities of a Sinatra. Play it again, please, Ralph boy!

AMERICA REPLIES TO THE CON-MAN (with apologies to Jack Coles). They say a Gipsy can make his violin really break down and cry. I have a musician friend who says this is nothing. He can make his piano break down—all he has to do is play it!

When Joseph Szigeti, the violinist and ardent champion of Bela Bartok, judges the International Bartok Competition in Budapest at the end of October, he will carry with him a gift from Columbia Records to the Bartok Museum now being formed in that city. This will include not only albums from "Mikrokosmos" made by the composer, but also such outstanding sets as his "Contrasts," recorded by Szigeti, Benny Good-

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Musical Interviews SALVATORE del ISOLA Conductor of the Orchestra in "OKLAHOMA" THE dynamic personality of Mr. Salvatore del Isola is immediately obvious in his conducting of the orchestra in "Oklahoma" at the Theatre Royal, Drury Lane. He is spoken of as a coming man in New York music circles, where for some years he has been musical director for commercial radio-concerts. Formerly he was violinist with the Metropolitan Opera House; which means that he must be a first-class violinist. Incidentally, he is an old "buddy" of Vic Oliver, when the latter was doing the rounds of New York as a musician. The visit to London of Salvatore del Isola can do nothing but good, because on the one hand he has demonstrated his complete efficiency as a conductor and his methods of American musical organisation. On the other hand, he is going back soon to New York absolutely delighted and surprised with the quality of the British orchestra, which he organised for the show, and the speed with which they responded to all demands of his score. Another gentleman who has showered a lot of whole-hearted praise on the orchestra (which

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CANDID COMMENT

by
"NOMAD"

SATURDAY HIGH SPOT
VIC LEWIS'S broadcast on Saturday night, May 3, was an event. Big band, high-spot of the week's peak listening time, and the balancing was quite commendable. I would not say this ambitious musical attempt was without its faults, but compare it with what we have been getting on the air as outside broadcasts—compare it with any other orchestral effort of its type—and you come to the conclusion that we must hear a lot more of it. There are many reasons why this Lewis orchestra must be encouraged. In the first place, they will soon become absolutely perfect with regular air-spots. Rise to prominence of this unit would reflect beneficially upon the entire musical world. The B.B.C. must overlook their moral duty towards Lewis. In America, they MAKE potential star orchestras, they don't BREAK them.

TWO GREAT PLAYERS
Apart from this, Vic Lewis had on his broadcast two of the greatest saxophonists in the business, and their value—not only as soloists but to the ensemble—was most noticeable. I refer, of course, to Ronnie Chamberlain and Kathleen Stohart. Lewis may well be in a position to keep them permanently should the B.B.C. meet its obligations with a regular series of the Lewis band at the right times of the week. If the B.B.C. falls us, I can hardly wait to hear what excuse they make.

DETERMINATION
I give Lewis and his gallant lads (and lassies) full marks for the determination and courage that has characterised their efforts in spite of adverse conditions that prevailed during the early part of their career. Surely enough, they have rectified early mistakes, although last Saturday night's broadcast was marred by too many vocals. Perhaps I should say too much was MADE of the vocals, especially when the quality of those vocals was not up to the standard of the orchestra. I accept Frank Holmes (the announcer would pronounce his name HOL-MEZ, although I always believed the "L" was silent) as worthy of the Lewis band. I must be unkind to the others. They redeemed themselves, however, in the ensemble during a clever "clapping" idea in rhythm, although I credit the arranger rather than the vocalists. The lady, trying for a vibrato-less tone in the ensemble (no doubt for the purpose of "matching") was actually shouting and for this reason was badly out of tune. Stick to your guns, Vic Lewis. With all that work, time, money and effort sunk into your orga-

nisation you cannot fail to reach the top.
IN SHORT SUPPLY
Why are dance band vocalists in short supply? Is it ignorance on the part of dance band leaders as to how a dance band vocalist should sound? I rather think it is. You can count on one hand the D.B. vocalists (male or female) who possess any suggestion of quality. Now you wouldn't engage an instrumentalist for his pyrotechnics alone if he had a putrid tone. Why do so with vocalists? Why give the amateur singer the slow numbers to sing? Don't band-leaders know that legato notes need quality? Now I do not believe that singers are in such short supply as our dance bands would have us believe. If I were

EXCEPTION TO THE RULE



Shirley Grey—a very commendable blues singer

to put a "wanted" advertisement in "The Performer" for male and female singers. I guarantee to have ample replies from people with real voices (you either have a voice or you haven't), and I will wager that they all have the necessary training for the use of those voices, quite apart from being able to read an arrangement at sight.

You will tell me, no doubt, that, having found a beautiful voice, the singer can't put over "Open the Door, Richard." So



Bobby Young

you let your second tenor player do it or anybody else in your orchestra who has a flair for a little showmanship. But just because your drummer sings "Ain't Misbehavin'" like Louis Armstrong and is the hit of the show, it is no reason to let him prostitute "The Anniversary Song" if he has neither the quality nor the technique to hold a note of more than a crotchet length. Band-leaders would be better off if they cut out the vocals in sweet numbers altogether rather than have them murdered by inexperienced singers.

THE "RIPPLING PALM COURT"

It doesn't matter what type of music a maestro specialises in as

long as he has a public for his work. Nobody can gainsay Sidney Lipton's consistent popularity. From my personal view, however, I think Sidney must eventually make up his mind whether he is going to be a Shep Fields Rippling Rhythm, a Latin-American or a Palm Court Ensemble. But maybe all this versatility is the reason for his success at the Grosvenor.

WHY THE CHANGE?

I hear on good authority that Bobby Young, that talented singer with Roberto Inglez, will not be used in the new radio series of that band when augmented to 24 pieces (the full complement that Inglez uses for recording). Why? Bobby Young has sung with the Inglez band for twelve months and has been a high-spot of the Inglez broadcasts to date. He is one of the very few band vocalists in this country with a real voice and the natural artistry to put the numbers over. I had his name on my private list for stardom in that particular field. Who ever replaces him in the new series will have to be a very wonderful artist or I shall be obliged to ask some very awkward questions in this column at an early date. After all—I want to know what's cooking!

Part two in the series... IMPROVISATION ON THE BLUES

by Hugues Panassie

NATURALLY, some of the solos recorded by the blues players I mentioned last week are more typical than others. Let us consider, for a moment, Louis Armstrong's solo in the second chorus of "Basin Street Blues" (Parlophone R531)—incidentally, the only twelve-bar chorus on the record. Armstrong introduces a very ordinary riff, which he repeats with only slight variation before changing to more elaborate phrases towards the end of his solo. The greatness of such a chorus lies not in the melodic line itself but in the expressive manner in which each and every note is produced.

The same method of building a good blues solo can be observed in Cootie Williams' chorus in Duke Ellington's "Bundle of Blues" (Parlophone R2880), and also in the first of his two trumpet choruses in Ellington's "Sweet Chariot" (Parlophone R1615). In Jelly Roll Morton's "Cannon Ball Blues" (Bluebird 10254) three of the soloists use that same formula—Kid Ory, Omer Simeon, and George Mitchell, in his second trumpet chorus. Other typical examples are Jimmie Noone's clarinet solo in "Apex Blues" (American Brunswick 80023), Dickie Wells' trombone solo in "Hot Club Blues" (Swing 3), Barney Bigard's clarinet solo in "Harlem Flat Blues" (Brunswick 02003) and Sam Allen's two piano choruses in Dickie Wells' "Nobody's Blues But My Own" (Swing 39). It is interesting to note that Sam Allen, a real "low-down" blues pianist, is not especially exciting in other numbers, which seems to be proof that blues playing is indeed an art in itself.

Perhaps the best examples of the blues style in question are to be found in the playing of the late Joe Nanton—"Tricky Sam." To quote but a few, there are his solos in "Sweet Chariot," "Jazz Lips" (H.M.V. B6351), "Paducah" (Brunswick 02003), and "Baby, When You Ain't There" (Parlophone R2813)—all records by Duke Ellington's Orchestra. "Tricky Sam" really was one of the greatest blues players that jazz has known; the very sound that he got from his horn was, in itself, truly blue.

A trombonist whose playing is in complete contrast to Tricky Sam's is Lawrence Brown, another Ellingtonian. Although Brown often uses real blues phrases he never achieves that low-down quality which is essential to the blues. For example, while the actual phrases in his "Bundle of Blues" solo are very good (they are, in fact, almost entirely Armstrong phrases) he plays them in a way which is too soft and gentle, instead of blowing them "like a dirty dog"—as the coloured people would say.

Blues may also be played in an intensely melodic, albeit still simple style. As examples I would quote Sidney Bechet's solos in "Blues in Thirds" (H.M.V. B9340) and "Really the Blues" (H.M.V. B9236)—Jimmie Noone's solo in "Blues Jumped A Rabbit" (Parlophone R2308)—Howard Johnson in "Hot Club Blues"—Louis Armstrong in "Muggles" (Parlophone R840)—Earl Hines in Armstrong's "No Papa, No" (Parlophone R1767) and Tommy Ladnier in "If You See Me Comin'" (H.M.V. B9416). In all these cases the player starts out with a musical idea that may be felt throughout his solo, an idea he never loses nor departs from entirely.

Barney Bigard, one of the true masters of blues, is a player who always retains the substance of an initial idea in his choruses. This is admirably illustrated in his many blues solos with Duke Ellington, both old and recent—for example: "Saturday Night Function" (Columbia DB5033), "Saratoga Swing" (H.M.V. B4929), "Rocky Mountain Blues" (Parlophone R1449), "Jungle Blues" (Vocalion C0066), "No Papa, No" (H.M.V. B9235), "Bundle of Blues," "Blue Feeling" (H.M.V. B8502), and "Across the Track Blues" (H.M.V. B9171). Bigard's phrases

are not at all complicated, and their beauty lies mainly in the wonderful "blue" inflections he brings to them. This is the way in which blues should be played upon the clarinet, unlike Benny Goodman's pseudo-blues performances, devoid as they are of all the real low-down nuances.

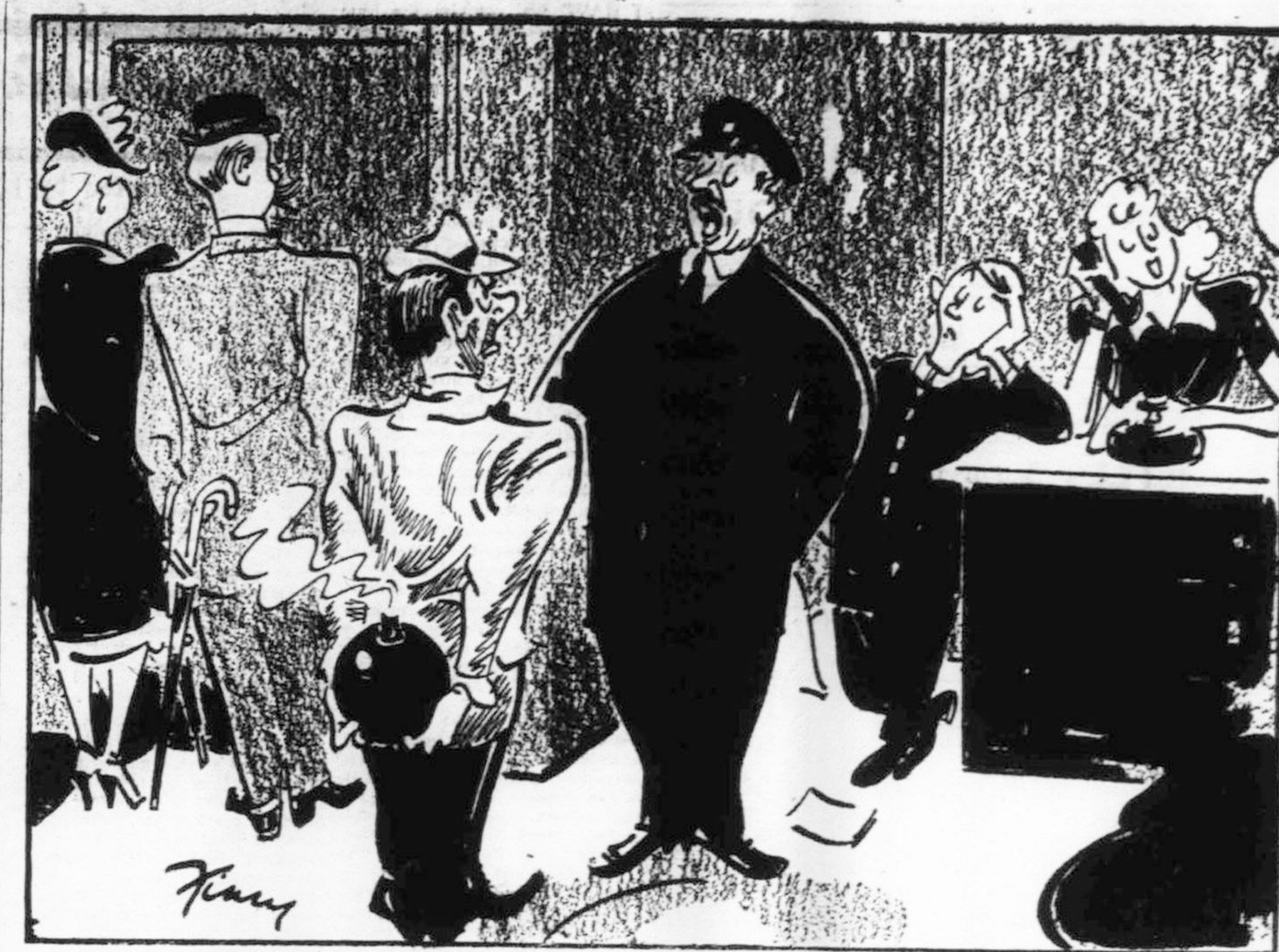
At fast tempo blues playing cannot follow the style of the blues singer so closely; nevertheless, to be successful, something of the fundamental spirit must remain. The use of the riff with slight development is a particularly effective way of playing blues in quick tempo. Dickie Wells, for one, gave a fine example of this approach in Spike Hughes' "Fanfare" (Decca F3639), as did Tricky Sam in Duke Ellington's "Ko-Ko" (H.M.V. B9078) and Johnny Dodds in King Oliver's "Canal Street Blues" (Brunswick

02200). More melodious, but still in real blues style, are such solos as Jimmie Noone's in "Keystone Blues," wrongly labelled "New Orleans Hop Scop Blues" (Brunswick 03169), Mezz Mezzrow's in "Apologies" (H.M.V. JF9), and "35th and Calumet" (H.M.V. JF5), Tommy Ladnier's in "Gettin' Together" (H.M.V. B9470), and Count Basie's in "One O'Clock Jump" (Parlophone R2951).

If there have been but few white musicians who are good blues players it is largely because they haven't followed the right path. I am pretty certain that any musician gifted with some feeling for jazz would be able at least a competent blues player were he to make a careful study of the great blues singers and instrumentalists instead of trying to apply to blues the approach to improvisation of current songs. In fact, I should go so far as to say that his playing of popular numbers would benefit by his understanding of blues improvisation.

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 9. For No Reason At All in "C"; Wringin' and Twistin'. Parlophone R2652.
 10. Jazz Me Blues; Royal Garden Blues. Parlophone R2580.



"Really!... and what, might I ask, is this NEW suggestion you have for the B.B.C.?"

EVER since my last article "Shall We Twiddle The Knobs," I have been asked by scores of people how they should choose an amplification method for their guitar. Let me try to give an outline by which any player could guide his possible choice. This is dependent on determining and limiting factors. The latter is the greater headache. Let us, therefore, consider the determining factors first, assuming that limitations do not exist.

What is your job? You are a member of a rhythm section and as such you need an acoustic guitar. You are also presented by the arranger with a good selection of solo passages for which you need an electric instrument. Well-known players like Ivor Mairants have solved that problem. They carry an acoustic instrument for rhythm, and an electric one for solo work. As most top line bands have their baggage man and instrument transport, two guitars and an amplifier are "no bother at all."

The cost of a decent electric guitar is approximately forty-five pounds. The amplifier about thirty-five pounds, and the acoustic instrument can be from thirty-five to ninety-five pounds. In any case a man who does not mind how much he spends as long as he gets the best does not generally need advice in his selection.

The average player with limited means cannot afford to spend much money, he also has to carry his own equipment, so most of us have come to the conclusion that one instrument must make do for both purposes. Countless manufacturers have unsuccessfully tried to produce an electric instrument with a built-in unit, still giving perfect

The problems of the electric guitar discussed by the author of an earlier article entitled "Shall We Twiddle the Knobs?"

A DIFFICULT CHOICE

Acoustic performances. The unit is always so big that it has to be sunk into the instrument. This necessitates a gap in the belly, which is entirely "out of place" from the acoustic point of view. Even if the gap is completely covered. The unit's top plate, the weight of the magnet and coil are bound to damp the vibration of the belly, decrease the air space in the instrument, and so cut down the acoustic tone.

Amplification does not only boost the volume, it also sustains the note produced. It picks up the vibration of the strings long after they would normally have ceased to be audible. For that reason it is not practicable to play rhythm (or chords) on an electric guitar; the notes become shambled. However, this can be overcome. There are players who are using built-in electric units. They use the full volume for solo passages and turn down the volume for rhythm. They just add sufficient electric volume to compensate for the acoustic value lost by the insertion of the unit.

If you would like to use this method there are no limiting factors. Units for fitting into your instrument are obtainable, and almost every guitar can be fitted that way. You would then have a reliable electric guitar, using the best possible amplification method. True, the fitting

will have to be done by an expert, but it would be worth it. One warning! A unit of this type should not be wider than the space between the stays in your guitar. If you have to cut across those, the belly of the instrument will collapse and your guitar will be spoiled for good.

If you don't want to cut your guitar at all, you have a choice of attachment units which fit to the instrument without cutting, and therefore without loss of acoustic volume. Naturally such a unit must be small, thin enough to fit into the narrow gap between strings and belly, and light enough to stay put without screws.

There are several units on the market which fit this description. It must, however, be obvious that such a unit cannot be 100 per cent, as good as the built-in job, but most of these units are very good in their performance as well as in their fixing method. The latter is very important. One of the great advantages of the built-in method is its rigid position. The nearer an attachment unit comes to this stability the better. Don't be misled by phrases such as "fixed in five minutes," etc. If you want to fix a unit to a guitar you don't expect to rig it up and take it off every day. Choose a unit that will comfortably fit under your strings, giving between one-eighth and one quarter inch

clearance. Remember also that a unit picks up better near the finger board where the vibration is widest. (Tie a piece of string to the door knob, tension it with one hand and pluck with the other. You will see plainly that the vibration is very small at the end of the string.) A unit which fixes to the bridge of the guitar does not only damp the acoustic response (see violin mute), it also gets less sustained notes.

The choice of your amplifier will have to be treated in another article, meanwhile bear in mind that it is always safe to buy the amplifier made to match the unit of your choice, although you can sometimes improve on that.

BEETHOVEN QUIZ

By Jack Duarte

This is a numerical quiz built round the Beethoven Symphonies.

1. Take the number of purely instrumental symphonies amongst them.
2. Divide it by the number (in the series) of the B flat Symphony.
3. To the result add the opus number of the 1st Symphony.
4. To the result add the number of flats in the signature of the only key in which there are two symphonies.
5. Multiply the result by the number of symphonies separating the "Pastoral" and "Eroica" Symphonies.
6. Of what other composer does the answer immediately remind you? (Answers on page 7)

Jazz

Edited by DENIS PRESTON

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In Confidence

BY THE CON-MAN

So Mr. Shinwell has given us back Gerald!

A load of changes in West End line-up again. You have to keep the old digit well in the clear these days.

Overheard at the Jazz Jam-boree:

"So that's his wife, is it? I thought..."

"Buy a programme? 2s. 6d.?"

"Don't be silly, I'm a band-leader!"

"I can't think what he sees in her!"

"Trouble is, they're not good readers!"

"Trouble is, they read too much!"

"Trouble is—reads!"

Who were the prominent figures that were greeted by embarrassing meagre hand clapping when they arose to make speeches at a recent function packed with "Spivs and barrow boys"?

Only a "short" time now—just a month he reckons!

Said one lovely vocalist, gazing at another lovely (gazing): "What a lovely frock that is. She dresses so well, it's a pity she has to sing!"

A certain jazz critic and scribe is to be hung. Not for murder, however, but for exhibition at the Royal Academy—done in oils, too. Nice work, Rex!

Who was the lovely young thing that clung to Norman Burns, kissing him madly, in public, too? Tell me, hold on to your hats, fellers—it was Wendy Shearing, George's delightful little daughter.

Victor Feldman's Birthday Party gave the boys and girls an opportunity to trot out their Paris models—their first real chance since the "Rose Room" went on vacation.

Crack of the week was made by a dispirited musician who, when the leader said, "You're playing flat," replied: "Who told you?"

That tenor player still has an interest in that tenor player. Reckon myself it's the genuine article. When's the cue for Mendelssohn?

Another tenor man was braving daylight with a different sort of cat. To wit, a white Persian kitten.

With the return to normality and early morning dance music, it is interesting to see the jazz boys staggering out of B.H. hollow-eyed and on their knees, at about 9.45 a.m. Gee! But it's a great life. The glamour of an 07.00 hr. call.

Who was the very sophisticated wife of a well-known instrumentalist seen collecting autographs at a swing club session? Not a sophisticate's new hobby—just a dutiful mother.

Who is the young drummer's wife that will be "Singing the Blues" to an infant son while father takes a holiday on distant shores?

A certain M.D. was really mad with a B.B.C. announcer for adding an "s" to his name. A very sore point with the aforementioned.

"Piccadilly Hayride" seems to have inspired some female stars to adopt country style clothes.

Who was the top-line leader who was recently seen at a big function with his own wife?

Theme song of a swing concert one Sunday afternoon recently: "You leave me baseless."

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TRUMPETS. Bb Buescher Aristocrat, custom kit, newly gold lac., wonderful tone, £30. Conn, latest Symp. mod., gold lac., wonderful mod., perfect, £65. Trumpet-Cornet, Buescher, gold lac., £30.

AMPLIFIERS. Radiotone 10, new, £18. Selmer 8, as new, £12. Rupertov 10, wonderful mod., £18.

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SAXES. Alto, Buescher, S.P., new pads, £40. C Melody, Hawkes XXII Century, S.P., L.P., £25. Tenor, Adolph Sax, L.P., newly gold lac., £50. Eb Alto, Buescher Aristocrat, S.P., £50. New Bb Soprano saxophones. Artist models, silver pl., L.P., Hesse £10, Cousson £12. Lewin £15, Martin £17, Conn £18. Selmer £17, Buescher £18. Curved models: Selmer £25, and many other mods. from £6. Alto, Hawkes, artists' mod., S.P., L.P., £18.

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I HAVE just completed a tour of inspection of a factory which must constitute Britain's youngest industry. Here, in the busy main thoroughfare of a south-west London suburb I found a team of enthusiasts and craftsmen who are working together to manufacture a home-produced accordion.

Man behind the venture is Arthur Bell, himself a skilled craftsman, who has made a life-long study of the intricacies of the instrument. In addition, he brings to the business an obvious flair for organisation and management, and an ability to overcome the small and large difficulties with which he has had to contend.

I saw numerous accordions half way towards completion. The birch plywood frame is covered with cellulose acetate plastic by a special process which until recently was a closely-guarded secret.

ACCORDION CLUB NOW ON THE LIGHT

Beginning with last Thursday's broadcast, the second in the new series, "Accordion Club," featuring the Tito Burns Sextet, is to be heard each week from 1.30 p.m. to 2 p.m. on the Light Programme.

"Musical Express" would like to see this informal and highly entertaining little half-hour back in its original evening spot on the home wavelengths. It is certainly more worthy than the present limited lunch hour public. We take pride in congratulating producer Charles Chilton, Roy Plomley, Tito and all concerned in making this one of the best shows of its kind ever put out by the B.B.C.

IN THE NORTH by Billy Butler

GREAT activity of M.U. North-West Organiser, Ted Almond, has interested musicians in several districts of the North in the formation of new branches. These include Southport, Warrington, Wigan, with others scheduled to follow. The Oldham branch, which closed down some years ago, and became absorbed in Manchester, is now healthily functioning again, with 70 new members, and last Friday night at the Hill Stores, Oldham, the branch organised a most successful Jazz Jamboree.

Whist writing of this district I feel further mention should be made of the career of Tommy Smith. Tommy commenced in the dance business way back in the 1920's and was the leader of the highly successful New Oxford Band, which made such a big name for itself in Lancashire, that Tommy was persuaded to accept a professional engagement at the Plaza, Manchester, in 1932.

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Accordions Times Edited by J. J. BLACK consisting of Frank Gaviani, William Birmingham, John Serry and Joe Biviano. The Contest Committee is making definite plans for the two contests which will be held this year, one in Chicago during the first week in June, and the other in New York during the latter part of June or early July.

Already a very large number of teachers have applied for membership of the Guild. Preparation of the first news bulletin to teachers is now in hand, and short contributions on particular aspects of teaching, club formation, and so on, will be welcomed for possible publication as space permits.

Here in this country we are fortunate in having the organisation of the British College of Accordionists already "laid on," so to speak. Their examinations are recognised throughout the country as a reliable test of the ability of players of various grades and the degrees and diplomas which they issue provide a real guarantee of the capabilities of the holder.

SPORTING STARS TO ATTEND EX-R.A.F BAND CONCERT

At the ex-Raf band concert at the Saville Theatre on May 18, it is understood from the Committee of the Sportsman's Aid Society that many famous sporting celebrities will be visiting the show and also several well-known members of Parliament. No appeals for charity will be made to the audience either before or during the running of the show.

ROSE ROOM RETURNS TO CHEZ AUGUSTE

The new committee of the Rose Room have asked us to tell members that this Sunday, May 11, the Rose Room will make a return visit to the Chez Auguste, birthplace of the club. It is hoped to make this a big gala evening, and many celebrities in the music world have promised to attend.

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