



Transatlantic AMERICAN COMMENTARY BY STUART S. ALLEN

THE VOICE

REACTION The first stage is over. Sir Valentine Holmes report came as a shock to the nation whether he satisfied himself (and the B.B.C.) that there was no foundation for the allegations made against B.B.C. officials or not.

NONE SO BLIND... Our contemporary, the "Melody Maker," commenting on the findings of the enquiry, likens the result to "milk and water." In our view there is nothing more remote from milk and water than the frank admission of maladministration and questionable behaviour of B.B.C. officials contained in the report.

OUR VIEW

In our view Roy is something of a musical hero. He was the first to come out in the open to state, frankly, that gifts to B.B.C. officials were the order of the day. It needed some guts to do it and "Musical Express" admires, above all things, moral courage.

OUR PART

In the very first issue of "Musical Express" we expounded our policy. We told our readers what we intended to do. We set out to expose all that was rotten in the music business in the hope that beneficial changes would be made.

We commanded the attention of the musical profession and in doing so have earned its profound respect. Never in history was a musical periodical held in such high esteem. The reason is simple to understand. The welfare and healthy progress of the profession and the allied music trades, all interdependent, is our Crusade.

THE BIG CHANGE

This country is in for some remarkable changes. We are rapidly reaching a position where we shall have to depend more and more upon our own products, our own work and, above all, our own hereditary ingenuity.

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"MIGHTY FINE" Approved by broadcast engineers. Low hum level. AC/DC Mains. Weight only 9 lbs. Inputs for Microphone, pick-up, or Electric Guitar. DALLAS "Ten" AMPLIFIER

THE mighty Duke has done it again. At least six likely hits have emerged from the superb score Ellington wrote for the new Broadway musical production, "Beggar's Holiday," which received a mixed press but was nominated one of the season's top shows by "Life" magazine.

While on singers, here's a new twist on the Man Bites Dog angle. Jane Russell—yes, the very same—has been signed as a regular vocalist on Kay Kyser's College of Musical Knowledge radio show. The report has it that Jane listened to almost every recording Kay Kyser ever made, and soon learned to follow the arrangements.

George B. Evans, one of America's top publicity men, is the guy responsible for all that space being given to the Joe Mooney group—told you there was something behind it, didn't I?

When are Mr. Rank and Sir Alex. going to do something for Len Camber, Benny Lee, Denny Dennis, Paul Carpenter and Musicians will probably be interested in who plays the soundtrack music for that little band in Warner's "The Time, The

Place and The Girl." Personnel is Paul Gell, trumpet (for Jack Carson); Archie Rosato, clarinet; Stan Wrightman, piano; Dave Mathews, tenor; Les Robinson, alto; Nick Futool, drums; Tony Romano, guitar; and Paul McLarand, flute (for S. Z. Sakall).

After many attempts at reconciliation by both sides, the Nat "King" Cole have decided to part company. Settlement is estimated in the region of £50 a week alimony and a £17,000 Los Angeles home. Nat, who is twenty-seven, is currently in the midst of a fantastic record-breaking theatre tour with his famous trio, reckoned to be one of the biggest money-making units in the entertainment business these days.

Stuart Foster, who was out of a job when Tommy Dorsey broke up his band and set sail in that yacht, is currently appearing at his old boss's Casino Gardens Ballroom with the terrific Bobby Sherman gal vocalist Lynne Stevens is also a member of the Sherwood outfit.

GAG OF THE WEEK—Dinah Shore, addressing comedians Peter Lynd Hayes and Jimmy Durante the other night on her radio show, said: "Oh, boys, you're both so sweet, I could marry the two of you."

AS previously announced, "Musical Express" readers may book their accommodation in advance through a special free service arranged between this newspaper and the Editor of "Travelers' Holiday Guide." All you have to do is state the date or dates for which the accommodation is required, with the number of people and the name of the town. State clearly that you are a "Musical Express" reader and enclose a stamped addressed envelope for a reply.

MUSICAL CROSSWORD Across: 1. He belongs to some woman (6) 4. But me no buts? On the contrary. (4) 7. Stanely's kind of party. (4) 8. For Richard to swing. (4) 9. Equal. (4) 10. Pressure on the valve? (7) 13. A 8(A) will do so—a key clue, this. (4) 14. In short, slo. up. (4) 15. Ruder? No. (Anag.) (7) 16. Mr. Kenton can't quite stand it. (4) 17. Better than sorry. (4) 18. Publisher in a hurry? (4) 20. She was asked to behave herself. (4) 21. Sycophant. (3-3) Down: 1. Court musician. (7) 2. Published with regularity. (9) 3. Incessant effort by Porter. (5-3-3) 5. Right number for a tea party. (3) 6. Sought by musicians on and off the stand. (3) 7. Veers round. (5) 8. Strays. (9) 11. Live, neutral and... (5) 12. The good die young—even basists. (7) 13. Simply dominant. (3) 18. Norvo, Allen or Mackenzie. (3) (Solution on page 4).

M. E. SERVICE For Touring Musicians AS previously announced, "Musical Express" readers may book their accommodation in advance through a special free service arranged between this newspaper and the Editor of "Travelers' Holiday Guide."

"I LIKE BAD MUSIC." Says FRANK DIXON

I HAVE just been listening to Bach's Mass in B Minor and I am now trying to analyse my feelings about it. Contact, for a period of two hours and a half, with one of the greatest minds in all music has not been without its effect on me. The impact of Bach's music upon even a relatively insensitive soul will produce a measure of exaltation; and I am fortunate in having some slight appreciation of the technical genius of the work. The wonder of such religious emotion finding its expression in a work which, for all its technical complexity, never becomes mechanical, the changing moods which are so perfectly captured in the contrapuntal network... all these have engendered in me feelings which my limited literary technique would not enable me to convey to you, without also giving you the impression that I am an unbearably egocentric emotionalist.

NEW SINGER-GUESS WHO!



None other than Jane Russell, star of "The Outlaw" now singing regularly on the "Kay Kaiser College of Musical Knowledge" radio show. Here she is seen with Kay Kaiser at the piano. (See "Transatlantic")

Talking About Jazz The Importance of the Composer-Arranger Edited by DENIS PRESTON MALCOLM RAIMENT

compared with that of composer-arrangers? Taking the front rank exponents, the instrumentalists have, for the most part, been well influenced by the Duke Ellington and Reginald Foresythe have been exceptions in this rule. Others, like Jimmie Lunceford's arrangers, Sy Oliver, Willie Smith and William Moore, and Charlie Shavers (when he worked with John Kirby's little band), managed to keep pace. The general tendency, however, has been for the writers to cover up their deficiencies by exploiting to the full the virtuosity of the instrumentalists.

How does the situation stand today? Duke Ellington is as much in advance as ever he was (cf. "Black, Brown and Beige," H.M.V. C.3504/5), while other writers are using more imagination in their scores. Happily, too, there are signs in some quarters that exhibitionism for its own sake is on the wane. Paul Fenouillet's effective "Lullaby Moderne," for example, is a piece that owes nothing to freakish scoring.

Does the work of a leading modern American orchestra like Stan Kenton's show any signal advance? A Pete Rugolo's arrangements for the Kenton Orchestra strike an almost perfect balance between artistry in orchestration and artistry in performance. In the aptly-named "Artistry in Bolero" (Capitol 20090) the two drummers are used with great understanding. The Ellington influence is conspicuous in the "Willow Weep For Me" (Capitol 20081), whilst in "Artistry in Percussion" the trombones, baritone sax and bass are treated with the utmost imagination. Only the consistent use of high trumpets savours of exhibitionism. Eddie Sauter is another modern arranger with fine ideas in "Tumblebug" for Ray McKinley's Orchestra, he discovers new and intriguing ways of employing the electric guitar as an orchestral colour. Finally, there is George Handy, a Boyd Raeburn writer, who, in such works as "Dalvatore Sully," completely divorces himself from the jazz idiom and produces ingenious though not consciously "clever" scores which show the influence of Milhaud's "Creation du Monde" and Stravinsky's neo-classical period.

PETER MAURICE (FOUR ONE) CLUB ONE SUBSCRIPTION FOR FOUR FIRMS' ISSUES THE PETER MAURICE HIT ("I LOVE YOU") "FOR SENTIMENTAL REASONS" WHEN YOU MAKE LOVE TO ME WHEN CHINA BOY MEETS CHINA GIRL LEADS ALWAYS LEADS! "OPEN THE DOOR RICHARD" THE GREATEST SONG HIT EVER Club Terms—Small Orch. 24/6, Full Orch. 41/12, TRIO P.C. (and any other two parts) 16/6, Extra P.C. 13/6. Other parts 4/6. Piano Solo (long copy) 13/6 THE PETER MAURICE MUSIC CO., LTD., 31, Denmark St., W.C.2. TEL. 2854 In conjunction with the World Wide Music Co., Ltd. & Macmelodies Ltd.

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