

# VOUCHER Musical Times and Express

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PRICE FOURPENCE

Selmer

Modern Tution

HARMONY and ORCHESTRATION

FOR THE MODERN DANCE BAND

By LEW STONE

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## AMBROSE FOR AMERICA

### WINNICK FOR CIRO'S

#### "No Slump"—Says The Management

FOLLOWING the report in these columns that Ambrose would be leaving Ciro's due to slump at that Club, this reporter has learnt the full details of the change of hands at this exclusive rendezvous. Maurice Winnick is to take a big band into Ciro's and this must obviously disprove all statements that have been made that business is bad and a slump is in progress.

Sidney Rubin of Ciro's informed us that business is by no means bad and, in point of fact, members have not ceased to patronize the Club in spite of the cold spell. There is no difference of opinion between himself and Ambrose and the new arrangements are amicable to both parties.

This statement was corroborated by Ambrose himself who told "Musical Express" that he has had a most enjoyable stay at Ciro's during his last eighteen months. He is leaving the club in order to concentrate on his agency activities prior to going to America in May on a trip that will combine both business and pleasure. On his return he will re-organise his band for the purpose of carrying out some very big plans he has for the future.

Gino Artib of Anglo-American Artists tells us that Ramon Lopez and his Samba Orchestra will continue as usual to play at Ciro's and the Embassy where their Latin-American music is a great favourite with the patrons.

#### MIEROWSKI'S RECITAL

The Polish pianist, Mierowski, played to an audience in the Albert Hall, Manchester, on Wednesday, March 5, which was not as sparse as the weather might have rendered it. In conditions which could scarcely have been less conducive to the production or appreciation of fine music.

The programme opened with the Variations and fugue by Brahms, on a theme of Handel. Mr. Mierowski was obviously in some discomfort in consequence of the cold, but his technique flagged but little in this exacting test, and if he did not reach the heart of the music, he measured up fully to the range of its power and sweetness.

In spite of his nationality and obvious temperamental affinity with Chopin, the soloist proved to be an exceedingly fine exponent of Bach, whose Organ Toccata and Fugue in C major he gave with a range of power, expressiveness and grandeur which seemed to surpass the entire remainder of the programme. So completely did he appear immersed in this mighty work, clearly defining each voice and line, and realising every climax, that one wished only that he had included more Bach in his programme.

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#### HARRY GOLD for EMBASSY

Harry Gold who has created such a great success all over the country with his Pieces of Eight and has proved beyond all doubt that swing is just as popular as ever with the masses, is to take an augmented band of thirteen musicians into the exclusive Embassy Club.

Leon Cassel-Gerrard told "Musical Express" that two of the Directors of the Embassy management have just returned from America where they found many of the bands using strings. The idea appealed to them greatly and they decided that as they were changing bands according to their policy they would suggest this to the band leader who would be taking Lew Stone's place.

Gold has been contracted for Cassel-Gerrard for a year and specialises in Dixieland music and when approached to augment his band with strings the idea appealed to him. The result is that with his Pieces of Eight he will have a four piece string section led by George Hurley.

#### MUSICIANS STAY AT CHURCHILL'S

Since the report in these columns last week that Pete Chilver and Jack Fallon were leaving that Club, Jack Jackson has informed "Musical Express" that these two well-known musicians have decided to stay with the band.

#### Preview of the music in "CARNEGIE HALL"

HAVING already drawn your attention to the forthcoming United Artists production "Carnegie Hall," we can now announce the complete list of musical compositions to be played in the picture. Western Electric's new Stereophone System was used for the first time on the sound track recording most of which was done in the famous concert hall, and the reproduction is expected to be as near perfect as possible. Producers Boris Morros and William Le Baron spent nearly three years trying to get all the musical celebrities they wanted for the picture together at the same time. The entire unit moved to New York and shot the majority of scenes on the actual stage of the hall itself.

Here is the musical programme: John Corigliano's Quintette play Schumann's String Quintette with Piano; Bruno Walter conducts the New York Philharmonic Orchestra in Wagner's Prelude to "Die Meistersinger," while the same orchestra conducted by Leopold Stokowski for the Second Movement of the Tchaikowski Fifth Symphony, Artur Rodzinski for a movement of the Beethoven Fifth Symphony, and Fritz Reiner for Tchaikowski's Concerto for Violin and Orchestra in G Major, soloist Jascha Heifetz.

Lily Pons sings "Vocalise" by Rachmaninoff and the Bell Song from "Lakme" by Delibes, accompanied by the New York Symphony Orchestra under the direction of Charles Previn, who also conducts for Rise Stevens' aria "Squidilla," from "Carmen."  
Premier cellist Gregor Piatigorsky plays Saint Saens' "Swan Song," accompanied by a harp ensemble, and tenor Jan Peerce sings two songs; "O Sole Mio" and "La Danza." Metropolitan Opera Basso Ezio Pinza sings an aria from Mozart's "Don Giovanni," and Artur Schnabel plays Chopin's Polonaise in A Flat and De Falla's "Fire Dance."  
There are also excerpts from the Tchaikovsky Piano Concerto in B Flat Minor, Beethoven's "Leonora" Overture, The Scherzo from Mendelssohn's "Midsummer Night's Dream," Haydn's Piano Sonata in F Major, and Scarlatti's Sonata in A Major. Other conductors appearing in the picture are Walter Damrosch and D'Artega who plays the part of Tchaikowski.  
Harry James appears as soloist with the New York Symphony in Portnoy's new "57th Street Rhapsody" for solo trumpet and orchestra, and Vaughan Murroe and his Orchestra appear in a night club sequence.



Wing Commander Geoffrey Cooper, M.P., addressing the meeting. "I have put a memorandum to the Prime Minister."



Bruce Sievier, the Chairman, made caustic comments. "Mr. Rank has given the British Songwriter the greatest insult in fifty years!"

#### Lew Stone Leaves Embassy

Lew Stone who has been at the Embassy Club for eighteen months will leave that well-known West End night club on March 29. Leon Cassel-Gerrard, who, as mentioned elsewhere in these columns, has arranged for Harry Gold to appear there, told us:—

"We feel that a change is indicated and that the policy of dance music in the West End is to have changes, not to keep a band until it is old and grey but to change around periodically."

Lew Stone told "Musical Express" that the club has been doing very good business and has not been affected in any way by fuel crisis. He has been at the club for a long time and is leaving on very amicable terms with the management.

#### BLUE ROCKETS in VARIETY

The Blue Rockets who have been touring the country and playing on radio for several months feel that they now know exactly what the public in every part of the country likes best. Hence the news that in June they will commence a big variety tour. The Rockets have learned the hard way and have played every type of music to find out what the man in the street prefers. They have every intention of giving a first class variety presentation with something to appeal to everyone.

#### Radio Revellers Stop Show

The Radio Revellers who made their fourth appearance in as many months at Bristol last Sunday, once again stopped the show. They were scheduled for a fifteen minute act and the audience were so insistent that they had to do twenty-six minutes. Their great success was the cause for Benny Daniels having to cut two band numbers out of the show.

#### DOUGLAS LEAVING STAPLETON

Johnnie Douglas, pianist and arranger with Cyril Stapleton, will be leaving the band next week. On contacting Douglas he told "Musical Express" that he intends to concentrate solely on his arranging which is his first love as far as the profession is concerned. He also feels that this will give him more time at home due to the fact that his wife has recently been very ill and he is of the opinion that it will be his opportunity to spend all of his time arranging.

Johnny Douglas is leaving Stapleton and his place is being taken by Malcolm Lockyer, who is leaving Ambrose on March 21st for this purpose.

#### FREE SERVICE

BY special negotiation with the Editor of "Travellers' Holiday Guide," we are pleased to announce that "Musical Express" has come to an arrangement whereby touring musicians can fix up the most comfortable digs available at the most reasonable professional rates. "Travellers' Holiday Guide" is a publication with a comprehensive list of all the hotels, boarding-houses and apartments in London, the country and the seaside. It has representatives all over Britain dealing with particulars of accommodation.

The touring musician often finds his accommodation too expensive and lacking in comfort. Mr. J. B. Ellis, of "Holiday Guide," a musically disposed person himself, decided that his organisation could be of tremendous benefit to the musical profession. With this idea in mind, he approached the Editor of "Musical Express" with a view to placing unique facilities at the disposal of our readers.  
WHAT YOU HAVE TO DO  
When you need accommodation state the date or dates for which it is required, for how many people and the name of town. State clearly that you are a "Musical Express" reader. Address this information to:  
Mr. J. B. Ellis,  
Travellers' Holiday Guide, 174, Notting Hill Gate, London, W.11.  
Do not forget to enclose a stamped addressed envelope for a reply.

#### CZECH GOV'T Allow Winstone to bring money away intact

Eric Winstone, who left for Czechoslovakia last Sunday for his tour of that country, has gone with the blessing of Government approval and special arrangements for hotel accommodation and plane transport have been made by the Czech authorities. The great feature of this tour, apart from the fact that Winstone is the first band to go without any contra arrangement regarding swap of another band for his own, is that currency restrictions have been overcome and the band will be allowed to bring back to England the salaries they receive intact. It is interesting to note that it is just two years ago that Winstone first crossed the Rhine as the first English civilian band to play in Germany.

The Chairman said that we have had a "Britain Can Make It" exhibition. Now what we want is a "Britain Can Write It" exhibition. (More cheers.) He said there had been a recent popularity poll in which all the winners except one were British pictures. The odd one was an American film with the title

#### BERYL DAVIS ON LUCKY STRIKE

Beryl Davis is continuing her big success in America, and proof of this is the fact that she will follow Dinah Shore and Ginny Simms on the Lucky Strike Hit Parade for four weeks commencing March 22. Having already done two shows with Bob Hope, she will follow this with another one shortly. When she stopped by to see the Robert Lewis Sunday Show she met Mary Lou Williams, Tex Beneke, Don C. Baynes, Charlie Tobias and Toots Camarata. Camarata talked about the boys he had met and liked in England, and in particular of the Ted Heath Band. Mel Torme told her that he has a great desire to visit England, a sentiment which is shared by many American musicians.

#### SHARON TO APPEAR IN HEATH SHOW

Ralph Sharon the well-known pianist and specialist in re-pop, who is currently appearing with Frank Wurz at the Studio Club at Knightsbridge, will be one of the guest artists appearing with the Ted Heath show at the Palladium this Sunday.

## COOPER ADDRESSES SONGMEN

### Inaugural Meeting (EXPRESS STAFF REPORTER)

ON MARCH 10 THE SONGWRITERS' ASSOCIATION HELD ITS INAUGURAL MEETING AT THE CONNAUGHT ROOMS. A VERY LARGE ATTENDANCE SHOWED THE ENORMOUS INTEREST IN THIS MOVEMENT, BUT THERE IS NO DOUBT THAT WING-COMMANDER COOPER WAS THE ATTRACTION. THE PROCEEDINGS OPENED WITH BRUCE SIEVIER BEING ELECTED CHAIRMAN OF THE MEETING. HE THEN INTRODUCED THE WING-COMMANDER.

Mr. Cooper said that nobody could help the songwriters more than they could help themselves. He had ideas which he proposed to put before the meeting purely as suggestions. There was obviously a need to bring this industry under the "new democratic influence."

A B.B.C. run with the help of advisory and consultative committees, would help this end. A National Broadcasting Council, representative of all branches of the profession and also technicians would have the desired influence, providing it had the fullest possible support.

MR. COOPER SAID HE HAD ALREADY PUT A MEMORANDUM TO THE PRIME MINISTER, WHO AGREED TO PASS IT TO THE POSTMASTER-GENERAL AND THE PRESIDENT OF THE COUNCIL.

The Wing-Commander said he felt that "British Songwriters' Association" was ugly. The word "Protective" savoured of gangsters and racketeers. Let us, he said, achieve our ends with dignity. There was a considerable amount of agreement with Mr. Cooper's views, but Mr. Irwin Dash replied with some vehemence. "Out out the word 'Protective' if you like," said Dash, "and let us achieve our ends with dignity. But if we can't do this, let's cut out the dignity and FIGHT for what we want!" (Loud cheers.)

The Chairman proposed a vote of thanks to Irwin Dash, who had so kindly paid for the use of the Connaught Rooms for this important meeting. All initiation fees to be paid to Irwin Dash, 17 Bemers Street, London, W.1. The fee is 10/6.

Phillips will play his first variety date at the Falace Theatre, Preston, at the end of March. He tells us that he will shortly be exchanging arrangements with Buddy Rich whom, it will be remembered, recently disbanded his orchestra. Rich intends to give Phillips' arrangements a big boost in the States and Woolf hopes to have every chance to reciprocate.

#### MR. RANK HAS GIVEN THE BRITISH SONGWRITER THE GREATEST INSULT HE HAS RECEIVED IN THE PAST FIFTY YEARS!

(Loud cheers.)

The Chairman said that we have had a "Britain Can Make It" exhibition. Now what we want is a "Britain Can Write It" exhibition. (More cheers.) He said there had been a recent popularity poll in which all the winners except one were British pictures. The odd one was an American film with the title

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THE VOICE

TO SLUMP OR NOT TO SLUMP

What's all this talk about a slump? Is the music industry suffering from a slump? Or is it just feeling the natural repercussions...

BANDS BREAKING UP

In connection with the breaking up of the Ambrose Orchestra which is to leave Ciro at the end of this month, one very misguided contemporary described it as circumstantial to a slump hitting the West End...

ESSENTIAL INDUSTRY

What is an essential industry? It is one which escapes the rigours of drastic interference during a national emergency. For instance, food and transport are among the high priorities...

A NEW EDITOR

A newcomer appears on the editorial scene in the musical sphere. It is Joe Jeannette, talented instrumentalist and greatly respected musician with a lifetime's musical experience...

Continuing Our Series

by Jack Duarte on

THE GUITAR

EVERY musical instrument has an interesting story to tell, but there are few which are as colourful as that of the guitar.

The history of the guitar is tale of continuous change and adaptation to circumstances, and these changes constitute a sort of Darwinian process in which environment alters those which are fit and exterminates those which cannot adapt themselves to it.

The beginnings are shrouded in a certain amount of mystery, and it is hard to attribute to the guitar a clearly-defined ancestry. We do know, however, that in the Middle Ages two guitar-like instruments were flourishing on the shores of the Mediterranean—the chitarra morisca and the chitarra latina.

In the evolution of any musical instrument there is one criterion which always applies—to establish and maintain its place an instrument must be devised on such a state that it has the maximum musical resource compatible with playability.

A compromise is thus the obvious answer to the problem. With bowed instruments the upper limit of satisfaction has been found at four strings, and earlier instruments having more have been abandoned in favour of the more flexible four-stringed types.

The guitar as we now know it has, then, six strings, and this

(Continued next week.)

AT THE CONSOLE with ROBIN RICHMOND

WHEN I was at the Astor the other night, my good friend the News Editor of "Musical Express" introduced me to that interesting character from Palestine, Sacha Borstein—the gent with the fine show band.

Ten to one if you hear the strains of "Bonnie Galloway" coming through your loud speaker it will herald the approach of James Bell and his mammoth Compton organ from the Odeon, Leicester Square.

Firstly may I say that "Musical Express" is a mighty interesting paper? O.K. Having got that off my chest, a little criticism follows the article by J. Bates-Maycock in issue dated February 14.

Also, if jazz is restricted and dates so quickly, why do Max Kaminsky, Spanier, Orchard, Gowanus, Fave Russell and countless others still play in places like Wick's, Rybans and other spots, such as the Stuyvesant Casino and the Jade Palace, Los Angeles? Jazz, and before it can be such, it must have form, invention and emotional content, isn't dated and will never die.

A MEZZROW IN WOLFE'S CLOTHING

by CHARLES WILFORD



Two good friends, Milton (Mezz) Mezzrow and Hugues Panassié, photographed together in the interval at a pre-war jazz session in New York.

THERE is a lot to be said in favour of "ghosted" autobiography. It is the only way of recording the first-hand story of people who have neither the education nor the incentive to write about themselves.

COLLABORATION "Really the Blues" is the result of just a successful collaboration. As with all good autobiographies, it is more than simply the story of Mezzrow's life; it is a study of a stratum of American life—the little world of jazz musicians, written from below by a fellow who never

Accordions Times

Edited by J. J. BLACK

ONE of the most important departments of National Accreditation will be the Accordions Teachers' Guild. The accordions movement is developing very rapidly, and the demand for the services of competent and qualified teachers is also increasing very quickly.

Membership of the Guild will entitle teachers to the services of N.A.O., assistance in obtaining new pupils, help in choosing a tutor, and studies, and contact with other teachers throughout the country through the medium of a quarterly news-sheet.

Famous teachers throughout the country have promised their active support for this important venture, names like Joe Gregory of Cardiff, Bert Thornton of Manchester, G. Romani of Reigate, and Marian Ling of Poole, to mention four of a list too numerous to include in the space at my disposal.

Teachers who wish to be enrolled as founder members are invited to send in full particulars immediately for registration. We have already stated that the subscription rate would be kept as low as possible—the charge for membership of the Teachers' Guild (which will include membership of N.A.O.) will be somewhere in the neighbourhood of five shillings per annum.

I am pleased to be able to announce that G. S. Mathis, probably the most outstanding musician connected with the pre-war accordions movement, has promised to serve on the Advisory Council of N.A.O. His outstanding abilities will, therefore, again be at the disposal of the accordions movement through the new Organisation.

On two occasions a special plane was chartered to enable Gerald and his accordion to fly over tribal territory to play for soldiers and airmen stationed in desolate parts of the North-West Frontier. He was demobilised last April, after six years' service, to the day, and spent his first post-war summer as a civilian playing the season at Paignton, Devon.

trating analysis of the Chicago Style music of the late nineteenth, twentieth, and the achievements and failures of the young white Chicagoans. Some of his opinions, however, are oddly inconsistent with his creed of the supremacy of the early New Orleans jazz—for example, his description of Joe Nanton as "the greatest trombone player who ever lived" and his admiring mention of Benny Carter. And the account of his musical activities is not without self-advertisement, though one doubts whether it was really Mezzrow's tutelage that made a good drummer out of Gene Krupa!

HOOKED His picture of life as an opium addict is suitably horrifying, from the moment that the habit gets hold of him. "One fine morning I woke up and pretty soon I found all my neuroses boiling up, and I was mean and evil all through. My mouth was as dry as cotton and I couldn't stop yawning, and my stomach felt like it was caved in and my eyes were full up with water till I couldn't see. I wondered if I was coming down with pneumonia. I had a craving for something. All my nerves were stretching their fingers out, begging for alms. Then it hit me what the trouble was—I had a yen, a terrible terrible yen for hop. I had to have some right away, nothing could stop me... I was hooked."

OPIMUM Four years of Mezzrow's life are sacrificed to opium, before he makes the final fight for the one-in-a-million cure. The narrative rises towards poetry at his realisation that the cure is complete, after the agony of a month-long struggle. "Finally, one beautiful sunny afternoon in May, after thirty solid days in bed, I decided to take a walk... When I got to the stairs I stopped, puzzled; I couldn't make up my mind which foot to use first. Finally I got out into the open air and took one deep breath, and where did I do that before, I thought. The air was full of marvellous perfumes, it made my head swim. It was a new world, fresh out of its cellophane wrappings, all shiny and untarnished... I walked down to the corner strutting on air, cushioned with love and joy..."

SLANG The vehicle of the book is throughout a carefully sustained slang, with some of the dialogue in advanced five language. At its best the writing is incisive and exact, and the thumb-nail sketches of some of the characters. Here is Dave Tough: "A little bit of a guy, no chubbier than a dime and as lean as hard times, with a mop of dark hair, high cheekbones, and a nose ground fine as a razor blade, and he popped with spirit till he couldn't sit still." And Condon: "... never went near a campus, but he was strictly the Joe-College type, togged in plus-

PRO-NEGRO The main unifying theme that Wolfe used to weld the book into a satisfactory whole is Mezzrow's growing disgust with his own people and affection for Negroes, until (in his own words) he finally crosses the colour line backwards, and classes himself as a "voluntary Negro." Mezzrow quotes with pride the testimonial: "This act should be born J.B. (jet black), he collars all jive and comes on like a spaginy." He doesn't appear from his book to be in the least a desirable character, so it is very doubtful if the Negro race appreciated the gesture. The book comes to an end, however, with Mezzrow's discharge from his second jail sentence, and his declared reformation into an honest and industrious citizen.

REVEALING If this book finds an English publisher, it can hardly be expected to repeat the succès de scandale it enjoyed in the United States. But it should be read by everyone interested in jazz, or in American society. It is the most honest and revealing book about jazz music and musicians yet published.

CHARLES WILFORD

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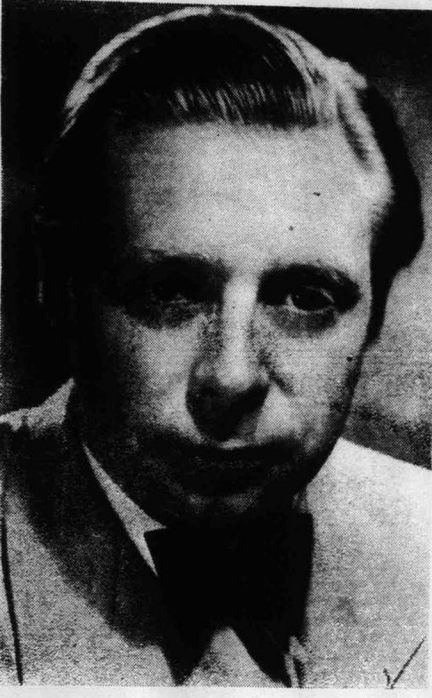
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Cyril Stapleton



Cyril Stapleton

In these days of lack of work on the radio because they feel for the musical profession I the public does not want to feel that commercial radio must listen to advertising, I personally become an integral part of the ally, cannot see the reason for entertainment industry if we are to have a fair living wage and a chance to prove that our entertainment in every form is as good as that of the rest of the world has to offer.

It has been said that commercial programmes will boost our exports and bring foreign currency into the country, but just as great is the need to create work for the music profession in general apart from all the other trades associated with it. To make a reasonable living today all over the country doing odd jobs and out-of-town dates. This is also the only way a bandleader can keep his band together, for it is a well-known fact that one cannot live on ordinary broadcasting alone. A bandleader must spend a great deal of money on arrangements for his programmes, and it is impossible to even cover one's expenses on existing fees. But with a sponsored programme there is not only sufficient money to ensure a fair living for all, but also enough to make sure that the programmes are of the highest possible standard that money can buy.

If the Government has any aversion to advertising products

would be recalled immediately after they had been played three times. There has been no move to stop the B.B.C. playing record programmes for which the musician only receives one session fee and which can be played on the air ad infinitum, so why stop commercial records that mean extra sessions for the profession and are assured of only being played three times, after which period they are recalled and new records made. There are very few musicians in the country who would sooner appear on cold football pitches and in cold arenas in preference to sitting in a warm studio. Football and greyhound racing are our national pastimes and a fine medium for putting British music over. Treated in the right manner, programmes such as these could be a great help to the profession and could surely be the beginning of large-scale commercial radio in this country.

The B.B.C. has made a very fine job of the Light Programme, catering for every taste with little time allotted to it, but how much better it would be for industry and employment were the Light Programme devoted to commercials, for it would give a truly representative programme of lighter entertainment in every form. This would not only be a boon to the dance musician, but to our many great symphony orchestras that are heard so rarely on the air.

British music and entertainment is good—let us sell our products through its medium to every country in the world. The Government wants export; we in the profession are equipped to sell the goods to foreign markets through the universal language—music. Why not give us a trial period to prove it?

MATHEMATICS FOR MUSICIANS by FRANK DIXON

- (1) Write down the number of bars in the SLOW version of "After You've Gone." (2) Add four. (3) Divide by the number of strings on a guitar. (4) If Bessie Smith died less than ten years ago, add the number of flats in the signature of B flat minor. (5) If a trombonist ever plays COL LEGNO, divide the answer to four into the wavelength, in metres, of Radio Luxembourg. (6) Add the number of finger- and thumb-holes on a clarinet. (7) Add the number of flats in the key which, when played on an A clarinet, produces G concert. (8) If Fats Waller is dead, add the number of keys on a full sized piano; but if Stan Kenton's music has never played "Artistry in Rhythm" subtract the number of Nichol's Pennies. (9) Subtract one more than the number of issues of "Musical Express" that had appeared before publication was suspended through the fuel shortage. (10) Subtract the number of revolutions per minute at which a domestic gramophone should revolve; but if a violin is tuned otherwise than GDAE, ignore this direction.

YOUR ANSWER IS CORRECT IF IT IS THE NUMBER OF TIMES PER NIGHT THAT THE AVERAGE SAXOPHONIST PLAYS con sordino. (1) 20; (2) 24; (3) 4; (4) 4; (5) 4; (6) 4; (7) 4; (8) 4; (9) 4; (10) 4.

ANSWER IS 0, SINCE SAXOPHONISTS NOWADAYS NEVER USE A MUTE.

Transatlantic

AMERICAN COMMENTARY BY STUART S. ALLEN

YOU fellows who are griping over conditions and the state of the business in this country just now might feel some consolation in the fact that a similar state of affairs exists over the water. Although they have no radio or national lay-out at the moment, the band business in America is almost at a standstill.

Hardest hit by the depression are the big orchestras. The top sidemen have grown so used to large pay packets that they are reluctant to tour and work with name outfits that are unable to meet their fabulous demands now that guarantees have been cut by half. The result is that Red Norvo (until recently the world's highest paid sideman), Flip Phillips and the ilk, are basing themselves in either New York or Hollywood, where they can earn fantastic salaries by doing session work.

Chatting to George Shearing, recently back from a look-around Manhattan's music world, I learned that big time maestros like Gene Krupa are having to hire inexperienced youngsters for touring. Large combinations are either on the way out or temporarily out of fashion. You can add to your list of leaders without leaders, which already includes Artie Shaw, Harry James, Les Brown, Woody Herman, Buddy Rich, Tommy Dorsey and Benny Goodman, the name of Billy Eckstine, often referred to as "The Sepia Slinger," who broke up his outfit at the end of last month, a two-year attempt to gain name band status. His voice, however, is still rated tops, and he moved to Billy Berg's Hollywood night spot on March 11 for an eight-week engagement as a solo act. If he clicks with the customers he has an option for a further two months' stay.

The Louis Jordan band, which had been pulling "em in at this internationally known "jive" until its leader got involved in a domestic argument, is now being fronted by Timmie Rodgers while the Tiny "Bam" Brown Trio has been engaged as an ad attraction during the unfortunate Jordan's enforced absence. What happened? According to Louis he and his wife, Flicke, had an argument after he returned from a session one night and the little lady pulled a knife on him. One stab missed his heart by an inch, while he also received very severe facial injuries and shortly to his left hand, which may result in his losing the use of his fingers. He's not feeling much like leading a band just now.

What's to come next? In the past twelve months we've had Cement Mixer—puttee puttee, "Rich, Babe Rebo"—No one's ever been able to make out the correct spelling, "Shoo Fly Pie" and "Frim Fram Sauce." NOW, if you please it's "Open the Door, Richard." Yet another example of a freak novelty tune that's made good, O.T.D.R., was a "B" side cut to make up the quota for release for Jack McVea's band on the Black and White label. The platter is currently reported to be selling at about 10,000 a day, and needless to add, the company have taken up McVea's option.



Hoagy Carmichael and his two Sons

DEFINITION.—Hoagy Carmichael's "Ole Buttermilk Sky" reached the top of the Hit Parade without anyone asking the composer exactly what constituted a buttermilk sky. Hoagy (see picture) reveals that he wasn't too sure of the answer himself until the question was eventually popped to him at the Indiana-Perdu football game a little while back. Looking up at the sky he saw that it was slightly overcast and mottled, and without further ado, exclaimed, "That's it! So now you know, don't you!"

Latest news reaching me on the condition of Mel Powell, who quit the business a few months back with tuberculosis, is that he's recuperating slowly, but is not likely to resume active professional life for a long, long time. He may never work again. . . . The world-famous Glen Island Casino, scene of the notorious Dorsey Brothers' argument which led to the dissolution of their orchestra and the formation of the J. D. and T. D. bands, has been bought, lock, stock and barrel by Shep Fields, late of the "Rippling Rhythm," who will reopen in two months' time what was once the home of Mel Miller Band, reported to be one of the most popular organizations in the States to-day. Perhaps that's because they still play "In The Mood" at every performance. Did you say something, Mr. Loss?

Have you heard that wonderful Claude Thornhill band? More of it over A.F.N., Mr. Moffat, please! . . . Nineteen of Esquire's judges for the 1947 Yearbook have resigned as a result of the outcry raised by the profession when the volume hit the book stalls. They wished to become dissociated with it on the grounds that the entire book turned out to be nothing more or less than a publicity stunt for Eddie Condon, Editor Ernest Anderson is Eddie's press agent. You won't be hearing any more new Benny Goodman records until Johnny Mercer decides to do something about issuing Capitol discs in Britain. E.C. is the latest to sign with the Hollywood company that now has most of the top entertainers in the U.S. under contract. Benny will record with every kind of group from a jazz trio to symphony orchestra—his first sides are already on sale.

Fun and games in the all-night band racket. At a class party in the Bond Street area there occurred a minor fracas with the boys of a new band sticking out for what they considered to be their rights. Conflicting reports have it that (a) Bandleader fired the lot just like that, and (b) the boys gave their notices. Later in the week somebody relented and reconciliation broke out!

"The whisper" (the one that's been telling me for weeks about a thrilling new band that's breaking away from an already established band and is going to startle the profession) now whispers that it ain't so no mo'. Seems that plans are being shelved for a while. Quite a number of musicians are kind of upset about this, as they had been looking forward to the project as their be-all and end-all! Strangely enough, one of the rumoured members of this band that was to have been has now left the band that he was already in. Now I wonder!

Who is the crooner who is needing the wives and gals of the jazz boys with her impression of a little bee? She made an "orrible ricky" when she critised a couple of gals to shelve her band of gals who turned out to be their best friends! You must learn to be more discreet, my dear!

The latest excuse is, "Sorry I'm so late, dear; I was snow-bound." What, no cards? Squadrinaires very busy working double dates last week. Sounded as though the brass had no lip left when they broadcast. Take it easy, fellows, you only pay me income tax, and there's many a slip twixt the cup and the lip!

Thank You America! "Musical Express" is reaching me regularly and we all think most highly of the publication. It goes the rounds for all the Capitol Records people to read, here in the Hollywood offices. Many are the compliments, believe me. "Best of luck to you with the Jazz Jamboree—hope it's a great success." Cordially, EVE STANLEY, Publicity Director CAPITOL RECORDS INC.



"IN CONFIDENCE" By the CON-MAN

MY fan mail is really most flattering and prominent amongst my ardent readers is Alfred Jupp, President of the Bournemouth Branch of the Musicians' Union. He is dismayed by two things—Bill Cude's "In the West" and your humble servant's column (this 'ere). Mind you, Mr. Jupp is fair. He agrees that criticism should be "straight and to the point" and says my criticism of Hughie Diamond was good, but when I criticised Leslie Jeffries it seems I stood firmly upon Mr. Jupp's honourable corns. He tells me that Leslie Jeffries is a "straight and to the point" man when I heard him he was not feeling too good. Well, now I'm very sorry about that, but if he is so fine a player he still can't make excuses for the occasion I mentioned, unless he was afflicted with temporary deafness.

Overheard in polite conversation: "We wouldn't have had all this snow if the Tories had been in power." I don't mind what they say so long as they don't call Shinwell over the coals! Lovely little story from Tin Pan Alley. Leeds sent out an "Open the Door, Richard," post card, Somehow or other the one that was sent to Eric Whitley was without a stamp. When the early post arrived, Eric lay slumbering. The postman, entering into the spirit of things, knocked hard until he heard Eric's stumbling footsteps approaching, then shouted, "Open the door, Richard!"

Dennis Rose is capturing a mass of interest with what Sid Gross calls "the thing." Just wait till you hear it. It's a nice noise, Dennis, and a better vehicle for your ideas than the trumpet. Allow me to award the humanitarian medal to Russ Allen for refusing to sing at Feldman's. I read about Schubert in last week's "Musical Express." Couldn't we bring this up to date? Happening once it might be an accident or a slip of the pen, but happening two or three times—has it been done in the "Melody Maker" and the "Gramophone" recently—it would appear that Edgar Jackson does not quite understand some of his own phrases. Does he know that the measure of DECIBEL (after the physicist Bell), and not a DECIBEL? And does he know that it is a measure of the INTENSITY of a sound, not of LOUDNESS, as his use suggests? THE PHON is the measure of loudness. If you read the front page of this newspaper, issue No. 22, you will notice that some of my earlier prophecies have come true.

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Music Behind the Movies... DARIUS MILHAUD

ANOTHER instance of famous musicians who are writing and conducting the music for pictures is that of Darius Milhaud, who has just completed these assignments for Loew-Lewin's "The Private Affairs of Bel Ami," which will shortly be released through United Artists. Milhaud is internationally famous as one of the top half dozen contemporary French composers. He went to the United States five years ago after having spent some time in South America, where he was attached to the French Legation in Rio de Janeiro, and where he was closely associated with Paul Claudel, French Ambassador and poet. He is famed in musical circles for his opera, "Maximilian," the ballets "Creation of the World" and "Blue Train," the cantata, "The Legend of Christopher Columbus," as well as many orchestral and chamber music works. He is head of the music department on the faculty of Mills College in Oakland, California. Although he had written scores for eighteen of the finer French and Continental films, he remained in Hollywood's previous offers until Director Albert Lewin offered him the score for "The Private Affairs of Bel Ami." It is possible that he was influenced in his acceptance by the fact novel "Bel Ami" the film was adapted, is, of course, a fellow countryman. On completion of his work on "Bel Ami" Milhaud was immediately offered another assignment, which he also immediately de-

veloped. He thinks an annual job of this kind is enough. He would prefer to conduct his own music for the screen, as I did in 'Bel Ami,' he says, "because I can be surer of results. But occasionally it is important to be in the sound booth with the engineer to control mixing. I have the greatest respect for sound engineers. You must remember they are blending dialogue, music and natural sounds like rain, or sugar going into a cup of coffee, which latter with the engineer to control a swimming pool." Milhaud feels strongly that musicians should study sound engineering, and that engineers with any musical sense should develop it. "In France," he says, "the Government has started a school of sound technique, where you can study anything from mixing to conducting. It will ally all the talents and techniques involved in this kind of recording." There is one vocal number in the film "My Bel Ami" by Jack Lawrence and Irving Druzman. Following completion of the picture, Milhaud left California to fulfil several important musical engagements. In Philadelphia he delivered a lecture under the auspices of the Art Alliance; in Boston he conducted two performances of his Second Symphony, which had been commissioned by the Koussevitzky Foundation. From there he went to New York to conduct his First Symphony with the New York Philharmonic Orchestra, and to stage a performance of four of his cantatas for the C.B.S. His Third Symphony will shortly be performed.

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