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FRIDAY, OCTOBER 11, 1946

No. 2

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 30 Lessons

London Philharmonic Orchestra Swings it!

TO PLAY "GIVE"

ON October 30 the London Philharmonic Orchestra will swing it! They will prove that they are as capable of interpreting jazz as any first-class dance musician is capable of interpreting the more serious musical works. In our last issue we drew attention to the fact that the line of demarcation between straight and jazz no longer existed. In the same issue we announced Hugo Rigold, known as one of the most prominent rhythmic violin players, was at Sadler's Wells. Rigold is no exception. Many other famous jazzmen have a clientele in other types of orchestral work. But this departure on the part of the London Philharmonic Orchestra completes the cycle. It is a contribution of major importance. It is a gesture of recognition.



The latest exclusive photograph of the London Philharmonic Orchestra

RADIO FIASCO

Mikes fail Ambrose

EVERYTHING went wrong with the microphones on October 2 at the Albert Hall. It seems that when the show went on the air the balancer knew nothing of the set-ups. In chaotic circumstances the B.B.C. balancer suggested that Alan Dean, vocalist with Ambrose, use the piano microphone which would have produced results more disastrous than ever, for the transmission would have sounded all piano, drowning the voice. At the last minute the vocal mike had to be borrowed from the Gerardo set-up for the Ambrose band. But to make matters even worse, after having borrowed the microphone, Dean forgot to switch it on during Alan's solo. All that came over was a muffled noise that was picked up from the house microphones.

The Jive Season will not, unfortunately, be heard by the general public, since it takes place at the L.P.O. Arts Club. Only members will be privileged to hear this revolutionary musical venture. This is a pity. We feel the occasion to be one important enough for a broadcast.

On this occasion the program will be varied to suit most tastes in music. During the first part of the concert the orchestra will present some of their own compositions for wood wind and strings. In addition, they will play some of the more popular classics.

The second half of the concert, however, will include a popular light music and—the piece de resistance—JIVE. The use of the word is their own. We ourselves might have hesitated before using the word, connection with such a distinguished orchestra so famous in other media. But no—the word comes from the Secretary of the L.P.O. Arts Club. It was clearly stated that they would play JIVE.

Not only will the L.P.O. play jive, but some of the numbers will have been written (perhaps we should have said "composed" in this case) by members of the orchestra. This is a valuable contribution to the world of popular music from a distinguished source. And why not? Why indulge in both idioms in America. Why not here? We have already stressed the fact that the standard of musicianship in our symphony orchestras among the highest in the world. If versatility is the keynote in the States, then it should have a chance to be discovered here.

It proves one thing. That the prejudice existing between jazz and straight is over. A mutual appreciation is born. The jiving men today are much more receptive than ever before towards serious music. They are interested now in what they are despised. The reciprocal gesture comes from the grand manner. A new understanding is born.

We have heard on the radio from America the versatility of the piano virtuoso Jose Iturbi. A brilliant solo pianist and equally brilliant in Boogie Woogie. It would not be surprising in the least to discover that Moseitch, or to hear Albert Sammons "giving out" with a "four-string" rhythmic chorus.

Julie Dawn
 AFTER a lengthy summer season out of town at Bostin's Holiday Camp, Skegness, Eric Winstone brings the famous Stage Coach back on the air during the next two months with no less than three different types of ensemble, catering for all tastes in music. Broadcasts three times a week for nine weeks with his full orchestra together with Alan Kane, Julie Dawn and the Modernaires, he is also on the air with his string and accordion combination for Music While You Work programmes. Then commencing October 10, Eric presents his Swing Wing under the direction of Roy Marsh, playing a series of smooth jive programmes featuring the fan material it is not always possible to include on the radio.

WINSTONE ON AIR WITH THREE BANDS

Now that Bernard Redding, late of the Jack Payne Office, has joined him as General Manager at his new and enlarged offices at 23 Denmark Street, Eric intends to develop the agency side of the firm together with his own writing and composition.

Palestinians are here

Palestinian musical celebrities are in the news this week. Sacha Steinmetz, well known in Palestine, is here with his band of eight musicians. They arrived last week for a two-month tour but will not be appearing in this country owing to the impossibility of getting visas. The other personality is Carmen Parry, a well-known cabaret star who runs the orchestra at the famous San Remo in Tel Aviv. No information regarding her plans is available at the moment.

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GIBBONS BACK FROM U.S.A. TELLS OF BIG BOOM

CARROL GIBBONS, back in England after his recent visit to the United States, brings with him a new picture of conditions over there today. He says New York is experiencing a boom unprecedented in the history of that City. Not only are the famous hotels doing the business, but all the small places as well.

In an exclusive article appearing in this issue of "Musical Express," Gibbons tells the whole interesting story. He discusses the effect of radio competition on the business. High standards of musicianship are prevalent. New methods of presentation are described. This interesting story provides our readers with a graphic picture of musical life in America as it is today.

Von Neste's Big Ovation

CARLO Von Neste received a great ovation last Sunday when he played Brahms's Violin Concerto in D major. So great is the complexity of this work that it is rarely that great virtuosos attempt this without playing from the score. Indeed, Wienawski, the great violinist, told Brahms that it was unplayable, but Carlo Von Neste proved him wrong. The appearance of this virtuoso was a surprise to many in the audience for the work was originally to have been performed by Isaac Stern.

It was unfortunate that the good volume throughout the orchestra was marred by acoustic arrangements at the back of the stage and played as they were, immediately behind the brass section, the results were disastrous. One received a constant blare from trombone and trumpet thereby drowning the strings out of audibility.

George Weldon has proved himself a worthy successor to the late Leslie Howard and the Birmingham Municipal Orchestra may be well proud of their selection of a conductor. His style is reminiscent of Dr. Malcolm Sargent, and no entry by any section of the orchestra is even missed. The "Besando Suite" with which the programme opened was most refreshing. It is a relief, in these days of obtrusive harmony to find a modern composer, such as Seiver retaining its orthodox style. He has adapted 17th century lute melodies from their original tablature notation to modern notation and carried out a fine piece of orchestration. One might

There were occasions, though happily rare, when the bowing of the first violins tended towards raggedness. Incidentally, I was surprised to note that Andrew Cooper was playing lead in the place of Jean Pougang and he is to be congratulated upon a sound performance.



Santiago Lopez and his Rumba Band as they appear in Pathe Pictorial Film. This Orchestra is playing at the Mitroy Club

Rebob Music for Bag o' Nails

AFTER having catered for her club for many years with a more dated type of dance music, Millie Hoy, well-known proprietress of the Bag o' Nails, has created a precedent by engaging the newly-formed Ray Ellington Quintette.

Ray has a very fine small swing combination and tells us that he is definitely specialising in "rebob" music, which he firmly believes has arrived to stay. The Quintette consists of musicians who are all known for their interpretation of this music. Having all appeared in the Swing Shop series at the Adelphi Theatre as individual artists, they now combine their efforts under the leadership of Ellington.

The line-up consists of Tommy Dorsey, the new musical El Dorado, is portrayed in an intimate pen picture by one who is probably the most Anglicised American in the band business today.



Ray Ellington
 Harry Parry. Pete Childer, previously with Frank Weir, is on electric guitar. On bass Len Harrison, who did all the sessions while they were in this country, with such well-known personalities as Benny Carter, Coleman Hawkins and the Washboard Serenaders and for many years has been with Harry Roy and Reggie Dare, well-known tenor players, who led his own outfit at the Potomac for some time. Dynamic Ray Ellington, himself has truly earned his reputation of being Europe's foremost coloured drummer by appearing as showman-drummer with Harry Roy for many years and also by playing with the Hawk and Benny Carter while they were here. This is a new and unconventional venture into ultra modern music.

First O.B. to Europe by a Dance Band

Cyril Stapleton and his band will be broadcasting to Europe on Sunday, October 19. This story is in our issue of Friday, being done from Fisher's Restaurant and will be the first outside broadcast to Europe by a dance orchestra.

GIGLI AT GARDEN

Gigli, world-famous tenor, is due in England at the end of this month. The Jack Hylton Office says he will be giving four appearances at Covent Garden and will be singing Barba, Pagliacci, Cavalleria Rusticana. The dates of these appearances will be November 4, 6, 8, and 9, and will be appearing with the San Carlo Opera Company. On November 17 Gigli will be presented by Harold Fielding at a concert at the Albert Hall. The San Carlo Opera Company. On November 17th Gigli will be presented by Harold Fielding at a concert at the Albert Hall.

Signature Tune in Five Minutes
 PERCY Desmond has written a new signature tune for the Howard programme, PREMIER OF MIKE. The number was written in five minutes and has been adopted as the signature tune of the programme. The old adage should now be "more haste, more speed."

Frank Weir's New Job

Frank Weir opened a marvellous crowd at the well-known Court Royal Hotel, Southampton, last Monday. The management planned a fine surprise party to celebrate the majority success of having the Weir Orchestra back and this was a terrific success. The line-up consists of such well-established names as Ralph Sharon (piano), Norman Burns (drums), Teddy Wadmore (bass), Derek Hawkins (alto), Don Rendell and Reg Briggs (tenors), Massey Trince (sax), and Jimmy Harrison (trumpet). Vocal glamour is supplied by talented Vivien Paget with songs in the sophisticated idiom.

The New Rose Room Quartet

For his first venture in the band world with the war, apart from his own solo work, Hamish Murray has formed a very fine quartette exclusively for the Rose Room, new Showmen's Circus' rendezvous opening November 10 at the Chestnut Grove, Clonmel.

A considerable amount of time has been spent on getting together arrangements for the special "tone" of the quartet, and also to insure the greatest possible co-operation for the great artists who will be appearing with them.

When we tell you that Ivor Mairants will be the electric guitarist, Moss Kay the tenor, Jack Fallon bass, and the inimitable Hamish with his own spectacular songs at the piano, we feel no more need to say.

LOPEZ RUMBA BAND SCREENED

Santiago Lopez and his Rumba Band were filmed by New Pathe Pictorial, Britain's screen magazine, last week. Testimony to the increasing popularity of British dance bands on the air and on the screen is Pathe's decision to film the music and lyrics of the many well-known bands. The band, currently playing at the Mitroy Club, will be heard and seen playing three numbers in the film.

Hubert Gregg Radio break

ALTHOUGH most of his time is now taken up by acting, the bassist commenced prior to London tour of a new play composed by the writers at the Globe in "While the Sun Shines", young Hubert Gregg composed the wartime song "I'm Gonna Get Lit". He has also composed many other songs, including several revue numbers, is not letting his songwriting activities fall out of the picture.

Hubert Gregg

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THE VOICE

HOLD OUT...

The "Musical Express" has been the first issue of "Musical Express" was out of print. The demand for it was so great that the publishers had to increase the price of the second issue...

THE WHITE PAPER...

In our view there is a very serious situation in the music business. The first move would be to form a new body...

THEATRE MISCELLANY...

Last night's performance in the theatre was a success. The music was excellent and the acting was superb...

NICHOLAS HALLAM...

There is a growing interest in the music business. The demand for it is increasing and the publishers are responding...

THE REMEDY...

It is in the view of this newspaper that the best way to solve the problem is to form a new body...

CLUB MOVEMENT...

There is a growing interest in the music business. The demand for it is increasing and the publishers are responding...

THE SONG WAR...

The song war has been going on for some time. The publishers are competing for the best songs...

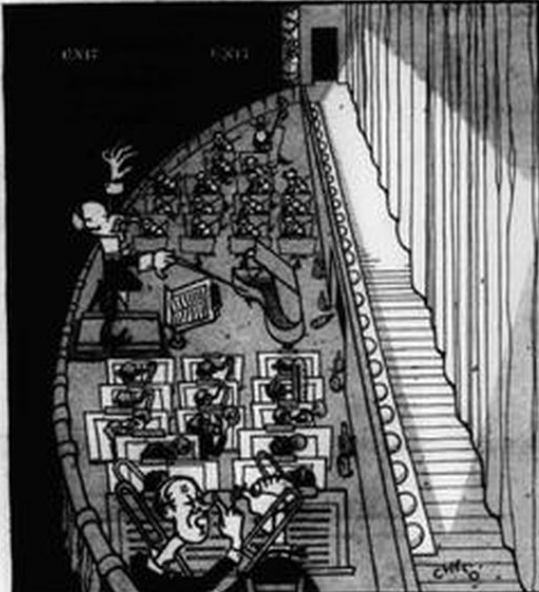
THE NOSE HOW...

There is a growing interest in the music business. The demand for it is increasing and the publishers are responding...

"SNOOPING..."

London and Manchester are the two main centres of the music business. The publishers are competing for the best songs...

with MAX BACON



... and whatever you don't take notice of HIM or you will be in the soup!

SONGS, SEX and SUSCEPTIBILITY The "Slush Committee" NATIONALISATION OF NOSTALGIA

By the Editor of "Musical Express"
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The... DOG BARK ... and the PIG SQUEAK A provocative Article about Tenor Saxophones by HARRY GOLD

WHEN I was asked to write an article on the tenor saxophone, I thought I was on easy street. I was soon forced to change my mind. As soon as I had typed the first couple of dozen words, I realised that I didn't want to say what I had originally planned...

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"WHADYA KNOW?" A New Musical Quiz by "Chalumeau" 1. Mrs. Andre Koutoulakos is... 2. Name a King, Prince, Duke, Earl, Count, Marquis, Viscount or any in the entertainment world...

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THE AMERICAN ASPECT by CARROLL GIBBONS

IMAGINE a lead where forty-five pieces theater orchestra...

I want to see a show. The show has a lead. Forty-five pieces theater orchestra...

Another thing I noticed was the musical production...

Most of the big bands have their regular repertoires...

YOUR CHANCES AT A BAND CONTEST by BERT BARNES

I HAVE never judged a band contest in my life. Perhaps that is why I should be an expert...

I could take the performance of the band and judge on its merits...

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What impressed me was the general impression of the orchestra...

It struck me, rightly or wrongly, that the American public seems to have many more...

W HOOB the odd man out in music these days? The word maligned theater organist...

There are something like 200 theater organists in the U.S.A. and down the country...

"They say..." SPIKE HUGHES: "Being in the musical entertainment business is a very tough job..."

ROSEMARY STONOR: "I was in the musical entertainment business for a long time..."

The "Musical Express" POSTBAG to the Editor: At present we have a rather small staff...

THREE B's ad nauseam

An interesting article on the aspect of the Britisher towards his own music, which will be appreciated by all musicians by ROGER LEA

"I know what I like, and like what I know." How often does the Britisher utter these words...

Other European countries who work on similar lines to the British are not so much interested in their own music...

THE CORN IS GREEN: "I'm sorry, my dear, but I'm afraid I can't do that for you..."

Odd MAN out! by ROBIN RICHMOND

The greater proportion of organs are either imported institutions or built by local firms...

And what of the future? As we continue being the odd man out...

Reader's letters should be addressed to the Editor, "Musical Express," 21, King St., London, W.C.2.

to the Editor: At present we have a rather small staff... The "Musical Express" POSTBAG

Wright and have allowed the frequently inferior articles from the "Musical Express"...

UNDERNOTES by John O'Byrne: I don't know why I should be surprised to find that the British public is not so much interested in their own music...

WHAT'S SAYS FOR THE GOOSE: "I'm sorry, my dear, but I'm afraid I can't do that for you..."

DOWN AMONG THE DEAD MEN: "I'm sorry, my dear, but I'm afraid I can't do that for you..."

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