

Seimer TUITION MODERN SWING-STYLE SERIES

FRIDAY, NOVEMBER 29, 1946

No. 9

PRICE FOURPENCE

THE GETTING INTO THE V.I.C. LEWIS

Vic Lewis giving his new band work-out

(Musical Express Reporter)

ON FRIDAY, DECEMBER 13, MEMBERS OF THE PRESS, BOOKING AGENCIES AND B.B.C. WILL HAVE THE OPPORTUNITY OF HEARING BRITAIN'S LATEST DANCE BAND. AT A NOVEL, SPECIALLY ARRANGED "TRADE SHOW," VIC LEWIS WILL DEBUT HIS NEWLY FORMED FIFTEEN-PIECE ORCHESTRA WHICH "MUSICAL EXPRESS" PREDICTS, WILL BRING WELCOME FRESHNESS TO THE BUSINESS. AT A TIME WHEN CERTAIN PROMINENT GENTLEMEN HAVE BEEN MAKING NOTORIOUS STATEMENTS AS TO THE ALLEGED LAZINESS AND LACK OF INITIATIVE IN THE PROFESSION, THE FORMATION OF THE VIC LEWIS ORCHESTRA BECOMES NOT ONLY AN ANSWER TO THEIR ALLEGATIONS BUT A CHALLENGE.

"Musical Express" has had the privilege of hearing this orchestra at rehearsal and can therefore speak with good authority. Most of the boys are ex-Servicemen and all are young and fired with a tremendous enthusiasm. Vic Lewis himself features a trio, quartet, and vocal quartet. Here is a band that has ideas and an unmatched enthusiasm that should rate it high on the list of this country's top dance orchestras.

Naturally, we intend to reserve all criticism of the outfit until such time as the boys have had a chance to show what they can do and have gained experience of each other and the confidence and spirit only achieved after public performance. We can say, however, that it was a treat to hear dance music arranged with such imagination and performed with such obvious sincerity.

Good luck to you Vic Lewis. You have formed an orchestra of which we hope to be really proud. You are proving, and will prove still further, that given the chance and an enthusiastic leader, British musicians are far from lazy and are capable of creating music.

Vic Lewis

Sinatra's Songs for Children

Believing that songs for children have been neglected in recent years, Frank Sinatra, collaborating with two song writing friends, Sammy Cahn and Jules Styne, is now busy composing a new series of tunes especially for youngsters.

Frank hopes to have the series completed by the first of the year and may record them. First two tunes have been tentatively titled "The First Day of School" and "It's Time, I Guess, For Noon Recess."

GOLD CUP FOR APPS

The competition amongst the cast of "High Time" at the London Palladium for the Golf Cup presented by comedians Jewel and Warriss has been won by saxophonist Bill Apps of the Skyrockets Orchestra.

BRITAIN, FRANCE, U.S.A. Historic Meeting of Representative Leaders



Meeting of Ambrose with Django Reinhardt and Duke Ellington in the U.S.A.

DEATH OF HARRY FRYER

"It came as a great shock to us when news came through that Harry Fryer, musical adviser to the Gaumont Circuit, had passed away in hospital at 8 p.m. on Sunday, November 26th, after a two weeks' illness.

Harry Fryer had a distinguished career as conductor of one of the best light orchestras in the country and had broadcast continuously over the last 18 years.

The very fact that most of Harry's boys had been with him for many years and one or two, like David John, since he started the old Radiolans at Shepherd's Bush Pavilion, is in itself a tribute to Harry's popularity in the profession.

"Musical Express" joins the profession in extending sincere and heartfelt sympathy to Harry Fryer's relations and deeply regrets the passing of a great trouper and a fine musician.

All-Star Xmas Show for Harrogate

For two weeks, commencing December 29, Jimmy Hargate and his Organolians will be playing at the Prospect Hotel, Harrogate. The band will include such well-known names as Matt Holt and Tom Henry and the Tomboys. They will also be appearing and the cabaret for December 25 to 27 will consist of Billy Munn, Roberts and Doreen Henry. Billy Munn and Roberts will be appearing by permission of the Orchard Room. It is rumoured that Billy Munn has very big plans afoot for very soon. Billy Munn and the Tomboys will be doing their third record for Decca this month and Doreen Henry will do her third solo recording for the same company next month.

PETER YORKE in new show by Maschwitz

Peter Yorke, who has spent many years in the services, will put on the new sophisticated revue that Eric Maschwitz is putting on at the Playhouse. The orchestra will have many well-known names in the musical profession, including Charles Katz as leader and Freddy Gardner, apart from many others whose names are not confirmed at the time of going to press. The show will be called "Between Ourselves," and opens on December 12.

Sid Phillips' "Air Raid Shelter" Recorded

Before America came into the war, which at that time was in its early stages, a short-wave programme called "London Can Take It" was broadcast for America for propaganda purposes. Sid Phillips was approached to write a descriptive work for it, and this was entitled "Air Raid Shelter." In this monthly, Decca list general public will now be able to hear this work, which has been recorded by Ambrose and his orchestra.

BARRIGO TAKEN FOR BALLERINI

Don Barrigo, who has been taking the place of Freddie Ballerini with Cyril Stapleton at Fishers Restaurant, during Barrigo's recent illness, has been having a most amusing experience. This is due to the fact that Barrigo and Ballerini are so much alike that he is mistaken for each other. Don tells "Musical Express" that he now knows more about Ballerini than he does about himself.

SHEARING QUARTET for Radio Rhythm Club

George Shearing and his Quartet will make their first broadcast in the Denis Preston Radio Rhythm Club feature on December 2 at 11.15 a.m. It seems unfortunate that a quartet of this standard will be doing its first show overseas and will only be heard by a small audience, in a programme with a minority appeal. Similar small audiences, such as the Parnell Quartet and the Lauderica Cotton Trio, were also presented for the first time on the air in this particular programme and it would seem a great pity that small combinations of this calibre are not heard in a weekly feature by the general public.

CAMBER SERIES IN NEW YEAR

The 41-year-old French violinist Zino Francescatti's polished style and brilliant technique were very much in evidence at the Albert Hall on November 21 when he was heard in the Tchaikovsky Concerto, accompanied by the London Philharmonic Orchestra under the direction of the Dutch conductor, Eduard van Beinum. At last we had a foreign violinist coming from America who gave a performance of real artistic value. He

DUNCAN WHITE FORMS NEW BAND

Duncan White, who has just started a new small combination, will be heard on the Home Service from 9-9.30 a.m. every night from November 29, commencing November 30. His wife, accordionist Lenie Martin, will be accompanying him on piano for the seasons. The line-up consists of Reggie Darr, Bill Dickinson, Flash Winston, Pat Riley, Johnnie Mack and Billy Fenrose.

DENNIS ROSE makes NEW MUSIC

At a swing session at Feldman's Club last Sunday Dennis Rose produced a new sound by swinging a Tenor C# with the band. The sound of this instrument is a cross between that of a melophone and a French horn but has the same sort of value to a band as a trombone. Rose, who has the same sort of value to a band as a trombone, has introduced an innovation since this instrument is considered almost obsolete except for use in symphonic work.

GERALDO BAND CHANGE

When Joe Watson leaves Geraldito this week his place will be taken on drums by Eric Delaney. The new old drummer has just been demobilised from the R.A.F. Prior to this he has been playing with the Ambrose Octette. Much speculation has been caused in London and rumour mentioned one or two famous percussionists. But Eric Delaney is the one who carries off the coveted prize.

Prager re-forming Dance Band Directors' Association

(Musical Express Staff Reporter)

IN 1937 LOU PRAGER FORMED THE DANCE BAND DIRECTORS' ASSOCIATION, WHICH WAS SUBSEQUENTLY INCORPORATED INTO THE MUSICIANS' UNION AS THE DANCE BAND LEADERS' SECTION. THEIR AIMS, AMONGST OTHERS, WAS TO GET FROM THE B.B.C. A SET MINIMUM RATE FOR DANCE BAND PROGRAMMES. AT THE TIME THE B.B.C. WANTED A SET RATE FOR DANCE BANDS, BUT THE D.B.D.A. COULD NOT AGREE; IN SUCH CIRCUMSTANCES A TOP LINE BAND WOULD RECEIVE NO HIGHER FEES THAN THOSE PAID FOR A SECOND OR THIRD RATE BAND. SUCH A PROCEEDURE WOULD NATURALLY HAVE BEEN UNFAIR. EVENTUALLY THE B.B.C. SECTION OF THE MUSICIANS' UNION, AS THE PROFESSION ARE WELL AWARE, WHAT STARTED AS A MINIMUM RATE HAS NOW BECOME A SET FIGURE FOR ALL AND SUNDRY.

In an exclusive interview this week with "Musical Express," Lou Prager, the founder of the D.B.D.A., told us that he has not only renewed his interest in the organisation which has suffered so seriously during the war years.

The first meeting was held yesterday in the Duke's Room at the Holborn Restaurant. At the time of going to press we learn that acceptance has been received from many prominent people including George Melachini, Vic Lewis, Harry Lewis, Eric Robinson, Victor Sylvester, Oscar Rabbin, Harry Davis, Nat Allen, Ivy Benson, Teddy Foster, Harry Phillips and Roy Marshall.

Prager tells "Musical Express" that once again their aims will be to raise the fees paid to dance band leaders on the existing minimum to a more substantial and advantageous figure for those who have established their names in the world of music, and to adopt a decided policy regarding many minor problems that will arise in the course of events.

ROYAL PHILHARMONIC BRILLIANT

It was refreshing to see a well-packed hall greet Sir Thomas Beecham and the Royal Philharmonic Orchestra at the concert arranged by the Music Arts on Saturday, November 23rd, at the Albert Hall. In the Mozart Symphony No. 40 in "G" Minor, particularly in the slow movement, the Trio and the last movement, Sir Thomas caused delight with his beautiful phrasing and the orchestra with its structural playing. Schubert's Unfinished Symphony was moving and poetically interpreted. It seemed a pity that death of late and has received two fine interpretations from Kozelski and Arthur Hammond; but under Beecham's magical wand it completely carried away the audience. Sibelius has repeatedly congratulated Sir Thomas on his readings of his work, particularly on Saturday Sir Thomas and the Royal Philharmonic Orchestra gave the finest performance I have ever heard of Sibelius's 2nd Symphony. Although this work is often heard, its intricate rhythms, its mystic touches and the superb orchestral colouring are no easy matter to handle. It is such a fine work that even indifferently handled it always gives great pleasure. But Beecham has a perfect understanding of which is all the more remarkable for the fact that there is very strong evidence of his own flavour about it. Beecham and the Royal Philharmonic Orchestra sailed through it and the tremendous inventive and structural genius of the composer were produced with an electrifying effect which amounted to a sheer miracle. N.B.

JOHNNY DENIS FOR GERMANY

Johnny Denis and his Novelty Swingette will be leaving for a ten weeks' tour of Germany on December 3. They will visit all the principal towns and cities on the Rhine and while in Germany will also be doing a broadcast on the German radio network. With the band will be charming personality vocalist Billie Campolli. On his return in February Denis will commence a tour of music halls prior to a fourteen weeks resident summer season. E.C.

BRITAIN'S BEST BARGAINS

Table with columns for item name, price, and description. Includes items like Tenor Sax, Alto Sax, and various musical instruments.

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PAUL ADAM AT MIROVY. On Monday, November 25 Paul Adam opened at the Mirovy with his new combination. Adam has spent three and a half years successful years at the Mirabelle. He is so grateful for the fine performance Paul had shown during the period he was working for him that at the termination of the contract he sent Adam for a holiday at his own place The Savoy in San Remo, after which he went to the Bagatelle in Paris. Billy Munn and Roberts has many well-known men, including Phil Moody, Russ Allen, and Nadia Dore as vocalist. "Musical Express" understands that Adam may augment with strings for future broadcast.

SCANDINAVIA. Sacha Borstein has taken his band, which is known as Sacha's Melodians to Scandinavia for a four weeks' tour for Jack Hylton. On their return they will be playing variety dates in this country. The Song Pedlars now broadcasting in Naxos Mixture.

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THE VOICE

THE ANSWER... Right under our noses here in London we have the answer to all allegations of laziness, lethargy or apathy that may have been made against the British musical scene...

FROM THE ANTIPODES... At the same time, two boys from Australia are rehearsing a band. They came here some time ago and presented themselves at certain famous handbeaters offices...

OVERHEARD... But nothing daunted, these two boys unpacked their "new style of orchestration" and went around looking for London and the west who could play their music...

IDENTITY... "Musical Express" knows the identity of these unique music makers. They have something new, something novel and something good...

At a recent concert of the Royal Philharmonic Society there was a large and enthusiastic audience of music lovers...

BEECHAM THE WIZARD

At a recent concert of the Royal Philharmonic Society there was a large and enthusiastic audience of music lovers and the vast area of the building looked truly impressive...

School or Tutor?

A GREAT deal could be written about the essential necessities of the modern violinist. But to this article has space only enough to cover the more obvious details as briefly as possible.

From an early start too much attention cannot be paid to intonation. This is vitally important from every angle and if mistakes are not corrected in the early stage of playing will give the violinist many extra hours of practice...

Many a grey hair has been added to the head of a leader when one person in a section happens to be slightly out of tune. This is especially so during a recording session when a "master" has had to be remade for a very good reason...

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you both technically and instrumentally. I would now like to discuss the question of the choice of a more advanced violinist. As long as you are a capable player...

Regarding accompaniment, there is one point I would like to stress. It is well to remember that the accompanist, although he must always be there, quietly and discreetly behind the background...

present tied up in publishers' offices, waiting for the release signal. These include "Arnold," "On the Town," "Abbie Hoffman," "Blomquist," "Call Me Mister," and, of course, "Oklahoma!"...

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ROBIN RICHMOND... "A HEAVENLY VOICE"

(First article in our new Organ Series)

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NEWS versus COPYRIGHT (By the Editor of Musical Express)

TO dub or not to dub—that is the question. For the benefit of those who might not be familiar with the word, dubbing is the same given to the process of adding sound to a film or record after the performance has been recorded. The question arises out of a new situation affecting music, musicians and the copyright that protects their interests...

There is no evidence of any progress in manufacturing methods although one firm claims an improved method of fitting trumpet pistons; burnishing by tools of increasing dimensions has reduced the orthodox lapping method. Only two opera houses are now open in a city which maintained six. Dal Verme was destroyed by bombing. Gig musicians can earn 200 per cent more for the hire an hour but there is not much chance for them to keep their home trade in stagnating owing to going...

TRAVELOQUE—3... Italy

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DECCA CONCERTS Suggia Not Impressive

(Musical Express Critic) THE Portuguese cellist, Suggia, did not impress when playing Lalo's somewhat uninteresting concerto with the London Symphony Orchestra under the direction of her compatriot, Felixa Hato. She still had all her mannerisms and conducted the pace to a very subservient accompanist who watched her every gesture. Her playing, however, was a pale shadow of the former greatness of her tone and technique left much to be desired.

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Frank Sinatra Conducting a Columbia Session

BECHAM INDISPOSED Sir Thomas Beecham was unable to conduct at the Davis Theatre...

THE ROYAL COMMAND show at the Empire, Leicester Square...

BRITISH RECORD COLLECTION

(Part Three)

By Denis Preston

THE number of good jazz records is legion but we drop to the tens to count the finer virtuosi. Sift still further, and the truly great music can be numbered on the fingers of two hands—men who are not only fine executives and inspired creative musicians, but kingpins of the entire field of jazz expression.

We only become really conscious of their fervour when we faced with the problem of tracing the basic development of jazz with a mere eighty recordings. It is always a temptation to think of one's own pet favourites as being rather more important than, in fact, they are. For instance, I should have liked nothing better than to have included the trombonist Trummy Young among the "greats." In all honesty, however, I had to stand him down, together with Sandy Williams, George Brunis and several others.

Without these having been a Tommy Dorsey, Trummy might never have decided to exploit the top register of his instrument, to arrive at a Louis Armstrong who might never have developed his trumpet-style phrasing. And without a Miff Mole the trombone itself might never have been truly emancipated in the jazz world!

It is by just such a brutal process of elimination that we arrive at essentials, and the only musicians we're room for in our "potted history" are essential! Away at the top of the tree is Louis Armstrong, a fountain-head of inspiration to his fellow jazzmen for over 20 years and still a dynamic force in the jazz scene. There can be no gain saying Armstrong's widespread and valuable influence: like Duke Ellington, he should be represented in every jazz collection. And, incidentally, in both Armstrong and Ellington we have artists who have recorded consistently from the outset of their careers to the present time.

Armstrong's influence can be traced in the work of innumerable jazz trumpeters, many of whom are first-class musicians in their own right—Tommy Ladner, Punch Miller, George Williams, Taft Jordan, Bunny Berigan, Roy Hargrove, and outside the sphere of trumpet playing, men like the pianist Earl Hines, the tenor saxophonist Lester Young, and the guitarist Django Reinhardt, besides countless singers—from Bing Crosby to Billie Holiday—all reflect Armstrong's inspiration.

Two other trumpeters must rank as powerful influences in the jazz field, although the first himself acknowledged his tremendous debt to the white man whom Jelly-Roll Morton once called "the greatest musician you can put on paper."

Although Bechet was primarily a clarinetist, he applied a modified clarinet style to the soprano saxophone, on which instrument he once extends far beyond the bounds of either of these instruments. In 1922 he spent a fortnight with Duke Ellington's orchestra, coaching Johnny Hodges' soprano playing. The outcome of this coaching was a great and profound change in Hodges' alto style. Those subtle glissandi, that lush vibrato, and many other mannerisms spring from that association. Added to his personal influence as a musician, Bechet's dynamic presence, which gives him rank alongside Armstrong as one of the most monumental figures in jazz.

The problem of selecting a representative clarinetist for our "potted history" is complicated by the number and quality of jazz clarinetists of every school. Of primary importance are Johnny Hodges, the New Orleans player, Frank Teschmaker, the Chicagoan, and Benny Goodman, who will be familiar to old readers as a clarinetist of second rank but numerous to mention. Applying our process of elimination to the high degree, we find ourselves with a musician who is anything but universally appreciated by jazz critics—a musician's musician if ever there was one—Jimmy Noone. His was so much the kernel of New Orleans style clarinet playing that there is hardly a clarinetist of that school who doesn't reflect his influence. Albert Nicholas, Omer Simeon and Barney Bigard stand out forcibly. And we must believe Mezz Mezzrow, himself a Noone devotee, Chicago Style clarinetist like Frank Teschmaker also came under the veteran's spell.

Having already dealt with the influence of Coleman Hawkins in the Charlie Parker and Benny Carter schools—Parker out of Lester Young, whose curious abstract style is the complete antithesis of Hawkins' abundant lyricism, there isn't a leading tenor saxist who doesn't owe something to Coleman Hawkins. . . . Robert Carroll, Ben Webster, Don Byas, George Auld, Ventero and, of course, the late Choo Cherry; even those guttural modernists, like Quetzel and Illinois Jacquet.

Our quartet of trumpeters is completed by a comparative newcomer to the scene, whose influence, however, has been immediate and signal—Dizzy Gillespie. His provocative "Reb" style has already had its effect upon the music of orchestras like Boyd Searburn's and Woody Herman's, whilst as a soloist Gillespie has disciples in Charlie Parker, alto, Thelonious Monk, piano, and Howard McGhee, Bennie Harris and Miles Davis, the trumpeters, among others.

After his fellow-instrumentalists had achieved definitive jazz styles, the trombone and tenor saxophone lagged behind. As late as 1927 there was no effective solo style for trombone and tenor saxophone. Fletcher Henderson's trombone hadn't got beyond the traditional "tailgate" style for tenor saxophone. Miff Mole was the first man to mobilise the "tailgate" style for trombone, and even more important, produce a widely nuanced solo style. By modern standards much of Mole's best work must sound dated, but as a pioneer of trombone expression he had no equal in his day.

If it hadn't been for his untimely death before his career had reached its zenith, Jimmy Harrison would have ranked second only to Miff Mole in our scheme of things. As it is, his closest disciple, Jack Teagarden, must take his place. Teagarden's style is in many ways a modification of Armstrong's trumpet style, but, unlike Lawrence Brown, Teagarden didn't sacrifice the wonderful "tailgate" style of his instrument in its pursuit. His has always been a real trombone

playing, and he always makes a real trombone noise! When Miff Mole's style became out of fashion to Teagarden that trombonist turned inspiration—Preston Jackson, Joe Harris, Vernon Brown, Ray Conniff, and many more—has ever heard!

If only for his contribution to the tonal range of jazz trombone playing, Tommy Dorsey, too, deserves a place in our "potted history."

The tenor saxophone, lacking the traditional roots of the trombone, was in an even sorer plight until about 1929, when Coleman Hawkins emerged as a fully-fledged soloist with a mature style. The development of the tenor saxophone seems to have been of course of Negro artists; with the exception of two modern musicians, Charlie Venturo and Herbie Fields, white players don't appear to have the depth of this very expressive instrument.

In his own sphere Hawkins' influence has been almost as great as Armstrong's. Apart from Lester Young, whose curious abstract style is the complete antithesis of Hawkins' abundant lyricism, there isn't a leading tenor saxist who doesn't owe something to Coleman Hawkins. . . . Robert Carroll, Ben Webster, Don Byas, George Auld, Ventero and, of course, the late Choo Cherry; even those guttural modernists, like Quetzel and Illinois Jacquet.

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Another request from our Average Accordionist was for a series of articles on dance-style playing from "new" writers, and again we are happy to oblige. Maurice Smart, leader of the Maurice Smart Quartet, at the moment of writing this article will write on the use of the accordion in the small dance band combination. Several other well-known players have promised articles on rhythmic solo playing on the first or second of the Paris contest and is a well-known broadcaster, will appear in an early issue.

Finally, Edwin Humphries asked that consideration should again be given to the possibility of forming a "N.A.A."—a National Association of Accordionists. Back in 1938 it was decided that an organisation of that sort would serve no useful purpose—except to clash with existing bodies. It may well be that under the different circumstances of today there is a real need for a National Association. The potential nucleus of such an organisation already exists amongst the 300-odd teachers and club leaders registered with the "Accordions Times" teacher and club directories, and our regular correspondents throughout the country.

The final word, however, rests with our readers. Send us your own vote for or against the Association, your views on its aims and objects, its scope and activities.

Some three weeks ago I received a somewhat despondent letter from Alfred Erede, who had just been refused permission to conduct at Albert Hall.

Alfred Erede, whose fine conducting of opera at the Cambridge had already been mentioned, was refused a permit by the Ministry of Labour to conduct a couple of concerts for which he had been engaged at the Albert Hall on December 15. It was stipulated that his permit only allowed him to appear at the Cambridge Theatre.

I found Kubelik to have a most refreshing and modest personality. "I thoroughly enjoyed playing with the B.B.C. Orchestra," he said, "and I have great respect for Sir Adrian Boult's musicianship."

On Saturday last at the People's Palace I heard Kubelik give one of the most exhilarating performances of the Symphonic No. 1 I have ever heard. In the "March to the Gallows" and "The Witches' Sabbath," the B.B.C. Orchestra, under Kubelik's direction, reached an altogether new pitch of excitement. Kubelik himself, a portly-looking young romantic, seemed to be living, re-living, and reliving himself. At the end he was repeatedly recalled by the audience, who were on their feet. He shook hands indiscriminately with many members of the orchestra. "What enthusiasm over Boult's music!" he said, "I love his music. He is a really great composer. He is the Hero of my life!"



"WHY NEGLECT RAYBOULD?"

ask: ROBIN LEA

There must be something seriously wrong with the musical life of a country which neglects the services of one of its best conductors.

Yet such is the case in regard to Clarence Raybould, whose outstanding abilities have long since placed him in the front rank of British conductors. His insight into the music of all periods is matched by a mastery of control of the orchestra which enables him to secure vital performances of both classic and modern music.

Raybould is a musician of wide experience and catholic sympathies, who served an arduous apprenticeship in many different fields of the profession. Of great value to him was a period spent in association with the Beecham Opera Company, during which he gained priceless experience in all phases of opera.

About a year ago Raybould severed his connection with the B.B.C. for reasons which have since become all too familiar in other directions, and which eventually face every musician who wishes to be artistically unhampered.

This undoubtedly loss to radio is daily becoming more apparent, and is one more example in favour of commercial broadcasting.

The English concert world of to-day can ill afford to neglect a conductor of Mr. Raybould's calibre, and the reason for this state of affairs should be made known with the least possible delay.

Tomorrow, November 20th, Clarence Raybould, just returned from Finland, conducts on the B.B.C. Third programme. The question arises is the B.B.C. going to allow this talented musician, who refuses to be fettered, the hearing he deserves or is this appearance just a flash in the pan?

Accordions Times

Edited by J. J. BLACK

ONE of the many interesting letters received this week came from H. E. Humphries, of V. mbley, Middlesex. His name will be familiar to old readers as the man who was adjudged the "Average Accordionist of Great Britain" in the "Accordions Times" census of 1938, and his letter was all the more interesting because his views may still, to some extent, represent those of the "average accordionist."

Mr. Humphries asks for regular articles by Frank Skilton and Frank Barton. We trust, therefore, that he will approve of the "Beginners' Course," with Frank Skilton on the rostrum, and we should also add that Frank Barton has been asked to contribute a series of interesting articles if he is able to spare the time from his extensive teaching and other musical activities in Bedfordshire.

Another request from our Average Accordionist was for a series of articles on dance-style playing from "new" writers, and again we are happy to oblige. Maurice Smart, leader of the Maurice Smart Quartet, at the moment of writing this article will write on the use of the accordion in the small dance band combination. Several other well-known players have promised articles on rhythmic solo playing on the first or second of the Paris contest and is a well-known broadcaster, will appear in an early issue.

Finally, Edwin Humphries asked that consideration should again be given to the possibility of forming a "N.A.A."—a National Association of Accordionists. Back in 1938 it was decided that an organisation of that sort would serve no useful purpose—except to clash with existing bodies. It may well be that under the different circumstances of today there is a real need for a National Association. The potential nucleus of such an organisation already exists amongst the 300-odd teachers and club leaders registered with the "Accordions Times" teacher and club directories, and our regular correspondents throughout the country.

The final word, however, rests with our readers. Send us your own vote for or against the Association, your views on its aims and objects, its scope and activities.

They say . . .

That the Government should let the B.B.C. have the Queen's Hall freehold to build a Henry Wood Memorial Hall for general use.

That if the B.B.C. released the Aeolian Hall (which lets for £100 per concert) it would be looked every night and the long suffering public might be spared the "chamber of horrors" of the alleged humorous shows (with classic organists and directed by the staff) and have in their place genuine chamber concerts. All the leading concert agencies report that the need of additional halls is much greater than the need for theatres.

That is why theatres are being rented every Sunday for concerts. His Majesty's, the Adelphi and the Cambridge are now in regular use for this purpose.

Film Music Makers

Composers of such numbers as "Good, God, Good," "Tampico," and "Put the Flame on Me," Alan Roberts and Doris Fisher are currently under long-term contract to Columbia Pictures. Their latest tunes will be featured in forthcoming productions "Down to Earth" and "The Thrill of It All." The former features Rita Hayworth and Larry Parks, and in the latter Enrico Marguerite and his Orchestra, will present the music in the Latin-American manner.

Hightowers' Deputise

Due to the illness of one of the Hightowers, the Hightowers stepped into their place last Saturday at very short notice. The Hightowers were due to leave for the Continent and had to unpack all their show clothes in order to fill the spot in the Sid Field show. Bobbie Hightower is the fiancée of Betty Eason.

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It was at the Monte Carlo Opera House in 1932 that Raoul Gunsberg gave his fine article her baptism of fire in "Tannhauser" and she not only received a rapturous ovation but dramatic and powerfully moving rendering of the role of Elizabeth.

Raoul Gunsberg seldom made an error in his selection of future stars in the operatic domain. Miss Lawrence's professional debut at the Metropolitan Opera House was varied enough and with the faultless accompaniment of the orchestra she sang to great triumph to triumph.

Then Marjorie Lawrence gave us three songs of Schubert, commencing with the dramatic "Erlking." Here Gerald Moore's accompaniment was wedded perfectly to the faultless vocal performance of the singer.

After the interval more variety was shown and memories of Yvette Guilbert were awakened by the "Delightful Whimsy" of the French, "Belle au Bois Dormant" ("Ladies, Beat Your Heads"), and "Ravel's" "Enchanted Flute," "Carmen's" "Love Song" and Rachmaninoff's "Hoods of Spring." In all these songs Marjorie Lawrence revealed a flexibility of tone and charm of rendering.

"Peter Staden followed with "The Petrouchka Suite" by Stravinsky, bringing memories of Lenin Volkowitch in the Diaghilev Russian Ballet. It was well played and received a rapturous ovation.

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News versus Copyright (Continued from page 2).

In an interview with Frank Bassil, Provincial Editor of The News, some interesting views on the subject were expressed. For this reason, and also because some writers and musicians alike are losing revenue, something ought to be done about it.

STOP PRESS GERALDO DISCLAIMER The following appeared in "BILLBOARD" November 26: "I claim that I was misquoted in your issue of November 2. During the interview with your reporter... I stated that musicians and orchestra leaders in America had a greater incentive to work because of the remuneration they received... I never mentioned anything with reference to instances of British musicians... certainly if I should have wanted to antagonise British musicians I would not have come 3,000 miles to do it."

Cable sent by Editor of "BILLBOARD" to Editor of "MELODY MAKER": "Your November first date line report of our Geraldino Ambrose-interview presented Geraldino in very improper and inaccurate light by stating his British music comments 'largely the same' as Ambrose."

In this manner the newsreels would have a free hand to present the news faithfully, both optically and aurally, without fear of infringing the various copyright laws. No broadcaster musician can be held responsible.

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