Registered at the G.P.O. as a Newspaper

A.F.N. Wavelength 240m

Accordion Times and Musical Express

FRIDAY, NOVEMBER 14, 1947 — No. 58 — PRICE FOURPENCE

THE MASTER METHOD
THE MODERN TROMBONIST
LEARN TO PLAY THE DORSEY WAY
IT'S THE GREATEST METHOD EVER!
Price 12/6 net
PETER MAURICE MUSIC CO., LTD.
21, DENMARK ST., LONDON, W.C.2

use a Koolcup MOUTHPIECE
"Here's the answer to your 'High Note' Problem. Each mouthpiece micro-tested to ensure accuracy and balance.
TRUMPET 21/- CORNET 15/-
TROMBONE 30/-
R. S. KITCHEN, Ltd.
QUEEN VICTORIA ST., LEEDS

OUR POLICY NOW CENSORED BY CERTAIN UNION ELEMENTS

Record Ban Dispute

(By The Editor)

FOLLOWING THE PERSISTENT POLICY ADOPTED BY THIS NEWSPAPER THAT THE M.U. SHOULD NOT TAKE UP THE CUDGELS ON BEHALF OF THE A.F. of M. WE NOW LEARN THAT ON THE AGENDA FOR THE MEETING TO BE HELD THIS FRIDAY NOVEMBER 14 AT 10.30 A.M. VICTORY HOUSE, LEICESTER SQUARE, THE FOURTH MOTION PROPOSED BY MR. A. CORUM READS AS FOLLOWS:—

"That this meeting of London musicians resents the attitude of the 'Musical Express' in advocating in their issues of October 24 and 31, that we should blackleg our fellow musicians in the U.S.A. in their present dispute with the recording companies and reaffirms the support of this Branch for any action our E.C. may take to assist them. Copy of this to be sent to 'Musical Express'."

A great deal of interesting correspondence on this matter has been received by us. Elsewhere in this issue is an open letter from Frank Weir, whose views are shared by many fanous bandleaders and their musicians who are expected to attend the meeting of the M.U. this morning.

On this same M.U. report is a notice which states: WARNING—NO RECORDINGS FOR FOOTBALL MATCHES. Members are reminded once again that they may not take part in recordings for football matches and are warned that the London District Committee will deal severely with any infringement.

We of this newspaper have already stated our views on the matter of commercials in the past. The writer of this column was present at a football match at Highbury last Saturday and heard several records played during the intervals. These were ordinary records such as one can buy in a shop. Musicians who made these have received one recording fee, and the only person who stands to gain by such records being played is, possibly, the bandleader who may have a royalty arrangement with the recording company for which he works. However, a commercially sponsored recording such as was originally suggested to the M.U. would ensure higher rates for musicians and, due to the fact that assurance was given that these would only be played once, then recalled, there would be more work for British musicians.

In the view of this newspaper the M.U. would do far better to take care of British musicians' interests and concentrate on their own domestic affairs.

FRANK WEIR SPEAKS!

"What has the A.F. of M. done for the British M.U.?"

I AM going to ask you of the profession one question—"What has the American Federation of Musicians ever done for the British Musicians' Union?" One word answers this, NOTHING. They couldn't care less about our bands, artistes, shows, records, etc., and want nothing to do with us unless in some way or other we can be helpful to them, and this presumably appears to be the time. I am all for standing by the A.F. of M., but NOT YET and NOT NOW, and this is my reason.

America has a hundred and one outlets for her working musicians. There are two thousand record labels, commercial radio networks everywhere, films, hundreds of big towns which all have their night spots, masses of one-night stands and numerous other outlets. And what have we may I ask? LONDON, with its few night haunts. The B.B.C. that august body who throw money in the laps of bandleaders like a man with no arms. A few one-nighters, thoroughly worked to death. Harry Sarton and Wally Moody as our main record executives and that's about the lot, except Archer Street.

Are we to give up the chance of getting our products known on the American market? Our chance of bargaining with the A.F. of M. to let our bands go there? Are we going to refuse this opportunity of helping our own country by the influx of dollars that would come in at a time when we need them? Did the Americans care what happened when they took controls off, two days after they gave us a loan, thereby deleting the value by almost a half? NO! And I am darn sure that the great majority of British musicians don't care and don't want us affiliated to any other union.

When it looks as though this record business is going to affect the Unions and the D.B.D.A. are quite strong enough to take action on our behalf. We have no juke boxes, very few disc jockeys and these are controlled by an MU. agreement with the B.B.C.

Never mind about the B.M.U. wanting to stand by the A.F. of M. Let them go ahead and get larger BB.C. recording fees if they really want to do something for us. And while we are about it, let us have less of red flag waving in the Union councils, and more of the Union Jack.

LENA HORNE AT CASINO

Heath on the same bill

Last Monday was another capacity "first night" at the London Casino when Lena Horne made her debut, supported by an excellent bill including Ted Heath and his Music. It was nearly impossible to get out of the theatre after the show for the milling crowds outside waiting for the second house.

Lovely to the eye and delightful to the ear, with chic and glamour added, this great performer put over her songs with tremendous meaning and consummate artistry. She received a great ovation. She should not have been so late in the programme, a fault I hope they will rectify immediately. The Ted Heath Band should have closed the show, but did not.

Ted Heath should eliminate immediately all those poor attempts at comedy with which he indulges his personnel. They may be amusing to fans at concerts, but in vaudeville they have no place. Heath must never compete with Billy Cotton who does this sort of thing as a fine art. The Heath Music, in a class by itself, should remain the Heath Music. The British public does not want it otherwise. It needs no embellishment. And Paul Carpenter, who took a tabcail with Heath, should never make the grave error of remaining after Heath has made his exit. These Heath "starlets" may be very funny at a fan club but they mean precisely nothing in vaudeville. Heath needs comedy in his band just about as much as Sir Adrian Boult or Dr. Malcolm Sargent do.

J. L. R.

Woolf Phillips Makes a Statement

The Editor,

With your permission, I should like to say a few words through the "Musical Express" with reference to my joining the Skyrockets Organisation.

Firstly, I should like to say how honoured and gratified I am to have been asked by the Skyrockets to lead them and sincerely hope that I shall live up to their expectations. Secondly, I should like to put on record my deep appreciation of the help and ready assistance given me by that brilliant musician, my good friend, Paul Fenoulhet.

In answer to all readers and those in the profession who have written to congratulate me, I offer my heartfelt thanks and with reference to their query as to whether I shall continue playing the trombone, my answer is most definitely yes, and with the assistance of such able players as Don Macafer, George Rowe, and Arthur Verrey in the band, will endeavour to make the trombones quite a feature.

With regard to musical policy, I intend to gradually modernise the orchestra, without in any way sacrificing the supclative manner in which they portray commercial music, and with all humility venture to suggest that the Skyrockets Orchestra will, in the space of a few months, stand in the forefront of all swing, dance, and concert music in this country.

Yours faithfully,
WOOLF PHILLIPS.

RAY MARTIN IS M.D. FOR JESSIE MATTHEWS SHOW

His Own Orchestra as Pit Band

MUSICAL EXPRESS" takes pleasure in the exclusive announcement that Ray Martin will be Musical Director of the new Jessie Matthews revue "Maid to Measure," which will open at the Lyceum Edinburgh on December 22. The show will be seen in town next February.

Ray Martin

Martin who has written three quarters of the music for the show will take his own "Music from the Sky" orchestra of seventeen musicians into the show as the pit band. Demobbed just over a year ago, Martin formed a twenty six piece string orchestra which caused very favourable talk in the profession when it broadcast almost immediately after formation. Main reasons for this talk, apart from the fine standard of musicianship, were the excellent and unusual arrangements, combination of both Stordahl and Kostelanetz, that Martin scored for the orchestra. His vocal team the "Ray Martin Singers" are still regularly featured on the B.B.C. overseas wavelengths.

Stars of the new show will be Jessie Matthews, Tommy Fields, a brand new American star Lolita Cordona, Johnny Brandon, Terance Delaney, Joan Heel and Leigh Stafford is the producer.

BARRITEAU DEBUT AT LEICESTER

The new Carl Barriteau band which made its debut at de Montfort Hall Leicester last Sunday, was given a fine send off by a strong fan audience and shows every promise of being very successful. We understand Barriteau was in fine form and delighted the audience. As usual, with the Artie Shaw Clarinet Concerto. A trio consisting of Arthur Greenslade piano, Joe Muddell bass and Ronnie Verrall drums was another highlight of the programme. Verrall who is being billed as the "new drum sensation" completely stopped the show.

NAT ALLEN FOR FISCHER'S 10-piece Band

NAT ALLEN following his success at Ciro's during the summer period will take a newly formed ten piece band into Fischer's Amphitrion on November 24. The musicians so far engaged include Johnnie Douglas on piano, although on certain numbers Nat will also play piano himself, Teddy Wadmore bass, Bill Lewington will lead the sax section and Aubrey Franks will play first tenor. Leo Calvert who has for some time made a reputation for himself will play trumpet with the band and well known vocalist Alan Kane will play drums as well as sing with the outfit. The complete combination will be five saxes, trumpet, and four rhythm. Negotiations for the engagement were made by Kinn-Elliott Direction.

Allen who is well known for his broadcasting and television appearances will take the place of Harold Geller, who has been appearing very successfully since Cyril Stapleton left to take over at the Embassy.

GEORGE BIRCH LEAVES THE STARDUSTERS

George Birch who has been leader of the popular Stardusters since they formed as a co-operative band some time ago, is leaving the outfit to concentrate more on playing instead of leading. People wishing to contact him can do so at Chiswick 3848. His place as leader of the band will be taken over by Andy Wilson who is at present playing 2nd alto. Another departure from the band is that of Maureen McIver who is preparing to join her husband, Len Whitely in America. Her place will be taken by Jean Barrie. Bill Suett will take over on 2nd alto from Andy Wilson. The Stardusters who are currently at the Seaburn Hall will follow this with a concert at Warley on November 30, Wembley Town Hall December 1. Music While You Work broadcast December 2, Weston-super-Mare December 4-6 and this will be followed by one nighters in and around London during the remainder of that month.

ERNIE SHEAR FORMS TRIO

Well known young guitarist Ernie Shear, who leaves the Maurice Winnick band at the end of this week, has formed his own trio which consists of himself on electric guitar, Stan Foster piano and Ali Belson bass. The trio will travel to Scunthorpe this Sunday to take up a resident job at the Bluebell Hotel for an indefinite period. Vocalist with this small outfit will be that exceedingly fine girl singer, Shirley Gray.

Wedding Chimes for Lofts

Congratulations are in order to Paul Adam's drummer Geoff Lofts who was married last Saturday at the Greek Orthodox Church to Miss Helene Roussi.

GIFT TO MET. OPERA HOUSE

Mrs. Dorothy Caruso and Edward Johnson, General Manager of the Metropolitan Opera Association, with a life-size silver bust of Enrico Caruso which Mrs. Caruso has presented to the Metropolitan Opera House.

Long Contract For Chas. Judah

Jack Nathan, who is currently appearing with his band at the exclusive Churchill's Club, has just signed up his singer Charles Judah to a long term contract. Judah who is very popular with the patrons has been with the band since its commencement at that club.

9th Year At Bristol

Freddy Williamson and his Band, who have just returned from Brixham, Devon, commence their ninth year at the Berkeley Hallroom tea dances and their fourth year at the Mile 3 Roadhouse, Bristol. Williamson, who has two bands, has also a very fine connection for private parties and dances in the West Country.

NAT TEMPLE PLAYS REQUEST FOR PILBEAM

Monday Night at Eight have a regular "Birthday Corner" feature in which a notability whose birthday falls on each particular Monday is allowed several wishes over the air. Last Monday Nova Pilbeam celebrated one of her wishes by requesting to hear "Begin the Beguine" played by Nat Temple. Her wish was granted, very successfully. Temple will be broadcasting with his band on November 13 at 3 pm and will again be heard at 10.35-11 p.m. on November 18.

L. P. O. At Covent Garden

An Overture "Beckus the Dandipratt," by Malcolm Arnold will open the London Philharmonic Orchestra concert at Covent Garden on Sunday November 16 at 3 p.m. Malcolm Arnold is the Orchestra's principal trumpet. The Overture is described by the composer as "A Portrait of an Imaginary Urchin." "Dandipratt" is a fifteenth-century word meaning, roughly, "a little rascal." The L.P.O. first performed "Beckus" at an open-air concert in Finsbury Park last summer, and later gave it several performances in halls on the fringe of London. Sunday's concert will introduce the work to the Orchestra's West-End audience.

The L.P.O. performed Malcolm Arnold's Horn Concerto at Covent Garden last December. His first composition to be played by the L.P.O. was a tone poem, "Larch Trees," which he conducted in 1943 at a concert given by the Committee for the Promotion of New Music. At the beginning of the war he was recognised by a small number of musicians as a talented young man. He is now, at the age of 26, becoming one of our best-known young composers, and has more than fulfilled his colleagues' predictions.

Peggy Reid will not do Dance Sessions

Peggy Reid who has been broadcasting with many well known bands amongst which are those of Billy Ternent, Harold Geller, Ian Stewart, Eddie Carroll and Jan Wildeman, announces that in future she will not broadcast with dance bands. Her change of policy is due to the fact that her recordings for Columbia are all ballads and in future she intends to feature ballads only. For this reason she is only accepting production broadcasts. Her next programme will be in this Friday's edition of "Shipmates Ashore" and she will follow this with an appearance in "Navy Mixture" on November 23.

Brilliant Proms Recital

On Tuesday, November 10 at The Wigmore Hall Eric Harrison gave a recital consisting of the Partita in D, by Bach, the last sonata of Beethoven, 4 Impromptus by Schubert and the second book of variations on a Theme of Paganini by Brahms. Each work was characterised by a technique and sensitivity that is all too rare in most performers. The Bach was flawless, the linear texture being presented with the utmost clarity. In the Schubert the rhythmic design was stressed, while the Brahms allowed a brilliant display of technique. In Beethoven's complex and difficult Op III all these facets were combined in a great performance of a great work.

New Production of Don Giovanni

By Malcolm Rayment

When it has completely settled down, the new production by the London Opera Company of Mozart's "Don Giovanni" at the Cambridge Theatre, will surely be outstanding. But for a few small points it might already be so described. Of the work itself there is no need to proclaim its merits, but it is these very merits that make such demands on the singers. Mozart has individualised his characters to the most amazing extent in their parts. Moreover this individuality remains individualised when they sing in concert. The fact that each artist has already succeeded to a greater or lesser degree (mostly the former) in satisfying. Mozart's demand does them great credit. Italo Tajo is absolutely magnificent as "Leporello."

TOLLEFSEN AT EALING

As part of their Winter Season Concerts the Ealing Borough Council have engaged Toralf Tollefsen to give an Organ Recital in the Town Hall on Sunday November 23 at 7.30 p.m.

Tollefsen made musical history three months ago when he appeared in an accordion Concerto with the London International orchestra with Fistoulari conducting, at the Royal Albert Hall. This bid for symphonic status for the accordion was an overwhelming success.

MAHLER'S 1ST & 2ND SYMPHONIES

By Malcolm Rayment

On Thursday November 6, a dense London fog must have prevented many (as it did the writer), from going to the Albert Hall to hear Mahler's 1st Symphony, played by the L.P.O., conducted by Bruno Walter. Fortunately the work was broadcast, being the first of a series of programmes in which all the symphonies of Mahler are to be heard. The first, which is of modest proportions by comparison with most of the rest makes easy and pleasant listening. Thursday's performance was particularly good.

One wishes that one could say the same about the performance of the 2nd, which is to be broadcast on November 17 on gramophone records. This set contains what is probably one of the two worst mistakes ever to be put out by a recording company. On one side, one half of the orchestra is a bar ahead of the other.

Kerrison Returns To Brighton

The Kerrison Quintet, which has just completed a six months engagement at Sherry's Brighton, will return to that resort for a further short season when they commence playing at the Martinique this Sunday. The line up consists of Jack Gordon piano, vocals and arranger, Bernie Miers electric guitar, Johnny Rogers clarinet, alto vocals and arranger, Billy Batt electric bass and vocals and Johnny Kerrison on drums. The quintet will be auditioning for the B.B.C. on December 3.

ROGERS JOINS SUN

Noel Rogers who prior to the war was with the Lawrence Wright Music Co. and who, more recently, has been handling Ray Martin, has joined the Sun Music Co., in an exploitation capacity.

HIRE PURCHASE BARGAINS B/ 28486
ACKROYDS (MUSICAL INSTRUMENTS) LTD
"The Band Shop" New Station Street LEEDS 1
It's "TRUMPET WEEK" at Ackroyds
All these star tested bargains are guaranteed to be LOW PITCH Bb.
Complete outfits in case. Many more in Stock—Write for full lists.

MANHATTAN. S.P.G.B. Almost new	£25 0 0
MONARCH. S.P.G.B. As new	£39 0 0
KING Trumpet Cornet. Gold lacquered. Absolutely as new	£62 10 0
WIZARD. Ideal for beginner. Gold lacquered	£10 0 0
PICCADELLY ZENITH. S.P.G.B. As new	£35 0 0
HAWKES CLIPPERTONE. S.P. Rose change. Almost new	£25 0 0
KITCHEN Trumpet Cornet. S.P.G.B. Re-plated	£15 15 0
BUESCHER. Gold lacquered. Re-conditioned as new	£37 10 0
MARTIN Trumpet Cornet. S.P.G.B.	£37 10 0

ALSO IN STOCK. The International by Besson. The New Creation by Besson. The New Imperial by Boosey & Hawkes. The Regent by Boosey & Hawkes.
PART EXCHANGE A SPECIALITY—HIRE PURCHASE
Write for full lists.
ACKROYDS — THE BAND SHOP
13, NEW STATION STREET, LEEDS

Straight from the U.S.A. HIT PARADE
★ I WONDER, I WONDER, I WONDER BACKED WITH ★ CHI BABA, CHI BABA
Presented By Sun Music Publishing Co. Ltd.
23, Denmark St. W.C.2.
Tem. 8651.

Cecil Gee
TAILOR— HOSIER— HATTER
106-110, Charing Cross Road, W.C.2
Temple Bar 2986
146, Charing Cross Road, W.C.2
Temple Bar 5234
SWISH (AMERICAN STYLE) CLOTHES

IT'S HERE!
The new PARAMOUNT SAXOPHONE MOUTHPIECE
1947 Jubilee version of the famed pre war fluted alto model. Jack Heyworth's 50 years of "Know-how" brings you a mouthpiece to give more power and bite to your playing!
There are three other fine models for clari., alto and tenor. Free art folder gives details and prices from 20/8d. Write to-day!
Jack Heyworth Ltd., 154, Church St., Blackpool

Accordion Times and

Musical Express

Editorial and Advertising Offices
33, King Street, London, W.C.2
Telephones :— TEMple Bar 4988-9
NORTHERN OFFICES : 93 OXFORD ROAD, MANCHESTER.

THE VOICE

THE WORLD BEATERS

If I were a sports writer I would try to analyse the reasons why we do not breed worldbeating heavyweight champions in Britain. I would seek logical answers in the nation's climate, food, breeding stock and national psychology. But I am not a sports writer. Music is my business and I wish to analyse the reasons why we have a shortage of bands in the world-beating class on a level with the Kentons, Goodmans, Dorseys, Hermans, Shaws and Basies. You can remind me that we have Heath, Geraldo, Stapleton, Squadronaires and one or two others of note. But how many more? Why the dearth of British orchestras in the American class? Is it due to our food, climate or musical stock? No. The answer is to be found in popular musical psychology.

THE PLAGIARISTS

The difficulty lies with the individual musician himself. He has a preconceived idea of the climax to which his talent is to lead him. This "idee fixee" has its origin in his emancipation. He starts with American records of his star, upon which he moulds his own style and from which he learns the tricks. This method is quite commendable in itself. But if a musician, having become highly proficient as a player, and having copied all the styles in America, cannot derive from this knowledge an individual style of his own, he becomes nothing better than a plagiarist. He has a following of willing admirers in his own circles, but he is nothing more than a COPY of somebody else.

BAND BUILDING.

The American musician, having become proficient and having developed a style, has a different mental outlook. He regards his art as a means of earning a living. He develops individuality to the extent which he is playing. Sweet or Swing—it makes no difference—he will fit himself into the organisation like a cog in a machine. The average British musician has a different outlook. He is obsessed with a musical result in terms of Woody Herman or Stan Kenton. If his orchestra does not sound like either of these he is, consciously or subconsciously, ill at ease. So the real trouble commences when a British bandleader builds himself a band with this material. He must look around for the best instrumentalists available. Among these he will certainly find what he wants. But there are bound to be SOME plagiarists, some with deeply rooted psychoses concerning how the band OUGHT to sound, and some who will inevitably regard the engagement as a continuous mental repression. How can we build world-beating orchestras with personnel hampered by a heterogeneous psychological make-up?

THE BLOW-OFF

The creative artist will always feel the urge to be creative. Why, even the movie actors over here are revolting against what they call "regimentation" and are turning back to the theatre as a means of self-expression. It is even so with musicians in the United States. The Brick Fleagle Orchestra is a clear-cut example. As announced in "Musical Express" some time ago, this orchestra was formed solely for the purpose of America's greatest instrumentalists getting together to play in a manner giving full vent to their own particular creative genius. There was a long waiting list for this privilege. The Brick Fleagle Orchestra was a safety valve—the big blow-off for repressed creative music. But the Americans have the good sense to harness their own creativeness and when it becomes an urge—a "message"—they indulge it without allowing it to interfere with business.

A CHANGE OF OUTLOOK.

If I were a decorator and you engaged me to paint your sitting room with blue walls and a red ceiling, I would advise you that it would be better on the ceiling. But if you insisted, I would paint it for you—and paint it well. I would see there were no brush marks in the finished job. In short, although the colour scheme might hurt my own susceptibilities, I would give the job the benefit of all my specialised technique as a painter. This should be so in orchestral work. What we need here is a complete change of outlook. We already possess the technical musicians of the highest order and the greatest technical ability. If they can learn to adjust themselves mentally to the job in hand, we shall build orchestras in the world-beating class.

THE BIG LEADERS.

You might well ask where are the big bandleaders in Britain commensurate with Herman, Goodman, Kenton and the like. Looking around in the "big business" class we find Heath and Geraldo. The respective merits of these orchestras are still limited by the material available to them and the market they have grown to work in Britain. Their success here is due to their own rigid systems. But who knows what secret desires are born in the minds of these bandleader mentalists, urging them sometimes to interpret the music in some creative fashion of their own? If such urges do exist they are not apparent. They are subjugated very successfully to the requirements of the orchestra as a whole and the result is a very high standard of living.

THE FIRM YOUR FRIENDS RECOMMEND

Lafleur Clar Bb, l.p., Boehm, New	£34/16/
Trumpet, Schmer Harry Jumbo, as new, g.l., l.p.	£65
Double Bass, 5-string, wonderful tone	£85
Alto Sax, Universal, l.p.	£27/10
Guitar, Epiphone, Cello hlt.	£35
Alto Sax., Sioma, Nly., g.l.	£45
Regent Trumpet, new g.l.	£27/10/
Alto Sax., Selmer, balance act., g.l., l.p.	£77/10
Paolo Soprani 20 Coup: Streamline P/Acc. Perfect cond. As new	£185
Alto Sax., Conn, underslg oct.,g.l.,l.p.	£75
P/Acc. Scandalli 15 Coup. Streamline Amplifying Pads on Grill. New condition	£200
Tenor Sax., Paul Cavour, Nly. g.l., l.p.	£65
Clarinet, S.S., l.p. Bb	£14
Bb Cornet, Boehm, l.p., Trichert, new condition	£37/10
P/Acc., Toscanelli 41/120/3	£25
Bass Drum, bargain	£5
Alto Sax., Buescher, Aristocrat, s.p., l.p.	£75
Alto Sax., Penn, Special, g.l., l.p.	£37/10
Trumpet, s.p., g.l., l.p.	£11
P/Acc., Enrico Bertini, 2 coup.	£52/10
Trombone, T/Cornet, g.l., l.p.	£52/10
Tenor Sax., Selmer B.A., g.l., l.p.	£95
Tenor Sax., Buescher, Aristocrat, g.l.	£105
Clarinet, B flat, Boehm, l.p.	£25
Selmer, Sterling Metal Clari Boehm, l.p.	£17/10
P/Acc. Hohner, 1055 Special	£60
P/Acc. Soprani Cambiasi Grand, 3 coup.	£67/10
Soprani Accordion, 41/120/3, coupler, new	£47/10
King, Silvertone Trombone, 2B, outstanding, newly g.l.	£85

ALEX BURNS LTD.
114/116, SHAFTESBURY AVENUE, W.1. Gerrard 3796 & 5183-4

MORE SPEED AND POWER WITH LESS EFFORT

The ideal pedal for every style of playing —smooth, light and fast action enabling you to play the beats you require. Adjustable non-slip footplate. Burnished aluminium. Steel parts chromium plated.

CARLTON
FAST AND FLEXIBLE
Four-Four Pedal

JOE DANIELS says—"*The best I have ever used.*"

Price £2·19·6
Plus 13/3 *Pur. Tax*
From your local dealer.

Dallas
CLIFTON STREET LONDON E.C.2

NEW HOHNER ACCORDION MUSIC

M. MOSZKOWSKI's famous SERENATA 2/-
Arranged by Conway Grant
Toralf Tollefsen's PROMENADE RHYTHM 2/-
Johnny Davies PUPPET DANCE Foxtrot 1/6

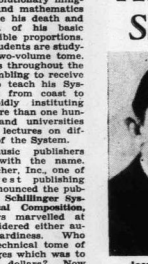
NEW AMERICAN ACCORDION MUSIC
By Pietro Deiro & P. Frosini
Send for latest music lists

HOHNER 303, NORTH END ROAD., LONDON, W.14 FULham 3619

SCHILLINGER

The New Science in Music

By Arnold Shaw



Joseph Schillinger

THE magical name in American music circles these days is Schillinger. The fabulous mythology which developed during his lifetime concerning his revolutionary mingling of music and mathematics has grown, since his death and the publication of his basic work, to incredible proportions. Thousands of students are studying his huge two-volume tome. Private teachers throughout the U.S.A. are scrambling to receive authorization to teach his System. Colleges from coast to coast are rapidly instituting courses, and more than one hundred colleges and universities have sponsored lectures on different aspects of the System.

American music publishers likewise buzz with the name. When Carl Fischer, Inc., one of America's oldest publishing houses, first announced the publication of **The Schillinger System of Musical Composition**, some publishers marvelled at what they considered either audacity or foolhardiness. Who would buy a technical tome of nearly 1,700 pages which was to sell at thirty dollars? Now American publishers are goggle-eyed at the Fischer windfall. In little more than a year, a first edition sold out, a second edition has been selling at the rate of 300 copies a month, and a third edition is now on press. In the history of American music publishing there is nothing like it. To a prominent educator like Dr. Alvin Johnson, President Emeritus of the New School, the success enjoyed by the Schillinger books is vivid testimonial of America's musical maturity.

The current excitement about Schillinger reminds one of the period some years back when his name and system first created a furor of comment. It was immediately after the successful production of George Gershwin's **Porgy and Bess** in 1937. Gershwin had studied privately with Schillinger for four and a half years. So elated was he with his increasing grasp of musical materials that he kept Schillinger constantly to his close friends and associates. As the result of Gershwin's enthusiasm, Benny Goodman became a student of Schillinger's. Also Glen Miller, Vernon Duke, Tommy Dorsey, Paul Lavalle, Alvino Rey and many others who were topping popular name bands and in popular music.

Oscar Levant, who was separated from Gershwin, likewise became a fervent follower. He writes in his well-known book, "Smattering of Ignorance": "In Joseph Schillinger, a theorist of Russian background living in New York, Gershwin found a musical analyst whose ideas and methods of procedure fascinated him as much as anything else, he was attracted by Schillinger's reduction of musical materials from the most formidable to the least imposing, to a mathematical system."

Porgy and Bess is to-day recognised as America's outstanding folk opera. Some critics think it is America's only important contribution to opera. In 1937, when it was first produced, they wondered whether it was opera. Other first-nighters wondered whether it was Gershwin. On the opening night it was Alexander Smallens, conducting the opera, who delivered the last word: "It may not be opera and it may not be Gershwin, but there is no doubt that it is Smallens!" This was an opinion echoed by Aaron Copland, Eva Gautier, and the circle of friends who knew of Gershwin's intense studies with Schillinger.

In his book Levant describes Gershwin's indebtedness to Schillinger as follows: "Gershwin always seemed to be in this score a considerable evidence of his studies with Schillinger. Not, of course, in the melodic writing or the songs, but in the working out of the rhythmic patterns, the planning of such episodes as the fugal background for the crap-game and in some of the choral passages. Schillinger's theories of cyclical harmony progressed with an intricate leading of bass notes, his scheme of rhythmic permutations, and extended George's resources considerably."

Levant also traces the Schillinger influence in several other important Gershwin compositions: namely, the **Variations on I Got Rhythm**, written in 1934, and in the "interesting two-voice canon in the **Cuban Overture**, which has the unusual feature of being written against a full harmonic background, in contrast to most canons."

Schillinger died in 1943 at the age of 47. He had come to America from his native Russia in 1928. About 400 students had an opportunity to study privately with him. They included key personalities in radio, motion picture and in dance music. In addition to those mentioned above, Schillinger students included Will Bradley, who is now reviving his band; Matty Malneck, composer of **Stairway to the Stars** and other song hits; Red Norvo, jazz xylophonist and winner of many Downbeat awards.

Among radio conductors Schillinger disciples include Paul Lavalle, who was responsible for the popular Chamber St. Music Society programmes; Mark Warnow, for many years conductor of the Saturday Night Hit Parade; Leith Stevens, director of the Fred Astaire and other outstanding radio shows; Lyn Murray, responsible for the original background music for Elroy Queen and Norman Corwin's dramas; Jack Miller, who did the music for the Aldrich Family and Kate Smith; Jeff Alexander, whose chorus followed Murray's in the Saturday Night Hit Parade; and Norman Cloutier, currently musical director of NBC's Thesaurus transcriptions.

At present musical directors of many of the Hollywood movie studios are former Schillinger students. Among these are Lennie Hayton at MGM; Edward Powell at United Artists; Robert Dolan and Nathan Van Cleave at Paramount; Herbert Spencer at 20th Century-Fox; Morris Stoloff at Columbia; Charles Previn and Frank Skinner at Universal.

Composers for radio and screen were among the first to take up Schillinger's revolutionary musical theories. Faced with harrowing deadlines, they quickly discovered that this scientific approach eliminated endless hours of improvising and trial-and-error seeking for inspiration. Tonal materials—rhythm, scales, harmony, instrumental colours, etc.—were classified with an exactness never previously attained in musical theory. Moreover, the possible combinations of material were developed to a degree that opened fresh vistas for them.

It became possible for a composer like Charles Ives, for example, to improvise original background music for five daily radio plays, and to compose, arrange and conduct music for two half-hour programmes weekly—a schedule that would definitely overwhelm the most fertile of composers. Not only was output increased, but the orchestral arrangements of Schillinger students were generally singled out for commendation and dazzling effects. It became the vogue for leading radio conductors like Mark Warnow and Paul Whiteman either to send their arrangers to Schillinger for instruction or to select Schillinger trained arrangers for their programmes.

When Schillinger died in 1943, he left seven teachers who were authorised to give instruction in his System, certified by the publishers of The **Schillinger System of Musical Composition**. The demand for such instruction is growing at a furious pace, as students in every corner of the country clamour for instruction.

The famous Juilliard School of Music, recognised as the leading music school in the country, was the first to institute Schillinger courses, and has continued it each summer since 1945. New York University has added a three-year course which is now being taken by about 300 students. In Boston, an authorised teacher has established an institute which he calls Schillinger Institute of Music, with more than 300 students from the New England area. Chicago has three schools giving instruction in Schillinger. Authorised courses have been instituted within the past two years in colleges and universities in Hollywood and San Jose in California, in Philadelphia, Pittsburgh, Stamford, Connecticut, and Spartanburg, South Carolina.

At this point it seems appropriate to ask what is the Schillinger System, and how does it differ from other types of instruction in musical composition? That will be told in a succeeding article. However, it may be mentioned briefly that Schillinger's approach is mathematical, that he makes fertile use of the geometrics of musical notation, and that a theory of rhythm is basic to his System. An authorised **Schillinger System of Musical Composition** consists of twelve branches which cover every phase from rhythm, scales and melody, through harmony, counterpoint and orchestration.

Continue to provide some of the week's best listening. They are pleasant, interesting and musically impeccable, just the thing for a lazy Sunday afternoon. If I may make a suggestion (far be it from me to suggest what is so near perfect), it is this: In the vocal numbers, can't we hear the vocalists? I, for one, tired of having to wait, as often is the case, until the orchestra have played a long introduction and a chorus and an equally long bridge passage before the vocalist commences. In other words, let a vocal number be just that and not a band number " with vocal chorus."

* * *

ONE of the highspots of the week to your humble scribe was the broadcast in the "Starlight" programme by B. C. Hilliam ("Flotsam" to you). On the spur of the moment he composed a lyric entitled "Christopher Stone and none of your Tin Pan Alley efforts either. It was a clever, witty ditty and a treat to these tired ears.

* * *

LISTENED to "Avan O'Connor and got the impression that the Vagabond was holding his nose while singing. . . . or did he have a cold? Or did he?

* * *

MY colleague "The Troubadour" often slips something into his column about another old war-time friend in the person of Carmen Mastren has come to me a nice and well deserved break back in the States. One time deputy leader for Tommy Dorsey and one of the main stalwarts of the marvelous Miller aggregation over here, Carmen is musical director on the new Mutual thrice-weekly Morton Downey programme, a quarter-hour show which goes out on Tuesdays, Thursdays and Saturdays from 11.15 to 11.30 p.m. Carmen will also arrange many of the numbers featured by the singer and a vocal quartet. The programme is sponsored by the Coca Cola Company.

* * *

SEEMS this is an "auld acquaintance" column this week. Did you know that George Monaghan, that guy who used to do such a swell job up at A.F.N. London as one of the pioneer disc-jockeys—remember his afternoon theme "What Is This Thing Called Love?"—is now a regular disc-jockey on W.N.Y.C. station in New York? Anybody know whatever happened to Johnny "Duffle Bag" Kerr, Monaghan's sidekick? He hailed from Detroit. . . . Following her successful week at Harlem's Apollo Theatre with Dizzy Gillespie's orchestra, Sarah Vaughan is currently at the Caverns Club, Washington D.C., where she is expected to score as big a hit as she has in Hollywood, Chicago and New York. She is a Musicraft artist and there is a possible chance that we might hear some of her terrific records over here in the future. . . . New girl vocalist with the Frankie Carle Orchestra is Lynn Stevens, former Woody Herman and George Wild singer. She replaces Marjorie Hughes, the maestro's daughter, who has left the band on tour to return to Hollywood for the featured spot on Bing Crosby's programme. This was primarily filled by Peggy Lee, who, because of contract clauses with the Jimmy Durante programme, has had to leave Der Bingle. Novel feature of Carle's forthcoming New York Strand Theatre stage show will be a daily competition called "Carle Comes Calling" (after his popular record album), in which local musicians will be invited to compete for a five hundred dollar prize.

* * *

I AM informed that Tex Beneke will cease to use the Glenn Miller name with his orchestra as and from February 2, 1948. Despite the obvious fact that it is the Miller name and style that has helped him up the ladder to his present eminent position in the band world. Tex is now convinced that his own name is sufficiently well known enough to stand on its own. You may remember that he tried this on before, only to discover that many bookers would not sign contracts until the Miller name had been re-inserted in the title matter and the copy made quite a difference to receipts too, so the name was put back within a matter of weeks. Although I am sure that many will say it is a good thing that Glenn's illustrious name be removed from this new aggregation who are certainly no credit to his musical deputation, I think the fact that they continue to carry his name is a lasting and fitting memorial to one of the greatest names the band business has ever known. Even while the band is hardly worthy of him, the Glenn Miller name should be kept alive, and I consider it the height of bad taste on the part of Beneke to drop his former boss's name when his band is so much in the public eye. I hope he will think again before February. Glenn Miller will is, and always will be a name that ranks among the best sellers in the business.

* * *

BUSY man in America these days is Milt Ebbins, a manager who handles Buddy Rich, Count Basie, Billy Eckstine, Johnny Moore's Three Blazers, Dave Rose and many others.

Bob Crosby has left Decca because he charged the company with only issuing two sides since its discharge from war-time service with the Marine Corps, as opposed to greater numbers pressed for other leaders. With the coming ban, he hasn't gained much! . . . On the other hand, Artie Shaw has left Musicraft and refuses to make any plans until the recording situation is clarified. He doesn't want to become involved in any embarrassing contracts which he can-

(continued on page 4.)

CARMEN MASTREN BECOMES A LEADER

Conductor arranger Percy Faith and lovely singer Ginny Simms share billing on the C.B.S. Sunday show "The Pause That Refreshes."

Transatlantic

By STUART S. ALLEN

THE MUSICIANS **a. b. c. Kitchens**

OFFER THESE OUTSTANDING BARGAINS

Accordion. Hohner Verdi III. As new	£40 0 0
Bass Violin. Ideal Dance Model. In cover	£47 10 0
Clarinet. Boehm. "K" Superone. As new	£32 10 0
Drum Kit. Complete. Suit learner	£22 10 0
Easy Payments. We specialise in hire purchase.	
Flute. American Silver plated Boehm	£32 10 0
Guitars. Several well known makes including Strattens	
High Class Repair work a speciality	
Italian Cornet. Bargain. New. Romeo Crsi	£150 0 0
Just the book for a quiet evening. "Really the Blues"	15 0
Kitchen Trumpet. Ideal for learner. S.P.G.B.	£15 0 0
Lady Side Drum. Broadway Glitter Gold. Dual Snare	£30 0 0
Monarch Trumpet. S.P.G.B. In case	£22 10 0
Nu-Tone Mouthpieces. Full range in stock.	
Oboe. Classical Boehm. Bargain	
Pepper Trombone. Gold lacquered L.P.	£27 10 0
Quick reply to your enquiry.	
Regent Trumpet. Gold lacquer. New	£27 8 9
Super Drum Kit. Full professional. As new	£50 0 0
Trombone. King. Gold Lacquer. As new	£65 0 0
U can rely on a "Kitchen" bargain.	
Vellums relapped by return post.	
We will send full lists on application.	
Xylophone. Jewel model. On stand	£8 10 0
Y struggle alone on that old wreck.	
Zimmerman "E" Alto. New. S.P.G.B.	£62 10 0

DO A BETTER DEAL WITH KITCHENS

LEEDS, 27-31 QUEEN VICTORIA STREET, LEEDS.
NEWCASTLE, 3 RIDLEY PLACE, NEWCASTLE.
ALFRED HOORE, 11 MANCHESTER RD., BRADFORD.

KD THE NOTED HOUSE FOR REAL BARGAINS

SECONDHAND SAXOPHONES

	£	s.	d.
BUFFET, Alto, S.P., repadded and overhauled	30	0	0
NEW BRUNSWICK, Alto, S.P., gold bell, as new	35	0	0
PENNSYLVANIA, Special Alto, gold lac., as new	40	0	0
HAWKES, 20th Century Alto, gold lac., as new	40	0	0
BOOSEY & HAWKES, New Century Alto, gold lacquered, as new	45	0	0
BUESCHER, Alto, gold lacquered, as new	50	0	0
BUESCHER, C Melody, silverplated	30	0	0
YORK, C Melody, silverplated	30	0	0
LA GRANDE, Tenor Saxophone, gold lacquered, as new	55	0	0

KEITH PROWSE & CO., LTD.
159, NEW BOND ST., W.1. & 5 & 6, COVENTRY ST., W.1.
Tel. Regent 6000 BRANCHES Tel. Gerrard 3103

Radio Diary

By Lee Conway

DESPITE what some of my readers may think, I am not an impossible person and my comments are not intended to be satirical, cynical, or blasé. All I ask of my radio entertainment (and by radio I realise that I am going over old ground) is that it should be RADIO entertainment. Therefore, it does not afford me any pleasure to have to commence this week's review with a "slam."

I listened again this week to "Up the Pole"—I wish I hadn't! This is, undoubtedly, one of the "comedy" programmes in many a year. Let me hasten to add that I have seen Jewel and Warris on the stage many times and found them quite amusing, but it does not necessarily follow that they can be equally amusing on the air.

I would have thought this to be an obvious fact, especially in view of their recent "Navy Mixture" programmes, but I note that the same producer George Inns is in charge of the present series. This surprises me because George Inns is one person who, in my opinion, knows what constitutes good radio entertainment and he cannot understand why he is literally, "flogging a dead horse."

The script is weak and unfunny and the whole thing sounds forced as if the artists realise it and are doing their utmost to squeeze every vestige of a laugh from the material. And if some of the "gags" didn't come out of the Ark, it's because they were too old, even then, to make the effort. What is more, Mr. Inns has the unhappy knack of "fluffing" his lines which, I am sure you will agree, spells "death" to any artist—especially in Radio.

All the band it could be improved by at least a million per cent. and those phony "concert" arrangements, I regret to say, went out of fashion many moons ago.

Now I do not begrudge Jewel and Warris their programme, I suppose there ARE people who like this sort of thing, but what does annoy me is that this show has a "peak" listening time of 7.30 p.m. on Mondays plus a "repeat" on Wednesdays at 6.45 p.m. and another on Sundays at 12 noon. I am afraid I can see no reason for the utilising of air-time in repeating "Up the Pole" and thereby keeping other and better programmes off the air.

* * *

APROPOS my above remarks, here is a plea to B.B.C. producers: "Why not, instead of wasting all that effort on attempting to turn Music Hall artists into Radio artists (and I do not mean only Jewel and Warriss), use the same initiative and effort to develop the talents of those who have proved themselves capable of understanding the medium of Radio entertainment?" Such artists as, Derek Roy, Sam Costa, Benny Lee, Charlie Chester, Ronald Frankau to mention but a few, are at the command of the Moguls of the Broadcasting House. It is of no consequence to say that these people are being, or have been, featured in Radio productions. I maintain that not one of them has been properly exploited to the full possible advantage.

Were this to be done, it would result, I am sure, in a brighter and better standard of Radio entertainment.

* * *

Think about it B.B.C. producers—then DO something! Don't let the talent on your doorstep go a-begging!

THE "Sweet Serenade" programmes featuring Peter Torke and his Orchestra continue to provide some of the week's best listening. They are pleasant, interesting and musically impeccable, just the thing for a lazy Sunday afternoon. If I may make a suggestion (far be it from me to suggest what is so near perfect), it is this: In the vocal numbers, can't we hear the vocalists? I, for one, tired of having to wait, as often is the case, until the orchestra have played a long introduction and a chorus and an equally long bridge passage before the vocalist commences. In other words, let a vocal number be just that and not a band number " with vocal chorus."

* * *

ONE of the highspots of the week to your humble scribe was the broadcast in the "Starlight" programme by B. C. Hilliam ("Flotsam" to you). On the spur of the moment he composed a lyric entitled "Christopher Stone and none of your Tin Pan Alley efforts either. It was a clever, witty ditty and a treat to these tired ears.

* * *

LISTENED to "Avan O'Connor and got the impression that the Vagabond was holding his nose while singing. . . . or did he have a cold? Or did he?

* * *

MY colleague "The Troubadour" often slips something into his column about another old war-time friend in the person of Carmen Mastren has come to me a nice and well deserved break back in the States. One time deputy leader for Tommy Dorsey and one of the main stalwarts of the marvelous Miller aggregation over here, Carmen is musical director on the new Mutual thrice-weekly Morton Downey programme, a quarter-hour show which goes out on Tuesdays, Thursdays and Saturdays from 11.15 to 11.30 p.m. Carmen will also arrange many of the numbers featured by the singer and a vocal quartet. The programme is sponsored by the Coca Cola Company.

* * *

SEEMS this is an "auld acquaintance" column this week. Did you know that George Monaghan, that guy who used to do such a swell job up at A.F.N. London as one of the pioneer disc-jockeys—remember his afternoon theme "What Is This Thing Called Love?"—is now a regular disc-jockey on W.N.Y.C. station in New York? Anybody know whatever happened to Johnny "Duffle Bag"

NOVEMBER RECORDS

Jazz

Edited by **DENIS PRESTON**

One Bass Hit (Gillespie, Brown). **Oop Bop Sh' Bam** (Gillespie, Fuller).

Dizzy Gillespie Sextet.

Parlophone R.3069.

With this coupling Parlophone at last gives us an opportunity of hearing the infant Be-bop in person—not a weakling half-brother, nor yet a big brother by a different father. By which I mean, of course, the Gillespie Orchestra, with its overtones of Count Basie.

This Sextet version of **One Bass Hit** is, unexpectedly, taken at a slower tempo than the orchestral arrangement, recently released here on Parlophone R.3050. Ray Brown, the subject of the title, is an accomplished bassist with a keen pizzicato—but no revolutionary. Gillespie trumpets magnificently, and for once the recording flatters his tone.

Oop Bop Sh' Bam is an infectious tune, swings more than any small band Be-bop I have heard, and spotlights Parker's alto and, once more, Gillespie's trumpet. There is one vertiginous eight bar phrase in the Minor Prophet's solo which is literally breath-taking.

A first-rate record: highly recommended.

In a recent article in "The Sunday Times," Mr. Ernest Newman wrote as follows: "Critism, in any rational sense of the word, becomes approximately possible only when the object stands at a certain time-distance from us, so that we can see it in a proper perspective."

I take strength from these words to defer judgment upon Be-bop. Let fools rush in. . . . I'd rather be an angel!

'Mom' Jackson (Jackson).

L'Ama (Jackson, Candoli).

Chubby Jackson and His Orchestra.

Parlophone R.3071.

I haven't a personnel for this recording, and for all that I know the band may very well be an offshoot of Woody Herman's Orchestra. Certainly, it has all the earmarks of the genus Herman.

There is little to distinguish one side from t'other. Both are excursions into the realm of Be-bop; both have vocal prologues; neither is as effective as Gillespie's and Parker's best efforts in the same direction. On the whole, the ensembles are cleaner and more adventurous than those we've heard from the Minton's boys; but the solos haven't the same nervous energy or tension we've come to expect from the leading Negro exponents of the style. Conti Candoli sounds surprisingly like "Little" Bunnie Harris, but is scarcely so successful a Gillespie imitator. I regret that the recording doesn't do justice to Chubby Jackson's remarkable bass playing.

A curious coupling: worth a nibble.

The Last Mile (Conniff, James).

East Coast Blues (Conniff, James).

Harry James and his Orchestra.

Columbia DB.2350.

Amongst its other shortcomings, this orchestra suffers most of all from a lack of imaginative arrangements. The dispiriting sameness of its scores is echoed in the flat, dispirited execution. James has some valuable sidemen, notably Willie Smith in the reed section, but their talents are wasted on the dreary material they have to churn out, session after session.

The unambitious **Last Mile** is partly redeemed by a modest peck—the result of an ideal medium tempo for swing interpretation. James departs from his usual flambouyant style in his solo sequences to make Rex Stewart his model—and in his favour it must be granted that he gets surprisingly close to the older musician in both feeling and delivery. In some ways his is a truer approximation of Stewart's style than was ever achieved by Taft Jordan, Rex's successor in the Ellington Orchestra.

East Coast Blues works up quite a lather in the middle section; but, on repeated hearing, the thrills evaporate, and one is left with a hollow feeling that a great deal of noise is being made about a very small matter. Nick Fatool is undoubtedly the loudest, or the most loudly recorded drummer since Cliff Leeman, and successfully distracts attention from the soloists' every effort—which may or may not be a good thing.

One O'clock Boogie (Basie, Mundy, Ebbins).

Meet Me At No Special Place (Tenker, Pyle, Robinson arr. Weismantel).

Count Basie and his Orchestra.

H.M.V. B.9593.

One O'clock Boogie has its points: a good first chorus; a lovely trombone ensemble in the second chorus, and some spritely Basie—albeit he plays two choruses from his **One O'clock Jump** solo, ten years old as ever was!

But the points on the credit side are not enough to make this a successful recording. After Basie's solo things take a dreary turn, and, with the passing of the choruses, get progressively drearier. The rhythm section goes completely to pieces behind George Matthews' be-boppish trombone solo, which he leads into with the key-phrase from Charlie Parker's **Ornithology**—not that it makes any difference! Jo Jones' erratic stickwork is undoubtedly largely responsible for the delinquence of the rhythm team, normally one of the most solid. Basie's use of the **Salted Peanuts** motif in the coda—the selfsame motif he used so effectively to round off the earlier **Bill's Bill** (H.M.V. B.9557)—tends to accentuate the fact that this is all rather secondhand stuff.

The backing has some cute lyrics and a cute singer, in the person of Miss Ane Baker; some screamer brass and some rowdy drumming.

Dardanella (Fisher, Bernard, Black).

Rainbow Mood (Fields).

The Herbie Fields Quintet.

H.M.V. B.9594.

A good humoured and high-spirited performance, **Dardanella** is as funny as Chico Marx's piano playing, and in much the same way. If you've an ear for Mr. Marx's musical drollery, you should enjoy it. Moreover, it swings lustily. There is a killer-diller locked-hands pianist (Joseph Gatto), a "don't give a damn" drummer (Stanley Kay) and a basinful of Fields' rooty soprano.

The reverse is an unconvincing "mood" piece which features the leader's reedy Hodges-inspired clarinet at some length, but to no good purpose.

Selmer
VOCALTONE
Metal Mouthpieces

Send for leaflet and name of your local stockist.

ALTO Inc. P.T. 85/- TENOR Inc. P.T. 95/-

SELMER, 114, CHARING CROSS RD., W.C.2.

JAZZ ESSAY COMPETITION

IN recent years few new voices have made themselves heard in the world of Jazz Criticism. To encourage aspiring jazz writers who have not yet appeared in the professional press, "Musical Express" offers a unique opportunity—A JAZZ ESSAY COMPETITION.

Essays, not exceeding 1,000 words in length but not less than 600, are invited upon any of the following subjects: the choice lies with the competitor.

1. **A CRITICAL SKETCH OF A WELL-KNOWN AMERICAN JAZZ INSTRUMENTALIST.**
2. **A CRITICAL STUDY OF ONE OF THE FOLLOWING JAZZ STYLES—NEW ORLEANS, CHICAGO, KANSAS CITY OR BE-BOP.**
3. **A CRITICAL FORECAST OF THE FUTURE, BASED UPON CURRENT TRENDS IN JAZZ.**

Prizes of One guinea will be awarded each of the three winning entries, which will be published in these columns on consecutive weeks. The Editor's decision must be regarded as final.

Entries should be sent to "Musical Express," 33 King Street, London, W.C.2, and clearly marked "JAZZ ESSAY COMPETITION." The closing date for entries is December 15, 1947. Responsibility for the safe custody of mss. cannot be accepted unless accompanied by a stamped addressed envelope.

IF YOU FEEL THAT YOU HAVE SOMETHING TO SAY ABOUT JAZZ, IF YOU HAVE STRONG OPINIONS ON ANY OF THE SET SUBJECTS, HERE IS YOUR OPPORTUNITY OF MAKING YOUR VIEWS KNOWN. MOREOVER, THE WAY IS OPEN FOR OUTSTANDING COMPETITORS TO JOIN THE RANKS OF OUR ESTABLISHED PANEL OF JAZZ WRITERS ON "MUSICAL EXPRESS."

"You're right—'Orace . . . . it does something to me! You see I 'appen to be President of the Wapping Old Stairs Rhythm Club!"

Jimmy Drake tells you how they . . .

PRODUCE A DANCE BAND PROGRAMME at the B.B.C.

"THIS is the BBC" says a voice. A signature tune starts. It soothes you, irritates you, blasts you out of the room or merely bounces off you. In any case a dance band programme has begun.

You would like to know how such a show is produced? I'll tell you. It's rather like enticing a rabbit out of a conjuror's hat when you aren't a conjuror, and you are by no means sure that the hat contains a rabbit anyway.

Imagine the scene which takes place in the studio immediately before you hear the band come on the air. It is a scene of chaos, a scene of bedlam. Lend me an ear and I will try to fill it so you can appreciate the sounds heard just before the red light winks "You have been warned," and the time it finally stays steadily red—"You asked for it brother."

We can imagine a line up of three trumpets—two trombones—four saxes—rhythm section—an odd clarinet and piano. That ought to make enough noise for our purpose. Each and every instrument will be rehearsing; unfortunately they will all be rehearsing different tunes sometimes they will not be able to hear themselves as they will rehearse a little louder, which will cause their neighbours to rehearse louder still and make it extremely difficult for the bandleader, who at that moment will be trying to claim their attention so that he can ascertain if everyone in the band will eventually play the pieces he has selected with such care, in the right order. His voice, so raised, will make him hoarse and after the show he will only be able to speak by signs for a considerable time. If you add the voices of at least two singers who walk about the place going "Ahh" and "Ohh" at the top of their voices, which are of course only crooners voices and don't make all that difference to the volume of sound, you may imagine the scene within the studio before the red light goes on.

Outside the studio, up in the control box, sits the producer and next to him sits the most important man in the whole business, the sound engineer. Beware of the sound engineer; fear him, love him, do what you will to him, but always keep in his GOOD BOOKS. He is the man who has your reputation in the hollow of his hand; he is the man who makes you sound a jolly sight better than you are—or not, as the case may be. So, remember now!

As I say, he sits next to the producer and at this minute is probably coping with a torture called "tone." Tone is a noise that comes out of all loudspeakers in all control booths before all radio shows, and sounds rather like a high pitched whistle blown by a child at a birthday party who can never run out of breath. This tone goes right through everyone within earshot and is obviously intended to put the producer into such a mood of frustration and despair that when the show at long last begins he will be so dazed that nothing will affect him one way or the other, and his opinions therefore remain strictly neutral in accordance with BBC regulations.

This "tone" now only occupies a short time in one's ear, but I can recollect the days when it was requested that tone might be given for ten minutes at a stretch. However, this was abandoned after a while when a sufficient number of persons had expressed their intention of ascending to the top of broadcasting house and jumping off, if it had to continue.

Suddenly "tone" goes off. The engineers as far North as the Tweed, as far West as Llandudno, if there are any engineers in these two places, are satisfied. Now, you think, a thick silence descends on the control room? How wrong you will be if you think that—how very, very wrong. Within the control room the producer addresses a newcomer who has just rushed in from the street breathless, bewildered, bedazzled; a man who in all probability hates dance music and everything that it means—the BBC announcer.

The producer is telling him what he wishes him to say. The announcer is replying "Yes, yes old boy—leave it to me" which the producer perforce has to do, it now being but a few seconds before the show goes on the air.

In this control booth, as we know, there stands a loudspeaker on which the sound engineer, the producer, and anyone who happens to be hanging around, may hear the programme. You may say "Ah, but the programme has not yet commenced, therefore at least this loudspeaker will not be switched on." Ha, ha, don't be so naive. Not speaking? It is bellowing, and what it is bellowing is the programme BEFORE us. Possibly this is the news, possibly it is Chamber music in which case the announcer will wish to hear some of it before going into the studio where his ears will presently be assaulted by brass and rhythm; possibly it will be an appeal for so many thousands of pounds for some charity, or for us all to draw in our belts once again and do without something else, or give up one more cherished freedom. No matter what it is talking about, it is TALKING and therefore must be SHOUTED over.

Now bedlam is complete, the producer is certain nothing can ever happen, he washes his hands of the whole thing and

(continued on page 4)

THE HOUSE OF HITS! CAMPBELL CONNELLY 10, DENMARK ST. LONDON · W.C.2. Temple Bar 1653

A HIT PARADE CERT
AN APPLE BLOSSOM WEDDING
A REALLY BEAUTIFUL TUNE
A GARDEN IN THE RAIN
A GREAT SUCCESS —
Will Hudson's Two Terrific Small Band Compositions
HUGGIN' THE JUG
JEEP IS JUMPIN'
SETS 2/6 EACH

RECORDIANA

By John Davis and Gray Clarke

7. THE PETRILLO BAN.

THIS is no place for economics, politics or psychopathic whimsy. The effect of the Petrillo ban of American musicians is no concern of ours. We have merely been asked to discuss the possible results of the ban on English collectors. Our answer, to be succinct, is that the results will be nil. There have been Petrillo bans before, and collectors have never benefited. There seems to be no reason to suppose that they will benefit now.

What happens when there is a ban on the recording of dance music in America? The answer is, of course, quite simple. No dance music is recorded! Instead, the companies exist, not merely on those platters made somewhat feverishly in anticipation of the ban (and the present ban was foreseen months ago), but on well produced items by the Crosbys and Sinatras supported by dulcets and other ingenuities. A few masters, two or three years old and hitherto rejected, may be dug up, but before all are exhausted the ban is lifted. In fact, we will go on record now and state, categorically and without qualification, that this new ban will not last two years.

As for Great Britain, the effect will be negligible. Ordinary dance music will continue to be recorded by British bands, and the "swing" series will be maintained from the limitless resources of Victor and American Columbia—not to mention the plethora of items in the newly-acquired Master, Variety and Musicraft catalogues. If no more records were to be made in America for ten years the British labels could still keep going. It would be no tragedy at all, and the average man in the street would hardly notice it.

Nor can we see how the Petrillo ban can force any action out of E.M.I. that would bring joy to the collector's soul. The much-vaunted "Doctor Jazz" by Jelly Roll Martin may emerge eventually, but, if it does, it will only be because it is considered a commercial proposition. The old OKeh Hot Five recordings of "Heebie Jeebies," "Georgia Grind" and so on, collector's items since collecting began, lie stagnant in the archives. We dare Parlophone to issue more of these, but if they do we need not thank Mr. Petrillo.

The crux of the matter is that the record business in this country is totally different from the industry in America. Over here it is a highly centralized and virtually monopolistic affair. Moreover, it caters almost exclusively for the home. In America the home is only one of innumerable considerations, chief of which are undoubtedly the disc jockey and the juke box. And disc jockeys and juke box proprietors are powerful enough to influence policy in no small measure. Add to this the fact that there are over 300 labels and almost as many recording companies active in the States as against our two companies and seven labels, and the utter contrariety of the two setups is even more easily appreciated.

But probably the most cogent reason why British collectors cannot hope to benefit from the Petrillo ban, or from anything else for that matter, is the fact there are not enough of them! The "swing" series of Parlophone and H.M.V. have long ceased to aim at the collector, and the old and new Columbia series quite obviously never considered him at all. During the Thirties Decca did a good deal for the collector on the Brunswick label, but subsequently their efforts have been misguided mainly as a result of footling advice for which collectors themselves are to blame. In any case, Decca lacks the rich storehouse of OKehs, Victors and Columbia, that E.M.I. can draw on ad lib for collectors' pieces. The fact that E.M.I. have done so little is due to the plain economic fact that collectors, as a body, can never be regarded as a commercially profitable market. And the Petrillo ban alters this fact not one jot or tittle. Therefore, to recapitulate, the Petrillo ban will not affect collectors. Q.E.D.

We have spoken frankly. We may be wrong, and we hope so. Reviewing our words, it occurs to us that our conception of the collector may not be the popular one. What is a "collector," anyway? Some day we must examine this poser.

* * * *

8. TWO DEFINITIONS OF RE-BOP.

"Mistakes—that's all Re-bop is. Man, you've gotta be a technician to know when to make 'em." — Louis Armstrong.

"Healthy jazz distorted into frantic rhythms, fantastic harmonic non-sequiturs, a psychosomatic heterophony."
—Rudi Blesh.

(By courtesy of "Time.")

It would be pleasant to hear Messrs. Armstrong and Blesh having a cosy chat on the subject!

M.G.M. singing stars Kathryn Grayson and Johnnie Johnston pictured just after they said "I do" at their wedding in Carmel, California.

Roving with Robin Richmond

MORECAMBE:

YOU know, I think it's a good thing to get out on tour. We Londoners are rather inclined to live in a narrow world, centering round Charing Cross Road, Piccadilly and the West End in general, but I for one rather lost sight of the fact that there are millions of interested people who live in places other London, and it most refreshing to meet new friends. It makes you realise, too, the enormous influence of the B.B.C. Than London, and it's most refreshing to meet new friends. It makes you realise, too, the enormous influence of the B.B.C. Than London, and it's most refreshing to meet new friends. It makes you realise and it's not till you get out in the provinces that you remember how vast your radio circle of friends is.

* * * *

MUSIC, both dance and serious, plays an important part in the life of Morecambe. The two leading bands in the town are Harry Thorley's orchestra and Norman Robinson. Harry has a 12-piece and they rather favour the sweet style. They have been at the Winter Gardens for seven years now, and are very popular. Over at The Floral Hall there's a dancing to the music of Norman Robinson. Norman's band is a bit smaller, numbering 10 players, and his outfit goes in for swing in a big way. They've been at the Floral Hall for 6 years, and there's great friendly rivalry between the followers of the two bands. Both bands broadcast.

* * * *

RICHARD VALERY who recently took part in the Gracie Fields' broadcasts, used to be the big thing on the pier here, but their place has been taken by a six piece home band. By the way, the folk here still talk about Peter Fielding and his band (now at the Oxford Galleries, Newcastle) although he has been gone for a long while now. Tom Crayston and his old time dance orchestra, however, are one of the biggest things up here, and there is old time dancing every night at the Tower.

* * * *

WE have rather a long jump this week-end. . . . all the way to Plymouth. . . . anyway, here's to Plymouth. . . . ho! ho!

POCKET CARICATURE

BOB HOPE

Drummers!
HOW RIGHT YOU WERE TO WAIT!
Place an order NOW for your really new
Premier
with flush bracing (Regd.
POST THIS TODAY
Send me details of the sensational, really new Premiers — and the address of my Premier dealer.
Name.....
Address.....
I play with/as
THE PREMIER DRUM CO. LTD. (E.8), 116, Charing X Road, W.C.2. TEM. 7227

TUTORS & SOLOS

GENE KRUPA Drum Method	13/-
STAN KENTON Piano Solo Album (Artistry in Rhythm, Eager Beaver, etc.)	4/3
WOODY HERMAN Clarinet Studies	8/-
ART SHAW Clarinet Method	13/-
BENNY GOODMAN Clarinet Method	10/6
DIZZIE GILLESPIE Album of Be-bop Solos (Trumpet and Piano)	3/9
LOUIS ARMSTRONG Album (Strutin' with Barbecue, Mugeles, etc.) Trumpet & Piano	5/3
KING COLE Piano Solo Album	3/9
JIMMY DORSEY Sax. Method	13/-
TOMMY DORSEY Trombone Method	13/-
DAVE TOUGH Advanced Paradiddle Drum Method	8/-
BUDDY RICH Snare Drum Method	10/6
HARRY JAMES Trumpet Method	13/-

Books on Jazz.

"JAZZ CAVALCADE" (Dave Dexter)	15/9
"REALLY THE BLUES" (Mez Mezzrow)	15/9
"JAZZWAYS" (Rosenthal)	15/9

POSTED/C.O.D. IF DESIRED
G. SCARTH LTD.
55, Charing Cross Rd, London, W.C.2 (GER 7241) OPEN ALL DAY SATURDAY.

PETER MAURICE (FOUR IN ONE) CLUB
Incorporating World Wide, Macmelodies & Leeds Music Ltd.
ONE SUBSCRIPTION FOR FOUR FIRMS' ISSUES
ANOTHER PETER MAURICE SMASH HIT!
"I'LL MAKE UP FOR EV'RYTHING"
DOWN THE OLD SPANISH TRAIL · MY GIRL'S AN IRISH GIRL
LEEDS LEADS AGAIN WITH
"CHRISTMAS DREAMING"
DEAR OLD DONEGAL
Club TERMS—Small Orch. 24/-, Full Orch. £1 12 0. TRIO P.C. (and any other two parts) 16/-. Extra P.C. 13/6. Other parts 4/-. Piano solo (song copy) 12/6.
THE PETER MAURICE MUSIC Co., LTD., 21, Denmark St., W.C.2 TEM. 3856

NOEL GAY & CLOVER MUSIC CO'S LTD.
24 Denmark Street, London, W.C.2. Phone: Tem. Bar 3941-5
NOW IN THE SELLERS
THERE'S A
LOVELY LITTLE LADY
(SLOW FOX TROT)
BACKED WITH
THE THINGS I DO FOR LOVE
S.O 3/2 (QUICK-STEP) F.O. 3/8
ORCHESTRATIONS NOW READY

BOOSEY & HAWKES' BARGAINS
LISTS FREE ON REQUEST
CASH OR EASY TERMS

	Cash P.	Deposit	M'thly
Eb Alto Sax, Dearman. Super. plated, low pitch, condition like new, in case	£40	£10 0 0	£1 18 4
Bb Clarinet, Hawkes, Boehm system, 17 keys, 6 rings, low pitch, wood, as new	£30	£7 10 0	£1 8 9
Bb Trombone, Boosey & Hawkes, large bore, dance model, gold lacquer finish, in case, shop soiled	£25	£6 5 0	£1 3 11
Drum Outfit, including Bass Drum, Snare Drum, large Tunable Tom-Tom, and all usual accessories	£27	£6 15 0	£1 5 10
Spanish Guitar, in fine condition, with case and stand	£6	£1 10 0	15/-
Bb Trumpet, Boosey & Hawkes, s. plated, in case, shop-soiled only	£13	£3 15 0	£1 2 0
Hallaphone, American Supertrol, silver-plated, fine condition	£7	£1 15 0	12/-
Oboe, 12 keys, in Bb, reconditioned, complete with case	£6	£1 10 0	9/7
20 Clarinet, 14 keys, simple system, with 6 reeds, good condition	75s.		

BARGAIN BULLETIN FREE ON REQUEST
BOOSEY & HAWKES LTD.
8-10 DENMAN ST · LONDON · W.1. GERrard 1648

The Besson "NEW CREATION"

SPEAKS FOR ITSELF!

The following famous players are all using the Besson "New Creation" Trumpet

KENNY BAKER, STAN RODRICK, DAVE WILKINS, CLIFF HAINES — With THE HEATH

PAT FISHER, ERIC FINNEY, STAN HOWARD — With TERMENT

EDDIE CALVERT, DERRICK ABBOTT, FREDDIE CLAYTON, ALFIE NOAKES — With GERALDO

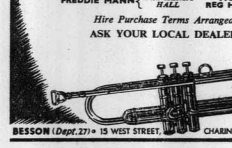
FRANK THORNTON, ERNIE LOTON, JOHN SHAKESPEARE, VERNON THOMPSON — With BILLY ROY

FREDDIE MANN — With HENRY HALL

NORMAN MULLANEY, REG HAMBER — With CHARLES SHADWELL

Hire Purchase Terms Arranged

ASK YOUR LOCAL DEALER



BESSON (Dept.27) 15 WEST STREET, CHARING CROSS RD. LONDON, W.C.2

'THERE'S IS THE HEADACHE'

Tin Pan Alley

"The Troubadour"

FRONT ROOM BOYS.

The Pluggers, or I should say Contact personnel. (To whom, incidentally, thanks for a rage-night.) These are the people in whose hands the fate of your songs rest, once the publisher has decided to "have a go." Theirs is the headache, and theirs alone, of putting it across to the public. They are the salesmen of the profession who have to work night and day to suggest, request, plead, coerce and by devious means get your song into that all-important programme. So lift your hats to those who have the most arduous job in the business. And next time you meet the boys, not forgetting the girls, Hilda Ell, Hickey Michaels and Phyl Elliott, say "The next song for me!" (The boys are too numerous to name—but you know 'em only too well!)

* * *

OLD TIME DANCE MUSIC. Now that the vogue for "Old Time Dancing" is getting so strong and looks as if it's here to stay, why doesn't the B.B.C. alter its policy on the "Old Time" dancing programmes? At the moment all numbers broadcast on these programmes have to be published prior to a certain date. Why? After all, there are many of our present day writers who are capable of writing very good material in the old time idiom. To fact this is a purely native product. I am sure the publishers would be only too pleased to include this type of work in their catalogues were it possible to publicise it over the air. Here is a new medium for British writers which is only being thwarted by that B.B.C. ruling. Harry Davidson is fast becoming a best seller in America.

* * *

BAND PARADE. November 3rd. The greatest entertainment Band Parade has ever offered—Mrs. Nelson will find it difficult to find a follow-up to this one. With slick compering by Jack Jackson this show is really something to talk about! A few more spots for bands like this and we'd soon see the music business back on its feet. Apart from the excellent all-round listening, I feel I must give a special mention to Bill Cotton's trumpeter and Lorna Martin's accordion, together with a fine show by the Heath band. This show rates a real slap on the back to the bands and the B.B.C.

THIS WEEK'S QUOTATION. —DONATUS. 4th Cent. A.D.

To the publishers who tell you it's been done before.

"The same idea is said by the comic poet: 'Nothing is said which has not been said before!' Whence my teacher Donatus, when he was speaking of that verse, said, 'Confound those who have said our remarks before us!'"

THE TIN PAN ALPHABET

ANOTHER NEW WRITER IN THE ROAD. Watch Ronald Brittain.

BING SINGS better than ever. His 15 minutes of Irish songs was one of the best listening spots of the week.

COMMAND PERFORMANCE. Could be, one day, we'll have an ALL BRITISH Command Performance!

DAIRY TALK. With all their talk about hit songs, any one would think they'd written one.

EVEN THO' there's still a best sellers list, there are no smiles yet on the publishers' faces. The trade boys will tell you why!

FUNNY MEN. Wilfred Pickles gets more laughs with "Have a Go" than many other comics I know. He has the human touch they love so much.

GRACIOUS ME. Is Happidrome coming back? I hope this is just a rumour—or maybe I've no sense of humour!

HEAVEN HELP the British songwriters if they don't help themselves!

I WISH. They'd let me say a few words in the "House" when the B.B.C. Charter comes up for discussion.

JUSTIFIED. More broadcasts for "Terry" the Irish Minstrel. His warm voice really has a breath of old Ireland.

KISS TO Johnny Franz for his perfect accompanying.

LEST WE FORGET. Ian Stewart wasn't with E.N.S.A. either!

MORE PLEASE. I hope that Cabin in the Cotton won't be forgotten. I hate to see this show go!

NOW YOU SEE ME NOW YOU DON'T. King Songwriter Jimmy Kennedy after one quick look round Denmark Street back in U.S.A.

OUTSTANDING. La Shelton rendition of "The Old Bull and Bush." Is this for export only?

POPULAR SONGS. My two tips, "I'll Make Up For Everything" and "First Love, Last Love" fast coming up. Can't miss a seller!

QUESTION. Will the Inkspots do for "I'd Climb the Highest Mountain" what Jack Smith did in the early twenties?

REPORTING. Phyl Elliott left Lawrence Wright to open new publishing house. This places all femme pluggers with new British houses!

SORTING OUT THE ENTRIES for the Top Ten Competition—a lot of you show good judgement.

THINGS I WOULD LIKE TO SEE. Some new ideas at the B.B.C. I've heard a few that never get by—I wonder why?

UNDER THE COUNTER. The new dead-line date for anti-plugging!

VEXING. Those three well-known "pop" writers who STILL don't have joined the Songwriters' Guild! Boys, the Guild needs you, but not as much as you need the Guild!

WORST PERFORMANCE OF THE WEEK. Margaret Johnston and Kieron Moore in Al-HAM-bra of the Air. They should stick to the flicks!

X MARKS THE SPOT. The Flying Squad at No. 7, Denmark Street—chasing "Tin" glars! But Box & Cox still swear they were after copies of "My Own Darby & Joan."

YOU TELL ME. Why night time listening during the week can't be as entertaining as all-day listening on Sundays.

ZERO. Dame Barbara Sumners enunciation. I am sure if she thought less about her top notes, and more about the song, she'd become more popular with the throng.

PEN PORTRAIT.

DON PELOSI AND LEO TOWERS. Tall, short, dark, fortyish, Italian extraction, worked at anything and everything before becoming a song writer. Came into the "Alley" approximately twelve years ago and proved to become connected with such hits as "Old Ship Of Mine," "When the Poppies Bloom Again," "Angel of the Great White Way," etc. He then partnered Harry Leon during which time they wrote seventeen hit songs, including the famous "Sally." Towers, short, fair, bouncy, a professional songwriter for nearly 20 years 'til the last war interrupted his career. He did an excellent job in the Fire Service, finding time to write only one hit, "Silver Wings in the Moonlight." Also co-partners with Leon. Current songs with Pelosi—"The Stars Will Remember" and "The Little Old Mill." A very nice year, too, say Pelosi and Towers!

TEN BEST SELLERS

The following list of TEN BEST SELLERS, irrespective of price, for week ending October 30, 1947, has been compiled from lists supplied by members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces.

1. Now is the Hour 1/- Keith Prowse
2. Come Back to Sorrento 2/- Ricordi
3. I'll Make up for Everything ..... 1/- P. Maurice
4. There's Danger Ahead 1/- Yale
5. Little Old Mill ..... 1/- Dash
6. Apple Blossom Wedding 1/- Campbell Codding
7. My First Love My Last Love ..... 1/- Dash
8. Chi Baba ..... 1/- Keith Prowse
9. Guilty ..... 1/- Francis Day
10. I Believe ..... 1/- Edwin Morris

Britain's Leading Drummers play

AJAX DRUMS

JACK PARNELL and JOCK CUMMINGS

The new Ajax models have the latest devices and refinements—approved by these top-line artists. Bass and Snare Drums are fitted with individual-tension units; they have specially constructed laminated shells; and are finished in black, white or cream mirror-finish; and in black, white or Ivory Cellastoid—the new hardwearing finish. Write for the latest "Blue Print" folder, which gives full details.

The AJAX DE LUXE DRUM KIT

Ask your local dealer

BOOSEY & HAWKES LTD

295, REGENT STREET, LONDON, W.1. Langham 2060

8-10, DENMAN STREET, LONDON, W.1. Gerrard 1648

STAN KENTON

ORIGINALS FOR PIANO

Containing
- Artistry in Rhythm
- Super Beaver
- Painted Rhythm
- Southern Scandal
- Concerto For Doghouse

Price 4/- (Posted 3d. extra)

FROM

Francis Day & Hunter Ltd

138/140 Charing Cross Rd.

London, W.C.2

'Phone Tem. Bar 9351

HAVE YOU ORDERED THIS PIANO ALBUM YET?

BERG LARSEN

MOUTHPIECES AND REEDS

BRITAIN'S KNOCK OUT BLOW TO ALL-COMERS

WITH ALL THE SECTIONS

FIT FOR LEND LEASE IN REVERSE

Introducing the new "Cathedral"

ELECTRIC GUITAR Strings

HAWAIIAN and SPANISH

A range of Electric Guitar Strings has been perfected by British Music Strings. These new strings are a big advancement on the old type string. How has this been achieved?

By exhaustive B.M.S. experiments employing the latest discoveries in scientifically blended new metals, and in close co-operation with a leading band of Electric Guitarists.

Electric Hawaiian Guitar price :—
1st. 9d. 2nd. 9d. 3rd. 1/7.
4th. 1/11. 5th. 2/4. 6th. 2/6
Complete sets. 10/6.

Electric Spanish Guitar price :—
1st. 9d. 2nd. 9d. 3rd. 1/5.
4th. 1/9. 5th. 2/3. 6th. 2/8
Complete sets. 9/9.

British Music (ME) Strings Ltd.

130, Shacklewell Lane, E.8.

Original de luxe U.S. edition.

jazzways

A superb, luxury volume. 11x 8½ ins. Superfine paper, magnificent cloth binding, heavy-weight art jacket of outstanding design. Over 100 unpublished photos. 72 full-pages and 10 in full colour. 16 chapters by recognised authorities.

A real collector's piece, which cannot be reprinted once this edition is sold. Secure your copy NOW!

15s. or 15s. 6d. posted from—

MUSICIANS PRESS LTD.

114-6, Charing X Rd., London, W.C.2

REPAIRS: OVERHAULS

We have just completed our 10,000th Instrument Repair for the Trade.

COMPLETE OVERHAUL:

Alto Sax. ...	£4 10 0
Tenor Sax. ...	£5 15 0
Tenor Clarinet ...	£3 10 0

Send Postage: Trade—return in 4 days

R. S. KITCHEN LTD.

27-31, QUEEN VICTORIA STREET, LEEDS.

AN INVITATION TO YOU! JOIN THE

SKYROCKETS FAN CLUB

Full particulars from the Hon. Secretary,

MISS HILARY STRACHAN,

17, St. James' Court, Coventry Crescent, Kingston, Surrey.

ROC MOUTHPIECE

THE MOUTHPIECE THAT HAS 'IT.' UNSURPASSED FOR BRILLIANCE OF TONE AND EASE OF BLOWING 3½ 4½ & 5½ LAYS FOR ALTO AND TENOR

Ask to try one at your Local Shop

ROC INSTRUMENT CO.

7/9 ALBERTA RD. PERRY BARR

BIRMINGHAM 22

REPAIRS—PLATING—

	O.H.	S.P.	G.L.
ALTO	90/-	£10	£8
TENOR	£5	£12	£9/10

BOEHM CLAR. 40/- ¦ Includes complete
ALBERT CLAR. 45/- ¦ re-bond, keywork

S.P. instruments slightly extra to G.L.

FLUTES, OBOES, PICCOLOS, BRASS and STRING REPAIRS UNDERTAKEN.

Satisfaction guaranteed. Estimates Free.

Best Quality Materials Only Used.

Send your instrument by post or passenger train

4-Day Overhaul Service

MARRATT

4, Soho St., Oxford St., London. W.1

Gerrard 1604

PIANO ACCORDION CARRYING COVERS

WATERPROOF CANVAS

37/6

R. S. KITCHEN LTD

27-29-31 QUEEN VICTORIA ST. LEEDS 1

JOIN THE ROBIN RICHMOND FAN CLUB

All communications to—

THE SECRETARY,

8, Edward Bond House,

Cavendish St., London, W.1

All proceeds raised from subscriptions to this club will be donated to St. Dunstan's.

'ALL RISKS' INSURANCE

Annual Premium Equivalent to 21s per £100

COVER FOR YOUR INSTRUMENTS WHILST ANY-WHERE IN THE UNITED KINGDOM

Write or Telephone:

W. C. COLLINS

14 Queen Victoria Street, E.C.4

City 6875

PROVINCIAL NEWS FROM OUR SPECIAL CORRESPONDENT

BILLY BUTLER

NEWS FROM EDINBURGH

A long and interesting letter comes from T. E. Butterworth, who writes to me from the Caledonian Hotel. He tells me that Mr. Jason Watson has retired from his position as Branch Secretary of the Edinburgh M.U. Tribute to his long service and his universal popularity were made at a ceremony which he was presented with a suitably inscribed wallet. Until the appointment of a new full-time Branch Secretary, his duties will be performed by a band of his energetic Special Organiser, Johnny Young. Part-time Branch Secretary is Mike McPake, who is tackling the job with great vigour and has every confidence in the Branch gaining new strength.

A new figure in dance music circles is bandleader Tony Fusco, who is currently resident at the Prince's Ballroom. His staff arrangers, Jack Keatings, is making some very interesting rebop scores for the band, which includes Tony Fusco (leader, saxes, vocals) Derek McLean, Alex Argent, George Walker, (saxes) Bill Owen, (trumpet) Danny Dorian (piano) and Harry McKeen, (drums). Tony is also responsible for the musical arrangements at the Casino Ballroom, Portobello, where he has a band led by Al Stewart (saxes and bass). Also at the Casino, piano, Bill White, accordion and Bobbie Stewart drums. Strangely enough, this unorthodox combination is double handed and can dispense very convincing old time music as well as the latest in hot style.

At the West End Restaurant we find Jimmy Miller. Half of Jimmy's friends know him as a fine violinist; the other half know of his prowess on the football field. With him are Jack Laughlan, (saxes) and Bert Valentine (saxes) augmented, on Sundays only by Johnny Sneddon (trumpet) and Nicky Ivanoff and Tommy Laughlan (tenors).

Back from leading station bands in the R.A.F. is popular leader Duncan Brodie. He is now resident, for three nights each week at the Stewart Ballroom, keeping his band busy for the rest of the week with an excellent gig connection. Duncan leads on sax, and has with him Louis Rosenblum, piano, Johnny Sneddon, drums, Jackie Thomson, accordion and Alex Burns, trumpet.

Continuing our musical tour of Edinburgh we visit the University Union Paths, where, in their third season, we find Ern Caldwell and his band. Ern leads on drums, and he is ably supported by Jimmy Walker (late of Roy Fox), Mey Taylor, Bert Roy (saxes) Tommy Burgess, Tommy Leslie (trumpets) Ronnie Carruthers (piano) Doug Campbell (guitar and arranger).

Correspondent Butterworth promises us further news from Scotland. Let me thank him publicly for this interesting letter which was contained in a most interesting and long letter which I wish we had the space to print in full.

SOUTHSEA ORGANISATION

Pianist Derek Newall writes from Southsea where he is now in combination with which he is playing at the luxurious Savoy Ballroom. Allan Young is leading on Hammond Organ, with Now Hyatt, alto, and Cliff Kneeres, drums/vocals. Derek enclosed over the stylish playing of his colleagues, and I feel sure you all that he is a capable judge. By all accounts Allan Young's combination is finding a firm place in the affections of Southsea; I would like to hear of it doing a summer season at this resort.

APOLLO MUSAGETES

The Apollo Ballroom, Manchester, now has a resident orchestra, the new Apollo Rhythm Band. This features Ted Harcourt (bass) Ted Harcourt (drums) Tommy Brodie (sax) "Foot" Wilson (alto) Leo Brodie (tenor) Johnny Rider (trumpet). We wish them every success in their venture.

Jack Payne visited the Rugby League International at Swinton, and during the hour prior to the match commentator was intrigued with the conducting of Mr. J. Hamilton Ashton, the Salford City Police Band. This military band of staid, stolid policemen, has an efficient combination, but the high light of the performance of Mr. Needham's unorthodox methods, remarks I heard around me proved that the crowd, and I quote "Joe Loss has been on him" "Spike Jones bowt t'City Slickers" and during some of his acrobatic contortions" He'll fall off the muddy box yet."

A couple of weeks ago I mentioned Mr. Ashton as being the conductor of the Salford Municipal Orchestra, who gave an excellent performance at their first concert at the Technical Schools, Salford.

Last Saturday at the exclusive Palace Hotel, Birkdale, Southport, noted Northern bandleader Tommy Whitefoot opened with his Orchestra, playing for the Dinner Dance. Tommy leading on violin directs Tommy Lock, alto/clar. on sax, Fielding, alto/clar/violin; Frank Dixon-tenor/clar/flute; Harold Hobson —piano; Eric Allen—bass; and Jack Want—drums. Tomorrow, prior to the dinner dance at the hotel, Tommy will be appearing at the Floral Hall, Southport, for the afternoon session.

Accordion Times

Edited by J. J. BLACK

I HAVE received another opinion on the subject of teaching a teacher in groups according to their teaching ability. Readers will remember that I published Miss Sally Walker's views on this subject some two or three weeks ago.

Now Mr. Ron Nolan, well-known teacher from Bristol, writes that he thinks this would be a very bad policy to adopt. One does not find other professional people, such as doctors and architects, being graded, he writes, so why accordion teachers? "We have our recognised diplomas, the same as other professionals, and naturally anyone consulting a professional man, expects him to hold a recognised degree in his particular line of business. If he has no such degree then the person should seek someone who has. As we also have in the accordion teaching diplomas, I think it would be very degrading for the whole accordion world as a whole, to attempt to grade the teachers.

"Miss Walker's second point—that of publishing an analysis of pupils' examination results, might be worth consideration; although I think if the idea is adopted it would be advisable to publish results only in the Teachers' Bulletin, as I think this matter would only be of interest to those actually engaged in teaching the accordion. It would have the advantage of giving us all some idea of the standard of ability reached by the pupils of teachers in other parts of the country."

I shall be interested to receive the opinions of other teachers, and also those of "ordinary players."

* * *

THE Midwest Accordion Association of America is an alert and go-ahead organisation. I have just received particulars of one of their recent concerts, the occasion being (to whisper it softly) Andy Rizzo) was more than gratifying. In his own words: "I believe we can safely say that this event reached a new high in creating new interest and enthusiasm in the accordion. Attendance included educators and many prominent persons in the music field, and the 'New York Times' carried a very favourable review of the radio broadcast." I understand that the attendance at this concert which was held in Orchestra Hall Chicago, was about 2,300—a figure which will certainly be an eye-opener to accordionists in this country. Prices of the seats ranged from $1.20 to $3.60. The sole purpose of the Midwest Accordion Association, writes Rizzo, is "the promotion of the accordion as a major instrument." We congratulate the M.A.A. on the excellent progress which they are making towards the achievement of this object.

* * *

GOOD advice to-day is good advice to-morrow, and here is a piece of sound commonsense from the pen of our old friend Frank Skilton, which is reproduced in "Accordion Times" of nine years ago. He is talking about Fingering.

"I have no doubt that many of you are determined to become first-class players and, one day, maybe champions. Take timely advice now. Knowing how to use the fingers correctly is the most important thing in developing the right technique. The utmost attention isn't given to the fingering now, while we are on elementary subjects, you will never be able to tackle such things as, shall be say Hungaria by Haydn Wood, or Valse Brillante by Conway Graves, so do be quite certain that the fingerings marked in examples for your guidance are used.

"You have had plenty of good advice on scales and arpeggios, and I am trusting everybody to 'do their bit' each day. I would suggest at least fifteen or twenty minutes be given to this part of your practice each day. The more you do the better, of course; it is a thousand times easier for getting 'finger sense.' Also, this helps you to learn the key signatures much quicker. There is a book entitled 'Scales and Arpeggios' by Conway Graves which is very helpful."

* * *

Just a note to remind you that a Concert is to be presented by the British College of Accordionists on Wednesday Nov. 19, at the Studio, Challoner Crescent. We hope that this will turn out to be a preliminary to a new series of London Concerts by the B.C.A.—perhaps we shall see them back at the Wigmore Hall in the New Year.

"Lister" Foil Pad

Illustration shows how it's made. Layer of fine foil prevents moisture penetrating to the hole shape in kid. Acts as sounding board and reflector. Reed waves emerging from tone-holes, as ordinary pads.

The Lister Pad is fitted standard on all our instruments and replaces at no extra charge.

Bradleys

Sole British Distributors

22 Glassford Street

Glasgow C.1

"Exit Jive" Says Silvester

"When I started my strict tempo Palais band", said Sil Silvester "the experts said I was crazy. They said: 'Nobody wants to listen to that music these days. They want their music hot.' But they were wrong. There is now a definite reaction against the jive, jitterbugging', and I am sure that during this winter that reaction will continue."

"When the lights of the time and trouble he has been bound to take to bring things even to this unlikely—the appearance of paper he has had to cover with writing, the battles he has had to fight with his partner to get this artist and that band accepted as suitable for broadcasting, the presentation, when the band leader and band almost pleaded to be allowed to use him. . . . but better pass over that,the BBC, who they had told him repeatedly, had on their staff several "trained announcers" who would at all times be employed on dance band shows unless something very special was required, then, perhaps one day he would be able to discover what this something special is, but, for the meantime it was a pity, but there

Suddenly something hits him very hard—the noise has ceased it —

he awakes with a start and gazes out into the studio through the glass panel. There he sees that the announcer has arrived and is facing the mike. One hand held aloft, he seems to have a good he looks, and possibly feels no different; like a god he can pronounce, with the assurance he will speak and like a god his audience will number millions—

Jolting of Mr. J. Hamilton Ashton put on at a time when pretty well none of the usual dance music is being broadcast, and having to be at work at this hour.

However, the red light flickers it remains steady and he speaks. "This is the B.B.C." The band begins its signature tune.

The first number is to be a very well-known one—it has been broadcast many times over the last several months; its name, as everyone knows, is "Hot Momma." The announcer, with his husky, ready voice, says "Hot Baby" and states that the tune is a brand new one.

All whose hands are not full of instruments place them on their heads, but—as Irving Berlin has recently explained to me, in "There's no people like show people" and "Even tho' they are broke-hearted, they smile their ma and pa have parted"—they carry on. Not that I am saying such a tragedy is comparable with the above, but just the same, though shaken to the roots, they carry on.

In this fashion, half an hour elapses, the final announcement is made, the red light goes off, the musicians, as usual, blow a final triumphant raspberry on their instruments, and pack them away.

This raspberry is interesting. I have never been on a musical session during the days of commercial radio without hearing something which might be described, but not immediately the red light goes off. It may be relief, it may be criticism, I wouldn't know.

Neither do I.

We cannot stock every instrument, so we just stock the best. And, with easy H.P. enable you to own them.

For example—

Conn Alto Sax., full artist, newly G.L. overhauled brown pads. £52 10

Couesnon Trumpet, L. bore, S.P. valve action, easy blowing. £17 10

Hohner "Verdi III" Accordion, white pearl, powerful tone, push coupler. £26 10

Couture Boehm Clarinet, Granadilla wood, forged keywork, as new. £50

Boosey Clarinet, Clinton System, with Barry ebonite, shows perfect. £17 10

Conn "Pan American" Trumpet, S.P., H. bore, beautiful instrument. £27 10

Co-op Super de luxe Acc., couplers, 120 B. women's model. £19

King Trom., G.P., per. slides, intonation as new. £50

—And many more. So send for full lists NOW, stating 'your' instrument.

For Everything Musical

Lew Davis

134 CHARING CROSS ROAD, W.C.2

PRODUCING A DANCE BAND PROGRAMME (From Page 3)

Up in the control box you imagine that bedlam begins again perhaps. Oh, no. The sound engineer, with a sigh of relief, turns off all the switches he can by his hands on, and silence reigns once again. The producer thanks him for his work, which has probably been wonderful. The producer passes into the studio where he speaks to the bandleader, whom he tells that his work has been "wonderful"; as to that of the singers and the whole ensemble, their work has been, in addition, been quite "wonderful" too.

He can't speak to the announcer in such terms, much though he may desire to do so. The poor fellow has to be the stuffed shirt on the other side of town in three minutes and has therefore been unable to remain behind to receive these felicitations.

Well, I do hope my little lecture on producing a dance band show has been revealing to you. Do you know how it's done now?

Neither do I.

TRANSATLANTIC (From Page 2)

not honour. Although he has not led a regular band for some time, I rate his recent Muscircraft discs as some of the finest big band sides to be produced in the past two years. I should not be at all surprised to see Shaw in front of a regular band again next year. . . . Elliot Lawrence has recorded an original composition for Columbia called "Baby Boogie". Our Cinephonic also have an original published bearing the same name. What happens if the Americans try to issued over I ere?. . . . Listen to A.F.N. at 9 p.m. on Thursday evenings for the Eddie Condon Show rebroadcasts. Eddie is in top form with some amusing pot-hunting. Margaret Whiting (always a must for me) is also on the show. That "We'll Be Together Again" recording of hers is well on the way to becoming another A.F.N. top-liner. . . . Our own Dame Myra Hess played the Mozart Piano Concerto in E. Flat Major (K 499) with Leopold Stokowski and the New York Philharmonic Symphony last Sunday.

EDDY HOWARD and his manager are planning to make their own pictures when the band settle in New York's Commodore Hotel for a lengthy stand in February. Major O'Dwyer has offered to help any film production unit who wish to make pictures in his city in order to try and build up the industry there. Called Lake Success Productions, Howard unit plan to build up a programme of shorts based on some of the country's most popular titles. They figure that Petrillo's ban lasts for any length of time, these "filmettes" will aid the Howard publicity campaign in so small way.

* * *

EDDIE CANTOR's comment on George Jessel's latest 20th Century Fox musical "I Wonder Who's Kissing Her Now": "All through the picture a guy keeps singing "I Wonder Who's Kissing Her Now." If they tried hollywood to switch the lights on the back row in the balcony they wouldn't need to keep on asking.