

BE-SOP / RE-BOP! FULLY RECORDED IN THE DIZZY GILLESPIE TRUMPET STYLE

MUSICAL EXPRESS No. 86 PRICE FOURPENCE

BERG LARSEN "It's the biggest sound in mouthpieces," says DIZZY GILLESPIE

NEW SHOWS

An ambitious musical and variety programme (Musical Express Staff Reporter)

WHEN "Something in the Air," Henry Hall's summer show, opens at the Grand Theatre, Blackpool, on June 12, the theatre world anticipates a resounding success.

NEW STARS

Chief interest on the music side centres on the appearance of Henry Hall conducting his New Orchestra.

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RODZINSKI FOR HARRINGAY

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Stobart and Thompson in Jazz Club

Readers will be pleased to read that they will be able to hear Art Thompson and Kathie Stobart on the air for the first time since their return from America.

ALEX BURNS THE HARMONIC PRESENTS

THE EDWARD KASSNER MUSIC CO. LTD. AND THE YALE MUSIC CORPORATION LTD.

SOPHIE TUCKER ARRIVES Meets Anne Shelton



On arrival in London, Sophie Tucker told the Editor of "MUSICAL EXPRESS" that she had heard a great deal about her own Anne Shelton's fine record of "Yiddish."

The Keynotes record with Anne Shelton

WHEN Anne Shelton recorded for London Label last Monday May 24 the highly polished vocal team "The Keynotes" recorded a new American number "Time Out For Tears" with her.

De Sabata's "Fantastique"

VICTOR DE SABATA'S rising popularity with London concert goers was strikingly demonstrated on Wednesday May 19 when his concert with the BBC symphony orchestra filled the Albert Hall on one of the finest evenings of the year.

VERA'S SILVER CUP



At West Ham Speedway Stadium last week Vera Lynn was collecting the autograph of Eric Clift, Captain of the West Ham team.

WEIR AND VOCALTONES IN CROWLEY'S NEW SERIES

A new weekly comedy show written by Gene Crowley begins in the Home Service on May 25. Doris Nichols will be teamed with Charlie Clapham, Frank Weir and his Orchestra will provide the music and Crowley will compare the show and do his own comedy spot.

BOBBY YOUNG LEAVES INGLEZ

Well known vocalist Bobby Young, will leave the Roberto Inglez orchestra at the Savoy this Friday May 28.

FRANKS FOR NEWQUAY

JOHNNY FRANKS will commence at the exclusive Headlands Hotel, Newquay with his Sextet on June 28 for the summer season.

ALAN DEAN IN FILM



Popular vocalist Alan Dean seen here with Dawn Leslie singing one of the songs written by Bob Hill for the film "Alamy in the Dark."

TED HEATH SPECIAL IS RAMSGATE BOUND

FOR the first time in railway history a special train is to be put on to cater for dance band enthusiasts. This revolutionary procedure will be introduced when Ted Heath and his Music play at the Coronation Ballroom, Ramsgate, during the week commencing June 28.

CARRIBEAN RHAPSODY NEXT WEEK

THE arrival of Katherine Dunham in London this week, with her company of dancers and musicians, who are to appear at the Prince of Wales Theatre for a limited season which opens on Thursday, June 3, will prove to be an event of outstanding importance in the annals of theatrical entertainment.

FELIX KING ON LONDON LABEL

FELIX KING and his Orchestra will make their first four titles in June for London Label American distribution. King advises us that for these recordings he will be using five saxes, trumpet, piano, bass, drums, guitar, a string section and will, as usual, play piano himself.

VIC FELDMAN MAKES DEBUT

Next Thursday June 3 Cricklewood Palais will see the debut of Victor Feldman and his Quartet. Feldman has for many years been established, in spite of his youth, as one of our best drummers and we feel sure that the first public performance of the Victor Feldman Quartet will be of great interest to his many fans and the dancers at Cricklewood.

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MORE NEWS AND PICTURES ON P.4

CINEPHONIC AFTER ALL PASSING FANCY ONCE UPON A WINTER-TIME

IS RAPIDLY BECOMING THE PROFESSION'S MOST RESPECTED SAX MOUTHPIECE

Accordian Times and

Musical Express

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Telephones - Temple Bar 4968-9

You may like "Musical Express" or you may dislike it, but there's one thing you can't do - ignore it.

THE VOICE

THE ADVERSE BALANCE
After Scarborough and all the big talk come the April trade figures and an ominous reminder that Britain is still affected by a serious adverse balance. It is not the policy of Musical Express to offer views upon the economic situation, but representing a big industry as we undoubtedly do, we are cognisant of the obligations of that industry towards national recovery.

BRITISH MUSICAL EXPORTS

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THEATRE FEES

Surely it is time the Musicians' Union met to revise the fees payable to theatre musicians. From the minima were devised in 1912 and have not been revised since then.

TWO TERRIFIC WRIGHT DOUBLES

"THE LAUGHING SIBBA"

"MAY BE WRONG"

"HERE COMES A TIME"

"S-H-I-N-E"

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THE A.F.N. FIX TELEVISION

THIS week I open with confidence. First go good wishes to my good pal Roy A.F.N. Frankfurt, who has just been promoted to Night Programme Supervisor. Roy shows that he is very well over this station and A.F.N. Bayreuth, which picked up on either 599 metres or 213 metres. Both stations are well equipped and almost as nearly so powerful as Munich-Stuttgart's 200,000 watts, can be heard well over most parts of the British Isles. Roy reports that he has already begun to broadcast from this country, all of which is most welcome, so keep it up, folks.

THE American Federation of Musicians have fixed a six-month interim contract for specialia in television broadcasts with the network broadcasting companies.

The agreement, which came into operation on May 1, guarantees the following rates for instrumentalists: local radio stations will be two-thirds of local station rates, while network stations will be one-third.

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Tim Pan Alley
"The Troubadour"
AN APOLOGY
to compile my statistics last week I unfortunately omitted two British numbers broadcast by Gerardo: "Too Good to Be True" and "April 28th Street" on April 28. My sincere apologies to Gerardo for this error.

DAVID LEWIN, in his column (Tuesday), May 18, stated that British songs were doing well. Quoted: "Our songwriters are doing well. Four of this week's top hits are British: 'Gaily, Gaily', 'Shine, You Winking Star', 'I'm In The Mood and Wishin' (Whizin')', 'If They Keep on Keepin' at It', 'The Show in the Show'. E.I.C. directives urging dance band leaders to give British music a fair playing time on the air. Good, I like it. I definitely do not like it if they can keep it up. I would like to point out to Mr. Lewin that over the past ten years, there have always been a good proportion of British songs in the air. In the Ten Best Sellers, this is in spite of the very bad representation they get on the air. What I applaud your undoubted enthusiasm, Mr. Lewin, in reporting that they get on the air. What I think in the best sellers, I still say the directive is vitally necessary, and although I personally dislike enforcement of policy in ANY way of life, in this instance a little enforcement might be a good thing. It would not hurt to hear of a British song that made the grade with the help of the B.B.C. rather than in spite of it."

IRVING BERLIN has written twelve new songs for a new musical he has written with Norman KRASNA. Called "The Big Top Show", the show is expected to be produced in New York this autumn. One of the composers is Oklahoma, and Annie Get Your Gun. While there, they intend applying for their next Broadway musical, to be called "Tales Of The South Pacific." Oklahoma is currently in Los Angeles for the production of Oklahoma, and Annie Get Your Gun.

LOU LEVY of Leeds Music has been buying up the entire Schillinger Music Library for a reported \$50,000. It is a collection of \$25,000 from the estate of the late composer. Leeds has already purchased "March Of The Orient" for early publication as a study score and will release it later. The score will be of great news to all arrangers and composers.

PHIL SPITALEY and his All-Girl Orchestra have been signed to follow the King Cole Trio in the Paramount Theatre. They in turn, will be followed by Jo Stafford, headlining on July 4th. It is announced... Stan Kenton has to id disc-jockey-promoter Gene Norman that he is leaving the city. His name from the bills of the forthcoming Hollywood Bowl concert. Norman is promoting the event as well as many others. In to receive 25% of the proceeds and the leader thinks that ample reward for his services. Only Ken Kenton's personnel are to be given credit on the bills. Both Martin Block and Paul Whiteman are in their network disc-jockey shows on the A.B.C. and Mutual networks in July. Both shows were reasonably successful, the latter being the more so.

THE Charlie Chester "Stand Easy" stage show which is entertainment from curtain to curtain fall features two potential stars apart from the inimitable Charlie. Ken Morris, who does the most original piano I have seen in years, and Fred Ferrari, who sings his way into the hearts of the audience, and does it. Their show is more!

ON THE SWEETER SIDE: I LIKE the new recording of Max and Harry Nesbitt's "Over Wyoming." Dave Sings it in a really lively hill-billy style. Jack (All British Times) Simpson has a very versatile singer in his band.

PHEDDE GARDNER'S saxophone solo of the immortal "Stanley" from the Peter Young outfit was a joy to listen to!

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TRANSATLANTIC
American Commentary
By STUART S. ALLEN

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Charles Wilford Proclaims Ella Fitzgerald as the "QUEEN OF JAZZ"

THIS month sees the issue of the most remarkable vocal record for a good many years. In fact, looking back, it has in the field no rival. It is the Adelaide Hall song "Creole Love Call" with Duke Ellington in 1927. The record is made in good and "Flying Home" by Ella Fitzgerald on Brunswick 6878.

This is no ordinary ballad singing. Both sides are wholly occupied by wordless scolding. There are very few interruptions and a passing reference only to the singer's "Lady Good". If you want a straightforward description in three words, it is "Ella sings, Duke plays". And she certainly shows that she knows all about it. She carries the tempo, she dances on her shoulders alone, from first to last. Using her leadership, she makes the flow with effortless ease in an exhibition of amazing virtuosity.

Listening to this coupling is a quick realization of the few phrases of the Pop soloists familiar from a score of records. There are very few considered strictly instrumental. And even instrumentally they've sounded awkward in their perverse angularity. Yet here Ella Fitzgerald brings up the same phrases (for the originality of this record lies in its execution) in a way that is so sound easy and natural to her voice. So natural, that I think she carries it to a point where she executes it with any of our trumpet players could have achieved.

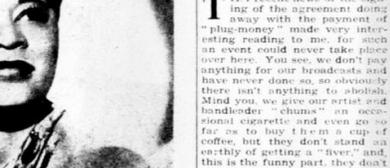
The human voice has immense range of expression. It is the most flexible and perfect of musical instruments, and one of the greatest contributions of jazz has made to the mainstream of music has been the emancipation of the instrument. The increased freedom and vocalization of instrumental jazz has been shown by the fact that the process is still short of complete, and that at its rarest the human voice remains unrivalled. Ella, on her side, is clear from her association with good jazz musicians. She never to my knowledge sang with any other band than Chick Webb's - which she took over in 1935. It was during this period that the most striking development in her ability took place. The excellent and forthright Webb band of the 1930's contained some of the best players, and in particular, I

think it is not fanciful to find some reflection in her singing of the always outstanding trumpet work of Art Jordan. Since that time Ella has recorded with a wide variety of studio-provided accompaniments, among which the inevitable have been those of the Mills Brothers, Ink Spots and Delta Rhythm Boys vocal groups all.

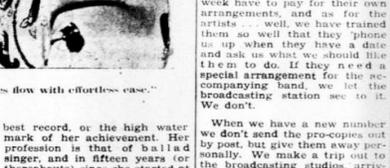
In "Flying Home" and "Lady Be Good" she is accompanied by Vic Schoen's and Bob Haggart's Orchestras respectively - though the style of the arrangements is precisely similar. Her contributions consist of a series of half-remembered phrases or words, together with a few complete phrases. She sets out to demonstrate that by her mastery of jazz phrasing as well as the mature powers. She sets out to demonstrate that by her mastery of jazz phrasing as well as the mature powers. She sets out to demonstrate that by her mastery of jazz phrasing as well as the mature powers.

For her finest achievements to date one must look to such recent recordings as "Sentimental Journey" (Brunswick 69814), "Kiss Goodnight" (Brunswick 69815) and "Benny's Coming Home On Saturday" (Brunswick 69761). This present recording is a technical exercise, an essay in virtuosity and above all a demonstration of her mature powers. She sets out to demonstrate that by her mastery of jazz phrasing as well as the mature powers. She sets out to demonstrate that by her mastery of jazz phrasing as well as the mature powers.

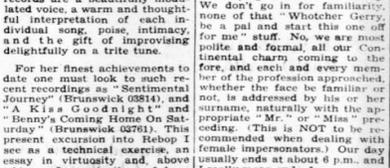
I don't want to suggest that this is Ella Fitzgerald's best record, or the high water mark of her achievement. Her profession is that of a ballad singer and in fifteen years (or thereabouts) since she started at the bottom of the ladder she has brought it to near perfection. The gifts she brings to all her records are a beautifully modulated voice, a warm and thoughtful interpretation of each individual song, poise, intimacy, and a sense of improving delightfully on a trite tune. When we have a new number we don't send the pro-copics out by post, but give them away per capita. It is a pleasure to the broadcasting studios, advertising agencies, and to the whole day in the cafe, drinking coffee and distributing the word of mouth. We don't go in for familiarity, none of that "Whoochie" style. We are not polite and formal, all our comments are in common language, and each and every member of the profession approached, whether the face be familiar or not, is addressed by his or her proper name. We are not "proprietary" Mr. or "Miss" coding. (This is NOT to be confused with the "proprietary" female impersonators.) Our day usually ends at about 6 p.m., and I usually end for you. I see us hanging around stage doors till all hours of the night. I see you in the future. With phoning us up, it isn't really



Ella Fitzgerald—"the phrases flow with effortless ease."



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I don't want to suggest that this is Ella Fitzgerald's best record, or the high water mark of her achievement. Her profession is that of a ballad singer and in fifteen years (or thereabouts) since she started at the bottom of the ladder she has brought it to near perfection. The gifts she brings to all her records are a beautifully modulated voice, a warm and thoughtful interpretation of each individual song, poise, intimacy, and a sense of improving delightfully on a trite tune. When we have a new number we don't send the pro-copics out by post, but give them away per capita. It is a pleasure to the broadcasting studios, advertising agencies, and to the whole day in the cafe, drinking coffee and distributing the word of mouth. We don't go in for familiarity, none of that "Whoochie" style. We are not polite and formal, all our comments are in common language, and each and every member of the profession approached, whether the face be familiar or not, is addressed by his or her proper name. We are not "proprietary" Mr. or "Miss" coding. (This is NOT to be confused with the "proprietary" female impersonators.) Our day usually ends at about 6 p.m., and I usually end for you. I see us hanging around stage doors till all hours of the night. I see you in the future. With phoning us up, it isn't really

