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MUSICAL EXPRESS

FRIDAY, JULY 18, 1947

No. 41

PRICE FOURPENCE

TRUMPET TECHNIQUE

ROY ELDRIDGE'S SHORT CUT TO GOOD AD-LIBBING

TOOTS CAMARATA

ARRIVES—

Adviser To Decca

PROMOTION OF BRITISH MUSIC AND ARTISTES IN AMERICA

(MUSICAL EXPRESS STAFF REPORTER)

TOOTS CAMARATA, FAMOUS AMERICAN ORCHESTRAL CONDUCTOR AND ARRANGER ARRIVED IN ENGLAND LAST WEEK.

"I am here as Musical Adviser to Decca Records. In this capacity I will advise on the correct British Artists and Orchestras to appeal to the American public.

"I shall be returning to the States at the beginning of August to fulfil my recording commitments there during the months of August and September, but will be returning to England at periodic intervals to supervise the production of the various titles we intend to make.

In the opinion of "Musical Express" we are privileged to have a man with the reputation of Camarata handling the promotion of British music in the United States.

Routledge takes straight band on 'Queen Mary'

Leo Routledge has been engaged by the Gerald office to take his straight sextette on the maiden voyage of the R.M.S. Queen Mary.

BIG UNION RALLY

A Rally of East London suburban dance musicians will be held this Sunday, July 20, 11.30 a.m., at the Labour Hall, Catherine Road.

Many London Borough Councils have responded favourably to the Union's efforts to safeguard dance musicians' rates when performing in Council Halls.

Phillips Quintet Broadcasts

Freddie Phillips and his new Quintette will have its first broadcast in the Home Service, 1.25-1.40 p.m. on August 1.

OLD HITS FOR NEW PROGRAMMES

- DIANE CHARMAINE SO DEEP IS THE NIGHT BEAUTIFUL LOVE GOODBYE BLUES HAWAIIAN WAR CHANT POEM DEED I DO JUST FOR A WHILE PARADISE ALLIGATOR CRAWL IF YOU KNEW SUSIE S.O. 3/6 per set

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LEWIS BAND TOURS IRELAND

Following their two weeks at Green's Playhouse, Glasgow, Vic Lewis and his Orchestra will open at Caproni's Ballroom in Bangor, N. Ireland, on August Bank Holiday and for the following six weeks will be touring large and small towns, including Dublin, Cork, Tipperary, etc.

SUNDAY CONCERTS AT COVENT GARDEN

The London Philharmonic Orchestra, will present their second season of Sunday concerts at the Royal Opera House, Covent Garden, commencing September 28, with Georges Enesco as conductor.

The season will be divided into four blocks of four consecutive concerts, for each of which subscription booking will be available.

RAMON and his SAMBA ORCH. for FRANCE Only Band to Work on the Continent

BILL DUFFY, better known as Ramon, and his Samba Orchestra, currently appearing at Ciro's and the Embassy clubs, will take his complete band to Cannes for the season.

The engagement has been negotiated by Gino Arbib of Anglo-American Artistes and in itself is an amazing feat, owing to the strong feeling that is existent between the French Musicians' Union and our Musicians' Union regarding a possible swap of bands.

Arbib tells "Musical Express" that both Ciro's and the Embassy managements have been most helpful, and courteous in releasing Duffy in order that he may fulfil this engagement for the season.



Exclusive "Musical Express" picture of Toots Camarata, who arrived in England last week.

SAMPSON COMES SOUTH

Tommy Sampson and his eighteen piece orchestra will be coming down from Scotland this week to make three personal appearances.

JACK SIMPSON SINGS FOR PARLOPHONE

Following the last three broadcasts of his All-British series in which he sang several old-time cockney numbers, Jack Simpson has just recorded "My Old Man's a Dustman" and "Everybody Knows me in My Old Brown Hat" for Parlophone.

New CALYPSO ORCHESTRA HERE

ON Tuesday, July 8, a calypso band straight from the West Indies arrived in England. Within an hour of their arrival Gino Arbib, who has brought them to this country, had arranged for them to audition for the B.B.C.

The orchestra which is known as Don Leonardo and his Carribeans, will feature all calypso and the instrumentation consists of two guitars, trumpet, flute doubling clarinet, two bongos, two graters, chocio, marracas. Also featured with the band are two Mentor Calypso dancers, Carlos and Cherry.



Don Leonardo and his Carribeans, who arrived in England last week from the West Indies, in an exclusive "Musical Express" picture taken during rehearsal at the Cocoonut Grove.

LUNCEFORD DEAD

BAND BREAKS UP

(Cable from Bob Kreider)

MUSICAL EXPRESS special United States correspondent Bob Kreider has cabled from America that famous coloured bandleader Jimmy Lunceford had a heart attack and died in Portland, Oregon, on July 12.

NAT ALLEN FOR CIROS

Using his large radio orchestra

WHEN Maurice Winnick leaves Ciro's at the end of this month, Nat Allen will take his large broadcasting orchestra into that exclusive club for five weeks.

Nat Allen will be heard by Home Service listeners on July 28 from 3-3.30 p.m. and again at the same time on August 6. On July 24 the band will be doing a "Music While You Work" from 3.30-4 p.m., and in August they will be heard in a series of "Bright and Early" broadcasts from 6.30-6.55 a.m.

JAZZ MATINEE WELL ORGANISED

On the first of the new Saturday series, "Jazz Matinee," I was considerably impressed by the fact that an established outfit, comprising musicians who are used to playing together, sounds so much better than a jazz session assembled from various musicians picked at random, regardless of whether their intonation and styles match.

Jack Jackson's comping was bright and breezy, with sufficient comedy to make it slightly different from the established announcers and compares that one usually hears.

TITO BURNS RESIDENT AT THE MOFFATT CLUB

Members of the Moffatt Fan Club will be glad to hear that arrangements have now been completed for the Club to be opened to members on Sundays at M.B.C Studios, 146, Charing Cross Road.

The regular Wednesday meetings will continue as usual, when a record recital will be given each week by two English boys who are ex-A.F.N. staff.

Smith Leaves Blue Rockets

The Blue Rockets have announced with regret that Bill Smith (brother of the equally famous Chick Smith, of the Sky-rockets), will relinquish his part directorship of the Blue Rockets following their Sunday concert at Harrogate on July 20.

Another change in the line-up of the band is announced and Eddie Farrow will take the place of Tommy Benton.

'Bright and Early' Series for Lucraft

Howard Lucraft and his Music have a series of "Bright and Early" broadcasts every Thursday morning 6.30-6.55 a.m. commencing August 7.

The band will be playing opposite Billy Ternent and his Orchestra when they make a personnel appearance at Watford Town Hall on Saturday, July 26.

BRITAIN'S BEST BARGAINS

- Trumpet, Hawker's New Century G.L. £30 Bb Clarinet, Boehm, L.P. Courson, new, slightly shop-soiled, with case £27-10 Alto Sax, Courson, art. spec., L.P. £27-10 Trombone, Conn Cav., new, gold lac. £25 A. Clarinet, Buffet, Boehm, L.P. £25 Piano Accordion, Tomcawell, 120 bases £22 Trumpet, Karl Meyer, G.L., L.P. £15 Alto Sax., Courson, sp. new pads. £40 Piano Acc., Gerald, 120 & coup. £35 Eb Alto Sax., Buffet, S.P., L.P. £30 Piano Accordion, Alvert, 24 bases £12 Piano Acc., St. George, 48 bass, coup. £17 Eb Alto Sax., Buescher, Aris., S.P. £65 Bb Boehm Clar., John Grey, new £35 Bb Clarinet, Boehm, Lablanc, Mint con. £55 Eb Alto Sax., Bundy, S.P. £16 String Basses, swelled back £65, £75, £85 Guitar, Jetei, cello built £10 Piano Acc., Sert. Soprani, 120b., cou. £30 Bb Clarinet, Albert system, no name £8 Bb Clarinet, Albert system, L.P. £10 Eb Alto Sax., Smith, gold lac. £25 Bb Clarinet, Sax, Conn., Lablanc, Oct., G.L. £30 Guitar, Gibson, Kalamazoo £12-10 Alto Sax., Albert Saxophonophone, S.P. £25 Alto Sax., King, Vull-True, S.P. £45 Tenor Sax., Gurnee, S.P., L.P. £20 Bb Clarinet, Sax, Esmering, Mother of Pearl K735 £18 Tenor Sax., Paul Cooper, L.P., G.L. £15 Alto Sax., Selmer, S.P. £25 Alto Sax., Selmer, Bull. Act., S.P. £25 Bb Trumpet, Conn., Conn., G.L. £25 Bb Clarinet, Selmer, Bull. Act., S.P. £25 Tenor Sax., Cabart, Full Artian, S.P., L.P. £20 Tenor Sax., Martin Handcraft, as new, S.P. £25 Bb Trumpet, Comet, G.L. £14 Bb Clarinet, Boehm Nupla, as new £12

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Mr. Sidney Euben of Ciro's and his pilot before their take-off for South Africa last week. It is in Ciro's Aviation planes that Ramon and his Samba Orchestra will be flown to Cannes.

VIEWPOINT A Miscellany of Views on Topicalities

IN CONFIDENCE By 'The Con-Man'

THE VOICE

THE WEED For months I have fought against spoiling this column with so sordid an exposure as that which I am now forced to make.

DOPE Although these words may read like a Crime Club Novel, they are nevertheless only too true. The dope is being peddled here in London, and certain musicians are using it.

AMERICAN ORIGIN Having heard of the American musicians (some of whom are famous) who, it is alleged, indulge this habit, their prototypes here in London may have thought it smart to emulate them.

ALTERNATIVES There are alternatives to marijuana when it cannot be obtained. Some of the boys are taking benzodrine, known to alchemists in the war as "Wakay-wakay."

LIMITED CLIQUE I do not want my readers to imagine this pernicious habit is widespread among London's jazz musicians. Thank God this is not so.



Nontando Jabavu

A THOUGHT-PROVOKING PLAY REVIEWED BY NONTANDO JABAVU

"DEEP Are The Roots," by Arnold d'Ussseau and James Gow, at Wyndham's Theatre, is a play that should be seen by every member of the musical profession.

I think it is true to say that the music profession has been most active in focusing attention on this evil phenomenon, and the courage of men like Benny Goodman in America, who flew in the face of race prejudice when he first introduced negro musicians in his orchestra, cannot be too much admired.

Although "Deep Are The Roots" confines itself to a highly personal and localised conflict—the return from the war of a negro army officer to his home in the Southern States, and the mutual attachment which sub-

Topical:

SWING IN PRINT

By Bert Smith Peter Maurice Music Co.

TO many people, no doubt, the term "piano tutor" still conjures up a picture of a Victorian letter-press rather dowdy publication whose front cover is adorned by the portrait of a wing-collared, long-haired professor, tempting you to turn the pages and learn to play "The Maiden's Prayer" in six easy stages!

Significant of the live interest in the technicalities of modern swing is the enormous enthusiasm, especially among semi-pro musicians, for things like the "Dizzy Gillespie Trumpet Style"—which went like wild-fire as soon as stocks were available.

Reminiscence:

MY FIRST BLUES

By Spencer Williams

IF you were to ask me how many blues I have written in my life, I could only answer: "Round about two thousand."

But now you ask me to name the very first of those two thousand blues, and I'm right on the spot. It could be "Mountain Top Blues," or "Box Car Blues," or even "Flamingo."

I see the right track, I've got my trunk packed, And I have packed the Good Lord to take the train back, That's headin' South, take me to Dardanelle, Ain't got no time to lose...

Record Sales

ARE WE A MUSICAL NATION?

By S. G. Gaskin (Proprietor: Marble Arch Music Stores.)

OVER the past ten years there has been a noticeable change in the tastes of the average music-lover towards a fuller appreciation of the great masters. How, otherwise, can one account for the enormous increase in the volume of sales of classical records to-day.

Another point of interest is the number of professional dance band musicians who have taken to buying records of serious music, especially the works of modern composers.

I fully appreciate that a nation of listeners isn't necessarily a musical nation, but it is surely a step in the right direction. And it is reasonable to suggest that classical records are about the last thing in the world that people would buy unless they got a fair measure of satisfaction from their purchases—and if you have any doubts about the tremendously increased demand for classical records, just ask the manufacturers. You would be surprised.

Due either to publicity or some more intimate problem, Len Royle (who so far is still with Paul Adam), has removed his interesting looking beard he had.

A well-known alto stylist now doubles percussion. He takes one, maybe two choruses, and then picks up his brushes to play rhythm till it's his turn to foot again.

Why has a certain notoriety, sold his collection of American titles?

The change of band ("policy") season is upon us again and current changes are many—only fore-runners of more surprises. Things are happening so fast it's a job to keep up with it all.

Several notabilities will be "doing the boats" shortly. A cheaper method of seeing America than that employed by some.

A blonde vocalist, who sat with a girl-friend in "Variety Fun" and discussed merits and demerits of her manager as a boy friend should remember, that her voice, though her fortune, is still rather loud.

I doubt very much if the announcer realised that his remark might have been misconstrued, when, in the last number of the Stephan Grappelly programme "China Boy", he said "listen to the out-of-this-world bass passage." Programme following was "Home to Music"

Weekly Report from Robin Richmond IN COPENHAGEN

I'M sitting in the Press office of Broadcasting House, Copenhagen; I have to wait for a call from Captain Powley, of B.F.N., Hamburg, and there is a two hours' delay on the line, so I thought this would be a good time to sit and write a few lines.

That's the best way to get a good show from an artist, don't you think? The Danish Broadcasting people also gave me a free hand, and even let me announce in Danish.

The most interesting personality I've yet met is Otto Lington. Lington has played for many years at the exclusive Valencia Club here in Copenhagen, and also runs the biggest band agency in Scandinavia.

Advertisement for Lew Davis featuring trumpet and cornet mouthpieces. Includes text: 'YOUR MOUTHPIECE IS MORE IMPORTANT THAN YOUR INSTRUMENT' and 'I maintain that a player will produce a better tone with a Lew Davis mouthpiece on a good instrument than on a poor instrument.'

Acting honours go to Gordon Heath as Brett Charles, the returned negro, and Evelyn Ellis as his mother, while Patrick Barr and Faith Brook are outstanding among the British members of the cast.

Advertisement for G. Scarth Ltd. featuring current orchestration services. Includes list of songs and prices: 'Out of My Dreams Beautiful Mornin' (W.) 3/-', 'Rose, Gold World Don't Wanna Dream (W.) 3/-', etc.

It is a well-known fact that the number of agencies has increased greatly since the war. Many of them are genuine concerns run by people of great experience and good standing in show business, who are opening up on their own and putting their skill to their own advantage after years of working for others.

Advertisement for Campbell Connelly featuring a line-up of hits for orchestral club members. Includes text: 'A Great Line-up of Hits For our Orchestral Club Members THE SENSATIONAL TRY A LITTLE TENDERNESS'.

And lastly—a few "oddities" here in Copenhagen—Band-leader at the exclusive 11 p.m. to 5 a.m. "79 Club" playing bass and maracas at the same time—Laid drivers who, when hailed, get out, bow, and open the door for you—so many pretty girls that you find yourself starting at the ugly ones—horses wearing tall, wide-brimmed Mexican hats, with two holes for their ears—girls smoking cigarettes—four hour drinking facilities—and lastly, a policeman who, when I asked him the way to the railway station, saluted, insisted on escorting me, booked and paid for my ticket, and saw me off with a smart salute!

BANDS SHOULD KNOW ALL ABOUT AGENTS!

By Jack Fallon

CERTAIN bandleaders have expressed their disgust at the raw deals to which they have committed themselves on the bad advice of unscrupulous agents and "managers."

The judge's approval. After all, he who pays the piper calls the tune, and it is the artist who hands over his ten per cent—not the booker!

That's the agency business as you and I and thousands of others all over the world understand it. But there's a new class of agent abroad to-day, the get-rich-quick agent who has precious little sense of responsibility either to his booker or to his artist.

The racket is very simple. This particular type of new agent has a pal who owns something or other where bands are used and 10 per cent. is all they can see. Or this new agent propositions another guy who is a manager of something or other and, again, all they can see is 10 per cent.

Business, cuts his coat according to his cloth and, most important of all, can reasonably assess the box office value of his band.

He investigates and knows whether the promoter is worth business, cuts his coat according to his cloth and, most important of all, can reasonably assess the box office value of his band.

Advertisement for Matchetts of Belfast Instrument Centre. Includes text: 'MATCHETTS of BELFAST INSTRUMENT CENTRE', '44, WELLINGTON PL. PHONE-26695'.

Advertisement for Ackroyds featuring brand new 1947 instruments. Includes text: 'ACKROYDS The Band Shop', 'ACTUALLY IN STOCK', 'DRUMS - Premier, Beverley, Ajax, Autocrat, Carlton, SAXOPHONES - Boosey & Hawkes "Regent" Alto, TRUMPETS - Boosey & Hawkes "Regent", Besson, "International" & "New Creation", AMPLIFIERS - R. S., Truovice, Dallas, etc. GUITARS - Hawaiian Electric, Single Neck, Twin Neck, Console Models.'

Advertisement for Noel Gay & Clover Music Co's Ltd. featuring new waltz songs. Includes text: 'NOEL GAY & CLOVER MUSIC CO'S LTD.', 'NEW WALTZ SONG THE IVY STILL GROWS', 'IMAGINEZ', 'EL SAMBA - PANAMA'.



Margaret Whiting, star of the new Bob Crosby show "Club Fifteen" is Stuart S. Allen's tip for stardom this year.

leading himself some nice jobs now that he has reorganized his band. Right after the announcement I gave last week of his taking over the U.S. Government's "Treasury Hour" radio show, came the news that Sam Goldwyn had signed up his band for a featured spot in his new Danny Kaye picture "That's Life". This particular film will also feature the sensational Page Cavanaugh Trio, who are already scheduled to appear in Warner's "Romance in High C.", one of Paramount's two-reel Technicolor productions called "Jingle Jangle", and a Joe Pasternak feature for M.G.M. Nice work!

Ferry Como will not return to the Chesterfield Supper Club show next autumn. He will build a featured half hour programme, probably with that Satisfiers vocal group in attendance. Jo "Cindy" Stafford will be back on her portion of the nightly show when it reverts to its winter schedule.

That new Bob Crosby Show I told you about the other week, got off to a good start over C.B.S. on June 30. It is called "Club 15" and is obviously competition for N.B.C.'s "Supper Club" programme. With Bob composing and doing a spot of singing in the new studio orchestra under Terry Gray, and two top girl vocalists, Patti Clayton, formerly on the "Bouquet to You" show and whose own proposed programme was cancelled at the last moment, shares vocal honours with Mr. C. On Tuesdays and Thursdays; while the one and only Margaret Whiting, my bet for poll honours this year, is heard on Mondays,

Wednesdays, and Fridays. . . Another capital boom, Peggy Lee, who began her singing replacement show in fine style with Woody Herman, and her husband, Dave Barbour, conducting a really natty little accompaniment group.

Leslie Stokowski is to come to Europe again, under the auspices of the American Control Commission, to conduct the newly formed German and Austrian symphony orchestras. . . The Master Record Company didn't fold, as many people anticipated. They have reorganized their set-up and have signed most of their artists to new contracts. They, and E.M.I., however, have lost Duke Ellington, who pulled out with another twelve months to run in his contract. His agents, the William Morris Agency, are now negotiating with Majestic-Wonder what Wally Moody will do next?

ARE YOU A SQUARE? Musicians in Britain should read this and learn—don't do what this fellow did.

A young musician in New York bought his wife a new fur coat on her wedding anniversary for thirty pounds. The woman, hiding her disappointment, wore it when they went out on Sunday night (the guy worked a six-day week). As they left their apartment, a woman strolled by wearing a magnificent fur coat. The wife turned to her husband and said, "Oh darling, isn't that a gorgeous coat?" Replied her husband, "Why darling, you didn't tell me you liked 'em BROWN—you should have said!!!"



"Take no notice . . . that's our new Australian alto player?"

Transatlantic

AMERICAN COMMENTARY BY
STUART S. ALLEN

EASILY the most popular opinion over Beryl's success, singing group in America today, the Pied Pipers have just figured in a novel recording deal which will enable British Pipers enthusiasts to hear them on wax in the near future. Ever since Frank Sinatra got his own radio show, they have been one of the singer's main supports, and have appeared with him on all his personal appearance tours. Unfortunately, however, Frankie is under exclusive contract to Columbia Records, while the Pipers record for Capitol Records, that company's major rival. Now, under a new, but undisclosed, agreement, they have been loaned to Columbia to cut a series of sides with their star team mate. Since January 1, this year, the ex-Tommy Dorsey vocal team have won nineteen national awards.

Although Beryl Davis is doing quite well with her first Victor release, the general criticism from record spinners and critics seems to sum her up pretty well. She has good intonation and a good clear voice; she stays in tune—something unusual with girl vocalists—but her main fault lies in the fact that she still has no distinctive style of her own. This is a major handicap in America where personal style counts for so much. Beryl's up against competition now—something she never had in Britain—and so far she's lagging a bit behind. A report from Chicago informs me that she did very well and made quite an impression at the National Record Dealers Convention held there last month. Also present were June Christy, Margaret Whiting, the Dinning Sisters, Frankie Laine, Herb Jeffries and Merle Travis. Charlie Barnett is certainly

Jazz

Edited by
DENIS PRESTON

It seems that it is the unavoidable fate of any new art form to suffer, at one and the same time, too much criticism and too much praise. The "be-bop" style of jazz is no exception—yet the opposed claims, that it is wonderful music and that it is terrible music, are made without any understanding of the very obvious fact that there are both inspired and uninspired "be-bop" performances!

The main trouble with "be-bop" music is that most of its performers attempt to play phrases which are much too complicated, and therefore do not sound at ease. When, for example, Dizzy Gillespie creates nice phrases on his trumpet, as indeed he sometimes does—the listener must still be troubled by the all too noticeable effort in their performance—long, difficult phrases that they are.

On the whole, it may safely be said that "be-bop" piano solos sound far more relaxed than the solos played on wind instruments. As George Shearing remarked recently in his reply to Denis Preston's "Jazz Questionnaire": "The piano is the ideal instrument for 'be-bop' interpretation, since the irregular intervals which are so much a part of the style—and so difficult to play on an instrument like the trumpet—are child's play on the piano."

BE-BOP IN PERSPECTIVE

By
HUGUES PANASSIE

ense of tone and relaxation. "Be-bop" pianists often play nice sax or trumpet phrases, but they do not "sing"—for the obvious reason noted by Shearing, the lack of "flexible intonation." The conclusion is very easy to point out—this new style of jazz will produce sound, relaxed performances only when the musicians succeed in making, it instrumentally comfortable. Generally speaking, the ensemble passages are the best part of most "be-bop" performances, for they are better built than the solos, and better played, too—because rehearsal gives the musicians a chance of overcoming their technical difficulties.

Yet, in spite of its present-day shortcomings, let us look forward to real good jazz coming out of this new style, as, indeed, it is bound to.

Record Review: JULY COLUMBIAS

Opus No. 1 (Oliver); Boogie Blues (Krupa, Biondi); by Gene Krupa and His Orchestra. Columbia D.B. 3316.

Side 1 gives us an unpretentious powerhouse arrangement of an all-too-familiar opus. There is a mercifully short trumpet solo in the last chorus, which also boasts some machine-gun rat-a-tats by the drum maestro.

"Boogie Blues" is a deceptive title for a rather nondescript little piece, enlivened only by Tommy Pederson's ingenious trombone obbligato to the singing. "Good solo spot by Charlie Ventura's tenor," mentioned by Edgar Jackson in the current issue of "The Gramophone," is, of course, by Johnny Bothwell's alto—and not so very good at that! The voicing of the final ensemble is stolid and unimaginative, weaknesses which a treble forte hardly compensates.

Tin Pan Alley

DESMOND O'CONNOR

THERE IS NO SANTA CLAUS. When I recently commenced this journalistic jaunt, I thought I had found a swell way to make everybody happy. Band-leaders and bass players, comedians and crooners, formed a long queue in Denmark Street to congratulate me on the way in which I went to work with words. Or maybe I was standing next to a barrowload of oranges?

Anyway, a very quick change came over the scene which I happened to suggest that somebody's performance could be improved. Never be a columnist, fellers! They only want you for your blurb! Rave, and the world raves with you. Pan, and you publish alone!

TACET. Will all the friends of Harold Patrick, the well-known arranger, please write to him at the Smithfield Ward of St. Bartholomew's Hospital. Pat went down with cardiac trouble early in March, and suffered an unfortunate relapse while he was recuperating at Worthing. He writes that he expects to be in hospital for some time.

ALL RIGHT, B.B.C. I'M WATCHING YOU! With Union-Jack Simpson's Saturday morning spot temporarily off the air, this means about a dozen less broadcasts a week for British songs. A dozen less chances of building up a good archive for export.

RAY MARTIN. It's good news to hear that this really great orchestra is due on the air again this month. All the experts agree that Ray's outfit is headed for the big time.

NEW WALTON QUARTET

On Tuesday, July 8, at the Wigmore Hall, the Philharmonia String Quartet performed three quartets—Bartok's Second, the new Walton, and Beethoven's Third Rasoumovsky. It was most interesting to see how the new British work stood up to its neighbours, both of them accepted masterpieces, one of the present century, the other of the last. Walton had obviously taken great pains over his new work, which seemed quite at home in such select company.

- ### TEN BEST SELLERS
- The following list of TEN BEST SELLERS, irrespective of price, for week ending July 16, 1947, has been compiled from lists supplied by members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces:
1. Among My Souvenirs—Lawrence Wright (1/-)
 2. Gal in Calico—Feldman (1/-)
 3. Tell Me Marianne—Southern (1/-)
 4. People Will Say We're In Love—Chappell (2/-)
 5. I've Got The Sun In The Morning—Berlin (1/-)
 6. Try a Little Tenderness—Campbell Connelly (1/-)
 7. How Lucky You Are—Kasner (1/-)
 8. Anniversary Song—Campbell Connelly (1/-)
 9. They Say It's Wonderful—Berlin (1/-)
 10. The Old Spanish Trail—P. Maurice (1/-)

MOFFATT IS COMING!
July 26 is the date

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HAWAIIAN GUITAR .. 11. 6d.
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Even so, very little of the "be-bop" piano work so far recorded has proved to be really good. Relaxation isn't, after all, the only thing to be taken into account, although it is essential in jazz, as indeed it is in all good music. Here again, George Shearing made a clever point. "Many modern pianists," he said, "in improvising melodically, forget that the piano lacks the flexible intonation of the wind instruments. Therefore, which would sound very effective on a saxophone, can be dull and stodgy on the piano." This is the major fault with most "be-bop" pianists. All too often they content themselves with single-note phrases in the right hand, of the same type as the trumpet or saxophone phrases of a Gillespie or a Charlie Parker. Admittedly, Earl Hines did much the same thing years ago in adapting Armstrong's trumpet style, but in his case the left hand, too, was fully occupied and always interesting.

It is a strange thing, but in spite of the melodic complexity of their work, most "be-bop" pianists use a style which is technically childish. Obviously, the piano style of a James P. Johnson or a Fats Waller, or among modern musicians, Milton Buckner or Errol Garner, calls for much greater pianistic technique than the "be-bop" style of a Dodo Marmarosa or an Al Haig. The truth of the matter is that a musical style must be adapted to each individual instrument according to the technical capacity of that instrument. There are some wonderful ideas in "be-bop" but most of them do not click, simply because they are not well conceived from an instrumental viewpoint.

In the old-time New Orleans bands—despite what you may think of the style of playing, each instrument was played strictly according to its own capacity. The trombone part, for example, had that low, full slide effect you would expect of a trombone, while the clarinet part was an agile, singing part—far removed from the fustful tenor-style favoured by almost every present-day clarinetist.

In "be-bop" music the trumpeters try to play as fast and in as complicated a manner as clarinetists, and, even when they succeed, it is at the ex-

- ### RECORD RECOMMENDATIONS
- Each week this column lists ten outstanding records by leading jazzmen and bands, drawn from the current English gramophone catalogues. In strict alphabetical order we continue, this week, with JEMBLE LUNCHEFORD.
1. My Base Heaven I'll Take The South Brunswick 02544
 2. Annie Fog Annie Laurie Brunswick 02649
 3. Sweet Sue Down by the Old Mill Stream Brunswick 02625
 4. Mood Indigo Sophisticated Lady Brunswick 02686
 5. Rose Room Four or Five Times Brunswick 02758
 6. Back Door Stuff (Parts I & II) Brunswick 03874
 7. Cheatin' On Me Tain't What You Do Parlophone R.2647
 8. Mandy Lonesome Road Parlophone R.2688
 9. Easter Parade I'm Alone With You Parlophone R.2754
 10. White Heat Lunceford Special Parlophone R.2628

LIVELY CORPS. I see Tommy Dorsey is reported as saying that Jazz is dead. I seem to have heard this one before! When it first started they said it wouldn't live, and somebody has announced the funeral almost annually. Jazz doesn't any more than art does. Only the form changes. See you at the Jazz Matinee.

CONGRATULATIONS To Derek Roy, who has nearly completed two years as resident comedian on "Variety Band-box." He is always a standout in a show that often bristles with talent, and writes all his own stuff. Clever boy, Roy.

TITLES. It is difficult to over-estimate the plug value to a song which has the same title as a picture, and an unattached number has a hard time trying to compete with the enormous cinema publicity. Songwriters are not unaware of this, and are always on the look-out for a film which carries a title worth writing up. This they are perfectly entitled to do, there being no copyright in a title in this country.

A current example is "The Best Years of Our Lives," a beautifully written song, which cashes in on the publicity of one of the best pictures of our lives. I haven't the pleasure of knowing the writers, but if I believe they are a British team, and they are to be congratulated, not only in getting away with this title, but in writing such a hit-worthy song. I hear that the American film studio thoroughly approves of it, which is more than they did of the efforts of their own writers to write up the title.

Sometimes it is done the other way round, as in the case of a forthcoming picture called "If You Knew Susie." In this case an already established hit is used to name a picture. Incidentally, this film has for its star Eddie Cantor, of the original flying saucer eyes.

NICE TO HAVE KNOWN YOU. Well, chaps, this just about lets me out. It is with genuine regret that I must bring to an untimely end my brief association with this paper. When my

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BETTY HUTTON FINDS A NEW USE FOR SOUND GEAR



Irrespressible Betty Hutton gags with sound mixer Eugene Merritt's earphones by pretending to listen to his heartbeats on the set of Paramount's "The Perils of Pauline."

This Microphone Business: GEORGE MELACHRINO SUMS UP

"Keep it in Perspective"

IN dealing with music conveyed by mechanical means to the listener there is one vital factor which too often is neglected or completely ignored. I refer of course to "perspective", and I should like in this, the final article of the present series, to discuss this subject in full and point out exactly what perspective means and what a tremendous difference true perspective can make to a realistic performance.

Our operative word is, of course, borrowed from an art which is appreciated by a different sense, but it applies in exactly the same way as I will show, and our ears as well as our eyes can be offended by something out of perspective, though perhaps not so consciously.

When looking at a picture our eyes can see either a flat piece of canvas with colour smeared on it or can gaze through a veritable window to great vistas of enchantment. The skill of the artist can place an object so that we, the observers, can judge almost its exact distance from the eye. And so it is with music. An orchestra (or any ensemble) can be so correctly placed and balanced that an exact impression of any desired situation can be conveyed to our ears.

The result when successful is satisfying. The result of an incorrect placing and consequent lack of true perspective is irritating.

Too few responsible people realize how accurately the "size" of a studio is broadcast or recorded and how devastating to the general effect when it is wrong for the situation. How many times have you heard a theatre orchestra sounding as if it is in someone's drawing-room? Or a string quartet as if in a barn?

I remember listening to a broadcast of a musical play where the orchestra and a singer were supposed to be in the open air. I was able to judge almost to a foot, the distance the singer was from the walls of the studio.

The average listener of course would just be vaguely aware that something was rather peculiar, but the programme would be spoiled just the same.

The matter, however, goes a lot deeper than just the general effect of orchestra, singers, actors and studio. The internal balance of these units come very much into the picture. Every performer cannot possibly be the same distance away from the listener and unless an impression of varying distances is created the result is flat, uninteresting, unreal and irritating. That is why the average dance band gets so boring and is so tiring to the ear. A special flattening out process is indulged in so that every instrument sounds at an equal distance; perspective is destroyed and the result is equivalent to looking at a picture of a brick wall with a few different coloured bricks!

The foregoing remarks explain, of course, why I am so much against the multi-microphone system. It is the greatest destroyer of perspective and as such should be discarded.

For so long we have been subjected to sustained attempts to make things seem what they are not. This is the age of realism so let us be realistic and keep it in perspective.

MUSIC IN NEW BRITISH FILM

Last week saw the shooting at Denham Studios of some of the final sequences of the new Two Cities Film, "The Mark of Cain", which stars Eric Portman, Sally Gray and Dermot Walsh. Included was a concert scene in which John Hollingsworth, Musical Director of the Central Office of Information and often conductor of the London Symphony Orchestra, conducts a forty-six piece orchestra playing the Rachmaninoff No. 1 Piano Concerto. Albert Ferber is seen as the soloist. The conductor's rostrum was specially loaned to the Company by the Albert Hall.

Part of Tchaikowsky's "Romeo and Juliet" is used as background music to lend point to dramatic scenes. "The Mark of Cain" is directed by Brian Desmond Hurst and produced by W. P. Lipscomb.

Accordions Times

Edited by J. J. BLACK

WORKING A PASSAGE!
Two of my friends, both married and both keen accordion players, discovered last year a novel way to enjoy a "holiday with pay".

The first step was to find a furnished bungalow, which they rented for a month. The house, work and cooking was shared between the two wives, and while this work was proceeding my two friends amused themselves by providing the "music while you work".

After a week they had become accomplished duettists and, in conversation one day with the manager of a leading hotel, they were invited to do a cabaret turn during an interval at one of the hotel dances. "The Act" was an immediate success, and resulted in three further bookings.

The rate of pay was 5s. for a turn lasting approximately ten minutes, and engagements were accepted at two other hotels.

During their last week my friends also appeared at the local cinema; their total income during this last week was sufficient to cover the week's holiday expenses. This year they are trying the same idea, and hope to be on the top of their form by the end of the first week.

I pass the idea on, for what is it worth, to good players only. As I have mentioned before, inexperienced players should wait until they can put up a good performance before risking the good name of our instrument in public!

Further to my remarks regarding accordion activities in Plymouth some weeks ago, I am glad to be able to report that a Club has now been established. Already there are over thirty members, and membership is still increasing. A dance band has been formed, and will be playing for a local dance in a few weeks' time. A concert band will also be formed.

This Club is interested in the "Club Exchange Visits" idea, sponsored by the National Accordion Organisation in conjunction with "Musical Express". Any other club within reasonable distance, and prepared to exchange talent for guest evenings, is invited to send full particulars.

The ambitious Organizing Secretary of this new Plymouth Club is Mr. J. F. Hubber, who hopes that other Cornwall and Devon Clubs will consider the possibility of becoming branches of the Plymouth Club. He is anxious to see the membership increase as quickly as possible, in order that well-known professionals could be booked to appear at club concerts.

Bennett Joins Douglas

Paul Bennett, well-known alto player, has commenced working this week with the Leslie Douglas Orchestra. He is taking the place of Rube Solomon, who has had to leave owing to the fact that touring is affecting his health. Bennett has recently been at the Milroy with Paul Adam.

Rose Room Announcement

This Sunday, July 20, the Rose Room will be held at the Chateau Restaurant, Gerrard Street. Bookings can be made through Mountview 2082 and the music will be provided by Joe Crossman and his Rose Room Trio, with comping by David Miller.

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