The Man Who Started the Enquiry

THE NEW CHAMPION INDUSTR

Wing-Commander GEOFFREY COOPER, M.P.

speaks to MUSICAL EXPRESS

(Staff Reporter)

Was he an actor?

What interest had he got in our business to raise his voice in such ioud protest against alleged anomalies? He said:

"As soon as I was demobbed the first problem that confronted me was my rehabilitation. In my own case the matter finally sorted itself out. But I soon realised that there were not finding this major post-war problem easy. So I became intensely interested in the subject and began to make enquiries about how these people were becoming absorbed again into civilian life. It was in this manner that my attertion was drawn to the B.B.C. by one or two professional friends of mine. Any scepticism I may have had was soon dispelled by each of my informants bringing somebody else their statements. In this way the facts soon began to grow like a snowball.

"Now I happen to be very interested in industry, and "Just one film for Paramount." As soon in the state of the sound in the state of the state of the state of the sound in the state of the st

began to grow like a snowball.

"Now I happen to be very interested in industry, and particularly in the way industry is organised and conducted. I had a factory of my own before the war, so I have a rather practical knowledge of the subject. That is why I am so convinced that a national undertaking like the B.B.C. must be to desperately needs. This is the man who has shown himself.

would happen if his allegations were proven? Would disciplinary action be taken? He said:

"This is not a matter for retribution. Nothing was further from my mind. My crusade is not conducted mainly against individuals. I firmly believe that a disgraceful state of affairs exists, but recriminations will not solve the problem. The difficulties are due entirely to bad manage-before, on the pattern of the very best in other industrial organisations under really efficient management, then all anomalies would disappear. The B.E.C. has had quite long enough to put its own house in order from the inside and has failed to do so. It is now time somebody put it in order for them. Let somebody undertake the reorganisation from the outside, just as a Business Consultant might be called in to advise any other large firm. This should have been done long ago."

At this stage I told the Wing-Commander that the entire ression had regarded as a ray of hope his suggestion, made in PETER MAURICE (SEC) CLUB

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"MY STORY" FRANK SINATRA

(See Page 3)

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THE VOICE

And so—to the task. Mr. Cooper has paid "Musical Express" compliment of quoting its views in Parliament. Let us hope he push forward reientiessly his case for reforms in policy at B.B.C. Let us hope we shall soon have an administrative and

Drummers!

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bv Jack Duarte

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Edited by J. J. BLACK

Guitar

"Don't be a Passenger" SAYS BERT WEEDON

Accordion Times

The Forgotten Tribe By ROBIN LEA

TEACHERS-3 Joe Gregory (Cardiff)

MOST readers will be familiar with the name of champion band-maker Joe Gregory, of Cardiff. We are asked to correct a false rumour that he is at present conducting a hostelry



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Contrary to popular belief it musical education to some de-

"IN CONFIDENCE"

By "The Con-Man"

wurnly dressed military gentleman Russ "Blimp" Allen have band sounds so sad? He perhad a go. Could it be that Ivor balrants has made a strategie each individual instrument and withdrawal by leaving off his yet there is still faulty intona-"Piccasso" at the Rose Room tion. That Shen Piccas.

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Armstrong Savoy Five. Fairl

Robert Street, Street Street, Str

Dorsey's Orch. H.M.Y.
So. CHINATOWN. Armstrong
and Orch. Pario R.1198.
How the sentimental years
Hard, too, on your musicianship,
and your audience! (1981.)
Orleans Feetwarmers.

61. MAPLE LEAF RAG. New Orleans Feetwarmers. H.M.V. B.9408. Bechet's soprano leads and drives this seven piece band with

and your audience! (1931.)

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One of that bunch of 1933

Victor recordings that the critical damned. A sad mixture of gallery-fetching and sincer must be successful and successful

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vocation 1186 (Apex 1985).

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White runs trills, turns and gradient of the ensemble with delicious little runs trills, turns and gradient of the ensemble with delicious little runs trills, turns and gradient of the ensemble with delicious little runs trills, turns and gradient of the ensemble with delicious little runs trills, turns and gradient of the proposition of the ensemble with delicious little runs trills, turns and gradient of the proposition of the ensemble with delicious little runs trill, turns and gradient of the ensemble with delicious little runs trill, the proposition of the ensemble with delicious little runs trill, the proposition of the ensemble with delicious little runs trill, the proposition of the ensemble with delicious little runs trill played out until 1 played out I'M COMING VIRGINIA.

Seesie Smith. Common.

(A).

This isn't the best of Jimmy
Johnson's accompaniments—it's
one to typical. A melange of
with ragtime

predominating.

69. JINGLES James P. Johnson-plano solo. Brunswick 1982 (A). 1982 (A).

urio R.510.

A discful of rhythmic suspenms and surprises, against
nich Hines sketches an Armrong melodic line. (1928.)

all a

Art Tatum
72. STORMY WEATHER.

strong melodic line. (1923.) singer. (1944.)

I. MAPLE LEAF RAG. 80. BABY DOLL. Bessie Strong and the forch Brunswick (1996.)

This is strictly 4/4 music, in some beautiful, classical recitaspite of the tilt, with thise talk- tive. - carried along by a jazzing alternate cheruses. He rivals stream from which there is an
puts his disciples to shame in melody. " (Darius Milhaud.)

the solos. (1934.)

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Personnel changes in the Frank Weir band have benefited the rhythm section; two new-comers from the R.A.F. being the persons responsible. On

1947

A personal contribution from the Editor of Musical Express

u are in a mood to treat
föllowing remarks,
please do not read
They were not written
e specific purpose of fillp this space. Neither
they designed to give a
of nostalgia to our
vise virile columns. them. They were not written for the specific purpose of filing up this space. Neither were they designed to give a cherwise virile columns. They are the serious expression of a deeply rooted desire which might only be fulfilled by a great and noble effort. The New Year is about to commence. Try saying this over to yourself:

I RESOLVE ...

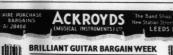
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four-star orga
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In England for a few days to other a radically different from the normal run-of-the-mill particular band has caused may be nothers in the past of the say that the normal run-of-the-mill particular band has caused mill provided the particular band has caused mill provided the particular band has caused mill provided the particular band has caused mill be provided to the provided that the provided the provided that the provided the provided that the past that the provided that the provi argument in muran carcuse time, and the said, "I want to have a band that is above all else danceable. Too many of my brethren have disc a r ded rhythm and emphasised over dramatic changes in tempo and style. I have heard more than one top band start out on a tune as though it were a great instrumental classic and the same of th

ROBERT "RIP" REYNOLDS

the music profession is concerned.

Several of the Redman boys recently returned from Europe on the Queen Elizabeth, leaving seven of the band behind in seven of the band behind in the profession of the profess

* STRAVINSKY ANSERMET

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sprogramms were Hindentitis of "Nobilisaina Visione," Ravel's is "Sheherazade", and Debussy's "Sheherazade", and Debussy's "Sheherazade", and Debussy's "In the opening movement. The fact of the special production to the opening movement. The fact of the production of the opening movement. The fact of the production of the opening movement. The fact of the production of

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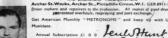
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er, Ansermet is

i interpreter of Stravinsky's

is. The B.B.C. must have
a tremendous opinion of his
ers as a conductor of modern
ic, for the other pieces in the
were. Hindemith's music, for the other pices in the programme were. Hindentith's "Noblitseina Visione," Ravel's "and Debussy's "Jeux" stand Debussy's "Jeux "Jeux" stand Debussy's "Jeux" s

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