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'TAWNY' NEWS INTERVIEWED SIR VALENTINE HOLMES, K.C. MEETS BANDLEADERS

SIR VALENTINE HOLMES, K.C. MEETS BANDLEADERS (Musical Express Staff Reporter) THE B.B.C. HAS ACTED WITH COMMENDABLE SPEED IN CLEARING UP THE BRIBERY ALLEGATIONS MADE AGAINST ITS OFFICIALS IN THE HOUSE OF COMMONS BY WING COMMANDER GEOFFREY COOPER, M.P. SIR VALENTINE HOLMES, K.C. APPOINTED BY THE B.B.C. TO CONDUCT THE ENQUIRY IN PRIVATE, COMMENCED HIS INVESTIGATIONS ON MONDAY LAST. SHADES WERE DRAWN ACROSS THE WINDOWS OF SIR VALENTINE'S CHAMBERS TO DISCOURAGE THE INQUISITIVE.

Mrs. "Tawny" Neilson was interviewed for two and a half hours during the afternoon of January 6. It is understood that she may be called again later to give evidence. She arrived with her solicitor, Mr. J. Thompson Hallsall. On leaving she said to a Press reporter: "I have answered a lot of questions, but I can say nothing about it."

Phillips' Concert at Hackney a Success

The new Woolf Phillips Orchestra was accorded a grand ovation when it made its debut at the Harry Leader Swing Concert last Sunday. Creating an entirely new style of orchestration with the use of a full woodwind section, the band played with zest and drive, and should prove very popular with both swing and commercial fans. Dick James rendered in his usual popular manner the Woolf Phillips' arrangement of "Without a Song." Michael Lindon added sophisticated humour in his singing of the Sinatra Medley—Paul Carpenter piece "Yes."

"Musical Express" understands that Sir Valentine has been to see officials at Broadcasting House and that he has studied very closely the detailed working of the B.B.C.'s Dance Music Organisation and its relationship with bandleaders. As we go to press it is expected that Sir Valentine will be devoting the whole of the next week to the work of the Courts resume next week. When he has completed his enquiry he will make his report to the Governors of the B.B.C.

BRUNO WALTER'S FAREWELL CONCERT

Schubert's C Major Symphony was the main item in Walter's farewell concert prior to his return to America. The L.P.O. brass section acquitted itself well in the first movement. All sections of the wind played brilliantly throughout. One evening Horns and bassoons were clear and resonant, while the oboes, flutes and clarinets were remarkable for their beautiful phrasing responding readily to the poetic reading of the conductor. The Mozart Symphony No. 40

Squadronaires to play for Q. P. Rangers

For twenty minutes before this Saturday's match between Queen's Park Rangers and Millwall the Squadronaires will be playing numbers to the football crowd. The Squad, who are ardent supporters of the Rangers, will be guests in the "Rangers" enclosure and will meet the players in the dressing room. Admission is not one-sided, however, for the Q.P.R. players have invited the Squad to their favourite band.

Judy Garland signs new Contract with M.G.M. Judy Garland has signed a new long-term contract with Metro-Goldwyn-Mayer. Following her most startling role with Gene Kelly in "The Pirate," Miss Garland will be reunited with Kelly and Frank Sinatra in "The Good Old Summer Time," a musical romance to be produced by Arthur Freed.

STOP PRESS Billy Penrose, famous Boogie-woogie pianist and Parlophone artist, joins Joe Daniels and his Hot-Shots.

IN THE NORTH BY BILLY BUTLER

AFTER TWO weeks' lapse I the musicians—that they are receiving a slightly different treatment. As I imagine for most musicians, an extremely busy period, but from reports I have received from widely scattered parts Xmas has not been as busy as was expected. However, New Year's Eve made up for any shortcomings of the Xmas period; in Manchester it seemed that anyone who had an instrument that could be played—good, bad or indifferent—was working. The Pantomimes all got off to a fine start, and along with Jack Hylton's "Romany Love" at the Opera House, are playing to capacity audiences in Manchester. Plenty of musicians play in the "pit" with M.D.'s finding it difficult to get hold of extra men. Interviewing Charles Windsor at the Palace, he tells me pit musicians are perturbed in many theatres in this part of the country by the fact that, as the end of December owing to Xmas and New Year, his deduction of pay is applying for the day off, and as the theatres are packed with every shilling that can be taken, it is felt—

Heath Show at Leeds Hundreds turned away

AT LEEDS TOWN HALL LAST WEEK TED HEATH AND HIS BAND, AS USUAL, DREW FANS FROM ALL OVER THE COUNTRY. TICKETS WERE SOLD WEEKS IN ADVANCE TO PEOPLE FROM MANY MILES AWAY BY THE PROMOTOR, MR. GERALD COHEN. RECORDS WERE FOUND TO BE BROKEN, BUT WHEN 1,400 PEOPLE WERE SEEN BY OFFICIALS OF THE TOWN HALL SIMPLY WATCHING THE BAND THEY FEARED THAT IT WOULD BE TOO MUCH WHEN THE CROWD STARTED DANCING, AND THEREFORE STOPPED ANY FURTHER ADMITTANCE WITH THE AID OF THE POLICE. THEY DID NOT REALISE THAT THESE FANS HAD COME TO LISTEN—NOT TO DANCE. "MUSICAL EXPRESS," ON 'PHONING MR. GERALD COHEN, WAS GIVEN THE FOLLOWING STATEMENT: "Never at any time during 20 years' experience, both as a newspaperman, observer and promoter, have I been aware of any restrictions on the number of people allowed admission to a concert. I have knowledge of between 1,000 and 2,000 people being admitted to recent dances at the hall. I personally, went to the Town Hall on Friday morning to see the band. There were 1,500 tickets sold in advance that day, and I was told that further tickets to be sold at the door to Forces, there looked like being a capacity crowd. I did this in order that they could make necessary arrangements for dancing."

"I also went to see the Director to see if it was possible to let us use the balcony. The Deputy Director said that this would not be possible. During the evening I stated again that I looked like being a record crowd and no comment on this was made by any of the officials. I spoke to I want to dispel any question of trying to get extra tickets at the door, because there were only 80 people actually admitted to the door, and these had made reservations to be called for. The order was given to stop any more admission by ticket or on pass-outs, and at this time the number of people in the hall was definitely not capacity or more than I have had recently at other dances. I have promoted these."

"There were several hundred people with tickets waiting to get in, and some of these were admitted in two separate batches. I naturally have had a great many people who have not had tickets and there were many more waiting to get in who had made advance bookings. I would like to make it quite clear that at no time have I ever been given any intimation that there was a specific number of people that could be accommodated in the hall and even had all the people who had made advance bookings been admitted this number would not have exceeded the amount of people I have had myself at various big functions held in the Town Hall."

JOE DANIELS Benson Booked for Italy and Austria

Joe Daniels and his Hotshots, who have already done so much good work entertaining the troops abroad, are, once again, to go to the continent. The band has been booked for Blackpool again this August. She puts this popularity down to the fact that they played old-fashioned dances, popular songs and strict dancing tempo.

Polished Chilean Pianist

Cladio Aray opened his tour with a graceful rendering of Beethoven's Fourth Concerto in Major. He has a facile style and pure tone. On January 19, he is to give a recital at Covent Garden works by Fuxel, Poulenc and Debussy, Sargente's arrangement for Orchestra of the Nocturne from Borodin's Quartet in D Major sounded rather silky. In its original form it is far more effective.

who had concentrated on making the Redcar branch 100 per cent. business at the time he is 145 enthusiastic members for the new Secretary, Mr. A. W. Baker. He has a facile style and pure tone. On December 8, the new Secretary, Mr. A. W. Baker, is to take over the duties of the Social Section, and trustee of the club, so he will have plenty of time to look after his "retirement."

Tommy Whitford, well-known Northern leader, had a busy time at the Storms Hall Hotel, Windermere, on the holiday period; had with him Frank Dixon—tenor, Max Thompson—drums, Charlie Maycock—piano. Further, he is M.D. in the Opera House, Manchester, and will be playing in the proposed for "Romany Love."

SCENES AT THE HEATH FAN CLUB NEW YEAR REVELS



DANCE BAND DIRECTORS' SECTION OF THE M.U.

AS stated in these columns recently, the Executive Committee of the M.U., in response to a request from the band leaders, approved reconstitution of the Union's Dance Band Directors' Section. Now comes the news that approximately 100 dance band leaders, mainly in London, have received an invitation issued by circular over the signatures of Lew Stone, Ender Featherstonhaugh, Lou Freager and Hardie Ratcliffe (Interim Secretary) inviting them to apply for membership. Plans are being made for the first meeting of the Association to be held on January 21. We are asked to mention that it is possible that some band leaders may have been unintentionally omitted from the mailing list, or for some other reason may not have received an invitation. They may receive full information by communicating with Hardie Ratcliffe at the Union's General Offices, telephone number Holborn 1238. The Interim Committee have explained that although it is intended later to establish provisional centres, it is expected that in the meantime it will be possible to give attention to organising any activity outside London. Leaders in other localities may apply for membership, but their admission may have to be delayed until arrangements can be made for them to participate fully in the Association's affairs.

M.U. and the SHIPPING FEDERATION

Negotiations are in progress between the M.U. and the Shipping Federation, Ltd., representing ship owners—which are expected later to result in an agreement for general operations upon rates of pay and conditions of service of musicians in ships' orchestras. Union representatives met the shipowners on December 17 for a discussion upon the Union's proposals, but the Federation's reply has yet to come. In the meantime, to facilitate the employment of an orchestra on the s.s. "Capetown Castle," a temporary agreement of a kind similar to that made recently with the Cunard White Star Line for the "Queen Elizabeth" has been made with the Union. The M.U. will consist of six members, as stated at the rate of £2 per month.

Spike Jones to Feature in Film Shortly

Spike Jones and his band are shortly to feature in a new P.O. Radio film to be produced by Michael Kraike. Kraike recently returned to Hollywood with four reels of film tests of famous Broadway acts, which he is considering using in the forthcoming film.

K.P. 30th STAR PARCEL

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MOSS LEAVES WEIR

Cecil Moss, who is fast making a name for himself as the trumpet player, has left the Frank Yer Orchestra. Moss is joining Roy Dexter and for the next few weeks the Dexter band will be doing one night stands in the Swindon area.

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THE VOICE

IN ALL FAIRNESS Let nobody accuse this newspaper of being unfair. So far, we have developed a reputation for hard hitting whenever we considered the occasion warranted. We have plenty of precedent in connection with the B.B.C.'s methods of dispensing music, and what we have said has not always been kind. But, like a ray of sunshine, comes to this office a letter of an entirely different character from a well-known northern handletter concerning his treatment at the hands of those in charge of B.B.C. matters in Manchester. Among the anomalies exposed by 'Musical Express' this type of treatment stands out in bold contradiction. The writer of the letter asks us to keep his name anonymous because it might look as though he were low-kowtowing to the B.B.C. for favours. What a difference from the type of handletter who is obliged to remain anonymous for fear of victimisation! And so, in fairness to those B.B.C. officials who are trying to dispense dance music in the orthodox manner, we print the letter in question.

THE LETTER

"Due to the amount of publicity given to the above, we consider the following facts should be made public (leaving out my name, of course), in fairness to the Department concerned at Manchester. In brief, the experience of the writer is that in April 1946, applied to Mr. Fox at Leeds Studio to be auditioned by Mr. Bowker Andrews; (b) end of April we got an audition; (c) May 29 radio date given for a recording; (d) mid-September applied direct to Mr. Andrews for further date from either Leeds or Manchester; (e) October 17, date given for broadcast at end of November. So we had to wait for a further audition. On applications, the only personal contact made with any B.B.C. official being at the audition and during the transmissions."

THE EXAMPLE

If this is the way they do it in the North, then we feel those in charge in the Mighty South can well take a lesson in simple but rapid administration. On review of the experience of the anonymous handletter as outlined above, one would not at first think this was anything remarkable in the way of administration. But, unfortunately, this is not the experience of the majority of bands, particularly in the South. Again, what readers (and the writer of the above) very much know is that Bowker Andrews is, in his own right, a very brilliant all-round radio man. He is known among bands for his ability to give them as perfect a balance as is humanly possible. He knows his Music and he knows his Sound. Not merely academic Mr. Andrews, but highly practical. He is a man who, if he never could understand why Mr. Andrews was allowed away so long in the provinces, when there were major jobs for a man with his ability here in London there is no understanding the staff arrangements of the B.B.C.

THE ENQUIRY

The B.B.C. Enquiry has commenced. According to reports, Mrs. Neilson, head of the Dance Music Department, is to be the first witness. What readers should try to understand is that the enquiry is purely an internal matter within the B.B.C. itself. Sir Valentine Holmes, K.C., who is conducting the enquiry, does so at the request of the B.B.C. His findings will be made known to the Government and the House of Commons. It is proven it will be the B.B.C. itself that will decide what disciplinary action, if any, will be taken. But the matter hardly rests there. The B.B.C. has a public service, is responsible to Parliament, and there will almost certainly be a debate on the findings of the enquiry. And it is well to remember that servants of the B.B.C. are paid out of public funds—your money and mine—and the temper of the nation if irregularities should be discovered will not be as lenient as it might seem. 'Musical Express' has in the matter to see that the musical side of radio is a permanently open book with a constantly clean sheet, so that all and sundry attached to the music business may be certain of a fair chance.

The Gig That Wasn't!

Pat Riley, Billy Penrose, Chick Lawell and Joe Watson were scheduled to play at an R.A.F. camp at Dogdyke, near Heston, on Christmas Eve. Watson was driving across Piccadilly when another driver shot across the lights and banged into Watson's car. A little farther on the journey they developed car trouble. This was temporarily overcome. Then, to make matters worse, the radio commenced with the radiator. Every few miles they had to stop and put more water in. As if this were not enough, they developed a puncture and had to change the wheel. By this time the car was so hot that they were travelling along a lonely road, Watson got out of the car to fix on the puncture. The car promptly came off in his hand. Deciding that this must be the end of the matter, Watson attempted to make up for lost time by driving at 100 miles per hour. It was not long before the car was spinning out of control. Watson was thrown out of the car and landed in a ditch. The car rolled over and caught fire. Watson was badly injured and taken to hospital. The car was a total loss.

Tommy and Jimmy in "THE FABULOUS DORSEYS"



Top left: Paul Whiteman (King of Jazz) congratulates Jimmy Dorsey. Top centre: Janet Blair separates Tommy and Jimmy Dorsey. Top right: The Jimmy Dorsey Orchestra. Bottom left: The Tommy Dorsey Orchestra. Bottom centre: The Youthful Dorseys. Bottom right: Paul Whiteman and his Orchestra (extreme left, seated is famous banjoist Mike Pingatore, and extreme right is Henry Busse, the famous Whiteman trumpeter, both Dorseys were once members of the Whiteman Band)

CONFIDENCE By the CON-MAN

SAD thought on Christmas Day. George Hooper Junior, author of "The Hot Box" collectors' column in "Down Beat", reveals that "Freddy Gardner's Texas University Troubadours" four sides of whose music was issued on Okeh: "Loves' Love", "Papa's Gone", "No Tumpa", and "Daniels Blues". Not one of these was issued on Okeh: "Loves' Love", "Papa's Gone", "No Tumpa", and "Daniels Blues". Not one of these was issued on Okeh: "Loves' Love", "Papa's Gone", "No Tumpa", and "Daniels Blues".

Thought that has persisted for several Sundays... who fixes the acts for Variety Band Box? Do they "hear" the acts or take them on recommendation? Each Sunday there are usually at least two acts that could quite well be kept up some less exciting work. It is very trying to hear out of tune, toneless and style less singing and weird instrumental noises. One act sounds like a dustman emptying bins of broken glass. There is, I'm certain, a lot of much better material about. I can think of some myself...

What happened to Hector Stewart, one time a very Rhythm Club type? His recent record programme was more like Christopher Stone. Was your choice influenced there? I've heard of at least six "honorarys" who were starting, but all last week Jimmy Auld was still there, and the only newcomer was Rex. I've heard of at least six "honorarys" who were starting, but all last week Jimmy Auld was still there, and the only newcomer was Rex. I've heard of at least six "honorarys" who were starting, but all last week Jimmy Auld was still there, and the only newcomer was Rex.

Robert Feldman, I understand, has decided not to please his critics, but because he himself was dissatisfied, to give concerts "go by" temporarily. He and Monty will continue to study undismayed. A certain well-known pianist, who I know to lurk behind the Palladium sign (did he hear Pat Dod? received some kind of a letter he wrote to "Sporting Review" recently, severely slating the Palladium. Just shows how careful you have to be with letters.

Seems that it isn't only the "Jazz wallahs" who can play out of tune. The brass of a well-known theatre orchestra (other than the Samsons tone) they never did. Due to the fact that they were given bacon and eggs on arrival.

LOVEDAY—The New Concerto Player

When he gave up concerto work some months ago, Albert Sammons, that discerning connoisseur, wondered who among the younger generation of British soloists would be the first to play the concerto with where was that certain warm, full and luscious tone to be found in the Sammons tone? There are many who think the answer may be found in Alan Loveday, the up-and-coming young New Zealander who in his first few months of public performances has already made a great impression.

Born in Palmerston, North New Zealand, on February 29, 1928, he started playing the violin soon after his third birthday, and at the tender age of five was playing the violin in the Budapest String Quartet who were at that time visiting New Zealand. They were so impressed by the young boy's playing that they gave a benefit concert to start a fund which would enable him to be sent overseas to study. The first decision was that he should go to the U.S. but after many things were taken into consideration, the fund was set up in England in 1939 and immediately took up private study with Albert Sammons in London. He held a Senior Vice Scholarship for the past two years. Loveday's first venture into

May I say that Tommy Whittle is my favourite tenorist? Thank you.

January 1 brought us a new radio programme "Up and Doing." A very original programme that lacked production and was not inspired by genius. But it stands out in my memory for having the phonest sounding audience ever. Each act was received with the same tumultuous applause, shouts, whistles. It just didn't ring true. What did they do—pay them or threaten them? A live audience? Yes—but did they then applaud naturally? Audrey Cameron, or won't the programme stand that?

A large brickbat to Billy Shakespeare, comedian, for being the most unfunny critic in the present Government it has been my displeasure to hear. Perhaps he might have learnt something if he listened to the Western Echoes followed by him. They can be topical, very funny and still remain within the bounds of diplomacy and good taste.

The "Rose Room" Sunday Club, in announcing the "Carrollian Trio" described Coleridge Goode as a novelty bass player. I feel that Carroll may not be over-flattered by this description, but it is quite fitting. The odd appearance that his electrical apparatus gives him led a girl friend, seeing him for the first time to remark "Oh, poor man! Fancy playing with a broken neck!"

The Ted Heath Fan Club New Year Revels (What a lot of Captains) was a big success last Thursday. The Heath fans, really, and they bequeathed the musicians for autographs. Nearly 2000 fans were present, accompanied in hope that they would get taken home by one of the many taxis. Unfortunately, they were disappointed. One excellent idea was the bar and lounge for bands and guests. Unfortunately, too many "guests" patronised the bar and ran it dry.

Who was the shadow that sent out a Christmas card? Young Victor Feldman takes the Oscar as the Beau Brummel of the profession.

POSTBAG

The Editor. Dear Sir,—It was not pleasant to read that poor Mr. Purvis might leave, and I'm sure that you will be glad to hear of the German music world after 100 years neglect of our British composers. Strange that you printed it! Many of our British composers have taken their work to Germany long ago and had to pay all the way. But we see no instance of any recognition of their fine works. One can remember Holbrooke, etc. going to Vienna, Munich, Berlin and we have not heard of these works since in Germany. We need to focus on our own best conductors here—who are just as bad as we are on our own best music. They also prefer foreign—in all their programmes, worse than our own music by Britons. As for Mr. Purvis, you are welcome to all of it. We have no use for music sans melody—and we doubt many real music lovers but either. The dreadful Bartok is the outcome of all this music mechanical—sans melody and emotion. We remember that Mr. Svirinovsky said years ago that music is dead. Dead, B. H. (not his) is concerned—beyond some of the old Russian tunes (not his) in the "Petrushka" ballet. Let's get a focus of music beautiful—not meaningless. M. RUSSELL.

The Recent Delius Festival and a Guide to Gramophone Records By ROBIN LEA

"The Great Delius Festival of seven concerts was brought to a fitting close on December 1 with a performance of his finest work, 'A Mass of Life'. Those who were present at the Albert Hall, together with most audiences at the Home Service, must have been astounded by the clarity and expressive range of this masterpiece; and not a few will have asked themselves where Delius' position in music lies, and what his highly personal achievements amount to in terms of lasting fame. To-day, 30 years after his death, Delius' music is no longer considered modern or beyond the grasp of the ordinary music-lover; and by comparison with most of the output of contemporary composers which makes increasing demands on the listener, his language is now seen to be essentially an individual extension of Wagnerian idiom, particularly in regard to the later 'Tristan' and 'Parsifal'. I have mentioned previously in these columns that Delius is not cast in the popular mould, and will, therefore, never appeal to all and sundry. The fibre of his musical thought is not sufficient to attract attention in the market place, and will not yield its treasure to the casual buyer. Delius himself said of his music: 'A few there are who understand. The rest do not matter.' This sense his music is anti-social, and the uncompromising expression of a completely self-sufficient attitude towards life. Therefore only those listeners who approach music with a high and coincident with that of Delius will appreciate the value of his work. This being said, it remains to add that the outstanding music of Delius is to be found in acknowledged in all musical circles, and those who are unsympathetic to his message are, nevertheless, impressed by the mastery of the medium employed. The recent festival has shown beyond any doubt that Delius' music continues to excite so many admirers as were present at the previous festival in 1929. Whether the latter event was altogether wisely presented is open to doubt. It was, I think, a mistake to include early compositions, which no more represent the Delius who we know than the 'Sant' d'Amour' show the real Elgar. I was thankful that these masterpieces were not broadcast, for they might easily have done harm to the name of their composer. Indeed, the broadcast of the complete third act from the opera 'The Fisherman and his Wife' have bored not a few of those who for this work do not reveal the musical genius which is so short coming scene, which is extraordinarily moving. No doubt many Delius lovers who were present will not agree with this view; but I personally would regard the broadcast as an opportunity devoted to some of the neglected masterpieces. The standard of orchestral playing throughout these concerts was of a high order, and at times reached the heights of sublimity; but many of the rarer moments of beauty were lost in the vasty roar of the Albert Hall, which is especially unkind to the soloist and orchestra. Among the 40 or so works performed, the following in particular are of especial interest which have long remained unperformed for sheer magic: "Songs of the High Hills," for chorus and orchestra. "Appalachia," for baritone solo, chorus and orchestra. "Brigg Fair," an English rhapsody.

"Songs of Sunset," for mezzo-soprano, baritone, chorus and orchestra. "A Village Romeo and Juliet," for voice and orchestra. "Songs of Farewell," for double chorus and orchestra. "North Country Sketches." "Mass of Life," for four soloists, chorus and orchestra. It will be observed that a chorus is present in eight of these truly great compositions, and gives point to the view that Delius is at his best where voices can form a part of the harmonic texture. These works, together with "Sea Drift," "Paris," etc., will carry the name of this genius down the centuries; for they represent a contribution to music of unique quality whose equal is unlikely to recur for many a day. For those who may wish to further their acquaintance with some of the Delius works which they heard during the Festival, I give below a list of records still obtainable in current gramophone catalogues. Where duplication occurs, I have selected my preference from the point of view of all-round excellence. Columbia: The Delius Society. Volume 1. "Paris," "Eventyr," "Konaag" (closing scene), Two Songs, Serenade from "Hassan". Decca—Two Aquarelles. Air and Dance. X.147. Irmin Sonata No. 3. M.557-9. Violin Sonat. Indian Love Song. F.207. In conclusion, I would add that H.M.V. intend to record an ambitious selection of Delius' works and will probably re-issue many that I have listed—but the exact programme has not yet been announced by the Gramophone Company.

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