By LEW STONE 24 Leums 361 pp.

MORE AIR-TIME GIVEN TO O.B. DANCE BAND

Savoy, Lansdowne, Grosvenor, Fischer's and Hatchett's

SINCE "Musical Express" recently drew attention to the lack of O.B.'s, or Outside Broadcasts as they are called, complaining that well-known orchestras playing in famous resident engagements were not getting a break on the air, we are pleased to note that at last some of the high spots in London's night life are having the B.B.C. microphones installed again. Their resident bands are being heard once more with all the natural background and atmosphere of the ballroom or restaurant.

were not aware that any change had been made in the B.B.C. ruling that band leaders were not allowed to do their own an-nouncing. If any such change has been made then it is not a moment too soon. We been all

noment too soon. We have al

ways believed that any orchestra

on the air should be character-

Gibbons' broadcast from the Savoy is also on April 16.

GRIEFF HOLDS

DANCE FOR

M.S.B.C.

Benny Lee's

BEECHAM CONCERT at DAVIS THEATRE How glad I was I made the journey to the Davis Theatre, Croydon, on Sunday afternoon for the concert given by the Royal Philharmonic Orchestra Conducted by Sir Thomas Beecham. The first part of the programme was devoted to Wesner and reading the second of the concert of the concert given by the Royal Philharmonic Orchestra.

wagner, and, needless to say, we were given truly excellent performances of the Overture and Venusberg music to "Tannhajuser" and the introduction to the third act, the Prejude to formances of the Overture and Venusberg music to "Tannhäuser" and the introduction to the third act, the Prelude to "Löhengrin" and the "Ride of the Valkyries." How it all took us to the Opera House and made us long for the curtain to be rising on actual performances. The second half of the programme was given to the seldom

gramme was given to the seldom played Tschalkowsky Symphony No. 3 in D, and after such a superb parformance. I for one, eagerly anticipate hearing it again.

played Tschalkowsky Symphony No. 3 in D, and after such a superb parformance. I for one, eagerly anticipate hearing it again. B.S.P.A. now the "Songwriters Guild of Great" But Technology and the subject, it would be good to hear the Heath band as an O.B. one of these nights when they are playing at Hammersmith Palais. Carroll Gibbons' broadcast from the Guild of Great Britain"

AT the inaugural meeting of the British Songwriters' Pro-tective Association it was agreed to change the title, Mr. S. G. Syrett, Solicitor to the Associa-tion, has made enquiries as to whether The Songwriters' Guild (of Great Britain) can be registered, and it appears that this title is free. In these cir-cumstances the "ad hoc" Com-mittee has given instructions for (of Great Britain) can be registered, and it appears that this title is free. In these circumstances the "ad hoc" Committee has given instructions for this title to be registered. As soon as the Articles of Association and Rules have been vetted by the Committee and agreed in principle a further general meeting will be called, but this time only those who have actually paid their entrance fees and joined the Guild will be eligible to attend.

The "ad hoc" Committee has stipulated that the entrance fee

stipulated that the entrance fee will only remain at ten shillings and six pence for a period, after which time it will be raised. All writers wishing to join should send their entrance fee made payable to Irwin Dash (Treasurer), 17, Berners Street, W.I., Rarbare. at an early date.

HEATH'S SCOTTISH Ted Heath and his Music, who

Ted Heath and his Music, who are making their first appearance in Scotland this week, have been delighting the crowds flocking to see them. Their appearances include Edinburgh, Dunfermline, Dundee, Falkirk and Kirkaldy. This visit has given two of the boys a chance to visit their home towns, for Dave Shand is from Dundee and Tommy Whittie's home is for Dave Shand is from Dundee and Tommy Whittle's home is just near Kirkaidy. The boys return to town via Liverpool this Sunday, where they will be doing a Sunday concert, and the dates for next week are as follows: Tuesday, Hornsey; Wednesday, Wimbledon; Thursday, Southport; Friday, Oldham, finishing with a concert at Kingston on Sunday, April 13, Week commencing Monday, April 14, swing enthusiasts will be able to see them at Finsbury Park Empire, where they will be appearing in variety. The Heath band will be on the air again on April 16, from 5.45-6.15 p.m.

Twelve British Numbers

in the new PALLADIUM SHOW

IT is a matter of great satisfaction to "Musical Express," a satisfaction that must be shared equally by the British Songwriters' Guild of Great Britain, to note that twelve British numbers are featured in the new Tommy Trinder show at the Palladium, which opened on April 2. In spite of several American acts being featured in the show, Dick Hurran has written what must be a record number of British songs for "Here, There and Everywhere."

All the good propaganda

Second Daughter Re-arrangement of "Navy Mixture"

This Saturday, April 5, listeners will be able to hear the new version of Navy Mixture. Bonar Colleano is the star of the new show and Sid Colin is assisting on the scripts. The Gaby Rogers Orchestra has been augmented to five brass, four saxes and rhythm, and the Song Pediars will continue with their very bright vocal features. Benny Lee featured singer with Navy Mixture tells "Musical Express" that this programme, which is pre-recorded on Sundays, has been greatly improved in every way and should most definitely be one of the high spots of the air.

ALBERT FERBER AT

WIGMORE HALL It was no unusual thing to see a large and eager audience at any recital given by this brilliant Swiss pianist; Friday was no ex-ception. The atmosphere was electric from start to finish. It electric from start to minsh. It is difficult to say he excelled in any one work for the whole programme was played with such an intimate and intelligent understanding of the music, such discrimination of phrasing, beautiful tone, emotional and receive feeling that it was a ferror poetic feeling that it was a joy to listen to such perfection, which reached its height in Beethoven's "Moonlight Sonata." A first performance was given of Roberto Gerhard's four dances from the hellet "Don Outste" from the ballet "Don Quixote."
This is wonderful music, intelligent to a degree, and Ferber was equally at home with this intensely modern work as with the old masters.

STELLA MORITZ.

Radio Version of Preston's Articles

CLUB

WHILST awaiting its return to the Light Programme in the near future, Radio Rhythm Club continues to function every Saturday morning at 12.15 British Summer Time on three wavelengths of the General wavelengths of the General Overseas Service—11, 16 and 25 metres. Fixtures for April are as

On Saturday, April 5, George Shearing, recently returned from a visit to the United States, will give his impressions of the jazz scene in New York as he found it, illustrating his talk with a selection of the latest and most interesting American recordings

—Ray McKinley, Dizzy Gillespie,
Boyd Raeburn, Stan Kenton, et
al. This programme, incidentally, is one of a series called
"Jazz in the First Degree."

On April 12 Denis Prestor concludes a short series of pro-grammes on the music of Duke Ellington, and the following week he is joined at the micro-phone by Malcolm Rayment for a discussion on "Rhythm in Jazz," for which Pat Dodd will be playing special illustrations. be playing special illustrations at the piano.

The last programme of the month (April 26) should be of especial interest to "Musical Express" readers, as it is to be a radio version of the articles Denis Preston is currently writ-ing for this paper—"The Way Ahead for British Jazz."

Owing to pressure of space, the second article in the series "The Way Ahead for British Jazz," is held over until next weel, when it will appear together with a comprehensive review of the March-April releases.

STARDUSTERS **COMPOSE FOR JAMBOREE**

The Stardusters have announced this week that they have composed a new rhythmic suite in six moods by six members of the band for presentation at the Jazz Jamboree and entitled "Jamborealis." It is a compaction written in sequence entities "Jamborealis." It is a composition written in sequence encompassing a wide range of jazz designed as a whole suite composed by several musicians as a co-operative work. The six ds each have an Astro-link

Success of tour produces further offers for Italy



Photograph of Ivy Benson taken in Austria

Ivy Benson, who has just re- however, to make a further trip

Ivy Benson, who has just returned from Italy and Austria, very soon. Most amusing tells "Musical Express" that the band was so well received that the girls in Venice. While going she has had offers to return that twould mean approximately two work in a gondola in romantic work solid work in Italy. Due out a very ornate guitar to to the rate of exchange fluctuating, however, this might not be ishment, instead of hearing an a worthwhile venture at the present moment. She hopes, proceeded to play "In the Mood."

RAYMON LOPEZ ORCHESTRA

In Variety Bandbox, April 6



Ramon Lopez and his Samba Orchestra currently appearing at Ciro's and the Embassy, will be heard in Variety Band Box on Easter Sunday April 6

BERYL DAVIS FOR VICTOR

Success follows upon success for Beryl Davis, who has just signed a recording contract with Victor Records. In a cable to her father, Harry Davis, she states that Willard Alexander

Stapleton, Leech, Munn in the North

In the North

During their one-night stands in and around Leeds last week in search of a new vocalist, the Stapleton, Leech and Munn bands created a very big success. They tried out many vocalists amongst the local talent and finally secured a boy, who wom first prize, and the second prize was given to a girl vocalist. "Musical Express" understands that it has not yet been decided to selected a week in search of a new vocalist. Theatre in the Sid Field show, "Piccadilly Hayride," will be thirteen on April 7 and will be host at a great celebration party at Gunther's Restaurant, Park Lane, Sunday, April 27, when members of the cast of "Piccadilly Hayride" and celebrities of other composers? Was there a faint echo of Rachmaninoff's romantic mood in her approach to Beethoven? But we were still transported far from this is now "one of the boys." with jazz and are as follows:

Jupiter Jump, Constellation, Neptune, Beta Boogie, Chaos in Capricorn and Star Dreams. A great deal of time and thought has been spent on composing this new work and it is expected to create quite a stir in the profession when it is played at the Jamboree.

states that Willard Alexander considers this her biggest break yet in America. Her fans and friends in this country have followed her career in America with avid interest, and "Musical Express" feels that she has definitely proved beyond a shadow of doubt that she is Britain's Ambassadress of Song. JACK CARSON
IN WARNER BROS. MUSICAL
"The Time, The Place & The Girl"

britain's Ambassadress of Song.

that it has not yet been decided which of the winners will appear with Munn or Stapleton for the week. These engagements for the winners were part of the prize. Bill Elliott tells us that Stapleton was an overwhelming success and that all the bands did very well in spite of the fact that on two occasions the districts in which they were appearing were flooded.

Film Review ...

"The Time, The Place and The Girl"

(Warner Bros.)

The Time, the Place and the Girl," now showing at the Warner Theatre, is in technicolour and contains three hit tunes in its score, apart from which there is very little else. Warners can usually be relied upon to turn out a good musical (they were responsible for upon to turn out a good musical (they were responsible for "Rhapsody in Blue," 'Night and Day" and "Thank Your Lucky Stars"), but this picture has really missed from a production registed from a production point of view.

The production numbers are not up to Warners' usual high standard, but Arthur Schwartz and Leo Robin have certainly clicked the hit parade with "A Rainy Night in Rio," "Oh, but I Do," and "Through a Thousand Dreams"—"A Solid Citizen from the Solid South" will make outte an amusity a certific to the solid South of the solid Sou quite an amusing novelty num-

Carmen Cavallaro also gets quite a good spot in the film, but fails to register with me as but fails to register with me as he has in previous screen ap-pearances—even aided, as he is, by some excellent photography and a transparent "flying"

IVY BENSON BACK TRUTH ABOUT SONG PLUGS

Official Statement from the Popular Publishers' Committee

NCE the publication by the B.B.C. of Sir Valentine Holmes' report, there has been considerable increase of undeserved mud slinging at the popular music publishers. In fact, if Mr. and Mrs. Everyman are prepared to accept these statements literally, they must think popular music publishing is a gangster kingdom only comparable with Old Chicago.

Old Chicago.

The truth is that the music business is as respectable and chical as any other section of British industry. Some of us have been established over fifty years and ante-date the comparative short existence of the B.B.C. We justly claim to have contributed much to the gaiety and happiness of the people by a constant world-wide search for great songs for the nation to sing.

We have been forced to subsidise bands and artistes employed by the B.B.C. in order to get YOUR popular songs played. It is the constant cry of broad. Casting bands and artistes that they receive such inadequate fees from the B.B.C. that unless

they receive such inadequate fees from the B.B.C. that unless we subsidise them they could not possibly afford to broadcast.

The public should know that he usual advertising media vailable to other trades are

available to other trades are useless to the music publisher, whose products MUST BE HEARD to become popular.

It has been the policy of the B.B.C. for the past few years to economise on programmes featuring popular music on the turing popular music on the premise that the public DON'T WANT TO HEAR POPULAR our vast experience as purveyors SONGS, but it has been proved of popular songs THAT GIVEN

The performance of popular music has been cut by the B.B.C. to such an extent that today there are only a handful of bands and artistes playing and oands and artistes playing and singing popular songs on the air. For this reason the subsidy de-manded has grown out of all proportion to the publishers would all proposes and the publishers would

WANT TO HEAR POPULAR our vast experience as purveyors SONGS, but it has been proved of popular songs THAT GIVEN conclusively, without fear of contradiction, that the popular song B.B.C. WE CAN ELIMINATE is the life-blood of this nation THIS ANOMALY AND CONTRADICTION. in time of peace or war.

The huge monopolistic B.B.C. THE SONGS THEY WANT TO is the most powerful weapon of SING.

IMPORTANT DEBUT AT THE ALBERT HALL "Another Barbirolli"

Europe's loss is certainly a sorry atom-conscious earth; and gain for British musicians and if Tschaikowsky's Fifth Symmusic lovers in the return of phony did not also quite take us Alistair Royalton-Kisch after out of the world, it made it a hree years' conducting abroad. much sweeter place for many on During his first appearance with Sunday afternoon During his first appearance with the London Symphony Orchestra at the Royal Albert Hall on Sunday, March 30, we immediately said: "Another Barbirolli," but that conveys nothing of the dynamic individuality which animated the L.S.O. and vivified Beethoven's G Major Piano Concerto, and which was, in fact, Royalton-Kisch.

Moura Lympany, soloist in the

ROSE ROOM

This Sunday, April 5, Ronnie Selby and his Trio will make a return visit to the Rose Room. It has not yet been decided where the Rose Room will be held on the following Sunday, April 12, but members will be advised as soon as alternative

SELBY TRIO PLAY EASTER AT INGLEZ LEAVES REGENCY

Following the news that Eric Siddons had taken a large band Siddons had taken a large band into the Regency comes the further information that he has taken over from Roberto Inglez, who gave in his notice two weeks ago. Inglez, who terminated his agreement last Saturday will, of course, continue as usual at the Savoy.

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THE VOICE

REACTION

The first stage is over. Sir Valentine Holines report came as a shock to the nation whether he satisfied himself (and the B.B.C.) that there was no foundation for the allega-(and the B.B.C.) that there was no foundation for the allegations made against B.B.C. officials or not. This country is now profoundly disturbed, since the report admits quite frankly that it has been the custom for officials to receive presents, gifts (at Christmas and at other times) and money from broadcasting bandleaders and artistes. "Musical Express," in exposing what is wrong with the B.B.C., never once accused its operatives of graft. What we have accused them of is sheer incompetence. We who run this newspaper have such a vast practical, knowledge of the music and show business that we are perhaps more qualified than anybody else to criticise. The Governors of the B.B.C. are, apparently, satisfied with the work of their officials—they clearly stated so. We on "Musical Express" are not so patently delighted so. We on "Musical Express" are not so patently delighted with the results of their efforts.

NONE SO BLIND . .

NONE SO BLIND...
Our contemporary, the "Melody Maker," commenting on the findings of the enquiry, likens the result to "milk and water." In our view there is nothing more remote from milk and water than the frank admission of maladministration and questionable behaviour of B.B.C. officials contained in the report. We can forgive the Editor of the "Melody Maker" (a B.B.C. script writer himself) for calling Neilson the "Red Herring." But in stating that Harry Boy does not come out of this affair too well, we begin to wonder whose side the "Melody Maker" is on! Surely any self-respecting musical Herring." But in stating that marry and the safe of this affair too well, we begin to wonder whose side the "Melody Maker" is on! Surely any self-respecting musical periodical should have as its fundamental policy the sole periodical should have a sole perio interest of the musical profession and its members? The Editor of the "Melody Maker" sees, apparently, in Harry Roy's action, a doubtful issue.

In our view Roy is something of a musical hero. He was the first to come out in the open to state, frankly, that gifts to B.B.C. officials were the order of the day. It needed some guts no do it and "Musical Express" admires, above all things, moral courage. Had it not been for the courageous action of Roy giving his evidence to Wing Commander Cooper, M.P., this matter would never have been raised. For our own part any allegations we have made against the B.B.C. have been in fair comment concerning their pro-grammes. Bad balances ruining orchestral shows have been constantly mentioned as an example of incompetence on their part. Our contemporary, however, even went so far as to whitewash the programme engineers in an illustrated but misinformed article which we, in turn, were obliged to attack for its incongruities. We are beginning to wonder if what is left of the "Melody Maker" is pro-music business or pro-B.B.C. But we have now reached a stage in the history of music when it has got to fight for its survival as a thriving industry or succumb to the dictates of the Civil Servants at Broadcasting House. "Musical Express," with its customary vision, saw all this coming. We can well understand the situation taking our contemporary unawares. But our sister weekly must now make its mind up, once and for all, whether it is going to stand up and fight for the interests of the musical profession, or sit back and wallow smugly in fanlore, antique record collections and the weekly quips of a whitewash the programme engineers in an illustrated but lore, antique record collections and the weekly quips of a columnist whose attachment to a trade house is becoming more and more noticeable in his contributions as the weeks

OUR PART

In the very first issue of "Musical Express" we expounded our policy. We told our readers what we intended to do. We set out to expose all that was rotten in the music business in the hope that beneficial changes would be made. Right from the start we were behind Wing Commander Cooper in his big campaign. We had the distinction of being quoted in Parliament.

We commanded the attention of the musical profession and in doing so have earned its profound respect. Never in history was a musical periodical held in such high esteem. The reason is simple to understand. The welfare and healthy progress of the profession and the allied music trades, all

THE BIG CHANGE

This country is in for some remarkable changes. We are This country is in for some remarkable changes. We are tapidly reaching a position where we shall have to depend more and more upon our own products, our own work and, above all, our own hereditary ingenuity. We shall very soon depend on our own films and our own music. In both these realms we can compare favourably with the rest of the world. And in this momentous advance I can see the time not far off when we shall have our own commercial wavelength on the B.B.C. system, and in this we could well beat the Americans at their own métier.





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AMERICAN COMMENTARY BY STUART S. ALLEN

THE mighty Duke has done it again. At least six likely few of our top-liners who can hits have emerged from the superb score Ellington wrote for the new Broadway musical production, "Beggar's Holiday," which received a mixed press but was nominated one of the season's top shows by "Life" magazine. All the critics, however, paid special tribute to the magnificent job done by the misses Broadway has had since "Oklahoma." Mutual Music Society, who publish all the finest Broadway has had since "Oklahoma." Mutual Music Society, who publish all the music, report that there has been a trumendous demand in recount weeks for the sheet music copies of "Take Love Essy," "When I walk with You," "On the Wrong Side of the Raliroad Tradax." "Snown Penny," and "Maybe I shown been a trumendous demand in "Brown Penny," and "Maybe I shown be competing with himself for top honours on the Hit Parade.

"Brown Penny," and "Maybe I shown been also wrote the libretto for "Beggar's Holiday"—a modern adaption of "The Beggar's Opera at the Duke will soon be competing with himself for top honours on the Hit Parade.

Please don't tell me that American vocalists don't get all the breaks. Almost as soon as any fellow or gal does particularly well with a name hand they get deluged with offers to go out as a solo act, with eventual possibilities of a radio show of their own, a recording contract, a lucrative night club or hotel location, and/or a nice film offer. Once in Hollywood they get deluged with offers to go out as a solo act, with eventual possibilities of a radio show of their own, a recording contract, a lucrative night club or hotel location, and/or a nice film offer. Once in Hollywood they get tellugate and sone their own a recording contract, a lucrative night club or hotel location, and/or a nice film offer. Once in Hollywood they get tellugate the same and the sam

Dick Haymes and, of course, the old Groaner himself, all graduated to international stardom from the bandstand microphone, and this year's crop from the song bag both looks and sounds pretty good to me. It includes the clever young songwriter-planist-arranger discovery, Mel Torme, the Benny Goodman find, hunkoman-jive singer Art Lund, ex-G.I. swooner (or to give him his official Continental title, "The Creamer"), Johnny Mercer. Based on the Westminster Chimes, it's a tree of the then the clever young songwriter by master word man form the Benny Goodman find, hunkoman-jive singer Art Lund, ex-G.I. swooner (or to give him his official Continental title, "The Creamer"), Johnny Mercer. Based on the Westminster Chimes, it's a tree word man formal properties. In the continuation of the 1947 Royal let"... Latest Hit (with a capital with a ca

When are Mr. Rank and Sir Musicians will probably be in- marry the two of you." The Alex, going to do something for terested in who plays the sound. Nose's reply was: "Darling, re-Len Camber, Benny Lee, Denny track music for that little band member yer name's Dinah—not Dennis, Paul Carpenter and in Warner's "The Time, The Artie."

MUSIC!" Says FRANK

I HAVE just been listening to where the best bad music is to Bach's Mass in B Minor and be found. Every age has proI am now trying to analyse my duced its quota, but the Vicfeelings about it. Contact, for a torians take the palm. Ascher's period of two hours and a half, "Alice Transcription" is possibly with one of the greatest minds the daddy of them all. On first in all music has not been without its effect on me. The impact of Bach's music upon even Czerny's School of Virtuosity; a relatively insensitive soul will but the serried masses of demi-

a relatively insensitive soul will but the serried masses of demi

produce a measure of exaltation; semiquavers really conceal the and I am fortunate in having tune of "Alice, Where Art some slight appreciation of the Thou?" To come nearer the technical genius of the work. present, an extract from the The wonder of such religious recent film "London Town," emotion finding its expression in which I heard the other day, a work which for all its technic comes near to winning the title

a work which, for all its technicomes near to winning the title cal complexity, never becomes of the Best Bad Music of the mechanical, the changing moods decade; Mr. Camarata's wonder-

mechanical, the changing moods decade; Mr. Camarata's wonder-which are so perfectly captured ful scoring, the beautifully drilled

in the contrapuntal network . . . orchestra and choir, and Miss all these have engendered in me Beryl Davis's impeccable diction feelings which my limited were all at once brought to bear literary technique would not en

able me to convey to you, with-out also giving you the impres-sion that I am an unbearably ground in a North London egocentric emotionalist.

egocentric emotionalist.

However, from my sketchy tral example I can recommend self-analysis, one interesting fact the Paganini Violin Concerto or emerges. Although from time to several pieces by Schönberg and time during the performance I Scriabin, of which "Verklarte felt interest, appreciation and Nacht" is one. Of the "prethe Aristotelian Katharsis, I did posterousness" of the slow not feel pleasure. By like taken myement of the

the Aristotelian Katharsis, I did posterousness" of the slow not feel pleasure. By like token movement of the concerto I cannot say that I like the B another "Musical Express" Minor Mass. I have an attitude writer has already remarked; of reverence towards it which and of the elaborate structure.

could not possibly be confused built on the theme of fornica-with affection. built on the theme of fornica-tion, Spike Hughes has written

This led me to consider what very entertainingly in his recent music I really like, and I have autobiography.

THE mighty Duke has done it Hamish Menzies, to name but a

Place and The Girl." Personnel is Paul Gell, trumpet (for Jack Carson); Archie Rosate, clarinet; Stan Wrightsman, piano; Dave Mathews, tenor; Les Robinson, alto: Nick Fatool, drums; Tony Romano, guitar; and Paul McLarand, flute (for S. Z. Sakall). After many attempts at recomclifiation by both sides, the Nat "King" Coles have decided to part company. Settlement is sestimated in the region of 450 a week alimony and a £17,000 Los

week alimony and a f17,000 Los Angeles home. Nat, who is

give him his official Continental title, "The Creamer"), Johnny Desmond, and, for the males, tivacious Peggy Lee and ex-Les Brown songstress Doris Day, reputed to be the best-looking girl usealist in the States.

Bed," and makes mighty line GAG OF THE WEEK—Dinah listening. Why did it have to take two American boys to come out with a thing like this? Durante the other night on her radio show, said: "Oh, boys, you're both so sweet, I could be the best-looking girl world in the States."

NEW SINGER-GUESS WHO!



ne other than Jane Russell, star of "The Outlaw" now singing regularly on the "Kay Kaiser College fusical knowledge" radio show. Here she is seen with Kay Kaiser at the piano. (See "Transatlantic")

Talking About Jazz



The Importance of the Composer—Arranger

MALCOLM RAIMENT Edited by

DENIS PRESTON

NONE at all. Without some monopoly of jazz, may have great artistic value when the performer is an outstanding executant, but collective improquite obvious that not one of the musicians knows what any other

Style, played by men who for the most part couldn't read music?

Music doesn't necessarily need to be written down to be arranged. In the New Orleans ensemble the trumpet stated the theme, the trombone played a form of bass part, and only the clarinet was left comparatively free to improvise—though, more often than not, the clarinettist often than not, the clarinettist chose to play an harmonic part above the trumpet lead. New of the trumpet lead. New an almost perfect believe the future development of jazz as of the contraction of the contract of the con Orleans jazz differs from most other forms of music in that instead of compositions or arrangements being the work of ne man, they were usually put together by the hand as a whole How small a part improvisation really played in the best of the old-time New Orleans jazz can be judged by comparing two re-cordings of King Oliver's "Dip-

02200 and H.R.S. 4. Is it true to say that the arranger plays a more impor-tant role in jazz than the

composer? The two are, in fact, insepar able. Both are able to create a piece of music complete in itself, the only difference being that the one uses thematic material of his own invention while the other has to use material supplied to him. The popular song writer is in no sense a compose since his creation is not plete in itself but has to be adapted" by the arranger, who thus provides all the elements of position with the exception of the basic theme.

Is it possible to attain as high a degree of artistic quality in an arrangement as in a composition?

Yes; although it isn't frequently the case. The arranger a faced with the difficulty.

s faced with the difficulty of impressing his own personality on a work whose original theme is not his own, and often no is not his own, and often not even of his own choice. If, however, the material is in sympathy with his musical make-up the results may be of the same quality as his own composition—
for example, Duke Ellington's arrangement of "Moon Glow," Brunswick 01901. In cases where musician has all the qualities of a composer except the gift for fluent melody it is possible that his arrangements will reach a higher standard than his com-

Is the quality of a jazz orchestra determined solely by the standard of its composers

and arrangers?
A band can never sound better A band can never sound better than the music it plays, though it may be worthy of better music (cf. "Memories Of You," by Duke Ellington's Orchestra, H.M.V. B.9954). Again, it may not be up to the standard of the music it's trying to play (cf. "Hot And Bothered," by Duke Ellington's Orchestra, Parlophone R.582—the saxophone ensemble chorus).

How, in the past, has the musicianship of jazz players

compared with that of com- and artistry in performance. It

to-day? self from the Duke Ellington is as much in duces ingenio Duke Ellington is as much in duces ingenious though not considered as ever he was (cf. sciously "clever" scores which given moment.

What, then, is the reason for the success of New Orleans

Style sleep 1 and 1 and 1 and 1 and 2 and 3 writers are using more imagina-vinsky's neo-classical period.

Is this to be taken as an intoo, there are signs in some quarters that exhibitionism for its own sake is on the wane. Paul Fenoulhet's effective "Luilaby Moderne," for example, is a

an almost perfect balance be- art music lies in the concert

tween artistry in orchestration hall.

poser-arrangers? the aptly-named "Artistry in Taking the front rank expo- Bolero" (Capitol 20090) the two nents, the instrumentalists have, drummers are used with great for the most part, been well in understanding. The Ellington advance of the "writers," though influence is conspicuous in the Duke Ellington and Reginald "commercial" "Willow Weep lective improvisation is the Duke Ellington and Reginald "commercial" "Willow Weep life-blood of jazz. What truth foresythe have been exceptions For Me" (Capitol 20091), whilst is there in that statement? to this rule. Others, like Jimmie in "Artistry In Percussion" the Lunceford's arrangers, Sy Oliver, trombones, baritone sax and NONE at all. Without some Luncerord's arrangers, Sy Oliver, trombones, baritone sax and form of musical arrangement good music, whether jazz and Charlie Shavers (when he imagination. Only the consistent or otherwise, is impossible. It is certainly true that solo improvisation, which is by no means the monopoly of jazz, may have the control of the writers to cover the ideas: in "Tumblebug" for their deficiencies he exploit. up their deficiencies by exploitnay McKinley's Orchestra, he
ing to the full the virtuosity of
the instrumentalists. The result
ways of employing the electric
of this "exhibitionistic" music
guitar as an orchestral colour.
has been to widen still further
Finally, there is George Handy,
the gap between the standard of
writing and performance. visation, an extremely rare phenomenon, generally leads to chaos. In the Milton Mezzrow record of "Comin' On With The Come On" (H.M.V. B.9468) it is of this "exhibitionistic" music guitar as an orchestral colour. has been to widen still further Finally, there is George Handy. the gap between the standard of a Boyd Raeburn writer, who, in works as "Dalvatore How does the situation stand Sally," completely divorces himself from the jazz idiom and pro-

dication that jazz is becoming absolute music — music for its own sake—as opposed to func-tional music; in this case, dance music?

piece that owes nothing to piece that owes nothing to piece that owes nothing to The more cultured a writer freakish scoring.

Does the work of a leading modern American orchestra music, and will naturally turn to like Stan Kenton's show any signal advance?

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music I really like, and I have concluded that I like bad music.

if it is good. This may need some explanation. Let us distinguish (a) bad good music, (b) good bad music, and (c) bad bad music. Under (a) I would include my own performance of Bach's Organ Fantasia in G Minor—and anyone who has ever heard me play the organ will tell you that I flatter myself in calling my performance merely bad. Under (c) I would place a performance of some Victorian "Variations on 'God Save the Queen," which I heard from an incompetent flautist with a leaky, it is provided in the control of the list I have given will show that (i) all the works in question are technically above reproach, (ii) and that they have a certain bigness about them that engages our attention malgré nous. And it is just here that many of my readers will say, "Just what does this fellow mean by saying he likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretentiousness and the vulgarity which he can quite by a likes the pretent Queen," which I heard from an incompetent flautist with a leaky, high-pitched instrument. Heading (b) includes a remarkably lot of the pleasure which children derive from mere size and the the efforts of Spike Jones

that the efforts of Spike Jones and his colleagues are the apotheosis of good bad music—though I am not sure, and I sometimes prefer to classify them as good comic music, and if our ears can only athem as good comic music, and if our ears can only athem as good comic music, and if our ears can only athem as good comic music, and if our ears can only athem as good because the score (a) is good because the score contains great musical ideas, and bad because it is incompetently pert interpreters are constantly coping with bad material.

contains great musical ideas, and bad because it is incompetently performed; (c) is bad because the variations are nothing but conventional passage writing and the performance poor; whilst in (b) we have material of negligible emotional and musical content, presented with admirable precision and polish. Indeed, we may say that it is the presentation of trumpery material with exquisite finesse that is the essence of good bad music.

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1. He belongs to some woman

4. But me no buts? On the 7. Stanelli's kind of party. (4)

8. For Richard to swing. (4) 9. Equal. (4) 10. Pressure on the valve? (7) 13. A 8(A) will do so-a key

14. In short, slow up. (4) 15. Ruder? No. (Anag.) (7)

16. Mr. Kenton can't quite stand

19. Publisher in a hurry? (4) 20. She was asked to behave herself. (4)

2. Published with regularity.

3. Incessant effort by Porter. (5-3-3).

6. Sought by musician off the stand. (3) 7. Veers round. (5)

11. Live, neutral and . . (5)
12. The good die young—even
bassists, (7) 17. Simply dominant. (3) 18. Norvo, Allen or Mackenzie

(Solution on page 4).

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work). Some players find it easier to play a certain passage we have the conductor who easier to play a certain passage we have the conductor who easier to play a certain passage we have the conductor who easier to play a pecta the noise and the sound of an upbow, while others would a fifty piece brass band. All feel more comfortable playing a they can say is "Louder" and "More," not realising that they can say it is the playing a better or passage with reverse bowing. "More," not realising that they I find that after showing the are not obtaining a better or

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WE have had many articles rest of the section the manner I W by band leaders and would like a certain passage noted conductors, but here for played, it matters little to myself note are the views of one of the or the microphone, which way most important members of any or how played, from a matter of orchestra, the leader of the phrasing as long as the sound to string section.

Whereas, the "forte" should, in composed of strings, they sel-fact, be in character only and dom have a bar's rest and play not actual. The old fashioned idea of the leader marking the bowing is again, in my opinion, wrong (this naturally applies to studio work). Some players find it easier to play a certain passage we have the conductor who extended the sound of

good all round players. These passage to be played cleanly perhaps, may not be such good and without gaps is, in fact, soloists, but are good chamber impossible, for it would require music type players, then I can jumping over the strings or up be assured that they will listen and down the instrument, he is to one another, WHICH IS THE still further upset. This could BASIS OF ALL GOOD EN- be avoided if arrangers would BASIS OF ALL GOOD ENSEMBLE PLAYING.

In many of the well known string sections of the present day, one usually finds that with which I disagreed at the beginning of this article. Everybody seems to be sawing away irrespective of what the leader or, for that matter, the chap who is sitting in front of him, is trying to portray. Where I differ in my section is that I prefer the type of player who does not type of player who does not scratch or tickle the instrument, but plays with a good intensity and listens.

renearsal by pulling a sour face. Why is it that in many orchestrates the conductor looks over to the brass section the whole time, rehearing them again and but plays with a good intensity and listens.

Another thing that one finds with the big-time player is that when they see "forte" written in the music they play "three fortes," irrespective of the poor soloist, whether he be another member of the orchestra or vocalist trying to get through. Whereas, the "forte" should, in fact, be in character only and

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most important members of any orchestra, the leader of the string section.

Some of the views expressed herein will surprise many conductors who too often take for granted the string section of their orchestra. The views expressed are borne of experience and contain therein many points which in our opinion should be noted and remembered by all who read this article.

Summarised, they can be divided into five sections: (A) the seld into five sections: (A) the seld into five sections in the same; (C) choice of section principals; (D) shillity of conductors to understand string instruments.

Not so long ago the idea of a string section of victors to understand string instruments.

Not so long ago the idea of a string section of victors in understand string instruments.

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Not so long ago the idea of a string section of victors in understand string instruments.

We string players should be the simpostile pass we are presented with an any present day arrangers do not understand string instruments. We string players in the impossible pass word in victors in the player of the victors of victors of the victors of victors of the vict

Confidence

Broadcast excerpt from "Romany Love" reminded me of my visit to that show when of my visit to that show when Crack of the week from lisit was a pleasure to see a cast tener to "Band Parade"; "They of "manly" men. All the permust get this audience from sonnel, with one exception, were 'Workers' Playtime.'" essentially masculine, the type of "heroes" we dream about.

side of American jazz Boult. The inte for many years has Bejamin Britten's music for many years has Bejamin Britten's "Four Interbroken out in this country. Yes, ludes from Peter Grimes" was, I you know what I mean, the artificial stimulants. That's a nice way of putting it, but, believe me, it is a very unhealthy Mills recently Mills was wearing practice, and I appeal to all an elegant tie decorated with musicians to resist the temptation of a proffered weed. It's the Colone's instrument, he of clever and you don't really generously whirmed it off and

Quite a number of musicians Incidentally, talking of ties already gone. I wish them luck, bows with dinner suits' onder if other countries can offer anything more than better weather? Surprising how many guys there are in this country now who have been

have to play certain numbers from whether they want to or not.

"heroes" we dream about.

"heroes" we dream about.

The way people live! That dours du Scoutisme Français poor Mrs. Hylton having to get the other night, but I must say along on £60 a week. I can't that those Guides are just the think how she makes do!

"Downheat" might say "Those * * * "Downbeat" might say, "Those Marino Barretto ("Casanova") Gee! A linguist, no less. for his splendid broadcast on * * * The Console: with ROBIN RICHMOND March 24. Here is one Cuban band that is not over gradual. If any of you had the courage

band that is not over orchesto switch over from the brilliance trated and not cluttered with of "Happidrome" to the Third meaningless vocals. The leader's Programme on March 26 you sparkling planistics were a joy. would have heard a fine concert by the Vienna Symphony Orch-A sore that has been festering tra conducted by Sir Adrian on the side of American jazz Boult. The interpretation of

not clever and you don't really generously whipped it off and play better—it only sounds that gave it to him. This acquisition way to your distorted brain. Do puts Russ one up on the Kirchin yourselves a favour-turn it up! in the Lurid tie Championship.

are planning to leave this coun-try in the near future to try outfit that started a new fashion their luck elsewhere. Some have last week by wearing maroon

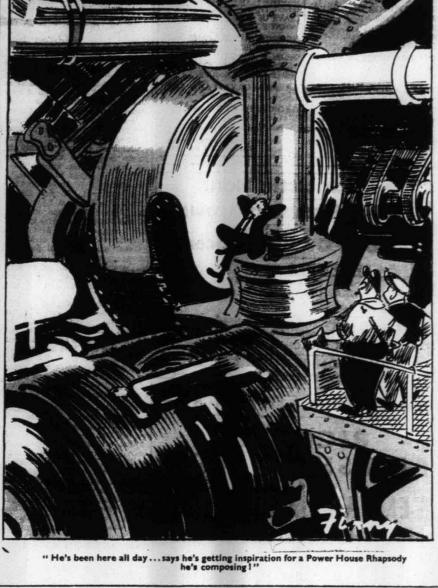
BRUSH UP

SPEAKS UP lack Duarte

WE now come to the closing chapters in this story of the guitar's fight for survival and its adaptation to changing circumstances. In Part (2) the construction and acoustic prin-ciples of the Spanish guitar were discussed, and in Part (3) it was shown how the plectrum guitar regained a footing in it was shown how the plectrum guitar regained a footing in musical popularity, by adapta-tion of the Spanish type of in-strument, this adaptation con-sisting essentially of making the guitar sufficiently robust to stand the increased strain imposed upon it by steel strings Sooner or later, it was inevitable that progressive manufacturers would cease to patch up the past, and would create some-thing new; this they did, in the form of the 'cello-bulit guitar. As its name suggests, this type of guitar took advantage of the grinciples already established in the building of bowed-string in-struments over some 200 years and more.

The main departure in ciple lay in the fact that the rolling motion of the bridge was rolling motion of the bridge was dispensed with, being replaced by one in which the bridge moved up and down. The strings, now anchored to steel machine heads (made individually to facilitate replacement when they wore out), passed over a bridge, adjustable in height and free from the guitar, at an angle, being affixed to a height and free from the guitar, at an angle, being affixed to a "floating" tailpiece which pivoted at the base of the instrument, and could take up any angle created by a change in bridge-adjustment. The strings thus exerted a strong downward pressure on the bridge which was thus held in place—removal of the strings would allow the bridge to fall off the guitar, to which it is not fixed—and which would register the changes in would register the changes in downward pressure caused by the expansion and contraction

of the instrument still took (and takes) comparatively little part in the total sound - production, but improvement definitely results from holding the instrument in such a way that the back is not restrained by pressure against the player's body. Instruments made with two backs — one false, to rest against the player, and the other to vibrate, were not successful, the tone the successful, the tone the successful, the tone reproduction was not being used to amplification was not suited magnets are placed under the approduced being boxy and dull. The development of string-



would register the change in downward pressure caused with a body and fittings calculated to a rolling motion of the strings in when the strong of the strings in which they were anchored, then, instead of the strings in the strings of the strings in which they were anchored, then, instead of the strings of the strings in the strings of the strings in which they were anchored, then, instead of the strings of the strings in the strings of the strings and the strings of the strings of the strings and the strings of t

manufacturing technique has clanking was still heard only by from the small currents been considerable, and these the toleration and consent of the generated by the interference of have reached a high degree of rest of the band.

FERNANDO GERMANI Canada, England and Gerthe world-famed organ virusos and head of the organ Germani, and, of course, he is a department of the Royal Congrest figure in his native Italy.

WELL, my friends, I just don't complete organ works of Bach know where to start when and Cesar Frank. At the contraordinarily interesting two decorated by the Pope with the hours I was privileged to spend Cross of St. Sylvester, and when alone in the company of Signor he returns to Rome he is once Fernando Germani, probably the more to repeat the series, this greatest living organist. Ger-time adding the complete organ mani is on a visit to this country, works of Max Reger. The organ giving a series of concerts and at St. Ignatius' Church, Signor broadcasts from the magnificent Germani tells me, is a ver Willis organ in Westminster modern three-manual all-electric

ment at the Royal Conservatory quainted is the seven-manual of Music in Rome, and late head organ at the Convention Hall, of the organ department at the Atlantic City. This organ, he Curtis Institute, Philadelphia, told me, is in a vast stadium and 2U.S.A. He first played the piano the pipes stretch half-way round at the age of two and a half, beat the age of two and a half, bethe vast outer shell, but I gained
lieve it or not, and at eight he the impression that it is almost
was granted a special scholartoo big to be practical!
ship at the Rome Conservatory,
I would like to quote here country now who have been abroad, done well, rave about it all and yet, having returned, stay.

Is it true that a famous variety artiste is spending so, much time trying to make the marriage partner a success that new material for the variety act is being neglected? Tut! tut!

An announcement that intrigued me greatly on Variety Band Box concerning that man who whistles, Ronalde, who is going to America, was that he would "probably appear with Ray Noble and Duke Billington." Imagine the Duke playing "In a Monastry Garden "with Ronalde whistling "Diminuendo in Blue." Harry Roy is reputed to have been singing two new parodies recently. "AB, AB, AB, AB, My boy" and to the tune of "K-K-K-Katie" "Give me a broadcast, a b-b-b-broadcast."

Pluggers delight, "Band Parade" last week brought use of the street of the state of the street of the tune of "K-K-K-Katie" "Give me a broadcast, a b-b-broadcast."

Pluggers delight, "Band Parade" last week brought use of the street of the

servatory of Music, Bome, In 1946, by special leave of the now visiting this country, Pope, Fernando Germani gave a gives an exclusive and per-special series of bi-weekly re-sonal interview to Robin citals in the beautiful Church of Saint Ignatius, Rome, of the complete organ works of Bach action, by Tambeurini. Germani, who is still a young largest organ, by the way, with man, is head of the organ depart- which Signor Germani is ac-



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Accordion Times

membership cards despatched. The annual subscription for founder members of the A.T.G. is 5/-.

Edited by J. J. BLACK

TWO weeks ago I appealed to the B.B.C. for more accordion broadcasts. "What has "come off." The player was "big happened," I asked, "to Accordion Club? This was at least something while it lasted. Surely such as this," but the conditions it is time for this to be revived, and why not a series of at least a dozen programmes? A programme which runs for only six weeks is all over almost before one realises it has started!"

Now I am glad to be able to tell readers that Accordion Club is to be revived. The first broadcast will be heard at 1.30 p.m. in the Light Programme on April 24, and Producer Charles Chilton was conducting the first auditions towards the end of March. Further auditions will be held, however, and players who think they would make the grade may drop a line to me at these offices or to Charles Chilton at the B.B.C.

Another piece of good news is

or to Charles Chilton at the in ensuring that in the future B.B.C.

Another piece of good news is The National Accordion Organisation is now getting well on broadcasts, which appears to its feet, and a large number of suggest that the B.B.C. thinks applications for membership of Accordion Club is not such a bad the Accordion Teachers' Guild thing after all. I do not approve have been received. All letters so much, however, of the timing have now been acknowledged and the according to the state of the state thing after all. I do not approve so much, however, of the timing of the broadcast. It will come on at a time when a good many of us will be far removed from our wireless sets . . .

For those who like the rocky mountain rhythm there is still Big Bill Campbell, with accor-dionist Ronnie Brohn, regularly in the 1 o'clock spot on Sunday's Light Programme. Listen, too, to Morton Fraser and his Harmonica Rascals in Music Hall on Saturday, April 5th, at 8 p.m. (Home Service). The Carroll Levis Show (7.10 p.m. Sundays, Light Programme) is often worth a listen, though I am sure that there are a great many more budding accordionists waiting to be "discovered."

A couple of weeks here.

more budding accordionists waiting to be "discovered."

A couple of weeks have passed since Tollefsen gave his concert at the Albert Hall—long enough to have collected the views of a better position to give a considered judgment. And it is "clientele." A manual on the wise, I think, to take a little trouble to weigh the pros and cons of an important event of this nature, so that, in the future, we may benefit from past experiences and profit from past

The first issue of an Accordion Teachers' Bulletin is now in course of preparation, and we shall be pleased to consider short articles of value and interest of pupils and enlarging the formation and running of according to the prosecution of the prosecution o and profit from past I mentioned in my report which followed immediately after the concert that we did not after the concert that

enough of the accordion. I have heard the complaint several times since, and I was discussing have heard the composition of Accordionists. Conway had also heard the complaint that the instrument was tonally not "big enough" for the job; he had even enough" for the job; he had even enough it self that the accordion cert.

SURELL in times anything that will put people and give other industries concerned with sponsored tries concerned with sponsored tries concerned with sponsored tries concerned with sponsored tries a chance. Shortly there will be more red, white and blue carpet and a fanfare, and not condemned without trial. The fierce competitive spirit fostered by commercial without trial. The fierce competitive spirit fostered by commercial without trial and the other guy get in first in the state of cial radio would do a great deal is no time to extol the pritish. nave neard the complaint several times since, and I was discussing over twelve months ago, and incorporates a professional band which has recently been playing that famous teacher, composer agriculture of the composer of t Was "not in tune" with the orchestra, "though this, of The stage band consists of course, is nonsense," said Contwelve accordions, two trumpets, way. In his opinion, the instrument was one of the finest in tone and timbre, but for some Rice conducting and two lady reason the tone did not appear to carry. Towards the back of for less advanced players, and therefore musically unintelligible.

I asked Conway his opinion of the stream of new members. Well agreeing that there is some good stuff in it, he preferred to reClub!

the arrangement, but, while agreeing that there is some good stuff in it, he preferred to re-serve judgment until he had heard it again in a more suitable setting. On this last aspect Conway felt strongly. He paid a warm tribute to those who had sponsored the concert, but he feit that it should have been pre-sented in a smaller hall, where STRAIGHT OF DANCE

ORCHESTRATIONS
NOTE—The following particulars must

NOTE—The following particulars must

ment for a hall of this very large

ANSWERS TO QUIZ

 (a) Furiously.
 (b) At pleasure (the performer's, of course). (c) At ease—at an easy

tempo.
(d) Close to the bridge — s direction in string music to produce a thin, acrid

2. A very bad job.

(a) The bass notes G and B are too close together, and too far from the next note, G.

(b) The third of the chord B, is doubled-should be strenuously avoided.

3. Ground Bass—a bass which is repeated many times, different patterns being woven above it in the upper parts—many fine examples in Bach, Purcell and others of those times.

Basso Ostinato — a repeated bass figure with a constant and

bass igure with a constant and melodic shape.

Boogle-woogle is a good jazz example of Basso Ostinato, the bass being repeated many times, and preserving its rhythmic shape and melodic (?) outline.

4. It has been written for a a. It has been written for a singer. Vocal music is divided up not only in accordance with the common requirements of layout, but also in accordance with the syllables to be sung. The detached quavers fit different syllables, whilst the subsequent tied ones are sung to the same syllable.

5. (a) C-chord of C dominant

7th.

(b) Two answers — D if chord is D 6th, B if it is B minor 7th.

(c) Any or all of them—chord is a diminished 7th and thus has no true root.

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IN THE NORTH

LAST week I mentioned in the Hallé news Mr. Barbirolli's second Continental visit, and for which he left this country last Monday, arriving Vienna Wednesday. Immediately upon arrival he commenced rehearsals for two performances of Verdi's "Requiem" with the Vienna Philharmonic Orchestra, prior to concerts on April 5 and 6, in the Theater an der Wien. They are in aid of the rebuilding fund for the blitzed Opera House, and Mr. Barbirolli is giving his services for these performances. Of outstanding interest, and of political significance, are the two concerts on April 12 and 13, as Barbirolli conducts the Vienna Philharmonic Orchestra at the invitation of the Austria-Philharmonic Orchestra at th

concert on April 9 will be con- (brass); Johnny Scarff (bass); ducted by Jorda, and the guest Alf Proctor (piano); and Reg. will be Jan Smeterlin, who will Bassett (leader and drums).

Interested readers are invited to write for further particulars.

Professionals are the next group to be covered. Membership fee is the same in this section and forms of application for membership are now ready.

Russian authorities, who, to celebrate the release of Vienna presented orchestra, with its by the Red Army, are organising these concerts. The programme, the dancers. It acts as house which includes as guest the band at the King's Hall, Stoke, young British pianist, Kendall Taylor, is: Schubert's Symphony bands presented by Midland impressario Arthur Kimbrell. For its recent excellent performances Symphony No. 4.

On April 17 and 19, Barbirolli returns for a brief spell to his old love, Opera. He directs two performances of an entirely new production of Verdi's "Aida."

In Barbirolli's absence the Jokon, Sammy Johnson, Bill Emery (saxes); Bob Goodyear, Horace Birchall, Colin Preston, (brass); Johnny Scarff (bass);

will be Jan Smeterlin, who will be playing the Beethoven Concerto in D minor.

As promised last week, I should take heart from the folattended the Squadronaires' demonstration of new saxophones and drums. This is the first event of its kind since before the war, when such celebrities as Coleman Hawkins, room, Warrington, by the direction of a Tribunal sitting in that fame, were frequently to be seen town. The decision was not Musicians who are having

COMMERCIAL RADIO By Leslie Douglas

cial radio would do a great deal towards shaking our own pro-fession out of the apathetic state into which it has slumped. There are people who object to being serenaded by courtesy of liver salts, but by the same rule there are many people who bravely admit they don't like the Third Programme. Some of us think for relaxation entertainment is way ahead of education.

Anyway, if the inclusion of advertising matter means the

BEST in place of Joe Doakes,

surely most of us are prepared

to suffer—one for the sake of

Solution to Crossword

musical directorship of Cyril Rice. The club was formed just

Across: 1, Herman; 4, Stub; 7, Stag; 8, Door; 9, Peer; 10, Voltage; 13, Open; 14, Rall; 15, Rounder; 16, Stan; 17, Sure; 19, Dash; 20, Lady; 21, Yes-Man.

3, Night and Day; 5, Two; 6, Bar; 7, Sever; 8, Digresses; 11, Earth; 12, Blanton; 17, Sol; 18, Red.

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the other.

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virtues of a tricycle. Let British talent sell British goods to the world. To all those who are against commercials, I would Bull the Shopkeeper some air!

POSTBAG

BEST in place of Joe Doakes, surely most of us are prepared to suffer—one for the sake of I am annoyed. Somebody has said something about somebody I like, which is not true. Acwhen other.

You have to be able to afford tween Sir Valentine Holmes and You have to be able to afford tween Sir Valentine Holines and good quality. The B.B.C. does its best with an impossible situation, but that same august body admits that a higher standard of antertainment is simply a question of funds. The man in the street cannot afford more statement and apt to give the Down:

1, Hampton; 2, "Metronome";
1, Night and Day; 5, Two;
1, Bar; 7, Sever; 8, Digresses;
11, Earth; 12, Blanton; 17, Sol;

12, Earth; 12, Blanton; 17, Sol;

13, Earth; 12, Blanton; 17, Sol;

14, Earth; 12, Blanton; 17, Sol;

15, Earth; 12, Blanton; 17, Sol;

16, Earth; 12, Blanton; 17, Sol;

17, Sol;

18, Earth; 12, Blanton; 17, Sol;

19, Earth; 12, Blanton; 17, Sol;

10, Earth; 12, Blanton; 17, Sol;

11, Earth; 12, Blanton; 17, Sol; grand chap to work for. I should know, since I have worked for Harry Roy for a number of years and know him intimately as I happen to be his stage director and touring manager. I enjoy, perhaps, more confidence than even his own brother and business manager Syd Roy does. Many's the time during the war when the time during the war when men in the services on leave have called at the stage door to renew an old acquaintance made during his "Middle East" tour. Harry always said to me "See him alright for cigarettes, Tubby!" This meant that the caller never received less than a pound note. When most of the theatres in London closed dur-ing the war Harry lost much money while keeping his band together. If he had thought "only of himself" he could easily have disbanded his outfit and retired till better times. But he knew most of the boys were married with families. They had to live and the public had to be entertained, blitz or no

Let me tell you also of a cer-Let me tell you also of a cer-tain well known film producer who, through ill health, had fal-len on hard times. Out of kind-ness this "selfish" man Harry Roy gave him £5 a week for several months until he got on his feet again. Another personal note — his mother, the apple of his eye. This dear old lady of nearly 70 years has never really recovered from the strain of the London blitz. Every day Harry sees she is taken in a taxi to a West End restaurant for lunch and believe me she has every comfort in her rapidly passing years.. This is a true picture of the "selfish" "thinks only of him-

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