ored at the G.P.O. as a Nowe

accordion Junes and

FRANK WEIR FOR THE LANSDOWNE

Ten-piece Orchestra

FINAL

Gaumont State Cinema

Kilburn. Doors open at

11.45. Ten great bands.

Tommy Trinder will be compère. In aid of the Musicians' Social and Bene-

WARNING

There will be no admis-

sion for anybody who has

not already booked seats

in advance, and we are

sasked to state here that

the entire house is already

BROADCASTING

volent Council.

sold out.

BIG 3-BAND

fans will have an opportunity of seeing the three ex-R.A.F. bands in a big charity concert to be held in aid of the

Sportsmen's Aid Society. This show has been arranged by Leslie Holmes for the S.A.S., and is being run in conjunction

TURRENTLY leading his trio at La Melanite, Knight bridge, Frank Weir will finish at that club on May 10, and on May 12 he opens with a ten-piece orchestra at ansdowne in place of Martin Hayes, who will be leaving that hotel. Weir, in an exclusive interview with "Musical Express " said:-

"I am taking a ten-piece band into the Lansdowne and I do not into the Lansdowne and I do not intend to accept any broadcasts until such time as the band is perfectly rehearsed and ready for the listening public to hear. My line-up will consist of feur saxes, one trumpet and four rhythm. The trio I am using at La Melanite will, of course, be joining the big band. This means that Ralph Sharon, Tiny Winters and Bobby Kevin will be part of the rhythm section. I have yet to fix a guitarist."

When we enquired who would be joining him on saxes he told

"I have got Ken Mackintosh on first alto and Aubrey Franks on first tenor. Both second alto and tenor have yet to be fixed. This also applies to a trumpet. I have several people in mind for these various pos tions and will decide definitely this week. My regular vocalist, Vivien Paget, will also be singing with the band."

When Weir came out of the Forces he took his band into the Astor, and after 18 months at that club took his band to Fischer's Restaurant, from which place he was heard broad-casting regularly. After leaving Fischer's Weir took his band on the road and disbanded in favour of a smaller outfit last

Martin Hayes, who will be keeping the Lansdowne, tells us that, although this change of policy has come as a surprise to him, he has big plans for his band in the immediate future.

The Oscar Rabin Orchestra, with Harry Davis, will again be heard on the air when they broadcast on April 29 in the Light Programme at 6.15-6.45 him, he has big plans for his band in the immediate future.

May 6.

with "Musical Express."

Hylton's **New Show** at Victoria Palace

At the Victoria Palace Hylton revived the Crazy Gang—Nervo and Knox, Bud Flanagan and Naughton and Gold—in a well-dressed and well-produced revue according to formula. The Gang provides robust comedy in the usual style and the show features British numbers — a pleasing thought—although these are not of particularly outstanding merit. ANNOUNCEMENT Sunday, April 27, at 12 o'clock midday, at the

The Radio Revellers, that bril-liant vocal team which has risen to such phenomenal heights since its inception, actually stop the show. This act is actually on a par with the American product.

JACK **HARRIS** BARRED

Home Office Official

Hardie Ratcliffe, secretary of the Dance Band Directors
Association, tells "Musical Express" this week that official RABIN ORCHESTRA notification has come from the Home Office to the effect that they have refused to grant a permit to Jack Harris to work

DANIELS LEAVES FOR **ICELAND**

SHOW at SAVILLE Joe Daniels will be taking his band to Iceland for two weeks commencing this Sunday. Billy Amstell, Alan Metcalfe, Ken Moule and Heath Cliff, his regular girl vocalist and bass player, will be the line-up with, of course, Daniels on drums. Heath **Great Sporting Charity Event** On Sunday, May 18, at the Saville Theatre, the swing course, Daniels on drums. Heatn Cliff and Daniels' manager, Dave Kenny, who have both been with him for eighteen months, were married last Wednesday at Nor-biton, and will spend their honeymoon in Iceland.

Daniels is still short of a trumpet-player for Iceland. Anyone interested, please ring him immediately at Arnold 4643.

with "Musical Express." This big swing concert will feature the bands of the Squadronaires, Leslie Douglas and the Skyrockets, and will be the first all R.A.F. band show of its kind to be presented. The bands will carry with them their well-known feature vocalists and Wing-Commander O'Donnell has agreed to conduct the massed bands for the National Anthem. The services of three well-known ex-R.A.F. men have been procured as guest artists. These will be Kenneth Horne, Sam Costa and Stinker Murdoch. This will be the first of an annual series of shows of this description sponsored by the Sportsmen's Aid Society and, apart from the fact that it will be creating work for the music profession, it is also believed order to be assured of getting that at a meeting this week certain arrangements might quite made in writing, enclosing postal Mendelssohn **Books Band for** Bournemouth

that at a meeting this week cer-them. Application should be tain arrangements might quite made in writing, enclosing postal possibly be made whereby a perorder and stating amount and centage of the funds will be price of tickets required to handed over to a well-known "Musical Express," 33, King musical charity.

Prices of tickets will be £3 3s., W.C.2. Felix Mendelssohn, who has ust completed three very successful weeks at Green's successful weeks at Green's Playhouse, Glasgow, tells us that he is supplying a band for the Chine Hotel, Bournemouth, for the season. The personnel includes Ronnie Bradley, Danny Dabenie, Danny Mitchell. Jane Lee, who in the past sang with Jack Payne and Harry Gold, will be vocalist with the outfit, and the rhythm section has still to be fixed.

BROADCASTS WITH THEATRE ORCHESTRA

Charles Tovey, who composed the whole score and did the orchestrations for the panto-mime "Jack and the Beanstalk" mime "Jack and the Beanstalk" at the King's Theatre, Hammersmith, last Christmas, was heard by a B.B.C. representative while he was M.D. of that show. He will now be heard with an eighteen piece orchestra playing theatre music in Music While You Work on Friday, April 25, at 3:30-4.0 p.m. Tovey will act as Musical Director for Harry Benet's show "Gaiety Fayrs" which will be playing the summer season at the Grand Pavilion, Bridlingten, this year.

BORIS MORROS LARRY ADLER JACKSON LONDON

Morros, at a Press reception at the Savoy this week told Musical Express" that "Carnegie Hall" was made in duled for fifty-four days' shooting, but even with a working

BORIS MORROS

een piece band are playing to apacity crowds at the Coronacapacity crowds at the Corona-tion Balliroom, Ramsgate, Prior to playing at Ramsgate, Homer had the resident band at the Plaza, Derby. During the win-ter months his band consisted of seven musicians but has been augmented to thirteen for the summer season. When he first went to Ramsgate there were went to Ramsgate there were three dance spots running in the town but after a month only one remained open for regular modern dances. The Coronation has continued to pack the has continued to pack the crowds in nightly. Further confirmation of their success is the fact that many outlying towns in the district frequently make requests for the band to appear in their vicinity on one-night stands. The line up of the band consists of Ken Turner and Arthur Howell, altos; Ray Pillow and Basil Skinner, tenors; Ted Pepper baritone. The brass section consists of Homer, who leads on trumpet; Joe Smith and Victor Gourier, and Sid Weston Victor Gourier, and Sid Weston trombone; Brian Fahey, plano; Jack Evans, bass; Al Collins, drums. Vocalist with the band is Judy Dean.

Farewell Party for Scott and Crombie at the Swing Shop

anday, April-27, Sid Gross is throwing an extra special fare-tirell jam session for Ronnie several fam session for Ronnie leave for a holiday in the United houtfit, and the rhythm section has still to be fixed.

When Mendelssohn goes to Aberdeen next week he will have two new additions to his own outfit in Roger Smith and trumpet player Jimmy McCormick. A new discovery is a Chinese girl vocalist whom Mendelssohn found in Lianelly.

RECOCAR

As an enthusiastic reader and admirer of the policy of your paper in its strong support of British Dance Music, I would be grateful to use a little of your space to publicly thank every-one connected with the running of the famous Write-A-Tune Contest, for the great help that this Competition gives new British songwriters.

As a result of the four num-bers I had broadcast in this last Contest, I have had several offers from publishers who had hitherto rejected them.

On behalf of many typical unknown British songwriters, many thanks to Lou Freager and all concerned for the valuable help they have given us in obtaining recognition of our

Yours truly, EDDIE PAYNE.

PIONEERS

At the Wigmore Hall last Thursday that great virtue At the Wigmore Hall last Thursday that great virtuoso of the harmonica, Larry Adler, proved to the Press during a private recital exactly how great an artist and musician he is. He gave a performance of classical music that has to be heard to be believed. Adler has taken the harmonica, an instrument that only a few years prior to the war was considered a child's toy, and established it as an authentic means of playing music of every description.

In spite of the fact that the Melody Maker published last week that Adler had "played to packed audiences at Blackpool, Sheffield and Bristol," this in point of fact was not the case and for this readers the private recital was given in order that the Press might convey to its readers opinions of this fantastic musical innovation. Your reporter, in an exclusive interview, asked Adler why he had turned to classical music when we remembered him so well for his lighter style that he played when he was in England prior to the war. He said:—

"I started right at the top of the tree when I was really too

"I started right at the top of the tree when I was really too young to be appreciative of my good fortune and like everyone else in a similar position, I com-mercialised my success in every way. As I grew older I feit that I wanted to play good music and did not see why the harmonica should not be developed along these lines. When I returned to the States in 1939 I had to start at the bottom of the tree for. the States in 1939 I had to start at the bottom of the tree for, having been away so long, nobody knew me. I felt that was the time to start expressing the music I felt in my heart.

"Prior to this I had always plevad by ear, but classical

played by ear, but classical music cannot be played that way and I learned to read music way and I learned to read music in order to play special arrangements that had been written for me. This was not easy, but the joy of achievement when I had finally reached my goal was worth all the hard work I had to put into my studying. There are certain of the lighter things such as 'Blues in the Night' that I thoroughly enjoy playing but each time I play them they always sound exactly the same. This is not the case with such works as the 'Mozart Oboe Concerto in F Major' which always seems better each time I portray it. It never sounds the same and gives me a great feeling of emotional contentment.

ploneering with the harmonica him as they too will agree that this in-been atrument has a rightful place on States.



LARRY ADLER

the concert platform. contemporary American composers who are scoring works for me say that it gives them a new perspective of music and has tremendous tone

Adler's concert at the Albert Hall last Saturday was played to a much better audience than at his previous provincial con-certs and we do believe that "America has accepted me as once the general public realises a straight concert artist and I that he has definitely established do believe that once the British something new that is exception-public hears the music I am ally good, they too will accept ploneering with the harmonica him as a concert artist as he has they too will agree that this in-been accepted in the United strument has a rightful place on States.



The Radio Revellers, stopping the show at the Victoria Palace.

Trumpet Player

While appearing at Westonsuper-Mare last week, Bob Dale,
vocalist, and Jimmy Tower,
tenor-player with Oscar Rabin,
were strolling along a road high
up on the cliffs. The beach was
about four hundred feet below
them. The bodys were enjoying
the weather and scenery when a
lorry loaded with a dozen milk
You Work on May 13, and on
lorry loaded with a dozen milk
and permanently. The band
will be heard in "Music While
You Work" on May 13, and on
lorry loaded with a dozen milk
from the Embassy. Any trumclass second trumpet to join his band permanently. The band will be heard in "Music While You Work" on May 13, and on May 17 they will be broadcasting from the Embassy. Any trum-pet players interested in the job should contact him at Beyley contact him at Bexle Heath 2156.

NEW DRUM KIT STOLEN

Joe Watson, late of the Leslie Douglas Orchestra and currently playing at Churchill's, told "Musical Express" that after playing a gig in town lest Saturday his kit was stolen from the synagogue at which he had played. He left his kit overnight with the caretaker's assurance

Maurice Burman Changes Address

RE-ORGANISES Fallon and Chilver to Stay

Following the news printed in these columns last week that Jack Jackson would completely re-organise his band at Churchill's due to changes, "Musical Express" now learns that Pete Chilver and Jack Fallon will continue at the child and present that the continue at the child and present the continue at the child and present that the child and present that the child and present that the child and the child a ontinue at the club and omers consist of Bernie Pe comers consist of Bernie Fenton well-known pienist and arranger for Oscar Rabín; Frank King who is well-known as a bandleader himself, is playing tenor with the outfit; and Joe Watson, recently with Leslie Douglas and who, prior to that, had played at Churchill's, will make a return yield as designed. turn visit as drummer with Jackson outfit.

HEATH SMALL GROUPS RECORD

This has been a busy week for the Ted Heath musicians, who also play as members of the Kenny Baker Swing Group and the Jack Parnell Quartet—the two small bands within the main

Although the Parnell Quartet Atthough the Parnell Quartet have their own contract with Decca and have already recorded and had several titles issued, the Baker group has been unable to take advantage of their own pact until this week. Presenting Kenny Baker on trumpet; Dave Shand, baritone Res Owner Shand, baritone Res Owner Shand, baritone Res Owner Shand, baritane Res Owner Shand, tone; Reg Owen, alto and clari-net; Dave Goldberg, guitar; Norman Stenfalt, piano; Charles Short, bass; and Jack Parnell, drums, they cut two of their most popular pieces, "Blue Lou" and "Dixon's Dilemma" for early

The Parnell Quartet, which includes Jack (on drums), Charles Short (bass), Norman Stenfalt (piano) and Tommy Whittle (temor), recorded "Old Man Re-bop" and "Sweet Lorraine." This is the first time that Tommy Whittle, the band's new tenor-player has recorded with the player, has recorded with the Quartet. The full orchestra's hilarious version of "Open the Door, Richard" is due for imme-diate release.

BELAIEFF **SECOND** CONCERT at Wigmore Hall

The main item of interest in The main item of interest in the Russian music given on Friday night at Wigmore Hall was "Six Musical Commentaries" on James Joyce's "Ulysses" for soprano and plano, with the composer Thomas de Hartmann at the plano Mills Geneviews Toursing has

Flat Burgled

Jack Bonsor, who married
Miss Eve Ward on April 3, returned from his honeymoon last week to find that his flat at Streatham had been burgled. Block

Thieves stole a brand pleased to give it a second hear-

JACK HEYWORTH

Streatham had been burgled.
Thieves stole a brand new de luxe model radio set, two new suits of Bonsor's and one belonging to ble wife.

ing to his wife.

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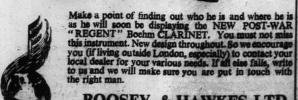
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Producer of "Carnegie Hall" Film Here

BORIS MORROS, famous producer and musical director and co-producer of the new United Artists picture "Carnegie Hall," has arrived in England. As musical director and composer of "Chauve Souris," opera director in Russis, France, Italy and Egypt and musical director of the Rivoli Theatre, New York, and Paramount-Public Theatres, his knowledge of music must have been a great asset when he co-produced with William Le Baron the story of "Carnegie Hall."

Morros, at a Press recention of the Seventhia

New York and has none of the embellishments that Hollywood would naturally add to a picture of this description. It was made in the famous concert hall without the aid of any additional props or scenery and all the shots are authentic. The film was planned three years ago and scheweek of only five days (as against six working days in Hollywood) the picture was made exactly according to plan and, in point of fact, they were able to knock two days off the scheduled time.

Boris Morros also told us that when they first commenced shooting there were seventeen fire regulations to be overcome. He rang his friend, Mayor O'Dwyer of New York, and with O'Dwyer of New York, and with-in ten minutes a permit was sent round to him and they were able to commence right away. As a reciprocal gesture, Morros has put Mayor O'Dwyer in the open-ing of this new film, which is due for early presentation in this country.

BEECHAM & THE L.S.O. scham is conducting" is

sufficient guarantee, any con-cert, any time, anywhere, of great and exciting things to RAMSGATE
BAND PLAYS

Come. To concertgoers, those three words mean and say almost all that a concertgoer could ever wish to hear; and it certainly would have been the chase at the Albert Hall, if the could be the concert of the could ever wish to hear; and it certainly would have been the could ever wish to hear; and it certainly would have been the could ever wish to hear; and it certainly would have been the could ever wish to hear; and it certainly would have been the could ever wish to hear; and it certainly would have been the could ever wish to hear; and it certainly would have been the could ever wish to hear; and it certainly would have been the concerts of the concerts

This is a far from simple work for the soloist, leaving as It does so many rich and inter-esting things to the piano, but Miss Goodson deceived us into thinking it was easy. Not a concerto for the pianist who is in any way musically (or in any way musically (or physically) faint of heart, and more attractive as pure enjoy-ment to the music student complete with score, than to the music lover who "knows what he likes" rather than learns to like what he really knows

Schubert's 5th Bb Major Symphony and Bizet's three pleces from the "Fair Maid of Perth" made up the second lighter half, and once again-Beecham was conducting. Why then, were there so many empty seats? Perhaps the Brahms which must certainly be studied rather than wallowed in frightened us a little? D.H

Rabin Boys Atkins Needs Jackie Bonso Narrow Escape

churns came tearing round a bend at forty-five miles an hour. Then came the perilous moment. One of the churns rolled off the lorry and started rolling at speed towards the boys. With great presence of mind both boys leapt from the cliffside to the other side of the road and narrowly missed by a matter of narrowly missed by a matter of inches the churn, which went rolling over the cliff to the beach

BEETHOVEN CYCLE-FIRST CONCERT

It was a large and enthusiastic audience that greeted the re-turn of Victor de Sabata with cheetra at the opening Beethoven Cycle concert last Thursday, April 17, at the Albert Hall (during this series of five concerts all the Beethoven symphonies will be played). Three works comprised the first programme—the Egmont Overture, the Second Symphony and the Frith Symphony. Of each of these works we had a clearly defined, highly dramatic, and very vital performance. Both orchestra and conductor were in excellent form.

Ajax side drum, which had bee specially made for him; four Zildjian cymbals; high-hat ped foot pedal, etc. Anyone bein cription should contact the policy in the control of the compression of the control of t

played. He left his kit overnight with the caretaker's assurance that it would be all right. On calling for it on Monday morning, he found the complete kit had gone. The instruments consist of a brand new light grey Ajax side drum, which had been specially made for him; four K Zildjian cymbals; high-hat pedal; foot pedal, etc. Anyone being offered instruments of this description should contact the police immediately, or telephone these offices.

Editorial and Advertising Offices, 33, King Street, London, W.C.2 Telephones :- TEMple Bar 4988-9

THE VOICE

BIGGER MUSICAL NEWSPAPERS

"Musical Express," in its hitherto short but crowded existence, has set the fashion for the large, value-formusical newspaper with a format like that of any big daily The larger format was, therefore, destined to become trend, although it took over six months for the examp set to be followed. What we do to-day is the vogue of to morrow. This is progress. No musical periodical can survive unless it is progressive. There is, unfortunately, one snag in suddenly doubling the size of an established publication to-day. Double its size and you must halve its circulation!

INVERSE RATIO

Even our contemporary, "The Melody Maker," admits in its Editorial column last week that we are all working to a strictly limited quota of paper. This quota is worked out for every periodical licensed and allotted by the Paper Control every periodical licensed and allotted by the Paper Control in se many tons weight per seventeen-week period. We may not exceed it whether we posseds stocks of paper from other sources or not. So if a publisher wishes to DOUBLE the size of his publication—i.e., using twice the amount of paper—he will obviously be MALVING the number of copies he may publish. Without incorporating a new title there is no other way to do it. So now the secret is out! Double the sizehalf the number of copies! You can't boogle-woogle with

CORRECTION NECESSARY

Now all this explanation is necessary because I made nt in this column last week concerning our sister weekly—"The Melody Maker." I am the first to admit my own mistakes. I referred to that organ's "rapidly dwindling space." Even as I was writing those words ou contemporary must have been preparing their new double-sized issue. But, make no mistake about it, this is a change I am delighted to see. In fact, it shows that at last our contemporary must have realised that quality and not quantity ortant. Changes such as these are so significant that I feel the time is not far off when that periodical will suddenly realise its obligations to the world of music and will stan up and fight like the youthful and obviously more vigorous Musical Express" has done for the interests of that business Rest assured we do not want to carry the struggle alone. We should welcome in our camp a virile, truculent "Melody Maker," pulling her weight side by side with us in the big spring-cleaning campaign.

RATCLIFFE SPEAKS OUT

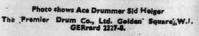
Hardie Ratcliffe has broken into print again. This time he writes in "The Performer." He contributes an article about pit bands which ought to shake the entire profession to its foundations. In fact, it is a real block-buster which everynment business ought to read. I am inclined to place so much importance on the candid observa-tions therein that "Musical Express" has, at the time of writing this column, decided to approach "The Perform for their permission to reproduce the complete article in our own pages. The article starts most significantly with the words: "So the band killed your act?"

MUSICIANS SHOULD KNOW

Ratcliffe's comments are brutally candid. They give the variety performer an accurate view of the situation regarding ns, pit orchestras of all kinds, and the conditi ander which they have to work. But while the article itself was written primarily for variety artistes, I do feel that the musical profession should have the opportunity of reading it also. Only in this manner will we see and adequately appreclate the two-fisted efforts of people like Hardie Ratcliffe who are making their voices heard in the right places and at the right time. This is the Ratcliffe we want to hear - "mean,



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"ABOUT THE BAND

by HARDIE RATCLIFFE (Assistant General Secretary of the M.U.)

POSTBAG

I should like, if I may, to take

up some of your space in an answer to Mr. Fraser St. Clare's

Orleans Jazz and refuses to recognise any subsequent forms at all. But I would point out

that the three qualities which

Mr. St. Clare attributes to the best jazz—"Form, Invention and Emotional Content"—are

embles, a Hermann or Kentor

opus will be integrated in form and will work logically up to its

Turning to inventiveness, I

suggest that if Mr. St. Clare listens to Gillespie and Ventura he will find that their incredible

Furthermore, the modern

quality

ans have one

Criticising an article of mine, Mr. St. Clare defends New

hall orchestras numbered over contain music that will not be the musicians are the lowest twenty musicians. They were heard—music not written just to paid, hardest worked section of then only just large enough to waste time and paper—music the music profession. They give perform adequately the music that could build your act bigger, better service than anyone has usually required. The same results are needed by artistes to radio or record, by the Ted Now you know what is wrong, day; but there are no longer the Heath or Geraldo Orchestra, with You must continue to suffer extra stripes the horns hassoons twenty or thirty specialist music, until there are higger bende of

So the band killed your act?

It's a handy excuse. It always was...

Trouble is, artistes—with few saxphones, extra brass instruments, and—if you want to do selves in the band except to ment, and—if you want to do selves in the band except to ment. But some further interest them selves in the band except to ment, and—if you want to do selves in the band except to ment, and—if you want to do selves in the band except to ment, and—if you want to do selves in the band except to ment, and—if you want to do selves in the band except to ment, and—if you want to do selves in the band except to ment, and—if you want to do selves in the band except to ment, and—if you want do? Even if they doubt it would all sound just noticed most pit musicians wear glasses? They need music that is readable—readable in the mean light on those music stands that were never repaired. They have to play anything and after Mafeking night. Tou should have suitable music, well or well orchestrated—not a march, speeded up for use as a gallop, and scraped out at 4d. a page by some geazer the baggage-man recommends. Get the addition of four ideas when you want succept in the band and the pit; and ask yourself—ask the manager if you want it is readable in the mean light on those music that is readable in the mean light. Tou should have suitable music, well or have been with a conductor (strictly non-union) behaving like a demented after. Mafeking night. Tou should have suitable music, well if you need ballet music, you on the fluts, you on need ballet music, you on the fluts of the bands in the music in the pit; and ask yourself—ask the manager if you want so good on the fluts.

So there are bad bands even with the best musicians. There are good and bad musicians the pit in the industry's income, and have to the modern dance on time to maintain their skill for the bands.

There are good and bad musicians. There are good There are good and bad musicians. There are good and bad bands. Take bands first. From your point of view they are mostly bad, and it is easy to understand why after a little thought.

A generation ago some musicians. A generation ago some musicians are the dozen books left over the are dozen when the boys at "Bigglesditch" against strong opposition. Is ave taken the parts they can use, the dozen books left over to accompany your act?

is the legal advisor.

modern scores.

background

were forty-seven sequences which required separate orches-trations. An average time of two

to three weeks is required to

write orchestrations for a pic-ture, but the "Bells" score took

two months of composer Victo

Young's time.

The score of a motion picture

confused with featured compositions or modern tunes The score is often termed as "the

music that is felt, but not heard."

Victor Young and Robert Emmett Dolan are Paramount's only "permanent" staff com-posers. Others are hired on a

posers. Others are hired on a plcture-to-picture basis. The term "composer" applies only to one who is capable of composing great "classics. Modern song-

writers are not usually termed

are used to effect segregation of

many of the studio's larger pic-tures. He wrote the score for

extra strings, the horns, bassoons twenty or thirty specialist musi-and oboes that once turned the clans; that dance-routine number better - paid musicians. You be hard parts into music. You heard in the West End, per-And the bigger bands existed haps orchestrated and conducted customers. Who is in the way?

Confidence

WHAT well-known band cut recognise each other under the only two sides for a record- dryers? Ing company instead of the four for which the sessioh had been Did the girl at a local dance-called? Rumour has it that a hall really think the boys meant well-known trombone-player she was related to a charlady took so long to read his part it when they called her a "scrub-unsat the schedule". upset the schedule.

also present in modern Swing— even in Bebop. Whereas an old Dixieland number will consist of a succession of solos and en-Sidney Lipton's saxophonist sidney Lipton's saxophonist When Bill Ternent accomput down his instrument to sing panied Mary Martin lest week it "A Rainy Night in Rio." Was it sounded very much as though the balancer's fault we did not the band were in a tearing hurry hear his opening bars? For once to finish the programme. Why I believe the blame was not due the rush? to the balancer. Four distinctly Latin - American songs in a twenty-five-minute programme without the correct instrumentation and rhythm!

ne will find that their incredible virtuosity is a far firmer basis for extemporisation than the old-timers of jazz could ever claim. As for emotional content, I think that there is plenty of that in "Blowin" Up a Storm," to name a modern Swing number at random. It is reported that a well-known vocalist is singing an old as next world champ. His punch favourite these days. The song must really be something in question being "And her if the guy he hit figures it's mother came, too!" worth £6,300 in damages. Does

Who was the bandleader who refused a series of six broadcasts because he considered his leader who bought the sheerest band was not ready?

Jack Solomons know about this?

Who was the unmarried bandcasts because he considered his leader who bought the sheerest hand-made lingerie for personal musicians have one quality lacked by the Dixieland gods—Musicianship. This bebop stuff may be merely a passing phase, but let us hope that it will be succeeded by a progressive to an even more musical form of carrier and not a retrogression.

Nero fiddled but Tito Burns.

to 1928 corn.

Finally, if Mr. St. Clare really wants something to get his teeth into I suggest that he tunes into the General Overseas Service and listens to the All Fools Rhythm Club Programme, written by my brother, Charles Maycock, in collaboration with

WHAT well-known band cut recognise each other under the

When Bill Ternent acc

My spies tell me even agents wear nylons these days. At least it proves the band business must

worth £6,300 in damages. Does Jack Solomons know about this?

use? (Answer next week.)

Who is the owl that found two feathered friends?

It's in the cards there may be a nocturnal visitation to end the evening. Who dat up dere?

The score of a motion picture is the background music which sets the mood; it should not be evening. Who dat up dere?

ten by my brother, Charles
Maycock, in collaboration with
"Musical Express" writer
Frank Dixon. It will constitute
a better answer to his arguments than this rather hastily
written letter.

Yours sincerely,

I. Bates Maycock,

Who are the famous musicians seen the husband in question for a wasn't ill
stylist, and is it true they don't anyway.

ROBIN RICHMOND AT THE CONSOLE Cutting Down Organ Broadcasts

Cutting Down Organ Broadcasts

I FEEL it my duty, as your organ correspondent, to record on behalf of the many organ correspondent, to record on behalf of the many organ correspondent, to record on behalf of the many appear at two concerts last readers who have written to me, a strong protest at the numerol. The street of the street of

ant to production, but actually ployed. Under the supervision of Mr. in an entirely different field than Gabor, an accomplished musi- the composers. The song Gabor, an accomplished musi- the composers. The song cal scoring are the arrangers cian, the music library is stocked writers are hired by the picture and orchestrators. These men

Left to right: Sound Mixer, Louis Lipstone, Victor Young and Andrew Setaro discussing the music of a score at Paramount Studios. (M.E. Exclusive)

PARAMOUNT STUDIOS

How they do it at the

choral music for use in choir tune "Sunday, Monday or and chorus numbers.

None of the stock mentioned above is original Paramount composition, but whenever any "Swinging on a Star" in of it is used the legal rights are "Going My Way." Johnny checked and an original orches
Mercer and Harold Arter hitter in tune "Sunday, Monday or working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter is a famous Negro arranger and orchestrator.

Joseph Lilley, writer of tration in tune "Sunday, Monday or working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignments at Paramount. Benny Carter are now, or have recently been, working on assignment at Paramount. Benny Carter are now, or have recently been, working on assignment at Paramount. Benny Carter are now, or have recently been, working on assignment at Paramount. Benny Carter are now, or have recently been, working on assignment at Paramount. Benny Carter are now or have recently been, working or have recently been, working or have recently been and the paramount. Benny Waves"; Harold Adamson and for Fred Waring, are employed as vocal coaches and arrangers of "Coming In On a Wing and a Prayer," wrote the tunes for "Bring On the Girls." Ben Walteman, is the recording Raleigh and Bernie Wayne are plenist for Paramount films. These are the persons, also As for original music, the library files contain approxi-mately 40,000 original orchestra-tions. It is difficult to state just Raleigh how many of these pieces repre-sent an original (studio) score, but each and every one of the new to the field of movie song These are the persons, also writing, their first assignment Last come the music scorers. orchestrations is either original or rewritten, and all have been (score) for Paramount produc-

OF foremost importance in connection with the production of motion pictures, is the function of the Music Department. Paramount's Music Department is headed by Louis Lipstone, Roy Fjasted is business manager, Al Gabor is head librarian, and Marlon Pearson is the legal advisor.

Young, Dolan and Buttolph are When a musical picture is planned, a musical adviser is directing the Paramount orchestassigned to the working set to supervise any and all musical activity. They supply all musical activity. They supply all musical activity and Arthur Franklin orchestra leader, Irvine Talbot.

Song writers are also importance in Young, Dolan and Buttolph are When a musical picture is planned, a musical picture is planned, a musical adviser is discipled to the working set to supervise any and all musical activity. They supply all musical activity. They supply all musical activity and activity. They supply all musical activity and activity. They supply all musical activity and activity and activity and activity and activity and activity and activity. They supply all musical activity and activity and activity and activity and activity and activity and activity. They supply all musical activity and activity and activity and activity and activity and activity and activity. They supply all musical activity and activity and activity and activity and activity and activity. They supply all musical activity and activity. They supply all musical activity and activity.

Of great importance to musi and kept up to date with stan-dard sheet music dating from 1836 to 1946, of which there are over 10,000 pieces, 15,000 printed stock orchestrations made by members of the staff from stan-dard music, 1800 hooks of later stock orchestrations made by that comes about in the using or to the original composition. A members of the staff from stan- a modern featured song for common instance of their work dard music, 1,600 books of international sheet music with each tration or score of the picture of plano music for orchestration book containing about 1,000 com- after or before it has been pre- This means that separate parts positions relative to operas, operettas, musical comedies, etc.

Further, the files contain 40,000 worked or who are now working plano parts from standard, released orchestrations, and hundreds of books containing octave

Heusen, famous for their hitmoney, or have recently been, or have recently b

of it is used the legal rights are "Going My Way." Johnny deckeed and an original orchesfreeked and an original orchesfree

being for Paramount's musical accomplished musicians, who
"Out of This World." Sam supervise the technical re-ordCoslow, one of the most renowned writers of modern films. These men, Andrea tions.

An average "A" picture has of Paramount's big films, wrote about thirty sequences. Each one of these sequences calls for a different mood and type of music. In the case of "For Whom the Bell Tolls," there were forty-seven as well as a producer of many insure best application possible of the music to the motion of the sequences calls for a World," Frank Loesser, just out It is their responsibility to work closely with the "mixer" or sound recording technicians. music, and who is a song writer Setaro and Sigmund Krumgold

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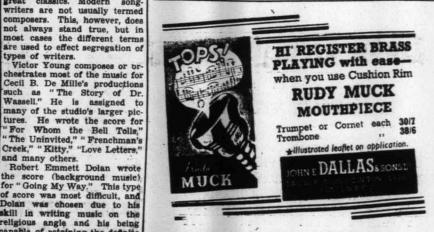
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THE WAY AHEAD FOR BRITISH JAZZ

CONCLUDED the second tunity for divergence from the instalment of this series of norm of progress—is fact, a articles with the plaint that good deal of modern American many, if not most, of our musi-jazz music makes radical decians woefully lack a sense of parture from accepted tradition. But in order to depart from cal appreciation of jazz trends. tradition it is necessary to know And I added the plea that it is and appreciate high time that they became as that tradition. able in theory as they are becoming in performance.

No matter how slim a connection our dance musicians have, as a rule, with what is sometimes called "the real jazz," they can't afford to be ignorant of the lessons it has to teach. From the day that ragtime became the popular music of came the popular music of America to the present time, the jazz fraternity has formed a jazz fraternity has tormen kind of "ginger group" in the world of transatiantic dance world of transatlantic dance music. Every notable advance in instrumental technique, every widening of the expressive horizon, and every development in orchestration has sprung from, or been prompted by, this artistic "ginger group." Think only of Coleman Hawkins' immeasurable influence on the course of tenor saxophone play-ing, Duke Ellington's contribution to orchestral jazz, and the vistas of creative musicianship opened up by Louis Armstrong in his maturity!

It is well that we should ap preciate the contribution that but, men like these have made in recoil

by day, it becomes increasingly clear that there is greater oppor-

Musical

Quiz

By

FRANK DIXON

Haydn, Mozart and Beet-hoven were all alive at the

same time. True or false

parture from accepted tradition. But in order to depart from tradition it is necessary to know

While there are still no col-leges of jazz music at which the aspiring musician can learn the fundamentals of his craft (from fundamentals of his craft (from blues-singing to be-bop) there is a living sound picture of al-most every phase of jazz de-velopment enshrined on gramo-phone records, besides a grow-ing, albeit still small, library of text books on the subject. It is true that few of these have been published in this country,



DENIS PRESTON

our field of music; it is better that we should understand how they came to make their contribution, and what effect their work has had. Even the most individual of jazzmen doesn't exist in a vacuum—he is part and parcel of a complex and ever-changing musical scene.

I have previously pointed out the obvious truth that no matter how well we, or our continental conferes, imbibe the spirit of jazz it is still a music alien to us, a music whose main stream of progress must always spring from its home territory—the United States. Yet, as the range of jazz expression widens, day by day, it becomes increasingly clear that there is mere to make a considerable adjustment in his outlook were he to appreciate the message of the gramo-plazz music is no more record!

Jazz music is no more records, they are obtainable if the elements (let us say) of collective improvisation before they embark on any of the many paths of development jazz music won any of the many paths of development jazz music and offer. In a word, every can offer. In a word, every English jazz musician worth his salt should virtually be a walking history of jazz, possessed of a thorough theoretical ground. Add to that a well-developed critical faculty, a balanced understanding of jazz values, a sense of direction, and a mite of artistic integrity—and the stage is set for us to make our individual contribution to the local many of the elements (let us say) of collective improvisation before they embark on any of the many paths of development jazz music an offer. In a word, every English jazz musician worth his salt should virtually be a walking history of jazz, possessed of a thorough theoretical ground.

Add to that a well-developed critical faculty, a balanced understanding of jazz values, a sense of direction, and a mite of artistic integrity—and the stage is set for us to make our individual contribution to the local many of the lements (let us say) of collective improvisation and of evelopment jazz music an offer. In a word, every English jazz music as

The progress we ourselves make in jazs must come from inner conviction, sound know-ledge, and a sense of direction. The last criterion of value we how often are musicians swayed by what they're told is the ry, "latest" and "best," when their every instinct should rebel against what, for them, may very well be "illogical" and wholly "out of character." The saddest spectacle on our jazz scene must be the trumpet player with a Harry James slow style, a Roy Eldridge fast style, and a bebop chorus a la Dizzy in reserve; fust in casel Tet these unfortunates are only symptomatic of the haphazard and undisciplined way in which our musicians, as a whole have should accept is the affirmatory blurb of the publicity boys. Yet how often are musicians swayed

but, like rare or unissued records, they are obtainable if the spirit's willing and the lective improvisation

Jazz music is no more re world of jazz. There is no sponsive to high - pressure middle course, and no short cut. Maker," April 19, 1947.)

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SOPHIE WYSS ON FRENCH APPRECIATION

Reports Enthusiasm for the young British Composers

"The French are in a very inflammable state of mind about us," says Sophie Wyss, "and it needs only such an occasion as a concert of British music to set their enthusiasm ablaze."

Sophie Wyss has just returne Sophie wyss has just returned from a concert tour of French and Swiss cities, arranged by the British Council to propagate the song of the younger generation of British composers. "A new spirit of enthusiasm has got hold of the French people," Miss Wyss explains. "I have never known them to applead so nown them to applaud so rarmly, and call for a 'bis

warmly, and call for a 'bis' after every song."

"At every concert there would be the Mayor, or a leader of the Resistance, and he would speak of the British in terms of admiration such as one seldom heard before the war. The French have a better idea than anyone else of what the war meant to Britain, and they honour us for it."

Sophie Wyss sang to crowded halls in Paris (twice), Bordeaux, Biarritz, Dijon, Grenoble, Besan-gon, Belfort, Berne, Zurich and Geneva; she also broadcast from Beromunster, and left various "recordings" behind her for future broadcasts. The British Council, under whose auspices the tour was arranged, certainly kept her on the move, for the whole of it only took twenty-five whole of it only took twenty-five days. The staff work of the British Council was brilliant throughout, but it is a pity that our Embassies and Ministries in Paris and Berne did not cooperate in this venture. They could obviously help in the presentation of our culture as well as of our diplomacy.

Among the composers included in the programmes, the songs of Alan Rawsthorne, Lennox Berkeley and Anthony Hopkins had the most success. Anthony Hopkins accompanied Sophie

Hopkins accompanied Sophi Wyss throughout.

"Beggar's Holiday,"

Broadway musical with the Duke Ellington score, left New York last week for the Schubert

Currently at this number one

jive spot is the Louis Jordan

the 700,000 mark.

Musical Express Representative in Italy: "NEAPOLITAN SMASH HIT"

Michele Galdieri and music by Alberto Barberis. If Columbia were to put their record of this delightful warm melody sung by Carlo Buti on the British mar-ket it should become very

keep up the high level of rumours, possibly already con-Italian compositions, but he was firmed in London, of La Scala some fine record actively associated with the coming to Covent Garden this live spot is the Louis Jordan band and the Jimmy Dorsey orchestra. Decca vice-president Dave Kapp presented Louis with a bona fide gold record on the Paramount stage the other week in recognition of Jordan's tolping the company's Golden Fascist regime until nineteen thirty nine and introduced his own corporation of music with at Drury Lane.

Malapiero in nineteen twenty three. Before the last war he conducted at the Trocadero in who sang Almaviva in the Parls and his compositions were essentially cosmopolitan. From leading tenor of the moment in nineteen sixteen he was attached to the Academia di Santa almost appeared in London, is Cecilia. Cassella wrote his first leading soprano. Lauri Volpi symphony in nineteen hundred sang on the wireless with all his and five and his later composi. old mastery and with very fine

Amadeo Berdini, who has sung that the San Cario, Naples, in Lucia di Lammermoor and in Lucia di Lammermoor and in the Ganguill's "Broghese Gentiluomo." He is a pupil of Marcantonis and has been praised by Gigli. He may be destined to follow in the line of the world's greatest artists — Tamagno, Symphony in nineteen hundred sang on the wireless with all his carries of the moment in consultations and has been praised by Gigli. He may be destined to consultations include Le Donne Serpente own corporation of music with joining the company's Golden Circle with the selling of his millionth recording of "Choo Choo Ch'Boogie." Four other Jordan sides are already past

gists were tepid in their appre-ciation of his efforts. The gal-lery at the Argentina contains some of the world's finest

amateur and professional musi cians and their applause is most intelligently orchestrated. At a rehearsal of the orchestra

I met that sympathetic Nea-politan Franco Capuana (who so succesfully directed "La

with Tito Aprea as

conductors I

Ernie Felice, the new West Coast accordion sensation cur-rently appearing with Benny tions include Le Donne Serpente (opera), La Deserta Tentato Goodman, has formed a quartet consisting of Hal Burman, drums; Larry Breen, bass; and Concerto for Orchestra, Sin-fonia, and Paganiniana for Orchestra which he composed in leaders were accused of luring them to Hollywood on the pretence of offering them jobs in the locality—a Union offence.

When, Harry the Horn quit California early this month for group have no agent and are New York with his new outfit, he took with him his old stalwarts Juan Tizol, Lou Fromm, Willy Smith and singer Buddy mute he patented which gives who had been trying his instrument an entirely fonia, and Paganiniana for Orchestra which he composed in nineteen forty two. Cassella was sixty-four when he died. The Augusteo Orchestra, which gives regular Sunday concerts at the Argentina Theatre, is first rate. It has benefited from the experience of being regularly directed by Victor de Sabata, one of the greatest living conductors. A greatest living conductors superb musician, de Sabata, a composer with twelve years' ex-perience as chief conductor at La Scala, excels in Beethoven,

May 15.

That film "Alexander's Ragime Band" is being re-issued in the States this month, and C.B.S. gave it an hour long dramatisation in their Lux Radio Theatre programme a mained healing and singer Buddy mute he patented which gives his instrument an entirely unsuccessfully to make a go of different sound to Mooney's box. The Felice Quartet also do an important stunt in the new Paramount picture, "The Big men who had yet to obtain their Clock," starring Ray Milland and Charles Laughton. They couple of mained healing in the state programme a mained healing in the state programme a mained healing rein the States this month, and C.B.S. gave it an hour long dramatisation in their Lux Radio Theatre programme a couple of weeks back. While Tyrone Power and Alice Faye re-created their original roles, the company was augmented by reaches New York, then he will singing, stars Al Jolson, Dick Haymes and Dinah Shore, who sang some of composer Irving Berlin's greatest song hits.

Men who had yet to obtain their Clock," starring Ray Milland and Charles Laughton. They are sequence playing the title tune, composed by Jay Livingstone and Ray Evans, writers of "To only one night stands until he reaches New York, then he will take a season at the Astor Roof, single for the latter opus was not in the film but has been recorded for Capitol by Bob Hope and Dottie Lamour. Wagner, Sibelius and Resphigi. His knowledge of each instrument in the orchestra is pro-found and his energy and dynamic interpretations are unequalled. John Barbirolli con-ducted in Rome shortly before I arrived. The Roman musicol At last Peggy Lee has opened Lamour.

At last Peggy Lee has opened Lamour.

succesfully directed "La Boheme" and "Rigoletto" with the San Carlo Opera Company at Covent Garden last year) Capuana hopes to conduct the L.P.O. He was rehearsing De Falla's "Nights in the Gardens Once again, thanks to A.F.N. of Spain" Other

Other conductors I heard were the Rumanian Ionel Perlea, Francesco Molinari Pradelli, Roberto Caggiano and Questa. The Radio Orchestra gives some interesting concerts. Maestro Carlo Alberto Pizzini, a pupil of Resphigi, whose stimulating "Poema delle Dolomiti" I heard is a director of the Musical Division. His of the Musical Divisi composition and Petrazzi's Con-certo for Orchestra should prove to be popular in Britain. Pizzini is very interested in British music and he was responsible for two very successful broadcasts of Britten's "Peter Grimes" (conducted by Previtale). He hopes to come over to England soon. His assistant Clara Madia is a cultured and able musician. tured and able musiciam philharmonic Concert at wh Pletre Pournier played 'cello concertos and a plece Marals with the Radio O

from Geoffrey Neville-Bagot WHILE I was in Italy everyone was trying hard to the most satisfying experience of my visit.

Margherita Carosio's repeated this lyrical tenor on some Cetra failure to appear in "La Traviata" the words of which are by Margherita to appear in "La Traviata" to appea

failure to appear in "La Traviata" resulted in a press campaign against her by the critic of the Corriere della Sera. Tulio Serafin, the chief conductor, became involved and Caroslo repilled. Togganin's failure to replied. Toscanini's failure to conduct "Otello," following on

at Drury Lane.

other records of interest heard the Mozart Requiem cor ducted by de Sabata with Tagliavini and Stignani as solo Stignani, who sang in a popular.

Alfredo Cassella, the director of the Philharmonic Society, and ided while I was in Rome. An year, was put down to his disintellectual planist, composer and conductor, he did much to ment of La Scala. There are splendid interpretation. Another singer who has made her splendid interpretation.

> summer. Rome opera directors Great things are expected of turned down an offer to appear the twenty-three-year-old tenor Amadeo Berdini, who has sung



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If you saw a piece of music bearing the following in-scription, to what member of the orchestra would you give it? (a) Clarino, (b) Tromba, (c) Hautbois, (d) Corno, (e) Fagotti, (f) Pauken. How many symphonies did the following com-

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S 3/6 How Do You Do
Everybody Has
3/6 Beginning of End
My Sugar
3/6 Open Door Richard
When Chies Boy

posers write?

(a) Beethoven, (b) Brahms,
(c) Mozart, (d) Dvorak,
(e) Wagner, (f) Grieg. Who wrote the following national anthems?

Linda Maybe You'll Be Jerome Kern Melo Parts 1 & 2 Heat Wave Why Did It End I Can't Believe

The Sea
Pancho The Cuban
Poor Pedro
A Fall Asleep
Down In Evergreen
Among My Souvenirs
Peanut Vendor
Tell Me Marianne
Mayourpha

HOUSE OF HITS

national anthems?

(a) Austrian Imperial.

(b) Russian Tsarist.

(c) French Republican.

ANSWERS ON PAGE 4.

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on :- THE GREATEST HIT REVIVAL IN YEARS

er (W)

THAT "Razor's Edge" theme Warnow and his orchestra and tune "Mamselle," about chorus, and the guest girl vocal-which I told you last week, ists (Beryl Davis is the current which I told you last week, ists (Beryl Davis is the current shows every sign of becoming singer) will all move with the another "Laura" or "Love Hit Parade when it changes Letters." It has been recorded networks. Young band leader Elliot

Lawrence is fast becoming the Rudy Vallee of the 1940's. This twenty-two year old ex-collegiate has played more than thirty-five campus dates in the past few months and his band is in great demand for college dances as far ahead as December. It sounds like a heck of a lot of travelling, but this is the way Tommy Dorsey and all the other name leaders broke in when name leaders broke in when they started, and Lawrence is certainly going about the right way to consolidate his position—the college kids of to-day are the general public of tomorrow. His music is weird in the Boyd Raeburn idiom, and the personnel features a French horn as well as a wood wind. the Russell Sprouts), Mark PRICES CURRENT ORCHESTRATIONS Posted C.O.D.

as well as wood wind. Lawrence does most of the ar-ranging himself. Next Monday he follows the Gene Krupa band into Frank Daily's famous Meadowbrook in New Jersey.

Time. Ralph "Muffit" Moffatt's midnight show begins— at mid-night, instead of the customary 11 p.m. Likewise all other 11 p.m. Likewise all other A.F.N. programmes begin an hour later. This will be good news for those listeners who are unable to receive the network until late in the evening. If you can't get it on 240 metres, try around 250 metres or around the 50 metre mark. on the short wave.

The American Local Musi-cians' Union business is very cians' Union business is very confusing to us over here—and it even proves to be a bit of a teaser to the Yanks at times. It seems that if you hold an 802 Card (this means that you belong to Local Union 802, District of New York) you cannot move to Hollywood, or anywhere else on the West Coast, and take upresident work. Before accepting a regular local engagement, you have to qualify for a Local 47 Card, which means that you have to be resident in California for a period of three months before the Union will give out. During the interim you are only permitted to take rigs, or, as

the natives call them, "casuais." nesday on the Bing Crosby If you are touring with a name Philco show. Bing begins his band and are only doing seathirteen weeks' holiday within sonal location work and film the next few weeks and is reseasions, the Union says O.K. and ported to be contemplating a passes you. If, however, you should decide to take up permanent residence while in "Beggar's Holiday," the residence while California, the qualifying period comes into immediate operation. That's it in a nutshell, but even That's it in a nutshell, but even that can have its snags as the members of the Harry James and Les Brown bands found to their dismay this month.

Hollywood is fast taking the place of New York as the main

York last week for the Schubert Theatre in Chicago for an ext tended season. But Manhattan will not be long without the Duke's prusic, for within the next two weeks the Ellington band will tap the bill at the place of New York as the main

centre for broadcasting and recentre for broadcasting and re-cording, and when both Harry and Les, who already resided in the area, brought their bands home and disbanded them a few months back, most of the sidemonths back, most of the side-men decided to remain in the Celluloid City and applied for Local 47 Cards right away, hop-ing that they would be classed as "locals" when the leaders re-organised again. The Union, however, had other ideas. Since jobs for genuine "local" men were becoming difficult to obtain due to the influx of musicians due to the influx of musicians from the East, they ruled that the new applicants were subject to "presumption of importa-tion"—in other words, the two

Berlin's greatest song hits.

There will, no doubt, be a rebroadcast by A.F.N. in the nearfuture and I should not be surprised to see the film put out
again over here.

A.F.N. times, by the way, are
all haywire again following theintroduction of Double SummerTime. Ralph "Muffit" Moffatt's
midnight show begins— at midsupport of his wife at the

Bocage. Plans are being set Munich for the kind remarks for the two to do a summer netover that station. "Musical Exwork show with a name band, press" and its entire staff are but details were not to hand at proud to be of service to such a press time. They are, in the distinguished radio establish meantime, appearing each Wed-ment.

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Accordion Times

Edited by J. J. BLACK

Now that things are looking of really competent players to up in the accordion world, provide a criterion for the with new clubs being formed ordinary listener of what really ordinary listener of what listener of what listener of w

probably just as soon listen to "Open the Door, Richard" played on a couple of saucepan lids.

played on a couple of saucepan like. You know the sort of lids.

It wouldn't matter so much man, especially as you don't get if it were just the player who much time for practice," or got a bad name. Unfortunately, "Yes, quite good: have you it very often happens that the instrument gets a bad name too. Many listeners seem to get the performance is not really up to impression that the unmusical the mark. Then perhaps, in noise produced by these per. due course, we shall really see formers is something to do with the accordion itself; or, in other One of our live N.A.O. Clubs words, that the instrument is is the Portsmouth Accordion

Midlands. Very often these "Light Cavalry," "Grassbands consist of four or five hoppers' Dance," "Jaure," "El accordions with a piano and danico," "Faust" selection; drums, call themselves by the not to mention "Solitude," and most fantastic names, and go around picking up gigs here and World's Waiting for a Sunrise." Dick Perkins tells me that they make, I am told, is untimized they make, I am told, is untimized they make, I am told, is untimized to imaginable. The accordionists within reasonable distance, who imaginable. The accordionists all do more or less the same thing with their right hands, but they all do different and incompatible things with their compatible things with their noise sounds rather like a gigantic mouth-organ playing melody, with an indescribable background of rhythmic discords!

These buskers, as I said, constitute a real danger to our situte a real danger to our situte a much larger number (Mansfield); Miss Greenhalgh (Manchester).

accordion movement, and they will continue to do so until there is a much larger number

SCOTS

John McCormack, the well-known pianist, has left Bobby Hogg at Locarno and gone back to Stuart Kay in the Caledonia Hotel, Inverness. James Birrel has taken over at the Locarno. Jimmy Boyle, trumet Leaving.

special arrangements. Glasgow's longest resident bandleader, Jack Chapman, has been packing the crowds into the Albert for over

ment, and it is vitally important that this development in the not too-distant-future.

There are still far too many dear-players about. Mind you, about the buskers? I think I'm not denying that some of them have quite a fair measure of ability, of a sort. It's something of an accomplishment to be able to pick out a tricky melody on the right-hand keyboard, and perhaps to embellish it with a few frills and suitable harmonies. Very often these of time it would be to bother fellows are quite useful at parties, leading the community singing and filling in odd gape in the proceedings. They delight in displaying their "virtuosity" and one of their virtuosity" and one of their virtuosity" and one of their sould like, therefore, to tune "—which they then proceed to execute, in more senses than one!

Generally speaking, it's when they come to the left-hand keyboard that these ear players come unstuck. They usually try to fit in some kind of "oompa" accompaniment, with little regard for the real intentions of the composer. Quite often they only use three rows of basses, and somehow make the whole piece fit into the tonic, dominant, and subdominant harmonies. Naturally, the performance soon becomes little short of agonising to all but the most completely unmusical-listeners, who would with a word to those who listen, and are not satisfied unmusical-listeners, who would with a word to those who listen, and are not satisfied unmusical-listeners, who would with what they hear. Don't probably just as soon listen to "Open the Door, Richard" your playing ability.

There are study in the not content to play about an almost unbelievable improve-aily, the performance soon becomes little short of agonising to all but the most completely of the say it's good just because he's "Open the Door, Richard" your pal. Sugar the pill, if you played on a couple of saucepan life. You know the sort of thing to say: "Pretty good, old man, especially as you don't get if it were just the player who missing the content of the protice," or "It woul

formers is something to do with
the accordion itself; or, in other
words, that the instrument is
incapable of interpreting the
wishes of the composer, except
within very narrow limits. In
their minds they class it up with
the penny whistles and the
barrel organ, and hope to avoid
further contact with it.

What is even worse than a
solitary busker is a collection
of them formed into a "band."
I am told that this menace is
particularly prevalent in the
piaces as "Charm of the Waltz,"
Midlands. Very often these
bands consist of four or five
hoppers' Dance," "Jaure," "Elast" selection;

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IN THE NORTH by Billy Butler

SOME weeks ago I wrote of the Manchester Adult Education Institute and the amateur symphony orchestra it sponsors, and I can now mention that on Monday, April 28, this very excellent organisation will be presenting to conducted by Cecil N. Cohen an interesting programme will be performed, comprising Weber's the Euryanthe Overture, Kohzert Merchester of piano and orchestra by Weber, Haydn Serenade, Three See Pictures by Elgar, and the "Band of the Week" broadcast the same programme, the Second Symphony of Brahms. The soloists will be Lola Rubinstin-Gardner (piano) and Marthester Welton (contralto). It is my intention to attend this concert and write my reaction to garet Walton (contralto). It is my intention to attend this concert and write my reaction to the performance. I understand the horns are now complete and are of outstanding quality, this remedying one of the difficulties arising in building up an orchestra in the amateur field, but, owing to the enormous interest now being taken in the efforts of the Cohen to make this concretestra one of outstanding first wo short seasons is orchestra one of outstanding merit, it is hoped next season to commence with at least 75 members.

My next writing is again of an amateur orchestra, with a report

orchestra one of outstanding Lloyd, tenors; Tommy Coop, Syd merit, it is hoped next season to commence with at least 75 members.

My next writing is again of an anasteur orchestra, with a report on the concert given by the North Staffordshire Symphony Orchestra, under conductor John Cope, at the Victoria Hall, Hanjer, on April 14. The main features of the programme were Dvorak's Fourth Symphony and Sar Bruch's G Minor Concerto, with Alfredo Campoli as solo violinist. The orchestra, whose conductor had a fine grasp of the works performed, gave a highly commendable performance. This orchestra deserves greater support than it has been accorded in the past, for surely it is one of the finest non-professional orchestras in the country. The programme was completed by excellent playing of the two great overtures, "The Mastersingers" and "The Magic Flute." Ralph Jack is a most accomplished leader, and Ernest Nash was the accompland the leader, and Ernest Nash was the accompland trater of the silvent orchestra in the rest of the country. The programme was sompleted by excellent playing of the two great overtures, "The Mastersingers" and "The Magic Flute." Ralph Jack is a most accomplished leader, and Ernest Nash was the accompanist. It is pleasing to hear at King's Hall, Belle Vue, which and Ernest Nash was the accompanist. It is pleasing to hear at King's Hall, Belle Vue, which and Ernest Nash was the accompanist. It is pleasing to hear at King's Hall, Belle Vue, which and Ernest Nash was the accompanist of the season. Incidentially the condition of the Reg. Bassett Orchestra. Sunday next. This concert, which and the public, in the forthcoming. Whilt writing of this district, I would like to record that fordshire dancers by two notable additions to the personnel of the Reg. Bassett Orchestra in Glasgow and six in Edinfordshire dancers by two notable additions to the personnel of the Reg. Bassett Orchestra. Sunday next. This concert will be followed by three concerts in Glasgow and six in Edinfordshire dancers by two no

Neville-Bagot In Italy

(Continued from page 3).

Pizzetti's L'Oro was given for Taniredi, Pasero (in Boris the first time in Rome and met Godounov), Gino Bechi, Carosio, with success. Another new opera Fortunati, Lauri Volpi, Franci, to be performed there is F. Alda Noni, Tito Gobbi, Italo Casavola's "Salammbo" and R. Tato. Conductors are Vincenzo Rossellini's ballet "Racconto Bellezza, Furtwangler (if per-D'Inverno." Modern operas in mitted), Albert Wolff, Pizzetti, clude Riccardo Pick Magiagalli's Gabriel Santini and Vittorio "Il Carrillon Magico," Catalani's Gui.

"La Wally" and the Naspoli- At the San Carlo I heard "Il Carrillon Magico," Catalani's Gui.

"La Wally" and the Neapolitan composer Cilea's "L'Arles-lana" (which contains the in Algeri" with a masterly popular aria The Lament of Mustafa Bey by Vincento Betterland (a) recorded by Schipa toni. The conductor, Bellezzplayer has still to be fixed. A feature of this line-up is that Jimmy Young and Dougle Anderson, the well-known business partners, are playing to less partners, are playing to

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has taken over at the Locarno. Jimmy Boyle, trumpet, leaving Bill Paterson at the West End to join Don Cunningham at the Astoria. It will be remembered that Jimmy was with Don's fine band last summer in Rothesay. Up in the Northern Meeting Rooms, Inverness, Charlie Young is now using a nine-piece outfit. Charlie leads the following boys on 1st atto: Jimmy Stewart, 2nd alto and vocals; Dave Steele and Bill Murtagh, tenors; H. Shore, T. Hatton, Lucky Shaw, trumpets; Jimmy Maxwell has taken over the piano chair from Charlie's wife, better known as Mary Mitchell. This outfit is using all special arrangements. Glasgow's MISCELLANEOUS MISCELLANEOUS
GUITARISTS! Cathedral Gültar Strings recommended by leading Professionals. Wide range from which to choose. Stocked by all Music Dealers. See complete list, sent post free for 1d. stamp. Write British Music (M.E.) Strings, Ltd., 130. Shacklewell Lane, London, E.S. MONOMARKS.—Pernanent London Address. Letters redirected. Confidential. S.-p.a. Write BCM/MONOSD, W.C.I. PAUL CARPENTER'S Official Fan Club, now open to accept members-Privileges include Paul's Biography, Competitions, Cash Prizes and the Monthly Journal, etc. 3, Oak St., Manchester. AMERICAN RECORDS.—All spess guaranized new. Kenton's \$/6. Others from 7/6 to 9/6. Hulbert. 31, Edgeley Rd., London, S.W.4. longest resident bandleader, Jack Chapman, has been packing the result of the Albert for over sixteen years, leads the following boys on alto: Jack Brittan, alto; Benny Maguire and Lex Reid, tenors; Jas. Wilson, trumpet; Bully Hall, trombone; Les Farrell, plano; L. Brotherhood, drums; Tommy Renwick, bass, just recently demobbed from the R.A.F. Jack Stone and his band at the Locarno, Glasgow, have been fixed for an afternoon broadcast in May.

Jack Walker and his band have been signed on for the summer season at the Plaza, Dumfries. The following band has been picked for the King's Theatre by Leslis Vivian, M.D. The management of this theatre are creating quite a precedent by giving the boys contracts. Here is a list of the personnel: violins, Jack Libersonnel: violins, Jack Libersonnel: violins, Jack Liberson, Alex Madisky; alto and clarinet, Bryce McKey; flute and tenor, Alex Madisky; alto and Dougle Anderson; trombone, Jack Watt; base, Fred Chew; plano, Billy Street; drums, Norrie Alexander. The 'cello

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Bassoons, (b) Four. (c)
(c) un.named. (d) Nine
(four published posthumously).
(e) One—in his youth. (f)

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I did not hear the brilliant young Sicilian conductor Franko Ferrara but a record I heard of La Scala company under his direction showed me what a splendid and dynamic interpreter he is. Of late he has been dogged by bad health and I hear his proposed visit to conduct the L.P.O. has been cancelled. This musician has a creat future before him and it great future before him and it is to be hoped he will be more fortunate in the future. My Course will teach you the Basic Principles in Stylish, Rhythmic playing of Popular Dance Music. DAVID WICKIE, 139 New Bond St., W.1 G. NEVILLE-BAGOT. F.J.W. (Devon) writes—"I find the Course interesting and helpful."

. (a) An organ stop—wooden pipes, 8ft. tone. (b) Miss Dora Penny (now Mrs. Richard Powell) the

True, their three lives over-lapped for some 21 years, and they were all mutually ac-quainted.

(a) Haydn. (b) Rimsky-Korsakov. (c) Rouget de Lisle.

ANSWERS TO QUIZ

was triumphantly received at La

Scala. Keith Falkner, head of the British Council Music Divi-sion in Rome, impressed Roman

musicians when he sang at a private concert. There is an ex-cellent Musical Review pub-lished in Rome by the well-known Polish musician and

expects to be giving a concersoon in London.
I did not hear the brillian

subject of Elgar's "Dora-bella" of the Enigma Varia-