Not Price 5/- (5/3 post free)



BERG LARSEN "It's the biggest sound in mouthpieces," says

DIZZY GILLESPIE 'I wish I could use a Berg Larsen mouthpiece on my trumpet," says

SIBELIUS AND ORSON WELLES FOR THE GREAT EDINBURGH FESTIVAL

Attractions

(Musical Express Staff Reporter)

LTHOUGH BOOKING OPENED ONLY A WEEK AGO FOR THIS YEAR'S INTER-NATIONAL FESTIVAL OF MUSIC AND DRAMA TO BE HELD IN EDINBURGH FROM AUGUST 22-SEPTEMBER 12, OVER £30,000 WORTH OF TICKETS HAVE ALREADY BEEN SOLD. SO GREAT HAS BEEN THE RUSH THAT IN THE FIRST TWO DAYS MORE TICKETS HAVE BEEN SOLD THAN IN THE FIRST TWO MONTHS BOOKINGS OF LAST YEAR'S FESTIVAL.

Of great interest to music lovers is the fact that The Rt. Hon. Andrew Murray, O.B.E., Lord Provost, has invited Sibelius to join with Dr. Vaughan Williams in the hospitality of the Scottish capital during the Festival period. We understand that it is quite possible that Madame Sibelius will accompany him and the pair may fly to Scotland. Apart from famous British orchestras, such as the

conductor for the other opera.

The Royal Philharmonic Orches-

tra will play for the Giovanni

opera and an international cast

in a two-weeks' season at the

Empire Theatre, and will per-

American National Theatre and

ant American representation,

This International Festival

with its galaxy of great orches-

tras, musical artistes and dra-

matic actors will once again

help to prove that music and

art are international and should

to hope that in the near future

dance music from every country

MOFFAT AND

MEECHAM ARE

IN LONDON

DEADERS will be interested to

popular broadcasting figures of

the American Forces Network

arrived in England from Ger-

many yesterday. They are Ralph

Moffatt of Munich and Roy

Meecham of Frankfort. Visitors

doubt be able to spot them in

the audience, as we understand

GRANDPA

£12 10 0 £2 7 11

C3 15 0 14 7

66 15 0 £1 5 10

£7 10 0 ZI 8 9

hear that two of the most

in the world?

know no barriers. Is it too much

Mr. Robert Helpmann.

Liverpool Philharmonic under Sir Malcolm Sargent; the Hallé Orchestra under John Barbirolli; the B.B.C. Symphony under Sir Adrian Boult, and the Scottish B.B.C. Orchestra under Ian Whyte, there will be five concerts by the Dutch Concertgebouw Orchestra. Some of these concerts will be conducted by its own conductor, Eduard van Beinum and others by the great French conductor, Charles Münch.

In the last week of the Festival, the Augusteo Orchestra proceeding with a famous Italian from Rome will give six concerts, three of which will be conducted by Signor Victor di Sabata. The Augusteo Orchestra di St. Cecilia-will make its first appearance in Great Britain at Edinburgh.

Of great soloists there will be zart concerts with different or- clude Miss Margot Fonteyn and Casino Theatre. chestras.

For the first time in Edinburgh one will hear Yehudi Menuhin and the great 'cellist, Gregor Piatigorsky. Menuhin to appear personally in the title and Piatigorsky will, in one concert, appear jointly in the Brahms double concerto. Menuhin, with Louis Kentner will, in three recitals, play consecutively Academy. the Beethoven violin - piano sonatas.

Alfred Cortot will give a the Old Vic Company has regret-Chopin recital, celebrating the fully, but willingly, agreed to centenary of Chopin's visit to withdraw from this year's Edinburgh in 1848. M. Cortot Festival. will play the same programme that Chopin played 100 years

The Huddersfield Choir will appear in two concerts with the Liverpool Orchestra, and the Festival will end on a purely Scottish note on Sunday, September 12, with the Glasgow such a festival could be held in Orpheus Choir giving the last England representing jazz and concert.

The Freemasons' Hall will again be the scene of a series of morning and evening concerts, including the Boyd Neel Orchestra and some famous British and foreign soloists and chamber music ensemble, including Kathleen Ferrier, Roy Henderson. Segovia, the famous guitarist, the Carter String Trio with Leon Goossens, the Trio di Trieste and the Hungarian String Quartet, among others. There will also be three or four evening concerts of Scottish

music. The Glyndebourne Opera Company will produce a Mozart to the Jazz Jamboree will no season consisting of Don Giovanni and a new production of Cosi fan Tutte. Both operas will on good authority that they will be produced by Carl Ebert. Rafael Kubelik will conduct Don take this opportunity of seeing Giovanni, while negotiations are the show.

REFLECTIONS

ľM

ELLINGTON QUARTET'S SUNDAY DOUBLE

With Frank Weir suffering a Heath had only a few hours to is being assembled. The Sadlers find a substitute guest for last -now known as the Accademia Wells Ballet will again appear | Sunday's "Swing Session" at the London Palladium. The problem was finally solved, to form a repertory which is likely | the satisfaction of all concerned. to include the new Stravinsky by the willing co-operation of ballet and a new ballet with the Ray Ellington Quartet, who a welcome reappearance of choreography by Massine. The doubled the date with their Artur Schnabel playing five Mo- Sadlers Wells Company will in- other concert engagement at the

> As usual, this talented group In the field of drama Orson registered with outstanding suc-Welles, the famous American cess. Jack Jackson, in the other stage, screen and radio star, is a brilliant impression of a swing role of Shakespeare's Othello fan watching the Heath bandwhich will be presented during a performance demonstrating a two week season by the exceptional comedy technique.

Ted Heath and his Music gave the immaculate musical perform-To make possible this import- ance that one expects of them, with several new numbers Dance" arranged by Norman Stenfalt, to create new interest. There was a nice touch in the inclusion of "Harlem Nocturne," a special request from film-star Jean Simmons, who sat with Moira Heath in the audience.

> The Ray Ellington Quartet will appear with Heath at his concerts in Birmingham on

> > CARRIES ON

In spite of a serious leg injury



A charming picture of the King and Queen in a musical setting, taken on the occasion of their Silver Wedding. Musical Express, on behalf of the entire musical profession, congratulates their Majesties on this happy Anniversary.

guest spot, scored heavily with THE "ALL-STARS" ON ESQUIRE LABEL

The newly formed All-stars notably Khachaturian's "Sabre combination will record for the Carlo Krahmer Esquire Label this Saturday April 24. They will record a number they did recently in Jazz Club called "First Gear" and a Gillespie number, "Confirmation." They will also record "Disc Jockey Jump" and Tommy Pollard will be featured on vibraphone in "I Can't Get

Return

THE many followers of the Squadronaires will be sorry to hear that popular vocalist Doreen Stephens will be leaving the band on May 1. Doreen has been resident with the orchestra for two and a half years and her decision to leave the band will mean that she will now be resident in town, where she will concentrate on free lance broadcasting and concerts. At the time of going to press we have no information as to who will be taking her place.

MARTHA RAYE|Blue Rockets

Martha Raye has continued to THE Blue Rockets who have

appear at the Palladium every | returned from a very suc-

have been a severe handicap. part of the week.

(By Lee Conway)

S we go to press with this page the Dance Band Directors' Association meeting at the Holborn Restaurant made their decision in connection with B.B.C. tees for broadcasting. They have accepted but only tentatively the B.B.C.'s offer of an increase of 25% but they will now be much worse off. Take the example of a 10-piece band broadcasting in London. The B.B.C. tariff of minimum studio fees for a band of this size is £43 15s. The increase of 25% makes this £54 13s. 9d.

But up till last week the radio band leaders were actually allowed to choose four plug numbers. These represented an additional income of £20 at £5 each. They were allowed to accept approximately 10 guineas for each new arrangement. This meant £42 for the four plug numbers. Thus the old emoluments for the ten piece band working with four plugs was £105 15s. The new fees including four arrangements will be £77 7s.

So a bandleader with a ten piece band will be £28 8s. worse off than he was before. But then look what a wonderful age we are living in!

FOOTBALL AFTER JAZZ **JAMBOREE**

After the Jazz Jamboree this Sunday April 25, a team of munight. Your reporter was privi- cessful tour of Germany will be sicians will play football against Monday and although she has to April 22 in a programme which entrance to which is fifty yards sing all her numbers sitting on will come from Aberdeen. The from Colindale Station. The the piano this does not deterior- band will broadcast from 10.15- kick-off is at 3.30 p.m. and the ate in any way from her won- 11 p.m. from the Douglas Hotel, team will be captained by Derek derful personality and voice. To where they will also play for the Boulton. Harry Dawson of the any other artiste this would Springtime Ball at the latter Winstone organisation will also play.

Broadcasts for Lucraft

This Friday April 23 Howard Lucraft and his Music will broadcast in "Rhythm Roundabout" at 1.40 p.m., and on Thursday April 29 the band will be heard in Music While You leged to see her working last heard on the air this Thursday the R.A.F. at Hendon Airfield, Work at 3.30 p.m. Lucraft informs us that he is arranging a private 'plane to take his band and their instruments to Guernsey where they will play for a special Liberation Day Ball on May 8. Bette Roberts will sing with the band on April 23

THE NEW VIC FELDMAN **QUARTET**

Fallon, Isaacs, Sharon and Terry Devon

A S reported in these columns several weeks ago Harold Davison Agency who have been grooming Victor Feldman for stardom have now released information of the quartet which he will lead. The instrumentalists who will appear with him are all top line musicians as will be seen from the following lineup: Jack Fallon bass, Ike Isaacs guitar and Ralph Sharon piano and arrangements with, of course, Victor on drums. In addition to his solo spots Victor will also lead the band and is being groomed in order that he may be called the youngest bandleader in the country.

We understand that the new group will not be a re-bop outfit but will concentrate on commercial presentation to which will be added comedy material and, although it is only rhythm instrumentation, each musician will be featured in solo spots. Terry Devon will appear with the band as vocalist.

EN CAMBER returned to England on the Queen Eliza-beth last Tuesday after a short stay in America during which time he has had great success. He has returned in order to complete several engagements here before going back to America within a couple of months for further broadcasting dates in that country. Camber has already done radio shows for both Chesterfield Cigarettes and Lipton's

He told "Musical Express' be obtained from travelling. He Readers will be interested to hear that Ronnie Selby joined the Vic Damone Orchestra last Saturday. We feel sure that the profession will join us in wish- RUDY STARITA and his girls' ing him every success in his new

Although Camber has returned for engagements in this not be available until next week. However it is to be hoped that we shall hear him on the air again very shortly.

BRITISH LEGION **RUNS CONTEST**

On Whit Monday, May 17, The British Legion Amersham branch are running a dance band contest which is being organised by Captain Smith. Popular bandleader Phil Green has consented to act as judge.

CRAEME BELL and his Australian Jazz Band will appear at the Paris Jazz Festival to be held at the Theatre Marigny as exclusively announced in our issue of April 9. The Bell band will appear on the night of May 11 and the following morning they will record six more sides for the Pacific Label and will possibly broadcast from Luxembourg in the afternoon.

Until that date the band will be on one night stands in this country and these will include Brighton, Yatesbury, Norwich, Croydon, Nottingham, Rugby. Southall and Southampton. On May 8 they will be heard in Jazz Club and on their return from Paris will appear at the King George's Hall, Great Russell Street, on May 14.

that he felt the experience was an excellent one in view of the varied ideas on music that can found different ideas everywhere he went and tells us that it is surprising the amount of musical knowledge youngsters just out of college have acquired.

band returned from the Middle East this week after a highly successful tour entertaining Servicemen. We understand that the band was a riotous succountry, complete details will cess and was offered a four months' engagement in Cairo, which unfortunately could not be carried out due to various restrictions. It is interesting to note that Starita has in the past closed various Service entertainment stations, as he was chosen to close ENSA in Cairo, U.S.O. in England and now C.S.E.U. in the Middle East.

> Starita tells "Musical Express" that sambas are the rage in Europe and he has brought back several rhythm instruments with him that he will play in "In Town Tonight," this Saturday April 24. During the band's stay one of his girls got married and he is now looking for a saxophone player to join the outfit. Any girl interested can contact him at 49 Highstone Mansions. Camden Road, London, N.W.1.

We hope to be able to give our readers news next week of a big engagement that Starita will take his band to for the summer

COOPER JOINS WINNICK

We understand that Roy Cooper has joined Maurice Winnick at Ciro's. This position which was sought after by many drummers was held until recently by Billy Wiltshire.

NEW VOCALIST WITH LIPTON

Sidney Lipton has a new vocalist with his band. This new singer who has already broadcast twice with the band is Pat Roussel, a pupil of Maestro

We Said it would Sweep!

The Sensational—

SILVER WEDDING WALTZ

A song of today that will live tomorrow

(Send for Band parts and Pro copies now)

NICE TO KNOW YOU CARE II I'M HAPPY RIGHT HERE

(As popular as ever)

UNITMUSICPUBLISHING CO. (Unit Productions Ltd) 3 Soho Street, London, W.I. GERrard 1555 6

Accordionists *

★ Largest publishers of Accordion Music (send for lists)

★ Postal Tuition Courses

* Reconditioned Instruments

* Tuning

★ Repairs

9 FARRINGDON RD., E.C.1 HOLbern 8650



B&H BARGAINS)

TERESA (Small Orch. 3/-)

PETER MAURICE ORCH. CLUB ISSUES

BILLY REID'S LATEST & GREATEST!

An Established Hit

THE FLOWER SELLER WALTZ

LEEDS MUSIC NEW HITS! AMERICA'S TERRIFIC COMEDY SENSATION

Club Terms—Small Orch. 24/-. Full Orch. £1 12 0. TRIO P.C. (and any other two parts) 16/-, Extra P.C. 13/6. Other parts 4/- Piano solo (song copy) 13/6

THE PETER MAURICE MUSIC Co., Ltd. 21, Denmark St., W.C.2 TEM 3666

Cash or Easy Terms

Bb Trombone, genuine Olds, finest American goldlacquer finish with Chrome slides, as new Bb Clarinet, Boehm system, 17 keys, wood, low pitch, shop-soiled

key, low pitch, re-conditioned throughout ...

Bb Trumpet-Cornet, Olds, finest American gold lacquer finish,

613 15 0 A 12 8 46 00 £1 3 0 LIST FREE ON REQUEST

BOOSEY & HAWKES LTD.

8-10, Donman Street, Piccadilly Circus, London, W.1.

ou may like "Musical Express" or you may distike

NORTHERN OFFICES: 93 OXFORD ROAD, MANCHESTER.

THE VOICE

not there's one thing you can't do

WHERE ARE WE ALL DRIFTING?

ぶんかで ふしゃい ニュッハアナ この サ あ

Events of the past few weeks have been ominous. While several issues have been either debated or concluded, I seem to feel a much closer association between them all than would at first appear noticeable. Let us see what really is happening at the present moment. There is the war about outside broadcasting fees with the Union and the B.B.C. There is the ultimatum from the Dance Band Directors to the B.B.C. There is the phenomenal situation created by all the music publishers allowing the B.B.C. to dictate the terms of a contract while all are unanimously satisfied with the results. There is the iniquitous situation with the Purchase Tax on musical instruments. Are all these things co-related? Believe me, they are. Every one of these incidents affects the musical profession and I ask the question-where are we drifting?

THESE THINGS AFFECT US ALL

In the first place let us take the D.B.D.A. ultimatum. This has always been a difficult situation. Why? Because we have a Union official in the person of Mr. Hardie Ratcliffe representing a minority movement of Employers (as distinct from employees) in negotiation with the B.B.C. This is not only an anomaly according to the principles of Trade Unionism but it weakens the position of the band leaders to say nothing of the Union's prestige. Do any of my readers honestly think that the entire musical profession in this country would come out on strike just because a dozen band leaders are dissatisfied with the terms of their B.B.C. contracts? But perhaps this is the very reason why we have heard so little of late concerning the D.B.D.A. ultimatum which, no doubt, has now become absorbed into the more important business of Outside Broadcasting fees.

THE RATE FOR THE JOB

We have all heard so much about the rate for the job that the expression is now self explanatory. But the words must never be allowed to lose their dignity otherwise all will be lost. In this connection, however, we have a perfectly straightforward negotiation going on between Union and the B.B.C. (for a higher rate for outside broadcasts) carried out in a perfectly orthodox manner. The B.B.C. has offered a concession but the Union wants more. I am not prepared to say here whether the offer should be accepted or refused, but one extraordinary outcome of the situation is the article published in the B.B.C.'s own paper, the Radio Times, appealing to millions of listeners for sympathy with the B.B.C. in its fight with the Union. That's a new one, isn't it? It is the last step before actually broadcasting to the nation on the subject. But where do we go from here?

THE PUBLISHERS' CONTRACT

The next item on the list of current events, which in my view are so closely co-related, is the remarkable document drawn up by the B.B.C. for the music publishers to sign. All have signed (willy-nilly) and nobody will talk about the subject. Those with the biggest mouths are curiously the most reticent for the first time in their lives. It is very much like the Electorate and the Labour Government—you never meet anybody who "put 'em in." Likewise no publisher claims the honours for this extraordinary piece of negotiation. And if you don't think it affects the musician let me correct this impression. The radio band leaders of any importance invariably pay their musicians rates higher than Union minima for the job. They could do this because they were being subsidised by the publishers. That's all over now. The goose that laid the golden eggs is dead. I foresee radio fees for musicians dropping to bare minimum scale rates from now onwards.

THE PURCHASE TAX

I do agree that a body like the Musicians' Union cannot deal with everything at once, but pressure should have been brought to bear upon Sir Stafford Cripps while his iniquitous Purchase Tax on musical instruments and accessories was still hot. The Chancellor, it must be admitted, has already made amendments in other directions, no doubt due to outraged public opinion. Here was the opportunity for a resounding victory for the Union. What are they waiting for? If they leave it much longer it will be too late. This is Union business high on the priority list, for it affects not a FEW radio musicians, but the whole musical profession throughout the country.

THE DISC JOCKEY AND THE UNION

Alright—all you big band leaders of radio fame—the party's over. The disc jockey comes into his or her own. The publisher can always be sure of an airing for his records through the medium of the disc jockey. I do not for one second suggest that disc jockeys would be "corrupt" enough (see terms of B.B.C. contract) to accept "inducements" from publishers when preparing a record programme. But if-I say "if"-the old practice came back again, it would be much cheaper to square a disc jockey than a band leader with big overheads. But the Union figures in this again. Surely it is one of the most important functions of the Union to foster live music wherever it can? Well, as I see it, we are steadily heading for a mechanical musical regime. The B.B.C. will take refuge, believe me, behind the canned orchestras at its disposal. And unless all these problems are tackled instantly, with forceful directness and colossal imagination by those who are entrusted with their negotiation, we shall have big unemployment figures in the musical profession. I said "colossal imagination." Yes-but who?

PRE-BUDGET PRICES STILL OBTAINABLE AT ALEX BURNS LTD. ON ALL NEW INSTRUMENTS

NEW SELMER GOLD SEAL 'P/ACC., NEW FRONTALINI, 19 BOEHM CLARI., Bb, 1.p. £34/10: coup., streamlined, black finish. BUISSON NEW BOEHM c.p. fittings CLARI., Bb, l.p. £34/4/8 P/ACC., NEW FRONTALINI, as NEW REGENT TRUMPET, g.l., £31/12/6 REGENT CLARL, P/ACC., NEW HAGSTROM, ... £29/15! streamlined, 2 coup. £95 NEW SCANDALLI PLACE. 19 P/ACC., NEW HAGSTROM, coup., streamlined, black finish, streamlined, 3 coup. £100 amp. pads, etc. ...Inc. P.T. £194/18 NEW GRAFTON ELECT. SPAN-NEW SYMPHONY 4-STRING ISH GUITAR, all white ... £41/15 BASS, blonde finish, with bow. REGENT TRUMPET, new, g.l., Inc. P.T. £61 l.p.£34/12/6 P/ACC., NEW FRONTALINI, TRUMPET CORNET, KING EPSILON, 4 coup., black finish, SILVERTONE £62/10 streamlined Inc. P.T. £100 B. & H. REGENT TROMBONE, P/ACC., NEW HAGSTROM. streamlined, 6 coup. Inc. PT. £120 1 new, g.l., l.p.

GER 5183-4

114-116, Shaftesbury Ave., London, W.1.

CAMPBELL CONNELLY

"THE HOUSE OF HITS"

THE NEXT No. 1 HIT

PRESENT,

places, etc. THE SMASH HIT FROM LEIGH STAFFORD'S NEW REVUE "MAID TO MEASURE" STARRING JESSIE MATHEWS works for a who works for a STILL EVERYBODY'S FAVOURITE

TEH BAR CAMPBELL CONNELLY & Co. Let. LONDON, W.C.

"SWING WILL NEVER DIE!"

Says Nat "King" Cole to Bob Kreider



THE KING COLE TRIO

T N the early 'Forties a struggling young record company and a struggling young trio got together for a waxing entitled "Straighten Up And Fly Right." And, suiting the action to the words, that's exactly what they did. Capitol Records went on to become one of the "Big Four" record companies while the King Cole Trio just went on and on, and up and up. . . .

Yes, the King Cole Trio has come a long, long way. Two of the original members — bassist Wesley Prince and guitarist Oscar Moore — left the outfit, it's true, but replacements Johnny Miller and Irving Ashby stepped in without disturbing the suave stylings of this streamlined combination.

Winners of all small combo awards during the past few vears, the Trio has again proved that it's "flying right" by taking top honours in three important polls just completed—those of "Down Beat," "Metronome" and "The Pittsburgh Courier," leading Negro newspaper.

Recently released is their third Capitol album, which is rapidly climbing into the charmed "best seller" circle, Nat's smoothie voice caresses "Makin' Whoopee," "Too Marvellous For Words," "I'll String Along With You" and "This Is My Night To Dream," while the Trio waxes instrumental over Honeysuckle Rose" and

Rhumba Azul." club in Chester, Pennsylvania, CERT HALL? IN YOUR OWN recently. With "Musical Ex- PARTICULAR CASE, DOES IT press" readers in mind, I ALLOW FOR BETTER PREdropped around with a few ques- SENTATION OF YOUR tions for the maestro. Our chit- MUSIC ? chat went as follows. . . .

NOW THAT THE TRIO HAS SET THE MODE FOR PRE-SENT - DAY THREE - PIECE PLAYING, ARE YOU CON-SIDERING ANY RADICAL DEPARTURES FROM YOUR CURRENT STYLE? I SEEM TO RECALL A PLANNED PROJECT ENTITLED "CON- SIDERED ENLARGING THE CERTO FOR THREE." WOULD THIS BE THE FIRST PORATING IT INTO A LARGE STEP IN THE PRESENTA- BAND? TION OF MUSIC IN A MORE

SERIOUS VEIN? "At present, Bob, we aren't

considering any radical changes in our style. To a certain extent, though, 'Concerto For Three ' is our first step towards music of a more serious nature. We have been fairly successful in our few concerts, so we're looking forward to doing more in the future."

ABOUT BE-BOP MUSIC?

take its place in music, but it THINK OF HIS PLAYING? will take a little time to reach its height because it is something still strange to the average person's ear. I don't think it will have a definite influence on our playing, although we do use some Be-Bop numbers at present — like our latest Capitol release, 'The Geek.'"

WHAT DO YOU THINK OF STAN KENTON'S ASSERTION THAT SWING IS DEAD?

"As far as swing being dead is concerned, I don't think that will ever happen. As long as there is a jazz foundation, whether in dance music, concert music or music in a symphonic vein, swing will always be there!"

into the Cole Trio in a night BALLROOM INTO THE CON- FUTURE TOUR?

"I do believe that jazz can be better presented in concert halls because there you have the undivided attention of your audience. Then, too, it educating the public in jazz BIG BAND TO-DAY? music."

HAVE YOU -EVER CON-TRIO, OR, PERHAPS, INCOR-

"NO!!! I haven't EVER considered enlarging the Trio. Before I had the Trio I had a

any thoughts of leading a band. There are still too many potential possibilities in trio playing to think of anything

I'VE ALWAYS ADMIRED WHAT DO YOU THINK IRVING ASHBY'S GUITAR PLAYING ON THE MANY WILL IT HAVE ANY DEFIN- SMALL LABELS WHICH ITE INFLUENCE ON YOUR FIND THEIR WAY INTO THE PLAYING? AND HOW GREAT LOCAL RECORD SHOPS. A PART WILL IT PLAY IN NOW THAT HE HAS HAD A THE JAZZ OF THE FUTURE? CHANCE TO ACCUSTOM HIM-SELF TO THE COLE-IZED "I think Be-Bop is going to MUSIC, WHAT DO YOU

> time he will be rated among tne top guitarists in the coun-

TO BE YOUR BEST RECORD their hearts and actually made TO DATE? BY THAT I MEAN EFFORT RATHER THAN Freddy Keppards, Tommy Lad-COMMERCIAL SUCCESS.

"I don't think our best record to date has come out yet.

ANY SERIOUS THOUGHT TO ative, and many of those records A TOUR OF EUROPEAN are still available. We suggest HOW DO YOU FEEL ABOUT COUNTRIES? AND IF SO, that, beatless and swingless. THE CURRENT TREND OF HAVE YOU MADE ANY they have stood the test of time It was my good fortune to run TAKING JAZZ FROM THE DEFINITE PLANS FOR A for nearly a quarter of a cen-

thought."

jazz music of tomorrow."

band in Chicago, and at that time I wanted to be a band leader. But now I've given up

Apart from Mr. Borneman

YOUR BEST MUSICAL from the chaff, and, amongst the

I am most critical of our work. Maybe in the future I'd be able to answer that question."

thought and we've had several considering conditions there I think we'll wait awhile before we give it any SERIOUS

WHO (AND THIS IS MY FINAL QUESTION) IN YOUR affords more opportunities of ESTIMATION, HAS THE BEST

COLLECTOR'S ANGLE ON ARMSTRONG

By John Davis and Gray Clarke

DECORDIANA 31. — It was with a certain amusement that we read the recent exposures of Louis Armstrong's shortcomings in these columns, and we are now wondering whether, after all, he is of any significance at all in jazz! Too bad his music has no beat-as Hugh Rees avers. But then perhaps beat and jazz need not necessarily go hand in hand. And what is beat, anyway? - as Kenny Baker so rightly asks. Maybe it has something to do with swing, for, Stéphane Grappelly tells us, Armstrong's music has no swing!

Armstrong's greatest crime in M. Grappelly's opinion, however, appears to be that he has not progressed. Art, we learn, must ever press on valiantly. The inference seems to be that everything that has gone before is scarcely worth critical consideration. This is typical of a widely-held approach to jazz criticism, and the argument is becoming a little outworn.

But do we have to worry? semiquaver of the mellifluous ways the anthropologists and being a showcase for Allen collectors and they have scored Enger, the teen-age wonder many a signal victory. It is now tener the boys are all talking a few years since Ernest Borne- about these days. I must confess man reduced jazz to a series of that I have heard more promispermutations and combinations ing sounds from Eager in the in his study entitled "A Critic pest; his coupling of "Rampage" Looks At Jazz." From these it and "Booby Hatch" (Savoy 611) is possible to discern the glim- is still something to marvel at. merings of that "je ne sais On his showing in this present quoi" which has eluded most of recording I'd put him down as our pet critics - in a word, a standard!

Application of the variegated Borneman formulae suggests that in hot jazz the trumpet, or cornet, is an instrument of some importance. It is, in fact, reasonable to infer that a jazz band is led by the trumpet. Accordingly, the potential critic, collector or mere fan is justified in searching among the trumpeters for one particular musician who can be regarded as a standard setter. The search inevitably leads to Armstrong: it cannot ead elsewhere!

who came on the scene rather ate in life, it is the collectors who discovered Armstrong and set him up as a standard bearer "I think that Irving Ashby In the early days of jazz, back is a wonderful musician, and in the 'Twenties (we'll skip the - mark my words - in due Buddy Bolton theory for the moment!) it was rather difficult to find out anything about the real jazz. But collectors sedulous as apes, as are all col-WHAT DO YOU CONSIDER lectors! - took the problem to progress. They sifted the wheat niers, George Mitchells and King Olivers, and even the Johnny Dunns, they came across Arm strong. And they were right.

The "Hot Five" recordings were discovered and released to the general public all over the HAVE YOU EVER GIVEN world. The public was apprecitury. Are they now to be condemned because their creator "Yes, we've given it some hasn't progressed? We hate to say this, but what of Mozart, offers to go to Europe, but Bach and Domenico Scarlatti? Are we to forget them and devote our time exclusively to Stravinsky, Bartok and the atonic scale? Is "progress" to be the sole standard by which we judge everything? Is "progress" in fact invariably a good

Let us be frank. In our view "It's hard to give a direct Armstrong has progressed, and answer to that, but I will say it is a bad thing. Better by far that there are several bands had he been allowed to remain who are making a worthwhile unspoilt by the insatiable decontribution to present-day mands of progress. Time, we music - Duke Ellington, Stan suppose, must eventually come Kenton, and Dizzy Gillespie; to a full stop. Now and again each, in his own particular we feel it is a pity as far as jazz style, is helping to shape the is concerned that it hasn't stopped already!

Round The Turntable LIAMPTON IN "REMINI-SCING MOOD "-on Brunswick 03864, shows his skill at melodic improvisation in slow tempo. The sweeping introduc-

MUSICAL EXPRESS, FRIDAY, APRIL 23, 1948

tory phrase of his solo - per-

fectly weighted quavers and

quaver triplets - gives the measure of his accomplishment.

This dreamy opus also spotlights

a modern-styled alto (the ubiqui-

tous Herbie Fields?) with some

interesting ideas and a wobbly

sostenuto. Can it be that this

lugubrious vibrato denotes the

"New Sound" in jazz, or is it

merely symptomatic of an in-

capitals, you won't hear a demi-

SO NOW YOU KNOW!

(Number One)

WHAT IS A DISC JOCKEY?

of anyone who may not yet

have heard of disc jockeys,

to start . . . by explaining

that they are already fabu-

lous personages of various

walks of American life who

have lately been increasing

their fan pull by presenting

over the American radio pro-

grammes of gramophone re-

cords, the often previously

established appeal of which

(not to mention also their

own more or less confirmed

status) they endeavour to

enhance through the media

of more or less original com-

ments, complimentary and

not so complimentary, anent

the other people's perform-

ances they get paid (and

March, 1948.

"The Gramophone,"

how!) for broadcasting."

EDGAR JACKSON

"Allow me, for the benefit

and Hodges every time!

Edited by DENIS PRESTON

sufficient control? If it is in- a musician whose ideas outrun deed part and parcel of the his technique; a disciple of Lesvaunted "New Sound," then I'll ter Young who has imbibed too be conservative and vote Carter freely of the latter's less pleasing mannerisms

There are better Lionel Hamp- "Allen's Alley" is backed by tons than "Adam Blew His Hat" a dreamer called "Low Flame." on the shelf at Brixton Road The title overstates the case for example, the dynamic "Low Flicker" would be mor 'Hamp's Walkin' Boogie" or appropriate. Charlie Shave 'Flyin' Home No. 2." For the plays some watery muted trum sensation-mongers amongst us, pet to open and close the disc however, Cat Anderson's feline whilst Mary Osborne may be squeals may hold some attrac- spotted midway through picking daintily at her guitar. She must be a most attractive woman!

Veteran jump alto. Pete DON'T BE FOOLED - by Brown, is yet another musician H.M.V. B.9639. Although the who seems to be afflicted with label brashly displays the name the "New Sound" - and what "Coleman Hawkins" in golden a lamentable quavering it is, too I am rapidly becoming con-Even if the critics have learnt Hawkins horn on either face! vinced that this is a deliberate nothing about jazz there are al- "Allen's Alley" is by way of noise; two alto players producng an identical tone quality on currently listed records is pretty formidable evidence. In any case, the whole thing bears such an astonishing resemblance to the singing of modernistelike Alice Roberts and Beverly White that doubt can scarcely survive Readers may remember that in reviewing Gillespie's "Good Dues Blues" (Parlophone R.3034) some time ago I remarked that Alice Roberts' singing was either very advanced or very bad. I have now come to the conclusion that it was neither one thing nor t'other, but a combination of

> A JUMP TO END ALL JUMPS is the over-ambitious sub-title of "The Last Jump," by Charlie Barnet and his Orchestra on H.M.V. B.9638. I'm afraid that this kind of pre-war riffery is scarcely calculated to excite us atomic-agers! The reverse entitled "Macumba," is in what is popularly termed Afro-Cubano Style Cliff Leeman makes appropriate noises on some assorted hardware and their is even a string section to add to the illusion

FOR "COMMUNITY SING APPEAL" try "Looking Over A Four Leaf Clover" with Elliss Morgan, on Brunswick 03877. I will give you on idea of what Bob Kreider and Art Mooney were talking about in an adjacent column a few weeks ago







AND SAM BROWNE'S INSTANTANEDLY SEE 185

The 3 Orchestrations for 4% post free



They became a hit overnight,

name of my Premier dealer. THE PREMIER DRUM CO., LTD



at old tax prices.

114, Charing X Rd.

Meet The Pitchmen (with Olsen and Johnson)

Theatre.

can be given. The career of the Pitchmen is as fascinating and as amusing as the act itself.

Meyers, owned a jeweller's shop. Al number one was experiment- the trio came into being. ing with a toy whistle, and by with that of his jeweller friend, the instrument was invented. Confident in the ultimate success of the invention, the boys sold their businesses, and started exploiting the instrument in modest way. First of all they took Pitches (hence the name) in fair grounds and market

THE MUSICIAN BANDLEADER **PROPRIETOR**

But they ALL read Musical Express otherwise how do they know what's going on

IT is appropriate that the Three Their sales stall was mobile. Pitchmen, that somewhat An open car with a miniature crazy combination of music and piano secured to the back of it, comedy, should be a part of the at which a hired pianist accom-"Hellzapoppin" show with Olsen panied demonstrations. They and Johnson now at the Princes worked so incessantly, however, that no pianist stayed long with The forte of this trio is that them, until Al Perado, now small and peculiar aluminium Pitchman No. 3, joined them. mouth instrument of their own Even here, the Pitchmen patinvention which they have tern was maintained, for it was christened Pitch-a-Tune, and on only by chance that Perado, a which faithful reproduction of serious musician, happened to any wind or string instruments run his fingers along the keyboard of the mobile piano. "Doing anything at the moment?" asked the first two Some ten years ago Al Genz Pitchmen. "No," was the anran a hardware store in New swer, "Will you take a chance, York, and his neighbour, Al and join us in our scheme?" "Right," said Perado, and so

For two years they worked at pooling his technical knowledge a loss, but realised that while they were attracting crowds of amused onlookers with a performance which, because of their innate effervescent humour unintentionally evolving into good entertainment, was nevertheless not producing sales. In time, however, they learned the art of combining salesmanship with entertainment, and were

ultimately highly successful as oped vaudeville act. in New York in 1939.

would come in and be regaled immediately.



The Three Pitchmen

exhibitors at the World's Fair The owner of one of New later joining Olsen and Johnson By this time they had acquired was quick to realise this, and back.

now, in reality, a highly devel- were appearing as requested allowed again.

York's swankiest night haunts and of course, have not looked so much confidence as salesmen- made an offer for the boys to After America's entry into the

entertainers that they rented a appear in his cabaret, but he war, shortage of supplies prelarge salon, where prospective wanted them to start that night, vented the further manufacture purchasers of the Pitch-a-Tune and to close down the business of the Pitch-a-Tune, but a factory is now in full swing makby these crasy musicians. With the courage and sense of ing this instrument which, as Success was such, that many humour so characteristic of that they claim, can be enjoyed and bought the Pitch-a-Tune over which the boys had displayed played by those between the and over again just for the throughout, they agreed, and ages of six and sixty, and hope pleasure of seeing the comedy within two hours had shut the to extend their business over demonstration, which was by salon, hired dress clothes, and here when luxury imports are

THE fad era in American music has not, unfortunately for the music trade. spread to band leaders. Although the current rages are hillbilly numbers, folk songs, pops like "Near You," "Beg Your Pardon," and "Heartbreaker," popular enthusiasm has not spread to a new generation of "heroic" instrumentalists. Apart from Stan Kenton and, to a certain extent, Elliot Lawrence, no new great instrumental personalities have appeared in the band business since the war's end, few can on "London Town." claim to have any great influence over the dancing public

var instrument. rate. Only accordions are boom- Frankie Carle plays a week at provide his spot with too much ing. Trouble is, nobody knows Zanzen Beach, Portland, Oregon, competition. Currently featurhow to right the situation. Any on June 24. suggestions?

I OUIS ARMSTRONG is currently leading a small band at the Orchid Lounge, Springfield, Ohio, and will take his group to New York for a concert at Carnegie Hall in the current season of Pops Concerts, on May 3. He follows this with other concerts in the Middle West at Rochester, Minn, Minneapolis and St. Paul. . . . Behind the story that Harry Alan Towers' Transcription Company is to issue Francis Craig's recording of "Near You" in this country as part of his "Record of the Month" Club scheme (as currently being advertised over Luxembourg), lies news that he has arranged a tie-up that will enable him to issue all recordings by the new American Bullet label not only in Britain but in Australia and other parts of the Empire, where he has pressing plants and distributors. This means that record fans over here will be able to buy this hitherto impossible-to-issue disc as well as Craig's amazingly lucky follow-up hit "Beg Your Pardon."

Tutti Camarata has signed a contract with Mills Music, who will now issue his arrangements in the States in sheet music form. First to be published are his popular "Rumbalero" and the Leslie Gilbert showpiece "Rhapsody for Saxophone." London Records' latest album release in America is a Cama-



American Commentary

since the pre-war days when rata showcase called "Finger-Artie Shaw, Benny Goodman, bustin'," title of one of the num-Lionel Hampton, Woody Her- bers. All the sides are designed fession to hand in a big way by Hotel in New York on May 24. man; Harry James, Tommy and to show-off the virtuosity of our arranging to have 15-inch tran-Jimmy Dorsey, Charlie Barnet star musicians and they are do- scription discs specially pressed DEOPLE who have been askand a host of other top instru- ing very well indeed across the on light weight vinylite plastic. I mentalists held the spotlight. water. Sides were recorded last These will feature selections of Noble is doing apart from his Although many new names autumn on occasion of Tutti's the company's new releases and spots on the Edgar Bergen prohave appeared in front of bands first visit here since working will, they calculate, save con- gramme, might take an occa-

and music business. Dance pro- MORE band dates for your in- over the States. . . . Fletcher Clarke, this year's "Down Beat" moters have been complaining formation: Jack Fina's Henderson has signed up with Poll winner. His "Linda" and this for many months and band has been held over at the actress-vocalist Ethel Waters as "The Girl in my Dreams" are now their sorrowful cries have Claremont Hotel, Hollywood, for her arranger and conductor. . . . gems. . . . Ray Eberle takes his been taken up by the sheet a further four weeks, thus set- Lionel Hampton's coming tour band into the Terrace Room at music and musical instrument ting back his closing date to of Southern States is his first in the Hotel New Yorker in dealers. Excluding pianists, the May 9. Russ Morgan, due to three years. . . . Pianist and Gotham after Shep Fields on only influential newcomers have open after Fina, will not now cabaret star Hadda Brooks, who May 5. If the band still sounds been Tex Beneke, a tenor saxist, take over until May 11.... Guy sounds not unlike Nellie Lutcher like those discs they cut some and the trio of accordionists Joe Lombardo is currently doing and whose records are often time back, I personally think Mooney. Art Van Damme and one night stands in the Mid played by friend Moffatt, ap- they won't get any hold-overs. Ernie Felice, who have more West. . . Shep Fields' newly pears for a short spot in the than rejuvenated this once popu- organised Rippling Rhythm or- forthcoming Eagle-Lion comedy chestra is paying off so well that "Out of the Blue." Both her With many of the big-timers he has been held-over at the singing and piano playing are of yesteryear on long lay-offs or New Yorker Hotel until May 4. featured in a restaurant seplaying in permanent locations. Slam Stewart and his Esquire quence. . . . Red Ingle's Natural promoters are complaining that All-Stars are playing at the Seven group has made a short it is becoming increasingly diffi- Blue Note Club in Chicago, band film for Universal Intercult to sell new combinations Ex-Les Brown trumpeter Jimmy national. with little or no original style to Zito is leading a small band a much more fickle public, while at the Sherman Club in San DROMOTER Frank Dailey has the instrument salesmen say Diego, California, and has announced that he will close that no new batch of young in- had his option taken up for a his famous Meadowbrook dance strumentalist leaders have come twelve week season. . . . John hall at Cedar Grove, New Jeralong to capture the imagina- Kirby is leading a band at the sey, on July 4 for the summer tion of the youngsters who buy Stage Door, Milwaukee, . . . Tex season. This happened last year the trumpets, trombones and Beneke begins a two week sea- and Dailey gives the explanaclarinets. Because of this, sales son at Detroit's Eastwood Gar- tion that summer seaside resorts are dropping off at an alarming dens Ballroom on July 16. . . and other seasonal promotions

BY STUART S. ALLEN packages of the normal ten and

ing Louis Prima's band, the

Meadowbrook will feature a string of name bands right up until closing day. Tony Pastor takes over from Prima on Monday, April 26, to be followed by the Art Mooney band on May 11 and Tex Beneke on May 27. At press time, Dailey had not found a substitute band to replace Elliot Lawrence, whose outfit was scheduled to play the date for the final season June 6 to July 4. This popular youthful orchestra, which has concentrated on college proms most of the

siderable expense in sending sional listen to Moffatt's "Accent on Music" to hear his really twelve platters to jockeys all superb recordings with Buddy

WHILE his orchestra rest for

ing me lately what Ray

six weeks, I am informed from the New York William Morris office that none other than Duke Ellington will begin a provincial concert tour of Britain on June 7 for two weeks prior to opening for four weeks at the Palladium. As both the Spike Jones and Gillespie bands have been banned from appearing over here, the Duke will take no chances and will appear as a soloist with two vocalists, as yet unnamed. Even without his orchestra, Ellington will prove a terrific draw. His solo work is bound to attract both classical

Continued on page 41



Last week, Dr. Bruno Walter conducted the New York Philharmonic-Symphony Orchestra in a Concert which featured Beethoven's "Missa Solemnis." This exclusive "Musical Express" picture, rushed to us from New York, shows him rehearsing his soloists in his apartment prior to the performance. (Left to right) William Hain, Tenor; Nan Merriman, Contralto; Lorenzo Alvary, Bass-Baritone; Eleanor Steber, Soprano.

A repeat list of selected BARGAINS

ALTO SAXOPHONES

Beginners' instruments from £10 or full professional models from £32 10s. All repadded, resprung and replated where necessary. Our complete lists give full details

of all models in stock. TRUMPETS Complete range of instruments available for immediate delivery. Models from £6 to £60. Completely overhauled and replated where necessary. Send in for a copy

CLARINETS Simple System models in Low Pitch from £8 or Boehm System from £15. Our

latest list, now available, gives you all details of our comprehensive range. ACCORDIONS A small 12 Bass for the youngster or a Streamlined Stage model for the Artiste? Our new lists give you all particulars of our large stocks.

DRUMS Choice of several second-hand and new Kits in stock. All Drum repairs expertly carried out, speedy delivery.

REPAIRS

We can undertake any kind of repair on any kind of musical instrument. We will replate or relacquer your horn in our own modern extensive Plating Works.

KITCHEN'S have been in the lead for 60 years. R.S.KITCHEN Ltd. R.S.KITCHEN Ltd. ALFRED MOORE Ltd.

9-11 Manchester Road, 27-31, Queen Victoria St., 3. Ridley Place, Bradford. Newcastle-on-Tyne.

MUSIC CO'S LTD. NOEL GAY Phone: Tem. Bar 3941-5 24 Denmark Street, London, W.C.2

BACKED WITH **EASY STREET**

OF THE LONESOME TRAIL BACKED WITH

SMOKE DREAMS ORCHESTRATIONS NOW READY F.O. 3/8 S.O. 3/2

SWING ORCHESTRATIONS 3/8 Post Free F.O. only RUSTLE OF SWING PANAMA EL SAMBA BROADHURST GARDEN BLUES - SHOOTIN' A LINE SEND FOR OUR ORCHESTRAL CLUB PARTICULARS NOW



ACCESSORIES

QUALITY Concave Deflector Pads are just one of the Jack

THE BIG FOUR! New Paramount mouthpiece. Four lays in each model

> SEND POR DETAILS

JACK



ANNE SHELTON still trying to answer all the letters about GALWAY BAY. Anne tells me this is the biggest request number she has ever

BRITAIN'S Ace songwriter Jimmy Kennedy, taking another brief look at the Alley. A pound here, a dollar there, Jimmy can get it anywhere -his songs are international!

CORRECTION. Jimmy (Chappell) Henney NOT going to have been misinformed.

DAIRY TALK. Even the it's only in tea, let's toast absent friends!

EASY ON THE EAR. Kathleen Moody, especially with that grand choir "The Irving Singers" behind her. This is the way they present

singers in the U.S.A. FAME AND FORTUNE. Heard from our Ambassador of Song, Denny Dennis, report- QUERY. Who's the Pied Piper ing Tommy Dorsey and the U.S.A.-O.K.

GEORGE SEYMOUR - Sixteen RUMOURED. New Series for place does diminish the attention it may take a considerable years Trade Manager for Irwin Dash, leaving the trade for exploitation. Sixteen years is a long time, and in that time George friends - so here's wishing

you luck, George. HEARD JEAN GOULD again on the Billy Cotton programme. I'd like to repeat girl should be heard, more

and more. imitation is the sincerest form of flattery, what could be greater than someone imitating the imitator! I actually saw this happen last week.

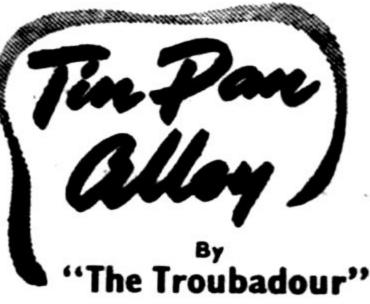
JACK WHITE LANDS "LON-

DON LABELS." KISS TO Max Bygraves for a terrific performance on Music Hall. This young man has really got something! His excellent show warrants

a return date—and soon! LIKEABLE FELLOWS. Fred Hartley back from Australia for a short stay. His pleasing broadcasts are always

MARK PASQIN — the boy I tipped some time ago — teed

well worth listening to.



off his series with a smashing show.

I have heard are true.

ONCE UPON A WINTERTIME still getting a terrific buildup from our old pal " Muffitt Moffatt." This song should reach top.

POPULAR SONG. Denby & ably hears far more than they difficult passages too slow, there Watson's latest - "The do. World Was Made For Sweethearts" - is a sweetheart!

of the Publishing World, and who calls the tune?

Maurice Keary. SONG PLUGGERS. After April 12-"Have You Ever Been Lonely?"

UPSIDE DOWN. Sunday morning listening - what's hap-

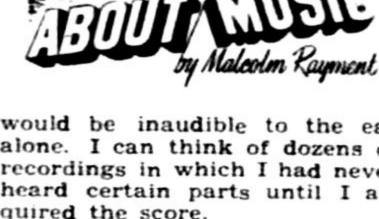
of his depth.

pened to it? what I've said before - this VEXING. What can nine light orchestras play in 75 minutes that one orchestra can't? They all sound alike cost the B.B.C.?

spell good news for the

of no plugging at Band important consideration. Parade.

YOU TELL ME. How many 'phone calls has William Charles Crocker had this week?



AND THEIR USES

IRST of all let us be quite

usual size is about 5½-7½ inches.

but this does not mean that it

should be regarded as a cheap

edition in reduced size of a full

score, from which it has an en-

tirely different function. A full

ally up and down the page.

an arm's length.

clear on what a miniature

score is, and is not. Its

SCORES

would be inaudible to the ear score is for conducting purposes. It is read while standing up and alone. I can think of dozens of from a distance of more than recordings in which I had never heard certain parts until I ac-Although I have seen minia- quired the score.

ture scores used for this pur- The score too is a considerable tended on to a double page with Maitre de Clamecy." pose, it can only have been help in keeping our attention on the staves running vertically in- Shostakovitch's Ballet Suite because a full score was un- the music, especially when the stead of horizontally when the "The Golden Age" is in his available. A miniature score is orchestra is unseen, as in radio

normally read, held in the hands, or gramophone listening. either while listening to the Following a score is a very music or while studying in different matter from reading silence-or at least away from one. While few can do the latsounds of definite pitch. For ter, practically anyone can learn such purposes, a full score is too to do the former. All that is confess I find it rather cheap which is used on the records. large for comfort, the eye being necessary to begin with is a able to take in only a small knowledge of musical notation; number of instruments at any it is not even necessary to be given moment, and having to able to read music. A very

leap considerably and continu- simple score such as Mozart's "Eine Kleine Nachtmusik." It is here that the miniature could be followed comfortably score comes into its own; either after very few performances at the concert hall (when the even by someone who had never

lights are left on) or while lis- previously looked at a score. tening to the gramophone or From small scores to fuller cords. Many of the orchestral sky's Three Pieces for String radio at home, it can be followed scores is but a step. The eye effects (e.g., the closing bars of Quartet. Of this, in his book comfortably. So too, can it be soon learns where to look for the Passacaglia) are so subtle "The New Music," Sir George studied on the bus, in the arm- the important parts. By getting that to the ear alone it is not Dyson wrote: "If this type of chair or in bed. Comfort, in- into the habit of following apparent how they are obtained. deed, is the all important ele- scores, not only does one get These scores together with the the art of the string quartet, ment. A score that offends the the most out of the music, but records are thoroughly recomeye is practically useless. Some also one is learning, quite uncon- mended to the student of orches- first piece the first violin plays miniature scores are poorly sciously, to read them. To the printed and in others the paper beginner I recommend trying is so thin or of inferior quality the simpler scores of works | chestral legend "The Enchanted that the printing comes right which are in his record collecthrough on to the other side of tion. If he has no gramophone, the page. Fortunately, however, it is best to choose scores of the bassoons are to be muted. I these faults are most rare in most frequently broadcast works presume this is a printer's error. British editions. A few works, that is, the normal classical The music is well known and however, are too "big" for the repertoire, and no better beginsmaller size score. For instance, ning could be made than on the miniature score of Walton's Haydn and Mozart.

Symphony is unpleasantly Once one has become proficramped and "overblack." In cient in the art of following such cases the full score is pre- scores, one can study them away ferable and in this individual from a performance. To begin case not much more expensive. with it is best to try to recon-There are people who consider struct from the score a work that to follow a score during a that one already knows fairly performance detracts from the well; this process is partly readenjoyment of the music. They ing and partly memory, the one claim that instead of allowing helping the other. Soon we find the music to "soak into them," that we are able to get a pretty Irwin Dash's. Sorry, I must NESBITT BROTHERS' new score followers devote their time good impression of a work that song "The Silver Wedding to seeing "how it is done." In one has never heard. It is a Waltz" looks like hitting the other words their interest is most satisfying feeling to go to jackpot if all those rumours technical rather than emotional. hear a piece for the first time People who make this claim are and find that the impression of invariably those who have never it gained from the score has tried to follow a score in their been accurate.

lives. They fail to realise that One of the commonest faults the person with the score in in score reading is that of not front of him (or who has pre- keeping tempo. While there is viously studied the score) prob- plenty of excuse for taking the is none for taking the easy There is, however, an excep- parts too quickly. I do not mean tion to this generalisation. If a to suggest that one can just score should prove difficult to pick up a score and read it like follow during a performance, it a book. Very few people can; is far better not to attempt it. but once a section of the music To have to strive to keep one's has been worked out mentally tion that can be given to the time), it should then be possible music itself. (In the case of to go through it at the correct gramophone records which can speed.

be repeated over and over again Those who can play the piano this, of course, is of no conse- will, of course, find it a most must have made a lot of THEME SONG FOR RADIO quence.) The score follower useful aid. Many orchestral PERFORMERS. "When should not, therefore, attempt works are obtainable in piano The Poppy Blooms Again"? anything that is likely to be out reductions and these are, of course, far easier for the pianist Naturally the larger the num- to play from than the actual ber of lines to be followed simul- score. Nevertheless they do not taneously, the more difficult the give anything like such an accutask, though the idiom and the rate impression of the music. speed also make a considerable Many orchestral works, for exdifference in this respect. But ample the symphonies and the to me - but what must it generally speaking, the larger Tone Poems of Sibelius, would the number of instruments em- sound ludicrous if played on the

ployed, the less there is to be piano. WATCH FOR THESE NAMES. gained by following the score. Miniature scores are then an Glen Arthur and Charles (Studying it is a very different invaluable aid to the apprecia-French - they may soon matter.) The varied colours of tion of music, but to the musia full orchestra clarify the part- cian they have numerous other writing. A symphony is gener-uses. The scores of Haydn, X MARKS THE SPOT. "The ally easier to "take in" than a Mozart, Beethoven, Sibelius, Coach and Horses." Mile string quartet by the same com- Stravinsky and Bartok, to men-End Road, where a certain poser. The most useful scores tion a mere half dozen, have song-plugger was heard to the follower are, therefore, taught me more about harmony, breaking the unwritten law also the cheapest to buy - an counterpoint and orchestration than all the text books I have When following a score, it is ever read. I find it impossible wrong, in my opinion, to try to to pick up a score without learn-

analyse the music; true, we do ing something. so to a certain extent without Recently I have been asked trying, but that does not matter by a reader to recommend a few and is in fact all to the good. scores for study purposes, and ZERO to those bandleaders and The eye can be of considerable as I feel this subject will be of artists who are talking of aid to the ear, indeed it can interest to many, I intend to changing their policy. The make us hear things in the score reply to him through these col-B.B.C. have a word for it! which because of poor balance umns in the near future.

IT is most pleasing to see that The same composer's arrange-

recording of the work on H.M.V. chestra which is but rarely used by the B.B.C. Symphony Orches- in full strength. No. 6, a Berfine quality printing in this new cellent material for score read-

"How can he expect us dogs to work with music like this? If it's not 'Old Lamplighter' it's

'Tree in the Meadow'."

score is held in the normal po- most satirical vein. Two of the sition. This naturally puts ex- four pieces are recorded on Colcessive strain on the follower, umbia, but whereas for the though it is certainly an inter- Dance a Harmonium is indicated esting score to study away from in the score I feel almost cera performance. As music, I must tain that it is an accordion and vulgar. The over repeated The Polka, with its prominent Trumpet theme is reminiscent parts for Xylophone and solos of Cesar Frank.

Benjamin Britten's Four Sea contra bassoon, is most amusing. Interludes and Passacaglia from At one point a piccolo, flute and 'Peter Grimes" are two highly E flat Clarinet have the Theme revealing scores. One is struck in three keys, resulting in a by their simplicity. The music constant double semitonal itself was discussed when re- clash. viewing the excellent Decca re- Even more weird are Stravin-

In Liadow's subtly scored or-Lake" there is the extraordinary direction that the oboes and scale figure in a totally unrethe score very easy to follow

the score of Holst's "The ments of Eight Popular Russian Planets" is again in print, par- Songs have also been issued. ticularly as there is such a fine These are scored for a small ortra conducted by Sir Adrian ceuse of only 28 bars, is scored Boult. One might suppose that solely for strings without basses 'The Planets" would be, on ac- and No. 7 for the same plus piccount of the vast orchestra colo and tambourine. These used, one of the most difficult of pieces, because of their simpliscores to follow, but this is not city and brevity, and because the case, largely owing to the they are rarely heard, are ex-

Scriabin's "Le Poeme de Also in popular style, but L'Extase" on the other hand is scored for a large orchestra and tough going. Much of the score in a more modern idiom, is being too large for a single page Kabalevsky's Overture "Colas has, therefore, had to be ex- Breugnon" from his opera "Le

for soprano saxophone and

passage has any proper place in then the end is near." In the

a theme limited to four notes, the second violin, except for two pizzicato notes, merely repeats at varying intervals a four-note lated key. The viola sustains

(Continued on page 4)

BARGAINS New Station Street Tel 28486 MUSICAL INSTRUMENTS) LTO LEEDS

It's "DRUM WEEK" at Ackroyds with the accent on RHYTHM we offer three Kits

* Bass Drum. Side Drum. 2 Cymbals with arms Pedal. Side Drum Stand. Spurs, Sticks, Brushes, etc. £27, 10 * Bass Drum. Side Drum. 2 Cymbals with arms.

12in, Tom Tom. Side Drum stand, Hi-Hat Podal. Sticks. Brushes, Spurs. Pedal, etc. ... * KRUPA STYLE KIT. Bass Drum, 24in Side Drum, 2 Cymbals with arms. Pedal. Hi-Hat. Spurs.

12in. Tom Tom. 14in. Tom Tom. Tom Tom Stand. Side Drum Stand, Sticks, Brushes. Beaters, etc ... £52/10 Complete Drum Repairs speedily returned. Re-spraying a speciality. Re-plating, Re-lapping by experts.

Send for lists of all instruments. ACKROYDS (MUSICAL INSTRUMENTS) LTD. 13, NEW STATION STREET, LEEDS, 1

SMALL BAND ORCHESTRATIONS 7.8 & 9 PIECE ARRANGEMENTS-2 6each

Rose Room

Air Mail Special Pam American Patrol Panacea Anvil Chorus Pasadena As Long As I Live Plink Plonk Blowin' Up Storm Quiet Please Boogie Woogie Ride On Boogie Woogie Riff Medley Royal Blue Shivers Skyliner Free Lance Louise Good Earth

Fade Out Slipped Disc Southern Fried Stardust Goodn't Sweetheart Stars Fell On Hawa'n War Chant Ioneysuckle Rose Swanee River Ain't Got Nobody Sweet Sue f I Had You Swing High Swingin' on Nuthin in The Mood Take It And Get Surrender Tear It Down In Still of Night Can't Get Started

Lost Week End Loose Lid Love Walked In Martha Mean To Me Muskrat Ramble More Than You Night Ride

Know No Don't Stop Not So Quiet Yes Indeed Opus One

ALL PUBLISHERS' ORCHS. IN POSTED C.O.D. IF DESIRED.

GER 7241. OPEN ALL DAY SATURDAY

Take "A" Train That's A Plenty Time On My Hand Tishomingo Blues Tootin' Around Treadin' Light Twelve Bars For Way Down Yonder Weary Blues Well Git It Whispering When Johnny Comes Marching Who's Sorry Now? Woodchoppers' Ball

55 CHARING X Rd. LONDON, W.C.2

HARRY PARRY "Gold Seal" Clarinet "Nothing could



This fine Gold Scal Clarinet of Grenadilla ebony, with solid nickelsilver keywork.

224. 15. 0 (Plus) Your Dealer may still have stocks at old

tax prices. Ask him! Leaflet from :-114, CHARING CROSS Selmer ROAD, W.C. 2

THEY DIDN'T BELIEVE ME

DON'T BE THAT WAY

Book 4 Trumpet & Trombone

., 5 Ist Alto Sax—Ist Tenor Sax

.. 6 2nd Alto Sax-2nd Tenor Sax

SIX BOOKS - 10/- NETT

TEM. 9351

ASK YOUR

LOCAL DEALER

Built in low pitch to

post-war design; large bore,

7in. bell: perfectly balanced slide

action: invisible, positive slide lock

BLUE MOON

All Low Pitch, complete with Cases

Alto Saxes : Seimer Super, gold lac., as new Dearman " New Super," full range, silverplated, as new £36 Buescher Aristocrat, all late improvements. gold lac, as new.. Conn, full range, gold lac., as new ... Boosey Artist's model, silverplated, recon-

Bb Tenor Saxes: York U.S.A., full range, gold lac., as new £75 Albert, Artist's model, silverplated, recon-Bb Soprano Saxes: Conn. gold plated, reconditioned

Savanna, silverplated, reconditioned. . £9 Eb Baritone Sax. Buescher, gold lac. finish, Marimba, 5 octaves, Stage model, fully resonated, split frames, tip-top condition Xylophone, 3 oct., fully resonated, stand £16 Drum Outfit, complete, including Bass drum, Side drum, and all usual accessories . . £24 Vibraphone, Boosey & Hawkes, 21 oct., stand, Universal electric motor, carrying box £32 RUMBA INSTRUMENTS

Bb Trombones: Besson, latest Academy model, 7 in. bell. gold lac., nickel mounts, as new Besson New Standard, large bore, gold lac. B. & H. Regent model, medium-large bore, silverplated Genuine King Liberty model, gold lac., as new, rare bargain White U.S.A., large bore, silverplated,

Conn Ballroom model, gold lac., nickel mounts, chrome slides, as new Bh Trumpet-Cornets: Dance model, gold lac., as new Genuine Holton U.S.A., silverplated

Bb Trumpets: Besson, latest " New Creation," gold lac., as new, few months old Buescher, fitted rotary change to A, silverplated, really nice outfit Karl Meyer, modern design, gold lac, with nickel silver mounts, as new. Besson "New Creation," fitted rotary

change, silverplated, reliable outfit .. £24 Bb Clarinets: Genuine Buffet, Boehm system, 17 keys, as Selmer Sterling, Boehm system, 17 keys.

wood, as new

WEEK'S SPECIAL BARGAIN Bb Clarinet, Bochm system, 17 keys, 6 rings, low pitch, with case and accessories, showroom soiled only, chance of a lifetime

Few only left and next consignment due in June—buy now at lowest prices. Your Band is not complete without them.

BERG LARSEN MOUTHPIECES at pre-Budget prices: limited stocks. ALTO, TENOR or CLARINET 90/- each 24 hours' approval against cash. APPROVAL: any Bargain on five days approval with pleasure. EASY TERMS: any instrument supplied on terms with credit up to eighteen monthsdetails on request.

BARGAIN BULLETIN No. 2 lists hundreds of Bargains—to suit all pockets. Send for a copy NOW, free on request.

BOOSEY & HAWKES LTD. O DENMAN ST · LONDON · W.I. GERrard 1648

The Best Broadcasting Bands use—

SLIM WILSON ORCHESTRATIONS

GERrard 9130

6, SHERWOOD STREET PICCADILLY,

THE SOUND

★ Dizzy Gillespie

* Vernon Storey * Rex Stewart

* Lucky Thompson ★ George Kennedy

are but a few of the famous stars who sing the praises of the

BERG LARSEN

SAX MOUTHPIECE

The Greatest Mouthpiece Ever Made!

DRUMMERS YOU MUST READ " STYX"

The Drummers' own Magazine contains everything about drums, drumming and SEND 7/- FOR 6 ISSUES TO STYX" 42 London Rd., Twickenham

DIRECT FROM AMERICA "HOT CHORUSES"

Blue Heaven, Hot Lips, Runnin' hope that the two vocalists will Sleepy Time Girl, Wild, See You in be the regular Ellington singers Darktown Strutter, My Dreams, I Kay Davis and Al Hibbler and China Boy, At Never Knew, Wa-Sundown, Linger bash Blues, Wang that nothing occurs between Spanish Wang Blues, now and June to cancel the Town, Sunday, &c. Honey, &c.

Alto Sax (Dorsey) Alto Sax (B.Carter) Alto Sax. (Mondello) Alto Sax (J. Hodges) Tenor Sax (Barnett) Tenor ,, (Freeman) Tenor , (Hawkins) Tenor Sax (Auld) Clarinet (Herman) Clarinet (D'Amico) Trumpet (Elman) Trumpet (Eldridge) Trumpet (H James) Trumpet (Spanier) Trombone (Morton) Trombone (Miller) Bass (Blanton) Bass (Kirby) Guitar (Mastren) Guitar (Mastren)

EACH INSTRUMENT All The Publishers Orchs. Send for complete Catalogue. BRON'S 55-59, OXFORD ST.

BENEFIT

in yet another key. In the second movement the second vioby our experience, and save money. ling are even instructed to hold CONSULT us first before buying your their instruments in the manner next instrument. EGenerous allowances onyour instrument taken in part exchange- of a 'cello! Hire purchase with pleasure. Call, phone All the above scores are pub- had a brutal story and like sheep or write for lists stating requirements. lished by Messrs. Boosey & they all panned it. Yet none of Hawkes, Ltd. From J. & W. Chester, Ltd., brilliant direction or any fine

4-DAY SAX & CLAR. overhaul service.
"MASTERCRAFT" SOHO ST., OXFORD STREET. | come "Scenes and Dances" acting from the featured artistes LONDON, W.I. GERRARD 1604

PIANO ACCORDION CARRYING COVERS WATERPROOF - CANVAS R.S.KITCHEN LTD 27-29-31 QUEEN VICTORIA ST. LEEDS I

Any difficulty in getting **MUSICAL EXPRESS?**

If so-have it sent to you every week direct and post free!

Send your name and address to-33, KING STREET, COVENT GARDEN, LONDON, W.C.2

with postal order enclosed for £1, for one year's subscription, 10/- for six month's subscription.

CLASSIFIED ANNOUNCEMENTS

All advertisements must be prepaid (cash with order and copy) and are inserted at the rate of 6d. per word. Minimum 3/-. Maximum number of words 40. For box numbers allow two extra words, plus 1/- for cost of forwarding replies. Insertion in any specific issue is not guaranteed.

Printed for the Publishers, VENTURE PUBLICATIONS LID., 33, King Street, London, W.C.2, by Magastat's Adventures Service, Led. (T.U.), 12, Polgete St., E.1. Trade Distributors, Horace Marshall & Son, Ltd., Temple House, Temple Ave., London, E.C.1.

CLUBS THE MOFFATT CLUB invites you to listen to your favourite musicians every national Radio Programmes, 12/6d. for six Wednesday evening. Also record sessions months, 25/- for 12 months. Specimen copy of unobtainable American discs at 41, Gt. 6d.-8, First Avenue, Hove.

MISCELLANEOUS MUSICAL INSTRUMENTS: Any instrument sent 7 days' approval against cash. Hire-purchase terms. Repairs and Silver and Gold Plating; Clear Lacquering

Windmill St., W.1.

MAI. 3592.

a speciality. Any type of article accepted.

-Ackroyds, The Band Shop, 13, New Station Street, Leeds.

PAY AS YOU PLAY: Dance Band Instruments on hire-purchase terms; every make and type of instrument available; large stocks of multi-coupler Accordions, including Dallape, Ranco, etc. State your exact requirements.—Jennings, 119, Dart-ford Road, Dartford, Kent. Phone 3907. BANDS BE ORIGINAL. Arrangements done for any outfit.—Stewart, 20, Oban Avenue, East Hull, Yorks. MUSIC PHOTOCOPIED.—Golderstat. 95, Cambridge Road, London, N.W.6.

REPAIRS Repairs.-We are now in a position to accept a limited number of saxophones, clarinets, and wood-wind instruments for repair. Highest grade workmanship guaran-teed. Estimates free. Prompt delivery. Boosey & Hawkes, Ltd., 8-10, Denman Street, Piccadilly Circus, W.1. GERard

MUSICIANS AVAILABLE BRILLIANT DANCE PIANIST, Summer season.—Speedwell 3352.

PUBLICATIONS BROADCASTING BULLETIN, Inter-

TUITION FRANK DREW offers Syncopated Piano Tuition, Postal Correspondence Course .--

14. Dorothy Street, Palfrey, Walsall, Staffs.

FOR SALE TENOR SAXOPHONE, "Savanna,"

L.P., New Gold Lacquer, Silver Keywork, SONGWRITERS! Your manuscripts Top F to Low B; perfect, case, excellent photo-copied in 24 hours for 1/- per page tone, £27/10/-. Alto "Perfecta First with generous discounts for quantities.— Class," S.P., G.B., L.P., very late model, Ring Terminus 4431, City Reproduction Aux. Top F, Ext. Bb, G sharp trill, Centre, "Argyle House," 29/31, Euston Vernier Tuning, good case (takes Clarinet), Road, London, N.W.1. Opposite St. Pan- perfect, £20. Trumpet/Cornet, "Holton," S.P., G.B., very late U.S.A. model, Handbag case, hardly used, £22/10/-. "Buescher" Straight Alto Sax., S.P., L.P.; every improvement, perfect, plush case, £18/10/-. Trumpet, "Jedson," S.P., quick change, with good case and mutes, £7. Amplifier, R.S.A. Portable, brand new, 15 watt, Ribbon Mike, etc., £35. Approval against cash, Part Exchanges considered. Sax Overhauls and Plating.—Stapleton, 9, Wilton Road, Boscombe, Hants. Bb CLARINET, Boosey & Hawkes, Boehm system, low pitch, as new, £24.-

Lowery, 6, Dryburn Road, Durham. SITUATIONS ORCHESTRAL MUSICIANS WANTED: strings and wood-wind; permanently sta-tioned at home; married quarters; boys

also 15-17; audition travelling expenses paid .- Particulars: Director of Music, R.A.O.C., Staff Band, Hilsea, Portsmouth. VIOLINISTS urgently required for service in the Band of the Life Guards. Contract period of five years with the colours and seven on Army Reserve.—Apply Direc-tor of Music, Knightsbridge Barracks, London, S.W.7. Tel. Kensington 7254.

THIS IS RADIO LUXEMBOURG _ No.

or "How I Kicked the Gong!"

(about the size of Essex, so they again on anything like the pretell me) and most of the busi- war scale. 60,000, where everybody speaks the Grand Duchy on active serbeing a particularly intriguing took up his present job at the Luxembourgers are sharing the well-known to listeners now for things of life. (Note: Luxem- of the British Isles. bourg is one of the places NOT The English colony is comafter May 1.)

TRANSATLANTIC

(Continued from page 3)

as well as jazz musicians and

fans who know him as one of

the most outstanding composers

of the 20th Century - a fact

often conceded by Constant

Lambert, Igor Stravinsky and

Yehudi Menuhin. I sincerely

MYONDER what will happen

Randy Brooks ties the knot with

band leader flancée Ina Ray

MINIATURES

"(Continued from page 3)

one note all through and the 'cello plays a three-note ostinato

dances from the same work are

Suite is a most timely issue, co-

NE of my readers writes to

ject of repairs to the piano ac-

cordion. If any reader is able to assist, I shall be glad to re-

ceive a note of any publication

on the subject, since I am not aware that any book on these

lines has been published in this

vice is to think again!

ask for particulars of a

good text book on the sub-

when trumpeter - leader

arrangements.

THERE can't be so many louse, etc. And today he is back including the "German Jack people in Britain who have in Luxembourg, but faced with Hylton," Marek Weber. In fact, never heard of Radio Lux- problems and conditions totally he worked quite a lot in Gerembourg. Before the war, the different from what they were. many before the war, but all the commercial programmes put out Ironically enough, one of his same, when the Germans by the station formed a staple present problems is of his own marched into Luxembourg they item in the radio diet of the making, for a serious competitor still made him become a farm average listener, particularly on for Sunday afternoon listening labourer for six years. Sundays, when the B.B.C.'s is the B.B.C.'s "Variety Band efforts at entertainment turned Box," the originator of which contented licence-holders into was Williams himself. During £30 frenzied knob-twiddlers, search- the war years he was on the ing feverishly for something staff of the B.B.C. and did much light and easy to listen to. Like to brighten programmes and to many others, I had often won- bring new voices to the microdered what sort of place Lux- phone. Now he is back with his embourg really was, and it old love, commercial radio, but wasn't until recently that I was due to the economic conditions able to pay the Grand Duchy a prevailing in Europe, he and visit and find out for myself. his colleagues are finding it The country is very small difficult to get things going

ness is carried on in Luxem- Williams' assistant-announcer bourg City, a picturesque old and right-hand man is Geoffrey place with a population of about Everitt, who found himself in at least three languages without vice towards the end of the war turning a hair: French, German and after his demob stayed on, and Luxembourg Patois, the last married a Luxembourger and "melange." At present, the station. His name is particularly good fortunes of their neigh- his Sunday afternoon record bours, the Belgians, for very programmes of swing requests, few items are rationed and the the show drawing about 1,500 gentleman popping his head in shops are full of the good letters a month from all parts

on the list for British tourists pleted by Tommy Dallimore, a Briton who travelled and again. Later in the day, I did As far as the radio station is worked all over Europe before hit the famous gong and a concerned, the British colony is settling down to become Lux- young lady-announcer appeared, not so very large, nor is it (at embourg's resident dance-band which was even better than I the moment) very active. Chief leader. Born in London 39 years had expected. of this department is Stephen ago, Dallimore is surely one of It strikes me as rather sad, Williams, surely the greatest the busiest men there with but true, to arrive at the conauthority on commercial radio sometimes two or three broad- clusion that Radio Luxembourg in Europe. It was he who opened casts a day in addition to his cannot return to anything like most of the sponsored stations outside work. Tommy plays its pre-war standard until ecowe enjoyed before the war, Nor- trumpet and has done so with nomic conditions improve. As mandy, Poste Parisie n, Tou- many famous European outfits, Stephen Williams told me:

THE epic remark of the week

"Everything's Dropsy - Turvy!"

This piece of wit has a close

runner-up with another saying

heard in the Alley at the same

time-"Be careful or you may

come a-Crocker!" Gems, aren't

TALK of the moment is, of

Miss Blandish." My interest in this picture is the excellent music

by George Melachrino which is

very much an integral part of the

film. It was nice to hear the

score played by the composer

programme. This gave listeners

all over the country the chance

to hear a well constructed piece

of musical composition. And,

so unmercifully didn't hear any

music? All this bears out what

"Musical Express" always says

-that the lay critics cannot

criticise a motion picture pro-

duction. All they can do is tell

you the story. In this case they

them heard any music, saw any

"Daily Express," whose film

takes upon itself the task of

from Part. I of de Falla's "The (other than the two leads who

Three Cornered Hat." Three were very wooden). And the

also available, but the new critic is no better than the rest,

inciding with that of the Decca setting up a Motion Picture

records, together with which it Award of its own. That ought

Blandish. . . .

speaking of Miss Blandish. . .

course, "No Orchids for

heard in Tin Pan Alley is

The studio buildings are situated in the National Park in Luxembourg City and are spacious and modern, while the transmitter (200 kilowatts strong) is at Junglister, eleven miles away to the east. I was conducted through the buildings by Geoff Everitt and after seeing most of the offices and studios was taken in to meet the most forceful personality of the whole outfit.

He is unpaid and is beaten un-

mercifully throughout the station's hours of transmission. When I entered his studio I accidentally kicked him, but he only boomed with delight, and Everitt explained that he was usually to be found on the floor anyway. If I really wanted to do the right thing, he said, I must hit him gently with a wooden-handled beater, and this would probably result in some

By DEN BERRY

" Most of our old sponsors have told us that they are more than willing to return to full radio advertising as soon as conditions improve. Not only are they in difficulties with raw materials, etc., but there is also the problem of getting money out of England in order to pay for the air-time on the station. Naturally, it costs a lot of money to keep such a place going and at the moment we of the English Section are carrying on on a sort of lease-lend system in the hope that things will brighten up before long."

A few British concerns are advertising over the station at present, and that they have a large listening public in Britain is proven by the letters received. Some British bands and artistes have already earned some useful sums of money by through the door and shouting recording programmes for the "Ici Radio Luxembourg. Hier station, and no doubt there will ist Radio Luxembourg" into the be a lot more work for them mike and then popping out when things improve. For the present, Williams, Everitt and Dallimore with their helpers are keeping the flag of sponsored broadcasting flying, which is at least something in spite of all their difficulties. When the good days finally return, they'll be ready and willing to give us all the quick-fire entertainment

Then perhaps they'll give me a job as a full-time gong-beater



By Lee Conway

last Sunday on the air in his own W/HY does the radio critic of "Musical Express" discuss this film in a radio column? Because apart from the music the picture has a strange parallel with the sensational document

TSN'T it strange that all these critics who panned the picture

SPOTLIGHT ON Cyril Stapleton for a brilliant performance in the 1.15 p.m. transmission last Monday with his large orchestra. Essentially an important mid-evening event.

Svd Dean, whose excellent orchestra is putting the numbers over so well in the Music While You Work series. This maestro is worthy of the B.B.C.'s immediate attention for more exciting times and

will be later discussed more to be funny! But back to Miss

signed last week between the B.B.C. and the music publishers. In the picture we have the police and a rich father desperately trying to trace Miss Blandish and rescue her from the clutches of a gangster. When they find her they discover she doesn't want to be rescued at all! She likes being in the clutches of the gangster very much indeed! Which brings us back to our B.B.C. Covenant (I was told not to call it that). . . .

"MUSICAL EXPRESS" has exposed all the anomalies existing in this document. Privately, no publisher likes it. Privately every publisher disowns his connection with it. Yet all are strangely reticent about it. can only suspect they are all like Miss Blandish and thoroughly enjoying the brutal freatment meted out to them. Well, you know what they sayeveryone to his taste!

THIS week's big moment was undoubtedly provided by Cyril Stapleton and his concert orchestra at 1.15 p.m. on Monday. And the high spot of this big moment was, without doubt, Dick James's magnificent interpretation of "End of a Beautiful Day." James put over on this occasion the performance of his life which goes to show that you've got to hear a good singer singing material that really suits him, to know how good he is! There is no band of any repute in this country with a saxophone section comparable with that of the Stapleton orchestra. I stand or fall by these words.

Edited by J. J. BLACK

In any case, my reader wishes to obtain information on the art of reed tuning; and if any other ply to a reader's request for a musical projects are being initireaders have contemplated un- 120 Bass Chromatic Accordion ated, and popular interest in dertaking work of this sort on with French Tremolo tuning, to music is far more intense than their own instruments, my ad- whom my correspondent's ad- is generally recognised. dress has been forwarded. How- The American Music Confer-Reed tuning is a highly spe- ever, I mention this fact in case ence has objects which appear cialised and skilled job, and any other reader has some to be in line with those of our

calls for years of practice. Any special requirements. reader who wishes to take it up seriously as a business should first of all become apprenticed to a qualified accordion tuner and repairer. The rest should leave this particular aspect of accordion upkeep to those who have made a scientific study of dent.

the job! Sorry in this case to be unhelpful, but those who know will agree that my advice is

READER who is a director of a well-known firm of accordion manufacturers who have set up a factory in this to special order.

This was, in particular, in re- Throughout the country new

own National Accordion Organisation.

"One of the basic reasons for MANY readers have asked for its establishment," says Mr. Johnson, "was to devise means of enabling more people to convert this growing interest into actual participation in music.

"From coast to coast there is that teachers and studios in all a steadily mounting demand for parts of the United States have more musical facilities, more openrolled more students this year portunities to utilise the emothan ever before. This means tional advantage of music to more instrument sales, more ease the high tension of modern music sales, more public per- living. With a higher income formances, and more conscien- and more leisure time, the average American is buying more musical instruments for home Clare A. Johnson, Executive individual use, and devoting more time and effort to music, either for diversion or as an entirely agree. avocation.

> "In the year ahead the greatest evidence of this trend will probably be seen among the younger generation. Both children and parents are acquiring a new understanding of what it means to be able to play with reasonable ability. The progressive manner in which music is being interpreted on the radio and in the movies by several of our leading artists, and the added attention given music in the press are winning new friends for music. The day when a healthy youngster thought it sissylike to take up music is over!

> "THERE is a general feeling that music should hold a more important place on school curriculums. This feeling, which is shared by parents and nonparents, is bound to be translated into greater opportunity for music education.

"Music as a more actively promoted feature of community life should make notable strides during the year. There is a

growing realisation that more places are needed where musicians, both professional and amateur, can perform.

"Continued progress is also certain in the part music is playing in industry. With more than 3.000 prominent companies utilising the morale-building advantages of music in their employee relations programmes, additional musical facilities will be sought. Music in industry will be expanded both by more company projects and more bands and choral groups.

"There should be a continued adaptation of the soothing powers of music to the advancement of medicine and surgery. Already widely adopted as an aid in anaesthesia and for treatment of nervous and mental disorders, its further uses for therapy will be thoroughly investigated.

"From every musical viewpoint an exceptional year of opportunity lies ahead. As postwar shortages of musical equipment continue to decrease, the growing desire of new millions to share the many benefits of music will be converted into constructive reality. The trend is certain to have its enriching effects on all phases of Ameri-Sentiments with which we

THE TEN BEST SELLERS

The following list of TEN **BEST-SELLERS**, irrespective of price, for week ending April 15, 1948, has been compiled from lists supplied by the members of the WHOLESALE MUSIC DIS-TRIBUTORS' ASSOCIATION in London and the Provinces.

1. Tree In The Meadow (1/-, Campbell Connelly). 2. Near You (1/-, Bradbury

Wood).

3. I Wonder Who's Kissing Her Now? (1/-, Feldman) 4. Serenade Of The Bells (1/-, E. Morris).

5. Once Upon A Wintertime (1/-, Cinephonic). 6. Golden Earrings (1/-,

Victoria). 7. Civilisation (1/-, E. Morris).

8. When You Were Sweet Sixteen (1/-, Darewski). 9. Shoemaker's Serenade (1/-, Kassner).

10. Teresa (1/-, Leeds).

£13 10 0 extra (Inc. P.T.). Hire Purchase Terms arranged BESSON, (Dept. 27), 15, WEST ST., W.C.2. TEM. 1018-9

GUARANTEED REPAIRS!

We can do any kind of repair to any

wood-wind instrument. Trans-plants.

conversions, new keys, plating_lacquer-

Our prices are the lowest, our stan-

dard the highest. Call and dacuss

your repair problem with the actual

We will quote for any kind of wood-

wind repair and guarantee 100 per

Call, write or phone PAD 8113

T. W. HOWARTH & SON

96. SEYMOUR PLACE

AN INVITATION TO YOU!

JOIN THE

SKYROCKETS' FAN CLUB

Full particulars from the Hon. Secretary,

ing and the usual overhauls.

experts wno do the work.

cent. satisfaction.

LONDON.

patented "streamline" waterkey.

CASE: real leather: centre-opening, shaped:

ROC **MOUTHPIECES**

IT HAD TO BE YOU

Book I Piano (with Acc'd Symbols)

PRICE : EACH BOOK - 2/- NETT

FRANCIS, DAY & HUNTER, LTD.

138/140, Charing Cross Road, London, W.C.2

POOR BUTTERFLY

.. 2 Bass-Violin

.. 3 Drums-Guitar

Desson

'ACADEMY'

TROMBONE

B Flat Tenor Slide

Gold Lac. finish with

bright nickel mounts

CASH PRICE :

£44

(Inc. P.T.)

"Just the mouthpiece to get the right noise" Say SQUADRONAIRES

SAX SECTION REG OWEN OF THE TED HEATH SAX TEAM JACK CARTER LOU PREAGER'S LEAD ALTO HAVE YOU TRIED ONE

ON YOUR INSTRUMENT ? AGENTS Manchester & Dis. Scotland Stock & Bradleys Chapman Ltd. 22. Dundas Place 93, Oxford Rd. Glasgow ROC INSTRUMENT CO.

FAWDRY MILLS, GROVE LANE

SMETHWICK, BIRMINGHAM, 40

'ALL RISKS') COVER FOR YOUR WHILST ANY-INSURANCE 21s per #100 WHERE IN THE Write or Telephone I

W. C. COLLINS

14 Queen Victoria Street, E.C.4

MISS HILARY STRACHAN, 17, St. James' Court, Grove Crescent, Kingston, Surrey.

REPAIRS: OVERHAULS We have just completed our 10,000th Instrument Repair for the forces. COMPLETE OVERHAUL: Alto Sax. - from 64 IS Tenor Sax. - - .. 65 15 Boehm Clarinet .. (2 5 0 Send Passenger Train—return in 4 days R. S. KITCHEN LTD. 27-31.QUEENVICTORIASTREET, LEEDS,

Now in its second edition!



The true life story of the two famous brothers . . .

PROFUSELY ILLUSTRATED On every page

POST FREE

From all newsagents, music stores or direct from the publishers:

VENTURE PUBLICATIONS LIMITED 33, KING ST., COVENT GDN., LONDON, W.C.2

MUSICO - ANALYSIS (2) Billy Ternent

WHAT is it that puts Billy Ternent in the forefront of radio band leaders? Can you think of any important radio show in the past, present or future for which Ternent has not been, or will not be, called in to supervise the music? Why is this? What particular qualifications has he got that the B.B.C. place so high? Apart from his many regular dance music sessions, Ternent has for months and months provided the exacting music for Variety Band Box. He has been resident in Band Parade. To produce a full list of the valuable work he has done for the B.B.C. would tax even the ingenuity of Lee Conway. Ternent directed the resident dance band at the B.B.C. for five years although he undertook this engagement at the time on the assumption that he would remain there for two weeks only. Surely the Musico-Analyst must delve down into the

distant past to find a background upon which success such as this must have its foundations? Sometimes the entertainment business produces its phenomena - overnight successes — accidental fame, so to speak. But we cannot look for any such easy reason for the fame of Billy Ternent. Rather must we attribute it to brains, practical musical ability, great determination and a capacity for hard work. In the first place he still does all his own arrangements. This enables him to be positively certain how his music shall sound and moulds the character of his orchestra. He keeps an average of seventeen instrumentalists and vocalists in constant employment. He knows what he wants from his orchestra and knows exactly how to obtain it.

Ternent served his apprenticeship in the Jack Hylton school and it was in this famous band he first distinguished himself. Add to his arranging proclivities his ability as a player of many instruments — violin, saxes, piano and even brass among several others. On one session when his trumpet player was suddenly taken ill, Billy did the entire show himself on trumpet. His talent as an instrumentalist, conductor and arranger commands the respect of his musicians and his employers (the B.B.C.) alike. Hence the reason for his impregnable position

The little snatches of triplets which have been called in this newspaper on occasion "Ricky-Ticky Music" (but not by this writer) that Billy Ternent permits himself are, in my view, a pose. I believe he uses them as a trade mark, much in the same way as "Someone's Mother isn't using Persil" or "Did you Maclean your Teeth?" In other words it is used to brand his product and give it an easily recognisable identity. If you ask me, I think it must have paid dividends.

more news from America. and here is a further instalment from our New York correspon-

From all reports, it appears

tious students.

country writes to tell me that Secretary to the American Muhis firm has facilities for manu- sic Conference, states that the facturing any type of accordion New Year finds America in the midst of a great boom in music.

, was a second of the second o SECOND THOUGHTS (No. 11) By Steve Race

TATE ARE witnessing at the moment one of the greatest

V propaganda barrages in the history of popular music. -from all sides we are being urged to "play British tunes." Let me say first of all that this is obviously a very just cause—we have a great opportunity to make dollars for Britain and the song publishers (or rather the ones who publish British songs) are very right to take it. But what is it that has made American songs so popular in this country? One answer is, of course, exploitation. If you're prepared to spend enough money on it you can make "Chopsticks" the nation's top-seller whether the public likes it or not. There is also, if I dare mention it, the question of quality. Can British songwriters produce numbers the equal musically of "That Old Black Magic," "Laura," and "They Say It's Wonderful"? The answer is of course they can, but for some reason (and with a few notable exceptions) they don't seem to do so, at any rate not in print. Can it be that the publishers won't take a chance with a British number unless it's so corny that they think it's a natural? Are Cinephonic doing so badly with "Once Upon A Wintertime," which, as a musician remarked the other day, "is so good it sounds like an American number"? Come off it, gentlemen; if you're going to spend money publicising British songs, why not make sure first that they're good ones? Then, if you put enough money behind them, you'll have raised the standard as well as the popularity of the nation's songs.

Accordion Times