

PRACTICAL!
CLARINET MECHANISMS
 The complete school of technique for modern Clarinet Mastery
 Net Price 5/- (E/3 post free)
 PETER MAURICE MUSIC CO., LTD.,
 21, DENMARK ST., LONDON, W.C.2

COPY
Musical

Incorporating
ACCORDION TIMES

Express
 No. 81 PRICE FOURPENCE

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 **REX STEWART**
SAX MOUTHPIECE

FRIDAY, APRIL 23rd, 1948

SIBELIUS AND ORSON WELLES FOR THE GREAT EDINBURGH FESTIVAL

Big Attractions in Music and Drama
 (Musical Express Staff Reporter)

ALTHOUGH BOOKING OPENED ONLY A WEEK AGO FOR THIS YEAR'S INTERNATIONAL 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 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 from Rome will give six concerts, three of which will be conducted by Signor Vittorio Sabata. The Augusteo Orchestra—now known as the Accademia di St. Cecilia—will make its first appearance in Great Britain at Edinburgh.

Of great soloists there will be a welcome reappearance of Artur Schnabel playing five Mozart concertos with different orchestras.

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

Alfred Cortot will give a Chopin recital, celebrating the centenary of Chopin's visit to Edinburgh in 1848. M. Cortot will play the same programme that Chopin played 100 years ago.

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 Orpheus Choir giving the last 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, including Kathleen Ferrier, Roy Henderson, Segovia, the famous guitarist, the Carter String Trio with three violins, 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 season consisting of Don Giovanni and a new production of Così fan Tutte. Both operas will be produced by Carl Ebert. Rafael Kubelick will conduct Don Giovanni, while negotiations are

proceeding with a famous Italian conductor for the other opera. The Royal Philharmonic Orchestra will play for the Giovanni Sabata. The Augusteo Orchestra—now known as the Accademia di St. Cecilia—will make its first appearance in Great Britain at Edinburgh.

To make possible this important American representation, the Old Vic Company has agreed to withdraw from this year's Festival. This International Festival with its galaxy of great orchestras, musical artists and dramatic actors will once again help to prove that music and art are international and should know no barriers. It is too much to hope that in the near future a special festival could be held in England representing jazz and dance music from every country in the world?

MOFFAT AND MEECHAM ARE IN LONDON

READERS will be interested to hear that two of the most popular broadcasting figures of the American Forces Network arrived in England from Germany yesterday. They are Ralph Moffat of Munich and Roy Meecham of Frankfurt. Visitors to the Jazz Jamboree will no doubt be able to spot them in the audience, as we understand on good authority that they will take this opportunity of seeing the show.

PETER MAURICE ORCH. CLUB ISSUES
 BILLY REID'S LATEST & GREATEST!
REFLECTIONS ON THE WATER
 An Established Hit!
THE FLOWER SELLER WALTZ
 LEEDS MUSIC NEW HITS!
 AMERICA'S TERRIFIC COMEDY SENSATION
I'M MY OWN GRANDPA
 Backed with
TERESA (Small Orch. 3/-)
 Club Terms—Small Orch. 24/-, Full Orch. £1 12 6. TRIO P.C. (and any other two parts) 14/-. Soloists 13/6. Other parts 4/-. Piano solo (and any other two parts) 13/6.
 THE PETER MAURICE MUSIC CO., Ltd. 21, Denmark St., W.C.2 TEL 2884

B & H BARGAINS
 Cash or Easy Terms

	Cash P.	Deposit	Monthly
B♭ Trombone, genuine Olds, finest American gold lacquer finish	£50	£12 10 0	£2 7 11
B♭ Clarinet, Boehm system, 17 keys, wood, low pitch, shop-soiled only	£20	£5 0 0	£1 9 2
B♭ Clarinet, U.S.A. Dance model, silver-plated only	£15	£3 15 0	£1 4 7
Alto Saxophone, Artists model, Boosey, with automatic octave key, low pitch, re-conditioned throughout	£27	£6 15 0	£1 5 10
B♭ Trumpet-Cornet, Olds, finest American gold lacquer finish, condition like new	£30	£7 10 0	£1 8 9
Alto Saxophone, Super Selmer, low model, full range, gold lacquer finish, like new	£35	£12 15 0	£2 12 8
Drum Set, complete with all usual accessories	£24	£6 0 0	£1 3 0
Spanish Guitar, 6 strings, shop soiled only, complete with new case	£7	£2 5 0	£1 3 4

LIST FREE ON REQUEST
BOOSEY & HAWKES LTD.
 8-10, Deans Street, Piccadilly Circus, London, W.1. GBRard, 1458

THE ROYAL SILVER WEDDING



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.

ELLINGTON QUARTET'S SUNDAY DOUBLE

With Frank Weir suffering a last-minute indisposition, Ted Heath had only a few hours to find a substitute guest for last Sunday's "Swing Session" at the London Palladium. The problem was finally solved, to the satisfaction of all concerned, by the willing co-operation of the Ray Ellington Quartet, who doubled the date with their other concert engagement at the Casino Theatre.

As usual, this talented group registered with outstanding success. Jack Jackson, in the other guest spot, scored heavily with a brilliant impression of a swing fan watching the Heath band—a performance demonstrating exceptional comedy technique.

Ted Heath and his Music gave the immaculate musical performance that one expects of them, with several new numbers, notably Khachaturian's "Sabre 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 May 2.

THE "ALL-STARS" ON ESQUIRE LABEL

The newly formed All-stars 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 Started."

DOREEN STEPHENS LEAVES SQUADS

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 CARRIES ON Return

In spite of a serious leg injury Martha Raye has continued to appear at the Palladium every night. Your reporter was privileged to see her working last Monday and although she has to sing all her numbers sitting on the piano this does not deteriorate in any way from her wonderful personality and voice. To any other artiste this would have been a severe handicap.

D.B.D.A. ACCEPTS "IRISHMAN'S RISE"
 (By Lee Conway)

AS 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. fees 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 musicians will play football against the R.A.F. at Hendon Airfield. The kick-off is at 3.30 p.m. and the team will be captained by Derek Boulton. Harry Dawson of the 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 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

AS 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 line-up: 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.

CAMBER BACK FROM U.S.A.

LEN CAMBER returned to England on the Queen Elizabeth 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 Tea.

He told "Musical Express" that he felt the experience was an excellent one in view of the varied ideas on music that can be obtained from travelling. He 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. 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 wishing him every success in his new job.

Although Camber has returned for engagements in this country, complete details will 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 American branch are running a dance band contest which is being organised by Captain Smith. Popular bandleader Phil Green has consented to act as judge.

Graeme Bell for Paris

Australian Jazz Band will appear at the Paris Jazz Festival to be held at the Theatre Margny as an exclusive 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, Yatebury, 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.

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 Mario.

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 || I'M HAPPY RIGHT HERE
 (As popular as ever)
UNIT MUSIC PUBLISHING CO. (Unit Productions Ltd)
 3 Soho Street, London, W.1. GERard 1555 6

A Complete Service for Accordionists *
 * Largest publishers of Accordion Music (send for lists)
 * Postal Tuition Courses
 * Reconditioned Instruments
 * Tuning
 * Repairs
HOHNER: 9 FARRINGTON RD., E.C.1
HOLborn 8650



Maurice Bozza teaches Victor Feldman a new dance routine.

Accordion Times and Musical Express Editorial and Advertising Offices 33, King Street, London, W.C.2

You may like "Musical Express" if you may dislike but there's one thing you can't do without it

THE VOICE

WHERE ARE WE ALL DRIFTING? 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.

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.

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.

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.

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 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.

PRE-BUDGET PRICES STILL OBTAINABLE AT ALEX BURNS LTD. ON ALL NEW INSTRUMENTS. NEW SELMER GOLD SEAL BOEHM CLARINET, BB, 1p. £34/10

CAMPBELL CONNELLY "THE HOUSE OF HITS" PRESENT. OH! MY ACHIN' HEART THE MAJESTIC HIT FROM LEIGH STAFFORD'S NEW REVUE "MAID TO MEASURE" STARRING JESSIE MATHEWS

"SWING WILL NEVER DIE!" Says Nat "King" Cole to Bob Kreider



THE KING COLE TRIO

IN the early 'Forties a struggling young record company and a struggling young trio got together for a waxing entitled "Straighten Up And Fly Right".

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 years, 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.

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.

WHAT DO YOU THINK ABOUT BE-BOP MUSIC? WILL IT HAVE ANY DEFINITE INFLUENCE ON YOUR PLAYING? AND HOW GREAT A PART WILL IT PLAY IN THE JAZZ OF THE FUTURE?

"I think Be-Bop is going to take its place in music, but it 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!"

HOW DO YOU FEEL ABOUT THE CURRENT TREND OF TAKING JAZZ FROM THE BALLROOM INTO THE CONCERT HALL? IN YOUR OWN PARTICULAR CASE, DOES IT ALLOW FOR BETTER PRESENTATION OF YOUR MUSIC? "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 affords more opportunities of educating the public in jazz music."

HAVE YOU EVER CONSIDERED ENLARGING THE TRIO, OR, PERHAPS, INCORPORATING IT INTO A LARGE BAND? "NO!!! I haven't EVER considered enlarging the Trio. Before I had the Trio I had a

COLLECTOR'S ANGLE ON ARMSTRONG By John Davis and Gray Clarke

RECORDIANA 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 Bessie says. But then perhaps beat and jazz need not necessarily go hand in hand.

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.

WHO (AND THIS IS MY FINAL QUESTION) IN YOUR ESTIMATION, HAS THE BEST BIG BAND TO-DAY? "It's hard to give a direct answer to that, but I will say that there are several bands who are making a worthwhile contribution to present-day music—Duke Ellington, Stan Kenton, and Dizzy Gillespie; each, in his own particular style, is helping to shape the jazz music of tomorrow."

Let us be frank. In our view Armstrong has progressed, and it is a bad thing. Better by far had he been allowed to remain unspolt by the insatiable demands of progress. Time, we suppose, must eventually come to a full stop. Now and again we feel it is a pity as far as jazz is concerned that it hasn't stopped already!

Round The Turntable Jazz Edited by DENIS PRESTON

HAMPTON IN "REMINISCING MOOD"—on Brunswick 03864, shows his skill at melodic improvisation in slow tempo. The sweeping introductory phrase of his solo—perfectly weighted quavers and quaver triplets—gives the measure of his accomplishment.

DON'T BE FOOLED — by H.M.V. B-9639. Although the label brashly displays the name "Coleman Hawkins" in golden capitals, you won't hear a demisemiquaver of the mellifluous Hawkins horn on either face!

SONOW YOU KNOW! (Number One) WHAT IS A DISC JOCKEY? Allow me, for the benefit of anyone who may not yet have heard of disc jockeys, to start... by explaining that they are already fabulous personages of various walks of American life who have lately been increasing their fan pull by presenting over the American radio programmes of gramophone records, 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 comments, complimentary and not so complimentary, anent the other people's performances they get paid (and how!) for broadcasting.

They're here! "VIKING" TRUMPETS From £14/5- Plus extra Purchase Tax. Blasting brilliance on "Tops" Minimum lip pressure. Finely tempered brass gives wide flexibility on smears and lip trills. Modern specification.

Keith Prowse 43rd Star Parcel! THE TWO HITS FROM THE PALACE THEATRE STROTTES CARISSIMA BACKED WITH TWO IN A GONDOLA AND SAM BROWN'S INSTANTANEOUS REVERSAL AN OLD SOMBRERO

Carl Hofner Every German-made instrument bears this seal. 5 or 4 String Basses. Blonde or Brunette finish, from £38.12.6 plus P.T. With the new Flush Base your S.D. Stand, High-hat or Cym. Stand is the best-looking, most efficient and most comfortable. One-screw control. Rigid as a rock. Never in the way. And everyone admires the Premier chromium plating.

Meet The Pitchmen (with Olsen and Johnson)

IT is appropriate that the Three Pitchmen, that somewhat crazy combination of music and comedy, should be a part of the "Hellzapoppin'" show with Olsen and Johnson now at the Princes Theatre. The forte of this trio is that small and peculiar aluminium mouth instrument of their own invention which they have christened Pitch-a-Tune, and on which faithful reproduction of any wind or string instruments can be given.



The Three Pitchmen They became a hit overnight, later joining Olsen and Johnson and of course, have not looked back. After America's entry into the war, shortage of supplies prevented the further manufacture of the Pitch-a-Tune, but a factory is now in full swing making this instrument which, as they claim, can be enjoyed and played by those between the ages of six and sixty, and hope to extend their business over here when luxury imports are allowed again.

THE MUSICIAN works for a BANDLEADER who works for a PROPRIETOR But they ALL read Musical Express—otherwise how do they know what's going on?

ELLINGTON FOR PALLADIUM



American Commentary

BY STUART S. ALLEN

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, Elliott Lawrence, no new great instrumental personalities have appeared in the band business since the pre-war days when Artie Shaw, Benny Goodman, Lionel Hampton, Woody Herman, Harry James, Tommy and Jimmy Dorsey, Charlie Barnet and a host of other top instrumentalists held the spotlight.

Although many new names have appeared in front of bands since the war's end, they can claim to have any great influence over the dancing public and music business. Dance promoters have been complaining about this for many months and now their sorrowful cries have been taken up by the sheet music and musical instrument dealers. Excluding pianists, the only influential newcomers have been Tex Beneke, a tenor saxist, and the trio of accordionists Joe Mooney, Art Van Damme and Ernie Felice, who have more than rejuvenated this once popular instrument.

With many of the big-time of yesterday on long lay-offs or playing in permanent locations, promoters are complaining that it is becoming increasingly difficult to sell new combinations with little or no original style to much more tickle public, while the instrument salesman says that no new batch of young instrumentalists leaders have come along to capture the imagination of the youngsters who buy the trumpets, trombones and clarinets. Because of this, sales are dropping off at an alarming rate. Only accordions are booming. Trouble is, nobody knows how to right the situation. Any suggestions?

LOUIS ARMSTRONG is currently leading a small band at the Orchard Lounge, Springfield, Ohio, and will take a 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 Bulletin 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 Camarata

rata showcase called "Finger-bustin'" title of one of the numbers. All the sides are designed to show-off the virtuosity of our star musicians and they are doing very well indeed across the water. Sides were recorded last autumn on occasion of Tutti's first visit here since working on "London Town."

MORE band dates for your information: Jack Fina's band has been held over at the Claremont Hotel, Hollywood, for a further four weeks, thus setting back his closing date to May 9. Russ Morgan, due to open after Fina, will not now take over until May 11... Guy Lombardo is currently doing one night stands in the Mid West. Shep Fields' newly organized Rippling Rhythm orchestra is paying off so well that he has been held over at the New Yorker Hotel until May 4. Slam Stewart and his Esquire All-Stars are playing at the Blue Note Club in Chicago. Ex-Les Brown trumpeter Jimmy Zito is leading a small band at the Sherman Club in San Diego, California, and has had his option taken up for a twelve week season. John Kirby is leading a band at the State Door, Milwaukee... Tex Beneke begins a two week season at Detroit's Eastwood Gardens Ballroom on July 16... Frankie Carter plays a week at Zanzon Beach, Portland, Oregon, on June 24.

MUSICRAFT Records have taken the disc-jockey profession to hand in a big way by arranging to have 15-inch transcription discs specially pressed on light weight vinylite plastic. These will feature selections of the company's new releases and will, they calculate, save considerable expense in sending packages of the normal ten and twelve platters to jockeys all over the States. Fletcher Henderson has signed up with actress-vocalist Ethel Waters as her arranger and conductor... Lionel Hampton's coming tour of Southern States is his first in three years. Pianist and cabaret star Hadda Brook who sounds not unlike Nellie Lutcher and whose records are often played by friend Moffatt, appears for a short spot in the forthcoming Eagle-Lion comedy "Out of the Blue." Both her singing and piano playing are featured in a restaurant sequence... Red Ingle's Natural Seven group has made a short band film for Universal International.

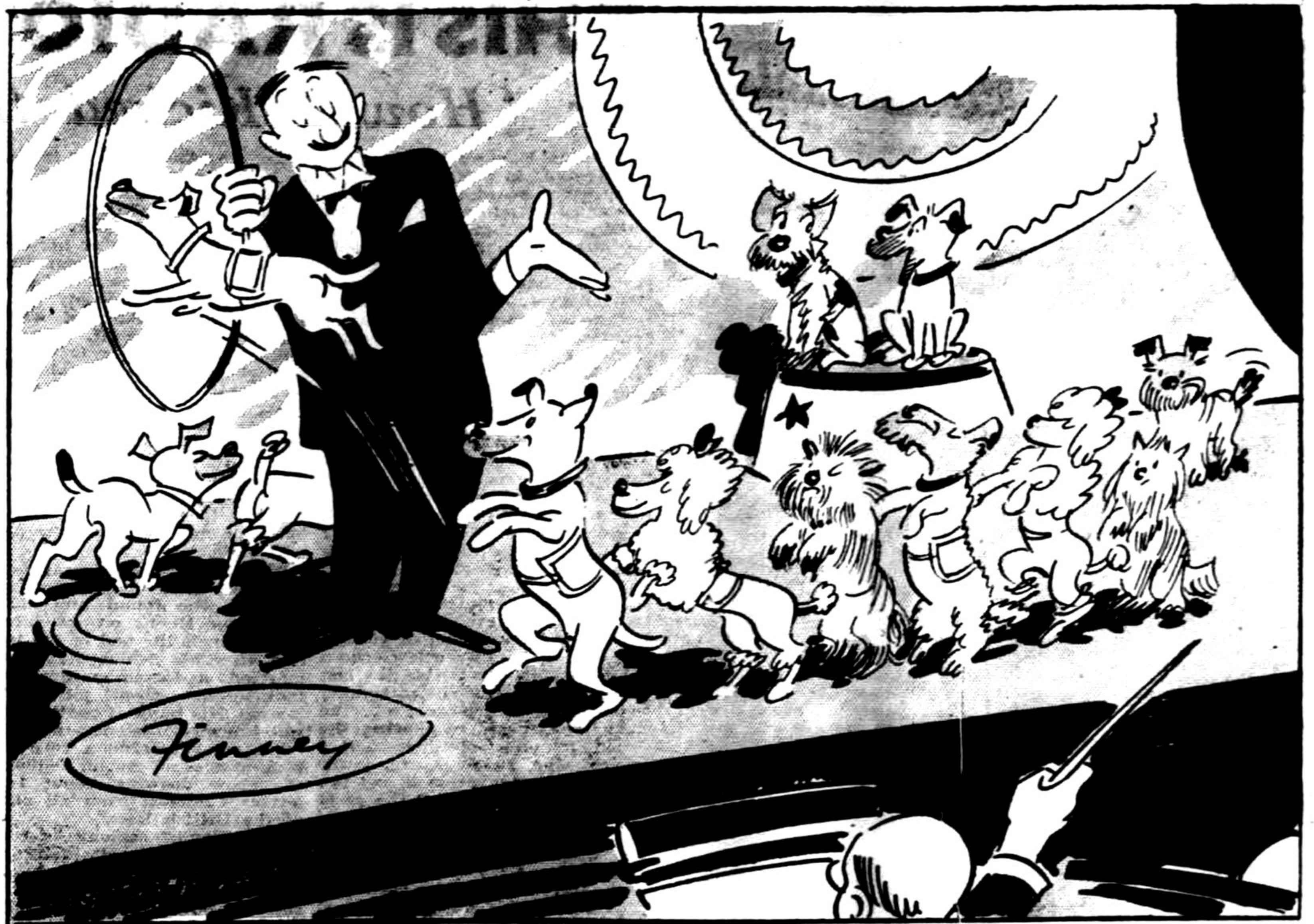
PROMOTER Frank Dailey has announced that he will close his famous Meadowbrook dance hall at Cedar Grove, New Jersey, on July 4 for the summer season. This happened last year and Dailey gives the explanation that summer seaside resorts and other seasonal promotions provide his spot with too much competition. Currently featuring 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 Elliott Lawrence, whose outfit was scheduled to play the date for the final season: June 8 to July 4. This popular youthful orchestra, which has concentrated on college proms most of the year, will open for a six week season at the Pennsylvania Hotel in New York on May 24.

PEOPLE who have been asking me lately what Ray Noble is doing apart from his spots on the Edgar Bergen programme, might take an occasional listen to Moffatt's "Accent on Music" to hear his really superb recordings with Buddy Clark, this year's "Down Beat" Poll winner. His "Linda" and "The Girl in My Dreams" are gems... Ray Eberle takes his band into the Terrace Room at the Hotel New Yorker in Gotham after Shep Fields on May 5. If the band still sounds like those discs they cut some time back, I personally think they won't get any hold-overs.

WHILE his orchestra rest for 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 4)



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

MINIATURE SCORES AND THEIR USES



FIRST of all let us be quite clear on what a miniature score is, and is not. Its usual size is about 5-7 1/2 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 entirely different function. A full score is for conducting purposes. It is read while standing up and from a distance of more than an arm's length.

Although I have seen miniature scores used for this purpose, it can only have been because a full score was unavailable. A miniature score is normally read, held in the hands, either while listening to the music or while studying in silence—or at least away from sounds of definite pitch. For such purposes, a full score is too large for comfort, the eye being able to take in only a small number of instruments at any given moment, and having to leap considerably and continually up and down the page.

It is here that the miniature score comes into its own. At the concert hall (when the lights are left on) or while listening to the gramophone or radio at home, it can be followed comfortably. So too, can it be studied on the bus, in the armchair or in bed. Comfort, indeed is the all important element. A score that offends the eye is practically useless. Some miniature scores are poorly printed and in others the paper is so thin or of inferior quality that the printing comes right through on to the other side of the page. Fortunately, however, these faults are most rare in British editions. A few works, however, are too "big" for the smaller size score. For instance, the miniature score of Walton's Symphony is unpleasantly cramped and "overblack." In such cases the full score is preferable, and in this individual case not much more expensive.

There are people who consider that to follow a score during a performance detracts from the enjoyment of the music. They claim that instead of allowing the music to "soak into them," score followers devote their time to seeing "how it is done." In other words their interest is technical rather than emotional. People who make this claim are invariably those who have never tried to follow a score in their lives. They fail to realize that the person with the score in front of him at its own expense, these faults are most rare in British editions. A few works, however, are too "big" for the smaller size score. For instance, the miniature score of Walton's Symphony is unpleasantly cramped and "overblack."

There is, however, an exception to this generalisation. If a score should prove difficult to follow during a performance, it is far better not to attempt it. To have to stare to keep one's place does diminish the attention that can be given to the music itself. (In the case of gramophone records which can be repeated over and over again this, of course, is of no consequence.) The score follower should not, therefore, attempt anything that is likely to be out of his depth.

Naturally the larger the number of lines to be followed simultaneously, the more difficult the task, though the idiom and the speed also make a considerable difference in this respect. But generally speaking, the larger the number of instruments employed, the less there is to be gained by following the score. (Studying it is a very different matter.) The varied colours of a full orchestra clarify the part-writing. A symphony is generally easier to "take in" than a string quartet by the same composer. The most useful scores to the follower are, therefore, also the cheapest to buy—an important consideration.

When following a score, it is wrong, in my opinion, to try to analyse the music; true, we do so to a certain extent without trying, but that does not matter and is in fact all to the good. The eye can be of considerable aid to the ear, indeed it can make us hear things in the score which because of poor balance

would be inaudible to the ear alone. I can think of dozens of recordings in which I had never heard certain parts until I acquired the score.

The score too is a considerable help in keeping our attention on the music, especially when the orchestra is unseen, as in radio or gramophone listening.

Following a score is a very different matter from reading one. While few can do the latter, practically anyone can learn to do the former. All that is necessary to begin with is a knowledge of musical notation; it is not even necessary to be able to read music. A very simple score such as Mozart's "Eine Kleine Nachtmusik" could be followed comfortably after very few performances even by someone who had never previously looked at a score.

From small scores to fuller scores is but a step. The eye soon learns where to look for the important parts. By getting into the habit of following the score, not only does one get the most out of the music, but also one is learning, quite unconsciously, to read them. To the beginner I recommend trying the simpler scores of works which are in his record collection. If he has no gramophone, it is best to choose scores of the most frequently broadcast works that is the normal classical repertoire, and no better beginning could be made than on Haydn and Mozart.

Once one has become proficient in the art of following scores, one can study them away from a performance. To begin with it is best to try to reconstruct from the score a fairly well; this process is partly reading and partly memory, the one helping the other. Soon we find that we are able to get a pretty good impression of a work that has never been heard. It is a most satisfying feeling to go to hear a piece for the first time and find that the impression of it gained from the score has been accurate.

One of the commonest faults in score reading is that of not keeping tempo. While there is difficult excuse for taking the score too slowly, there is none for taking it too fast. It is best to pick up a score and read it like a book. Very few people can; but once a section of the music has been worked out mentally (it may take a considerable time), it should then be possible to go through it at the correct speed.

Those who can play the piano will, of course, find it a most useful aid. Many orchestral works are obtainable in piano reductions and these are, of course, far easier for the pianist to play from than the actual score. Nevertheless they do not give anything like such an accurate impression of the music. Many orchestral works, for example the symphonies and the Tone Poems of Sibelius, would sound ludicrous if played on the piano.

Miniature scores are then an invaluable aid to the appreciation of music, but to the musician they have numerous other uses. The scores of Haydn, Mozart, Beethoven, Sibelius, Stravinsky and Bartok, to mention a mere half dozen, have taught me more about harmony, counterpoint and orchestration than all the text books I have ever read. I find it impossible to pick up a score without learning something.

SOME RECENT MINIATURES

It is most pleasing to see that the score of Holst's "The Planets" is again in print, particularly as there is such a fine recording of the work on H.M.V. by the B.B.C. Symphony Orchestra, conducted by Sir Adrian Boult. One might suppose that "The Planets" would be, on account of the vast orchestra used, one of the most difficult scores to follow, but this is not the case, largely owing to the fine quality printing in this new edition.

Scriabin's "Le Poeme de L'Extase" on the other hand is tough going. Much of the score being too large for a single page has, therefore, had to be extended on to a double page with the staves running vertically instead of horizontally in the normal position. This naturally puts excessive strain on the follower, though it is certainly an interesting score to study away from a performance. As music, I must confess I find it rather cheap and vulgar. The over-repeated trumpet theme is reminiscent of Cesar Franck.

Benjamin Britten's Four Sea Interludes and Passacaglia from "Peter Grimes" are two highly revealing scores. One is struck by their simplicity. The music reviewed in the excellent Decca records. Many of the orchestral effects (e.g. the closing bars of the Passacaglia) are so subtle that to the ear alone it is not apparent how they are obtained. These scores together with the records are thoroughly recommended to the student of orchestration.

In Ljadov's subtly scored orchestral legend "The Enchanted Lake" there is the extraordinary direction that the oboes and bassoons are to be muted. I presume this is a printer's error. The music is well known and the score very easy to follow.

The same composer's arrangements of Eight Popular Russian Songs have also been issued. These are scored for a small orchestra which is but rarely used in full strength. No. 6, a Berceuse of only 28 bars, is scored solely for strings without basses and No. 7 for the same plus piccolo and tambourine. These pieces, because of their simplicity and brevity, and because they are rarely heard, are excellent material for score reading.

Also in popular style, but scored for a large orchestra and in a more modern idiom, is Kabalevsky's Overture "Colas Breugnot" from his opera "Le Maître de Clarmey."

Shostakovich's Ballet Suite "The Golden Age" is in his most satirical vein. Two of the four pieces are recorded on Columbia but whereas for the Dance a Harmonium is indicated in the score I feel almost certain that it is an accordion which is used on the records. The Polka, with its prominent parts for xylophone and solos for soprano, saxophone and contra bassoon, is most amusing. At one point a piccolo flute and E flat Clarinet have the theme in three keys, resulting in a constant double semitonal clash.

Even more weird are Stravinsky's Three Pieces for String Quartet. Of this, in his book "The New Music," Sir George Dyson wrote "If this type of passage has any proper place in the art of the string quartet, then the end is near." In the first piece the first violin plays a theme limited to four notes, the second violin, except for two pizicato notes, merely repeats at varying intervals a four-note scale figure in a totally unrelated key. The viola sustains

(Continued on page 4)



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 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.

KITCHENS OF LEEDS

A repeat list of selected BARGAINS

ALTO SAXOPHONES
Beginners' instruments from £10 for full reedings when 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 of our new lists.

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.

CORDIONS
A small 12 Bass for the youngster or Streamlined Stage model for the Artist? 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 re-lacquer your horn in our own modern extensive Plating Works.

R.S. KITCHEN Ltd., R.S. KITCHEN Ltd., ALFRED MOORE Ltd.
3, Ridley Place, 27-31, Queen Victoria St., 9-11 Manchester Road, Newcastle-on-Tyne, Leeds, 1, Bradford.

Tim Pan Alley

By "The Troubadour"

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

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) Henry NOT going to Irwin Dash's. Sorry, I must have been misinformed.

DAIRY TALK. Even tho' 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, reporting Tommy Dorsey and the U.S.A.—O.K.

GEORGE SEYMOUR—Sixteen years Trade Manager for Irwin Dash, leaving the trade for exploitation. Sixteen years is a long time, and in that time George must have made a lot of friends—so here's wishing you luck, George.

HEARD JEAN GOULD again on the Billy Cotton programme. I'd like to repeat what I've said before—this girl should be heard, more and more.

IF 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 "LONDON 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 well worth listening to.

MARK PARSON—The boy I tipped some time ago—teed

NOEL GAY & CLOVER MUSIC CO'S LTD.

24 Denmark Street, London, W.C.2 Phone: Tam. Bar 3941-5

'THE WISHING WALTZ'

BACKED WITH EASY STREET

'PALS OF THE LONESOME TRAIL'

BACKED WITH SMOKE DREAMS

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

F.O. only SWING ORCHESTRATIONS 3.8 Post Free
EL SAMBA RUSTLE SWING PANAMA
BROADHURST GARDEN BLUES SHOOTIN' A LINE
SEND FOR OUR ORCHESTRAL CLUB PARTICULARS NOW

PARAMOUNT QUALITY ACCESSORIES

Concave Deflector Pads are just one of the Jack Heyworth exclusive lines which make playing easier.

THE BIG FOUR! New Paramount moustache pads in each model

SEND FOR DETAILS

PADS

JACK HEYWORTH Ltd.
154, CHURCH STREET, BLACKPOOL

ACKROYDS

HIRE PURCHASE BARGAINS (MUSICAL INSTRUMENTS) LTD. LEEDS 1.

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, 14in. Side Drum stand, Hi-Hat Pedal, Sticks, Brushes, Spurs, Pedal, etc. £37 10
- ★ KRUPA STYLE KIT, Bass Drum, 21in. 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-praying a speciality. Re-plating, Re-lacquering 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 each

Air Mail Special	Pam Sweet
American Patrol	Paradise
Anvil Chorus	Pinkie Plunk
As Long As I Live	Blowin' Up Storm
Boogie Woogie	Ride On
Blues in 12	Rif Medley
Cerulea	Rose Room
Christphr Columbus	Royal Blue
Copenhagen	Shik
Damask	Shivers
Dinah	Slydiner
Fade Out	Sleep
Free Lance Louise	Slipped Disc
Good Earth	Southern Fried
Hawa's War Chant	Stars Fell On
Honey-suckle Rose	Swanee River
I Am Not A Fool	Sweet Sue
I Had You	Swing High
Igor	Swingin' on Nuthin'
In The Mood	Take It And Get
I Surrender	Fear It Down
In Still of Night	Take "A" Train
It Ain't Got No Name	Take It And Get
It For Joao	Time On My Hands
Liesbratrum	Tommy's Blues
Last Week End	Twistin' Around
Love Lid	Treadin' Light
Love Walked In	Twelve Bars For
March	Way Down Yonder
Mean To Me	Weary Blues
Mister Charles	Well Got It
Muskat Rambie	Whispering
More Than You	When Johnny
My Blue Heaven	Who's Sorry Now?
Night Ride	Woodchoppers' Ball
No Don't Stop	Y.Y.Z.
Not So Quiet	Yes Indeed
Opus One	Zombie

ALL PUBLISHERS' ORCHS. IN STOCK.
POSTED C.O.D. IF DESIRED.
G. SCARTH LTD.
55 CHARING X RD. LONDON, W.C.2
SER 7261. OPEN ALL DAY SATURDAY

HARRY PARRY

and his "Gold Seal" Clarinet

"Nothing could be finer!"

This is the Gold Seal Clarinet of Grenadilla ebony, with solid nickel-silver keys.

£24. 15. 0 (P.T.)

Your Dealer may still have stocks at old tax prices. Ask him! Leaflet from Selmer

Selmer 114, CHARING CROSS ROAD, W.C.2

BOOSEY & HAWKES BARGAINS

LISTS FREE ON REQUEST... All Low Pitch, complete with Cases... Alto Sax: Selmer Super, gold lac., as new... Tenor Sax: Selmer Super, gold lac., as new... Bass Clarinet: Selmer Super, gold lac., as new...

BOOSEY & HAWKES LTD. 6 DENMAN ST. LONDON, W.1. GERARD 1648

The Best Broadcasting Bands use—SLIM WILSON ORCHESTRATIONS... GERARD 9130... 6, SHERWOOD STREET, PICCADILLY, W.1

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" 42, London Rd., Twickenham

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

CLASSIFIED ANNOUNCEMENTS All advertisements must be prepaid (cash with order and copy) and are inserted at the rate of 6d. per word. Minimum 30 words. Maximum number of words 40. For box numbers allow 2d. extra per line. In any specific issue is not guaranteed.

CLUBS THE MOFFATT CLUB invites you to listen to your favourite musicians every Wednesday evening... PUBLICATIONS BROADCASTING BULLETIN... TUITION FRANK DREW offers Synopsed Piano-Tuition... MISCELLANEOUS MUSICAL INSTRUMENTS: Any instrument sent 7 days' approval against cash...

THIS IS RADIO LUXEMBOURG or "How I Kicked the Gong!"

THERE can't be so many people in Britain who have never heard of Radio Luxembourg. Before the war, the commercial programmes put out by the station formed a staple item in the radio diet of the average listener, particularly on Sundays, when the B.B.C.'s efforts at entertainment turned into frenzied knob-twiddlers, searching feverishly for something light and easy to listen to. Like many others, I had often wondered what sort of place Luxembourg really was, and it wasn't until recently that I was able to pay the Grand Duchy a visit and find out for myself. The country is very small (about the size of Essex, so they tell me) and most of the business is carried on in Luxembourg City, a picturesque old place with a population of about 60,000, where everybody speaks at least three languages without turning a hair: French, German and Luxembourgish, the last being a particularly intriguing "melange." At present, the Luxembourgers are sharing the good fortunes of their neighbours, the Belgians, for very few items are rationed and the shops are full of the good things of life. (Note: Luxembourg is one of the places NOT on the list for British tourists after May 1.) As far as the radio station is concerned, the British colony is not so very large, nor is it (at the moment) very active. Chief of this department is Stephen Williams, a man who has the authority on commercial radio in Europe. It was he who opened most of the sponsored stations we enjoyed before the war, Normandy, Poste Parisien, N. Tou-

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 hope that the two vocalists will be the regulars in the Kingston Kaye Duo and Al Hibbler and that nothing occurs between now and June to cancel the arrangements.

WONDER what will happen when trumpeter-leader Randy Brooks ties the knot with band leader fiancée Ina Ray Hutton?

MINIATURES (Continued from page 3)

one note all through and the cello plays a three-note ostinato in yet another key. In the second movement the second violins are instructed to hold their own instruments in the manner of 'cello!'. All the above scores are published by Messrs. Boosey & Hawkes, Ltd. From J. & W. Chester, Ltd., come "Scenes and Dances" from Part I of de Falla's "The Three Corners Hat." Three dances from the same work are also available, but the new Suite is a most timely issue, coinciding with that of the Decca records together with which it will be later discussed more fully.

ONE of my readers writes to ask for particulars of a good text book on the subject of repairs to the piano accordion. If any reader is able to assist, I shall be glad to receive a note of any publication on the subject, since I am not aware that any book on these lines has been published in this country. In any case, my reader wishes to obtain information on the art of reed tuning; and if any other readers have contemplated undertaking work of this sort on their own instruments, my advice is to think again! Reed tuning is a highly specialised and skilled job, and calls for years of practice. Any 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 respect of this particular aspect of accordion upkeep to those who have made a scientific study of the job! Sorry in this case to be unhelpful, but those who know will agree that my advice is sound.

Accordion Times Edited by J. J. BLACK

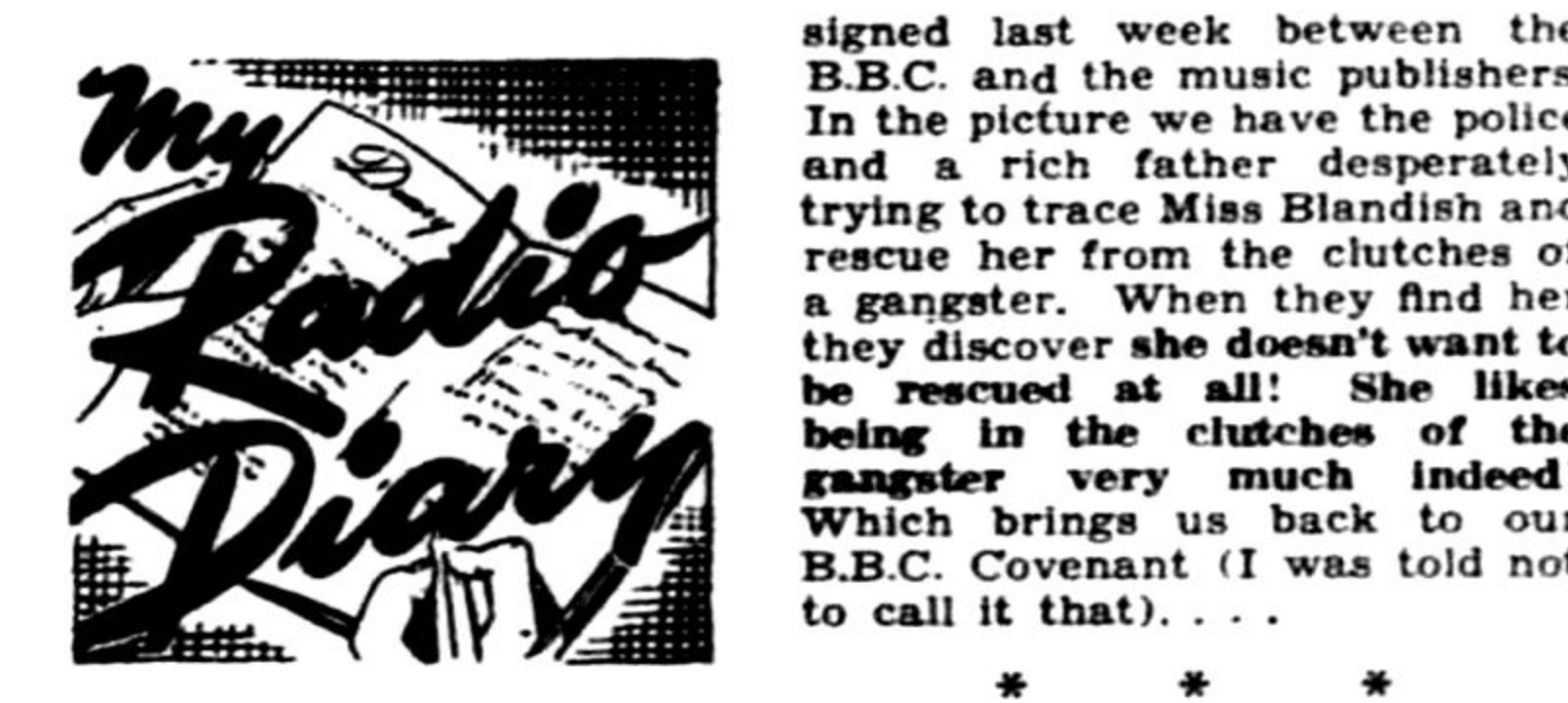
This was, in particular, in reply to a reader's request for a 120 Bass Chromatic Accordion with French Chromo tuning, to which French correspondent's address has been forwarded. However, I mention this fact in case any other reader has some special requirements. "One of the basic reasons for its establishment," 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 a steadily mounting demand for more musical facilities, more opportunities to utilise the emotional advantage of music to ease the high tension of modern living. With a higher income and more leisure time, the average American is buying more musical instruments for home individual use, and devoting more time and effort to music, either for diversion or as an 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. This 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 sillylike to take up music is over!"

SECOND THOUGHTS (No. 11) By Steve Race

WE ARE witnessing at the moment one of the greatest 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 money on it, you can make the other day, "Is so good it sounds like an American number?" Come off it, gentlemen; if you're going to spend money publishing 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.

By DEN BERRY

including the "German Jack Hyton" Mark Weber. In fact, he worked quite a lot in Germany before the war, but all the same, when the Germans marched into Luxembourg they still made him become a farm labourer for six years. 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 Junglinger, eleven miles away in 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 unmercifully 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 gentleman popping his head in through the door and shouting "Ici Radio Luxembourg. Hier ist Radio Luxembourg" into the mike and then popping out again. Later in the day, I did hit the famous gong and a young lady-announcer appeared, which was even better than I had expected. It strikes me as rather sad, but true, to arrive at the conclusion that Radio Luxembourg cannot return to anything like its pre-war standard until economic conditions improve. As Stephen Williams told me: 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)...



By Lee Conway

WHY does the radio critic of "Musical Express" discuss this film in a radio column? Because apart from the music, the picture is a strange parallel with the sensational document

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. Syd Dean, whose excellent orchestra is putting the members 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 shows.

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 post-war 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 American life."

THE TEN BEST SELLERS

- The following list of TEN BEST-SELLERS, irrespective of price, for week ending April 18, 1948, has been compiled from the supply by the members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces. 1. Tree In The Meadow (1/-, Campbell Connolly). 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/-, Kayser). 10. Teresa (1/-, Leeds).

No. 2 ORCHETTES BLUE MOON IT HAD TO BE YOU THEY DIDN'T BELIEVE ME POOR BUTTERFLY DON'T BE THAT WAY... FRANCIS, DAY & HUNTER, LTD. 138/140, Charing Cross Road, London, W.C.2

Besson 'ACADEMY' Trombone... £44 (inc. P.T.)... Besson, (Dept. 27), 15, WEST ST., W.C.2. TEL. 1018-9

ROCK MOUTHPIECES "Just the mouthpiece to get the right note" Say SQUADRONAIRES... T. W. HOWARTH & SON 96, SEYMOUR PLACE LONDON, W.1

GUARANTEED REPAIRS! We can do any kind of repair to any woodwind instrument... AN INVITATION TO YOU! JOIN THE SKYROCKETS' FAN CLUB... R. S. KITCHEN LTD. 27-31, QUEEN VICTORIA STREET, LEEDS.

Now in its second edition! FABULOUS DORSEYS The true life story of the two famous brothers... PROFUSELY ILLUSTRATED On every page 1/6 POST FREE... 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 Hyton 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 today. 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, proof, I believe he uses them as a trade mark—much in the same way as "Someone's Mother isn't using Pearl" or "Did you Maclean your Teeth?" In other words it is used to brand his product and give it an easily recognizable identity. If you ask me, I think it must have paid dividends.