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# £15,000 FOR MUSICIANS Geraldo on Band INFIVEWEEKS

# BUTLIN'S DO IT AGAIN! Great Show at Earls Court

(MUSICAL EXPRESS STAFF REPORTER)

COMMENCING MONDAY FEBRUARY 23 BUTLIN'S WILL PRESENT AT EARLS COURT A MAMMOTH DANCE U BAND PRESENTATION TO RUN CONCURRENTLY WITH THE GIGANTIC SPORTS DISPLAY TO BE HELD THERE. DURING A PERIOD OF FIVE WEEKS THEY WILL EMPLOY FIFTEEN BANDS, TWELVE GUEST CONDUCTORS, AND PRESENT TWO SHOWS A DAY FOR DANCERS. FOR MUSICAL ENTERTAINMENT ALONE BUTLIN'S INTEND TO SPEND £15,000. TO THOSE WHO SPEAK OF SLUMP THIS ADDED EXPENDITURE TO THEIR ALREADY LARGE PROGRAMME FOR THE SUMMER, MUST SURELY SHOW THAT FIRMS WITH ENTER-PRISING IDEAS SUCH AS THIS ONE ARE FIRST TO KEEP THE ENTERTAINMENT INDUSTRY ON ITS TOES AND TO MAKE FINE ENTERTAINMENT FOR THE PUBLIC AS WELL AS FIRST CLASS WORK, UNDER IDEAL CONDITIONS, FOR THE MUSICAL PROFESSION.

To Al Berlin, Musical Director for Butlin's must go full credit for many weeks of |advance planning that must go into a presentation of this kind. In a recent interview he told me that the show will be known as Butlin's Golden Ballroom of the Resort and not only are they decorating the hall to represent a golden ballroom on a magnificent scale but they are also laying their own floor to dance three thousand people, although the hall will hold five thousand. They will also present a replica of their own lounges in their camps complete with palms in the halls and also a replica of their famous French Bar at Filey Camp.

Al Berlin

there will, of course, be the

Once again we say that the

put into the organising. The

thanks for prices will be in easy

Monday to Wednesday admis-

Friday 3/6 and Saturday nights

Next Monday and Tuesday.

were published in this news-

ARNOLD BAX

WRITES A

Arnold Bax, Master of the

King's Music, is going to write

his first feature film score for

the picture "Oliver Twist." Muir

Mathieson will be the Music

Director and recordings will

take place in March. Harriet

Cohen, the Concert pianist will

be taking part in the recorded

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Clarinet Velocity (Speed Studies)

"Clarinet A La King" .....

"Sweet Sue" (Marsala) ......

" If I Had You" (Shaw) .......

Studies in High Harmonics (Nash)

Johnny Hodges Originals (Alto) ...
"Goodnight Sweetheart" (Read)

Chorus Album (Dinah, Margie, etc.) Red Album (11 Classic Solos) Alto

" If I Had You " (Read) .......

Jimmy Dorsey Chorus Album .....

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Arranger Aid (Jacobs)

Rudiments of Music (Mansfield) 2/9

sessions.

admission will be 5/-.

usual resident vocalists.

The job that fell to Berlin of choosing from the many hundreds of applicants for this show that will present five bands a night, must have been an extremely difficult one. At afternoon tea dances 3-5.30 pm two bands will appear but in the evening sessions 7-12 pm, dancers will be able to hear five different bands, apart from seeing many celebrities from the sporting world, film stars and many show personalities who will be visiting.

For the first week of February 23 the following bands will appear: - Eric Winstone and his Orchestra who will be resident for the complete five weeks, The Squadronaires, Oscar Rabin and Harry Davis, Billy Ternent, and for the first public appearance with his band for many years, Lew Stone who will appear for one night only on February 25. Butlin's Old Time Dance Orchestra will also appear conducted by Harry Davidson. For the week of March 1 there will be the bands of the Squadronaires, Maurice Winnick, Harry Parry, El Mario's Ladies Rumba Band, Harry Davidson, Eric Winstone and Nat Allen who will also appear for one night only.

On the third week commencing March 8 there will be the bands of the Squadronaires, Winstone, Billy Cotton, Carl Barriteau and Harry Davidson profession owes a vote of followed on the fourth week by thanks to Billy Butlin for his Billy Ternent, Frank Weir, The enterprise and to Al Berlin for Squadronaires, Eric Winstone, the many hours of work he has and Harry Davidson.

The final week of March 22 public, too, owes them a vote of will present a great surprise for London dancers who will see for reach of every man's pocket. the first time in many years at a dance hall Django Reinhardt sion will be 2/6, Thursday and and Stephan Grapelly with the Hot Club of France Quintette, Billy Ternent, Winstone, Nat Allen, Vic Lewis, and once February 2 and 3 Butlin's preagain Harry Davidson conduct- sent their annual pageant at the ing Butlin's Old Time Dance Or- Albert Hall, details of which

During the five week period paper several weeks ago. many famous guest conductors will appear including Jack Jackson, Lew Stone, Sidney Lipton, Nat Temple, Ronnie Munroe, Roy Fox, Billy Thorburn, Sid Millward and Wally Stewart from the Nitwits and George Crowe popular leader of the resident "Merry-go-Round" programme. With all the bands

chestra.



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Outfit in the new Stage Show at the LONDON PALLADIUM and with

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Feb. 15 Gaumont, Hammersmith Feb. 22 Regal, Edmonton READ HIS "COMMON SENSE DRUMMING from your Premier Dealer 316 PREMIER 116 Charing X Rd., W.C.2

# ITURBI RETURNING

TOSE ITURBI will return to for the first time I have heard a England next month for his West-end theatre audience third concert tour in less than a year. He will again be accom- after Mae West's numbers. To panied by his sister Amparo and their first appearance will be at money. Cardiff on February 22. At the time of going to press further details of this tour are not yet to producer William Mollison, available. Iturbi has just com-duction all the speed and excitepleted "The Birds and the ment and effect of a Techni-Metro Goldwyn colour movie. Bees "

To a vociferous ovation 'Diamond Lil" opened in town Third Visit

Mayer.

at the Prince of Wales Theatre with glamorous, gorgeous, sexy Mae West at her very best. Once again Val Parnell scores with the best show in town. Whoever you meet in the show business, including this writer, all are unanimous that this is a terrific show. I place it on record that whistle and cheer as they did

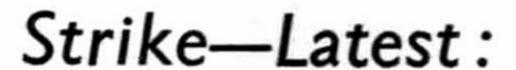
At Prince of Wales

I cannot finish these remarks without giving the highest praise

hear her sing "You Made Me

Love You" alone is worth your

J. L. R.



# BANDS MUST NOT ACCEPT DATES FOR AFTER MARCH 31!

annous annous

**FOLLOWING** the sensational edict last week from the D.B.D.A. that all dance band broadcasts must cease after March 31, comes further news that the Committee of the D.B.D.A. has advised all its members that they must not accept any broadcasts whatever for the period after March 31, until the situation is clarified.

This ruling affects all members of the D.B.D.A., who, it must be remembered, are essentially dance band men. For this reason it is natural to ask what the Musicians' Union is going to do about all those Leaders of Light Orchestras, some of whom play dance music on their radio programmes. If these Leaders do not join up with their dance band confrères the fight for higher wages will ultimately reach a deadlock. There are many light orchestras who could be booked as such by the B.B.C. and then given a dance programme to play. There is no doubt that if the D.B.D.A. and the Musicians' Union were to approach the Light Orchestra Leaders concerned they would be in complete agreement with the campaign already planned if negotiations with the B.B.C. are not satisfactorily concluded.

Hardie Ratcliffe informs us that the D.B.D.A. is to complete its organisation in the Provinces. Provincial bandleaders who are not already members of this branch of the Musicians' Union are urged to contact Hardie Ratcliffe at the M.U.

# Sir Thomas Beecham and Royal Phil. Record Film Musical Score

"Trumpet Blues" (James) ....... 3/2
Rex Stewart "Warm Up" Book 2/8
"Life Goes To A Party" (James) 4/2 Sir Thomas Beecham and the tor who, for some years, was on Royal Philharmonic Orchestra the staff of the B.B.C.'s music have been engaged by Columbia department. Pictures to record the musical score for the company's big new British film, "The First Gentleman," starring Jean - Pierre Aumont, Joan Hopkins, and Cecil Parker as the Prince Regent.

> Norman Ginsbury's Regency gramme a few months ago. comedy-drama which broke records on the London stage and

in the provinces, will be ready for showing in the next few This is the first time since 1935, when he conducted the music for the Mozart film,

"Whom the Gods Love," that Buddy Rich Snare Drum Method 10/6 Sir Thomas has directed the complete music score for a film. Tommy Dorsey Trombone Method 13/- | with the screen was when he tral character in "The First

Eddie Lang Advacd Guitar Meth. 8/Stan Kenton Piano Solo, ... Album 4/3 for a ballet sequence in the film "Red Shoes."

prolific writer of chamber Agent Harry Foster William will be fully licensed will run music, a selection of which was The film, an adaptation of featured in the Third Pro- Benny Goodman having been dance and will be known as the Berkeley went to great lengths

Berkeley's first symphony,

written at the beginning of the

war, was given its first perform-

ance at a "Prom" concert at

to ensure that the appropriate has recently signed a contract bers are advised to arrive early. contemporary instruments were used in "The First Gentleman."

the "Serpent," a large, undulat- him on his arrival in the States. ing bassoon-like wind instru- Goodman is considering rement several feet long. It was organising in the late Spring to invented around 1500, and was play theatres and he felt that popularised by the Hanoverian Denny Dennis, were he in Amer- bandleaders have been unable to Kings. It was a great favourite ica at that time, might be inter-His only other association with the Prince Regent, the cen- ested in joining his organisation.

Berkeley, the composer-conduc- bassoon.

KAYE, WEST AND ROONEY IN TOWN



Danny Kaye just arrived in London welcomed at a party at Ciro's by Mae West and Mickey Rooney.

# TWO NEW SERIES FOR CYRIL STAPLETON ORCH

COLLOWERS of the increasingly popular Cyril Stapleton Orchestra will be glad to hear gone into partnership in this that as from next Monday February 2, Stapleton will commence the first of a new series to be presented by Glyn Jones. Stapleton will appear for three weeks in this production programme and it will be heard in the Home Service at 7-7.30 pm every week.

VAUGHAN AND

ALLEN FOR

SOUTHALL

Club next Sunday when Denny

Vaughan and our Transatlantic

Correspondent Stuart S. Allen

Returning to Southall for the

second time, Allen will present

another of his modern record

recitals featuring mostly un-

issued American discs, and will

also compere the programme

**NEW CLUB** 

FOR BELL'S

DIXIELANDERS

NJEXT Monday, February 2, a

Victory House Hall, Leicester

this club is to form a permanent

showing place for Graeme Bell's Dixielanders during their stay in

this country. The club secretary

is Doug Whitton and readers

desirous of obtaining member-

ship can contact him at 184

Broomwood Road, London,

S.W.11. Membership fees are

one shilling and entrance fee is

This Sunday January 31 at

Cooks Ferry Inn, Edmonton,

Bell's Dixielanders and Harry

Gold and his Pieces of Eight

contact each other until this

new club will be opened at

The show will be called Cyril Stapleton Entertains and 1will feature his own particular brand of music together with two vocalists. These will be Sally Douglas and Denny VIRA IVIV Dennis. Dick James, resident vocalist with the band will be unable to appear due to his contract for the Monday Night at Eight Programme and naturally rehearsals for these shows would overlap. Resident hostess on the show will be Jill Balcon and the first guest artiste will be popular old broadcast time on Sunday Girls. The revue is booked for comedienne and impersonator Beryl Orde (Mrs. Stapleton.) In the second week's programme Viera will be guest artiste. When Stapleton completes his series of three we understand Jerry Desmonde who introduces that Paul Adam will follow with his Mayfair Music for the her will ask her what a certain next three weeks.

The early programme "Morning Music" which is non-vocal has always featured Light Orchestras, but commencing Tuesday February 24 Stapleton will do a series of six. He will feature non-vocal music but it will all be in the Serenade with Stapleton idiom, and should prove interesting listening to early risers.

## TITO BURNS CLUB STARTS will present a lively and varied

The rapidly growing number of bebop enthusiasts and all followers of modern music will welcome the foundation of the Tito Burns Club, which was successfully launched last week.

It is becoming increasingly being arranged by popular apparent at concerts and dances Geraldo singer, arranger and given by the Sextet that this pianist Denny Vaughan, Supbetter - than - terrific outfit is porting Denny will be a handand a club of this kind will give sisting of Dougie Robinson, alto them many more opportunities and clarinet; Eric Delaney, of listening and dancing to their drums, Keith Bird, tenor, favourite band. Enrolment Freddy Clayton, trumpet, Lad from 31 Whitcomb Street, W.C.2. lier on bass.

### WHITTLE MARRIED

Congratulations to Tommy Whittle tenor player with Ted Heath and his Music who married Miss Marie Quick in London last Friday. We have also received a telegram from the musicians in the band asking us to offer their congratula- Square. The main object of tions too.

### GOODMAN WANTS DENNIS

the Albert Hall in 1943. He is a IN a recent letter to well known three shillings. The club which Morris Agency advised him that their shows every Monday as a told many fine things about our Leicester Square Jazz Club. As own vocalist Denny Dennis, who accommodation is limited memwith the William Morris Agency | The doors will be open at 7 p.m. through Foster's, and also hav- and proceedings will commence ing heard his recordings, he was at 7.30 p.m. Prominent among these was particularly anxious to contact

week due to their various com-This, of course, is a great mitments. Having met they decompliment to Dennis's advance cided it would be a fine idea to Handel, on the other hand, so recordings already issued in the get together and this should be disliked the "Serpent's" effect States, but we understand that a wonderful evening's entertain-Music for "The First Gentle- in his "Fireworks Music," that it is more than likely that he ment for the many followers of man" was written by Lennox he later replaced it with the will be presented as a solo fea- jazz who will, no doubt, be preture artist. sent next Sunday.

# **NEW SERIES**

to listeners as well as sing. Norwich. entry in her diary means and she will recall the incident and follow it up with an appropriate Programme at 12.55-1.30 p.m. He

Lynn sings "Notes from her will, of course, appear with the Diary" and some of the entries band on both these broadcasts. may deal with the days when she was entertaining the troops overseas. She will be accom-Another top-line entertain- panied by the Concert Orchesment programme has been tra, directed by Robert Farnon arranged by Ken Pitt for the and the series is presented by members of his Southall Swing Roy Speer.

## HEATH BREAKS RECORDS AT RAMSGATE

time at the Coronation Ballroom | members of the profession that Ramsgate last Saturday they they cannot accept reservations broke all previous records held over the telephone, and all attracting a vast army of fans, picked group of musicians con- for that hall. Capacity for the tickets must be paid for in adballroom so far has been twelve vance by February 2, after hundred. Heath played to six- which date any unsold tickets teen hundred people. At the will be returned to the Manage-Pavilion Ballroom, Bath, on ment of Hammersmith Palais forms and full details obtainable Busby, trombone, and Jack Col- January 25 Heath played to for sale to the public. Patrons capacity again, although prices requiring transport home should for this occasion had been book and pay for their seats on

# Parade..

When Billy Ternent finishes his series as resident band on the popular Band Parade programme, his place will be taken by Geraldo and his Orchestra. Geraldo will, no doubt, feature his popular vocalists, Denny Vaughan, Carole Carr and his fine vocal outfit, Three Boys and a Girl.

# . . . and Harry Roy

Readers will be glad to hear that following his first broadcast for over a year from the Barbecue Ballroom, Bournemouth, Harry Roy will make his first appearance in Band Parade on Monday February 9. On February 11 the band will again be heard from 5.45-6.15 p.m. and again on February 14 at 12.55-1.30 p.m. This is a welcome return to a popular bandleader and first class band, of whom we have heard all too little on the air recently.

# **PHILLIPS BUYS REVUE**

Phillips advises us that among his many other business activities, he has just bought a complete revue. The show is the intimate Revue Continentale in which, until just recently, Derek Roy was appearing. He has new business venture with Billy Rhodes who, apart from playing chief comic in the show, has also written extra new material. Rhodes is himself an ex-member of the musical profession and in latter years toured in the well known act Billy Rhodes and

The show will feature Chika Lane, Alan Clive, Anita and Charles, Whitehead and Blades Vera Lynn comes back to her and the seventeen Gordon Ray evening beginning on February forty weeks solid and will open 1 and in this series she is to talk on March 1 at the Hippodrome.

Sid Phillips continues to entertain patrons of the Cocoanut Grove nightly and he broadcasts again this Saturday in the Light will follow this with Band The programme is called Vera Parade next Tuesday. Jill Allan

## Bands now Complete for Musicians' Ball

The tenth band to appear at the Musicians' Ball on February 27 will be Leslie Douglas and his Orchestra with Pearl Carr When Ted Heath and his and Sammy Herman. The Music appeared for the first M.S.B.C. have asked us to advise the buses in advance.

NOW READY !!! BILLY REID'S Sensational New Song A TREE IN THE MEADOW

THE NATIONS NO. I SONG

# AND THE TERRIFIC A.F.N. FEATURE

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#### THE VOICE

THE ALMIGHTY PANEL

The new topic of conversation today is the dreaded "Audition Panel" at the B.B.C. which, it seems, is responsible for dictatorial decisions over the engagement or rejection of dance bands in radio. Commencing with the Harry Leader case and the rumoured Stardusters contretemps, it is asked in musical circles who this Panel actually comprises, what their qualifications are, and how a radio dance bandleader is to be assured of fair judgment when his work comes before this Panel for the major decision. In view of many anomalies that used to exist at the B.B.C., most of which are now uprooted thanks to earlier "Musical Ezpress" campaigns, it is natural for dance musicians and bandleaders to be suspicious of any omnipotent Panel with the powers of life and death. This is a situation "Musical Express" well understands. Musical people have not yet had their confidence restored in the B.B.C. to the point of implicit trust.

UNDER FIRE OF CRITICISM It is understandable that a body such as the B.B.C., under constant fire of criticism, particularly where its dance music is concerned, should devise some system or other to attain, by trial and error or by careful elimination, the highest possible standard of performance. The Panel seems to be one way of achieving this. But at the same time the Panel stands to be shot at by every band they reject, every one of the friends and fans of the bands they reject, and anybody else with a grouse against the B.B.C. That is only natural. TAKING THE CAN BACK

It is quite obvious that somebody has got to make decisions where dance band bookings are concerned, and that somebody should also have to take the can back. But the very system at the B.B.C. is such that one person alone is not deemed capable of shouldering such grave responsibility. Accordingly Panels are set up to confuse the issue. And as soon as Panels make their appearance anonymity is the result. Secrecy makes for suspicion, and there you have the whole ugly set-up of distrust between B.B.C. and dance bands and vice versa. It is not easy to eliminate this state of affairs, but I do believe much could be done to ameliorate the conditions.

PUBLIC REACTION STATISTICS

It is said that the B.B.C. has a system of assessing public reaction. How this works I do not know. But assuming it is as near a true indication of popularity as one can get in the circumstances, let us put it to good use. Let the B.B.C. give EVERY reasonable sounding dance band that wants an airing a date, or two, or three. Let their skilled (?) staff help and advise that band instead of leaving it high and dry and lonely and very conscious of its initial mistakes. After a short series on a local station, if they are fairly good, repeat the series in the Light or Home and put the Public Reaction machinery to work. If they're getting listeners, keep them on. If not, chuck them out.

THE SERIES THAT COUNTS

Everybody in our business knows that one or two broadcasts do not mean a thing in the life of a band. It is the series of regular spots on the air that counts. Yet with all this, the general public gets fed up with the same bands ad nauseam. A series can last too long, just as well as it can be too short to do the band any good. Let us return to sanity and assess just how much broadcasting is GOOD for a band. Let the B.B.C. forget all this lunacy about Panels and Committees which are nothing less than systems for passing the buck. Let us all face up to our responsibilities and let us have an honest picture of what we all WANT out of broadcasting. Then let us all get down to brase tacks.

THE PERFECT SET-UP

The B.B.C. only needs a well respected musical personality with a reputation and a lifetime's practical experience and they can rely on his judgment in booking dance bands under a revised system to entail the essential points mentioned above. Let bands stay on the air through their own LISTENER INTEREST and not according to a ROTA. Give them all a fair chance. Keep the good ones and chuck out the bad ones. Without this process of ruthless elimination the B.B.C. will never encourage better dance music and dance bands will never get a fair deal on merit alone.



CARLTON "KING" SNARE DRUM IS COMING BACK

Limited supplies of the ever popular Metal Shell Snare Drum, No. 1002, will be released shortly. Ask your local dealer to put you on his waiting list.

did it boil down to? A simple Bop-minded have much to learn title of "Ellingtonia." Second— which so often marred the line

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# MUSICAL EXPRESS, FRIDAY, JANUARY 80, 1948. MUSICAL CELEBRITIES IN THE FILM "EASY MONEY"



Paul Adam and Greta Gynt in a speciality number together.

"FASY MONEY, the new Gainsborough picture about football winners, is of special interest to musicians and music enthusiasts — apart from the universal attraction of the easy money.

Episode three in the picture is about people who try to trick the pools, and in this story, Greta Gynt, playing the part of a night-club singer, appears in a sequence with Paul Adam and his Mayfair Music from the Milroy Club. Greta sings a number called "The Shady Lady Spiv" written for her by Vivian Ellis of "Bless the Bride" fame, and part of her routine consists of dancing with Paul Adam.

The last episode in "Easy Money" is about a dispirited little symphony bass player, played by Edward Rigby. He is so fed up by the monotony of playing uninspired accompaniments to the melodies of the rest of the orchestra that he checks his pools on the stand during a concert. He discovers he has won and breaks up the performance, resigning on the spot. After a whirl of high life, however, he meets his orchestral companion, played by Guy Rolfe, and learns that unless financial aid is forthcoming the orchestra will have to disband. The last sequence shows the director of the orchestra announcing to the concert audience that the orchestra's life has been guaranteed for another year by an



Francis Chagrin, Raymond Lovell, Basil Cameron, Edward Rigby and Bernard Knowles.

anonymous benefactor, subject to certain modifications in the orchestra's disposition which, he feels sure, the audience will agree with the benefactor are for the better. The camera then focuses on the ensemble, showing the symphony orchestra fronted by a line of double basses, in the middle of which sits little Rigby on a pedestal.

"Divertimento," the piece of music for this episode of "Easy Money," was specially composed by Francis Chagrin and played by the London Symphony Orchestra. Edward Rigby and Guy Rolfe were actually taught to play their bass parts by William Cruft and George Windeatt, head of the Gainsborough Music Department and assistant to Muir Mathieson, Director of Music for the J. Arthur Rank Organisation. Sixty-eight year old Rigby's comment after the sequence had been filmed was: "It was absolute torment - I'd only played a banjo before!"

For Raymond Lovell, who played the conductor, the ordeal was not so painful. A few days of careful coaching by composer Chagrin and Lovell's friend Basil Cameron brought him to the required standard of proficiency.

"Easy Money" is currently at the Marble Arch Pavilion and Gaumont, Haymarket. You will definitely enjoy it. STUART S. ALLEN.

# Jazz Essay Prize Winner Asks WHAT'S IN A NAME?

By F. G. GOODYEAR

RE-BOP is an excuse! It is an excuse for a lot of bumptious buffoons to shoot Ye Olde Line about "progressive music," and to baffle us all with the most complicated and high-sounding bilge! By definition, Be-Bop is an interweave of rhythmic eccentricities

and thematic deflections amounting to a sort of musical pipe-dream, and calling for the utmost practical and theoretical knowledge. In practice - but there's the rub: it never seems to be put into practice! Certainly, the alleged Bop we are offered on every side to-day represents quite an advance on earlier styles of jazz - but this advance has, surely, been more a question of technical progress than æsthetic development.

catchy call - and - answer riff from history. whose only claim to distinction to be the true spirit of spon-

handful of so-called "authentic" (or Re-Bop)—the real thing! himself. Just that! In the later big band. big band efforts theme, arrange- Kenton, McKinley, Earl Spen- Attempts to name and separ-

Boogie Woogie for Little Fin-

gers by Frank Paparelli.

Boogle Woogle for Beginners

Eight to the Bar by Frank

Boogle Woogle for Accordion,

edited by Milton de Lugg.

A LL the above books are made

Peter Maurice and Leeds Music.

arranged by Pietro Diero,

available in this country by

by Frank Paparelli.

Paparelli.

mmmmm, For this Critical Study of ? Be-Bop reader F. G. Goodyear, of 4 Headley Cottages, Headley Road, Woodley, Reading, wins the second of the three Awards of One Guinea in our "Jazz Essay Competition."

Here is writing which contains qualities all too rarely found in the work of many an established jazz critic-wit, point and original thought. Congratulations to a worthy

prizewinner. Emmunic

clarified by the release of a to be acknowledged as Be-Bop believe.

chords and some unbelievably crying "There's no such thing!" differences about Be-Bop involved tooting by Gillespie But Gillespie himself boasts a opposed to other, equally

ment and trumpet solos are cer, Dizzy, Chubby Jackson, ate the varied forces at work in team. The only let-down is a more involved than previously. Red Rodney, Lennie Tristano, the complex branch of music rather indifferent baritone sax Just that! Is the whole idea then Ella Fitzgerald and Johnny called jazz are fruitless, since so original? I should say that Bothwell - big bands, small these forces are inseparable! Duke Ellington has been doing bands, soloists, vocalists — all Anyway, what's in a name?

**PUBLICATIONS** 

REVIEWED

MALCOLM RAYMENT

easy and requiring no large

"Boogie Woogie for Begin-

stretches of the hands.

The three Boogie Woogie tutors ners" again requires no pre-

are aiming for a similar goal. making progress all the time. If there is a difference between their styles of music, where does it lie? Can one say: "This is Be-Bop, that is not!" No \_ Oop-Pop-A-Da (Brown). one cannot even say: "That is this style, this is the other." Be-Bop, Fifth Dimensional Music, Progressive Jazz - call them what you will; if there is a difference between them it is indefinable. For similar, contemporary ideas, especially when confined to so narrow a field as jazz, are bound to overlap and mutually influence one another. gether - each takes ideas from the other and benefits thereby.

Brunswick issued Lionel Hamp- tastefully for at least seven form of music, is a myth! On cording we've sadly missed till ton's recording - "Hey-Ba-Ba- years, turning out such themes the other hand, the use of the now. Re-Bop!" The critics heralded as "Cottontail," "Sherman term "Be-Bop" to embrace all There is also a deal of differthis momentous musical offering Shuffle," "Johnny Come Lately," varieties of New Jazz (the only ence between the Gillespie who with pæans of praise or roulades and such "unusual" chords as logical sense in which it can be says "Ow!" and the Gillespie of of raspberries - according to are to be found in "Bakiff," used) leads us to some startling, '44, who gave us recordings like taste. What a fuss they made "Dusk" and "Across the Track even embarrassing conclusions. Groovin' High (Guild 1001). The about this "new development in Blues." Admittedly, technical First, that Ellington originated nervous tension of those early jazz," this "their first taste of proficiency has improved — even it back in 1940, when it was performances has gone; there Re-Bop," and so on. But what since then, but artistically the given the somewhat patronising are less of the sudden screeches that Dizzy's big band plays less of his solos, and few sharp tune, embellished with high So far, the only American re- (or worse) Be-Bop than many ascents into the extreme register trumpet and croaky clarinet. cording issued here that ap- of his contemporaries. (This is for no apparent reason. His

comparison.) was not that it introduced us to taneous and fantastic Bop is People better qualified than I Re-Bop (or Be-Bop), but that it Chubby Jackson's "L'Ana." have attempted to categorise confounded the crass com- Here we have the impossible Be-Bop, and every other jazz This allows for the expansion of placency of the critics! Unfor- theme, essential above all to the mode — and have failed to lay tunately, the learned ignorance veritable Bop — although, as down a generally acceptable of the critics gave rise to much Denis Preston pointed out in his theorem on any of them. The of the muddled thinking and review of this piece, the solos reason is obvious. That jazz it- sound normally associated with misrepresentation of Be-Bop lack the fire of the Minton's self in its entirety is an abstract, Be-Bop solos by lesser artists. boys. On the whole, however, and as such cannot be carved On the whole I should say that However, the issue, so sorely they are in keeping with the into sections in such detail as the influence of Charlie Parker confused, has been somewhat theme and sufficiently romantic the Be-Bop lovers would have us is at work here — and a salutary

The New Jazz is growing -Be-Bop recordings. But if one Looking further afield - to though, like its forebears, it will takes the trouble to analyse Gil- Kenton, McKinley or Woody suffer many abuses before reachlespie's music — what is the Herman, we find enough orches- ing its full height. It may soon result? The early Sextet and big trated Bop to give Tad Dameron be a dominant factor in modern band recordings offer a theme an inferiority complex. Some, I music, and when that time (straightforward enough, as a have no doubt, will pounce upon comes is it too much to hope rule), a smattering of unusual the words "orchestrated Bop," that there will be no childish nebulous jazz forms?

of moderate difficulty but avoiding elaborate cross-rhythms. In this book the pupil is not re-

quired to improvise. "Eight to the Bar" covers in even fuller detail the ground of "Boogie Woogie for Beginners," and also requires considerably more technique. Although it does not attempt to teach impositions, graded, but all very provisation, it does show how improvisations are built up by development of melodic and rhythmic motives, and also gives

by Frank Paparelli may be vious experience of piano playmay be taken with the harmonic termed elementary, intermediate ing, although this is of course a framework. and advanced respectively. considerable help. The elements Unlike Frank Paparelli, Pietro "Boogie Woogie for Little Fin- of boogie woogie are dealt with Diero does not attempt to exgers" is a most striking and fully. There are five introduc- plain the nature or technical original production, aiming its tory chapters dealing thoroughly side of boogle woogle. With just appeal at children. The illustra- with style (including harmonic a few hints on how to play tions by Robert Holley alone basis), touch, left hand, right boogie woogie basses on the make it worth getting. The only hand and both hands together accordion, he launches into ten knowledge taken for granted is with many suggestions. Finally, arrangements for accordion of that of musical notation. Pre- after many exercises, there are plane compositions by Pete vious experience of plano play- examples by Meade Lux Lewis, Johnson, Albert Ammons, Meade ing is quite unnecessary. There Albert Ammons, Pete Johnson Lux Lewis, Pine Top Smith and are thirty-three miniature com- and Den Raye, reaching a stage others.

examples of the liberties that



Edited by

DENIS

PRESTON Ow! (Gillespie).

by Dizzy Gillespie and his Orchestra.

very effectively, too. The Victor dous phrase, and a pretty hot zine "Metronome" in September recording gives a roundness to tenor. Incidentally, the last en- 1947. his tone which was lacking in semble chorus has more going the earlier and also the contem- on at one time than I've yet poraneous Musicraft waxings, heard on any Be-Bop recording. Which is the truer portrayal I We're on the road to some real cannot say. Perhaps neither do counterpoint. . . . History has proved that jazz and it justice; perhaps the Victor engineers have flattered the Gil- this coupling. It is worthy of lespie tone quality. That is any critic's full marks (if only something we shall only know for Dizzy!) and any fan's 4/4. They develop and mature side when we hear the man in person. But true it is that there is Overture to a Jam Session -Think back to the time when a similar sort of thing far more Be-Bop then, as a definitive a sonority in this present re- Parts I & II (Strayhorn).

Quite a jolly little party piece, proaches what we may presume easily proved by a little judicious trumpet variations have greater ease and flow; the phrases are generally longer — as much as eight bars in length, as in "Ow!" his melodic ideas within the course of the phrase, and helps to do away with the "choppy" influence it is, too.

"Ow!" isn't really a very adventurous piece of music. Once again I have the feeling that this is the kind of thing that Count Basie could do equally well. The rhythm section throughout has a peculiarly Basie flavour, which probably adds to the illusion. The reeds play their little riffs prettily and with a nice inflection: the trombones have a happy blend, and solo by one Cecil Payne. Serge

#### THE TEN BEST SELLERS

The following list of TEN BEST-SELLERS, irrespective of price, for week ending January 22, 1948, has been compiled from lists supplied by the members of the WHOLESALE MUSIC DIS-TRIBUTORS' ASSOCIATION in London and the Provinces.

1. Apple Blossom Wedding (1/-, Campbell Connelly). 2. Peg O' My Heart (1/-,

Ascherberg). 3. Near You (1/-, Chappell). 4. Little Old Mill (1/-, Dash).

5. I'll Make Up For Everything (1/-, P. Maurice). 6. Tree In The Meadow (1/-,

Campbell Connelly). 7. I Wonder Who's Kissing Her Now (1/-, Feldman). 8. Coffee Song (1/-,

Southern). 9. Now Is The Hour (1/-, Keith Prowse). 10. Darby and Jean (1/-, Bek and Gog).

# "OW!" SAYS GILLESPIE

and only Be-Bop baritone.

Hagood, sings amusingly (and discovered a mentor in an unwith tremendous swing), taking expected quarter. the mike out of his own inimit- I quote herewith Teddy Wilable 'strumental style.' There son's remarks a this perform-

d umming, a Gillespie solo - Test" conducted by Leonard Ow! says Mr. Gillespie - and containing at least one stupen- Feather for the American maga-

by Duke Ellington and his Orchestra. Parlophone R3081.

Chaloff remains for me the one I was both puzzled and disappointed by this record, which Oop-Pop-A-Da is completely quite belies its promising title. mad in an endearing sort of Frankly, I was at a loss to criway. Dizzy, assisted by Pancho ticise it adequately until I

is \_\_me strong imaginative ance, made during a "Blindfold

"This starts out like a sort of modernised Larry Clinton; a lot of good orchestration but no ideas. Second part could be a different arranger: it really gets going, melodically and harmonically. This sounds greatly influenced by Duke. but lacks Duke's band sound. First side, two stars; second side, four."

enough. Take it or leave it. . . .

All of which. I'd say, is fair



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# CARMEN MIRANDA FOR PALLADIUM

RAZILIAN bombshell Carmen Miranda has been signed by impressario Val C. Parnell for his London Palladium Variety season and is expected to open on Monday April 26. The contract has been negotiated by the William Morris Agency and London's Foster's Agency, who are responsible for bringing most of the American star acts to these shores. At this printing I had not been informed as to whether or not la Miranda will be accompanied on her London appearance by her equally well-known Bando Da Lua. If the musicians do not come with her, it will be a great opportunity for British rhumba musicians to show what they can do.

HAD a short but highly enthusiastic letter from my good pal Len Camber this week. Most of you know the high time he is having in New York, so there is no need to go all over that again -nothing unusual has happened to Len apart from the obvious thrill of meeting so many fellow celebrities and working on American radio shows. He tells me that he must get back home by March - he got one of my Christmas cards and says he just has to see my "car" before it really falls apart. Guess it'll hold 'til March, Len!

ONE of New York's most famous dance and jazz locations will disappear from the landscape within the next two years. Notice to leave the premises within this period has been served on owner of the famous Roseland Ballroom, Lou Brecker, who contemplates moving to the Gay Blades skating rink, which he also owns, in about twelve months. The Roseland, which has been in continuous operation since its opening in 1919, is to be torn down to make way for a more modern building. Brecker also owns a share of the famous Hollywood Palladium, which has just switched over to a five nights a week policy owing to the fall-off in business. The management are offering the spot as a broadcasting studio or private hire hall night.

"Near You," swell though it band. may be. I wish I had the necessary dollars on hand to back up that guy who has offered a hundred and twenty-five dollars to Crosby, who left Decca and from Hollywood. joined up with them only a few weeks before the New Year and worked like mad to get the new

series which will keep him on this he had dealt another un-

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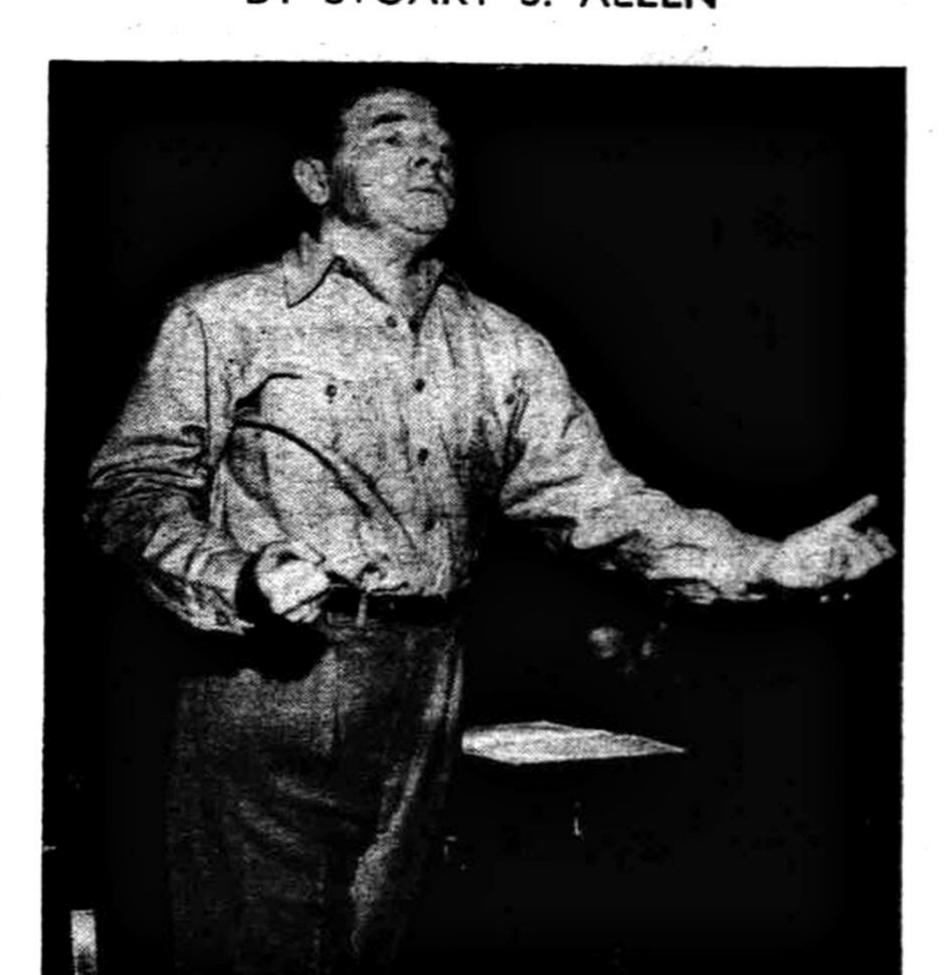
resonance and tone quality.

wear resistance, and absence of plating

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American Commentary BY STUART S. ALLEN



Eugene Ormandy, conductor of the Philadelphia Orchestra, snapped at a recent rehearsal for the weekly CBS Saturday afternoon concert series. The broadcasts originate in Philadelphia's Academy of Music.

treated "Near You" - on re- bill included Barbara Stanwyck, is wise to move in this direction cords that is! With the same Frank Morgan, William Bendix, since the success of these Crosby style of Eddie Haywood piano Robert Montgomery, Dennis shows, which are recorded on introduction, he has recorded Day, Mayor O'Dwyer, Henry tape, is evoking such widespread the new number for the rather Morgan and Arnold Stang, and interest in radio circles that it day over Christmas in order obscure Bullets label, and many Lena Horne, broadcasting from is expected that many other big that they could rest up before people across the pond are tell- Boston, where she was making network programmes ing me it will be another "Hit a personal appearance en route change over to this type of Parade" cert - I wonder? . . . to Hollywood. Harry Zimmer- broadcasting in the future, and The Bullets Company, by the man's augmented orchestra and the A.F.M. boss wants to ensure way, have also got an album of an eighteen-voice chorus sup- against all these recordings Orleans in time for the tradisome sixteen sides by Bob plied the special accompaniment being used for repeats as they

batch of sides cut before the CAESAR PETRILLO has been acquitted by the court before music sessions! whom he was summoned last week charged with violating the an important new radio Hartley legislation). Prior to DUKE ELLINGTON'S annual TEX BENEKE has just landed infamous Lea Act (the Taft-

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the air for a long time and give announced blow at the record him some of the best listening industry by stating that he extime in the States. Tex has been pected his American Federation signed up by the U.S. Air Force of Musicians to receive full payfor their new Friday night ment under the terms of their musical recruiting programme now lapsed contract of royalties which will go out Coast to Coast due to them on all wax recorded on the Mutual Network from prior to December 31. This to on Monday nights — closing 10.30 to 11 p.m. The programme include all re-issues. Naturally is to be called "On the Beam this is strictly legal as the con-With Tex Beneke" and will tour tract was not out of date until the country, broadcasting each January 1. However, it caught nights at a salary of \$2,750. I'M getting just a little bit tired week from a different key city the industry napping with the of Ralph Moffatt playing that where featured teen-age guest result that the Union can expect the members of his entourage Francis Craig recording of artists will appear with the stiff opposition, even though it a one hundred dollar savings doesn't look like it would hold bond as a Christmas present. in a law court. Petrillo has also decreed that all recorded repeats Dorsey and a few more AST Monday saw the radio are to be outlawed and that net- maestros on the sick list by celebration of the City of works must, in future, use a breaking up his band for an enbreak it over Moffatt's head. New York's Golden Anniversary live broadcast if they wish to forced lay-off. The unusually Talking of said Francis Craig, by a star-studded broadcast fea- repeat any particular show. This heavy strain on leaders these the fellow has come up with an- turing many of the entertain- does not ban pre-recording as is days and the long period that other tune called "Beg Your ment profession's biggest names used on the Bing Crosby pro- he has gone without a holiday Pardon," which he treats in ex- who claim Manhattan origin. gramme so long as this record- have had their effect at last, and actly the same way as he has Emcee'd by James Cagney, the ing is only used once. Petrillo Gray expects to rest for several are over here. Our M.U. should have something to say about all those re-broadcasts of ITMA,

> Festival at Carnegie Hall nearly flopped this year, coming as it did at the same time as that unlucky freak snow storm which paralysed the City. I am told, however, that despite the snow, the Hall had been almost sold in advance and that it was well filled on both nights of the Festival. Ellington grossed an rainy day," came the reply. average ten thousand dollars at the box office, thus ensuring the success of the venture even though many of the ticket hol-

ders failed to make their pre-

"Merry-go-Round" etc., maybe

then we would get more dance

by the first performance o Ellington's latest major work "The Liberian Suite," composed in honour of the centenary of this African State. According to reports, it is certainly no "Black, Brown and Beige," although it possesses some excellent Ellingtonia. Time alone will tell, with the repeated playing of this opus as it did in the case of the former work, slated at first but since hailed as a masterpiece by many thousands of musicians and music lovers. This particular performance of the "Liberian Suite" featured Tyree Glenn, formerly with Don Redman in Europe, on trombone and vibraphone. This should have been good, since Tyree is someone I never tire of listening PIT late to mention it, but it got mislaid in my vast file.

The programme was varied and

more moderate than on previous

occasions, and was highlighted

is the information that Jeri Ney, the new vocalist with Woody Herman, left the band on December 22 and was replaced by Mary Ann McCall, who joined just in time to record a set of discs with the Herd on their last session. Mary Ann had married and been in retirement in San Diego since leaving the band before Woody broke up last time. . . . Ella Fitzgerald has married Ray Brown, bass player formerly in the Dizzy Gillespie band. She is to tour with a jazz unit headed by screaming tenorman Illinois Jacquet under the auspices of promoter Ernest Anderson, the man who put on the highly popular Eddie Condon sessions in New York. Anderson has scheduled the group to cover seventeen key cities in the next few months playing concerts only. They will be followed on the same route by Dizzy Gillespie and Sarah Vaughan as soon as the former gets back from his European tour.

WAVIER CUGAT has been signed to appear at the Capitol Theatre, New York, in April. . . . Les Brown, currently supplying the music for the Bob Hope Show, is booked to appear this month at the Avadon Ballroom in Los Angeles for three . . Tommy Dorsey bought all ... Glen Gray has joined Jimmy months unless business conditions improve. Also for this reason, Ray McKinley wisely gave his band a two week holicommencing a long and arduous tour of the Southern States from whence they have not long come. Ray expects to be in New tional Mardi Gras. He caused a minor sensation when he last appeared in the City.

leader heard that one of his more successful opposite num- in turn means more dollars! bers had just netted \$20,000 over a combined radio and recording deal he was envious at the other's success. Meeting him a few days later in a bar, he re-

marked on his friend's good "But what are you going to

do with all that dough?" "Oh, I'll put it away for a "What are you expecting,

brother?" asked the minor

leader, "a MONSOON?" AW NUTS!!! See you again sence felt in the vast auditorium next week!

> nent's brass fell to pieces with mind all this, dear susceptible their "ricky-ticky" treatment in listeners! I can take it! But Avalon, although I don't know what I thought in rotten bad why, since it was not played at taste was the reference to a any unduly great speed. I murderer as Mr. Strachey. Well, thought Eva Beynon's voice, ac- the B.B.C. knows its own busicompanied by the Ternent band, ness best. But if they censor

and off colour. Perhaps the MY spies tell me there is a numbers did not suit her? I "strong rumour that Jazz could not say. Strangely enough Club will come off the air. Well, what commanded my attention it's had a long innings. Why, I most was Rita Williams, who don't know. It was never truly sang beautifully "Once Upon A representative of jazz. I can Winter Time." This is a vocal- hardly recollect any one session THERE is a great deal in the ist for any great band to be outstanding for improvisation disc jockey psychology. Of proud of. She is consistently in the true spirit of a jam sescourse we all know it is not the good. Jack Simpson and his sion. Deep down in my heart I records alone that make you Sextet were at the top of their have an explanation for the personality of the broadcaster sentation, particularly his and its un-jazzy atmosphere. It Moffatt? We have our own WHAT the hell - I can't listen order; it must come from the to music ALL my life can soul; it must be impromptu or try. Outstanding among them I? So I tune in to "Up the it cannot be captured. Well,

nity for the nation to hear lations to all concerned.

Adrian Boult's grand discourse on Romeo

The Clef Quintet, making first appearance on the air. Very polished vocal ensemble from five boys and a guitar. This is a very saleable product anywhere. Watch them



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# "The Troubadour"

TTYITH all the cabinet minis-

W ters preaching dollar saving

tically every commodity from

films to fancy waistcoats, it sur-

prises me that, so far, the music

industry seems to have escaped

their notice as a potential earner

of that oblong piece of paper

known as the almighty dollar,

which now appears to be the

answer to our very existence. It

is not yet realised how vast is

the amount of money earned by

considerable export value.

Import and not Export!

flow of dollars.

ISH WRITERS!

and dollar earning in prac-

in Popular Songs, Mr. Wilson! (Desmond O'Connor and America, and more dollars for of the recordings of British

Right Society.

SHEET MUSIC. At a very conservative estimate I should say that there are at least 20 million copies of popular music sold in this country every year (last year "Now Is The Hour" sold nearly one million copies alone!). A large percentage of the proceeds of this sale also finds its way to America - as with the P.R.S. MORE EX-PLOITATION OF BRITISH SONGS BY THE B.B.C. means more hits, and by this, more dollars from the sale of sheet music in the U.S.A., where one song can sell well OVER a million copies!

popular music in all its ramifica-RECORDS. Of the total tions—popular music, that thirty years ago was written solely by output of the recording comour native writers and was of panies in this country, only 10 per cent. are British titles, Today, popular music spells which means that 90 per cent. of royalties from their considerable Gradually, during the past 30 sale again finds its way to the years, American influence and U.S.A. More support from the capital has insidiously monopol- B.B.C. for our native writers ised this very lucrative market, would mean more British hits. as they did in films. However, which these companies would be as in films, there is a remedy. compelled to record. These re-At the moment, the bulk of the cords would, in turn, help to sell monies received from popular our songs in America.

music finds its way to America, LONDON RECORDS. Rebut this outward flow of sterling cently a new label - LONDON could be turned into an inward RECORDS - has appeared to make records for export to THE REMEDY IS MORE America, using British artists EXPLOITATION FOR BRIT- and musicians but, I am afraid, only a very small percentage of Let us see how preference for British songs. Although Mr. British songs by the B.B.C. can Wilson might be very gratified help the campaign for dollars, at the dollar return from the American publishers do (and sale of these records, does he will) buy our songs but, as a realise there is no knowing the general rule, only when they are amount of dollars that could be WHEN an up-and-coming hits. More British hits means earned in royalties if only 50 more songs to America and this per cent, of these titles were

PERFORMING RIGHT AMERICAN PUBLISHERS SOCIETY. I don't know the IN THIS COUNTRY. There is exact figure, but I should say a large percentage of American that of the substantial amount publishers in this country who collected in this country by the publish only American songs. P.R.S. for broadcasting and There is, however, one outstandlicence fees, a large percentage ing exception — the Leeds Music goes to America. No fault of Publishing Company. Although the P.R.S. On the other hand, Leeds exploit entirely American the P.R.S. also collect through over here, they exploit an equal their affiliated society, dollars number of British songs in the for our writers from the U.S.A. U.S.A. In this writer's opinion, That small trickle could become this exemplary situation should a river - MORE SUPPORT be made to apply in the case of FROM THE B.B.C. FOR OUR every American publisher in this NATIVE WRITERS would country.

mean more hit songs bought by Below is a list of some

There are Millions of Dollars Britain via the Performing songs in the U.S.A. published by Eddie Cassen). the Leeds Music Co. in the last month or so.

"I'LL MAKE UP FOR EVERYTHING" (Ross Parker); Sinatra and Ink Spots. Gypsy" as an example of the "BELLA BELLA MARIE" dollar earning capacity of one

drews Sisters. BLUES" liams); Denny Dennis.

Bing Crosby. (Ross Parker and John this information. Turner); Guy Lombardo.

the U.S.A. at the moment are: - cisely a 2id. stamp and it does and Kulma). "LITTLE OLD MILL" obviously must be:

(Pelosi and Towers) (Box, Cox and Ilda)

THE STARS WILL RE-MEMBER" (Pelosi and Towers). Incidentally, let us take "The

(Pelosi and Towers); An- single British song — 5.000,000 records and over 1,000,000 sheet THE BLUEST KIND OF music sales in America repre-(Spencer Wil- sents an amazing amount of dollars, Mr. Wilson! I don't 'MY GIRL'S AN IRISH know the exact figure, but I am GIRL" (Jack Popplewell); sure Mr. Jimmy Phillips of The Peter Maurice Music Co. would "THE FLOWER SELLER" be only too pleased to give you

It is interesting to note that Other songs being exploited in the cost of this export is pre-"DREAM AGAIN' (Box, Cox not deprive our own people of a commodity! So the answer

M O R E EXPLOITATION "MAKE BELIEVE WORLD" NOW OF BRITISH SONGS VIA THE BRITISH BROAD-"HOW LUCKY YOU ARE " CASTING CORPORATION!

#### SECOND THOUGHTS. By Steve Race

THE Editor, having kindly printed my statement some weeks ago that I have never written anything under a pen name for "Musical Express," kindly comes up with a couple of inches each week in which to pursue a few idle fancies. Idle Fancy number one concerns broadcasting in general and more particularly the B.B.C.'s Red Light system. If we are quite honest with ourselves we must doubt whether any musician, no matter how experienced, ever feels completely casual and relaxed during a broadcast in which he has any solo work. It is impossible to ignore the millions of unseen listeners, even in the splendid isolation of Cripplegate Institute. Consequently, anything which might ease the strain of broadcasting should be welcomed. It always seems to me that the few seconds pause between the red flashes and the "steady red" is just too long for comfort, and poor Joe Bandleader is left holding his breath, with his right arm tensely extended like the Statue of Liberty. Is there any technical reason why the B.B.C. should not shorten the gap between the flashes and the "steady" and, to make certain, couldn't the flashes be on the white light, and the "steady" on the red? . . . Alright then, it was only an idea.

mmmmmmmmmm

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When you tune in A.F.N. is it think that's the title). to hear records or is it to hear special record spots in this counbored listeners.

Speaking of brass, Billy Ter- but business first!" Oh, I don't his Pieces of Eight get the Nice entertainment, Mr. Loss.

Green, the guest artiste, was not gander as well, don't you think? her usual self. Her performance on this occasion was very dull

am sorry she didn't feature that like that for nice, clean fun? Denis Preston, with a discourse a real little trouper, with lots of girl trumpeter of hers playing There were also gags about on Jazz Inspiration, but I stick personality. And an excellent Carnival of Venice" with the ladies' corsets. A woman says: to my story that Jazz was duet in "Anything You Can Do" triple-tongueing and what-not "Is there something you want strictly "afterbeat" music. worthy of the west-end show in that brings the house down. of me?" The answer is: "Yes- That's why Harry Gold and which that number was born.

was very nice indeed. Paula the goose, they must censor the

listen for half an hour. It is the form in a very interesting pre- strange complex of Jazz Club himself that does the trick, novelty number "Spooks" (I has already been said in this newspaper by other columnists that buskers cannot busk to is charming Jean Metcalfe on Pole" because I'm a Jewell and that's all very true, but I know Tuesdays. This is something I Warriss fan. And what do I another and a more important crowd jumping on that after-beat go for in a big way. She is re- get? No material at all from reason. Jazz Club, whether by wherever they play. It's irresistposed and natural. She lacks all the boys. Any gags (sic) are accident or due to the influence ible — but it's "two-beat" stuff, affectation. She has a most worked by their stooges, and of those who run it, presents all the same! pleasing presence. Of course, those that are worked are filthy, every number in a four-beat she is very experienced at this I have the strongest belief it idiom. That "four-beat" incensort of programme, but she is, would pay Jewell and Warriss tive starts with drums, infects AFTER the Donald Peers pronevertheless, a bright spot in to turn this series in! Count guitar and bass and finally a gramme, the credits, menthe B.B.C. fare provided for us "So-So" (late Itma) was very spreads its deadly monotony to tioning orchestra, conductor, amusing indeed, but how the the whole jam session. Result- arranger, producer, etc., would censor passed the material beats all and sundry think and create rival the credit titles on a major me. I remember once being told in terms of the "four-beat" American film production. BAND PARADE with the by the B.B.C. — no mention of style. Now Jazz was never mammoths - Benson, Simp- ladies' underwear, Cabinet Min- "four-beat" in its conception. son and Ternent. Nice pro- isters, sex, etc. But Count "So- Jazz was essentially "two-beat" NICE - that girl who sings gramme. Ivy Benson's band So" said his wife was upstairs music. I don't want to tread on sounds like a male orchestra. I on the bed ROOSTING! Howja the domain of our Jazz Editor, with Joe Loss. Puts it over like

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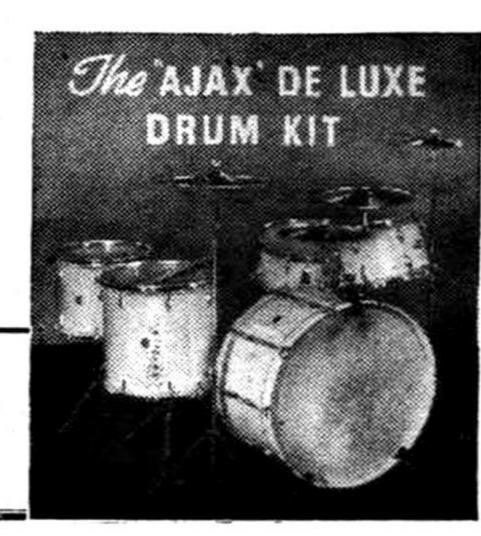
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# NEW VOCAL QUINTET WITH **FOSTER**

The Downbeaters

Just before the new vocal quintette with the Teddy Foster band went on the air last week it was found that the name they had chosen. The Vocaltones, could not be used. Ten minutes before the broadcast a name still could not be found. Then Foster who was rehearsing the said to his musicians 'Watch for my downbeat." John Gee, new public relations officer for the band heard the remark and called out "The Downbeaters." So the new vocal outfit went on the air with that title as their new name.



"The Downbeaters" new vocal team with Teddy Foster

# L.P.O's BRILLIANT CONCERT By Malcolm Rayment.

ever given, showing that their wise brilliant concert. The first best is the equal of The Royal movement suffered most. It was Philharmonic at its best. In Karl taken far too slowly-moderato Rankl they had the most sym- instead of vivace, presumably pathetic conductor whose im- because the strings could not with a truly great performance not have the desired effect, for of "Don Juan" by Richard individuals were making wrong Strauss. Rarely if ever before entries in spite of the clarity of have I heard such musicianly the conductor's beat (presumtrumpet playing as Malcolm ably they were too engrossed in Arnold's, while Sidney Sutcliffe's reading their own parts to foloboe playing had an indescrib- low him properly). The incorable tenderness and sweetness rect tempo also had the effect Betty Thomas. This small com- following bands will appear of tone. Anthony Pini was the of obscuring the form, logic and bination will also be going over- Oscar Rabin and Harry Davis, soloist in Elgar's 'Cello Con- comprehensibility of the music. certo and once again a whole In contrast the much easier column of superlatives would second movement and the finale fail to do justice to such a mag- were much better played, but nificent performance. Every nevertheless it cannot be said solved this problem completely other works in the programme, in a 'Cello Concerto.

music of Stravinsky, Eric Har- its value as music. rison being the soloist in the Capriccio for Piano and Orches- The afternoon ended with the on records before long.

ON Sunday, January 25, at The lack of adequate re-Covent Garden the audience hearsal was far more discernheard some of the finest orches- able in the next work-the Contral playing that the London certo in D for Strings. This was Philharmonic Orchestra has the one black mark in an other-

note was perfectly played and, that Stravinsky had a fair hear- with her own full band from make return visits. even more important, every ing. In view of the fact that Germany in time to take up her note was clearly audible, the it was the first concert performbalance between soloist and or- ance of the work in England, Butlin's Holiday Camp, Skeg- and Jose Norman will appear chestra being flawless — a fact this must be stressed as anyone ness. which of course reflects enor- unacquainted with the score mous credit on Elgar who is per- would have taken for granted haps the only composer who has that it was played as well as the and so have got a totally false The second half of the concert impression, not only of the was entirely devoted to the nature of the work, but also of

tra. While the whole perform- finest performance of "Petrusonly time can give. Eric Harri- balance between sections re- teau and Leslie Hutchinson. was like an oasis in the desert. | at that hall.

# Benson will Return to Germany

servicemen overseas. resident summer engagement at 13 and 27 Gonella, Hutchinson,

#### NAME BANDS CONTINUE AT SCUNTHORPE

Following the successful apance was very good indeed, the ka" (three scenes only) that I pearances of Nat Gonella, Oscar orchestra did not quite reach have ever heard. Never before Rabin, Teddy Foster and Tito Burns and Teddy Foster the same heights as in the two can the bear have growled so Tommy Sampson's Orchestras at will appear. previous works. In these they brilliantly, or the accordion-like the Baths Ballroom, Scunthorpe, played as though they knew and horn passages have been played the Management have now loved every note, here they with such precision. If every adopted a name band policy and played as though they admired section of the orchestra were future attractions include The the music, but had not the com- outstanding, the brass were Stardusters, Harry Roy, Billy plete understanding of it that doubly so, while the flawless Merrin, Vic Lewis, Carl Barrison played exceptionally well, vealed subtleties of the score | Ken Turner and his band who and I feel that a little more re- usually missed. It was such a are resident at this ballroom hearsal would have made just performance that one would that difference between a very have imagined could exist only good, and an outstanding per- in the mind of the composer, formance. It is to be hoped that while to the rather jaded musi-

# Kinn-Elliott Programme

Kinn-Elliott Direction have announced that the following name bands will be appearing at Ivy Benson who is delighting the halls which they book the patrons of New Cross Em- exclusively. Following the sucpire with her stage show this cessful appearance in January week, advises us that when she of Barriteau. Vic Lewis and completes her variety tour on Tommy Sampson at Stoke New-March 27, she will leave for ington, they have booked Denny mense vitality never obscured play it at the proper speed. Un- Germany with her band to en- Dennis as a guest star with the his beat. The afternoon began fortunately this manoeuvre did tertain the troops. Ivy has Jive Bombers on February 4, turned down a complete tour in Leslie Hutchinson February 11, order to return and entertain Nat Allen February 18, and on February 25 the first public ap-This week she is rehearsing an pearance in London of Cyril eight piece band that she will Stapleton and his Orchestra. present under the leadership of Each Wednesday in March the seas shortly prior to commen- Tito Burns, Teddy Foster, and cing a resident engagement for the Squadronaires and on April the summer at the Pier, Mar- 7 and 14 respectively both Vic gate. Ivy Benson will return Lewis and Carl Barriteau will

At Chingford on February 6, respectively followed by Lewis and Foster, At Maidstone they also present a different band weekly, although these are not presented on any special night. On February 6, 13, 17, 20 and 27, the following bands will appear, Eric Winstone, Billy Ternent, Nat Allen, Harry Davidson and Adrienne and her Orchestre Tropicale. In March Vic Lewis,

# Sextet Leaves

Reg Whale left with his Sextet for South Africa last Monday. The outfit will take up a we shall get such a performance cal apetite of a music critic, it idea is proving very successful resident job for a year at the Bohemia Club in Capetown.

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# AND MUSIC

To the Editor.

In the leading article of your issue dated January 2 is the following passage:

. . . Above all, let us keep our politics out of our musical lives. We don't all have the same political views. If we did life would not be healthy. Relegate these to the soapbox and keep them off the band-

seriously sustained.

social organisation favourable to the flourishing development of music. Others (as, for example, the Fascist State). are not.

delssohn was not allowed to be new hieroglyphics. performed in Nazi Germany on evidently he does not believe in the grounds that he was a Jew.

orchestras of the Berliozin existence. He found that he Manns Crystal Palace Concerts, was too busy to continue as or- could have come into being only in certain social-political musical manifestations. I cannot here go into the full

be easily seen from the above that employment of musicians, even the actual nature of the music itself, depends ultimately all of which are "political."

When, owing to political conditions, people have less money to spend (as now), it can easily mean that we will have fewer concerts. It will certainly mean played at Bristol Empire in a go to dances. And we all know recent Sunday show, and have what that means for our pro-

From even these elementary examples, it can be clearly seen the concern of musicians.

make several public appearances lives, but should, on the contrary, be firmly in the forefront of our consciousness. Only thus

Yours, etc.,

CHRISTIAN DARNTON.

# HIEROGLYPHICS

The Editor.

Dear Sir,

your columns, this time to discuss Mr. Rayment's article on orchestral scores. While, in the main, I am in agreement with Mr. Rayment, there are one or two points I should like to raise.

idea of writing for bass clarinets an octave and a tone above the actual pitch. This idea was This, Sir, with all respect, is originated to make things easier not a point of view that can be for a clarinettist used to reading in the treble clef-as a clarinet-Politics is the science dealing player I can appreciate this, and provided it is used in a taste- with the form and administra- I think Mr. Rayment exaggertion of the State. Some kinds ates the confusion it causes are from the point of view of the score-reader.

forget that the music of Men- issue now by the invention of

May I also draw your atten- alto clef for tenor-saxophones, Ron also has a piece of dis- tion to a fact of a very different have considered this idea mynature-namely, that mammoth self, but have rejected it as impracticable. I am, however, in agreement with Mr. Rayment when he condemns the avoidance of tenor and alto clefs The success of his own line-up, one else willing to tackle the conditions. These included the where they are essential. This existence of an audience which habit has resulted in the pracport in Bristol and lack of was able to pay for these huge tice of writing for the tenor voice at the wrong pitch - an absurd idea in view of the fact that a child of five could learn to read these clefs in ten the picture by Marghuerita

> habit of writing for obsolete instruments such as the trumpet in C (e.g. Walton's Symphony) and the clarinet in C (as in of course, a short-cut for the composer, though I have never taken it in writing scores myself, out of consideration for the clarinet part must either (a) nature, and transpose it up a couple of octaves - rather a

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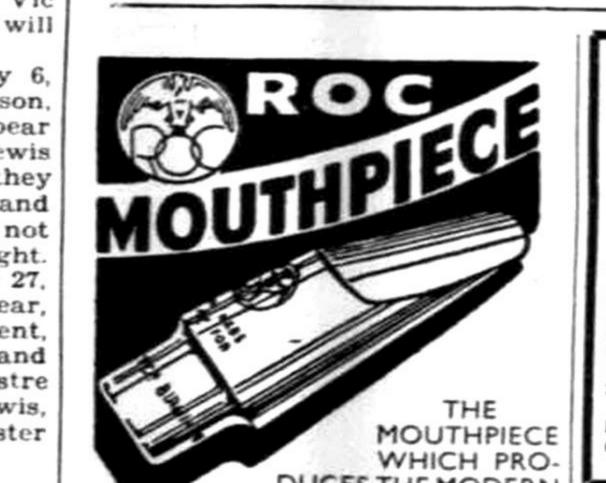
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# SWING MUSIC FOR "RED SHOES"

TERSATILE composer Brian Easdale has written two swing tunes and an operatic aria in addition to his other music for the score of the new Archers' Technicolor production The Red Shoes." Easdale's music for "The Red Shoes" ballet has already been recorded As to the idea of using the by Sir Thomas Beecham and the I Royal Philharmonic Orchestra.

> The swing tunes, a slow foxtrot "Bougainville," and a tango, are played by the Kenny Baker Swing Group from Ted Heath's band. The tunes are used as background to scenes on the Cafe de Paris terrace, Monte Temple, Tito Burns with Cab Carlo, where members of the ballet spend their leisure evenings in the film.

> The operatic aria is sung for Grandi. Madam Grandi was acclaimed for her performance and Bill Kelly. in Verdi's "Macbeth" at last year's Edinburgh Festival, and bands New Century Artistes are is currently appearing in the running a series of Sunday Cambridge Theatre Opera sea- shows in the West End in aid of son. In "The Red Shoes" her charities and are also solely voice will be heard in a broadcast from Covent Garden on the ton. first night of a new opera "composed" by star Marius

> > S. A.

## TOLLEFSEN CONCERT AT CHATHAM

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Winstone Organisation will in future be known as New Century Artistes Ltd. The business will continue to be handled by Harry Dawson and bands represented by the Agency will include Eric Winstone. Nat Kaye and Buddy Clarke, Ken Grieff, El Mario's all girl Latin American band, Johnny Franks and his Music, Roy Marsh and his Swingtet, Hermanos Deniz. Norman Griffiths and his Sextet. The Stagecoachers directed by Willie Solomons, Freddy Barret

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(may I say in conclusion) is to -not always easy. These awk- accordionist, Tollefsen, will give around London this week and Hall on February 14. The con- 12-12.25 p.m. Kinn-Elliott tell us cert will commence at 7 p.m. and that they have very big plans tickets will be 5/-, 3/6d., 2/6d. lined up for the future of this

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# Accordion Times

# Edited by J. J. BLACK The Accordion Can Produce Really Good Music!

readers is George Walsh, band. The Hawaiian Islanders, "Pieces of Eight" fame. Alhas gained popularity in many though Harry does not use the

counties. is an ardent reader of "Musical Here are his own words: Express," and always looks forward to the articles in this section. He had been playing the accordion for many years before he formed his own band; and he was prompted to write in connection with the suggestion in a recent issue that many bandleaders seem to disapprove of

having an accordion in their George says that he was advised by some people to include saxes and brass in the line-up of his orchestra, "so that he could play modern music." But, being an accordionist himself, he set out to include accordions instead, and thus to show what the accordion could handled rightly. The present line-up of his band is four instruments - piano, drums, Spanish guitar and bass;

two electric Hawaiian guitars and three piano accordions. says George, has proved that job, on top of inadequate supgiven the right chance and proper handling, a really good finance, the members decided to accordion can be made to pro- finish last month. The Yeovil duce really good dance music." branch are keeping a club going facts of the matter. But it can Two of his accordions are three- there, because there appears to coupler instruments, and the be more interest in that area. third is a seven-coupler job. The band features both sweet and is keeping very busy with teach- on these and similar factors swing music with equal success ing, and all his entries in the and provides still further proof recent College examinations of the important place which were successful. He is also docan be given to the accordion in ing

DO YOU KNOW THE ANSWERS?

ballroom orchestras of the day.

1. Who is the composer of "Roses of Picardy"? What time - signatures can a March be written

What is the usual bass arrangement of 2 24bass accordion?

. Which is quicker:

"allegro" or "allegret-

(Answers in next column.)

TYELL known to Midland A NOTHER comment on the same subject comes from from Manchester; his well-known Harry Gold of dance halls throughout Midland instrument in his own band he concedes that it has a useful George writes to say that he place in the modern line-up.

"The use of the accordion by Tito Burns, George Shearing and Alan Dean shows that the instrument has its place ful manner. I do not use an accordion, as my band is a

Dixieland style group." GOOD piece of news from been announced to Miss Betty Sharp, of Queensferry, near Chester. Ron tells me that his flancée is not in any way connected with the accordion; mixing business with pleasure!

appointing news, which is that the Accordion Club is no longer ganiser, and as there was no

However, Ron tells me that he quite a number of shows with his act "Ron Nolan and many future engagements. fession. Despite the break-up of the Club, Ron has reformed the Bristol Accordion Band, they are continuing to rehearse

under his direction, and hope to

ANSWERS. 1. Haydn Wood (the composer of "Hungaria").

in the near future.

2. In 2/4, 4/4, and 6/8. 3. Eight fundamental ranging from E to Eb (or meetings. some models, from A to Ab) with major and minor chords. . "Allegro" is quicker.

# Musical Express Post Bag: POLITICS

Once again I beg to invade

First of all, about this "crazy"

And why all this shindy about percussion parts? Goodness We musicians should be the me, the practice of writing for Ron Nolan, principal of the last to forget that Nazi Germany the percussion in the bass-clef Ron Nolan Accordion School of forced into exile, imprisoned or has been used by most of the musicians who were most highly great composers during the last esteemed by the rest of the few hundred years and there is world. We should be the last to really no point in confusing the

One point which Mr. Rayment might have raised is the current his Accordion Sisters"; they that fewer people will be able to Nursery Theme). This idea that the form and administra- musicians. A modern clarinettion of the State are very much player, confronted with a C It is therefore in our own in- play it on the A instrument, in terests to see that politics should which case he has to read it in not be kept out of our musical the bass clef, alter the key-sigcan we maintain and improve mental contortionist feat, or (b) our national musical life. One read it on the B flat instrument, very obvious way of doing this transposing up a tone at sight basses, go regularly to our Union ward transpositions only cause trouble at rehearsals with a corresponding waste of time.

J. BATES MAYCOCK.