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THE LONDON SYMPHONY AND INTERNATIONAL BUTLIN'S

With Solomon. Fistoulari and Stanford Robinson Conducting
(EXPRESS STAFF REPORTER)

SOME weeks ago "Musical Express" reported that Butlin's Holiday Camps would be engaging many important orchestras and thus employing a great number of both straight and dance musicians to entertain the holiday crowds at their camps this summer. We expressed our appreciation for the amount of work that would be available for the profession during the worst period of the year—the summer months. Now we are able to announce exclusively that the London Symphony Orchestra and the London International Orchestra will both appear at Butlin's camps in May, together with the famous pianist Solomon as soloist with both orchestras.

The London Symphony Orchestra under the conductorship of Stanford Robinson will be at Phwell on May 13 and 14 and the London International Orchestra conducted by Fistoulari will be at Filey on May 8, 9, and 10. Both the London Symphony and the London International Orchestras consist of seventy musicians each.

Al Berlin, Musical Director of Butlin's, tells "Musical Express" that, in spite of recent bad weather and floods, four of their camps have opened on schedule, exactly as planned. At Filey, Dick Denny and his Dance Orchestra of fifteen musicians, Al Fried conducting Butlin's Theatre Orchestra of fifteen, Len Roy resident musical entertainer and George Carr organist, are already entertaining early holiday crowds.

Clacton has opened with Stanley Barnett and his twelve-piece band, Arthur Gould and Butlin's Theatre Orchestra of fifteen, Bunny Austin, musical entertainer, and Arthur Wood, organist. Phwell, too, is open, with Maurice Sheffield and his Dance Orchestra of fourteen, Jack Dwyer and Butlin's Theatre Orchestra, Harold Hones as resident organist, and Stan and Doris, musical entertainers.

The fourth camp now open, Skegness, has Alan Greene and his fifteen-piece Dance Orchestra, George Colbert conducting Butlin's Theatre Orchestra, Tommy Brown and his Quartette and the Billy Gold Trio that held the fort all through the winter season. The organist is Arthur Jones, and the musical entertainer Harold Ramsden.

Whatever the weather may be like, holidaymakers at Butlin's camps are definitely assured of the highest standard of musical entertainment the country has to offer.

PROVINCIAL BANDLEADERS PLEASE NOTE

Hardy Ratcliffe informs "Musical Express" that the Dance Band Leaders' Association is now planning the organization of bandleaders in districts other than London. A meeting for Scotland is contemplated at an early date. Will all provincial and Scottish bandleaders please communicate with Mr. Hardy Ratcliffe at the Musicians' Union, 7, Sicilian Avenue, London, W.C.1.

SID PHILLIPS signs further year at COCOANUT GROVE

Charles Bohm of Music Artists Ltd., tells "Musical Express" that Sid Phillips whose present contract expires on July 6 has been held over at the Coconut Grove until the end of July when he will supply a deputy band for the month of August. When he returns with his band at the end of that month he will be under a new contract lasting until February, 1948, with a further option until July of that year. This will also apply to the very fine rhumba band of the Deniz Brothers, known as Hermanos Deniz, who are under contract to Phillips.

Magic Flute at Covent Garden

Mozart might well have said with Prospero, "Lend thy hand and pluck from me my magic garment," for there was but faint magic in the Mozart on Tuesday. A lethargic somnolence veiled this enchanting masterpiece. We were given grandiose costumes and imposing sets, indeed, the orchestra played well and yet, in spite of Karl Rankl's meticulous care and mastery conducting, one was conscious of them not being quite at home with this lovely music. Likewise, the singers—yet there were some good voices, but alas! not one Mozartian singer. Style never made itself apparent throughout the evening.

The tempi of the singing and the speaking seemed much too slow, particularly the spoken dialogue, which was very ponderous. It was, I fear, Schikaneder's evening, aided and abetted by Malcolm Baker-Smith and Oliver Messel. But oh! The pity of it, that we were denied the magic of that great and most divine genius, Mozart. D.H.

OKLAHOMA —AT LAST!

The long awaited production in this country of the Richard Rogers-Oscar Hammerstein II musical "Oklahoma" is scheduled to open at the Opera House, Manchester, on Thursday, April 17. Presented by the New York Theatre Guild in conjunction with H. M. Tennent Ltd., the show will have an all-American cast and will open at the Theatre Royal, Drury Lane, on April 30.

"Oklahoma" is reckoned to be the biggest hit musical ever presented on Broadway. It has been running over six years and has had many complete changes of cast. There are companies playing in Chicago and Los Angeles and several more permanently on the road. Many already popular tunes will be released by the publishers soon after the London opening, and the record companies have already scheduled a batch of recordings, both by the original American company and by British artists, for release in the May lists.

As we closed for press, "Musical Express" had not learnt the name of the show's musical director, who is expected to be an American—the orchestra, of course, will be British.

Kane Leaves Winstone to Free-Lance

After seven years with Eric Winstone, Alan Kane leaves the band to free-lance. Kane tells "Musical Express" that he is going to take a long-needed holiday after his two years' non-stop work with the orchestra in which he has filled the role of deputy leader and drummer with the Roy Marsh Sextet, apart from being featured vocalist with the band.

Kane is a versatile performer, and last Sunday he packed the White Rock Pavilion, Hastings, when he deputised for Eric Winstone at one day's notice. His black-faced impression of Al Jolson complete with white gloves was a great hit with the audience. He tells us that he will always remember the seven years he has spent with Winstone as very happy ones, and looks forward to the Jazz Jamboree when he will appear as guest artist with the band. He will also be appearing with Winstone on his broadcasts.

AUSTRALIAN SINGER meets ANNE SHELTON



Anne Shelton, England's star vocalist meets Australia's famous singer Peggy Brooks, star of the Colgate Show. Musical Express cameraman took this informal photo of the two singers trying a number over with the capable help of Johnny Franz. Miss Brooks is visiting England prior to sailing for America.

Good Jive at Wembley

Easter Sunday may not be regarded as a particularly good day to stage a jive concert, but a large gathering assembled at Wembley Town Hall last week to hear some of the West End's best swingers in one of the best informal sessions I have attended for some time.

Coleridge Goode, whose new acoustic bass was in splendid form for once, Carlo Krahmer, Freddy Clayton, Jock Bain, Ronnie Chamberlain, Ronnie Scott, Pete Chilver, Art Thompson, Kathleen Stobart and the Feldman brothers made with the music, while a pleasant comedy interlude was given by Jimmy Edwards from the Windmill Theatre.

Ronnie Scott is playing better jazz than ever before, and shared top honours for the afternoon with Kath Stobart and Ronnie Chamberlain. Art Thompson's boogie woogie playing won him a terrific ovation.

STUART S. ALLEN.

PALLADIUM SHOW FIRST CLASS

The new Palladium show featuring Tommy Trinder is first-class bright entertainment. To the Skyrocks, under the capable direction of Paul Fenouillet, must surely go the greatest credit for being the finest pit band in the country. Trinder, as Jane Russell, is something that must not be missed. Valerie Tandy as the leading lady is a first-class artist and the show is exceptionally well dressed. The Master Keys, coloured American vocal act, were very good in their bright numbers, but the one slow song they did was badly out of tune. The songs that have been specially written for the show are bright and fit the show well.

FALSE REPRESENTATION AFFECTS BLUE ROCKETS

A dance in aid of the British Sailors' Society has been billed as being played for by the Blue Rockets Dance Band on Friday, April 18, at the Drill Hall, Broadgate, Beeston. In point of fact, on this particular date the Blue Rockets will be playing at the Douglas Hotel, Aberdeen. Their solicitors, Hall, Bryden, Edgerston and Harvey, have sent a letter to the people concerned regarding this false representation, which could be harmful to the band's reputation. The names Blue Rockets Dance Band and Blue Rockets Orchestra are registered at Somerset House and cannot, therefore, be used by any other band.

Manon at Covent Garden

It is some considerable time since Massenet's Manon was heard at Covent Garden. This meritorious revival is therefore all the more welcome; moreover, it is well produced and has vitality. Virginia MacWaters makes Manon very lovable and pitiable, and sings charmingly. Heddle Nash is an ideal Des Grieux—he emphasises the complexities of the Chevalier's nature and sings beautifully, the only blemish being a lack of volume and ringing tone in the higher fortissimi phrases, nevertheless an admirable performance. Dennis Noble gives Lescaut a kind of self-satisfied cheerfulness and Bruce Dargavel favours Bretigny with a fine rich voice. The chorus sing well and the orchestra, under Reginald Goode, play the charming score captivantly. A very worthwhile revival. D.H.

Len Franks Changes Address

Len Franks, well-known tenor-player with Carrol Gibbons, wishes it to be known that as from this week his address and telephone number have been changed to the following: 9, Byron Villas, Bounds Road, N.11. Telephone: Bowes Park 5123. "Musical Express" learns that Franks is specialising a lot these days in some very fine contra-bass clarinet work.

IRISH TOUR for Len NORMAN

Len Norman, better known to London dancers as drummer Len Owers, will take his band on a six-week tour of Southern Ireland. The tour, arranged by Supremier Productions Inc., commences on April 13, and will cover forty-two Irish towns. The personnel consists of Ernie Loton, Sid Fordham (trumpets); Jack Young (trombone); Arthur Turner, Sid Bates (altos); Al Cornish, Dave Nussbaum (tenors); Brian Barnes (piano); Phil Rossell (bass); and Harry Benson (drums). The vocalist for the tour is Jill Summers, and special arrangements for the band have been done by Brian Barnes and Al Cornish.

Desmond O'Connor's New Book

Desmond O'Connor, the well-known songwriter, with many hit numbers to his credit, has written a new book, entitled "How to Write the Words of a Hit Song." O'Connor has written lyrics with many of our greatest popular song composers. He has not only the practical experience to have undertaken this work, but has the rare ability to turn his experience into formulae for the would-be songwriter to understand. This is an interesting treatise, full of comprehensive facts of considerable value. Every aspect of the work is discussed. The book is attractively produced and no doubt will be the vade mecum of all future lyricists. It is published by Cosmo Music Co. (London), Ltd., and sells at the modest price of 2s. 6d.

WHAT IS THE UNION DOING ABOUT B.B.C.? Immediate Action Needed

(By The Editor of MUSICAL EXPRESS)

WHEN this issue of "Musical Express" is published, exactly eighteen days will have passed since Sir Valentine Holmes' Report on the B.B.C. was made public. What action has been taken since then by the main bodies representing artists and musicians throughout this country? What, so far, has been done by the Musicians' Union and the Variety Artists' Federation? This newspaper is entitled to ask the question and the allied professions are entitled to know how their representative bodies are serving them. Sir Valentine Holmes' Report is a complete vindication of the allegations made against B.B.C. administration. For this reason alone representative organisations were instantly confronted with a major problem. The situation warranted extraordinary meetings being called. Immediate action was indicated. This writer telephoned Mr. Dambman, General Secretary of the Musicians' Union, who gave his assurance that a meeting would eventually be called to discuss the situation. But at the time of writing these words nothing has so far been done.

"Musical Express" is primarily concerned with the effects of this situation on the music business. But it is safe to say that this newspaper has spoken up for brother artists in the Variety profession with greater vehemence and much more courage than their own representative periodicals have done. "The Performer" has not shouldered the matter as a responsibility. This is surprising since the Variety profession has never had a great deal of respect for radio in this country owing, no doubt, to the monopoly system. Frank Woolf had a big chance in his weekly "Show World" but, like "The Performer," that periodical lacked the Crusader touch. Never before in show business was there such a political situation in which the allied entertainment professions had such a chance to assert themselves as now.

The entire entertainment industry now has a virtue protagonist in the House of Commons in the person of Wing-Commander Geoffrey Cooper. His fight on our behalf has brought to the notice of Parliament that entertainment is not only an important business but a business important to the nation. He has stressed the anomalies that stand in the way of our progress. What are WE going to do about it? Are we going to let Mr. Cooper do the shouting while we sit back in apathy? Have we no obligations in this matter ourselves?

Broadcasting Council be formed, representative of all professions and allied trades dependent on radio. But where is the amalgamation of the representative bodies? Has the M.U. met the V.A.F.? Has Equity been in conference? For eighteen days are insufficient to form the nucleus of a National Broadcasting Council, then surely it is long enough for some preliminary work to have been done? There appears to be no great diversion of views on what we all want. The desire is there, but the speed and action is missing. While our sister contemporary talks of "red herrings," "milk and water" and "stirms in a teacup," while the Musicians' Union promises to discuss the situation in the near future, and while a movement is afoot to take the limelight OFF the B.B.C. and focus it on to the music publishers for song-plugging, a brilliant opportunity is being missed.

We want quick and decisive action in this matter, and "Musical Express" points out that it is the bounden duty of the Musicians' Union to start the ball rolling. An immediate meeting is necessary, at which the system of radio as it has been accepted to-day must be unanimously condemned. The nucleus for the National Broadcasting Council must be formed forthwith! When prompt action has been taken and a foolproof modus operandi has been decided upon, then—and only then—can we present the matter as a fait accompli to Wing-Commander Cooper who, in turn, can present the recommendations to the right quarters to have them ratified.

No man has ever done more for the entertainment industry than Wing-Commander Cooper. He is still willing to carry on the fight until satisfactory conditions prevail. But he is not a Messiah. He needs our help and backing. The words have all been spoken—it's the deeds that will do the trick now. In all sincerity we believe that the affairs of Mr. Jack Harris might well be temporarily shelved by the Musicians' Union for the time being while they devote themselves to what has become the greatest issue in the entire existence of that organisation.

LONDON CONTEMPORARY MUSIC CENTRE AT WIGMORE HALL

The song and chamber music programme at Wigmore Hall on April 1, given by the London Contemporary Music Centre, was an "easy" and most enjoyable concert to follow. Edmund Rubbra's violoncello sonata (William Pleeth and Margaret Good) proved to be a fine broad work, culminating in a movement which will be remembered by all who heard it.

The trio by Bernard Stevens, a taut, tense composition having something in common with Arnold Bax, was pervaded by a sense of urgency throughout, which was not, however, fully resolved emotionally in the finale. It knocked us down, as it were, but never quite set us up again, which was a pity, because it is still a work of considerable merit.

Some Spanish poems (Garcia Lorca) were sung by Frederick Fuller to most competent and pleasing settings by Dennis Ajvor, and Fuller concluded his recital with four exquisite little children's pieces set by the Mexican composer, Silvestra Revueltus, whose untimely death in 1940 (judging by these nursery songs, slight as they were) is more than a national loss to Mexico. D.H.

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NEW BAND AT COURT BALLROOM BALHAM

Last week Ron Goodwin and his band replaced Jan Rainald at the Court Ballroom, Balham. This luxurious ballroom is the meeting place of many well known professional dancers who, we understand, are delighted with the fine strict tempo of the Goodwin band. The line-up is as follows:—Ron Goodwin leading on trumpet and piano, Ken Hare piano accordion and vib, Phil Host tenor, clarinet and violin, Fred Gillman drums, Bonny Evans vocalist and Len Kane bass and vocals.

Strict Tempo Orchestra

From Mark Cunner "Musical Express" learns this week of a newly-formed strict tempo orchestra under the direction of well-known Northern bandleader Don Rands. "The New Orpheans Dance Orchestra" will travel the country using their own backgrounds and lighting effects, etc. in addition to presenting a new version of strict tempo dance music. The band has already received several stage engagements.

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THE VOICE

DO WE WANT IT?

This newspaper has consistently clamoured for more outside broadcasts. Why? Because we want all bands to have a break on the radio. Because we want the public to hear more dance music on the radio. And because we want them to hear it at the best listening time of the night. With commendable consideration for our wishes, the B.B.C. have kindly obliged. As announced in our headlines last week and as you may well have heard since, we ARE getting those O.B.'s. Of the quality and standard of those O.B.'s our readers are the best judges. We on this newspaper find it hard to classify bands in order of merit for reasons of delicacy. But one very significant move on the part of the B.B.C. stands out a mile. They have cut down Cyril Stapleton to one broadcast a fortnight. In view of the fact that we would be accused of ignorance if we did not place Stapleton at the top of the O.B. band list on merit, we say, without fear of contradiction, that he should have been the LAST on the list to be cut down.

WE WANT TO KNOW WHY

Comparing Stapleton's orchestra with the other O.B. bands, one must ask oneself if there is any ulterior motive behind the B.B.C.'s decision. Do they want the public to hear the WORST in dance music and withhold the BEST? Particularly in view of this significant decision to cut down, above all bands, that of Cyril Stapleton, the profession should have been on its guard at once. All those blessed with a radio date from their places of employment should have made up their minds to give the British listening public only the very best they have. Rehearsal upon rehearsal should have been the order of the day. An O.B. should have been regarded as a national event. No effort should have been spared to make it perfect. Judging by what this writer has heard from the O.B. bands so far (with the exception of Gibbons and Ingles, who are still to come), it is difficult to understand why these hands wanted to broadcast at all or what distinction they hoped to get out of it.

BETTER TO REFUSE

I would much rather hear a simple chorus, played with all the naïveté of Victor Sylvester, but dead in tune and with accurate precision, than a "special ambitious arrangement" played ragged and with bad intonation. Nothing is likely to do the cause of popular dance music more harm than lazy indifference to the musical result. The first thing a bandleader has got to learn is that his boys must not only tune up but continue to play in tune. The second is that there is light and shade to be considered, perfect ensemble playing, simultaneity and, above all, brilliant attack. You may think I left out the little matter of "beat." If a band has all the foregoing primary requisites it will automatically have a "beat." But what I heard on one particular occasion was a bunch of musicians reading notes off a part and playing them on their instruments as though for the first time. Most of this was consistently out of tune. This does not constitute a dance band or any other kind of a band. It does the maestro no good whatever. It would be a service to the cause of popular dance music for him to refuse O.B. radio dates gracefully and leave the broadcasting to a bandleader who has an EAR for what his hand should sound like and the ABILITY to get the results from his aggregation. In this way, and in this way only, will the nation clamour for more dance music on the radio.

NOT SO DUMB

The Ted Heath fans are signing petitions all over the country to hear more of him on the air. Don't sit back smugly and believe that this trend of popular taste means YOU. It doesn't. It means Heath or the Heath standard. He has educated this country to appreciate the best. Radio dates won't do you any good unless you are prepared to undertake them with some accepted standard of quality. The B.B.C. are not so dumb. They'll slap on any O.B.'s you like—even to gratify "Musical Express" and its ideals. But so far they seem to have been doing it with their tongue in their cheek. They might even be saying something like "You want late night dance music? You've GOT IT! Not so hot after all, is it?" And they might well use those very words with complete justification.

STANDARD WANTED

What I heard the week before Easter, with the exception of Stapleton, was far below the standard of some provincial dance bands of the early 1930's. Judging by these performances, dance music must appear to have retrograded. In this day of enlightenment, when everything possible has been written about instruments and their playing, orchestration and its uses, orchestras and their conducting, music and its appreciation; in an era when the great conductor-composers have taken their art into the motion picture for all and sundry to hear; when the greatest bands in America are available to musicians via the gramophone—this display of musical apathy on the radio is absolutely unparadiseable. It would have been a service to popular music if those with below-par orchestras had had the courage (or honesty) to say: "Sorry—but my hand isn't good enough at the moment."

Part two in our series . . .

THE WAY AHEAD FOR BRITISH JAZZ

THERE has always been a mistaken idea in this country that America is a mecca for jazz musicians. Recent events, however, have shown that the practising jazzman is having as hard a time making his voice and his music heard as ever he did when American popular music has run into the doldrums. Admittedly, the jazz fraternity in the United States is considerably larger than it is over here, but the cold fact remains that it still constitutes a small minority in the Transatlantic world of entertainment—albeit a minority with an influence out of all proportion to its size.

Although their ideas are borrowed, watered down and bawdierised mercilessly by commercial band leaders, there are very few American jazzmen who are themselves able to practise jazz for jazz's sake, unless their standard of living is of the lowest. And in this last connection a glance at any set of social statistics will give the reason why there has always been a greater wealth of talent among Negro jazz musicians than their white fellows. Again, one of the most fruitful sources of income for working musicians is generally barred to the Negro—work in the multitudinous "house" bands which grace gramophone, film and broadcasting studios alike. It is really astonishing how many names well-known in jazz circles are to be found buried in the personnel of these "house" bands.

But, white or coloured, American musicians with a flair for jazz, and a genuine love of it, have never been wholly cut off from the main stream of its progress, no matter how hard the going or tight the belt. For they themselves are its creators, and its development lies in their hands alone. Jazz music is not only a unique product of American culture—it is fundamentally American. After World War I, it is true, the jazz ideal was carried across two continents, and today jazz appreciation is universal and musicians of almost every nationality have acquired a technique of expression. Yet the source of inspiration remains its home territory. It is as idle to think of a revolutionary movement in jazz springing to life in Paris, Brussels or London as to imagine a Corner House Trizane band suddenly producing an original form of Magyar music.

But this doesn't mean that we should for ever be tied to the apron strings of America's jazzmen. Whilst, of course, it is sheer critical folly to avow that we've nothing more to learn from the Americans, it is deeper artistic folly for our musicians to rest content as servile copyists. If, at this point, you're tempted to believe that jazz is an artless

cul-de-sac, I will quote the example of one musician, born and bred even further from the home of jazz than we ourselves, with a temperament in many ways alien to the jazz spirit, who, nevertheless created out of himself a unique and fertile form of expression—Django Reinhardt! And all that Django had to go by was his native talent, a few old Armstrong records and the encouragement of enlightened jazz critics like Charles Delaunay and Hugues Panassié.

A young English musician suddenly catapulted into the front rank (and how often that's happened since the war years), either expects, or is expected to play like one or another of the leading American exponents of his particular instrument. The tragedy is not so much that he does his best to live up to this ideal as a matter of course, but that he does so quite unthinkingly.

In order to appreciate fully the subtleties and intricacies of style of some leading American jazzmen it is necessary to seek the root causes beneath the veneer, to understand the effect that the interaction of events and influences has had upon this singular individual. And it isn't beyond possibility to achieve such understanding. After all, jazz music came to maturity during the gramophone age, and can offer an almost perfect sound picture of its background, foundations and development.

The lack of historical perspective and critical appreciation of jazz trends is woefully obvious in many, if not most, of our musicians. It is surely high time that they became as able in theory as they are becoming in practice!



Edited by DENIS PRESTON

MARCH-APRIL RECORD REVIEW

IT is a pleasant duty to welcome the Columbia label back to the jazz field. The major part of the late-lamented Columbia Swing Series was, of course, recently re-issued on bloc on Parlophone; now the process is reversed. Judging by the combined March-April list it looks as though the new Columbia Swing Series will be taking the output we normally expect to find on Parlophone (i.e. American Columbia recordings), while Parlophone would seem to be the outlet for the produce of Muskrat, Royal, and the other "minor" American companies with whom E. M. L's Wally Moody successfully negotiated late last year.

liantly throughout—and without a single scream or shake! A broad-toned trumpet soloist (Harry Edison, surely?) has two fine choruses backed by lissom reed figures, in the second of which the reeds are joined by unison trombones playing a counter-figure. The engineers wisely allowed a natural balance between brass and piano (as in the superb "Basie Blues," Parlophone R.3003) which makes the light-fingered Count sound all the more a "feather merchant." Of Basie's three choruses which end the record the second is the most wonderful, with whispering muted trumpet chords on the after-beat.

I am only sorry that the new label itself is as uninformative as its predecessor, and, come to that, its contemporaries. For a long time past American Columbia, Victor, and many of the smaller companies have made a point of packing as much information as possible on to their jazz record labels, information of vital interest to the keen buyer—complete personnel, date of recording, matrix number, and, in the case of a re-issue, the original record number. Why can't our local companies follow suit?

"High Tide" is a typical Basie riff piece, but unusually wistful. Perhaps this wistfulness comes from the clarinet lead in the ensembles? The tenor soloist who opens the second chorus and the trombonist who takes the release are relaxed to the point of utter laziness! It is especially interesting to notice how Basie varies the background for his soloists. The organ chords behind the legato trombone are a happy touch indeed, and a vivid contrast to the crisp off-beat chords behind the first four bars of the muted trumpet solo that follows.

Of the four records in Columbia's March-April list two are first-class, one nondescript, one unspokeable—and in these hard times that's pretty good indeed. First in order of excellence and importance is:

That Drummer's Band (Krupa, Eldridge). Leave Us Leap (Finckel). Gene Krupa's Orchestra. Col. DB. 2290.

Whether the title, "Feather Merchant," is a sly reference to the ubiquitous Leonard or a tribute to Basie's delicious touch I know not, though I prefer to believe it's the latter. It is an up-tempo blues, much in the same spirit as "Sent for you Yesterday" (Brunswick 02619), with honours going to the trumpet section, which plays brilliantly throughout—and without a single scream or shake! A broad-toned trumpet soloist (Harry Edison, surely?) has two fine choruses backed by lissom reed figures, in the second of which the reeds are joined by unison trombones playing a counter-figure. The engineers wisely allowed a natural balance between brass and piano (as in the superb "Basie Blues," Parlophone R.3003) which makes the light-fingered Count sound all the more a "feather merchant." Of Basie's three choruses which end the record the second is the most wonderful, with whispering muted trumpet chords on the after-beat.

There's nothing self-consciously "progressive" about "Steps," which is perhaps why I find it such an agreeable record. It is, in fact, very much in the manner of an Ellington mood piece of the late 'thirties, with Woody himself giving a pretty credible imitation of Barney Bigard, even to including that great C-c-c-c-c clarinetist's favourite trick—the minor third trill. The wah-wah wouldn't disgrace Ellington himself, while the trombonist, if anything, has a slight edge on Lawrence Brown. Pastiche, but good.

By a process of elimination, this is the "unspokeable" record. How mild a word is "unspokeable"!

"IN REPLY TO YOURS!" Jack Coles Replies to the Con-Man

AFTER reading the Con Man's remarks in last week's issue of "Musical Express" it is impossible to let the occasion go by without replying to one or two of his comments. Columnists always have an extraordinary power in dissecting that which was once whole. This power is often of considerable use to those being dissected, for it dispenses any illusions that the person under the microscope may have about his, her or their work.

George Melachro for quite a few years, in and out of the Army, or maybe because I refer to him as a decent fair-minded chap who actually paid out "Overseas Recordings" before the Union published their lists? Then, again, it may be because I so often express my pleasure at working with a conductor who can actually read music (as well as write it).

Now it strikes me that often a columnist doesn't know quite all the story, and if the Con Man will forgive me, may we analyse ourselves some of his own remarks without rancour or bitterness. So the Con Man thinks I am trying to be a "Poor Man's Melachro" . . . Why, I wonder? Perhaps it may be because I use strings (all four of them) or maybe it's the flutes or perhaps the clarinets or . . . No, it can't be any of these reasons—after all, these instruments are common to quite a few combinations nowadays. Quite a few of our top-line bands have been referred to as a "Poor Man's Miller, Dorsey, Bob Crosby, Shaw, Herman and even Ink Spots" after broadcasting and/or recording their arrangements in whole or in part.

However, we managed to abide by the B.B.C. ruling that a dance musician shall broadcast with only one dance band . . . productions excepted. Would it be perhaps because I have been associated with

MUSIC BEHIND THE MOVIES



A striking photograph of Muir Mathieson, Britain's foremost screen musical director, conducting and recording the score for a picture.

and an interview with . . . CARMEN DRAGON

CARMEN DRAGON is one of that new generation of musical composers, the men who write scores exclusively for motion picture backgrounds. A man of many musical skills, Dragon can write symphonic scores or swing to fit any type of picture and any type of scene. Whereas his motion picture score for his latest assignment, Hunt Stromberg's "Dis-honoured Lady," starring Hedy Lamarr, and produced by Jack Chertok, may never reach the publication stage, and may never be played up and down the land, nevertheless, coming across the footlights from screen to audience his music will be heard by millions.

Writing for pictures presents more difficulties than writing for publication," Dragon explains. "Aside from the fact that you write your score with a stopwatch, the composer is himself caught in the middle of two problems: shall his music be so unobtrusive that it passes unnoticed by the audience; or shall it be of such quality that the music is in itself important?"

This is the question that film composers face each time they face a new screen assignment. For his work on dance sequences in "Cover Girl" Dragon won the coveted Academy Award for the finest scoring of that year. He also worked on "Countess of Monte Cristo," the Danny Kaye picture, "The Kid From Brooklyn," and "Anchors Aweigh." It was his particular knack for writing mood music that brought him to the attention of film producer Hunt Stromberg, who signed him for "Young Widow" and "The Strange Woman," and now for "Dis-honoured Lady," all for release through United Artists.

There was no evidence of family musical talent, Dragon says about himself. His father was a building contractor and as far from music as lumber and mortar can be. After graduating from San Jose College, Carmen, who had played in college bands, decided to make music his profession. He brought a band together, played the trombone himself, and brothers Pete and Roland played string bass and woodwinds respectively. The band—the Dragons—played the West Coast, even got to Honolulu eventually, and then returned to the States.

Carmen had been trying his hand at composing and scoring when he made a trip to San Francisco, and he determined to try his luck in writing music for radio. He walked up to Meredith Wilson and asked him for a job. "Ever arrange classical music?" asked Wilson. "Tried it," Dragon admitted. "Go home," Wilson said, "and bring something for me to see." Carmen returned in a week after seven days and nights of writing and re-writing a score that now takes him several hours to turn out. Wilson paid him \$25 for his efforts, and he was off on his career scoring music.

The composer grew with his experience, and in a few years he was working on some of radio's important weekly broadcasts, beginning with "Show-boat." Then came his chance in pictures. It took a degree of self-education to make the transition from radio to films,

startling contrast to that of the half bred Rio in "The Outlaw." She plays the part of a newspaper woman widowed by the war, and the story is of her gradual readjustment to life. Jane gives a sensitive portrayal of the girl undergoing conflicting emotions. The story is real because it is true—it has been told a thousand times in real life during recent years. "Young Widow" was made exactly four years after "The Outlaw," and the cinema public will find interest in comparing the Jane of twenty-three with the Jane of nineteen.

"Dis-honoured Lady" provides another starring role for Hedy Lamarr, recently seen in "Strange Woman." She also plays a newspaper woman—the art address of an exclusive woman's magazine. Here, too, is a contrasting part to her Jezebel role in "Strange Woman." In "Dis-honoured Lady" her only sin against society is having had too many loves in her life. Playing opposite her are husband John Loder, Dennis O'Keefe, now blossoming forth as a straight dramatic actor, and William Lundigan.

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"Fluting Your Soul Away"—(Plato)

FRANK DIXON SAYS MUSIC IS A BASE ART

YOU would not be reading this paper unless you were far more interested in music than the average man; but have you ever paused to consider what it is that gives you this interest? How is it that you are now reading "Musical Express" rather than one of the literary magazines whose relation to modern prose and poetry is similar to this journal's relation to music? You may reply that music is your living... or at least your source of beer money; or that you find a pleasure in the musical art that no other pursuit can give you.

These answers, however, are not satisfactory. If you are a professional musician now, you were not always so, for you must have begun by being an amateur. In other words, you deliberately chose to practice the art of music, for it is hardly likely that you found yourself on the stand at the local palais in the same way that a boy leaping school finds himself licking stamps or minding a machine whether he likes it or not. Similarly, if you are an amateur or a listener, you must have made up your mind to learn the difficult technique of music appreciation rather than enjoy the passive pleasures of the cinema or the pub.

One thing, however, is certain. If you acquired the technique of playing or of listening in the belief that it would give you pleasure, you will be disappointed sooner or later. To understand why this is so, let us consider how music works.

As my friends, Dobson and Young pointed out in hundreds of their brilliant Army Education lectures, music may be said to exert a threefold appeal, viz: physical, mental and emotional.

Taking the physical appeal first, you will recall that, when you were musically young, the clarinet glissando in "Rhapsody in Blue" engendered in you an intense psycho-motor image not unlike the feeling produced by an upward ride on a switch-back. The glissando I have mentioned is a crude exploitation of the physical appeal of music. Probably you no longer respond to the appeal; but the ability of upward leaps to produce tension, and of downward progressions to produce relaxation, has been exploited, more or less crudely, in a whole class of numbers which we can roughly define as those which are dubbed "well-loved." Well, do you feel intense pleasure when you hear the "Londoner" or "Walk to the Paradise Garden"? By like token, do you still find real pleasure in tapping your feet to the rhythm section? If you do, you are very fortunate. Do not read any further; save this article for the period of musical disillusionment which will come to you later in life.

The mental pleasures of music persist longer than the physical. If you hear the Fantastic Symphony, and know the story of Miss Smithson, you give yourself a pat on the back, and say to yourself, "How Clever I Am!" If you know that the brass arpeggio in "Skyliner" is founded upon a chord of the thirteenth, you take pleasure in your erudition. If you can master Tovey, you can congratulate yourself—and rightly—on your mental capacity, as indeed you can if you can distinguish blindfold between Heifetz and Menuhin, or between Mezzrow and Teschemacher. But the more intellectual your attitude towards music, the less will your pleasure be in the long run. You will eventually tire of the self-satisfaction, and you will find yourself increasingly less able to enjoy the music of everyday life. You may begin by recognizing that heavenly choirs behind the scenes are not so clever when Hollywood uses them as when Verdi thought of the device for "Rigoletto"... and you may end by considering Hindemith's "Ludos Tonalis" as monumentally arid. It is prac-

tically certain that you will see through the total lack of musical wit in the average Hollywood "musical"; whilst at the same time, and in seats next to yours the little shop girl and her adolescent swain will be finding an aphrodisiac joy in the tremolando strings and echo-chamber horns that you know only too well.

Let us turn to the emotional side of musical pleasure. Now it is no disgrace to be emotionally immature, provided that you recognize the fact and order your life accordingly. In fact, many notable artists—for instance Dickens and Tchaikovsky—retained in late life a capacity for wonder and for fierce introspection which is characteristic of adolescence. Further, it must be admitted that the desire for self-advertisement is the driving force behind many exponents. However, it is only the emotionally immature who are capable of rapturous pleasure in the vast bulk of music. There are many people who find the military band music at a royal funeral profoundly moving; I have seen people moved to tears at a performance of Grieg's Elegiac Melodies; I have heard people laugh outright at Walton's Facade. But it is easy to hear so much obviously sad music and so much obviously gay music that the Tchaikowskian heart on the sleeve soon ceases to affect us. Again, you have probably met that type of musician-lover who flees to the last quartets of Beethoven as his refuge in times of mental stress.

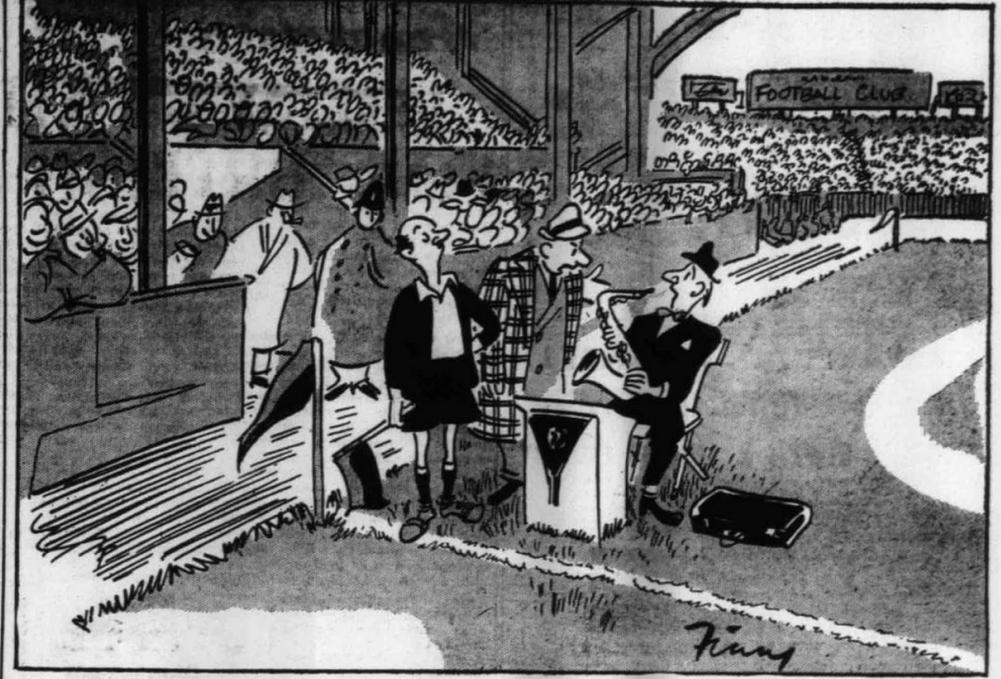
But I doubt whether any pleasure can arise from hearing a Beethoven quartet; the emotional content of the really great musical works is nearly always tragic. Admittedly, we cannot take a score and say, "This B flat means that poor old Ludwig was having hell through tooth-ache"; but we can achieve contact with a mind which had set itself a musical problem to solve. Such a contact can at times be distinctly unpleasant. In any case you, as a reader of this journal, may experience emotions which the general public would not associate with music—I mean anger and despair. Anger and despair are, on the

whole, likely to arise in the minds of executants rather than listeners. I wonder how many amateur clarinet players have experienced painful feelings of frustration on hearing Kell's records of Mozart's Clarinet Concerto. This performance of a work of only moderate technical difficulty will never be approached by any amateur, no matter how hard he practices, and no matter how neatly he may be able to play the actual notes. The same holds good of many other performances. To every musician comes the time when he realises that he has reached the limit of his technical ability—this can be faced with resignation. But the feeling that comes to good musicians when they realise that they are outclassed by the best can be exquisitely horrible.

The base art of music causes much emotional misery because it is a sensual art. Music cannot exist until it is played, either actually or in the score reader's mind, when the latter must use sensual imagery. Unlike geometry or physics, it does not put us in touch with extra-sensory entities; unlike literature, the range of ideas with which it deals is greatly restricted. When we consider that the mental and physical appeal of music soon palls, we realise that it depends in the last resort, on its emotional pull. The emotions that music records are frequently those of great but ill-balanced minds; the emotions that eventually arise in the executant are often unpleasant. It was not, therefore, without cause that Plato could talk of "fluting your soul away," and that Lenin deliberately avoided music in order to discipline himself for sterner tasks.

You may, therefore, ask how it is that I, and the not inconsiderable number of musicians who think along these lines, still persist in listening to, and in playing music. Frankly, I don't know. It may be that music is a habit-forming drug; it may be that the sweet sounds have charmed away any desire to emulate Plato and Lenin and the other unmusical worthies. Catullus really has the last words on the subject, in lines which he addressed to a beautiful, but corrupt and inconstant woman—

Odi et amo; quare id faciam fortasse requiris.
Nescio; sed fieri sentio et excrucior.



"I'm sorry, but I'll have to ask you to leave... we've heard nothing about a commercial contract!"

M. E. SERVICE For Touring Musicians

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WHO has earned the title of "The Blush," and what or who caused it?

Is it the Corner House in which he waits for his bus?

A mean trick perpetrated by a noted instrumentalist bandleader has been brought to my notice. I should like to make an example of him, but this is a tricky thing to do and leads to libel. But if I tell you, maybe his conscience will prick him. Apparently dissatisfied with his own ideas, he made several visits to hear another band. He now features most of their specialties.

"Much Binding in the Marsh" is one of my favourites. Have I said I like Marilyn Williams? I should like to make an example of her, but this is a tricky thing to do and leads to libel. But if I tell you, maybe his conscience will prick him. Apparently dissatisfied with his own ideas, he made several visits to hear another band. He now features most of their specialties.

Current rumours would have us believe that more changes in the big hotels are impending. Does this mean that managers are at last realising they can have good music as well?

The audience, almost without exception, failed to realise that the Ballet Music "Rosamunde" was over at the Friday Concert by the B.B.C. Theatre Orchestra. No applause until they heard the next announcement. What, no applause card?

Who was the "Beryl-Davisish-looking" French lovely that a gorgeous-voiced redhead was airing his French accent to at the Sid Gross rhythm battle, and where did he find such a joy to the eye?

Band Parade. Joe Loss. Harry Parry. Tch! Tch! To start with, the balance (particularly of Parry) was bad, but that does not excuse the performance. Loss's "In the Mood" was anything but. In my notebook I wrote—ploddy—dull—uninspired—bad tuning—unsteady rhythm section. Added to this there was a number called a "party piece," "Phil the Fluter's Ball." It featured what I thought at the time was a man playing a drinking straw "a-la-Poggie." I apologise—I have since learned it was a clarinet.

He had on a horrible tie, too! Maurice Winnick, I am told, was intently listening to another band last week. Any ideas?

I should say the best display of nylons and American footwear is to be seen at the Rose Room. What elegance!

I think it a delightful situation when a wife discovers that her musician husband is working with a vocalist of lush quality in whom he has, in the past, had quite an interest. The wife dislikes the vocalist. (Jealous?) The vocalist likes the husband's (Ummm!)

Not just satisfied with Pat Regan and Josephine Barry, Parry engaged Dave Fullerton, who gave us an impression of Schnozzle Durante giving an impression of a man reading a script.

The Hackney Empire orchestra made me wince on Music Hall. They made an unholy background to the piety of Kathleen Moody's "Ave Maria." Don't know about "Ave Maria"—"ave a tune-up might 'ave been better!"

Same show had Clarkson Rose. Very, very funny. I laughed me blinkin' 'ead off. My laurel wreath is yours, Clarkson, for not mentioning politics.

I thought George Shearing's "Deep Purple" good. "Piccadilly Stomp" was a disjointed affair, needing a rhythm section. Too many oft-repeated tricks, Stephan!

Would it be possible, Derek Roy, to write a non-political script? I consider a lot of your anti-Government cracks in very bad taste. Are you working for the Opposition?

That long-awaited, much-talked-about Paul Adam broadcast occurred on April Fools' Day. Very different from the old Mayfair Music and, I think, better. It's not so busy, although "Lover" was overdone. A pleasant broadcast, but apart from a spot of "re-bop," I don't know what all the talk is about. Maybe they do something different on the job?

I should say the best display of nylons and American footwear is to be seen at the Rose Room. What elegance!

Competition amongst the West End musicians so far seems to be for the longest hair and the longest moustache. You guessed right—next competition will be for the longest contract!

MATHEMATICS FOR MUSICIANS

by FRANK DIXON

- Do not fail to write down the number of Beethoven's Symphonies, excluding the Battle Symphony.
 - If dance bands habitually play symphonies, add the number of movements in Berlioz's Symphonie Fantastique. Otherwise, subtract this number.
 - Do not divide by seven unless there are at least 32 piano sonatas by Beethoven.
 - If the last number is less than the number of symphonies by Grieg, add the number of sharps in the key signature of Schubert's "Unfinished." Otherwise, subtract it.
 - Check your answer against the number of accidentals in the signature that would have been prefixed to the alto sax part of the "Eroica," supposing that Beethoven had written such a part.
- (Par time for this quiz, tested by Tommy Whitefoot, noted Northern violinist: 2 minutes, 45 seconds).
SOLUTION ON PAGE 4.

Transatlantic

AMERICAN COMMENTARY BY
STUART S. ALLEN

A LUCKY girl right now is pretty brunette Kitty Kallen, former vocalist with Jimmy Dorsey and Harry James. Kitty has been doing pretty well for herself since leaving the James outfit. She has her own recording contract with Musicraft and has appeared on several big radio shows, including the David Rose programme. Now she has reason to be pleased with herself for buying a miniature Lucky Leprechaun.

It is a Leprechaun that dominates the actions of all the characters in "Finian's Rainbow," the new Broadway musical show starring Ella Logan, in which Kitty understudies the star role. When a toy manufacturer put a miniature "Og" on the market, young Miss Kallen bought one, hoping it would bring her luck. Weeks went by without anything happening, and just as she had begun to give up all hope of ever getting a chance, the producer rang her and told her to stand by—Ella had been taken ill. Kitty went on in her place, and so delighted the management that she has now been signed to take over the Logan part for good when the star leaves the show on June 1st.

Etta Jones, vocalist with J. C. Heard, has just signed a contract with R. C. A. Victor that guarantees her eight sides a year. The line-up of the popular Heard combo, currently playing at Leo's State in New York, consists of Dickie Wells on trombone, Joe Newman trumpet, George Nichols sax, Al McKibbin bass, and Jimmy Jones piano. The group are still considering an offer to play in France later this year.

Last week the Joe Mooney Quartet ended its sensational six months' engagement at Dixon's in New York, and commenced a coast to coast personal appearance tour, which is eventually scheduled to bring them to Hollywood and Monte Proser's new Trocadero Club. This week they head the stage show at the State Theatre, Hartford, Connecticut. Shaw is certainly getting his leg pulled over his numerous

matrimonial assays. Latest gag was cracked by Eddie Cantor the other evening, when he said that instead of going to the trouble of trying to find husbands for all his daughters he could easily have hired Artie at a cut rate.

Dinah Shore is seeing to it that "And So to Bed," that new "chime" song I mentioned last week, is getting a good plug on her weekly Ford show. Written by Robert Emmet Dolan, her M.D., she has already broadcast it on three successive programmes and recorded it for Columbia. Incidentally, her latest disc, released on April 1, was called "The Egg and I," and was backed by "Who Cares What People Say"—so long as she doesn't mind, I guess no-one cares. The new Egg song, inspired by the best selling novel and forthcoming picture of the same name, was written by Al Jolson, Bert Kalmar and Herman Ruby, and should rate a heap of publicity once the film is released.

For some unknown reason, Duke Ellington's new recording of "Blue Skies" bears the title "Trumpet No End"—it's not even an all-instrumental number, since Al Hibbler has a vocal chorus... Jimmy Dorsey's first M.G.M. recording is "No Greater Love" and "Heartaches," the latter being an Eberle-O'Connell styled arrangement, which shows every sign of becoming as popular as its predecessors.

Just heard from Beryl Davis again. She thought you might like to know what kind of a salary is paid to a singer for one song on a guest appearance on an American radio programme. For just one song on the Bob Hope show, she received a mere £100—and Beryl has already made four appearances with the Hope gang. Who said commercial radio wasn't worth while? Although she didn't tell me her salary for starring on the Hit Parade programme, you can bet it's well over £150 a broadcast. For her twenty-third birthday last month, Beryl was entertained at one of those

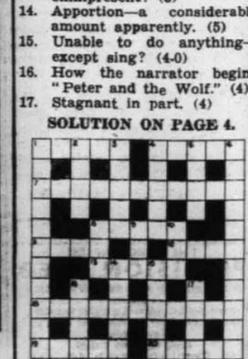
fabulous Hollywood parties—her host even hired the ultra exclusive Beach Club for the occasion. Still another episode in the Davis story is that her M.G.M. record contract didn't materialise—instead, she signed a lucrative contract with R. C. A. Victor, which may mean that Wally Moody will be able to issue her discs over here. Beryl also told me that she has had to hire a special secretary to deal with her fantastic mail from British fans. The saga continues...

MUSICAL CROSSWORD PUZZLE

- ACROSS
- Accompany idly. (5)
 - To do so perchance. (5)
 - Condensed Credo by Bartok. (11)
 - Prevaricating instruments by the sound of it. (5)
 - Instrument having nothing in a mark of merit. (4)
 - Wolfe note? (4)
 - Gavotte, pasacaglia or toy for instance. (5)
 - Music for the unmarried. (6-5)
 - Music—unbound but not free. (5)
 - Instrument—large and probably vital. (5)

- DOWN
- Beethoven, Mozart, Haydn, but not Grieg or Wagner. (11)
 - His progress is measured in ballet. (4)
 - Temperamental hymnodist? (5)
 - It doesn't mean the piper is an idle fellow! (5)
 - Trees. (4)
 - Not necessarily given by the old masters. (5-6)
 - Conducted—but not orchestrally speaking. (3)
 - Exercise, but not necessarily so in music. (3)
 - With whom music shall be omnipresent? (3)
 - Apportion—a considerable amount apparently. (5)
 - Unable to do anything—except sing? (4-0)
 - How the narrator begins "Peter and the Wolf." (4)
 - Stagnant in part. (4)

SOLUTION ON PAGE 4.



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Accordions in THE NORTH

by Billy Butler

Edited by J. J. BLACK

The large number of applications for membership of the Accordions Teachers' Guild section of National Accordion Organisation have brought with them a great deal of news of present activity in the amateur accordion world, and I intend to devote most of my space this week to a review of recent events and conditions throughout the country.

First of all we will visit Manchester, always one of the centres of large interest, where activity is again developing rapidly. Billy Hubble, of Denton, has now got his Club "under weigh," with the best of his pupils formed into a band which at present numbers nine players. Billy tells me that several of his pupils have been successful in the examinations of the British College of Accordionists, and he is entering fourteen candidates for the examinations to be held on May 19th. I wish them all success.

Also in Manchester is Miss E. Greenhain, who was taught by Rene Lucassi and then at the Mamelek School. She has been teaching for six years now, and many of her pupils have done well for themselves... one, for instance, has played in pantomime, and another has recently had a B.B.C. audition in Manchester. Yet another is in a tempo band at Eccles, after winning three firsts, two seconds and one third in local talent contests. At present, Miss Greenhain has about ten pupils and she is considering the possibility of forming a club.

Another energetic young lady is Miss Sally Walker, of Sheffield, local organiser for the B.C.A. examinations. She is an L.R.A.M., A.R.C.M., L.B.C.A., A.B.C.A. and is very fully occupied with her work of teaching and playing, on both piano and accordion. She has formed a band amongst those of her pupils who are sufficiently advanced to take part, and is also prepared to assist in any movement towards forming a local accordion club.

Many of my old readers will remember the name of William Harding, A.T.C.L., who ran a successful club at Wood Green before the war. During his four-year absence his wife has carried on with the teaching of those pupils who remained, but now Mr. Harding is back again, and has received enquiries from several of his old pupils whose studies were interrupted by the war. He hopes to be able to reform at least one of his bands in the very near future, with a nucleus of reasonably proficient players. No doubt the club will be revived in due course.

Madame Courtney is another well-known teacher who has just returned to her old haunts after a prolonged absence. Her headquarters are in Southsea, near Portsmouth. She is at present conducting an advertising campaign, and expects that her teaching connection will expand rapidly as soon as former pupils and others know that she is at their service again. She tells me that she will be entering her pupils for B.C.A. examinations, and that she is looking forward to the resumption of her work.

Next we go to Liverpool, where Mr. Pierre Bethell is still running the "Liver Accordion Club," the name of which is to be changed shortly to "Liverpool Accordion Club." Mr. Bethell explains that the "Liver" is the emblem of the City of Liverpool. He has been teaching the accordion since 1923, during which time many well-known players have passed through his hands.

Back to Birmingham for a moment, to congratulate Mr. John Howard on the preliminary success of his attempt to revive his well-known club. Already he has about two dozen applications for membership, and he hopes to start up in earnest soon after Easter.

Finally, we take a quick glance at Cambuslang, near Glasgow, to report that Jack Young is still teaching there, and at Messrs. Paterson's studios at Glasgow. He has eleven years of experience of teaching, and several of his pupils are doing regular stage work, while other worked for E.N.S.A. during the war.

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SCOTS CORNER

A YOUNG but well-known face appeared home to leave this week - trumpet-man Ian Watt. Prior to being called up to the Scots Guards he was playing in the Alhambra Theatre. At eighteen he is playing solo cornet with the famous Scots Guards Band. This must surely be quite a record.

Tenor player Norrie Hennifer is leaving Denistoun Palais for the Plaza. His place is being taken by Freddie Budge, who has had spells with Elrick, Cotton and other well-known bands. Billy Lambert loses another of his stalwarts in trumpeter Dougie Anderson. His place will be taken by Alex McGregor. Billy's old tenor man, Matt Watson, has now settled in New Zealand.

Arthur Wallwork and his band have left the Locarno to go to Edinburgh Palais in place of Maurice Sheffield, who has opened at Butlin's.

The winter season is almost over at the Alhambra Theatre, where the show owed a great deal of its success to the very fine pit orchestra under Jack Ansell, M.D. The line-up is: violins: A. Madiaky (section leader), Bob Connelly, Bill Harrison, Maurice Cohen; viola: Jimmy Kay; cello: J. Dalziel; bass: Fred Hugh; oboe: W. Frieke; alto and clarinet: Bryce McKay, Bob Wilson; tenors: George Rose, Alex McCulloch; trumpets: Jimmy Young and Cecil Giddings; trombones: Jack Watt and Jock McKinlay; and piano and drums respectively: Ken Dawkins and Matt Peggina.

I am sure the profession will join me in expressing condolences to Jack Chapman in the great loss he has suffered in the death of his wife.

The Paisley branch of the Musicians' Union held their second Jamboree in the Paisley Town Hall last week. The competing was in the capable hands of Jack Paterson. 'Bye for now,

CHARLES CAMPBELL.

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