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Musical Express

FRIDAY, JANUARY 30, 1948 No. 69 PRICE FOURPENCE

BERG LARSEN
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 Make sure yours has
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£15,000 FOR MUSICIANS IN FIVE WEEKS 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 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 ENTERPRISING 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.

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 Marlo'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 followed on the fourth week by Billy Ternent, Frank Weir, the Squadronaires, Eric Winstone, and Harry Davidson.

The final week of March 22 will present a great surprise for London dancers who will see for the first time in many years at a dance hall Django Reinhardt and Stephan Grapelly with the Hot Club of France Quintette, Billy Ternent, Winstone, Nat Allen, Vic Lewis and once again Harry Davidson conducting Butlin's Old Time Dance Orchestra.

During the five week period 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



Al Berlin

there will, of course, be usual resident vocalists.

Once again we say that the profession owes a vote of thanks to Billy Butlin for his enterprise and to Al Berlin for the many hours of work he has put into the organising. The public, too, owes them a vote of thanks for prices will be in easy reach of every man's pocket. Monday to Wednesday admission will be 2/6, Thursday and Friday 3/6 and Saturday nights admission will be 4/6.

Next Monday and Tuesday, February 2 and 3 Butlin's present their annual pageant at the Albert Hall, details of which were published in this newspaper several weeks ago.

ARNOLD BAX WRITES A FILM SCORE

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 sessions.

TUTORS & SOLOS

Rudiments of Music (Mansfield) 2/9
 Harmony & Orchestration (Stone) 21/6
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 "Life Goes To A Party" (James) 4/2
 Art Shaw Concerto 7/9
 "Sweet Sue" (Marsala) 2/1
 "If I Had You" (Shaw) 2/1

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GORGEOUS MAE WEST

At Prince of Wales

To a vociferous ovation "Diamond Lil" opened in town at the Prince of Wales Theatre with glamorous, gorgeous, sexy Mae West at her very best. Once again Val Farnell 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 for the first time I have heard a West-end theatre audience whistle and cheer as they did after Mae West's numbers. To hear her sing "You Made Me Love You" alone is worth your money.

I cannot finish these remarks without giving the highest praise to producer William Mollison, who has given this slick production all the speed and excitement and effect of a Technicolour movie.

J. L. R.

ITURBI RETURNING Third Visit

JOSE ITURBI will return to England next month for his third concert tour in less than a year. He will again be accompanied by his sister Amparo and their first appearance will be at Cardiff on February 22. At the time of going to press further details of this tour are not yet available. Iturbi has just completed "The Birds and the Bees" for Metro Goldwyn Mayer.

Strike—Latest: BANDS MUST NOT ACCEPT DATES FOR AFTER MARCH 31!

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 confreres 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 band-leaders 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 a Film Musical Score

Sir Thomas Beecham and the Royal Philharmonic Orchestra have been engaged by Columbia 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.

The film, an adaptation of Norman Ginsbury's Regency comedy-drama which broke records on the London stage and in the provinces, will be ready for showing in the next few weeks.

This is the first time since 1935, when he conducted the music for the Mozart film, "Whom the Gods Love," that Sir Thomas has directed the complete music score for a film.

His only other association with the screen was when he recently conducted the music for a ballet sequence in the film "Red Shoes."

Handel, on the other hand, so disliked the "Serpent's" effect in his "Fireworks Music," that he later replaced it with the 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.

FOLLOWERS of the increasingly popular Cyril Stapleton Orchestra will be glad to hear 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.

The show will be called Cyril Stapleton Entertains and it will feature his own particular brand of music together with two vocalists. These will be Sally Douglas and Denny 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 comedienne and impersonator Beryl Orde (Mrs. Stapleton.) In the second week's programme Vera will be guest artiste. When Stapleton completes his series of three we understand that Paul Adam will follow with his Mayfair Music for the 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

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 apparent at concerts and dances given by the Sextet that this better-than-terrible outfit is attracting a vast army of fans, and a club of this kind will give them many more opportunities of listening and dancing to their favourite band. Enrolment forms and full details obtainable from 31 Whitcomb Street, W.C.2.

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 congratulations too.

GOODMAN WANTS DENNIS

IN a recent letter to well known Agent Harry Foster William Morris Agency advised him that Benny Goodman having been told many fine things about our own vocalist Denny Dennis, who has recently signed a contract with the William Morris Agency through Foster's, and also having heard his recordings, he was particularly anxious to contact him on his arrival in the States. Goodman is considering re-organising in the late Spring to play theatres and he felt that Denny Dennis, were he in America at that time, might be interested in joining his organisation.

This, of course, is a great compliment to Dennis's advance recordings already issued in the States, but we understand that it is more than likely that he will be presented as a solo feature artist.

Geraldo on Band 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 Barbouc 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.

SID PHILLIPS BUYS REVUE

POPULAR bandleader Sid 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 gone into partnership in this 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 Chika Lane.

The show will feature Chika Lane, Alan Clive, Anita and Charles, Whitehead and Blades and the seventeen Gordon Ray Girls. The revue is booked for forty weeks solid and will open on March 1 at the Hippodrome, Norwich.

Sid Phillips continues to entertain patrons of the Coconut Grove nightly and he broadcasts again this Saturday in the Light Programme at 12.55-1.30 p.m. He will follow this with Band Parade next Tuesday. Jill Allan will, of course, appear with the band on both these broadcasts.

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 and Sammy Herman. The M.S.B.C. have asked us to advise members of the profession that they cannot accept reservations over the telephone, and all tickets must be paid for in advance by February 2, after which date any unsold tickets will be returned to the Management of Hammersmith Palais for sale to the public. Patrons requiring transport home should book and pay for their seats on the buses in advance.

VAUGHAN AND ALLEN FOR SOUTHALL

Another top-line entertainment programme has been arranged by Ken Pitt for the members of his Southall Swing Club next Sunday when Denny Vaughan and our Transatlantic Correspondent Stuart S. Allen will present a lively and varied show.

Returning to Southall for the second time, Allen will present another of his modern recitals featuring mostly unissued American discs, and will also compare the programme being arranged by popular Geraldo singer, arranger and pianist Denny Vaughan. Supporting Denny will be a hand-picked group of musicians consisting of Dougie Robinson, alto and clarinet; Eric Delaney, drums, Keith Bird, tenor, Freddy Clayton, trumpet, Lad Busby, trombone, and Jack Collier on bass.

VERA LYNN NEW SERIES

Vera Lynn comes back to her old broadcast time on Sunday evening beginning on February 1 and in this series she is to talk to listeners as well as sing. Jerry Desmond who introduces her will ask her what a certain entry in her diary means and she will recall the incident and follow it up with an appropriate song.

The programme is called Vera Lynn sings "Notes from her Diary" and some of the entries may deal with the days when she was entertaining the troops overseas. She will be accompanied by the Concert Orchestra, directed by Robert Farnon and the series is presented by Roy Spear.

HEATH BREAKS RECORDS AT RAMSGATE

When Ted Heath and his Music appeared for the first time at the Coronation Ballroom Ramsgate last Saturday they broke all previous records held for that hall. Capacity for the ballroom so far has been twelve hundred. Heath played to sixteen hundred people. At the Pavilion Ballroom, Bath, on January 25 Heath played to capacity again, although prices for this occasion had been raised.

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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.

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.

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.

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.

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.

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.

MUSICAL CELEBRITIES IN THE FILM "EASY MONEY"



Paul Adam and Greta Gynt in a speciality number together.



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

"EASY 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.

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 Windatt, head of the Gainsborough Music Department and assistant to Muir Mathieson, Director of Music for the J. Arthur Rank Organisation.

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

BE-BOP is an excuse! It is an excuse for a lot of humpious buffoons to shoot Ye Olde Line about "progressive music," and to baffle us all with the most complicated and high-sounding blarney!

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."

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 — one cannot even say: "That is this style, this is the other."



Edited by DENIS PRESTON

Ow! (Gillespie). Oop-Pop-A-Da (Brown). by Dizzy Gillespie and his Orchestra.

Ow! says Mr. Gillespie — and very effectively, too. The Victor recording gives a roundness to his tone which was lacking in the earlier and also the contemporaneous Musicraft waxings.

"OW!" SAYS GILLESPIE

Chaloff remains for me the one and only Be-Bop baritone. I was both puzzled and disappointed by this record, which quite belies its promising title.

"This starts out like a sort of modernised Larry Clinton; a lot of good orchestration but no ideas. Second part could be a different arrangement; 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."

Advertisement for Carlton Drums & Accessories. Features a large image of a snare drum and text: 'The CARLTON "KING" SNARE DRUM IS COMING BACK'. Includes contact information for Carlton Drums & Accessories, London.

Advertisement for 'SOMETIMES' records. Text: 'THE NEW GERALDO SENSATION! SOMETIMES COCKEYED MAYOR OF KAUNAKAKAI'. Includes details about the record set and contact information for Keith Prose & Co., Ltd.

Advertisement for Hohner Accordion Service. Text: 'A Complete Service for Accordionists'. Lists services like tuning, repairs, and tuition courses. Contact: Hohner, 9 Farringdon Rd., E.C.1.

Think back to the time when Brunswick issued Lionel Hampton's recording — "Hey-Bo-Be-Bo!" The critics heralded this momentous musical offering with peans of praise or rousades of raspberries — according to taste.

However, the issue, so sorely confused, has been somewhat clarified by the release of a handful of so-called "authentic" Be-Bop recordings. But if one takes the trouble to analyse Gillespie's music — what is the result?

Boogie Woogie for Little Fingers by Frank Paparelli. Boogie Woogie for Beginners by Frank Paparelli. Eight to the Bar by Frank Paparelli. Boogie Woogie for Accordion, arranged by Pietro Diero, edited by Milton de Lugg.

People better qualified than I have attempted to categorise Be-Bop, and every other jazz mode — and have failed to lay down a generally acceptable theorem on any of them.

The New Jazz is growing — though, like its forebears, it will suffer many abuses before reaching its full height. It may soon be a dominant factor in modern music, and when that time comes it is too much to hope that there will be no childish differences about Be-Bop as opposed to other, equally nebulous jazz forms?

of moderate difficulty but avoiding elaborate cross-rhythms. In this book the pupil is not required to improvise. "Eight to the Bar" covers in even fuller detail the ground of "Boogie Woogie for Beginners," and also requires considerably more technique.

Advertisement for Paramount Quality Accessories. Features an image of a 'CONCAVE DEFLECTOR PADS' and text: 'Paramount Quality Accessories. Concave Deflector Pads are just one of the Jack Heyworth exclusive lines which make playing easier.'

Advertisement for Noel Gay & Clover Music Co's Ltd. Text: 'The Waltz of The Year "/>

Advertisement for Boosey & Hawkes Bargains. Text: 'BOOSEY & HAWKES BARGAINS. CASH OR EASY TERMS. Lists free on request. Includes a list of various instruments and their prices.

CARMEN MIRANDA FOR PALLADIUM

BRAZILIAN bombshell Carmen Miranda has been signed by impresario 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 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 rumba musicians to show what they can do.



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.

HAD a short but highly enthusiastic letter from my good pal Len Cumber 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 an American radio show. He tells me that he must get back home for a 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 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 on Monday nights—closing night.

IM getting just a little bit tired of Ralph Moffatt playing that Francis Craig recording of "Near You," swed though it 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 break it over Moffatt's Craig. Talking of said Francis Craig, the fellow has come up with another tune called "Beg Your Pardon," which he treats in exactly the same way as he has treated "Near You"—on records that is! With the same style of Eddie Haywood piano introduction, he has recorded the new number for the rather obscure Bullseye label, and many people across the pond are telling me it will be another "Hit Parade" cert—I wonder? ... The Bullseye Company, by the way, have also got an album of some sixteen sides by Bob Crosby, who left Decca and joined up with them only a few weeks before the New Year and worked like mad to get the new batch of sides cut before the ban.

LAST Monday saw the radio celebration of the City of New York's Golden Anniversary by a star-studded broadcast featuring many of the entertainment profession's biggest names who claim Manhattan origin. Emceed by James Cagney, the bill included Barbara Stanwyck, Frank Morgan, William Bendix, Robert Montgomery, Dennis Day, Mayor O'Dwyer, Henry Morgan and Arnold Stang, and Lena Horne, broadcasting from Boston, where she was making a personal appearance en route to Hollywood. Harry Zimmerman's augmented orchestra and an eighteen-voice chorus supplied the special accompaniment from Hollywood.

CAESAR PETRILLO has been acquitted by the court before whom he was summoned last week charged with violating the infamous Lea Act (the Taft-Hartley legislation). Prior to this he had dealt another un-

the air for a long time and give him some of the best listening time in the States. Tex has been signed up by the U.S. Air Force for their new Friday night musical recruiting programme which will go out Coast to Coast on the Mutual Network from 10.30 to 11 p.m. The programme is to be called "On the Beam With Tex Beneke" and will tour the country, broadcasting each week from a different key city where featured teen-age guest artists will appear with the band.

announced blow at the record industry by stating that he expected his American Federation of Musicians to receive full payment under the terms of their now lapsed contract of royalties due to them on all wax recorded prior to December 31. This includes all re-issues. Naturally this is strictly legal as the contract was not out of date until January 1. However, it caught the industry napping with the result that the Union can expect stiff opposition, even though it doesn't look like it would hold in a law court. Petrillo has also decreed that all recorded repeats are to be outlawed and that networks must, in future, use a live broadcast if they wish to repeat any particular show. This does not ban pre-recording as is used on the Bing Crosby programme so long as this recording is only used once. Petrillo is wise to move in this direction since the success of these Crosby tapes, which are recorded on tape, is evoking such widespread interest in radio circles that it is expected that many other big network programmes will change over to this type of broadcasting in the future, and the A.F.M. boss wants to ensure against all these recordings being used for repeats as they are over here. Our M.U. should have something to say about all those re-broadcasts of ITMA, "Merry-go-Round" etc., maybe then we would get more dance music sessions!

DUKE ELLINGTON'S annual Festival at Carnegie Hall nearly flopped this year, coming as it did at the same time as that unlucky freak snow storm told how much 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 average ten thousand dollars at the box office, thus ensuring the success of the venture even though many of the ticket holders failed to make their presence felt in the vast auditorium

The programme was varied and more moderate than on previous occasions, and was highlighted by the first performance of Ellington's latest major work, "The Liberian Suite," composed in honour of the centenary of this African State. According to reports, and certainly no "Blind 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 to.

BIT late to mention it, but it got mainly in my vast file, 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 has 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 tour by Dizzy Gillespie and Sarah Vaughan as soon as the former gets back from his European tour.

XAVIER 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 Avador Ballroom in Los Angeles for three nights at a salary of \$10,000. ... Glen Gray has joined Jimmy Dorsey and a few more maestros on the sick list by breaking up his band for an enforced lay-off. The unusually heavy strain on leaders these days and the long period that he has gone without a holiday have had their effect at last, and Gray expects to rest for several months unless business conditions improve. Also for this reason, Ray McKinley wisely gave his band a two week holiday over Christmas in order that they could rest up before commencing a long and arduous tour of the Southern States from whence they have not long come. Ray expects to be in New Orleans in time for the traditional Mardi Gras. He caused a minor sensation when he last appeared in the City.

WHEN an up-and-coming leader heard that one of his more successful opposites' numbers 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 remarked on his friend's good fortune.

"But what are you going to do with all that dough?"
"Oh, I'll put it away for a rainy day," came the reply.
"What are you expecting, brother?" asked the minor leader, "a MONSOON?"
"AW NUTS!!! See you again next week!"

ment's brass fell to pieces with their "ricky-ticky" treatment in Avalon, although I don't know why, since it was not played at any unduly great speed. I thought Eva Beynon's voice, accompanied by the City, was very nice indeed. Paula Green, the guest artist, was not her usual self. Her performance on this occasion was very dull and off colour. Perhaps the numbers did not suit her? I could not say. Strangely enough what commanded my attention most was Rita Bonams, who sang beautifully "Once Upon A Winter Time." This is a vocalist for any great band to be proud of. She is consistently good. Jack Simpson and his Sextet were at the top of their form in a very interesting presentation, particularly his novelty number "Spooks" (I think that's the title).

WHAT the hell—I can't listen to music ALL my life can I? So I tune in to "Up the Pole" because I'm a Jewell and Warriss fan. And what do I get? No material at all from the boys. Any gags (sic) are worked by their stooges, and those that are worked are flthy. I have the strongest belief it would pay Jewell and Warriss to turn this series in! Count "So-So" (late Itma) was very amusing indeed, but how the censor passed the material beats me. I remember once being told by the B.B.C.—no mention of letters, sex, etc. But Count "So-So" said his wife was upstairs on the bed ROOSTING! How like that for nice, clean fun? There were also gags about ladies' corsets. A woman says: "Is there something you want of me?" The answer is: "Yes—but business first!" Oh, I don't



"He's a dance band leader, constable... They've just given him his first radio date which he can't play now because of the strike!"

Finney "The Troubadour"

WITH all the cabinet ministers preaching dollar saving and dollar earning in practically every commodity from films to fancy waistcoats, it surprises 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 mighty 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 popular music in all its ramifications—popular music, that thirty years ago was written solely by our native writers and was of considerable export value.

Today, popular music spells import and not export! Gradually, during the past 30 years, American influence and capital has insidiously monopolised this very lucrative market, as they did in films. However, as in films, there is a remedy. At the moment, the bulk of the monies received from popular music finds its way to America, but this outward flow of sterling could be turned into an inward flow of dollars.

THE REMEDY IS MORE EXPLOITATION FOR BRITISH WRITERS. I don't know the exact figure, but I should say that of the substantial amount collected in this country by the P.R.S. for broadcasting and licence fees, a large percentage goes to America. No fault of the P.R.S. On the other hand, the P.R.S. also collect through their affiliated society, dollars for our writers from the U.S.A. In this respect, it could be a river MORE SUPPORT FROM THE B.B.C. FOR OUR NATIVE WRITERS would mean more hit songs bought by

There are Millions of Dollars in Popular Songs, Mr. Wilson!

America, and more dollars for Britain via the Performing 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 EXPLOITATION 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!

RECORDS. Of the total output of the recording companies in this country, only 10 per cent. are British titles, which means that 90 per cent. of royalties from their considerable sale again finds its way to the U.S.A. More support from the P.R.S. for our native writers would mean more British hits, which these companies would be compelled to record. These records would, in turn, help to sell our songs in America.

LONDON RECORDS. Recently a new label—LONDON RECORDS—has appeared to make records for export to America, using British artists and musicians but, I am afraid, only a very small percentage of British songs. Although Mr. Wilson might be very gratified at the dollar return from the sale of these records, does he realise there is no knowing the amount of dollars that could be earned in royalties if only 50 per cent. of these titles were British?

AMERICAN PUBLISHERS IN THIS COUNTRY. There is a large percentage of American publishers in this country who publish only American songs. There is, however, one outstanding exception—the Leeds Music Publishing Company. Although Leeds exploit entirely American over here, they exploit an equal number of British songs in the U.S.A. In this respect, this exemplary situation should be made to apply in the case of every American publisher in this country.

(Desmond O'Connor and Eddie Cassen). "THE STARS WILL REMEMBER" (Pelosi and Towers). Incidentally, let us take "The Gypsy" as an example of the dollar earning capacity of one single British song—5,000,000 records and over 1,000,000 sheet music sales in America represents an amazing amount of dollars, Mr. Wilson! I don't know the exact figure, but I am sure Mr. Jimmy Phillips of The Peter Maurice Music Co. would be only too pleased to give you this information. It is interesting to note that the cost of this export is precisely a 2d. stamp and it does not deprive our own people of a commodity! So the answer obviously must be: MORE EXPLOITATION NOW OF BRITISH SONGS VIA THE BRITISH BROADCASTING 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

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My Radio Diary

By Lee Conway

THERE is a great deal in the disc jockey psychology. Of course we all know it is not the records alone that make you listen for half an hour. It is the personality of the broadcaster himself that does the trick. When you tune in A.F.N. is it to hear records or is it to hear Moffatt? We have our own special record spots in this count-down among them, it is charming Jean Metcalfe on Tuesdays. This is something I go for in a big way. She is reposed and natural. She lacks all affectation. She has a most pleasing presence. Of course, she is very experienced at this sort of programme, but she is, in my opinion, a bright spot in the B.B.C. fare provided for us bored listeners.

BAND PARADE with the mammoths—Benson, Simpson and Tennent. Nice programme. Ivy Benson's band sounds like a male orchestra. I am sorry she didn't feature that girl trumpeter of hers playing "Carnival of Venice" with the triple-tonguing and what-not that brings the house down. Speaking of brass, Billy Ter-

mind all this, dear susceptible listeners! I can take it! But what I thought in rotten bad taste was the reference to a murderer as Mr. Strachey Well, the B.B.C. knows its own business best. But if they censor the goose, they must censor the gander as well, don't you think?

MY spies tell me there is a strong rumour that Jazz Club will come off the air. Well, it's had a long innings. Why, I don't know. It was never truly representative of Jazz. I can hardly recollect any one session outstanding for improvisation in the true spirit of a jam session. Deep down in my heart I have an explanation for the strange complex of Jazz Club and its un-jazzy atmosphere. It has already been said in this newspaper by other columnists that the buskers cannot busk to order; it must come from the soul; it must be impromptu or it cannot be captured. Well, that's all very true, but I know another and a more important reason. Jazz Club, whether by accident or due to the influence of those who run it, presents every number in a four-beat idiom. That "four-beat" incentive starts with drums, infects guitar and bass and finally spreads its deadly monotony to the whole jam session. Result—all and sundry think and create in terms of the "four-beat" style. Now Jazz was never "four-beat" in its conception. Jazz was essentially "two-beat" music. I don't want to tread on the domain of our Jazz Editor, Denis Preston, with a discourse on Jazz inspiration, but I stick to my story that Jazz was strictly "afterbeat" music. That's why Harry Gold and his Pleoec of Eight get the Nice entertainment, Mr. Lom.

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Sir Adrian Boult's grand discourse on Romeo and Juliet Overture, graphically done and beautifully illustrated by Walter Goehr and B.B.C. Orchestra. Wonderful idea well carried out.

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crowd jumping on that after-beat wherever they play. It's irresistible—but it's "two-beat" stuff, all the same!

AFTER the Donald Peers programme, the credits, mentioning orchestra, conductor, arranger, producer, etc., would rival the credit titles on a major American film production.

NICE—that girl who sings "Smoke, Smoke, Smoke" with Joe Luss. Put it over like a real little trouper, with lots of personality. And an excellent duet in "Anything You Can Do" worthy of the west-end show in which that number was born. The Nice entertainment, Mr. Lom.

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NEW VOCAL QUINTET WITH FOSTER The Downbeaters



"The Downbeaters" new vocal team with Teddy Foster

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

ON Sunday, January 25, at Covent Garden the audience heard some of the finest orchestral playing in the London Philharmonic Orchestra has ever given, showing that their best is the equal of The Royal Philharmonic at its best. In Karl Rankl they had the most sympathetic conductor whose immense vitality never obscured his beat. The afternoon began with a truly great performance of "Don Juan" by Richard Strauss. Rarely if ever before have I heard such musically trumpet playing as Malcolm Arnold's while Sidney Sutchiff's whole playing had an indescribable tenderness and sweetness of tone. Anthony Pini was the soloist in Elgar's "Cello Concerto and once again a whole column of superlatives would fail to do justice to such a magnificent performance. Every note was perfectly played and, even more important, every note was clearly audible, the balance between soloist and orchestra being flawless—a fact which of course reflects enormous credit on the conductor who has solved this problem completely in a "Cello Concerto." The second half of the concert was entirely devoted to the music of Stravinsky, Eric Harrison being the soloist in the Capriccio for Piano and Orchestra. While the whole performance was very good indeed, the orchestra did not quite reach the same heights as in the two previous works. In these they played as though they admired every note, here they played as though they despised the music, but had not the complete understanding of it that only time can give. Eric Harrison played exceptionally well, and I feel that a little more rehearsal would have made just that difference, an outstanding performance. It is to be hoped that we shall get such a performance on records before long.

Benson will Return to Germany

Ivy Benson who is delighting the patrons of New Cross Empire with her stage show this week, advises us that when she completes her variety tour on March 27, she will leave for Germany with her band in order to return and entertain servicemen overseas. This week she is rehearsing an eight piece band that she will present under the leadership of Betty Thomas. This small combination will also be going overseas shortly prior to commencing a resident engagement for the summer at the Pier, Margate. Ivy Benson will return with her own full band from Germany in time to take up her resident summer engagement at Butlin's Holiday Camp, Skegness.

Kinn-Elliott Programme

Kinn-Elliott Direction has announced that the following name bands will be appearing at the halls which they book exclusively. Following the successful appearance in January of Barribeau, Vic Lewis and Tommy Sampson at Stoke Newington, they have booked Denny Dennis as a guest star with the Jive Bombers on February 4, Leslie Hutchinson February 11, Nat Allen February 18, and on February 25 the first public appearance in London of Cyril Stapleton and his Orchestra. Each Wednesday in March the following bands will appear—Oscar Rabin and Harry Davis, Tito Burns, Teddy Foster, and the Squadronaires and on April 7 and 14 respectively both Vic Lewis and Carl Barribeau will make return visits.

NAME BANDS CONTINUE AT SCUNTHORPE

Following the successful appearances of Nat Gonella, Oscar Rabin, Ted Norman, and Tommy Sampson's Orchestras at the Baths Ballroom, Scunthorpe, the Management have now adopted a name band policy and future attractions include The Stardusters, Harry Roy, Billy Merrin, Vic Lewis, Carl Barribeau and Leslie Hutchinson. Kinn-Elliott and his band who are resident at this ballroom have commenced a new idea whereby each week they introduce a different member of the band to the dancers. This novel idea is proving very successful at that hall.

Sextet Leaves for South Africa

Reg Whale left with his Sextet for South Africa last Monday. The outfit will take up a resident job for a year at the Bohemia Club in Capetown.

Accordions Times

Edited by J. J. BLACK

The Accordion Can Produce Really Good Music!

WELL known to Midland readers is George Walsh, from Manchester; his band, The Hawaiian Islanders, has gained popularity in many dance halls throughout Midland counties. George writes to say that he is an ardent reader of "Musical 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 band-leaders seem to disapprove of having an accordion in their band.

George says that he was advised by some people to include saxophones 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 do if handled rightly. The present line-up of his band is four rhythm instruments—piano, drums, Spanish guitar and bass; two electric Hawaiian guitars and three piano accordions. The success of his own line-up, says George, has proved that "given the right chance every proper handling, a really good accordion can be made to produce really good dance music." Two of his accordions are three-coupler instruments, and the third is a seven-coupler job. The band features both sweet and swinging music with equal success and provides still further proof of the important place which can be given to the accordion in ballroom orchestras of the day.

- DO YOU KNOW THE ANSWERS? 1. Who is the composer of "Roses of Picardy"? 2. What time-signatures can a March be written in? 3. What is the usual bass arrangement of 2 24-bass accordions? 4. Which is quicker: "allegro" or "allegretto"?

Musical Express Post Bag: POLITICS 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 do let life would not be healthy. Relegate these to the soapbox and keep them off the bandstand." This, Sir, with all respect, is not a point of view that can be seriously sustained. Politics is the science dealing with the form and administration of the State. Some kinds of social organisation are favourable to the flourishing development of music. Others (as, for example, the Fascist State), are not. We musicians should be the last to forget that Nazi Germany forced into exile, imprisoned or murdered most of their own musicians who were most highly esteemed by the rest of the world. We should be the last to forget that the music of Mendelssohn was not allowed to be performed in Nazi Germany on the grounds that he was a Jew. May I also draw your attention to a fact of a very different nature—namely, that mammoth orchestras of the Berlioz-Wagner type, and of the August Manns Crystal Palace Concerts, could have come into being only in certain social-political conditions. These included the existence of an audience which was able to pay for these huge musical manifestations. I cannot here go into the full facts of the matter. But it can be easily seen from the above that employment of musicians, even the actual nature of the music itself, depends ultimately on these and similar factors—all of which are "political."

When, owing to political conditions, people have less money to spend (as now), it can easily be seen that we will have fewer concerts. It will certainly mean that fewer people will be able to go to dances. And we all know that means for our profession. From even these elementary examples, it can be clearly seen that the form and administration of the State are very much the concern of musicians. It is therefore in our own interests to see that politics should not be kept out of our musical lives, but should, on the contrary, be firmly in the forefront of our consciousness. Only thus can we maintain and improve our national musical life. One very obvious way of doing this (may I say in conclusion) is to go regularly to our Union meetings. Yours, etc., CHRISTIAN DARTON.

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SWING MUSIC FOR "RED SHOES"

VERSATILE 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 by Sir Thomas Beecham and the Royal Philharmonic Orchestra. The swing tunes, a slow fox-trot "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 Carlo, where members of the ballet spend their leisure evenings in the film. The operatic aria is sung for the picture by Margherita Grandi. Madam Grandi was acclaimed for her performance in Verdi's "Macbeth" at last year's Edinburgh Festival, and is currently appearing in the Cambridge Theatre Opera season. In "The Red Shoes" her voice will be heard in a broadcast from Covent Garden on the first night of a new opera "composed" by star Marius Goring.

Winstone Agency is Limited Company. The Agency side of the Eric Winstone Organisation will in future be known as New Century Artists Ltd. The business will continue to be handled by Harry Dawson and bands represented by the Agency will include Eric Winstone, Nat Temple, Tito Burns with Cab Kaye and Buddy Clarke, Ken Grief, El Mario's all girl Latin American Band, Johnny Franks and his Music, Roy Marsh and his Swing, Hermanos Deniz, Norman Griffiths and his Sextet. The Stagecoaches directed by Willie Solomon, Freddy Barret and Bill Kelly. Best bands representing these bands New Century Artists are running a series of Sunday shows in the West End in aid of charities and are also solely booking and attractions at Slough, Yeovil and Northampton.

TOLLEFSEN CONCERT AT CHATHAM. The internationally famous accordionist, Tollefson, will give recital at Chatham Central Hall on February 14. The concert will commence at 7 p.m. and tickets will be 5/-, 3/6d., 2/6d. and (unreserved) 1/9d.