

HIT THE HIGH NOTES! TED NASH'S STUDIES IN HIGH HARMONICS FOR ALTO AND TENOR SAXOPHONE

Musical Express

Incorporating ACCORDION TIMES

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PRICE FOURPENCE

BERG LARSEN MOUTHPIECE PUTS THE TROUSERS ON THE SAXOPHONE

BUTLIN'S GOLDEN BALLROOM IS ENORMOUS SUCCESS

All the Stars at Earls Court

(Musical Express Staff Reporter)

TO A PACKED AUDIENCE, WHICH INCLUDED MANY MUSICAL CELEBRITIES, THE BANDS OF ERIC WINSTONE, OSCAR RABIN AND HARRY DAVIS, BILLY TERNENT, THE SQUADRONAIRES AND BUTLIN'S OLD TIME DANCE ORCHESTRA OPENED THE BUTLIN'S GOLDEN BALLROOM OF THE RESORT LAST MONDAY.

This tremendous ballroom with two band stands, a magnificent specially laid floor and first class decorations was crowded with dancers in spite of the icy weather which has resulted in many places not playing to capacity.

This Thursday the bands of Billy Ternent and the Squadronaires were heard on the air from the Golden Ballroom and fortunate owners of Television sets will be able to see Nat Allen and his band when he televises next Monday March 1, together with many famous stars including Evelyn Laye.

Next week's band presentation will include Winstone, who is resident for the five week period, Maurice Winnick, Harry Parry, El Mario's Ladies Rumba Band, The Squadronaires and Harry Davidson.

Further news came from enterprising Musical Director Al Berlin this week, when he told us of Butlin's fine plans for their camps this year. Many thousands of pounds will be spent on bands and first class entertainment for the campers once again.

First camps to open on May 1 will be Fliley, Ayr, Skegness and Pwllheli. At Fliley in answer to numerous requests from Northern campers they will feature the Squadronaires who have previously appeared at Clacton, and Charles Amer. Ronnie Munroe will return to Ayr and at Skegness there will be a newcomer to the Butlin fold in the person of that popular band-leader Ivy Benson with her ladies band. Alan Green will also appear at Skegness.

A new feature will be presented to campers when the resident bands appear in a special stage presentation at the camps every Sunday night. This will give each of the bands a chance to give their own particular brand of showmanship and should prove exceptionally popular.

On May 15 well known band-leader Stanley Barnett will take his twelve piece band into Dreamland Margate as the resident orchestra. Further details are not yet available at the time of going to press regarding the concert orchestras and famous artists and entertainers who will also be appearing at the camps but we feel sure that Al Berlin has a galaxy of stars and entertainment lined up for the holidaymakers' enjoyment.

AMONG THOSE PRESENT

Mr. and Mrs. Johnny Weismuller with our own Tommy Trinder.

Itma author Ted Kavanagh with Butlin's Rhumba Girls. Eric Winstone in background.



Shelton Features British in New Radio Series

READERS will be glad to hear that as from March 15, that great vocalist Anne Shelton will commence a new series to be called "Introducing Anne Again."

Anne Shelton will present a special feature in this programme when she introduces a new song each week by an amateur British composer. Naturally she receives many of these songs and she will choose the best to present on her programme.

JOE LOSS SCORES AT AQUASHOW

Although the aquatic sequence in this mammoth production could be greatly improved, the staging of the floor show and general standard of entertainment is first class.

B.B.C. CORRECTS MUSICAL EXPRESS

The Editor. Dear Sir, Reports have recently circulated in the Press to the effect that the B.B.C. has applied to the Kinematograph Renters Society Ltd. for increased facilities for the use of film sound tracks for broadcasting in order to replace relays of performances from theatres and music halls.

In view of the reference to this matter in your issue of February 20, we desire to say that these reports are incorrect, and that so far as the B.B.C. can learn the recent discussion of the subject by the Kinematograph Renters Society Ltd. arose from a rumour that a request of this nature was likely to be made to the Society by the B.B.C.

We also wish to say that no such request was at any time contemplated by the B.B.C. We trust that you will kindly bring this statement to the attention of your readers.

Sir Henry Wood Concert March 3

In memory of the birthday of Sir Henry Wood, the father of the Proms, there will be a broadcast on Wednesday, March 3, when Sir Adrian Boult will conduct the B.B.C. Symphony Orchestra, and the B.B.C. Singers, Marie Wilson, who for a time, led Sir Henry's Promenade Orchestra, is the soloist in Sir Arnold Bax's violin concerto.

The programme opens with Beethoven's first Leonora Overture, and the concerto comes that fine work by the famous Finnish composer, Sibelius - his Symphonic Fantasy, "Pohjola's Daughter."

GERALDO WILL PROVIDE TWO BANDS FOR EXHIBITION

Geraldo is providing two five-piece bands to play in "The Gardens of Music" at the Daily Mail Ideal Home Exhibition at Olympia from March 2-25.

WINSTONE PRESENTING CELEBRITY SHOW

This Sunday February 29, The Eric Winstone Organisation, New Century Artists Ltd., will present the first of a series of all star celebrity concerts at the London Casino. This week's bill will include Winstone's Orchestra, Derek Roy, Adelaide Hall, Terry Thomas, Max Bacon, Cab Kaye accompanied by Ralph Sharon, Mantovani, Kyra Vane, Harold Roberts and Jack Leon's Orchestra. The show will be in aid of the Central British Fund for Jewish Relief and Rehabilitation. Prices of seats are 7/6 to £2.20 and can be reserved in advance.

Hermanos Deniz Get Band Parade

The popular Hermanos Deniz who are featured regularly at the Coconut Grove will be heard on Band Parade on March 1. This Saturday February 28 they will also appear in the Rhythm Contrasts programme opposite Howard Lucreft.

Series for Mantovani

Commencing March 2 a new series of weekly programmes of light music and songs will be heard in the Light Programme. The programme will feature many popular numbers and will be sung by John McHugh and played by Mantovani and his Orchestra. The programme will be introduced by Christopher Stone and will be called "Among Your Souvenirs."

ARBIB JOINS JACK HYLTON

Gino Arbib well known for his long association with Anglo-American Artists Ltd., has left that Agency to act as a Director and General Manager of the new Jack Hylton International Ltd. Arbib left for a fortnight's visit to America last Monday, during which time he will arrange many famous American stars for forthcoming Hylton productions.

RABIN OFFICE BOOKS NOTTS HALL



H. F. Taylor signing the sole agency agreement for the Greyfriars Ballroom, Nottingham, to the Rabin Office. Left to right: Bernard Rabin, David Rabin, Oscar Rabin, Harry Davis, Ivor Rabin. Seated: Diane Rabin and H. F. Taylor.

HELLZAPOPPIN

Lunacy runs riot at London Casino

(Musical Express Staff Reporter)



OLSEN AND JOHNSON IN LONDON

OLSEN and Johnson's crazy show Hellzapoppin opened to a wildly hysterical audience on Monday of this week. I have always deplored the way our critics give away the plot when reviewing a film and for the same reason I do not intend to write here about the crazy gags perpetrated by this company of mad hatters.

There is music with all this madness. Olsen and Johnson do a commendable piece of work at the piano and violin - all thrown away in the O and J manner. There are two fine male vocalists, a wonderful danseuse named Gloria Gilbert, a crazy musical act called the Three Pitchmen who do a lot of fooling with kazooes and a piano. There is also a wonderful harmonica player. The show is loaded with talent and laughs from start to finish and is the maddest performance London has ever seen.

DAVE GOLDBERG LEAVING HEATH

READERS will be sorry to learn that Dave Goldberg possibly one of our most famous guitarists, will be leaving the Ted Heath Band to sail for America in two weeks time. Goldberg will be joining his family, who sailed just before Christmas, and will be making his home in that country. Heath has asked us to say that he and his musicians wish Goldberg every success in his new environment. At the time of going to press no new guitarist has yet been fixed to take Goldberg's place.

Pleydell will Replace Grieff at Fischer's

KEN GRIEFF and his Band will be leaving Fischer's Restaurant on March 4. We understand from Harry Dawson that they are leaving on the best of terms with the Management. In place of Grieff, Ronnie Pleydell will take a new eight piece band into the Restaurant. He will lead on alto a combination of four saxes, three rhythm and trumpet. Ron Lanchbury will be leaving the Stardusters to join Pleydell on drums. The engagement for Pleydell has been arranged by well known Agent, Alf Praeger.

BERG LARSEN MOUTHPIECES AND REEDS



ARE ALWAYS WITH THE CYRIL STAPLETON SECTION

F & ORCHETTES No. 1 D's

CONTENTS: YOU'RE DRIVING ME CRAZY SHE'S FUNNY THAT WAY I NEVER KNEW THAT ROSES GREW LOVE IS THE SWEETEST THING MY BLUE HEAVEN

FLUSH BRACING advertisement for Premier Drum Co., Ltd. listing various drum models and prices.

NEW!! Instruments & Accessories advertisement listing various instruments like clarinets, saxophones, and drums with prices.

Series for Mantovani advertisement listing various musical instruments and accessories.

Hermanos Deniz Get Band Parade advertisement listing various musical instruments and accessories.

LEWIS BAND IS ROBBED advertisement listing various musical instruments and accessories.

Reg Leopold's New Air Series advertisement listing various musical instruments and accessories.

O'Dell for the Garter Club advertisement listing various musical instruments and accessories.

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

KENTON ANSWERED BY RAYMOND SCOTT



American Commentary BY STUART S. ALLEN

THE VOICE

OFF WITH THE TAX Last week, under this very same title, I brought to the notice of my readers the anomalies of the Purchase Tax on musical instruments and accessories.

NOT THE FIRST TIME This is not the first time the Council has approached the Board of Trade in connection with Purchase Tax reduction.

NO OTHER INDUSTRY In demanding the complete abolition of the Purchase Tax it is safe to say that this Government is encouraging music and the arts.

HOW TO GET A NEW INSTRUMENT All professional musicians know that instruments are only sold in the home market on a small Board of Trade quota.

JUST FILL IN THE FORM So next time you want that elusive new instrument, ask your dealer for a Board of Trade application form.

Kitchens of Leeds STAR TESTED BARGAINS The following instruments are low pitch and are overhauled by craftsmen and tested by experts—7 days' approval if required.

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

BOOSEY & HAWKES BARGAINS CASH OR EASY TERMS Lists free on request

ON Sunday, February 15, the celebrated conductor Bruno Walter, musical adviser to the New York Philharmonic-Symphony, accepted a silver-plated record of his own performance of the Mahler Fifth Symphony to mark his twenty-fifth anniversary as a conductor in the United States.

I AM glad Ralph Moffatt has taken a little advice and cut the gab down to an almost-minimum. Now we can start saying nice things about you again Ralph.

THE announcement of a new radio series in America by the Mutual Broadcasting System gives the news that the Pied Pipers, who pulled out of Frank Sinatra's 'Hit Parade' series will join up with another Sinatra when the programme makes its debut on March 11.

REPORTS from the Stevens Hotel in Chicago state that the Skitch Henderson Orchestra, currently playing there for an indefinite engagement, is doing extremely well.

Round The Jazz Turntable

DIZ BOPS AGAIN—But the ensemble of 'Ol' Man Rebob (H.M.V. B9624) have a sadly second-hand sound. Maybe because the chief riff is one we've grown contemptuous of through increasing familiarity.

TEN BEST SELLERS

- The following list of TEN BEST-SELLERS, irrespective of price, for week ending February 19, 1948, has been compiled from lists supplied by the members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces.

KENTON'S recent outburst in the pages of Down Beat brought forth a storm of hot answers from musicians and other sound-track by the hot momma herself à la 'Jolson Story.'

FOLLOWING on last week's news of the Willard Alexander sponsored Boyd Raeburn pop recordings comes news that the manager has disposed of two for early release by E.J. Jax.

SCOTT continued, 'When it plays its own concoctions it sounds like a presentation of screams and harmonies — it's the band's music that is neurotic. Like the character on the treadmill, Stan's walking furiously and expending a lot of effort and getting nowhere — musically — no matter how fast he runs or walks, or how much energy he puts in, he's right in the middle of the musical maze that, I feel, he requires to make him happy.'

Recordiana: John Davis and Gray Clarke discuss LIZZIE MILES 25—LIZZIE MILES This may be our shortest column ever; but it may also be our finest hour!

TAKE IT OR LEAVE IT DEPT.—Les Brown's Orchestra offers Lover's Leap and High on a Windy Trumpet on Columbia DB2377.

HISTORICAL PORTRAIT (No. 1)

A hitherto unpublished photograph of the New Orleans singer Lizzie Miles. (Note the earrings.)

LEAPS & JUMPS—There are profitable comparisons to be made between Parlophone R.3089 and R.3090 — the first local issues from the West Coast (U.S.) label, Sunset.

THE Peter Maurice Nine Piece Specials DORSEYETTES ANOTHER ONE OF THEM THINGS LOOSE LID SPECIAL NOT SO QUIET PLEASE OFUS ONE QUIET PLEASE SWANEE RIVER SWINGIN' ON NOTHIN' SWING HIGH WELL, GIT IT

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



Rod O'Connor, announcer on NBC's 'Red Skelton Show' (top), John Rod in their own blues version of a Brahms composition.

PETRILLO may decide to reconsider his recording ban in the near future in so far as it affects home entertainment. He may allow bands to record if he can get a guarantee that the discs will not be played for the air or in juke boxes.



Bruno Walter at rehearsal with the N.Y. Philharmonic-Symphony.

PETER MAURICE NINE PIECE SPECIALS DORSEYETTES ANOTHER ONE OF THEM THINGS LOOSE LID SPECIAL NOT SO QUIET PLEASE OFUS ONE QUIET PLEASE SWANEE RIVER SWINGIN' ON NOTHIN' SWING HIGH WELL, GIT IT

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

K.P. 42nd STAR PARCEL! The New Geraldo Sensation! SOMETIMES COCKEYED MAYOR OF KAUNAKAKI AND SING CHILD SING

Making an Orchestral Score

BY MALCOLM RAYMENT

THIS week I must comment on the letter from Mr. J. Bates Maycock (printed in the issue dated January 30) which concerned my article "This is the First Step in making an Orchestral Score" which appeared in the issue of January 2. I will quote the significant passages from Mr. Bates Maycock's letter as I go along. Firstly he says:—

"... about this 'crazy' idea of writing bass clarinet an octave or an octave and a tone above the actual pitch. This idea was originated to make things easier for a clarinetist used to reading in the treble clef—as a clarinet player I can appreciate this, and I think Mr. Rayment exaggerated the confusion it causes from the point of view of the score reader."

On this point Mr. Bates Maycock has obviously misunderstood me. I would never dream of writing for bass clarinet other than in the treble clef and a ninth above the actual pitch. If he will refer to my article he will see that I complain of those orchestrators who write for certain instruments an octave or even two octaves above their actual pitch.

It seems that Mr. Bates Maycock has not come into contact with these people and is blissfully unaware of their "crazy" methods. They disregard entirely the instrument's transposition, treating all instruments as though in C, but writing all woodwinds (including saxophones) in the treble clef either at actual pitch or one or two octaves higher. Thus to produce the note middle C they would probably write C in the treble clef for alto and tenor saxophones and bass clarinet and C above the treble clef for baritone saxophone.

Believe me, this does cause the score reader considerable confusion. In the example to which I was referring in my article, the arranger had instructed the player to change from the ordinary B flat clarinet to bass clarinet. Up to that moment every instrument had been written at actual pitch, but later discovered that the bass clarinet part was written an octave higher than the intended sounds. This meant that at the same time two instruments of the same pitch... tenor saxophone and bass clarinet were written one at actual pitch and the other at the octave above.

Yes, there really are people who score this way! One I've come across writes his violin parts in the treble clef an octave above true pitch! Before leaving the question of writing for bass clarinet, there is one further method of which I strongly disapprove—treating the instrument as though it were in A. Though I would not go so far as Gordon Jacob, who says that there is no bass clarinet in A, his statement for all practical purposes is true. This method necessitates a semitone transposition of the part of the player... a transposition I have always found singularly awkward. I am sorry to say that one offender in this respect is a musician I very much admire—the Master of the King's Music.

And why all this shindy about percussion parts? Goodness me, the practice of writing for the percussion in the bass clef has been used by most of the great composers during the last few hundred years and there is really no point in confusing the

issue by the invention of new hieroglyphics."

Here I most emphatically disagree. Any sort of clef denotes that the succeeding notes are of definite pitch... where then is the sense in using a clef for instruments where notes (for musical purposes anyway) are of indefinite pitch? Besides I do not even agree that most of the great composers have used the bass clef method.

In printed scores it will be found almost invariably that non-musical percussion instruments (to use Forsyth's term) are notated on a single line with no clef. It seems that at one time the convention was to use the treble clef for some (e.g. side drum and triangle) and bass clef for others (e.g. bass drum and cymbals). Imagine writing a part that alternated between cymbal and triangle! So far from inventing new hieroglyphics the method I suggested is used by many (and probably the majority of) composers today because it simplifies instead of confuses. For a study of it I suggest the score of "The Soldier's Tale" by Stravinsky. By not using any sort of clef in percussion parts of indeterminate

neither change of clef nor numerous ledger lines.

"One point which Mr. Rayment might have raised is the current habit of writing for obsolete instruments such as the trumpet in C (e.g. Walton's Symphony) and the clarinet in C (as in Dohnanyi's Variations on a Nursery Theme)."

As far as the clarinet is concerned, I am not aware that there is a current habit of writing for it as though it were in C. Certainly this was often done during the nineteenth century and the practice lingered on into this century with a few who were brought up in the old tradition, but to-day it is so nearly non-existent as to be so described.

The Dohnanyi work mentioned must be one of the last works in which the old method was employed. Unlike the C clarinet, the C trumpet is by no means obsolete. Certainly it is not much used in England, but in France it is, and has been for some time, the standard instrument, so that whether a composer writes for the B flat or the C instrument matters little pro-

part, must either (a) play it on the A instrument, in which case he HAS to read it in the bass clef, alter the key signature, and transpose it up a couple of octaves—rather a mental contortionist feat, or (b) read it on the B flat instrument, transposing up a tone... (The capitals are mine).

A contortionist feat, I agree, but why do it, when by transposing up a minor third one arrives at the same thing? There is no "has to" about it.

ORCHESTRATIONS REVIEWED

Shim-me-sha-wabble
Hawaiian War Chant
Christopher Columbus

Arranged by Harry Gold and published by Keith Prowse and Co. at two shillings and sixpence each.

THESE three arrangements are the first of the "Pieces of Eight" Series. They are written almost exactly as played by the Gold band, the only difference being caused by the slightly different combination of instruments. Each is most elaborately cued so that it would be possible, though hardly advisable, to play them with a combination of alto, piano and drums. This cueing must have caused considerable thought, but it was, I feel, well worth it.

At times, parts are doubly cued when there is a trombone lead. It is cued firstly on the tenor sax part, making the arrangement suitable for any band with a front line of trumpet and one or two altos and tenor, and secondly on the first alto part in case just alto and trumpet are used. There is no consistency about the "ad lib" solos. Sometimes a melody is cued in, sometimes chords only are given. All three arrangements are fairly simple and effective, with numerous spots for improvisation.

"Hawaiian War Chant" will perhaps be found to be the most effective, but "Wabble" is very good in an authentic style. "Columbus" I find less interesting, probably because the number was done to death years ago.

Orchettes. No. 1 (containing "You're Driving Me Crazy, She's Funny That Way, I Never Knew, Love is the Sweetest Thing, My Blue Heaven").

Published by Francis Day & Hunter Ltd., at two shillings per book or ten shillings for six books.

THESE are not, and do not pretend to be, orchestrations; in the case of each tune an introduction and two choruses, the first straightforward and the second more elaborate leading to a finish, are given. In between these "ad lib" solos may be played to choir and solo. The parts are published in book form, each book containing all five numbers. Book 1—Piano. 2—Bass and Violin. 3—Drums and Guitar. 4—Trumpet and Trombone. 5—1st Alto and 1st Tenor. 6—2nd Alto and 2nd Tenor.

The parts are so laid out that two players can read from the same book without detaching the parts. These little "Orchettes" are designed to fulfil a special need, and should prove very useful to many a small combination, for they can be used by anything from a trio upwards.

ARE YOU SATISFIED WITH PRINTED ORCHESTRATIONS?

(See my article in last week's issue and fill in this Questionnaire)

FILL THIS IN

1. What combination of instruments do you normally use? Give all doubles in brackets.
2. If you sometimes augment give, in order, the instruments you add.
3. If you sometimes use a smaller group than in 1, give in order the instruments you omit.
4. Do you find that some orchestrations (whether or not you buy them) are practically useless to your combination? If so, how many per dozen?
5. Of those you do play, do you HAVE to make cuts or alterations? If so, how many per dozen?
6. Do you ever not play arrangements because the parts are poorly printed or badly spaced out? If so, how many per dozen?
7. Do you ever not play arrangements simply because, in your opinion, they are musically weak? If so, how many per dozen?
8. Does your pianist prefer (a) with chord symbols in the right hand, (b) with notes written in full, or (c) both?
9. Which of the following notations or combinations of notations do the members of your band who normally play the "ad lib" solos prefer?
 - (a) Straight melody or simple melodic line.
 - (b) "Hot" solo written out in full.
 - (c) Chord symbols.
 - (d) Basic chords written in full.
10. Give any suggestions you may have for making the average printed arrangement more practical.

pitch, the sudden appearance of a clef on the part draws the attention of both player and score reader to the fact that a change has been made to an instrument of definite pitch (e.g. tubular bells or xylophone).

"As to the idea of using the alto clef for tenor saxophones, I have considered this idea myself, but have rejected it as impracticable."

I too consider it impracticable, but only because I consider writing transposing instruments in concert pitch impracticable. But if one must write this way, then I think it is the most logical method and certainly the easiest and tidiest, requiring

vided his parts are playable by both instruments.

English players are so used to transposing up a tone that it is almost a matter of indifference to them. There are times when one instrument is definitely wrong. Much of Sibelius' music cannot be played on the C, while the end of Debussy's La Mer demands that the instrument for the full effect. The part in Ravel's Piano Concerto becomes ten times more difficult when the unintended lower instrument is used.

Finally there is this statement that I simply cannot let pass:—"A modern clarinet-player, confronted with a C clarinet



"I only said that American musicians MIGHT come out in sympathy with the DBDA strike."



By Lee Conway

SPOTLIGHT ON

Rae Jenkins and the B.B.C. Variety Orchestra who are very often the only item really worth listening to in Saturday night's Music Hall. Pity Sharman can't find some interesting acts to go with them.

Denny Vaughan for his soulful singing of "Just You Wait and See" in Gerald's Sunday programme.

Ray Martin for his beautiful music on Sunday afternoons.

with the band. I have only one adverse criticism...

AND that is, the Be-bopish touches (the announcer used the word "touches"). Thank heaven they were no more than "touches." In the first place they had no meaning in an orchestra of this timbre. Don't get the idea that I don't like Bop. Far from it. But I don't like it in the wrong places. And this very sweet orchestra can do without it. So my advice is develop the sweetness to the nth degree. Don't overdo the flute or it will sound like a rumba band. Don't make the orchestrations too modernistic because lovers of sweet music who should be attracted to this orchestra will be repelled if the harmony is too futuristic for their sensitive ears. That's your Uncle Lee's advice for the moment. And in the meantime I shall listen to these boys again with great interest.

WELL blow me down! English as she spoke (B.B.C. style)!... and the show was scripted by... Have you heard this word scripted on the air? I've also seen it in print in the very proper weekly magazine the "Radio Times." Oh scribe—what have you scripted?

IT was quite an accident I made the front page last week. The News Editor said they wanted the stuff about Ellington stopping the Band Parade show for the news. Now I don't want you to think I've got designs on the front page again but it is a positive fact the Ray Ellington Quartet have done it again—this time on Jazz Club. For my part it is grand to hear a tip-top act like this getting the radio breaks they so richly deserve. I am certain the Ellington Quartet will become one of vaudeville's biggest attractions.

NEW vocalist to radio in "Beginners Please" was Victor Bernard. Very artistic way of putting over the songs. I shall be watching him in the future.

DAIRY TALK. Someone suggested their crest should be—two hands clasped in friendship over two open razors rampant. Purely social—my foot!

EASY ON THE EAR. The Radio Revellers who achieve the feat without detaching a giving a new slant to four voices and a guitar!

FUNNY MEN. Peter Waring's script was one of the funniest I've heard for a long time. Hope we'll soon hear a lot more of him!

GRACIOUS ME! Albert Sandier playing "Surrey with the Fringe on Top." Pops at Palm Court!

HANDS ACROSS THE SEA to Phil Harris for those racy records—"Poker Club," "Smoke, Smoke, Smoke," and "That's what I like about the South."

IVY BENSON going back to the continent in March. I'd rather she stayed here and broadened her horizons!

JANE LEE'S "Music Master" was a little masterpiece. KISS TO Geoffrey Gilbert for a magnificent flute solo in "Fantasia Impromptu" on the Lynn programme. I thought Cleggorn was the only one who could achieve this.

LEST WE FORGET. There are still five British songs in the 10 Best Sellers.

MICHAEL LITTMAN AND RALPH BUTLER. The unpredictable and the unpredictable. Given a break, they might shake the alley.

NAIVE. The new boy in the "Alley" who asked one of the Dairyites to help him out on a line.

ONCE UPON A TIME. I believed in goodwill among songwriters now I believe in the three card trick.

POPULAR SONGS. "A Mother's Lullaby" looks a likely. You never know with Joa. Joe!

QUERY. Now that February's nearly gone, can anyone tell me the new anti-plug date?

SCRAPBOOK FOR 1933. Incidental music by Hal Evans—I shouldn't be surprised to hear of the B.B.C. losing this brilliant composer-arranger to films!

TAKING COALS TO NEWCASTLE? The writer who took a Samba to Dave Toff.

UP THE POLE. Looks like staying with us for a long time. Rumour has it that there's another twenty weeks on the way!

VERA. "I'll Take You Home Again Kathleen" was one of her best yet. Her sympathetic voice—PLUS a soulful Irish melody makes for the Vera I love to hear.

WHY IS Peter Sinclair always on the air? Could be listener appeal.

X MARKS THE SPOT. "The Amberley Arms." On Saturday counted two famous beneficiaries, two famous vocalists and lots of musicians. What, no pluggers?

ZERO to the songwriters who don't think "The Guild" is looking after the Tin Pan Alley Boys!

SECOND THOUGHTS (No.5) By Steve Race

ON hearing that I had been doing some arrangements for a contesting semi-pro band, a friend of mine remarked the other day: "Do you think it's wise to encourage them?" This delightful short-sighted outlook seems to call for a few comments, if only because it is so widespread. The obvious reply is that the music business has indeed profited by the encouragement of such ex-semi-pros as Denny Dennis, Ray Noble and Sid Phillips, together with half the big names in jazz. Furthermore, the Musicians Union is making great headway in its drive to include semi-pros within its ranks. The fact of the matter is that the full-time musician is all too ready to sneer at his part-time colleague and the term "semi-pro" has become a derogatory one. These "semi-pros," apparently, do amateurish things like buying American records in order to keep in touch with modern developments; they play out of tune (unlike their professional counterparts); they must not be encouraged in case they should turn pro and, being perhaps better musicians than some of the short-sighted, we ought never to give lessons or offer any musical advice. With luck we should eventually be able to kill the influx of new blood in the business, and take the secret of success with us to our opulent graves. "Do you think it's wise to encourage them?" Yes, my friend, I most certainly do.

THE FIRM YOUR FRIENDS RECOMMEND

BOHEM CLARINET, wood, Bb, 1-p. £20
BOHEM CLARINET, BUSSON £22/4/8
BOHEM CLARINET, GOLD SEAL £32/10
SPECIAL OFFER: PACHO SOLO
FRANI P/ACC, late post-war model, streamlined, 20 coup. etc. £125
P/ACC, FRONTALINI, 19 coup. streamlined new £191
GUITAR, EPICOR, ZENITH, cello built £35
TROMBONE, MAJESTIC, 19-21 £27/10
TRUMPET, B & H CLIPPER, TONE, 19-21, B & H, 1-p. £27/10

TENOR, BUESCHER, 19-21, 1-p. £70
REGENT TRUMPET, 19-21, 1-p. £27/16/10
P/ACC, PIETRO, 19-21, 1-p. £35
P/ACC, CO-OPERATIVA, LUXUS, nac. grill, push coup. etc. £55
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Presenting the songs were Sylvia Walling, Raymond Newell, Hazel Barry and last but by no means least, the hit of the show—NEVILLE WILLIAMS—a young singer whom I tipped recently after hearing his broadcast on "Beginners Please." A British Frank Sinatra because this is not true. Neville Williams is essentially British. I only quote Sinatra because this boy Williams has all the qualities that can make an audience rave—and they did.

I tip this boy for stardom and I do mean STARDOM! May he reach the top by singing as he did at the Dominion—with British songs! Good luck, and let's hope the B.B.C. remember the name of NEVILLE WILLIAMS.

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BRITISH TUNES REPORT (Weekly Feature) Wed. Feb. 18: Sidney Lipton played two.
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"SATCHEMO" ARRIVES FOR FESTIVAL

From our Special Continental Correspondent

DEN BERRY

BELGIUM
THE Gillespie Tour goes on. Following the band's Scandinavian Concerts they invaded Belgium and gave concerts in Antwerp and Brussels on the 18th and 19th, respectively. On both occasions the King of Pop played to a packed house and took the local inhabitants by storm. The Antwerp concert was given in the Koninklijk Kunstverbond Hall under the auspices of the Hot Club of Belgium, and the band featured many of the numbers which they had performed earlier on in the tour, such items as "Yesterday," "Round Midnight" and the show-piece for the sax man bongo section "Afro-Cuban Drum Suite"; soloist, Pozo Gonzales.

The brass section is most of the time too overpowering for the sax but the whole band plays with such terrific technique that one is carried away with the thrill of it and is loath to look for faults in foolhardy. It is better, and easier, rather to praise and in addition to the trumpet artistry of Dizzy himself mention should be made of George Nicholas (tenor) Joe Gayles (tenor) and Cecil Payne (bari). May I add my voice to the general lamentations that this music is to be denied the British Public?

FRANCE
I HAVE recently had the opportunity to hear what is now billed as the "Orchestra of the Hot Club of France" a seven-piece outfit led by the drummer, Bob Buraz. If this band is the successor to the illustrious Quintet du Hot Club de France, a sad decline has taken place in what was once a strong hold. However, there is one very bright spot in the very dark darkness and I hereby take time off to rave a little.

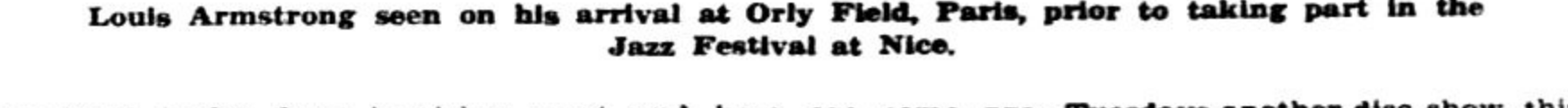
Make a note of the name of Hubert Fol, alto player, a young man who in my opinion is about the finest exponent on the instrument that I have ever had the pleasure of hearing, on or off wax. Words mean little when it comes to describing this boy's artistry and as the Band will be playing at the great Jazz Festival in Nice I confidently expect that his talents will not go unnoticed. Apart from Fol and perhaps the trumpet player, an American named Dick Collins,

the band is far from inspiring and the performances of the other five range from lukewarm in the case of the tenor (Armand Conrad) to ice-cold when it comes to the drumming of the leader Bob Buraz.

This band has recently made a short tour of Holland and featured as vocalist Honey Johnson. She is singing well and puts over such favourites as "Stormy Weather" and "St. Louis Blues" artistically and musically. I understand that she too will be appearing at the Nice Festival though not with the Hot Club Band, but probably with Rex Stewart.

RADIOLAND
IN addition to the now renowned Tommy Dorsey disc show from Radio Luxembourg perhaps British listeners would be interested in trying one or two other stations when AFN doesn't come in too well. On two nights per week Radio Stockholm gives forth with Swing and Jazz both on records and from local and visiting bands. On Wednesdays the show is from 9.30 p.m. to 10.15 p.m. and on Saturdays from 9.30 p.m. to 11 p.m. Wavelength is 270 metres.

Hilversum has always had a reputation for good entertain-



Louis Armstrong seen on his arrival at Orly Field, Paris, prior to taking part in the Jazz Festival at Nice.

HAROLD GRUT REPLIES...

Dear Mr. Berry,
Your open letter to me, published in the "Musical Express" of February 13, completely fails to impress me or make me feel remorse. You and I look for different things in our jazz, and for that reason a detailed reply will only be a waste of time and space. I have my personal opinion and you have yours, and that's that! That my opinion strikes you as being negative is a matter of opinion.

But at least I have the vast advantage over you of having heard the music in question!

Sincerely yours,
HAROLD GRUT.

Tuesdays another disc show, this time a request programme, from 8.30 p.m. to 9.15 p.m. The jockeys is charming Netty Rosenfeld who welcomes requests from Britain and always tries to oblige with what is asked for.

For very early birds there is "Morning Rhythm" every Thursday morning from 6.30 a.m. to 6.50 a.m. The aforementioned three items are all to be heard over wavelength 415 metres. The other Hilversum station (301 metres) features less dance music as this is the wavelength used by the two religious organisations NCRV and KRO. The KRO has a dance band and this usually makes a couple of appearances a week mostly around lunchtime on Thursdays and Saturdays.

To lovers of more symphonic dance and semi-light music I'll van der Linden and his Metropolitan Orchestra will be heard about every other day and this brass-plus-sax-plus-strings ensemble is probably the finest orchestra of its kind in Europe today, Britain included. Since 1945 it has done more than 600 broadcasts which should prove something of the other regarding its popularity.

Training Young Singers

An Exclusive interview with celebrated accompanist Arthur ('Rosy') Rosenstein

by JAMES ARTHUR

YOUNG singers who aspire to screen singing-acting careers for some reason always include in initial auditions what Arthur ("Rosy") Rosenstein calls "suburban music." As vocal coach at Metro-Goldwyn-Mayer, Rosenstein is the accompanist at initial auditions of these hopefuls.

"When they come in with their anxious mothers and music teachers to sing for us," said Rosenstein, "for the first number I've found I can't go wrong by simply starting to play Ardit's 'Il Bacio,' waltz song. Then usually comes 'Sweetheart' from MAYTIME, 'Ah, Sweet Mystery Of Life!' and I wouldn't change this repertoire. I love those songs myself, but I wouldn't change them for the simple reason that, in sizing up a potential new singer, it doesn't make much difference what he or she sings. Singing is seven-eighths—possibly more—physical anyway; it is a command of self, colour, personality which means good presence, and a very distinct kind of natural fearlessness in the presence of others."

Rosenstein, who has been playing accompaniments for fifty years, including many on extensive tours for such important vocalists as Tetrazzini, Geraldine Farrar, Alma Gluck, Melba and others, says he hadn't played ten bars of "Il Bacio" for little Jane Powell before he knew she was a great new potential singer. She's one of his special enthusiasms. He has been guiding her for four-and-a-half years, most recently for her starring role with Jeanette MacDonald and Jose Iturbi in "The Birds and the Bees" and "Luxury Liner." He arranged Grieg's "Springtide," the duet Miss Macdonald and Jane sang in "The Birds and the Bees."

"If I were selecting an example of what a young girl should be to become a great singer, I'd pick Janie," Rosenstein said. "She has a natural presence, an alert mind and a natural joy in singing."

Rosenstein's enthusiasm knows no bounds when he talks with a new singer in which he has faith. Currently, in addition to Jane Powell, he has under his supervision Marina Koshetz and Beverly Tyler.

He says there is no accounting for singing capacity. Jane's father operates malted milk shops. Geraldine Farrar's father was a baseball player. "So," he concludes, "we can't say it is heredity."

"I sincerely believe singing ability is God-given," he went on. "Yet, notwithstanding and despite my long experience with the great among singers, I may shock many by saying I have never heard an absolutely perfect voice! Each singer, even the greatest, has some little trouble to fight against. It's as if Providence had said, 'Here is your great gift, but something will be held back to make you keep on striving, something to keep you trying.'"

"Of course, this does not mean that these voices are not imminently pleasing and satisfactory. It means each has its own individual exploitable quality. But one of the greatest pleasures, with whom I could, had difficulty with the 'owel' 'e' on long notes. Another was compelled to avoid certain sharps. Caruso's voice was a freak—part baritone and yet a true tenor—so that he had to be on his guard all the time to maintain the tenor timbre."

Rosenstein also pointed out, however, the reason there can never be another Caruso. His breaking baritone-tenor is imitable. Caruso had the required indomitable will to be an actor despite this handicap—known to only a handful of people in his lifetime.

Does Rosenstein have any underlying, subtle gauge by which to judge young singers? It is one by which anyone can tell whether the prospect has a chance at all! He quotes "All Lehmann, Geraldine and Farrar's teacher: 'The content of the phrase is in the breath.' He explains that this is the delicate process of "leading the lungs and relaxing the vocal chords as if enjoying the aroma of a lovely flower."

"Some," he says, "load up as if they intend to blow up a circus balloon! And, until they understand this process, they'll never be top singers. Jane Powell, Kathryn Grayson, Jeanette MacDonald, James Melton, Nelson Eddy—all have it," said the coach. "It is," he says, "the sign of 'vocal intelligence.'"

Although natural voice talent is God-given, Rosenstein holds out great hope for those who, at first seem to have no real talent. "I do not know of any talent with which one can do more with less to begin with than singing," he assures those who want to sing, but who don't seem to have the complete equipment physically and in mental grasp.

"This, I believe, proves my point that singing is seven-eighths physical matter," he said. "If you have that driving urge to express yourself in song, you can be guided. If you will work you can become a satisfactory singer, unless you are born absolutely tone-deaf. But don't make a child try to sing if he or she doesn't want to sing."

"I make no special distinction, in a quality of effect, between classical songs and popular songs, so far as the person who sings them is concerned. One, of course, requires vastly more technique, but if popular singing is your forte, sing popular songs. It would be a criminal act against the lovers of popular songs, for instance, for anyone to try to turn Judy Garland strictly into a singer of classical songs. She was born to sing popular songs, and I am one of the millions who enjoy her singing."

Talent is really very rare, Rosenstein says. "The singer, no matter how seemingly talented, never lived who didn't need training and guidance, drill and steady application—who didn't need to learn that singing is a matter of steady habit, requiring the same daily application and fastidiousness that keeping your hair groomed and your teeth brushed requires."

"When talent is discovered, we should all be grateful and appreciative, but the fact that it is rare need not lead us to spare any less pains in developing those who want to sing but have little to build upon at the beginning. Really," the coach concluded with a twinkle, "if music teachers and voice teachers were limited only to instructing the talented, they would starve to death!"

"Let us be grateful that the urge to sing is so wide-spread and that with this urge to go forward, we can do something about it through training and application."

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The Stork calls on GEOFF LOVE...

Congratulations to Geoff Love, popular trombonist with the Harry Gold Pieces of Eight, on the birth of a baby son to his wife Joy at Towers Nursing Home last Friday. Both mother and child are doing well.

ARTHUR FALL
Arthur Fall, pianist with Miff Ferris became a proud father last Tuesday when his wife presented him with a baby daughter. We offer our congratulations on behalf of the profession.

TITO BURNS AT DOWNBEAT CLUB

Tito Burns and his Sextet will play for the next two Sunday afternoons at the Downbeat Club, 20, St. James Street, London, W.1. Burns will play their third visit to the Royal Forrest, Chingford, April 4 Cardiff and April 9 Bedworth. In June the band will play a week at Weston-super-Mare and dates pencilled in for them include a season at Green's Playhouse in May and weeks at Ramsgate, Redcar and Grimsby.

SWIFT DEMOBBED

Well known trumpet player and teacher of that instrument, George Swift is now out of the Army. He can be contacted at Grimsdyke 696.

MUSICIANS' BALL
We understand at the time of going to press that there are still a few tickets available at Hammersmith Palais for the Musicians' Ball to be held there this Friday February 27. Readers are advised to check with Hamersmith Palais first as there is every possibility these may be sold by the time of the dance. Many celebrities will be present and dancing will continue until 2.30 a.m.

CHANGE OF ADDRESS

Jack Goddard well known alto player and arranger with the Cyril Stapleton Orchestra has changed his address and can now be contacted at Streatham 8251.

MICKEY GRIEVE NOW TEACHING

Well known drummer, Mickey Grieve advises that he is now teaching drumming and readers who wish to become pupils can contact him at Streatham 2702.

CORRECTION

Due to a printer's error in last week's issue of "Musical Express" a Martin Tenor Saxophone was advertised by Lew Davis for sale at £9. This figure should have read £90.