

KEITH PROWSE  
Musical  
MUSICAL

# Musical Express

FRIDAY, MARCH 28 1947

No. 25

PRICE FOURPENCE

Accordions Times and



VOUCHER

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TUITION - MODERN  
SWING-STYLE  
SERIES  
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# NEILSON CRITICISED "HERSELF TO BLAME" SAYS K.C.

## NO FOUNDATION FOR CHARGES OF BRIBERY

SIR VALENTINE HOLMES, K.C., APPOINTED BY THE B.B.C. FOR THE PURPOSE OF ENQUIRING INTO THEIR OWN INTERNAL AFFAIRS FOLLOWING THE RECENT ALLEGATIONS MADE IN THE HOUSE OF COMMONS BY WING-COMMANDER GEOFFREY COOPER, M.P., HAS COMPLETED HIS REPORT. THIS VERY THOROUGH AND WORDY DOCUMENT WAS PUBLISHED ON MONDAY OF THIS WEEK BY THE B.B.C. ALTHOUGH THE MATTER IS ONE OF NATIONAL INTEREST, PERHAPS IT IS CORRECT TO SAY THAT NO SECTION OF THE BRITISH PUBLIC IS MORE DIRECTLY CONCERNED OR AFFECTED BY THE SITUATION THAN THE READERSHIP OF "MUSICAL EXPRESS." IN SPITE OF THE FACT THAT WE ARE THE BIGGEST MUSICAL NEWSPAPER IN THE COUNTRY, WE STILL HAVE INSUFFICIENT SPACE TO DEVOTE TO ALL THE MOST IMPORTANT EXTRACTS FROM THE REPORT, WHICH RUNS INTO SOME THOUSANDS OF WORDS AND INCLUDES A VERBATIM REPORT OF SIR VALENTINE'S INTERVIEW WITH MRS. D. H. NEILSON, REPUTED TO HAVE LASTED TWO AND A HALF HOURS. ALTHOUGH THE REPORT STATES QUITE CLEARLY THAT SIR VALENTINE HAS DISCOVERED NO FOUNDATION FOR THE SUGGESTION THAT BRIBERY AND CORRUPTION EXISTS AMONG THE OFFICIALS OF THE B.B.C., IT IS VERY SIGNIFICANT THAT IT CORROBORATES ALL THE CHARGES OF EXISTING INEFFICIENCY IN ADMINISTRATION WITH WHICH THAT BODY HAS BEEN CHARGED BY MR. COOPER IN PARLIAMENT. AND IT IS REMARKABLE THAT THE MORE SERIOUS VIEW IS TAKEN NOW OF THE PRACTICE OF SONG-PLUGGING. THE SEARCHLIGHT SEEMS TO HAVE BEEN SWITCHED FROM B.B.C. PERSONNEL TO THE MUSIC PUBLISHERS WHO, ACCORDING TO THE FINDINGS, ARE NOW THE VILLAINS OF THE PIECE. IT APPEARS TO "MUSICAL EXPRESS" HOWEVER, THAT IF SONG-PLUGGING IS A MENACE, THEN IT IS ONLY ONE OF SEVERAL ANOMALIES MADE POSSIBLE BY THE BAD SYSTEM EXISTING TO-DAY IN THE B.B.C.'S OWN ADMINISTRATION. EVEN THOSE MOST IGNORANT OF BROADCASTING CANNOT FAIL TO BE IMPRESSED BY SIR VALENTINE'S FINDINGS, AND THIS NATION WILL BE AS ONE IN DEMANDING A COMPLETE OVERHAUL OF THE SYSTEM.

The Report states that Sir Valentine Holmes finds no evidence of bribery and corruption amongst the staff or officials of the B.B.C. That, in a nutshell, is the Q.E.D. of the whole matter. But in conducting this colossal enquiry with such tremendous thoroughness, Sir Valentine found that gifts, presents and, in some cases, actually money were involved. It appears that B.B.C. officials were not debarred from accepting gifts like Christmas presents until, of course, the enquiry began, and last Christmas was the exception. In point of fact, some officials had made known their collection of gifts. To the uninitiated such lists read like an Aladdin's Cave from a radio "Arabian Nights." Presents ranging from valuable jewellery down to practical gifts for the office desk were, apparently, the Christmas custom, although it was discovered that Christmas was not the only occasion for generosity. Tabulated below are the gifts received by one official of the B.B.C. for Christmas:—

- 15 bottles of whisky, a pewter tankard filled with cigarettes, 6 bottles of mixed drinks, 1 bottle of brandy, 175 cigars, 1,000 cigarettes, a gold cigarette case, a pair of gold cuff-links, a silver brandy flask, a wallet, 6 handkerchiefs, a china ornament, cocktail recipes, a mirror, a pipe, a desk telephone index.

"her conduct is open to the most severe criticism." Tawny Neilson said she refused presents last Christmas according to the new B.B.C. ruling. But her presents included bottles of whisky, two dresses, some underclothes, stockings, cigarette cases, powder compacts, a watch, bottles of perfume, a brooch and numerous bags—so many she "did not know what to do with them." Their values ranged from £10 to £25. She had also received many expensive presents from music publishers.

The Governors of the B.B.C., accepting the Report, have "expressed their disapproval," but at the same time they say they are satisfied that Mrs. Neilson's work was not influenced in any way.

Sir Valentine also found that two members of the B.B.C. staff had accepted money from music publishers in circumstances which invite criticism, but at the same time he found that "there is no solid foundation for any charge of bribery, corruption or partiality against members of the B.B.C. staff."

ON TWO OCCASIONS SHE ACCEPTED MONEY IN LIEU OF PRESENTS OWING TO WAR-TIME DIFFICULTIES.

SECRET PLAN  
Then comes the switch-over from the B.B.C. staff to the "people" (the word is our own!) of the music publishers. Here, for example, Sir Valentine reports that the whole system of plugging songs is "pernicious and degrading." The matter is now to be considered by a Committee of Three, who are to examine a secret plan put forward by Sir Valentine.

GIFTS AND MONEY  
Of Mrs. D. H. Neilson, Dance Music Organiser, Sir Valentine says:—  
"She has herself to blame for the fact that she has been charged with bribery and corruption," and he also says,

"I am satisfied there is no foundation for this rumour. No one of the hundreds of people I have interviewed has seen the coat, and Mrs. Neilson tells me she has never possessed a mink coat."

THE NEXT STEP  
Where does all this leave us now? Let us take stock. The enquiry was a private affair conducted by the B.B.C. for the B.B.C. It was motivated by

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## "My allegations are vindicated" WING-CMDR. COOPER

THIS Report is a complete vindication of all that I said about the B.B.C. on December 11, 1946," said Wing-Commander Geoffrey Cooper, M.P., in an interview with "Musical Express." "You have only to compare Sir Valentine Holmes' findings in his investigation with the main complaints listed in the Summary Report presented by me to the Prime Minister to realise that the exposure was justified and that my complaints are corroborated. Among those listed are:—  
(a) Direct and indirect evidence of the making of money payments and substantial gifts to officials of the B.B.C.  
(b) Complaints from the public generally of poor standards of entertainment and continuous employment of the same artistes and lack of opportunity given for new and better talent to be heard.  
(c) Payment by the music publishers of money to artistes and members of the staff as an inducement to use their songs and music.  
"At the time of the exposure I made it quite clear that I was not looking for scapegoats, nor did I think it a matter for re-primand. I was interested only in uprooting the anomalies, evidence of which I possessed. I made certain recommendations as follows:—  
(1) A complete system of Joint Consultation within the B.B.C.  
(2) Formation of an independent representative National Broadcasting Advisory Council.  
(3) Introduction of a Publishers' Licensing System.  
(4) Complete investigation into the internal organisation of the B.B.C.  
"I stipulated in my Summary Report, however, that in order to implement the recommendations (1), (3) and (4), in the light of all the facts, a full investigation of the B.B.C. organisation by a firm of qualified industrial organisation consultants is now required."  
(Continued on Page 4)

LATEST  
Harry Roy briefs Sir Patrick Hastings to examine all statements published about him.  
(See also Stop Press on Page 4)

## WHAT THEY SAY

★ "DAILY EXPRESS"  
"Now the public first got wind of this scandal from a private M.P.'s speech in the House of Commons. It is entitled to ask whether the whole business would have been hushed up but for that disclosure. To wonder whether it would have got beyond the ivory corridors of Broadcasting House into the fresh air. Surely the lesson is that the B.B.C., like every other public corporation, needs to be kept under the constant scrutiny of the people. Wider enquiries and reforms may be necessary."

★ "THE STANDARD"  
"... Yet it seems to me that the method of investigation was wrong; that this should have been a judicial enquiry which would have enabled witnesses to be called to give evidence on oath. It is true that Sir Valentine had agreed to make the investigation before the bribery allegations were made public in the Commons; but it was only two days before. He had not begun work on it. To have made a new arrangement for a judicial enquiry would have been easy."  
(The Londoner's Diary.)

★ TED HEATH  
"I am still waiting to hear why a lot of bad bands got a lot of broadcasts, and still do, and also why favouritism is still being shown in certain directions."

★ BERT AMBROSE  
(In Lighter Mood)  
"All I can say is that I have never been offered any bribes by B.B.C. officials!"

★ LEW STONE  
"It is my hope that the Sir Valentine Holmes Report will bring the Director-General's attention to the necessity for a readjustment of the B.B.C.'s attitude to dance music. Also that dance music occupies an important place in the entertainment of the nation and should be encouraged, not discouraged. Bias, whether caused by personal likes or dislikes, graft, or gifts, should be eliminated in the selection of bands. These bands should be selected by one or more B.B.C. officials with an interest and liking for the good things in dance music, in so far as it is applied to both the profession and the public. This statement is my personal point of view and does not come from me in my capacity as Chairman of the D.B.D.A."

★ MAURICE WINNICK  
"I have no statement to make regarding the allegations, but I do feel that so much power should not be vested in one person's hands and that a committee of people should be in charge of that particular department. There is no other department in the B.B.C. where one man has sole control. The B.B.C. maintains a very expensive statistics department. Let the public know the listener be the deciding factor who should or should not be on the air."



Mrs. D. H. (Tawny) Neilson, at the Sportsman's Ball at the Dorchester on Monday, March 24th. Left to right (seated) Alan Clarke, the producer, Mrs. Neilson, Pearl Carr, vocalist with the Leslie Douglas Orchestra. (Standing) News Editor of Musical Express, Wally Moody, E.M.I. chief, Jack Parnell, and Leslie Douglas.

## MR. A.B. SPEAKS! "Neilson was a song-plugger"

YES, I am the person described in the B.B.C.'s Report on Sir Valentine Holmes' investigation as "A.B." I am the bandleader who bought Mrs. Neilson the blue fox fur. She says she knew "A.B." for twelve years. That he was very much out of favour with the B.B.C. That they don't like him and never did. That she took presents from him, one of which was not at Christmas and which she took to use her own words "—like a fool." My colleagues in the profession no doubt would like to know the full story, and I figure that "Musical Express" is about the best place I can tell it.  
Tawny Neilson didn't say that when she knew me twelve years ago she was a song-plugger! In those days, when it was her job to get a performance for publisher's songs, I treated her with kindness and as a gentleman, for she was the only lady song-plugger in the business to the best of my knowledge. When she was selling me something I behaved towards her with the utmost courtesy. When I was on the air and able to broadcast one of her firm's numbers, I always gave her every consideration.  
When Gerald Cock was at the B.B.C. he gave everybody a fair break. There were never any grumbles. Then, when Eric Maschwitz took over, the same pleasant business atmosphere continued, and most of us enjoyed the happiest association with the B.B.C. Then Neilson took the reins and, if I may be permitted a metaphor—she cracked the whip as well. Things began to change. We were told not only when to play and what to play, but how to play it!  
All this led up to the early meetings of the Dance Band Directors' Association, during which I took an active part in the proceedings. At a meeting held at the Mayfair Hotel, I said that we were all old enough and ugly enough to stick together for the purpose of demanding our legitimate rights. I went further and said we needed in charge at the B.B.C. an experienced man with an accurate knowledge of what the average man in the street liked to hear on the radio with a view to seeing that he gets it. In fact, I said that those in charge of radio at that time were "a bunch of nitwits!"  
Now this phrase must have stuck, because somebody reported my remarks to one of the newspapers, and I was quoted as having said it. I assume that the B.B.C. must have read the report because from then onwards I was right out! I got no more radio dates. And that was at a time when I consider I was in my hey-day.  
So I made a film and, when production was finished, off I went with my band to South

says  
**HARRY ROY**

America, where they were paying me £2,000 per week. I was also doing at the same time no less than four hours' broadcasting every Sunday. Not bad going for a band the B.B.C. didn't want! When war broke out, as we could not get into the Army, it was suggested to me that I get my band together for the purpose of entertaining the troops. This I managed to do, and I must admit those war years were the most crowded, the most exciting and the most interesting in my musical career.  
We toured everywhere, playing with the bombs coming down and the audience walking out. We played for charity, for hospitals and for troops. Never once did we accept payment for a charity concert. Then I volunteered for a Middle East tour. But at this moment I had the London Palladium offered me at £1,000 per week. But I took the

Middle East tour as I had promised. Then was volunteered for Burma. Unfortunately, most of us were medically unfit for that strenuous job and, in addition, air transport could not easily be arranged, otherwise we should have gone.  
Now I do not want to bore you with my humble efforts during the war, my charitable disposition or my willingness to help others, but I am obliged to mention them when the nation is being told that "A.B." does not like anybody except "A.B." Does this sound like the career of a selfish man?  
When Gerald returned from the Middle East (I have nothing against Gerald whatever), the announcer gave him an interesting credit over the air welcoming him back. The same credit was given to George Formby on his return. But when I came back into circulation I was refused the privilege of a credit on the air to say where my boys and I had been. I argued that this was unfair treatment, but it was of no avail. This might well bear out Mrs. Neilson's statement that the B.B.C. don't like me and never did. Mind you, if this is true, it certainly proves the allegation that prejudice does exist in the B.B.C. for my own part, I don't care any more.  
(Continued on Page 4)

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

THE GUITAR SPEAKS UP by JACK DUARTE AMERICAN COMMENTARY BY STUART S. ALLEN

THE VOICE

TRADE UNIONISM Our readers are only too well aware that this newspaper, produced by a trade union house with trade union operatives, has a strong pro-union policy.

ALL FOR ONE In the view of my informant, sponsored radio would give most of the work to "the few." In other words, the masses would derive no direct benefit from it, whatever.

TRADE OR PROFESSION? I learned that to be a member of such a union as theirs one had to serve an apprenticeship. On passing out of that stage one became a skilled operative in the trade.

ARTISTE OR ARTISAN? Music, Art and the Theatre are as apart from a trade as the poles. That is why, with the most humanitarian motives in the world, you cannot apply indiscriminately the fundamental principles of trade unionism to those arts.

ONLY THE BEST Let us assume that sponsored radio did become possible via the B.B.C. Suppose, for instance, the foundation were laid for, say, twelve tip-top commercial programmes.

IN the previous articles I have tried to show the history and development of the guitar up to the beginning of the 20th Century, and to show what manner of instrument the classical or Spanish guitar is; now, with the turn of the century, the tempo of our story quickens.

Under such circumstances as these, the guitar rapidly lost the popularity it had enjoyed; no one wanted to wrestle with a feeble-voiced instrument, paying for beauty with patient effort (the guitar often seems to give little return for the expenditure of infinite care and trouble).

The occasion is said to produce the right man, and in this instance the right man was Eddie Lang (Salvatore Massaro). Lang was the "father of the modern guitar, and showed how the guitar, strung with steel strings and played with a hard plectrum, could produce sufficient sound of a more mellow quality, to satisfy the new demands.

Since this was an unashamed fight for survival on the part of the guitar, it showed how to construct instruments of the same lineage as the Spanish guitar. The early plectrum guitars, including many of those used by Lang and his contemporaries, were built with the same flat top and back, the same glued or screwed-on bridge, the same sort of machine-heads and the round sound-hole; they were, however, built more robustly to withstand the enormous strains imposed by tightly stretched steel strings.

All this was thinly-disguised makeshift, and it was obvious that the new use to which the guitar was to be put, called for radical changes. What those changes have been, and what has happened since then, we shall see in the next and last article of this series.

WHY all this fuss over Joe Mooney? After listening to his latest records and hearing first-hand reports on his live shows, I have come to the conclusion that Joe is just about the most overrated musician in the States to-day. Sure he's got a slick, musical little combo, pleasant to listen to and commercial in appeal, but Joe has been more than lucky with his publicity and his group is certainly not the sensation cracked up to be.

Benny Goodman has cut his first records for Capitol with Johnny Mercer and Matt Dennis, one of the Company's up-and-coming new vocalists, and standing singing choruses on two of the sides. The other two waxed are strictly instrumental and feature Benny's radio show pick-up band. His next session is expected to include some Sextet discs.

Incidentally, Benny's feud with his poll-winning vocalist Art Lund now seems to have been settled to everybody's satisfaction. You will remember that Art wanted to quit band work after his sensational rise to the top in popularity towards the end of last year, and that the maestro was loath to release him. Probably with visions of a similar set-up to the Dorsey-Sinatra controversy of a few years back, Benny wanted to control a controlling interest in his discovery, who was out to make a name for himself in films.

with greater suitability than has been demonstrated hitherto by Jazz Club? Am pleased to be able to tell you that Accordion Club is coming back and with some interesting changes, including an electric fiddle. Ray Ellington will be featured vocalist, and each week there will be a guest artist. Thank you, B.B.C.

World news of bands breaking up should awaken some of the complacent old-timers who have been sitting back taking it easy in plum jobs for too long. Let's all try to advance musically. There are too many people in this business with dated ideas and a corner on the work.

It was a pleasure to hear one old-timer (and I'm sure he won't mind the description), Teddy Foster, who is not content to sit back and take it. His contribution to last week's band parade was good—the best since Heath. Teddy Foster is attempting something and, what is more, has succeeded in getting a terrific sounding brass section.

What was a venerable member of the "Melody Maker" staff doing in Boots, Piccadilly, at 04.00 hours one dreary dawn last week? Would have loved to hear the thoughts in each of three minds when a certain '88-ers two girlfriends both turned up to meet him from work. Very tri-ang indeed!

A Novelty Film Shot with a FLOATING PIANO



Carmen Caballero plays piano and floats in the air at the same time in an interesting crane shot from the Warner Bros film entitled "The Time, the Place and the Girl"

Three Star INTERVIEW

Applause roars over the Metropolitan Opera Company stage as a distinguished tenor completes a difficult aria from a Wagnerian opera. Applause wells up over the concert stage as a colourful piano virtuoso lifts his agile fingers from a Debussy masterpiece.

The rise to fame of Melchior Iturbi and Cugat are singular in that each might never have reached the pinnacle of success if fate had not extended a helping hand. The colourful, vibrant Melchior owes much to Charles Ganier, world-famous vocal authority.

with greater suitability than has been demonstrated hitherto by Jazz Club? Am pleased to be able to tell you that Accordion Club is coming back and with some interesting changes, including an electric fiddle.

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In Confidence BY THE CON-MAN. "Blimey! What are they thinking of, having this 'orrible column in every week? Oh, well, might as well read it in case they mention me!"

BRUSH UP YOUR MUSIC. 1. The closing of a piece of music with a minor key by the major chord of the same root, e.g. C major chord concluding a piece in C minor, has a special name. What is it? 2. At what point in the Cycle of Fifths do "sharps meet flats"?

SING A "GAY" SONG - PLAY A "GAY" TUNE. I'M GONNA LASSO A DREAM. BACKED WITH A LITTLE BIT MORE BESIDES. HOT SWING SPECIALS. Rustle of Swing Broadhurst Garden Blues By George Chisholm



Sponsor of the STORK RADIO PARADE and the COOKEEN PROGRAMME

Continuing our campaign for commercial radio, we welcome to these columns a distinguished radio sponsor J.P. VAN DEN BERGH, C.B.E.

(Chairman of Van den Bergh and Jurgens, Ltd., and Director of Lever Bros., and Unilever Ltd.)



"Thank you, Sam! I appreciate your loyalty! You're the only one who hasn't left me to form his own band!"

Accordion Times

Edited by J. J. BLACK

style, Estes's singing can no more be described as idiomatically dull than it can be said not to present the blues in one of their at once earliest and so more authentic forms.

Of the few articles unaffected by the time factor outstanding is an essay, "On Blues," by Max Jones. This is not only the most considerable of the book's many chapters, it is the most scholarly and informative. Frederic Ramsey's "We Shall Walk Through the Streets of the City" is an admirable piece of reportage. It is unfortunate that his material has previously appeared in a variety of light disguises...

SEVERAL readers have asked for advice on the effects of the recent severe weather on their accordions. One correspondent, who paid £30 for his instrument only a few months ago, writes to say that the reeds completely refuse to sound, and he wants to know whether they will commence to function again when the weather improves.

Sally Walker is another active teacher. She is possessor of the A.R.C.M. and L.R.A.M. diplomas for pianoforte, and after studying under the capable direction of Conway Graves she obtained both the A.B.C.A. and L.B.C.A. degrees of the British College of Accordionists. She has many pupils in Sheffield, and also devotes a good deal of her time to solo playing. She is at present engaged in forming an accordion band amongst her pupils of intermediate grade.

Our Monthly Technical Article on the Accordion

"HOW TO MEMORISE A SOLO" by Gerald Crossman

Many accordionsists find difficulty in memorising their solos, and this article is intended to help those who suffer from this handicap. (Though we all have our "pet" methods, others will no doubt find here some hints which will be useful to them.)

PETER MAURICE (HOT IN ONE) CLUB. INCORPORATING WORLD WIDE, MACMELLOUES, LEEDS MUSIC LTD. NUMBERS ALREADY ISSUED INCLUDE: "SATURDAY NIGHT AT THE PALAIS" "FIRST JUMP" "DRUMS AWAY" "NOT SO QUIET PLEASE" "AT THE FAT MAN'S" "CEMENT MIXER" "AIR MAIL SPECIAL" "LOSERS WEEPERS" "LOOSE LID SPECIAL" "SWINGIN' ON NOTHIN'" "OPUS ONE" "SWING HIGH" "SKYLINER" "WELL, GIT IT" "HEY-BA-BA BOP"

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JACK HEYWORTH The Recognized Authority on REEDS and MOUTHPIECES. MANUFACTURER OF THE PARAMOUNT MUSICAL PRODUCTS, E. J. ALBERT (BRUSSELS) CLARINETS. "PARAMOUNT" REEDS, MOUTHPIECES, PADS, SLINGS, etc.

As a general listener to radio, and as a sponsor of commercial programmes, I cannot understand why anybody should have any objection to commercial radio in Great Britain. The sponsor of a programme uses it for the purpose of selling his product to the consumer and in discussing this question, therefore, I must obviously consider the matter of commercial radio from the consumer's point of view.

First of all, let us see what general forms of national advertising are available to-day. One medium is the poster site. Obviously posters are placed in the most prominent positions to attract public attention, but there is no obligation whatever for the public to read these posters. Another medium is newspaper advertising; you are not, however, compelled to read the advertisements in your newspaper if you don't want to.

On the other hand, advertising in the cinema is not so optional. Although I use it constantly for my own products and believe it to be a fine medium, I can well understand part of the cinema public having an objection to this form of publicity. After all, they might resent having to sit through an advertising film when they have paid to see something else.

But what about radio? In my view, any commercial programme in this country should be transmitted over a B.B.C. wavelength, and must of necessity be an alternative programme. This would ensure the listener being able to choose or discard it at will. If the commercial programme is not to his taste he has the alternative of choosing a normal B.B.C. programme. In other words, his position is identical with that of a passer-by who sees a poster or a newspaper reader who reads or ignores a press advertisement.

KITCHENS Strike the High Note for Value R.S. Kitchen Ltd. 27-29-31 QUEEN VICTORIA ST. LEEDS

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HI REGISTER BRASS PLAYING with ease when you use Cushion Rim RUDY MUCK MOUTHPIECE JOHN DALLAS & SONS LTD.

THE WAY AHEAD For British Jazz

I HAVE a feeling that Messrs. Davis and Gray Clarke were a little over-enthusiastic in their avowal of distinctive trends in British popular jazz music to-day in this column last week. It would be, I agree, a state of affairs we should all be happy to acknowledge, but with the best will in the world we have to confess that the millennium is not yet upon us.

In an article in a recent issue of "Everybody's" Spike Hughes wrote: "All we need is the courage to take what we want from American music, and to use it as a means of selling what we ourselves have to say." Unfortunately, Spike omitted to tell us just HOW to do so about the process of "taking" and "selling."

At the present time we're still in the throes of the Swing age—which, in a literal sense, had its heyday in the United States before that country entered the late world war. As one Transatlantic jazz critic pointed out to me only the other week, we've nothing to offer in the jazz field than Benny Goodman didn't make commonplace in 1937! Even admitting our entire dependence upon what appears on American gramophone recordings, and the inevitable time-lag before such records find their way over here and reach

the ears of our musicians, there can be no excuse for our yawning progress. I recently had the opportunity of hearing some test pressings of a public jam session recorded last year, in which, incidentally, a number of our foremost swingsters took part. The most effective moment of this whole session came with a trumpet and drum duet, yet, without



Edited by DENIS PRESTON

drawing any critical distinction between our own musicians and their American counterparts, it is only fair to point out that an identical passage was performed by Ziggy Elman and Buddy Rich on a Tommy Dorsey recording made nearly six years ago! Earlier in his article, quoted above, Spike Hughes writes:

"There is nothing which a white American band can do that Gerald, for instance, cannot do as well..."

I should hardly like to hint that the members of that popular band would have the effrontery to uphold this assertion, whether or not they've heard the music of Woody Herman, Stan Kenton or Boyd Raeburn. In making so free with his words the ubiquitous Spike does more harm than good to the cause of British popular jazz music.

A little while ago there was a ditty that ran: "Taint' what you do, it's the way how you do it!" This should be the axiom of every British jazz musician. The jazzman's freedom to plough his own expressive furrow has always been the keynote of the music's survival and development. Even to-day the stimulus for progress still springs from the individual—think only of Dizzy Gillespie and Be-Bop. And, in spite of the purists, it is safe to say that with the widening horizon of jazz still greater demands are being made upon the individual's creative ability. There is, in fact, more diversity between the style of any half-dozen leading American tenor players than ever there was between the playing of any half-dozen New Orleans clarinetists. But perhaps the best, and simplest, summing-up of the importance

of the individual's contribution to jazz comes from Hugues Panassié: "It is the man and not the style that counts!" In this day and age we cannot be expected to praise a musician just because he's able to "get around" in his instrument; we must take a high standard of performance for granted. I have certainly no quarrel with the technical ability of our jazz players, many of whom are indeed superb craftsmen. It is the general lack of original thought in their work that is so depressing, and so disarming of constructive criticism. Before we can even dream of establishing a "national" school of jazz music we must break the European influence that America's topflight musicians seem to exert over their British counterparts.

BOOK REVIEW "The PL Yearbook of Jazz"

Edited by ALBERT MCCARTHY (Editions Poetry London) Price 8/6

IT is distressing that the first jazz book of English origin to be published in this country by a major publishing house like Nicholson & Watson should have had such tardy treatment. The purpose of year-book would seem to be explicit in its title; yet, whilst this anthology is dated "1946," its contents relate to 1945. And we are now well advanced in 1947! In itself, the bulk of its material is already obsolete, or, at best, obsolescent. The only articles which survive this depressing time-lag are those that rise above a date-line—and they are very few indeed. It is all the harder, therefore, on the remaining contributors whose work is thus invalidated.

My sympathy goes out especially to Jeff Aldam, for his comprehensive review of English record issues for 1945; to Charles Payne Rogers, for his review of the most important American record releases of the same year, to the editor himself, whose discography of 1945 recordings is now lamentably out of date; and to Charles Wilford, whose review of the English jazz scene suffers badly by being eighteen months behind the times.

There is, however, one point made by Wilford that is calculated to withstand all the buffeting of time and tide. Of a contemporary record reviewer he writes: "Mr. Jackson's peculiar prose style, crammed with inversions and double negatives, is intelligible only with difficulty; it must have repelled many readers who have approached it genuinely in search of knowledge." He then quotes a random sentence as a specimen of Edgar Jackson's "peculiar prose":

"In fact, if only for the elasticity of its highly improvisational

and somewhat entirely conflicting of the lines, including four new Model Mouthpieces, and something entirely different in Pad construction— No. 1—A Crimson Pneumatic Leather Pad. No. 2—Interwoven Felt Pad with rubber back for Clarinet and Flute. No. 3—A Convex Metal Pad for Sax, which deflects the tone and gives the quickest spontaneous action and greater volume. The patent can be adopted on any make of Saxophone.

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Answers to Quiz: 1. Tierce de Picardie or Picardy Third—origin of the term not known. 2. G flat and F sharp—six flats and six sharps respectively. 3. (a) G flat (6 flats). (b) F sharp (6 sharps). (c) B flat (2 flats). 4. The 11th, e.g. F natural in the chord of G 13th, since it is strongly dissonant. Classical composers no longer take much account of this. 5. (a) Incorrect, it is a chromatic semitone. (b) Correct—work it out for yourself and see. (c) Incorrect—it should be a minor sixth. (d) Correct—it can be done by playing one note, humming a second one strongly into the instrument, and the third note will be produced acoustically.

On the whole, the editing is slipshod. A rather curious photo section, for example, finds itself in the middle of a chapter on jazz literature at the tail-end of the book. Not only is the selection of photographs pretty unimpressive, but the captions are often downright irritating. Beneath a picture of Dizzy Gillespie, which is so well-known it's even appeared in the "Melody Maker," we read this: "Improvising wildly on the harmonies, Gillespie's style has a host of imitators. Jazz fans consider it mere trickery and outside the field of the authentic form."

I cannot leave this review without remarking upon the extreme bad taste of the editor in drawing attention to every international jazz publication which he himself retails in this country. There is a time and a place for everything, even advertising!

The fly-leaf carries the announcement: "Also edited by Albert McCarthy, The P.L. Jazz-Book, 1946." I shall look forward to seeing this when it comes out last year.

DENIS PRESTON.

BOULTON LEAVES HEATH Derek Boulton, more affectionately known to the profession as "Chad," has left Ted Heath's band, which has established its reputation as being the finest general factotum in the business, and it is well known that he will be a great loss to the Heath aggregation. He is retiring temporarily on doctor's instructions. The patient can be contacted on a recent transatlantic telephone conversation with famous arranger Jerry Gray the latter sent his regards to all his friends in this country and his thanks to "Musical Express" for various mentions in our columns.

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HARTLEY'S For ORCHESTRATIONS

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THREE MORE BANDS FOR JAZZ JAMBOREE

Three more bands have now been chosen for this year's Jazz Jamboree. They are Woolf Phillips, Lou Praeger and The Carrigan Trio...

Revellers in New Hylton Show

The Radio Revellers, who since they were demobilised six months ago, have been such a success in every field of entertainment...

Carlo Krahrmer Success

Tuesday, March 18, saw Birmingham Town Hall packed with a capacity audience of 2,300 to hear a concert of Chicago jazz played by Carlo Krahrmer and his Chicagoans.

IN THE NORTH by Billy Butler

THE R.A.F. Benevolent Fund will be aided by Hallé Concert on March 17. This will take place at the Albert Hall, Manchester...

of the 'Squadronaires' have been secured. We hope to publish a technical and detailed account of this event next week.

It is a long time since the profession has seen any new instruments; and so particular interest attaches to the demonstration of Messrs. Boosey and Hawkes...

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Larry Adler at the Albert Hall

On Saturday, April 19, Harold Fielding will present Larry Adler, the great harmonica virtuoso, in a concert at the Albert Hall...

Amstell Band at Rose Room This Week

Billy Amstell will present his quartette at the Rose Room this week, March 30. The line-up will be Malcolm Lockyer, Alan Metcalf, Ronald Paterson and Norman Burns...

SCOTS CORNER

Over at the Kelvin Hall the dancing is well under way again, where White Wilson is in charge of the band. Leading from the piano, he has the following boys: trumpets, James and Archie Coupar; saxes, Alfie Hopkins, Danny Anderson, Johnny Johnston and Billy Smith; bass, Alan McLaughlin; drums, Tommy Clyde; guitar, Cecil Duncan.

CABIN CLUB AT FISCHER'S

The Cabin Club are holding a dinner-dance and cabaret at Fischer's on Sunday, March 30, with the Stardusters' Broadcast Band. Cabaret consists of: Prescott, the pianist, the wizard of the harmonica and guitar; Peter Tuddenham, appearing in 'The Dancing Years'; Jack Bradley, 'the voice of the stars'; Freddie Vale and Margot, the Dancing Act; and Audrey Samson, petite singer of attractive melodies at the piano.

STOP PRESS SONG PLUGGING ALLEGATIONS

An important official statement to the Press has been issued by the Popular Music Publishers showing how 'song plugging' is the outcome of B.B.C. policy and stating that a suggestion how to stop it has been sent by them to Sir Valentine Holmes.

HARRY ROY GEOFFREY COOPER

But if it is allowed to continue it will be pretty tough on other handealers. In conclusion, I must tell you how I came to make the gifts in question to Mrs. Neilson. I had no radio dates. A certain recording manager of my acquaintance suggested that I should do what other handealers were doing, and that was to be generous. So a meeting was arranged by my recording friend...

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