

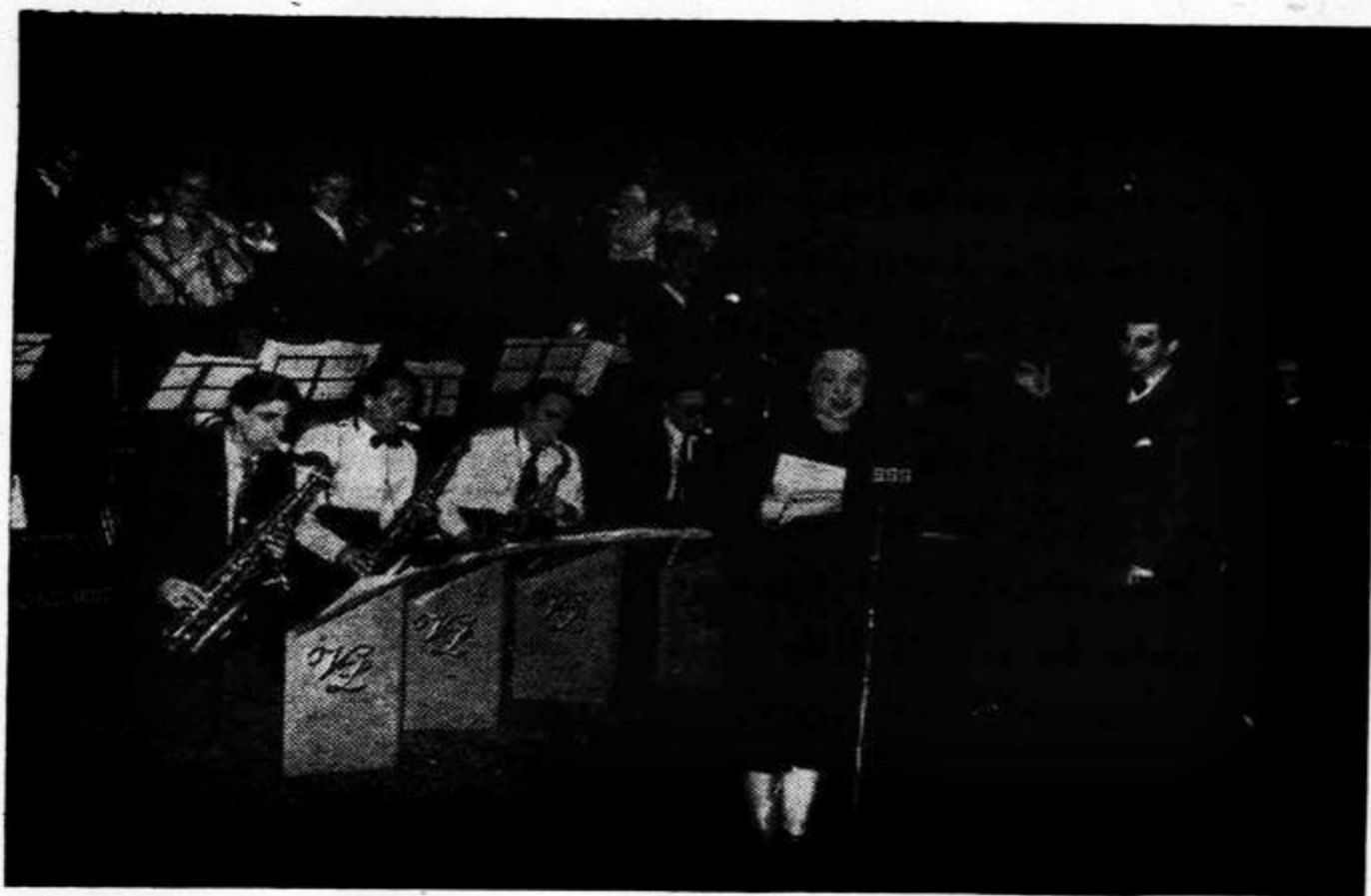
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Accordian Times and Musical Express FRIDAY AUGUST 7, 1947 No. 46 PRICE FOURPENCE

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VIC LEWIS FOR ALBERT HALL

(Musical Express Staff Reporter)



"Musical Express" picture of the Vic Lewis Orchestra.

ON SEPTEMBER 21 AT THE ROYAL ALBERT HALL IAN JOHNSON IS PRESENTING A BIG SHOW IN AID OF CHARITY, TO BE CALLED "ON THE ROAD." MANY STARS OF STAGE AND SCREEN ARE TO APPEAR, INCLUDING TOMMY TRINDER, GWEN CATLEY, TOLLEFSEN, GEORGE ROBEY, NELLIE WALLACE, GRETA GYNT, RICHARD ATTENBOROUGH, SHEILA SIMM, IDA BARR, CLARA KACZ, SILVERI AND KARA VANE, AND A HOST OF "STARS OF THE NAUGHTY NINETIES," INCLUDING VESTA VICTORIA AND KATE CARNEY. THERE WILL ONLY BE ONE DANCE BAND APPEARING IN THIS ALL-STAR SHOW, AND THIS FINE SPOT HAS BEEN GIVEN TO VIC LEWIS AND HIS ORCHESTRA.

The band has been steadily building a reputation for itself since its debut last December. They have toured the country on one-night stands and their "Music of Tomorrow" is coupled with music of today in the commercial manner.

We understand from Lewis, who is now touring Eire, that he has been surprised by the grand reception he has received from the Irish people. It has been said that in Ireland they prefer the commercial types of numbers, but Lewis has found that they are just as appreciative of the brighter arrangements he features in the band. Lewis returns to England a week before his debut at the Albert Hall and we feel sure the good wishes of the profession will be with him on this great occasion.

Carmichael Story to be Filmed

"Stardust Road," the story of Hoagy Carmichael's career, is to be filmed by Triangle Productions in the States. Unless some satisfactory agreement is reached regarding the import of American productions, however, it is doubtful whether the film will be seen by Carmichael's fans in this country.

WEDDING BELLS



Latest informal "Musical Express" picture of Paul Carpenter and Pauline Black whose engagement we announced last week.

CROMBIE JOINS BURNS

Tony Crombie, well-known drummer, has joined the Tito Burns Sextet for its broadcasts in Accordion Club. Crombie has recently returned from a visit to America. His joining the outfit will mean that Ray Ellington will be free to concentrate on vocals, although at Southsea Ellington is also playing drums with the band.

SKYROCKETS TO BROADCAST

The Skyroockets will be broadcasting on September 8 in Stairway to the Stars; September 9, in the Rhapsody programme; September 15 and 22, Stairway to the Stars; and another Rhapsody programme on September 23. In addition to their appearance at the Palladium, the band will appear at the Granada, Slough, on September 14, and at the Midnight Matinee at the Odeon, Chadwell Heath, on September 19.

PIECES OF 8 PROGRAMME

Harry Gold and His Pieces of Eight spent a very busy twenty-four hours last week. They received a call last Friday to do two overseas Jazz Club broadcasts on Saturday, and in twenty-four hours they had done eight new arrangements for the programmes. When they actually did the shows on Saturday they played eighteen titles. The band will be at Cleethorpes next week, followed by Seaburn Hall, Sunderland, Redcar, and Manchester.

LOSS DOING CAPACITY BUSINESS

In a recent conversation with Leslie MacDonnell, of Foster's Agency, he told "Musical Express" that in spite of the fact that holiday makers are reputed to be spending less this year than last, Joe Loss is doing even better business at the Isle of Man than he did last year. He also told us that, with the exception of two or three weeks that have been left free for special engagements, Loss is booked solid until October, 1948.

ALLEN AND WALTERS FOR CIRO'S

Nat Allen and his Band opened to a very enthusiastic audience at the exclusive Ciro's Club last Monday, together with Abe Walters' Rumba Band. During Bill Duffy's absence on the Continent Walters is also taking his place at the Embassy alongside the Stapleton band, which returned to that club last Monday after a two weeks' vacation.

Gino Arbib tells us that Duffy is delighting the crowds at the Palm Beach Casino, Cannes. He heard from the boys that they were working rather long hours, and on phoning the management was told by them that the reason for this was the fact that visitors to the Casino preferred dancing to the rumba band. This may mean hard work for the band, but the compliment is great and the job they are doing will do much to help the reputation of British music and musicians abroad.

Cheque for the M.S.B.C

As a result of the All-R.A.F. Band Show held at the Saville Theatre on May 18 by the Sportsman's Aid Society in conjunction with "Musical Express," a cheque has been sent to the Musicians' Social Benevolent Council for sixty-seven pounds eleven shillings. At the instigation of this newspaper, the Sportsman's Aid Society were kind enough to agree to giving a percentage to the M.S.B.C. and on behalf of the profession this newspaper wishes to express its thanks to that worthy body for its help in such a good cause.

SAMPSON FOR SOUTHSEA Broadcast in the Light Programme



"Musical Express" picture of the Sampson Band in the Decca Studios.

THE Tommy Sampson band has now commenced to get well under way and readers will be glad to know that on the weeks of September 1 and 8 the band will be appearing at the Savoy Ballroom, Southsea. This engagement, which has been negotiated by Alf Preager, will give holidaymakers a chance to see this new band, which is creating such a name for itself since its arrival in town only a few weeks ago.

On September 8 the band will be heard in a forty-five minute programme in the Light Service at 5.40 p.m., and Bill Elliot, who has fixed this date, has also arranged, in conjunction with R.D.S. Productions, for the band to appear at Sunderland on Sept. 15, Redcar Sept. 22, Cleethorpes Sept. 29. He is also arranging a week of one-night stands in and around London in October.

SUNSHINE Returns to Nottingham

Rube Sunshine, who was resident at the Victoria Ballroom, Nottingham, for six years prior to leaving there twelve months ago, has returned to that date this week to replace the resident band during their vacation period. Sunshine has an extensive connection in the Midlands, and concentrates on private bookings and one-night stands in that area.

LUNCEFORD ORCHESTRA TO OPEN IN HARLEM

(Cable From Bob Kreider)

IN an exclusive cable from our American correspondent, Bob Kreider, he tells us that the latest news of the Lunceford Orchestra is that it will continue under the heading of "The Jimmie Lunceford Orchestra, under the direction of Edwin Wilcox."

The band will play its first date under their new leader at the Apollo Theatre, Harlem, for a week commencing August 29. A tour of theatres and one-night stands is now being scheduled and the personnel of the present outfit is: Renald Jones, Russell Green, Joe Wilder, Bob Mitchell, trumpets; Al Grey, Russell Bowles, Alfred Cobb, Abdul Hamid, trombones; Joe Thomas, Omer Simeon, Kirk Bradford, Earl Carruthers and Lee Howard, saxes; Al Norris, guitar; Joe Marshall, drums; Truck Parham, bass; Edwin Wilcox, piano; and Fred Bryant, vocalist.

Featherstonhaugh Will Broadcast With Gargoyle Quintette

Buddy Featherstonhaugh and his Gargoyle Quintette will be broadcasting in the Home Service on Friday, August 22, at 10.30 p.m. This will be the first broadcast the outfit, which is resident at the Gargoyle Club, has done for some months.

SPENCER WILLIAMS on JAZZ CONCERT

On Wednesday, September 17, at the Town Hall, Birmingham, Spencer Williams will give a farewell appearance when he talks during a Jazz Concert presented by Louis D. Brunton. He will tell of his early life in New Orleans, and will also play the piano, a thing that Williams rarely does in public. The Caribbean Trio, featuring Lauderica Caton, will also be appearing on this date.

Brunton will also present the Graeme Bell Dixielanders on November 21, when they return to England after their Continental tour. He has also arranged the first jazz broadcast from Birmingham in the Midland Home Service on September 17, which will be heard from 6.30-7.55, called "Around and About" (Jazz Edition).

TEMPLE'S EXCELLENT RECORDING

Last week, after their audition for the B.B.C., the Nat Temple band made some private recordings and your reporter was present at that time. This band, the members of which have only been playing together for a few months, has not only that enviable thing—adaptability—but has a standard of musicianship that is of the highest order. Not only are the boys capable of playing to dancers in perfect tempo, but can also give the holiday makers at Butlin's comedy, coupled with first-class sophisticated music. In your reporter's estimation this band, when it arrives back in town, will have any type of audience asking for more, and from the reports we have heard regarding what workers these boys are—they'll get it.

AMERICAN FILM M.D. IN LONDON



Herbert Stohart.

Herbert Stohart, brilliant composer and conductor and Musical Director of many of M.G.M.'s big productions, arrived in England last week. Stohart has given the screen such scores as those of "Romeo and Juliet," "Mutiny on the Bounty," "Maytime," "San Francisco," "Rose Marie" and "Naughty Marietta," and is a former associate of Franz Lehár and Rudolph Friml. He is also one of the co-composers of "Rose Marie," and originally came to the screen to handle the music for "The Rogue." He stayed to become Hollywood's foremost exponent of dramatic musical settings.

Immediately after his arrival Stohart travelled to Stratford during the Venice Music Festival on Avon for a musical function at the end of this month. On there, and left England to-day his return to England early in for Paris, after which he will September he will attend the visit Italy, where he will conduct Edinburgh Musical Festival.

BURNS SEXTET TO PLAY FOR ACCORDION CONTEST

Coronation Ballroom to hold the first Meeting

AS already announced in the "Accordian Times" section of this newspaper, the first Amateur Accordion Contest under the auspices of "Musical Express" and the National Accordion Organisation is to be held at the Coronation Ballroom, Ramsgate. We now have pleasure in announcing the date of this event as being September 11.

During the early evening of that date the heats will be held in the ballroom, and an interval in the evening's programme is being arranged in order that the finalists may play to the many visiting holidaymakers at Ramsgate. A panel of judges is being set up. It has been decided to allow competitors to choose their own test pieces due to the short time in which they would have to learn them, and an additional prize will be awarded to the audience's choice. The well-known "Accordion Club" band, the Tito Burns Sextet, together with the resident Gordon Homer Band, will play for dancing throughout the evening, and accordionists wishing to apply can do so in writing to J. J. Black, care of this newspaper, or direct to B. G. MacGibbon Lewis, at the Coronation Ballroom, Ramsgate.

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THE VOICE

ALWAYS FIRST The entire profession has come to rely upon "Musical Express" to be the first with the news, the views and, above all, the idea. Just to show how keenly we have our eye on the ball, here are some excerpts from musical media.

GHOSTS When the layman reads the word ghost he immediately thinks of the supernatural. There are other ghosts, of course. A writer who writes stories in the first person for a celebrity who is either too busy to write it himself, or who lacks the journalistic ability, is called a ghost.

THE CRISIS AGAIN Last week a contemporary came out with the belated words that the Musicians' Union is solidly behind Cine-Variety. This is hardly correct. What our precipitative friends meant was that the M.U. is solidly behind LIVE PERFORMANCE.

TWO-PIANO-ORGAN SHOW By M.E. Correspondent Robin Richmond

I POPPED in to see John Howlett last week at the Kensington-Odeon, and I was amazed at the results he gets with that obsolete organ. Johnny played a well-constructed show, on the old "international language of music".

Table with columns: NET PRO. PRICES, CURRENT ORCHESTRATIONS, POSTED C.O.D. IF DESIRED. Lists various musical items and their prices.

CAMPBELL CONNELLY 10, DENMARK ST. LONDON, W.C.2 Temple Bar 1653 A TERRIFIC BUNCH OF HITS HEARTACHES TRY A LITTLE TENDERNES

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Stordahl Makes Sinatra By M.E. Correspondent Stuart S. Allen



IT'S taking them a long time to get there, but I suppose some day Joe Mooney and his quartet will wind up in California, their goal ever since they left New York's Dixon's many moons ago.

parison than it does at present. The Americans can even make the standard concert orchestra sound different and novel, as in the cases of the Paul Weston, Frank De Vol, David Forrester, Russ Cass and Gordon Jenkins backgrounds for such singers as Andy Russell, Margaret Whiting, Jo Stafford, Dick Haymes, Helen Forrest, etc.

Multi-instrumentalist Bobby Sherwood will head for New York very soon sans musician in order to organise a new orchestra. Here is a leader who has the goods, but so far hasn't had all the good breaks to display his talent.

Accordions Times Edited by J. J. BLACK

I RECENTLY spent an interesting afternoon with Mr. Claude Rushbrook, of Ipswich, who was visiting my home County for his summer vacation. Most readers will remember that Mr. Rushbrook is in partnership with Mr. Ted Oliver at Ipswich, where they are well known for their duet act, the Accordion Aristocrats.

Here, without comment, are two announcements heard last week during organ broadcasts: "Next Robin Richmond will play you a brilliant little number by Cyril Scott called 'Vesperale'." and "Al Bollington will now play a medley of Old Favourites. I won't tell you what they are, because it will be interesting to see if you can recognise them. Don't worry, Al, we recognised them all, though we couldn't remember one of the titles!"

Met Allan Cornell for the first time last week. He's a grand bloke, with a lovely sense of humour. He plays at the Regent, Stamford Hill, on a little two-manus Wurlitzer. It's a tiny wee console, and Allan is a big fellow.

executives had been charging the A.F.M. boss with obstruction that it was he who was the stumbling block standing in the way of the new radio development. Petrillo has publicly denied these allegations and has told the F.M. executives as much in personal meetings.

Am looking forward to the end of this month, when we should start hearing the autumn songs—at the moment you could almost bet on what you are going to hear in practically every dance band programme: "First Love, Last Love, and For Always," "My Own Darby and Joan," "Peg o' My Heart" (the oldie), "The Story of Joe," "I Wonder, I Wonder," "I'm Tired, but I Don't Want to Sleep," etc.

Local 47, Los Angeles branch of the A.F.M., has donated twelve thousand dollars to a Central Fund set up by the Californian Labour Council to fight anti-labour legislation. They also resolved not to allow musicians who had studio contracts or four radio shows a week to play at dances, shows, one-night stands and extravaganzas such as carnivals, etc.

THE PETRILLO STORY (continued from previous issues). James C. Petrillo has decided not to block the duplication of national network musical programmes over Frequency-Modulated radio stations. The F.M.

IN THE NORTH By Billy Butler

I HAVE received a very interesting letter from Morris Mack, well-known Manchester band leader, who, with his band, is at present having a very successful season at the Floral Hall, Gorleston-on-Sea. He tells me that after his recent broadcast he received a huge compliment from the Stardusters anent the performance, and also that Teddy Foster's boys looked in one afternoon, and had a thoroughly enjoyable "busman's" holiday.

I was interested to receive a copy of "Accordions Gazette," new Club Magazine of the Relgiate Piano Accordion Society, which is edited and published by the Organiser and Musical Director, G. Roman. In a well-written editorial, Mr. Roman states that the primary need of the accordion movement to-day is education. The average player, he says, needs education in the possibilities of his instrument, while the great majority of the general public still consider "the accordion to be a great novelty" instrument, and of no musical value at all.

During the past year the Relgiate Piano Accordion Society has given several public performances, and their playing of original works and of expert arrangements has proved an eye-opener for those members of the public who have heard them. I quote again from "Accordions Gazette": "We know we could, and will, do better, but the fact remains that we do represent a real live, forward-looking centre of all that is best in accordion music, and we can claim to show, to the best of our ability, just how effective the accordion can be. It is quite possible, as we continue to advance, that Reigate will become the Glynde-bourne of the Accordion Movement, the acknowledged centre of all that is best in Accordion Music. It is up to us!"

Tin Pan Alley "The Troubadour"

THE sun isn't shining from the faces of the publishers, even though business is certainly a little brighter. The only happy faces I can see are on the artists who think that this film cut will bring a boost to the curiously business-and I don't think they're very far wrong—and if rumour has it right, Mr. Dalton might yet be saving some of those precious dollars on American songs! All in all, the crisis may spell boom-time for the business in general.

How many times have we seen new writers down the alley who, after a few months of disengagement, have disappeared for ever. However, there is one, Larry Miller, who has stuck to his guns, and looks as tho' he will really break into the big time—I've heard some of his songs and I'm tipping him for a very big hit in the near future. Good luck, Larry! Incidentally, what's happened to Harry Leon, Michael Carr, Ross Parker, Mammie Connor, Manning Sherman, Lubin and Lisbona. Come on, boys—there MUST be a hit song between the lot of you!

"CAPTAIN KETTLE." Interesting new series starting off September 5. This should prove popular with both youngsters and grown-up youngsters. If this show is the success it should be, it wouldn't be surprised to see it on celluloid in the near future, as it is devised by John (Pinky) Green, who has temporarily deserted the film world for the radio.

The following list of TEN BEST SELLERS, irrespective of price, for week ending August 14, 1947, has been compiled from lists supplied by members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces: 1. People Will Say We're In Love—Chappell, 2/-. 2. Mam'selle—Francis, Day & Hunter, 1/-. 3. Gal in Calico—B. Feldman, 1/-. 4. Now is the Hour—Keith Prose, 1/-. 5. Got The Sun In The Morning—Berlin, 1/-. 6. Down The Old Spanish Trail—Peter Maurice, 1/-. 7. Come Back To Sorrento—Ricordi, 2/-. 8. Among My Souvenirs—L. Wright, 1/-. 9. They Say It's Wonderful—Berlin, 1/-. 10. Time After Time—Edwin Morris, 1/-. The following list of TEN BEST SELLERS, irrespective of price, for week ending August 14, 1947, has been compiled from lists supplied by members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces: 1. People Will Say We're In Love—Chappell, 2/-. 2. Mam'selle—Francis, Day & Hunter, 1/-. 3. Gal in Calico—B. Feldman, 1/-. 4. Now is the Hour—Keith Prose, 1/-. 5. Got The Sun In The Morning—Berlin, 1/-. 6. Down The Old Spanish Trail—Peter Maurice, 1/-. 7. Come Back To Sorrento—Ricordi, 2/-. 8. Among My Souvenirs—L. Wright, 1/-. 9. They Say It's Wonderful—Berlin, 1/-. 10. Time After Time—Edwin Morris, 1/-. DAIRY TALK—I say it's a won-

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An Arranger's Views on a Current Radio Rumour

ARRANGEMENTS CANNOT BE CALLED BRIBES

By Norrie Paramor

(Arranger to Harry Gold and his Pieces of Eight)

JUDGING from the recent Press reports regarding the B.B.C.'s attempt to eliminate song plugging (published in this newspaper as early as June 6, 1947—coupled with what I have heard from my associates in Tin Pan Alley, I am of the belief that at long last we are to see the end of song plugging. It is also rumoured that if such a move on the part of the B.B.C. is successful, their rates for dance bands are to be increased, and rightly so in my opinion.



Norrie Paramor

A radio critic has said that the practice of having orchestration done "gratis" is merely an excuse for plugging. This is indeed a ridiculous statement. Song plugging should not be coupled with so-called "arranging bribes." What bandleader could be persuaded to broadcast a tune for which he himself has no liking, solely to get a free arrangement? Then again I would ask how much constitutes a bribe? Surely the giving away of three shilling and sixpenny orchestration and supplying of special orchestration in principle amount to the same thing.

There is an arranging staff in practically every Music Publisher's office for the purpose of supplying a special orchestration when the printed set is unsuitable. But, however talented a publisher's staff arranger may be, it is foolish to expect him in the time allotted to him to do an outstanding arrangement for every band, and furthermore each arranger specialises in a particular form of scoring. Therefore, when a discriminating bandleader proposes to broadcast a new tune he will naturally ask for his favourite arranger to do the orchestration in order that his band will retain its originality. The publisher then contacts the arranger in question and accordingly settles his account. In this way the bandleader through broadcasting a tune has an arrangement made to measure for nothing, in addition to any plug money that he may arrange to receive. Were he not to have a special arrangement it would be almost impossible for the general listening public, however little or how much they may know of music, to distinguish their own particular favourites.

We have been given to understand that the B.B.C. Variety Department are keen to improve the standard of British dance music. Such a standard depends very largely on the arranger's originality. If arranging is to be curtailed in any way by the proposed scheme it is obvious that the standard of music must be lowered to a very great extent. As an arranger I should no doubt suffer financially but, as a musician I should feel terribly disappointed.

It has been rumoured that when and if the B.B.C. stop plugging they will raise the fees paid to bands for broadcasting. This would appear to me to be a very good idea providing they are raised high enough. But we

must bear in mind that in such a case the bandleader will have to supply all the arrangements and the possible average of new tunes introduced in a programme is in the region of three or four per broadcast. (This does not apply to bands having approximately four broadcasts per week.) The cost of such arrangements are anything from twenty-five to forty pounds according to the size of the combination. The bandleader will, therefore, be considerably worse off unless the B.B.C. will compensate him in some way for this outlay. We must also remember that special orchestration are not only used for broadcasting, but are a capital asset to the bandleader.

A suggestion that strikes me as being reasonable is that a bandleader could select his own programme, state what arranger he requires to orchestrate certain numbers and allow the financial side of it to be handled by the efficient B.B.C. Orchestration Department. I do feel that to stop plugging would be a fine thing for the music profession, but I am of the opinion that it should remain optional whether the publisher supplies the orchestration. If he is to supply a commercial standard arrangement of the many different types of combinations that are broadcasting he might just as well be allowed to do special arrangements and thereby have a better rendering of his song over the air. Certain small combinations cannot possibly play the standard S/O's and if they attempted it, it is almost certain they would never have a broadcast. This would imply that only orthodox combinations would be heard; the profession would suffer to such an extent that our standard of music might possibly become the lowest in the world.

If we are to sell British goods and bring in the dollars that are so badly needed we must keep up the standard of British music and even more important we must play British songs well so that their importance is felt abroad. Unless we are given a reasonably free hand with arrangements we will not even be heard, and shall lose that which we have already attained.

CURRENT BOOKS REVIEWED BY Charles Wilford

(Musical Express Critic)

ESQUIRE'S JAZZ BOOK. Pub. Peter Davies, London, 1947. 184 pages. 16s.

JAZZ CAVALCADE, by Dave Dexter, Jr. Pub. Criterion Music Corp., New York, 1946. 258 pages. \$3.00.

ONLY a matter of six or seven years ago we had the deplorable situation that no worthwhile and up-to-date book of jazz was published in the English language—certainly, nothing was generally available. But that time is long gone, and now the number of books to be had is such that the enthusiast no longer buys each new publication automatically as it appears, and the novice can be choosy in selecting an introduction to the subject.

In view of this, it is odd that some of the jazz books now reaching the market seem to have been published with no particular public in mind. The Esquire Jazz Book, for instance, is of no use to the tyro, since it does not attempt to cover the field of jazz comprehensively; it has no discographical material to attract the collector; it does not contain the symposium of articles by a body of experts that the enthusiast may expect from the title; and it certainly won't appeal to English readers of Esquire magazine! What the book does contain, one is rather surprised to find, is a series of detached essays by Paul Eduard Miller, its "editor"; four ten-year-old pieces reprinted from "Esquire"; and a note on collecting by George Hooper, of "Down Beat" magazine.

Most interesting to this reader are the two large foldaway hand-drawn maps of the entertainment quarters of Chicago and New Orleans, detailing all the joints where one might ever have heard good jazz. What loving care must have gone into the research that yielded such knowledge as that Aunt Lucy Shanks' "house" on Iberville Street, in New Orleans, was adj. to the north by Alice Williams, and to the south by Margaret Bradford's and Ida Jackson's!

Paul Eduard Miller's writing is serious and scholarly; it has a wide knowledge, and experience of the older jazz, but unfortunately, much of his material is sadly out-of-date. For example, his list of seven outstanding Coleman Hawkins' records include nothing more modern than "Heartbreak Blues" (March, 1933). He is, however, careful to perpetuate none of the howlers committed by most jazz critics when they come to write of the musical structure of jazz, and his remarks on that difficult subject, the place of improvisation in jazz, are outstandingly clear-sighted. Nevertheless, he permits his contributor Simms Campbell one or two remarkable lapses in a reprint of a 1939 article on blues.

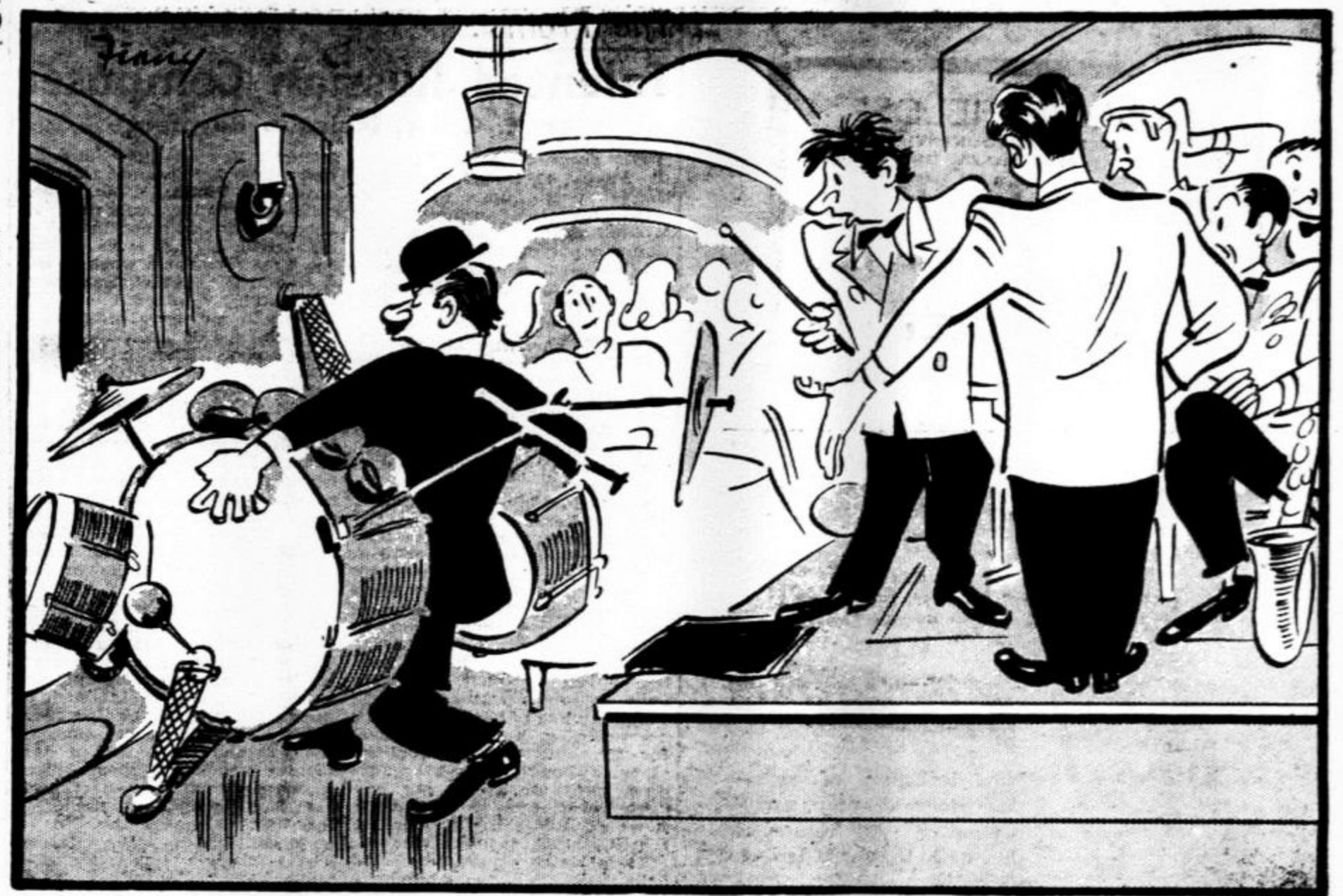
To start with, Campbell points to the similarity between blues



Edited by DENIS PRESTON

and spirituals, seeming to attribute to the two bars being practically the same length! And in the course of a remarkable explanation of blues structure, he states that "the blues always consists of twelve bars—the C 7th after the first four bars—the F chord and the remainder of the piece is essentially the same. An original blues composition must be original in the first four bars, the next four bars are merely relief—then one returns to the major chords!"

Among the other fantastic misstatements which disfigure this book are that Sidney Bechet taught Larry Shields to play clarinet; that in 1923 Bix knew



"Another TWO instalments and they would have been MINE!"

only one tune; and that Jelly Roll Morton's music is as intricate as Bach!

In addition to the historical articles on Chicago and New Orleans jazz, the subjects of Miller's own essays are "Hot Jazz: Prophet Without Honour," "Jazz Greats: Musicians and Bands," and "An Analysis of the Art of Jazz." There is also a bewildering and useless "Chart of Jazz Influences." And, at the end of the book, there are fifty pages of very informative little biographies of well-known musicians. These, however, have been assembled rather haphazardly: thus, Omer Simson is included, but not Sidney Bechet; and George Lewis, but not Bunk Johnson.

Dave Dexter's Jazz Cavalcade

is a book of a very different type. As its title implies, it sets out to survey the whole scope of jazz, preserving a balanced viewpoint between jazz of various schools and various periods. In this it is highly successful. Dave Dexter, former editor of "Down Beat," has fewer bees in his bonnet than any other writer on jazz that I know.

The extreme condensation necessary to cover the subject in a couple of hundred pages of large Transatlantic type means that the treatment is inevitably sketchy. Thus, Duke Ellington's contribution to jazz has to be summarised in five paragraphs. And it might be objected that the catholicism of Dexter's approach leads him into being un-

duly uncritical. However, the book serves a very useful purpose as an introduction to jazz, and, as such, will deservedly command a large circulation. It is complete with a useful list of important records, a bibliography, and an index.

When Orson Welles claims in his introduction that "Here is a book which cheerfully avoids the chi-chi of the specialist," he is indeed being less than fulsome. This is the best book of its type I have seen.

Jazz Cavalcade is not published in this country, but imported copies at 15s. are handled by Scarth's, of 55, Charing Cross Road, W.C.2.

RECORD REVIEW

Hora Stacato (Dinicu, Helfetz). Poor Butterfly (Hubbe, Golden). By Benny Goodman & His Orchestra. Columbia DB2326.

WITH the jazz repertoire so rapidly and widely expanding, it would seem unnecessary to record tinpot trifles of café music like "Hora Stacato." Except for one brief passage which is nominally "swung," this performance is as per copy—a little too much "as per" I'm afraid. The entire effect of this kind of thing lies in the player's ability to free himself from all constraint of note values; excessive rubato is the strict order of the day. Our own Albert Sandler is one of the finest popular exploiters of ersatz jazzmen and bands, drawn from the current English gramophone catalogues. In strict alphabetical order we continue, this week, with ARTE SHAW and MUGGSY SPANIER.

RECORD RECOMMENDATIONS FROM A TO Z

Each week this column lists ten outstanding records by leading jazzmen and bands, drawn from the current English gramophone catalogues. In strict alphabetical order we continue, this week, with ARTE SHAW and MUGGSY SPANIER.

1. Sobbin' Blues. Sugar Foot Stomp. Parlophone R2940.
2. Nightmare. Indian Love Call. H.M.V. B8869.
3. Blues (I—II). H.M.V. B9259.
4. St. James Infirmary (I—II). H.M.V. B9307.
5. Summit Ridge Drive. Special Delivery Stomp (Grammercy Five). H.M.V. B9146.

"Poor Butterfly," a pretty little thing, meanders in and out of tempo in a thoroughly inconsequential manner, with some pithy string playing the only enlivening feature of a trite arrangement.

Goodman's playing is so skilled and meticulous that one cannot help wondering why he should waste his time on such morceaux. Indeed, it would seem to be a waste of time his trying to play jazz at all nowadays. Aye, and he almost gives the impression that he thinks so, too!

In "Butterfly" his tone is delightfully fresh and flutish. . . . As if good tone were alone enough to justify an unimpressive performance! Shame on you, Preston!

★ THE VIEWPOINT ★

Prophetic: Factual: Topical:

THE FUTURE OF JAZZ ON THE RECORD OFF THE SHELF

By Toots Camarata

By A. C. Haddy, A.M. (Brit.) I.R.A.

By L. F. HASKER (Branch Librarian: St. Martin's Street Lending Library, Westminster).

THE future is, of course, a closed book to us all, but we have signs enough in present-day jazz to enable us to turn over the first few pages with a certain degree of confidence.

Everything now points to great and revolutionary changes in orchestration, and current trends portend developments which could never have taken place in the old days of the "hot" chorus. Of the highest importance is the gradual breakaway from an undiluted 4-in-a-bar—mainstay of the old-time improvising jazzman. There is nothing now to prevent our using two, three, and even more times and rhythms in conjunction. Our music is all the time becoming more contrapuntal—and that spells greater melodic freedom. And it seems that we are at last ripe to discard a practice which I honestly believe has held down the progress of jazz like a dead-weight—the practice of writing music in upright blocks, vertical music based upon a four-square sequence of chord changes.

For years we have been travelling the wrong road. Music can and must only be conceived as horizontal lines of development, with the harmony a concomitant of the melody. None of the great masters of composition had truck with "chord symbols"—in fact, even to-day few concert musicians understand this form of musical shorthand—and what was good enough for Bach and Beethoven is surely good enough for us!

Where are the indications of the future to be found? In the music of Boyd Raeburn and Stan Kenton, in some of the arrangements of Eddie Sauter and Ralph Burns, but, above all, in the work of that great master of jazz composition, Duke Ellington. "Come Sunday," from his suite, "Black, Brown and Beige," is a definite step forward in linear writing, and Ellington is carrying the good work still further forward with pieces like "Sultry Sunset," recent showcase for Johnny Hodges.

That every effort is being made, both here and in America, to bring about universal standardisation of the shape of the gramophone record groove—an important point for users of sapphire needles?

That the optimum of grooves per inch varies with the length of performance to be comfortably accommodated on the side of a record, but that the shape of the groove remains constant—the angle being 87 degrees, with a radius of 1/1000ths of an inch at the bottom of the groove?

That the gramophone needle does not rest at the bottom of the groove, but on the two sides, or walls; and that research has proved that this results in lower surface noise?

That by using a modern light-weight pick-up surface noise is decreased, whilst, at the same time, the life of the record is increased?

That many of the complaints about record wear should not be directed at the manufacturers, but are caused by the rubber damping in old pick-ups hardening, so that the needle is virtually rigid and, unable to follow the complex wave-form of the groove, it ploughs it up?

That to reap the full benefits of post-war recording developments it is essential to use one of the various light-weight pick-ups, the difference between which and the pre-war pick-up is comparable to the difference between the pre-war pick-up and the old acoustic sound-box?

That the frequency response in pre-war recordings was in the region of 50-6000 cycles—approximately half the range of sound actually recorded by post-war methods—the effect being a complete loss of the upper harmonics which, in reality, give life and brilliance to the musical spectrum?

That the frequency range of recorded sound under modern conditions of recording extends above the range of hearing of the normal person in middle life, being from 30 to 14,000 cycles—considerably greater than the range transmitted by the average radio station?

While the Westminster Libraries held a considerable stock of music and books about music before the war, there were, nevertheless, many gaps to be filled, and it became increasingly difficult to obtain wanted items and foreign publications during the war years. However, the opportunity presented itself of purchasing the collection of the late Mr. Felix White, probably one of the finest private collections in the country, numbering some 17,000 items. Of course, a great deal of work in the field of cataloguing and binding must be completed before this vast collection is at the entire disposal of borrowers.

When the St. Martin's Street Branch Library removes to Charing Cross Road at the end of the year, there will be a separate room to house the music library. It is also planned to have a gramophone record library of permanent music, with, we hope, sound-proof audition rooms in which records may be heard. This should provide a valuable service, not only to music-lovers, but to music circles, clubs, and educational bodies. And an assistant with special qualifications in music, as well as librarianship, will be on hand to assist the borrower in his choice.

Interest: IS THERE SUCH A THING AS AFRICAN MUSIC?

By Fela Sowande

OVER and over again musical friends here in England wish to be enlightened about what they call "African Music"—the general idea being that there is such a thing as "African Music" with certain definite traits common to all music in all parts of the continent.

Quite apart from one universal feature, complex or compound rhythms, the term "African Music" signifies something which doesn't really exist. Africa is the home of a number of specific races, races which, in the past, were much more heavily populated than now, and who occupied areas of the world far exceeding the size of Africa. These races have shrunk numerically, and are now contained in one single continent. But they have retained sufficient of their distinct characteristics to make sharp differentiations in their approach to art inevitable. Thus you will find in Africa melodic music with drums, harmonic music without drums, harmonic music with drums, instrumental music—on African instruments, of which there are various kinds, and so forth. I cannot see any method by which these many branches could be grouped together under any one heading.

It may be of interest, however, to make a necessarily brief reference to the rhythm in African music generally. Western composers intending to portray African emotions in their music seems to me (in the instances I have heard) to imagine that intensity of sound makes up for complexity of structure. In other words, the general method is to write one simple rhythm for side drum or tom-tom, to be played as loudly as possible—this being regarded as an adequate substitute for what should, in fact, be a complex rhythmic arrangement for several drums; a complexity which would register even when played very softly.

The principle underlying African rhythm is exactly the same principle which—later—manifested itself in the free independent rhythms of the early Polyphonic music, before the arrival of "the tyranny of the bar-line." In the case of African music it was free and uninhibited in its expression; in Polyphonic music there is not so much inhibition as restraint—which, in itself, shows the effect of an advance in "civilisation" upon man's mental approach to art.

African rhythms can be used by Western composers—several examples come to mind even as I write. There is Hubert Clifford's Symphony, broadcast some time ago by the B.B.C.—what I term "polyphonically-rhythmic" music and sufficiently so to make me feel that the composer is speaking to me in my own African tongue. A second example, perhaps a better one, is to be found in the last movement of the Sibelius Violin Concerto. But to achieve this end composers must free themselves of the idea that a simple duple rhythm, slightly varied and played extra loudly, will do the trick!

Without Comment: C. A. LEJEUNE ON JAZZ

THERE is no reason in the world why we shouldn't have an occasional film about swing, but several good reasons why we shouldn't have a continuity of films about swing-bands. In the first place, quite a lot of people don't like the noise they make. In the second place, swing-bands seldom look pretty in action. You may say that the Hallé or the London Symphony Orchestra don't look particularly pretty in action,

But they don't chew gum, as they play, with the rhythmic frenzy of a cow chewing cud; they don't wear fancy costumes and funny hats; they don't try to act; they don't go into a solo as if it were a trance. If they can't look decorative, they do at least look dignified; they have the air of men who are thinking more about their notes than their stability. (Chestnuts in Her Lap—Phonix House, 1947.)

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The Proms:
Talented Russian Composer
(M.E. Critic, Malcolm Rayment)

THE programme for Monday, August 11, included the first English performance of a Concerto for the Orchestra by Mikhail Starokadomsky, a Russian composer little known outside his own country, although he is the senior of Shostakovich and Khachatryan. With its clear texture and straightforward, but concise development, his style is reminiscent of Prokofiev, but without the latter's wit. The handling of the orchestra is especially brilliant, and it is to be hoped that other works by this obviously very talented composer will receive English performances.

On Wednesday, Harriet Cohen, with the London Symphony Orchestra under Sir Malcolm Sargent, gave excellent performances of Bach's D Minor Piano Concerto and Sir Arnold Bax's "Morning Song". The evening ended with the much-discussed "Young Person's Guide to the Orchestra" by Benjamin Britten. The ingenuity and brilliance of orchestration that the composer has put into this work are amazing, but unfortunately for Mr. Britten these qualities alone, although they may produce good music, do not produce great music; this work, however, fulfils the promise of the title with complete success.

Thursday's programme was delightful. Solomon played superbly the extremely difficult Piano Concerto of Arthur Honegger; and four members of the orchestra (Paul Beard, Ambrose Gauntlett, Edward Selwyn and Richard Newton) performed the rarely-heard Sinfonia Concertante for Violin, Cello, Oboe, Bassoon and Orchestra by Haydn. The full contingent of orchestral strings was rather too numerous for a work of this period. The B.B.C. Symphony Orchestra, conducted by Sir Adrian Boult, gave a beautiful performance of Dvorak's Fourth Symphony. Though perhaps less appealing at first, it is a better work than the New World which, happily, it is beginning to rival in popularity. Finally came Debussy's early suite, "Frintemps". Although by no means in the same class as the later orchestral masterpieces—the Three Nocturnes, "La Mer" and the Three Images, it is delightful music and shows vital links in Debussy's development.

Friday was the last night of the season for the L.S.O. Ida Haendel played the Beethoven Violin Concerto almost perfectly. Her tone and technique are superb, but she is inclined to over-sentimentalize by incorporating violinistic tricks such as the glissando and use of harmonics which are more suited to Symanowski than Beethoven—a small point, but nevertheless the difference between a good and a great interpretation. The Orchestra, under Sir Malcolm Sargent, acquitted themselves nobly in the same composer's Fourth Symphony, and heartily deserve congratulations for their much improved standard during the last six months.

Candid Comment

I WONDER how many clarinet players heard Reginald Kell guesting in Rainbow Room? There was perfection and consummate ease. For some reason I was reminded of the first time I watched Joe Davis performing at snooker—up until then I really thought I could play!

R. C. Robertson-Glasgow combines a brilliant writing talent with a pleasant radio personality. Apart from being one of the greatest authorities on cricket, he has a delightful manner of paying deserved compliments to the great ones of willow. His tribute to Wally Hammond was a tribute to himself.

I have to include Terry Thomas in my "top six" radio comedians—but not if he drops another egg like in a recent Band-Box. I think he would find a more appreciative audience if he concentrated on his "dialect" stories—at which he has no peer—and left that "Terry's Topics" stuff strictly out!

When the announcer gave a big build-up to Roy Walker, in the same programme, I took hold of the tuning-knob and as far as I am concerned, was a waste of time and money. As a Hope fan I am keeping my fingers crossed for his next job. All things considered—and I do mean 75 per cent.—uncrossing them will be quite a task.

During his broadcast from the London Casino, Harry Parry gave the impression that he was at a loss for words. Possibly the fact that he had just advertised Parlophone Records over the air had a certain amount to do with his discomfiture. Wasn't that spot of commercial radio just a wee bit premature, Harry?

SHORTAGE OF PAPER.
Has anyone seen the brass parts of "Opus in Pastel"?

THIS RE-BOP BUSINESS
By Stuart S. Allen

THERE is nothing like a controversy over a topical point, and while I am sure the Editor of "Musical Express" is against this reply business becoming a feature of his paper, I feel I must add my little say to the discussion on the latest of jazz styles "Rebop". I thoroughly agree with Santiago that the ultra modern serious composers are not sufficient for a representative discussion on such controversial matters as those dissected in this particular feature, and while humour is all very well, its encroachment in the Brains Trust has rather tended to cloud and even side-track the issues, with the result that a good time is had by all, but very little is achieved.

First of all the name. The word is "BEBOP", and not "Rebop", as printed. It is a descriptive phrase used by Dizzy Gillespie, and originated during his natural vocalising of musical passages—it is a perfectly natural method and I have heard several London disciples use it to illustrate their ideas. (The best written illustration is: a free use of vowel sounds, with the letter "b" used for legato articulation and the letter "p" for shorter and tighter dynamics.)

In my opinion, the Bebop music is not new. It is, in fact, almost as old as jazz itself. Just as the modern jazz of to-day has leaned on classical forms for its inspiration, so what we now choose to call "Bebop" is one of the out-comings. Igor Stravinsky, Ravel and many other twentieth century straight composers have been writing this type of music for ages, and while Mr. Ellington, Ralph Burns and other, less talented, jazz writers have leaned on the more conventional serious music for inspiration, another sect, whether intentionally or otherwise, have realised the vast possibilities in the eerie, unusual and technically perfect modern serious compositions, and have adapted its basic principles in jazz.

Pure Bebop music is, therefore, so far as I can make it out, a combination of the highly intellectual and technical modern music as written by Ravel, Stravinsky and even Shostakovich, with the jazz idiom and the free, nervous and highly complex rhythms of the primitive African negroes.

Bebop, in its pure form (for small bands) was evolved or created at New York's Minton's Club in Harlem. It was here that musicians used to flock to hear a little group of semi-neurotic musicians led by Gillespie improvise and arrange music in a new and well-reasoned gear. Write for lists. Let us reduce your B.D. to 24 ins. and re-spray it. It's the size for today. 8 a.m.—6 p.m. Sats. included. L. W. Hunt Drum Co., Ltd., Archer Street, Works, London, W.1. Gerrard 8911-3.

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The Cowling Accordion Band of Leicester receiving the challenge trophy at the Accordion Festival held at Cleethorpes.

Postbag:
LETTERS TO THE EDITOR

The Editor, "Musical Express," Dear Sir,—I am intrigued and more than a trifle mystified by a sentence in "Candid Comment" in "M.E." In commenting on "Cabin in the Cotton," your correspondent "Nomad" says: "But I would like to suggest that you watch Petula Clark. Don't let her try too much, Charles."

I am aware that this advice is directed to the producer and not myself, therefore I hope you will forgive me for making so bold as to ask what "Nomad" is talking about.

Please understand that I am writing, not only as a member of the cast of the programme in question, but also as an artist who has the greatest respect for the abilities of another artist. I have had the pleasure of working with Petula Clark on previous occasions, and I can't for the life of me see what "Nomad" is driving at. Petula delivers her lines in a perfectly natural manner, her singing is pleasant and a great deal more modern than others who merit "rave" notices.

What, then, is this "too much" that she shouldn't try? I'm sorry, "Nomad," but I'm afraid your criticism is, to my way of thinking, ambiguous to the point of obscurity.

I agree with the final paragraph, in which "Nomad" says, "Miss Clark is a great artist," and may I assure him that, in common with all great artists, Petula knows how to "relax" and, what's more, does so.

May I ask "Nomad" to be more precise in his criticisms and, when he does make his "Pronunciamento" in a couple of weeks' time as promised, I, for one, will appreciate anything he has to say, providing it is said in a clear and forthright manner and not hidden behind a jumble of literary verbiage.

Believe me to be, yours sincerely,
BENNY LEE.

The Editor, "Musical Express," Dear Sir,—I was very amused at the following passage in Hugh Charles' article last week: "We must encourage British writers to write them (songs). Then let the publishers publish them."

Some time ago I submitted one of my compositions to "Noel Gay Music Co., Ltd." I received the following reply: "We regret having to return your manuscript, as we do not accept any for publication."

The recent "Write-a-Tune Contest" has proved that you do not have to be a professional song writer in order to write a song-hit. If the present crisis is responsible for making British publishers "encourage British writers," many people will think that this crisis is not so bad after all.

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MISCELLANEOUS
LEASE, Modern West of England Ballroom available, built 1935. Capacity 300.—Box 148.

REPAIRS
REPAIRS.—We are now in a position to accept a limited number of saxophones, clarinets, and woodwind instruments for repair. Highest grade workmanship guaranteed. Estimates free. Prompt delivery. Boosey & Hawkes Ltd., 8-10, Denman Street, Piccadilly Circus, W.1. GERard 4573.

LEWIN'S FAMOUS Repair Service for Plating, Lacquering, Overhauls to Saxos, etc.; 100 per cent. satisfaction guaranteed, quick return. Write or call for free estimate. Est. 1922. LEWIN'S REPAIR SERVICE (Dept. E. 84, Berwick Street, London, W.1. GER. 8982.

SEND THAT OLD CASE for remaining like new. Estimates given. Notes book for canvas covers also. Faxman Bros, 36, Gerrard Street, W.1. GER. 4892.

All types of repairs carried out by experts on the premises; accordion bellows a specialty; saxos re-padded, etc.; reasonable charges; quick delivery.—G. Scarth, Ltd., 85, Charing Cross Road, London, W.C.2. Ger. 7241.

MOUTHPIECES
BRAND NEW! "Bell Metal" sax. Mouthpieces, Rhodium plated, complete with ligature and cap, Alto £6. Tenor £7. Also our famous "Brilliant" model, Clar. 40/-, Alto 55/6d., Tenor 105/-, all in 3, 4 and 5 star lays. Your local dealer can supply. Trade enquiries welcomed. Sole makers, LEWIN-MOLD, Ltd. (Dept. E), 84, Berwick Street, London, W.1. GER. 8982.

DRUMS
DRUMMERS full maintenance and repair—service at "THE DRUMMERS HEADQUARTERS," L.W.H. heads on loop, part exchange and best of new and reconditioned gear. Write for lists. Let us reduce your B.D. to 24 ins. and re-spray it. It's the size for today. 8 a.m.—6 p.m. Sats. included. L. W. Hunt Drum Co., Ltd., Archer Street, Works, London, W.1. Gerrard 8911-3.

"THUMPIN' GOOD!" John Grey Drum Sticks available from all reputable dealers—in various weights to suit your person. Selection of Concert Studies, 4/1 net; Pivot System, 10/- net. Postage 4d. each extra. Benson & Co., Ltd., Dept. 27, 15, West St., Charing Cross Rd., W.C.2.

BANDS VACANT featuring Charles Cowie and his COMPTON ELECTRONIC ORGAN. Available Dance/Straight. Norman Pearson, 115, St. Michael's Road, Aldershot, Hants.

BEN OAKLEY'S famous orchestra, after a terrific Southend season, free for engagements in October.—GER. 6223.

TUTORS
THE CELEBRATED REINHARDT series of TUTORS for Trumpet and Trombone: Basic Studies for Beginners, 6/- net; Selection of Concert Studies, 4/1 net; Pivot System, 10/- net. Postage 4d. each extra. Benson & Co., Ltd., Dept. 27, 15, West St., Charing Cross Rd., W.C.2.



Eric Winstonone and his band look for fresh worlds to conquer with the aid of a globe at Butlin's Fwithell Camp. Winstonone may shortly be going abroad.

Cugat and Tico-Tico
The Metro-Goldwyn-Mayer wardrobe department has been given its smallest assignment to date—to design and manufacture a grass skirt for Tico-Tico.
Tico-Tico is not the song of that name, but the pound and a half Chihuahua pocket-sized dog which was the pet of Xavier Cugat in the musical, "Holiday in Mexico." Both Cugat and Tico-Tico have been cast for the forthcoming "On an Island with You," in which Esther Williams, Peter Lawford, Jimmy Durante and Ricardo Montalban will be featured. Cugat will play straight, but the midget dog will go completely South Seas, wear a grass skirt and do a canine version of the rumba.

WEDDING BELLS
Congratulations are in order to Bob Mumford-Taylor, Hautist and alto player with the Edmundo Ros Orchestra, who married Miss Rose Vonplum, of Thuis, Switzerland, last week at the Kensington Registry Office.