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FRIDAY, JULY 9th, 1948

No. 92

PRICE FOURPENCE

THE MUSICIANS' STRIKE

M.U. Elections are being held in London today

(By THE EDITOR OF MUSICAL EXPRESS)

THE MUSICIANS' UNION APPEARS TO BE OBSERVING THE UTMOST SECRECY REGARDING THE BROADCASTING STRIKE PROPOSED TO TAKE PLACE ON JULY 31...

We have spoken to Hardie Ratcliffe, Assistant General Secretary to the M.U., who told us that there was no statement to make regarding these bands and definitely no remarks regarding "strike pay."

ALL FOR ONE

This newspaper is of the opinion that if one band is to strike, all must strike. This is the only way in which a fair wage can be earned for the musicians.

VOTING

As advance copies of this paper are on sale in London today, Thursday, a General Meeting of the London Branch is in progress.

STRIKE DISCUSSION It is quite possible that the present broadcasting strike will be discussed at this meeting...

SAMPSON FOR B.A.O.R.

PRIOR to commencing his tour of B.A.O.R. on August 2 the Tommy Sampson Orchestra is fully booked.

MORE NEWS AND PICTURES ON P.4

THE DUKE'S CONCERT TOUR IS SENSATIONAL

SCHEDULED to do a fifty minute spot in the concert tour that he has commenced for Harold Fielding, Duke Ellington...

Question to be asked in the House

Mr. John Lewis, Labour M.P. for Bolton, is asking the following question of the Minister of Labour in the House of Commons...

Starita Goes Over Big On B.A.O.R.

LADY STARITA and his all ladies' band who are currently touring for C.S.E.U. in Germany are having their usual outstanding success...

HARRY ROY WEDS

Congratulations to Harry Roy who married Miss Sonia Mayne at Caxton Hall last week.

WRIGHT HITS THE LAUGHING SAMBA I MAY BE WRONG BE WRONG DOUBLE S.O. 3/- THERE COMES S-H-I-N-E A TIME DOUBLE S.O. 3/- THE DREAM OF OLWEN PIANO SOLO 2/6 S.O. 4/6 F.O. 6/- CONCERTO IN THE JAZZ PIANO SOLO - THEMES 2/6 COMPLETE 5/- LOVE DESCENDED LIKE AN ANGEL

OLD STARS ARE THE NEW STARS

Having a snack at the London Palladium last Monday after rehearsal are seen the old time stars. Back row: Randolph Sutton, Talbot O'Farrell, Billy Danvers, Don Ross...



IN an orgy of magnificent sets, created and lighted by master craftsmen, the Palladium presented, as only the Palladium can, the top liners of yesterday's music hall...

and ... EDGAR BERGEN

THIS unusual caricature shows the astounding Charlie McCarthy in a different role—that of a ventriloquist using Edgar Bergen as his dummy.

VIC LEWIS FOR IRELAND

FOR the first two weeks in August the Vic Lewis Orchestra will pay a return visit to Ireland.

THE TWO ELLINGTONS

HOWARD LUCRAFT has signed a contract with Kinn-Elliott Direction whereby these agents will handle his engagements exclusively.

MOFFATT DUE

Ralph "Muffs" Moffatt paid a flying visit to England last week-end and stayed at Heath Lodge as a guest of Charlie Forster.

MYSTERY SURROUNDS THE NAAPLES FESTIVAL Lopez will not be going

(Musical Express Staff Reporter)

AT the time of going to press a mystery surrounds the Naples Festival exclusively announced in this newspaper two weeks ago.

NEW M.D. FOR SADLER'S WELLS

Guy Warrack has accepted an invitation from the Governors of Sadler's Wells to become Musical Director and Conductor of the Sadler's Wells Theatre Band...

STAPLETON'S RESIDENT BAND PARADE EXTENDED

CYRIL STAPLETON and his Orchestra who were originally booked for the usual four resident broadcasts on Band Parade have now been given a further two which will make their resident period six programmes.

MASSINE'S NEW BALLET

The "Clock Symphony" with choreography by Leonide Massine, scenery and costumes by Christian Bérard and Haydn's music has recently been produced by the Sadler's Wells Ballet at Covent Garden.

CORRECTION

IN the advertisement of Messrs. Unit Publishing Company, appearing in a recent issue, we inadvertently printed the name of that well known song writer Pat Tooney as Tooney.

NEW INSTRUMENTS COMPARE THEM SIDE BY SIDE AT KEITH PROWSE

CLARINETTS B & H "REGENT" Boston SELMER "GOLD SEAL" Boehm TRUMPETS BEESON "New Creation" "International" S. & H. "Regent" SELMER "Rangeländer"

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Andrews Sisters Arrive Here July 2



By Stuart S. Allen



Exclusive picture from Hollywood of Nat King Cole meeting edna arbez, composer of "Nature Boy" for the first time on "We The People" broadcast last month.

THE VOICE

THE POOR VOCALIST Our radio columnist, Lee Conway, remarks this week upon indiscriminate scoring for vocal choruses in popular arrangements.

LEADING THE WAY

For several weeks you have been seeing headlines in "Musical Express" a few chords with no consideration what you could not see in any other newspaper.

WHAT READERS SHOULD KNOW

Readers should know that a newspaper such as this could not run without advertising. But the advertising we carry, all of it, is for the benefit of our readers.

LIFEBLOOD OF THE PROFESSION

Our advertisers are under no delusion. We make it quite clear to them that a reader first buys a newspaper such as ours for the news.

EXPLANATIONS WERE NECESSARY

Last week "Musical Express" suggested that a meeting of London musicians might be convened for the purpose of explaining to them exactly how they stand in connection with the radio strike.

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WELL, it certainly is a change to get a heavy mail from the States these days. The last few weeks have been rather lean here news has been concerned, but this week saw my postman bringing to the door every day with one of the largest mail consignments I have ever received.

HARD on last week's news of the Stan Kenton - Carlos Gasel break-up and the news of the band's success at the Hollywood Bowl concert, comes information about the Kenton affair which is a couple of months. The Bowl show was followed by a string of twelve dates in the States.

him that he would not add his voice to any scab side, neither would he make any new recordings with vocal for as they call them in the States, a capella, but the Kenton band is watching, or will watch its progress to see if it is a result of Fortin's latest statement about recording in Atlantic in company with Len Latta. Where the last four broke new ground in music, this time they will play special engagements.

KENTON's colonial gross at the Hollywood Bowl, at which he himself took over \$130,000, is regarded as a sign of the band's popularity. It is also the advance booking for his August 16 concert at the Hollywood Bowl, which is around \$100,000 after the office had been open only three weeks.

THE enthusiasm of all the protagonists is self-evident. No one but a first-water enthusiast could create such glowing reports to private concern whose market is, of necessity, severely restricted. In the case of the hippists (among whom are many of our best professional musicians) enthusiasm is tempered by a good deal of scepticism.

I am especially disappointed in the trumpet playing of Humphrey Lyttleton, of whom we've read and heard such glowing reports. Lyttleton has refused to add his voice to British-made backings because he demands the presence of a foreign musician.

Humphrey Lyttleton is undoubtedly a man with real regard for jazz trumpet in the old style - a follower in the footsteps of the legendary Rex. His limitations of this style of horn playing were scarcely apparent in his case, although most obvious in lesser musicians who lacked his golden tone.

GRAEME BELL'S Australian Jazz Band has four sides on the "Equipe" label: "South Island", "Wahine" (10-007) and "Yama Yama Blues" - "Big Chief Battle Axe" (10-068).

past decade, this is his first super-hit in eight years. Good news for Levy when he arrives will be that his "Saxes Dance" has finally been approved for broadcasting by the B.B.C.

permitted for Camber to include in his programme. FILM star Sam Simmons' number one American fan Mel Tormé has also been busy with films in the past few weeks. The Velvet Fog has just left Hollywood after completing work on his part in the mammoth all-star M.G.M. musical, "Words and Music," in which he appears with June Allyson in the "Garrick Gates" sequence.

ARRIVING here on the 21st in time for their four week Palladium engagement, will be Patty, La Vern and Maxine Andrews, who travel across the Atlantic in company with Len Latta. Maxine Andrews, husband of Maxine Andrews, Lou will be with the Sisters' act as well as his Denmark Street office affairs, already more than capably handled over here by Bill Phillips.

HARD on last week's column note about the novel little song, "The New Look," came Len Camber's broadcast of it last Sunday's "Variety Bandbox." Len heard it just before he returned here from the States and thought it would be a good idea to present it over here while it was still topical.

STICKING to singers, Dick Haymes will fly his own plane to New York and Chicago this month for personal appearances. Dick opens on Broadway at the Roxy on July 28 for two weeks while town will consider several top shows being offered him.

(Continued on page 3)

AROUND THE TURNABLE

I SEEM to have acquired quite a crop of "Equipe" recordings, issued, as my readers will know, by "Equipe Records," a new venture sponsored by drummer Carlo Kraemer.

THE enthusiasm of all the protagonists is self-evident. No one but a first-water enthusiast could create such glowing reports to private concern whose market is, of necessity, severely restricted.

THE last "Equipe" disc I have for review is quite a different kettle of fish - two bop tunes, "Galaxy" and "The All Star Sextet." Catalogue number is 10-008.

GRAEME BELL'S Australian Jazz Band has four sides on the "Equipe" label: "South Island", "Wahine" (10-007) and "Yama Yama Blues" - "Big Chief Battle Axe" (10-068).

cannot guarantee a broadcast. All I offer to do is to send in an arrangement to be possible to deal with them. Let's be hearing from you.



By Lee Conway

OFF went Jazz Club from the 130 Saturday period, and off went the virtu and very live announcing of Mark White with the Queen of Jazz Interlude with the one band that of Harry Gold was as pieces of Eight. Nothing could be better than this highly popular band specialising in the "two-beat" idiom. But where was the announcing so necessary if we are to make such a "two-beat" idiom interesting? Rex Harris was nowhere near the calibre of the announcer. He was responsible for holding up the show in the best of intentions, but his factious, and that's something I cannot willingly accept.

NOW the B.B.C. has its super-broadcasters, people with radio presence par excellence in the persons of Frankie Ernie and Jean Metcalfe. And at 6.30 p.m. on Saturday is an interesting time. It is possible they might have been used. Mr. Rex Harris going to do this with his hands in jazz interlude? If so I read to think what will happen when he gets a good idea to give us some interest, with which to intersperse his dramatic announcements. For instance, he might have read from the Condon book. That slowed everything up. If Mr. Ernie had been used, it would have been a Saturday evening. But perhaps this is one of Mr. Davidson's new ideas? If so, I will not be surprised.

ANOTHER new show will notice that masterly arrangement of the debut of July. It is called "It Happened To Me." Listeners send in short reports about incidents in their lives, come situations or dramatic incidents, and will be dramatized ready for broadcast. There will be four episodes in the series. Alfred Dunning has been chosen to produce the show. New Dunning is a good producer and also a first class script writer. He will be with his disposal a bright team of writers for this show of which one, to my knowledge, has claims to distinction. I refer to Rex Diamond who excels at this sort of thing.

YORK'S "Sweet Serenade" programme, with Steve Conroy's singing of "No Children for my Lady." Did you notice that masterly arrangement of the debut of July? But here's a maestro conducting his own arrangements. Makes all the difference. Lady singer was Paula Green who did very well. But York has never had her and never will have, singers of the calibre of his orchestra - not that the B.B.C. become recklessly extravagant and let him have Anne Shelton. That would really be something - York and Shelton in one programme! Well, wouldn't it?

SPOTLIGHT ON:

Harry Gold's Pieces of Eight in "Jazz Interlude" for excellent two-beat music.

Arthur Askey for harboring his own eggs with a clever egg trick.

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Peter Yorke for a sensational arrangement of "Lullaby of the Leaves."

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MUSICIANS' 'ABOUT MUSIC'

A discourse on scores for studying purposes

SEVERAL "Musical Express" readers have asked me to recommend the scores of modern music for study purposes with a view to assisting them in composing and arranging and orchestrating popular music. To receive such requests is indeed a pleasure, out work harmonic idiom and methods of voicing popular music are no longer equate to those of musicians at least. Let me warn these musicians here and now that their search for new ideas will not always be greeted enthusiastically in some quarters. Purveyors of dance music, though they pride themselves on being modern (whatever that may mean) are for the most part excessively conservative. I remember once writing a dominant ninth chord with the third on top and the ninth immediately underneath it (e.g. F, C, E, flat G and A) and being told "You can't have that!"

Fortunately there are conductors such as Stanley Black and producer B.C.C. producers like Pat Dixon who ask for and appreciate originality. I have worked with both of them on the same programme, I can say from experience that it is a great joy to be able to work without having to worry about keeping within the certain formulae that surround such much popular music. When using a spot of bitonality or polytonality, you are not told "You can't have that!"

After which little digression, the point of which was to prevent the adventurous musician being seduced from his path by the unadventurous musician, let's get back to the point. The question to suggest a score for study is a most difficult task for the reason that something can be learnt from scores, including the ones one writes oneself. It is just as important to learn what to do as what not to do. Listening to other people's music, studying scores, trying to write my own music and later listening to that, too, have taught me far more about the art than all the text books I have ever read. Those scores that have influenced me most have not always been of the works I like most.

From other scores such as those of Schenker or Alban Berg, I have learnt much, but their influence on my own work has been almost nil; the reason being that atonality has little or no scope in popular music. Be Bop, by the way, has no connection with atonality. The selection I suggest is regarded as a purely personal one. It cannot be otherwise. Another musician might well probably give a completely different choice.

In the first place I consider it quite wrong to study modern scores. Mozart's Clarinet Concerto in itself provides a treatise on this instrument. The foundation of most modern scores is to be found in the classics. There is an almost unlimited wealth of knowledge awaiting the patient score reader, the covers of say, Beethoven's "Eroica" Symphony or his String Quartet Op. 59 No. 1. An effect of Beethoven's that has always fascinated me is the "mirrored-bass." It can be found in the second movement of the above-mentioned quartet at letter B. Tchaikovsky's famous "Nutcracker Suite" is a masterpiece of orchestration.

"I TO TELL THE HIGH PITCHES"

says PETER BROOK

In an exclusive interview with **Miriam Lewis** for "Musical Express".

MY impression after six months of opera is that there is too much talk about top notes and far too little about the dramatic value of notes, top or bottom. Opera differs from concert and oratorio because it is an equal fusion of music and drama. In the opera world, however, people are willing to sacrifice the dramatic impact of a work, and will sit through a scene of opera, caring nothing about the effect of scenes or characters. They are willing to spend a single hour of demonstration of a technically difficult musical passage. This to my mind is decadent and gymnastic way of looking at opera. The value of a note in opera is unusual in that it all four movements and quickly.

The Third Quartet is outstanding work surpassing its predecessors in the same genre. It is a masterpiece of the most personal and original work that Tippett has given us. It has considerable dramatic content, especially in the slow fourth movement (there are five altogether), which is of unusual construction. It begins, and calmly the 'cello takes up a theme leading to an impassioned section. The bassoon is repeated twice more with the first violin and then the first violin as a whole.

Two short orchestral works by Ljadov Babaja and Kikimora are published by Boosey and Hawkes, Ltd. Both are based on the supernatural subjects in the nature of wifecraft and are based on popular Russian folk songs. Like all Ljadov's music, these pieces are simply wrought, but the orchestration is very fine. Another excellent section of Babaja-Yaga is based on a whole-tone chord and the first movement is particularly interesting. The second movement is a whole-tone chord and the first movement is particularly interesting.

Borodin's two String Quartets, the second of which in D Major has been made available by Boosey and Hawkes, Ltd. do not enjoy today the popularity they deserve. The second is occasionally heard in its entirety, but more often the slow movement—the well-known Nocturne—has been heard of its context. As a whole, this work is not quite up to the standard of the almost never-heard first. The introduction, which is of the most beautiful kind, is not overstatement for its originality is little short of a miracle. A revival of these works is long overdue.

Zoltan Kodaly's "Summer Evening," also published by Boosey and Hawkes, Ltd. is a masterpiece of orchestration. It differs considerably from most of the contemporary music which is described as an impressionistic pastoral. That sine qua non in such music—the Cor Anglais—is absent. The Cor Anglais is a prominent part of the score runs in sixty-six pages which bring in a languorous mood which makes the composition an extended one.



The GO D old days... or WERE they?

by STEVE RACE

JUDGING by the rattle of my letter box and the ring of my telephone, you dear fourpenny-paying readers have very definite opinions on the subject of the old days. You who cut out my articles and hang them in gilt frames on the sitting-room wall will remember that recent "Second Thoughts" took the form of a little jibe in the Golden Age Entertainers.

And oh boy, am I in trouble. A number of intemperate gentlemen who have a nodding acquaintance with the theory of music but an encyclopaedic knowledge of personnel love have written to me in passionate detail about such subjects as the negro work song and the sociology of jazz, while some of them have just called me names. As far as I can make out from their letters I was quite wrong to make fun of 1920's jazz. In fact I never realised before just how serious and internationally vital such subjects are. My only exception missed the point that I was not objecting to the music of that era, only to the mistaken emphasis on dates and matrices, numbers with which such collectors positively revel in talking, not at their music, but at themselves. One of my correspondents offered to play me records of Jelly Roll Morton and the like for a couple of evenings, while several wanted to take me to a certain jazz club where a trumpet player (for whose initials I was not responsible) was to be featured.

There is, however, one letter which I intend to reproduce here because it shows (better than all the others) what degree of seriousness these people regard the questionable musical merit of the old jazz as. It came from a young (very young, I suspect) airman serving in Germany. I am proposing only his name, as I was sent to me personally.

"Dear (?) Sir,
I note with contempt your effort at humour on page 8 of the "Musical Express" for June 4.
One day it will no doubt occur to you that it takes all sorts to make a world and that toleration is more respected than puerile attempts to pour ridicule on what is to some an extremely serious subject, being a complicated social history as opposed to the world's commercialism of modern swing.
To sum up, my advice to you may be expressed in two words: GROW UP!
Yours Disgustedly,
That is the letter. I have corrected his spelling of Puerile and Disgustedly. I feel my correspondents plan for tolerating would have been more forcible if he had not permitted himself the phrase "world's commercialism of modern swing." Since he raises this point, I presume he has in mind the letters of the "Merry Wives of Windsor," or the patronage system of Mozart and Haydn. I cannot seem to have had any adverse effect on their creations as a form of art.

Since these enthusiasts insist on bringing up the music itself, I myself nobly, and conducted an orchestra with the Choir of the National Opera, and soloists in a stirring performance of "die erste Walpurgisnacht." Goethe's ballad However, following the interval

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HOLLAND FESTIVAL

From our Special Correspondent

DEN BERRY

THE second annual "Holland Festival" got off to a flying start on Saturday, June 15 with a gala performance in Amsterdam of "Pelleas and Melisande." The concert was conducted by the great violinist Nathan Milstein and the conductor of the illustrious young American orchestra, Leonard Bernstein. The concert took place in the Kurhaus at Scheveningen, and to say that Bernstein was a sensation is to put it mildly. The conductor's more humble status, there have since been a number of outstandingly fine concert performances of Benjamin Britten's "Bergara's Opera," among numerous other productions.

Outstanding Success of Leonard Bernstein

combined to give a mediocre performance of the concerto. I am forced to agree with those who are of the opinion that the concert was not particularly successful. Although in this instance, Van Beinum was not fully blameless. However, following the interval

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MUSICAL CROSSWORD PUZZLE

ACROSS

- Popular song by Johnny Green. (4, 3, 2, 1)
- Unemployed. (4)
- Their walk concludes the first movement. (4)
- See 9 across.
- She was a lady. (5)
- 16 and 18. At the this is in character. (4)
17. Decoration in 1. (3)
- Yarkshire town. (5)
- The pig's home! (3)
- Advice in song to the young. (4)
- 23 and 24. Three carters. (4)
- (reversed). "La Mer." (3)
- River poem. (3)
- Shakespeare's name. (4)
- Eric in 8 down. (3)
- 20 and 21. The Dutch public. (4)
- 33 and 34 (reversed). Skated. (4)
- 4th of a Neapolitan song title! (2)
- Say, don't ramble—be called me. (3)
28. Follows B.C. (2)
- On which music was written in the early days. (4)
- A little company. (2)
- Composing. (3)

DOWN

- Heath's One. (4)
- Songwriting brothers. (4)
- 4 and 26. Tonight's the night. (3, 4)
- Certain. (4)
- See 2 across.
- Porter's "Always." (3, 3)
- Diagnose's compare of Diatony's—Fantasia. (5)
- Female deer (3)
- Of you hear rotters? (4)
- Of tone "Jazz Club" on them. (9)
- Wax the rough diamond? (3)
- Observe. (4)
- First walk of the Banana Song. (3)
- Enquiry Office (initials). (3)
22. Name of a famous string orchestra conductor. (4)
23. Help. (3)
24. Help. (3)
25. This goes for any Hibernian. (4)
26. The two are altogether. (4)
42. A famous contract. (4)
41. A little company. (2)
- Composing. (3)

LAST WEEK'S SOLUTION

1. King Cole Trio; 2. One; 3. Vues; 10. Bar; 12. Qui; 13. 1948; 14. Amsterdam; 15. Olli; 17. Amli; 19. Love; 16. 20; 18. 21; 22. Umi; 24. 23; 25. Tale; 26. Err; 27. Ely; 28. Hat; 29. Son; 30. 31. Living Berlin.

Down:
2. Jan; 3. Civilization; 4. Elster Parider; 5. Tru; 6. Over; 7. Ely; 8. 5; 9. S. M. Brothers; 11. Relation; 18; 20, 21. Tied.

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 - Euphonium 2
 - Tuba 2
 - Drums 2
 - Cymbals 2
 - Bass Drum 1
 - Snare Drum 1
 - Tom-Toms 1
 - Congas 1
 - Maracas 1
 - Tambourine 1
 - Castanets 1
 - Triangle 1
 - Chimes 1
 - Glockenspiel 1
 - Steel Drums 1
 - Banjo 1
 - Ukulele 1
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Advertisement for Fabulous Dorsey's, featuring an image of a saxophone and text about its second edition and price.

CLASSIFIED ANNOUNCEMENTS

SITUATIONS, CLUBS, REPAIRS, TUITION, BANDS AVAILABLE - A collection of small classified advertisements.

PERILLI'S GREAT SUCCESS

DEBITE dark-haired Italian soprano... singing to a crowded seaside concert in the Harold Fielding Garden...

Baker for Newquay... JES BAKER and his Quintet will commence a resident engagement for the summer season at the exclusive Headlands Hotel...

D'Albert Concert... Because of his highly successful appearance last month at the Harmon Hall, France...

Invitation From Moss Kaye... Moss Kaye has asked 'Musical Express' to extend on his behalf to his many friends in the profession...

Accordion Times Edited by J. J. BLACK... In some respects to note that in a note which we are way ahead of our American counterparts...

THE Moffatt Club... The Moffatt Club invites you to listen to your favourite musicians every Wednesday evening...

PERILLI'S GREAT SUCCESS

ON Sunday, July 4, Cyril Stingleton celebrated the second anniversary of his excellent orchestra...



PERILLI'S GREAT SUCCESS... Her name is Perilli. In the past, she has been associated with many of the bigger B.B.C. productions...

WINSTONE DEPS FOR CROMBIE... In place of Tony Crombie whom he released to join the Fulham Trips...

REID JUDGES CONTEST... On July 23 at a special dance to be held at the Rex Ballroom...

TRANSATLANTIC... I will travel with him and will also be arranging for the singer's radio show next season...

GOOD OLD DAYS... with a slightly indelicate tone which tends to Mr. Covent Garden's trouble in getting his breath...

COBURN, but it'll do 'til next week... I have already mentioned the Piano Accordion Solo Contest which is to be held on July 23...

Complete DRUM OUTFIT

Completing... Bass Drum, 30 x 12 (16 in. over-all) black shell, red hoops, 12 tuning rods, independent tension...

Advertisement for Besson drums, featuring an image of a drum set and text describing the complete outfit and price.

I'M LOOKING OVER A FOUR LEAF CLOVER... BALLIN' THE JACK... ALL-ENGLAND CROONING CONTEST... PLAZA BALLROOM, DERBY

JIMMY LORDE JOINS KASSNER... Jimmy Lorde who recently left Twi... Dash Music has now joined Eddie Kassner Music and Jay Music Corporation...

3 BROADCASTS FOR KING... Felix King, his piano and his Orchestra will be heard in three broadcasts this month...

MORE BANDS FOR BELPER... Among the many name bands who are appearing at the Royal Albert Hall...

Lamour Sings Twelve Songs... In the latest Columbia film in which she is starring Dorothy Lamour sings no less than twelve songs...

REPAIRS: OVERHAULS... We have just completed our 12,000th complete overhauled...

ENTERTAINMENT SPECIALISTS... We can supply bands and artists for all your social functions...

TO HELL WITH HIGH NOTES... Peter Brook spoke at great length about his obligations to David Webster, General Administrator of the Covent Garden Opera Trust...