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Musical Express

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ACCORDION TIMES

A BERG LARSEN MOUTPEICE PUTS THE TROUSERS ON THE SAXOPHONE
 Make sure yours has a PAIR!

IRON CURTAIN ON THE STRIKE

Union Executive in Session for 8½ Hours D.B.D.A. ALSO MEETS TITO BURNS NOW PLAYING THE BIG TIME

(Musical Express Staff Reporter)

WHAT IS HAPPENING BEHIND THE IRON CURTAIN DRAWN DOWN ON TUESDAY'S MEETING OF THE D.B.D.A.? WHAT SECRECY LIES BEHIND THE MEETING OF THE SPECIAL EXECUTIVE COMMITTEE ON THE SAME DAY WHICH LASTED FOR 8½ HOURS? AS THESE QUESTIONS ARE BEING ASKED IN LONDON WE GO TO PRESS WITH LITTLE TO TELL OUR READERS OF TUESDAY'S MOMENTOUS DECISIONS MADE BEHIND LOCKED DOORS.

DICK JAMES IN CAR CRASH

Popular vocalist Dick James, was driving Dave Stephenson home last week after their session at the Embassy Club when he heard fire bells in Marylebone Road. James slowed down and commenced to put on his brakes when a fire engine came tearing out of a side street. The road being very slippery he skidded right into the side of the fire engine. Fortunately neither James or Stephenson were hurt apart from a slight shaking up. James is currently appearing in the film "London Belongs to Me" in which he is singing in a night club scene. He is also making the sound track for two other scenes to which music has yet to be added.

HUTCHINSON DOING WELL AT CRICKLEWOOD

Although Leslie Hutchinson has now officially dropped his old nickname "Jiver" from his billing, the fans at Cricklewood Palais seemed to ignore the fact and really "jived" with abandon during the W.C.T. Indian Orchestra's spirited sessions. Leslie's trumpet work is as solid as ever and he was ably supported by the featured work of George Tyndale tenor, Norbert Payson alto and Billy George drums. Extra highspot of a fine evening's dancing and entertainment was guest-artist Charles Judah who stopped the show with his own cabaret act which he is featuring nightly at Churchill's.

LEGH BAND FOR REGENT PALACE

Peter Legh who has been appearing at Cheam Baths, has been released from his contract a month earlier than its termination in order that he may take the band to the Regent Palace where he will be resident for an indefinite period. Personnel of the band will be Legh leading on piano, tenor, accordion and vocals, J. Weston 1st alto, George Wallis 2nd alto, Arthur Wooley trumpet, David Glynn piano and accordion, Al Elson bass and Eric Kemp drums. The band will commence at the Regent Palace on February 14.

STOP PRESS

Gaumont-British, in conjunction with Songwriters' Guild, present first All-British Music week at Dominion, Tottenham Court Road, London, February 16 to 21. Famous songwriters and singers of world renown will appear.

While General Secretary F. Dambman told me late Tuesday night that no statement could be made to the Press my guess is that high priority must have been given to such matters as the menace of the relay system and the M.U.'s obligations to the D.B.D.A.

I am able to state, however, that a deputation from the D.B.D.A. meeting visited the M.U. Committee during the course of their sitting. These two meetings have led to much conjecture in London and it can reasonably be assumed that the D.B.D.A. are anxious to know what stand the Musicians' Union is prepared to take with regard to their proposed strike.

Ratcliffe Reticent

Hardie Ratcliffe in his capacity as Secretary of the D.B.D.A. was curiously reticent regarding the Association's meeting. But he did inform me that band-leaders were determined to carry out their decision to strike on March 31 as no move had yet been made by the B.B.C.

Simpson's Decision

Regarding Jack Simpson's statement reported exclusively in Musical Express last week, Ratcliffe said:

"I am not sure whether he hopes to gain a reputation as the man who kept the B.B.C.'s radio dance music going or whether he has just made a mistake. He certainly seems likely to place his musicians in an embarrassing position for they may hope to work for other D.B.D.A. members.

"Invitations to attend General Meetings and all communications to other members of the Association were posted to Jack Simpson. If he does not know why members are 'striking' he has not read them—or even the newspapers. He could have phoned the office for information and he may yet do so—unless he does not want to.

"Mr. Simpson admits that he has been broadcasting for 'next to nothing,' but says the B.B.C. has now become 'extremely fair.' The 'extreme fairness' is being shown only now, of course. What Jack Simpson does not realise perhaps is that when the D.B.D.A. succeeds he may even be paid what he is worth.

"Broadcasting band-leaders have made 'next to nothing' for years through acting individually, but they are now negotiating as an organised body. Jack Simpson may make quite a name for himself by acting differently from other band-leaders—but others will let him have the satisfaction of being the only one in step."

(SEE "THE VOICE" P. 2)

NATHAN GETS MIXED RECORDS

Jack Nathan instructed a private recording firm to make several records during his recent broadcast. On receiving these he noticed that although the disc had been cut, no label had been attached to the record. Setting his gramophone he sat back ready to listen to his recordings when, to his amazement, the announcer's voice said "No Paul Adam programme is complete without one of those Mayfair Medleys played by Paul Adam and his Mayfair Music, and here it is now!" No doubt Paul Adam is also wondering what happened to his own recordings.

VIC LEWIS BROADCASTING

Vic Lewis and his Orchestra will be broadcasting on February 21 at 12.30 p.m. and will follow this with Band Parade on February 23. On February 25 they will again be on the air at 5.45-6.15 p.m. and during the same week will be recording for Parlophone.

MELCHIOR HERE IN JUNE

FAMOUS tenor and Metro Goldwyn Mayer film star Lauritz Melchior will be commencing a series of concerts in England on June 15. He will stay in England until July 5 but at the time of going to press details are not available as to where he will be appearing. His arrival in England will follow his Scandinavian tour which he will commence in May. Melchior has just completed two films for M.G.M. the first being "This Time for Keeps" and his latest film "Luxury Liner."

ANOTHER RADIO DATE FOR ELLINGTON QUARTET

Ray Ellington and his Quartet have now received their third broadcast and will be heard on the air on March 6 as well as on February 16 and 20. This Sunday Ray Ellington and his Quartet will appear at the Sunday Swing Shop.

WEBB RESIDENT AT CAMBRIDGE

Commencing last Monday February 8, Freddy Webb and his band opened at the Embassy Ballroom, Cambridge where they will be resident for an indefinite period.

Big Success On Stoll

(From Stuart S. Allen)

IT is nice to be able to say I told you so, and I certainly told you not so very long ago, that Tito Burns would make good. After a year of first class broadcasts in "Accordion Club," during which time the sextet underwent many changes and developed a distinctive style, they made their stage debut last Monday at Shepherd's Bush Empire.

The band has everything, and as soon as they iron out a few rough edges and develop more stage presence, they will have one of the neatest acts in variety. Smartly dressed and presented, Tito's Sextet play little of the Be-Bop we have come to expect from them as a result of their broadcasts. Instead, they give a quick-fire commercial show which includes something for everybody.

Bernie Fenton's fine arrangement for the band and his own arrangement of "Old Man River" appeals equally to swing fans and the less discriminating public, while Tito's electric accordion is something to be heard. Bernie also plays Chopin's "Minute Waltz" on the accordion. This is an excellent touch and goes down extremely well—as does the medley which follows on two accordions.

Cab Kaye, who devised the presentation, is first class. His vocals are a knock-out and his impersonation of the Ink Spots, which the boys intend to work up even more, is the highlight of the show.

We have followed Tito Burns' rise from the very beginning. This is only another rung in the ladder, but say, unhesitatingly, that this act, although still new, is already one of the best of its kind on the halls today. With a full year's work ahead, we shall be hearing big things of them in the near future.

STUART S. ALLEN.



Latest picture of Tito Burns and his Sextet with Cab Kaye and Buddy Clarke.

GONELLA DOES FREE SHOW FOR CHARITY

Nat Gonella recently appeared for the Dance and Swing Music Section of the Pioneer Health Centre. His visit was so successful that he was asked to return and will be playing for the Centre this Friday, February 13. Gonella read that this organisation was approaching bankruptcy and in view of this he has offered the band and his own personal appearance completely free in order to raise funds for this worthy cause.

FORBES FOR SINGAPORE Booked by Melachrino

WELL-KNOWN Hawaiian guitarist Patrick Forbes has been offered a year's contract with an option of a further year at the Raffles Hotel, Singapore which he has accepted. He has formed a completely new orchestra which will also be called the South Sea Islanders, and they leave this Friday to take up their new job in Singapore.

The line-up will consist of Patrick Forbes leading on electric Hawaiian guitar, Frank Pickford piano, Les Skinner bass and vocals, Freddie Gordon drums, Ike Isaacs guitar, Phil Java lead violin, Jock Forbes alto, clarinet and violin, Ernest Blau 2nd alto, Tom Vowles tenor, clarinet and 'cello. They will feature Hawaiian, dance and light music and will also broadcast and record while they are out there.

Forbes tells us that his original South Sea Islanders will still carry on in England and will be under the direction of Kealoha Life. It is believed that Forbes is the only band-leader with two bands at different ends of the world. He tells us that he would particularly like to thank Eric Robinson and Marie Dawson of the Melachrino Organisation who arranged this engagement for him.

GIBBONS IN NEW FILM

Savoy Hotel band leader Carroll Gibbons took part in Savoy sequences at Islington Studios during the making of the Gainsborough production "The Blind Goddess." The studio call was for 8.30. After a late-night music session at the Hotel until 2.30 a.m. Carroll and his band played on the set until 12.30 midnight—but they played no music. The well known refrain of the Gibbons' band will be dubbed on to the sound-track later. Carroll Gibbons has been at the Savoy since 1931 has appeared in several films, but never before on a film-set replica of the Savoy ballroom he knows so well.

Down Beat Opens in Great Style

The old Bag 'O Nails Club in Kingley Street took on a new lease of life last Sunday when Len Harrison, one of its new proprietors, formally opened it as the Down Beat Club. Occasion was the first of a series of Sunday afternoon swing club meetings which have yet to be equalled anywhere in London.

Tito Burns and his Sextet provided the music for last Sunday, as they will for next Sunday, with the addition of Cab Kaye and Tommy Pollard, on vibraharp, as guest artists. The atmosphere of subdued night club lighting is excellent and the place needs no long warm-up sessions before it starts jumping. Last Sunday the club was crowded and the music was first class, with Tito distinguishing himself as one of the most cheerful wise-cracking compere-leaders in the business. His announcing on this occasion was a great surprise to everyone.

General comment after the show from musicians and public alike was that the Down Beat is the ideal spot for Sunday afternoon swing sessions. It is the only spot I know that can, in the space of a few minutes, create a genuine night club atmosphere at 3 o'clock in the afternoon. What more could anyone want?

STUART S. ALLEN.

EVANS WILL BE HOME SHORTLY

Readers will be very glad to hear that George Evans will be returning home from the Sanatorium around Easter. All through his long illness Evans has continued to answer the many letters he receives every week from members and followers of the profession. We understand that he will have a period of convalescence prior to starting work again and we feel sure that our readers will join us when we say that it is to be hoped this day will not be too far distant.

Transport for The M.S.B.C. Ball

We understand from the M.S.B.C. that passes for the "Get-you-home" service from the Musicians' Ball will be issued on February 20 and not February 13 as previously announced. This of course means that readers can still write in and reserve transportation. The M.S.B.C. also advise us that all the leading artists from West End shows have also been invited to attend.

New Heath Band THE LAURIE JOHNSON PERSONNEL

LAST week we printed that Ted Heath was sponsoring a new band under the leadership of Laurie Johnson and that this band would consist entirely of ex-servicemen awaiting their release from the Army. In point of fact Johnson himself is the only member of the band awaiting demobilisation. Johnson who studied composition and arranging at the Royal College of Music will lead the following musicians:—George Taylor, Arthur Mouncey, Kenny Somerville and Ron Hunt trumpets, Harry Smith, J. St. Pierre, Johnny Branston, Eric Mansfield and Frank Reddy saxes, Eric Jupp piano, Don Stately bass and Sid Raymond drums. Johnson has been a protégé of Ted Heath for some time and the new band will be handled by Music Artistes Ltd.

Tribute to Tauber

On Friday Feb. 20 in the Light Programme there will be relayed from the Royal Albert Hall part of a concert in memory of Richard Tauber, sponsored by the Anglo-Austrian Music Society. The concert seeks to further the establishment of a Tauber Memorial Scholarship to be used for the training of promising young singers. The B.B.C. Theatre Orchestra will be conducted by Sir Adrian Boult and Walter Goehr, and the programme, introduced by Ronald Waldman, will consist of the Viennese music by Mozart, Schubert and Johann Strauss, with which Tauber himself was so closely associated throughout his brilliant career. The soloists are Elizabeth Schwarzkopf, fresh from her success as Pamina in Mozart's "Magic Flute" at Covent Garden, David Franklin, and Rawicz and Landauer. The Luton Girls' Choir is also taking part.

New Series for Martin

Readers will be glad to hear that commencing Sunday February 15, Ray Martin and his Orchestra will again be heard in a regular weekly series. The programmes will be heard at 2.30 p.m. in the Home Service and Martin will be using the same combination as before but will also augment with four violas and electric guitar. We can, no doubt, expect Martin's fine arrangements in the Stordahl-Kostelanetz manner.

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ROBIN RICHMOND BACK FROM GERMANY Trouble with the Dutch Musicians Union



Robin Richmond has just returned from a very successful tour of entertaining the troops in Germany. Richmond tells us that he was scheduled to appear for the Dutch radio station AVRO but in spite of the fact that contracts were signed last December for these broadcasts and also a personal appearance for a week in a well-known Dutch club, no labour permits had been arranged for him. On contacting the Dutch radio chief they fixed a permit for his own personal broadcasts but the Dutch M.U. refused to allow the act to appear due to there being no reciprocal arrangement with the British M.U. The act has therefore returned to England two weeks earlier than previously expected. Their next appearance in variety will be at Kingston on March 1.

* * *
 Robin Richmond and Grahart Gregor resident organist at the Norddeutscher Rundfunk, Hamburg.

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THE VOICE

THE STRIKE
 I have already expressed my profound sympathy with the strike proposed by the Dance Band Directors' Association. But I am not too sanguine about its final outcome for it commences under an ill-omen. Why? Because constitutionally it is wrong. And anything conceived in this organised age that is not strictly constitutional is doomed to failure. Now I am fully aware that Hardie Ratcliffe, who represents the D.B.D.A., is the Assistant to Union General Secretary Dambman. I also know, just as you do, that the D.B.D.A. is a branch of the Union. But if this is so, why is the D.B.D.A., itself a minority, being allowed by the Union to negotiate on its own behalf with the B.B.C., with the consequent possibility of failure? Isn't the Union interested in fighting the battles of its minorities?

WHAT IS THE UNION DOING?
 I must state personally and with all frankness that I do not like the set-up. I am worried because I fear the Union is asking itself the same question I am asking myself—will the majority of musicians profit by this strike? Of course they won't. This may possibly be the reason why the Union itself has not come out in the open to back up the demands of the D.B.D.A. Morally they may be in full agreement with the D.B.D.A. but for all practical purposes I fear the D.B.D.A. is fighting its own battle and very much alone. This, of course, is a great pity. The radio dance musicians and the name leadership under which they appear have a very legitimate complaint. The outcome of a strike such as this negotiated by a minority may rob listeners of the NAMES of the bands, but it will not mean the end of dance music broadcasts. Dance music will continue to be heard as usual—unless the Union decided to call a General Strike in support of the D.B.D.A. But if the Union were fully behind this movement they should have taken action in the first place by giving the B.B.C. a very real ultimatum in the form of a General Musical Strike throughout the country.

THIS IS EVERYBODY'S BUSINESS
 There is something radically wrong with the Musicians' Union. Here they are faced with a situation that could bring them nothing but spectacular success if they tackled the problem with courage. But no. They have, literally, left the minority D.B.D.A. to fight its own battle. It is no use saying that because the majority of musicians throughout the country will not benefit that it is not Union business. Such a statement would be a cowardly retreat from all the fundamental principles of Trade Unionism. Together we can fight with overwhelming strength. Alone (and the D.B.D.A. is alone) the outcome is not so certain. So I ask, as I am fully entitled to ask since this is a predominantly professional newspaper, where is our leadership? Where is our British Petrillo?

LEADER WANTED DESPERATELY
 Whatever you may say for or against Petrillo, he is a Boss. His word goes. What he says is sacred. Why? Because his word is the word of the masses. His dictum is sanctioned by all. And where is our own M.U. spokesman? Have you and I heard his voice bellowing above all this? Does he negotiate with the B.B.C. in defence of radio dance music fees? Does he tell musicians all over the country "You shall all come out on strike in sympathy with our broadcasting confreres who are being victimised"? No, he doesn't. Because we have no such spokesman. What the M.U. wants more desperately than anything else is a spectacular leader.

TO COMMAND
 Such a man has still to be discovered. He will have to be beyond all financial interests. He must have for his life's work the interests of music and those who make it. He must be a man of the highest principles and a fighter of the toughest order, willing to battle ruthlessly in defence of those principles. He must also be free from all political, religious and party influences. When the musical profession in Britain has found a man such as this to defend their interests and to inspire all Union members with his own fanatical beliefs in the righteousness of his crusade, we shall have here another Petrillo. We shall have a man who will strike fear and trepidation in the hearts of all those inimical towards the best interests of music and musicians. And nothing but good will come of it.

TRANSATLANTIC American Commentary
 By STUART S. ALLEN

REMEMBERING that it was Gene Krupa who recommended him ten years ago for a chair in the late Glenn Miller's fine orchestra, Tex Beneke is going all out to discover new young talent on his radio series "On the Beam with Tex Beneke." These guest spots are proving to be one of the most popular items on his programme. Continuing their Coast to Coast tour of personal appearances, the band's broadcasts will originate from the following cities in the next few months: February 13, Phoenix, Arizona; February 20, Iowa City, Iowa; February 27, Washington D.C.; March 5, 12, 19 and 26, New York City; April 2, Boston, Mass.; April 9, Hartford, Connecticut; April 16, Philadelphia, Pennsylvania; and April 23, Lafayette, Indiana. That band is going to cover a lot of territory before the summer.

WELL we've had a whole week of listening to Tommy Dorsey's late night disc-jockey show over Radio Luxembourg. I don't know what you think of it but I'm not so keen. The selection of records is nothing to shout about while the presentation leaves much to be desired. Our own A.F.N. boys—Moffatt, Meecham, Norman, etc., do so-o much better. Tommy's nasal tones just don't seem to have that confidential, relaxing spirit that the aforesaid gentlemen have managed to achieve, and why. WHY, do we have to have those stupid and distracting interruptions from the Luxembourg announcers? Can't T.D. do the whole show? All criticism apart, however, who is going to listen to the B.B.C. when we can get an up-to-date musical show like this for the last hour of broadcasting.

BUT to get back to Kyser. Kay also discovered Harry Babbitt, who, after a period of solo work, is back again singing with the band and is one of their biggest attractions. Vocalist Trudy Erwin is another Kyser discovery, as also is Georgia Carroll who sang with the band for many years and is now Mrs. Kay Kyser. He also discovered that Jane Russell had other talents apart from her acting ability. Kay heard her sing and was so impressed that he featured her as a vocalist in many of his shows and even recorded a series of discs with her for R.C.A. Victor. These led to her being given an album of solo numbers for the same record company. Always eager to try new ideas on his show, it was Kay who originated the idea of announcing the numbers by singing the song titles—since discontinued by him and taken up by Sammy Kaye. It was he, too, who first introduced vocals by an instrumental signal—four bars of his theme songs always indicated that a vocal chorus was coming up. This has also been adopted by Sammy Kaye.

IT would be wrong to leave this special tribute to Kay Kyser without mentioning his star discovery, Merwyn Bogue, a trumpeter who developed a distinctive style of comedy and who is still with the band playing trumpet and featuring as chief comedian on all the Kyser shows under his more popular name of Ish Kabibble. I have

KENTON THROWS BRICKS!
 IN the January 4 issue of Down Beat, which some of you get and many more of you don't, Stan Kenton, this year's poll winner, has a heck of a lot of controversial things to say in reply to a set of pretty frank questions put to him by my Down Beat colleague Mike Levin. As there is not sufficient space to reprint the interview in full this week, I will give you a few of the choice spots and save the rest for next week. It's certainly hair raising stuff.

Here is what Stan has to say to some of Levin's questions.
 Q. What Do You Think of Bop?
 A. I'm doing more for music than anything else. It's educating the people to new intervals and sounds—thus three and four part harmony is out. Bop will make Stravinsky the biggest thing in the country. The trouble with it is that it lacks in emotion; it is hampered by too short phrases because it hasn't settled down yet. It is true that the complex technical structure allows no lee-way for emotional projection. Bop will blend with the main body of jazz. It is not the new jazz, but is the hot-foot on the way.

Q. Could You Play Jazz in Waltz Time?
 A. Yes.
 Q. Who Do You Think Does The Best Recording Technically?
 A. The English recording companies.
 Q. What About Benny Goodman?
 A. Benny is definitely finished. He refuses to progress, evidently barely listens to music any more. He had a chance to be King all over again with "Benny Rides Again" and "Superman" who Eddie Sauter was arranging for him in 1941. But he didn't have guts enough to stop playing "Roll 'Em" and "King Porter Stomp." Maybe it's because he didn't understand Sauter. His personal playing is antiquated too. Benny does not hear what the young musicians hear harmonically to-day.

STRICT TEMPO BROADCASTS. What, no vocals? I hear that several of our best Palais bands (yes, the ones I tipped for more broadcasts) have a series of these strict tempo non-vocal programmes. Surely, these could be left to Victor Silvester—even tho' I doubt if many people dance in their drawing rooms even to HIS broadcasts, but if these strict tempo broadcasts are meant for dancing, surely 11.30 a.m. is hardly the time!

YOUNG MARY NAYLOR doing a spot of real trouping on Saturday night curtain calls panto (Oxford) train all night to Manchester, rehearsals and recording "Over the Garden Wall" series all day Sunday. All night train back to Oxford for Monday matinee up to town Tuesday to fix numbers and arrangements for the next week's recording, back to Oxford for evening show and so on. Yes, this is real trouping. Mary, but I am sure it's going to be well worth it! Good luck kid!

GUIDE TO PUBLISHERS. The Unit Publishing Co. Phyl Elliott, large and bearing with a "hello" for everyone Leslie Baguley and Norman Ewell, young and enthusiastic song-writing team—plus the song experience of Charles Forsythe, make a fairly formidable team of new publishers. Doing a grand job with their first two songs "Nice to know you Care" and "I'm Happy Right Here"—which are getting the broadcasts that any long established publisher would be pleased to get. Don't know their publishing policy, but should say you stand an excellent chance of a 100% plug with the Unit Publishing Company.

THE TIN PAN ALPHABET
 ABOUT TIME artists were allowed to sing the songs they wish to sing. BIDE YOUR TIME BOYS. The British songwriter is coming into his own, but fast! COULD IT BE M.G.M. records are released to replace those "musicals" that won't be seen or heard over here? DAIRY TALK. Sorry folks, I don't hear much these days. Most of the dairy talkers have gone broody! EASY ON THE EAR. Ted and Barbara Andrews announcing their continued campaign for British songs. FUN AND FANCY FREE. Walt Disney could do with some hit songwriters. GRACIOUS ME. "I Wonder Who's Kissing Her Now." Teen-agers say: No, not Sinatra—Danny Kaye!

HAVE YOU HEARD Jack and Tommy Heard's vocal duet? It's a pip! IF WE MUST HAVE songs about atom bombs—surely twice in one programme is rather piling it on! JEAN GOULD. Brought a real breath of Music Hall into "In Town Tonight." This girl's got what our Vera has. KATE CARNEY would be proud of Ann Grayson's impression of Kate Carney with "He pushed me on his barrel."

FRANK SINATRA has closed up his Barton Music Publishing Company which, according to reports, never made a cent. . . . Teddy Napoleon has left the Gene Krupa band for the fifth time. He plans to form his own trio for night club engagements. . . . M.G.M. records have some terrific sides cut for them in Hollywood by Ziggy Elman and various artist groups. . . . Eliot Lawrence, still playing a heavy schedule of college proms, is set to go into the New York Pennsylvania Hotel next month. . . . Apropos that George Pal full length cartoon that will feature the Woody Herman band, I have just received word that five of the picture's numbers have been written by none other than Peggy Lee and her talented husband Dave Barbour, who does such a fine job of accompanying the numbers are called "Could You Love Somebody Like Me," "Take A Little Time To Smile," "Confush-on Says," "Lullaby To A Wee One" and "It's Nice To Be Small"—sound cute don't they? . . . Walt Disney's latest cartoon production "Melody Time" to be released in the States in the autumn, features sound track recordings by the Freddy Martin and Fred War-



It took two men to restrain Ish Kabibble (centre), who wanted to cut the anniversary cake of "Kay Kyser's College of Musical Knowledge" ahead of time. Harry Babbitt, vocalist (left) and Kyser, the "Old Professor," guarded the cake for the February celebration of the NBC show's 10th anniversary.

Tin Pan Alley
 By "The Troubadour"

LEON YOUNG. Fast becoming one of our top arrangers. MY CONGRATULATIONS to Roy Speer for talent spotting. But please Roy, not Beginners please! NEVILLE WILLIAMS. Very new—very good too. OVER THE GARDEN WALL. This spot of fun warrants a long run. Altho' it's broad, you'll not be bored! POPULAR SONG. I think "Glenn Echo" is a winner. But then, so was "Serenade of the Bells." QUEEN. What would the B.B.C. do without "Quiz" and "Crime"? REX RAYMER. Here's another name I'm tipping for the bright lights. If only I were an agent that I could come in handy! SAM COSTA. "plugging" "Much Binding In The Marsh"?

'TIS rumoured Johnny Green going to America to try and get that long awaited "break". URIEL PORTER. What's happened to this grand singer of ballads. VERY MUCH DOUBT if "Civilisation" means anything to Civilisation—but it's mighty catchy. WELCOME RETURN to "Hutch" whom they love so much. He's still the giver of a shiver! X MARKS THE SPOT. The Maddox Club where if you drink in the afternoon, you might get a chance to croon! YOU TELL ME. What's happened to the Roy Fox broad cast? ZERO to be 3BC for allowing their staff to "plug" their own songs in "Song-writers Sanctuary"?

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My Radio Diary
 By Lee Conway

VERY pleasant entertainment comes from Rae Jenkins with that grand orchestra he conducts at the B.B.C. Add to this musical fare a vocalist of the artistic calibre of Denny Dennis and you really have something. But to crown everything Dennis sang as only Dennis can sing "Tree in the Meadow"—a number which, I would say, is about the loveliest song to be born in Britain. This was grand radio judged by any standard in the world. No wonder the Americans are going for our records in a big way.

TEN BEST SELLERS
 The following list of TEN BEST-SELLERS, irrespective of price, for week ending February 5, 1948, has been compiled from lists supplied by the members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces.

1. A Tree in the Meadow (1/-, Campbell Connelly).
2. Near You (1/-, Bradbury Wood).
3. I Wonder Who's Kissing Her Now (1/-, Feldman).
4. Peg O' My Heart (1/-, Ascherberg).
5. Apple Blossom Wedding (1/-, Campbell Connelly).
6. I'll Make Up For Everything (1/-, P. Maurice).
7. Shoemaker's Serenade (1/-, Kasener).
8. Darby and Joan (1/-, Box & Cox).
9. Little Old Mill (1/-, Irwin Daah).
10. Coffee Song (1/-, Southern).



This week's pocket cartoon shows Jack Benny "adding."

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 SEND FOR OUR ORCHESTRAL CLUB PARTICULARS NOW!

Dear Harold, You and I have something in common as we both send news to a musical newspaper in London, you to the "Melody Maker" and I to "Musical Express"...

OH MR. GRUT!

An open letter to Harold Grut from Musical Express Continental Correspondent. DEN BERRY

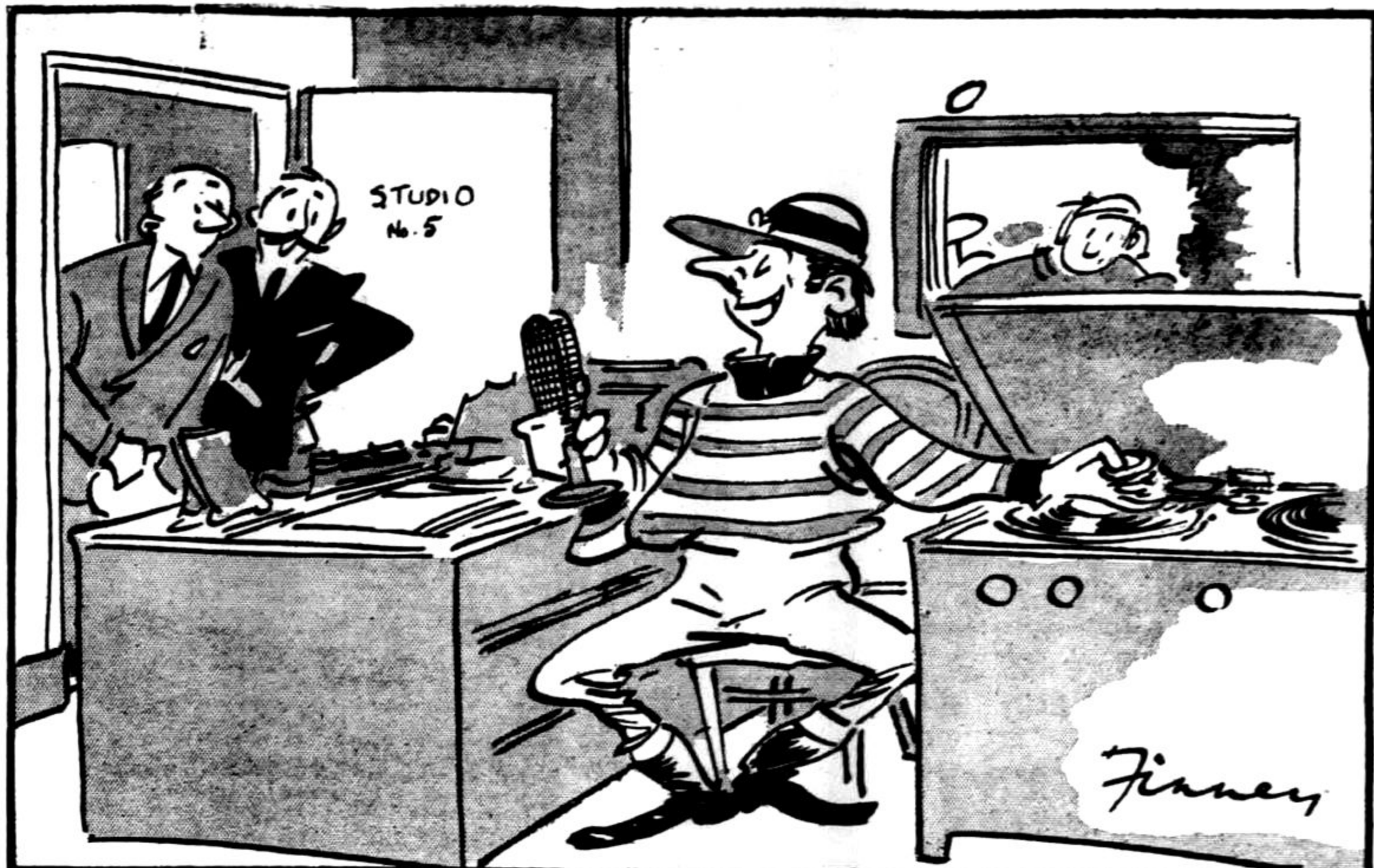
I too have spoken to Chubby during his recent visit to Europe, in fact I can claim to be the last newspaper man to talk to him over here as I was with him up until a few minutes before his plane took off for New York.

I found the music of the "Monster" and his men in the best of musical taste and failed to discover the faults you were so loud in proclaiming. This band is an experiment, anything new must be, and Chubby is absolutely sincere about what he is trying to do.

trouble is that when you assume the role of critic you must remember that your writings are going to influence the opinions of your readers which puts a totally different character on the affair. I ask you bluntly, what are your qualifications for your downright condemnation of "Bop"?

picture must be presented fairly and impartially. If we do criticise, we must do so logically and constructively and be able to back up our criticisms by some knowledge of what we are writing about.

He intends to experiment with his own instrument, the bass, by adding frets to the fingerboard, fitting thinner strings and playing it pizzicato with all four fingers and thumb of the right hand rather than the manner of finger-style guitar playing.



"All I know is . . . he says he's the new Disc Jockey!"

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Some Interesting New Records

ST. MATTHEW PASSION (BACH). Elsie Suddaby (soprano), Kathleen Ferrier (contralto), Eric Greene (tenor), William Parsons and Bruce Boyce (basses). The Bach Choir with The Jacques Orchestra and Dr. Thorndyke Lofthouse (harpischoed) and Dr. Peasgood (organ), conducted by Dr. Reginald Jacques: Decca K1673-9.

to see how they could be improved upon. Of the singers, Kathleen Ferrier is particularly outstanding in Nos. 10, 47 and 70. William Parsons has but one aria, No. 51, which she sings very well indeed.

That one man's meat is another man's poison is perhaps more true of Cesar Franck's Symphony than any other piece of its kind. Certainly a most popular work, some would call it a masterpiece, while others class it with Tchaikovsky's Fourth as the worst Symphony ever written.

Violin and Piano Op. 78 (Brahms). Georg Kulenkampff (violin) and Georg Solti (piano). Decca K1705-1707. Lovers of the fiddle will welcome the reappearance on records in this country of Kulenkampff. They will not be disappointed.

The Advent of A New Record Label

By DENIS PRESTON M.G.M. ISSUE FROM MELCHIOR TO BARRON! The advent of a new record label in this land of seven standard makes is naturally something of an occasion.

By DENIS PRESTON M.G.M. ISSUE FROM MELCHIOR TO BARRON! The advent of a new record label in this land of seven standard makes is naturally something of an occasion.

In an article on the Oliver Orchestra ("Sy Swings Out," "Musical Express" — June 13, 1947) American colleague Bob Kreider gave a detailed review of this coupling. Since Mr. Kreider is without doubt the most notable authority on Luncford style and all its offshoots — of which this is one — I can do no better than remind readers of his words: —

"Talking About Music" MALCOLM RAYMENT

ST. MATTHEW PASSION (BACH). Elsie Suddaby (soprano), Kathleen Ferrier (contralto), Eric Greene (tenor), William Parsons and Bruce Boyce (basses). The Bach Choir with The Jacques Orchestra and Dr. Thorndyke Lofthouse (harpischoed) and Dr. Peasgood (organ), conducted by Dr. Reginald Jacques: Decca K1673-9.

the weakest of the set. Eric Greene is much better in No. 25. The Final Chorus (Parts I and II) is a gem. This set of seven records represents the first instalment of the "St. Matthew Passion," which is to be completed during the present year.

It is the hopeless attempt at pouring wine into a classical mould (as the work is in English, this is an important point). In the two tenor arias just mentioned it is difficult to catch a single word they sing.

L'Horizon Chimerique Op. 113 (Faure). Gerold Souzay (Baritone) accompanied by Jean Michel Damase. Decca K1693. Firstly it must be pointed out that there is an error on the label of this record.

This set of seven records represents the first instalment of the "St. Matthew Passion," which is to be completed during the present year. It is a good idea to issue the work in instalments since very few would be able to afford the complete set outright. What is not so good, however, is the system of numbering the sides, for although the present selection seems to have been taken at random from the complete work the sides number from 1 to 14. This is going to cause considerable muddle when the next instalment arrives.

Turning to the instrumentalists, not forgetting the conductor, no praise can be too high. As well as the aforementioned oboe in No. 26, the flutes are brilliant in No. 10, the oboe d'amore in No. 19, the solo violin in Nos. 47 and 51, and in No. 70 there is some fine playing (and scoring) for instruments that are either English Horns or the genuine oboe de Cornea or of Bach's time.

The performance is very good, but one has to accept the vibrato horn playing as a French characteristic; to English ears it is not generally pleasing. On the whole the recording is equally good, though there are one or two places where the balance could stand improvement. A little extra bass boost helps considerably at times.

L'Horizon Chimerique, Faure's last set of songs, belongs to his finest period. The words are by H. de la Ville de Mirmont, a young poet who was killed in the first world war. In every respect this recording is a gem that should be in every record collector's repertoire. Music of this sort is liable to draw a never-ending stream of flowery language from the critic, so I will content myself by agreeing with Charles Koechlin that it becomes more attractive the more one knows it.

Now for the recordings. With a few reservations, it is difficult

to see how they could be improved upon. Of the singers, Kathleen Ferrier is particularly outstanding in Nos. 10, 47 and 70.

That one man's meat is another man's poison is perhaps more true of Cesar Franck's Symphony than any other piece of its kind.

L'Horizon Chimerique, Faure's last set of songs, belongs to his finest period. The words are by H. de la Ville de Mirmont, a young poet who was killed in the first world war.

Round The Heywood Beguines AGAIN.—Having scored so resoundingly with his drawing-room boogie on "Begin the Beguine" (Brunswick 03615), Eddie Heywood apparently thought it worthwhile to take a similar line with Kern and Harbach's lovely number — Yesterdays (Brunswick 03833). He should have realised that with music as transient as this it is the originality of interpretation that counts.

Jazz Edited by DENIS PRESTON is strict novelty. Meet me at no Special Place, and I'll be there at no Particular Time. Pastel shades of instrumental colour, impeccable musicianship, subtle arrangements and a sly sense of humour. . . . A happy blend.

Turntable months' vacation for his health's sake. Let's hope he comes back with some new ideas—for ours! TOO ARTY ARTIE. — Don't be fooled by Platter Chatter Jump, by Artie Baker's Salon Swifetes (Parlophone 2583), although it gives a Bop Impression.

SECOND THOUGHTS (No.3) By Steve Race WHILE I was looking up Zwellunddreissiget for last week's article (there's honesty for you!) in the Oxford Companion to Music, my eye lit upon six pages devoted to "God Save The King," and my mind went back to the original instructions circulated to R.A.F. Bands to use how it should be played on service occasions.

Arabian Boogie (Gaillard) Tip Light (Gaillard) by Slim Gaillard & his Trio. M.G.M. 107. Arabian Boogie sports a couple of vocal choruses in Slim's inimitable "Vout" language, some familiar boogie-

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VILLA-LOBOS A NEW RECORD SOCIETY CONDUCTS

HECTOR VILLA-LOBOS, the distinguished Brazilian composer, conducted the B.B.C. Symphony Orchestra in two studio performances of his Choros No. 6; the first in the third programme on Saturday February 7 and the second the following afternoon on the 14th.

Harry Gold's Fan Club CONGRATULATIONS!

First set of congratulations this week goes to André Gersh, tenor player with Harry Leader, who last week became the proud father of a baby boy to be called Stephen Ellis.

THE OLD POSTMAN (PASSES ME BY)
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BRITAIN'S FINEST VALUE IN TRUMPETS!

The Boosey & Hawkes Regent Trumpet
Dealers up and down the country are now receiving stocks of the new "Regent" Trumpet.

Also played on both days was Schubert's other "Unfinished Symphony in E." Of this only part of the first movement was fully scored by the composer.

NAME BANDS

Bernard and David Rabin of R.D.S. Productions inform us that as from Easter they will be commencing a big weekly name band policy at all the halls for which they do exclusive booking.

Besson 'ARISTONE' GUITAR
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Musical Express Postbag

To the Editor
Dear Sir,
I am astonished to read, in Mr. Malcolm Rayment's contribution on the fourth page of your issue January 30, that he seems completely unaware that the introduction of the great C major, May I suggest that this Symphony be called No. 7 and the C major which is sometimes described as No. 9, be definitely labelled No. 9.

PROMOTING NEW MUSIC By Malcolm Rayment

THE twelfth experimental rehearsal arranged by the Committee for the Promotion of New Music was held at the Albert Hall on Saturday January 28 with a discussion afterwards at the Royal College of Music.

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Accordian Times Edited by J. J. BLACK

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the great man himself on clarinet. Sophie Tucker took the vocal on "Some of these Days," and memorable it was too.

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(ii) Of social significance.
(iii) Of Afro-American origin in its application to jazz.
The committees are also reviewing a suggestion made by a well-known contemporary that a nation-wide poll should be held to elect Britain's favourite Quill Player of 1948!

er. Deacon." Both titles were coupled on Columbia 14184-D, and all four would have been recorded in New York at about the end of August, 1926.

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