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"THE SOUND"
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 ALL the AMERICAN STARS
 at the International Jazz Festival

AMERICA'S CONCERN AT LARGE SCALE BRITISH EXPORTS

E.M.I. in competition with the London Label

FURTHER NEWS ON ENGLISH EXPORT RECORDS FOR AMERICA COMES FROM THE UNITED STATES VIA "BILLBOARD" THIS WEEK. IN THEIR ISSUE OF MARCH 6 THAT PUBLICATION GIVES NEWS TO THE EFFECT THAT BRITISH RECORDS ARE CORNERING A LARGE MARKET IN THAT COUNTRY. AS WE ADVISED OUR READERS EXCLUSIVELY WEEKS AGO, DECCA THROUGH THEIR LONDON LABEL HAVE ALREADY ESTABLISHED THEMSELVES IN THAT FIELD AND NOW WE LEARN THAT THE E.M.I. GROUP ARE NOW FOLLOWING SUIT IN THE "POP" FIELD. "BILLBOARD" IN AN ARTICLE BY JOE CARLTON SAYS:—

"Large scale skirting of James C. Petrillo's recording ban through the medium of foreign masters—which would be pressed and sold by major firms in this country—should become a reality at any moment. From indications it is almost a certainty that the RCA Victor Company, for one, will extend its coverage of 'new' pop song material via platters cut in England for its His Master's Voice affiliate in the E.M.I. group. Other firms such as MGM, Musicraft and possibly Columbia, which enjoys an affiliated relationship with E.M.I.'s Columbia and Parlophone labels, can be expected to follow suit where it is deemed necessary to get on the hits."

"Meanwhile it is known that Eli Oberstein, Victor's artist and repertoire chief, already has on hand several English masters, among them two sides by Britain's Joe Loss and his ork featuring the American hit Manana as well as the pop plug, Teresa.

"Not only does Victor now offer potential for new-recording but a trend may develop which will see MGM take advantage of its newly launched MGM-English label abroad to bring masters back, while Columbia which has long exchanged classical disks with its E.M.I. branch much along the Victor-E.M.V. set-up, may be expected to keep a sharp eye open.

"Tradesters here also foresee in a possible mass disker movement after English masters, big and curious future development of English song, publishers and artist functioning and dollar power. At a time when English Decca boss E. F. Lewis is spreading himself out in America via the London Label and the British Musicians' Union has refrained from committing itself on the American Petrillo ban, the idea of an American music biz moving through England and relying on English performing artists to launch exploitation here of new tunes provokes some intriguing problems" for Petrillo and A.F.M.

"The B.M.U. as well as English Government can be expected to welcome an increasing amount of native recordings for the American market, not only as a desirable means for dollar-credit expansion but also as an important wedge for British performers and musicians, some of whom have already been denting U.S. wax stalls via the London Label route."

Having read the foregoing the profession will realise that the tremendous amount of publicity which "Musical Express" gave this campaign months ago has not been in vain.

Compare this blasphemy from "Billboard" with our welcome to U.S.A. artists

March 25, 1948
England Expects Every Artist To Do His Duty... Good!

...the British Musicians' Union has refrained from committing itself on the American Petrillo ban, the idea of an American music biz moving through England and relying on English performing artists to launch exploitation here of new tunes provokes some intriguing problems" for Petrillo and A.F.M.

Smilin' Johnnie Smith for Butlin's

SMILIN' Johnnie Smith who has been resident at the Plaza Ballroom Derby has now got the big break that "Musical Express" prophesied for him. On May 1 Smith will take his Out of the Blue Orchestra to Butlin's Pwelli camp in place of Maurice Sheffield who will be staying in Edinburgh. Smith tells us that his personnel although not quite completed is at the moment as follows:—Bobby Bell trumpet and also comedy material, piano Muriel (Billie) Wells, tenors Ronnie West and Bert Slater, alto Al Calcutt, Dennis Skeets drums and vocals by Larry Gretton. Smith will of course lead the orchestra and comper. Another alto and baritone have yet to be fixed.

SKYROCKETS MAKE NEWS

The Skyrockets who will accompany Martha Raye at the State Kilburn, this Sunday followed by Hammersmith, Lewisham and Tooting will, as usual, do their own hour's stage show. In the past the Skyrockets have presented a Musical Quiz, but only on their Northern appearances. However, they will do this on the aforementioned London concerts and prizes will be National Savings Certificates.

Macs throw party for Skyrockets

As a tribute to the wonderful co-operation they had received from the Skyrockets during their stay at the Palladium, the Merry Macs gave a party in the band room at the Palladium last Saturday night as a token of their appreciation. The Merry Macs are appearing at Chiswick Empire this week prior to leaving for Dublin next week. On their return they will play at Glasgow, Dudley and Blackpool.

MARTHA RAYE IS HERE

(Musical Express Staff Reporter)

THIS WEEK SEES THE DEBUT OF ANOTHER FAMOUS AMERICAN ARTISTE AT THE LONDON PALLADIUM. MARTHA RAYE, STAR OF INNUMERABLE MOVIES, SHE OF THE BIG MOUTH, BIG VOICE, HAD THE AUDIENCE EATING OUT OF HER HAND. SHE ENJOYED ALL THE SUCCESS OF DANNY KAYE. SHE SANG AND CLOWNEED UNTIL BOUQUET AFTER BOUQUET WAS HANDED UP TO HER OVER THE FOOTLIGHTS. THEN, WITH TEARS IN HER EYES, SHE WAS OVERCOME BY THIS WELCOME.

One thing is highly significant. Martha Raye did not bring her own conductor or pianist. She took the Skyrockets—greatest pit band in England—as they were. She found herself Frank Still, a London accompanist. It was a wise move. For here in musical matters we in London have the finest in the world produces. Didn't Danny Kaye say so? And so does Martha Raye.

Another American vocal act on the same bill is the Ben Yost Royal Guards. This is a quintet of picked voices with unusual brilliance and quality. The Palladium audience showed them, too, how we welcome real talent in London. J. L. R.



BAND CALL AT PALLADIUM
 The Merry Macs make Martha feel at home during rehearsal.



GOOD LUCK—DENNY DENNIS!
 Another British Star Export leaves to conquer a new world

HARRY LEADER VINDICATED
 By Lee Conway

THOSE of you who heard Harry Leader's much awaited broadcast after his contretemps with the B.B.C. will agree with me that he not only vindicated himself and his band, but that his performance was way above many of the bands we hear on the air today. He put over a discreetly chosen programme, with good arrangements played in a most musically fashion. One cannot possibly say the B.B.C. have not given Leader his chance, nor can one say that Leader did not take it with both hands. In my capacity as radio critic on this newspaper I now await with keen anticipation further developments in the Contracts Department assuming, as I have the right to assume, that the B.B.C. agree with me that Leader has a band worthy of its fair share of air time.

Johnny Clarke at Kirkcaldy
 Inadvertently we printed last week that Dave Connacher, manager of the Burma Palais, Kirkcaldy, was also leader of the resident orchestra. This, of course, is incorrect as the resident ten piece band is under the direction of the well known East of Scotland trumpeter Johnny Clarke.



Ken Moorhouse, owner of the Princes Ballroom Brighton and Willie Davison of Precision Bands say farewell to Denny Dennis, who leaves for American Overseas Airline. Willie Davison is seen giving Denny the sax of Berg Larsen Mouthpieces specially requested by Tommy Dorsey.

Hellzapoppin going to the Princes

FOLLOWING their huge success in variety, on Saturday April 10 Olsen and Johnson and company will move into the Princes Theatre where Bertram Montague in conjunction with Bernard Delfont will present the arch crazy comedians in their full length version of Hellzapoppin, as distinct from their sixty minute presentation at the London Casino.

The full length version as staged in New York where it ran for ten years will be more lavish in presentation with additional cast, including Zoe Gail. There will be two performances nightly.

Jack Hylton's "Burlesque" which is leaving the Princes to make way for Olsen and Johnson, is transferring to the Garrick Theatre on April 8.

MORE NEWS AND PICTURES ON BACK PAGE

STAPLETON & FOSTER TOP B.F.N. BAND POLL

FROM Sergeant Derek Jones of the British Forces Network, B.A.O.R., comes the news this week that they have recently conducted a popularity poll programme called "Band Poll." The programme was divided into four separate sections being American and British Sweet and Swing bands. The final results which we print here were arrived at on a percentage basis in each section.

In the British Sweet Section Cyril Stapleton came first with 54.05%. Gerardo second with 10.4% and Victor Sylvester third with 5.9%. These were followed by George Melachrino, Stanley Black and Maurice Winnick tying for fourth place. In the British Swing Section Teddy Foster topped with 58.7% followed by Ted Heath second with 30.2% and Frank Weir third with 2.4%. These were followed in this section by Vic Lewis, Gerardo, the Squadronaires and Joe Loss in that order.

The Miller Orchestra was first, Artie Shaw second and David Rose third in the American sweet section and in the swing section Stan Kenton first, Tommy Dorsey second and Woody Herman third.

ACCORDIONISTS KRAMER AND WOLMER RETURNING TO ENGLAND

HARRY DAWSON OF NEW CENTURY ARTISTS LTD. INFORMS US THAT BY ARRANGEMENT WITH DANTE, BOTH HE AND ERIC WINSTONE WILL BE BRINGING TO ENGLAND ON A RETURN VISIT THE FAMOUS ACCORDIONISTS KRAMER AND WOLMER. IT WILL BE REMEMBERED THAT THESE TWO ACCORDIONISTS MADE SEVERAL EXCEPTIONALLY FINE APPEARANCES IN ENGLAND LAST OCTOBER AND NOVEMBER BUT DID NOT APPEAR IN VARIETY BECAUSE AT THAT TIME THE MINISTRY OF LABOUR DID NOT GRANT THEM A WORKING PERMIT.

However, this time they have been given the necessary permit for variety and by arrangement with Jack Hylton and Chesney Allen they will appear at Wood Green Empire on April 26, Empire Newcastle May 10 and several other dates are being negotiated including the Metropolitan, Edgware Road.

New Century Artists advise us that several broadcasts have also been arranged including "In Town Tonight" on April 10, Variety Band Box April 11, and "Showtime" on May 20. We also understand that they will be appearing as guest artists on Sunday Concerts as well as playing at two special shows in Manchester and Glasgow, but complete details of these will be published at a later date.

MORE STARS FOR JAZZ JAMBOREE

Two exciting and interesting new outfits have been invited to appear at the Jazz Jamboree, but their acceptance has not yet been received. Derek Neville and the band he took to Nice and the George Mitchell Choir are the two outfits. Freddy Bretherton will be supplying the orchestra for the Overture.

IVY BENSON FOR HOLLAND

PRIOR to leaving for Germany last Tuesday, Ivy Benson rang this newspaper to advise us that instead of travelling straight to the British Zone she had been advised by C.S.E.U. that two concerts had been arranged for her in Holland. The boat was due to dock at 6 a.m. Wednesday and she and her girls were doing a show on that night and Thursday. Tickets had been completely sold out prior to her sailing. The band returns to England in the middle of May prior to opening their summer season at Butlin's.

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BENNY GOODMAN FOR CLICK CLUB

THERE is every indication that the band business across the water will come in for a break once the good weather starts and the open air dance locations can get going.



By STUART S. ALLEN

from his orchestra. "I'll Walk Alone" was the sensation of the year, this was followed by "Angelina," "Robin Hood," "Please Don't Toucha The Bananas," and at least a dozen others.

not too clear about the workings of the new Anglo-American film agreement, but I am pretty certain that the flow of feature productions will more or less be the importation of any American musical shorts in the future.

HARRIET Cohen has performed the Rhapsodic Sinfonica for Piano and Strings by the contemporary Spanish composer Turina, and Arnold Bax's "Morning Song" for Piano and Orchestra in her recent guest broadcast with the Columbia Concert Orchestra under Alfredo Antonini.

GLAD to see Stanley Black is playing "The Best Things in Life Are Free" nice and early. As I predicted a week or two ago, this number is in for a bit of rejuvenation just now and will climb steadily as soon as M.G.M.'s "Good News" arrives over here.

THE first of Martin Block's features for M.G.M., "Martin Block's Musical Merry-Go-Round," now being distributed to theatres throughout the States.

I am constantly reading in American journals that they are surprised at the influence Glenn Miller must have had on us during his all-too-brief stay over here during the war.



Talent scout Arthur Godfrey (The "Too Fat Polka") congratulates his discovery Vic Damone on getting his own radio show, the C.B.S. "Saturday Night Serenade." Benny Dennis tips him as a real find—he's only nineteen.

THE VOICE

BRAVE NEW WORLD

Things are happening fast. Critical date April 30. After then there are to be no more broadcasts of dance bands.

TO THE PROGRAMME PLANNERS

My dear Programme Planners of the B.B.C. "Musical Express" does not know (nor do we care very much) who you are. It makes no difference to us as long as you are doing your job thoroughly.

HAN ON HOT CLUB DE FRANCE

As we announced during the week of their opening in London, the Hot Club de France, with their internationally famous stars Reinhardt and Grappelly, although allowed to appear in Variety, were prevented from playing at Butlin's Ballroom at Earls Court by the Ministry of Labour.

JOHNNY Desmond's "Teen-timers' Club" series kicked off well in its initial broadcast from Chattanooga, Tenn., on March 13.

Guest band for this show was Jerry Wald's orchestra, which plays with a style reminiscent of the old Artie Shuster outfit.

IT is the music of a worn-out talent, that was perhaps once near genius.

W.R.A. in the February issue of "The Gramophone" of Stravinsky's Symphony in Three Movements recorded on Columbia LX 1042-4 by the Philharmonic Symphony Orchestra of New York.



by Malcolm Raymont

Thomas's slow movement, just as I prefer Shuricht's Scherzo. The differences however are slight, except for the tempo of the Scherzo, which is much faster in the new recording than in the old.

The final section is considerably condensed. A short Interlude leads directly into the Finale, which is of unusual construction. There are five sections in form A-B-A-B-C. The second of these begins with an extraordinary passage played very fast by two bassoons, which rather resembles a dog chasing its own tail.

We are most fortunate to have these thrilling records, especially as they are conducted by the composer and therefore represent the authentic version of the work. The orchestra are superb, and had obviously been thoroughly rehearsed.

I began this review by quoting W.R.A. I will end by quoting the words spoken to me by one of England's foremost composers after a recent performance of the work. "It is magnificent music. The greatest work written in years."

On Decca K1610-3 there is a new recording, played by L'Orestre conducted by Carl Schuricht, of Beethoven's Second Symphony. Among previous recordings of the work still available are those by the Boston Symphony Orchestra under Koussevitzky (H.M.V. DB 3919-21 and DBS 3922), the London Symphony Orchestra under Weingartner (Col. LX 725-8) and the London Philharmonic Orchestra under Beecham (Col. LX 586-8).

STRAVINSKY SYMPHONY

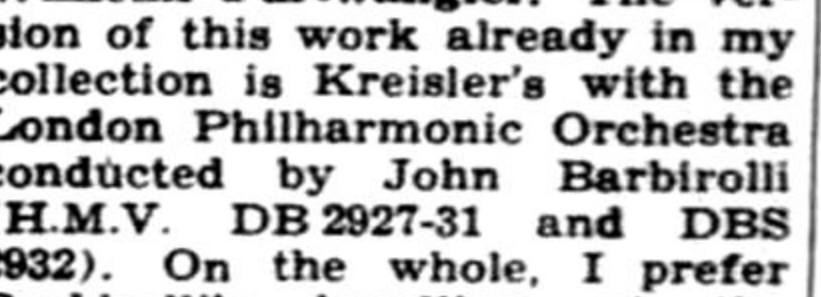
Thomas's slow movement, just as I prefer Shuricht's Scherzo. The differences however are slight, except for the tempo of the Scherzo, which is much faster in the new recording than in the old.

The balance too is excellent except that once or twice the horns are apt to drop out of sight. The tempo, important in the first movement, are beautifully recorded. Menuhin is superb; there is abundant richness and warmth in his tone which is perfectly captured on these records and his interpretation is most faithful to the score.

The new records of Beethoven's Fifth Piano Concerto (known as the "Emperor") but not so named by the composer) are of a high standard. It is recorded by Denes Martffy with the Philharmonic Orchestra conducted by Walter Susskind on Columbia DX 1462-8.

The piano tone is distorted, presumably by over-amplification. I have the old Decca Polydor of this work (Wilhelm Kempff and the Berlin Philharmonic).

Tin Pan Alley "The Troubadour"



Han Dunk

RECENTLY in London, HAN DUNK, Executive of the Metro Music Co. Amsterdam—one of Holland's most important music houses, Dunk is also official of the Dutch Songwriters Guild (W.T.L.) which has been in existence more than ten years and boasts a membership of 220, including all the important composers and lyric writers of Holland.

I WOULD like to challenge the planners at the B.B.C. to give a sensible and constructive reason for this ban on vocals before 9 a.m. in the morning, and also the ban on "outside" vocalists. In other words—the reason a bandleader is not allowed to engage a free-lance vocalist on his broadcasts is if he (the bandleader) has a resident job. Does the listening public have to suffer because the bandleader's resident contract doesn't warrant a vocalist when he is broadcasting? The poor old "popular" song struggles along under great difficulties, not helped in any way by these non-vocal programmes. A good slogan for the B.B.C. might be "No joy for the Ho-po!"

GLAD that Neal Arden's "QUIET RHYTHM" programme is back. This has been absent far too many months. As a disc jockey I rate Neal as first class, and I'd still like to hear that disc-jockey duo I talked of some time ago—Jack Jackson and Neal Arden—who, given the opportunity, I am quite certain could put on a one hour weekly

on with the American fans. Loads of people have condemned the Miller A.E.F. Band as being unwieldy and bad (there have been many prominent American names in this category) but I have yet to hear any American band play any of those superb Jerry Gray orchestrations with the polish and attack accomplished by the lamented Glenn.

BUDDY Rich is set to open with his orchestra at Chicago's Regal Theatre on

April 23 with Johnny Moore's Three Blazers with an additional attraction. Jay Livingston and Ray Evans are writing seven tunes for the new Paramount musical picture "Isn't It Romantic."

States, they are copying another idea that has long been a favourite in London. Rumba music is becoming so popular in New York that many restaurants and clubs are featuring rumba outfits as second attractions, as is done in this country.

AS if enough of our vocalists weren't going over to the

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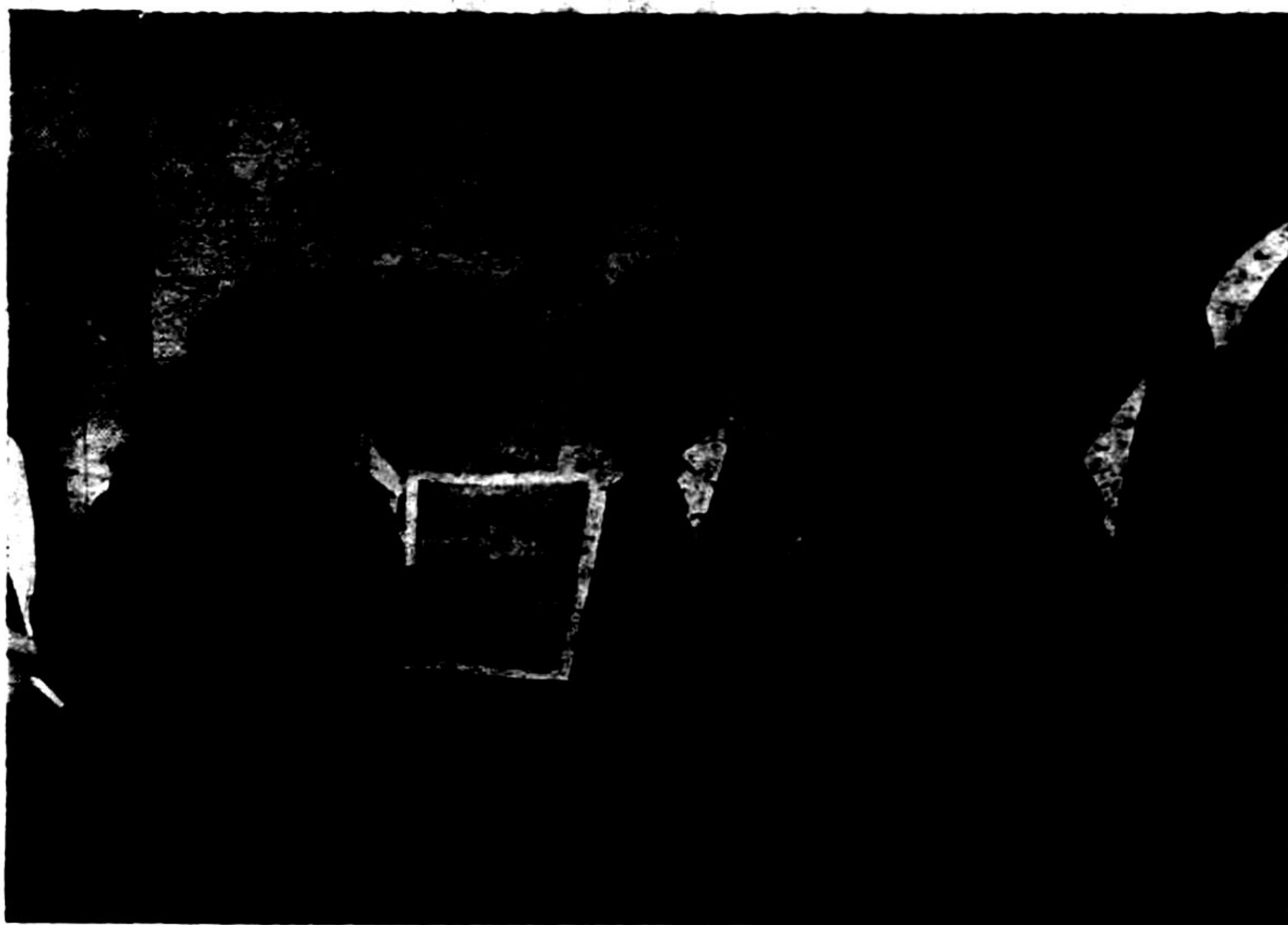
From our Continental News Correspondent DEN BERRY

CZECHOSLOVAKIA

RECENT political events in this country have focused the eyes of the world on the capital city of Prague and I am glad to be able to give readers of "Musical Express" their first authentic music news since the change of régime. At the moment a British Band is working at the well-known Café Fenix on Prague's Wenceslas Square, namely, Roy Bolton and his Band from Manchester.

News of Czech musicians themselves seems to give the impression that many of them are most unhappy about the situation and would be glad to get out of the country if it were possible. One good friend of mine informs me that he had signed a contract to take his band to Switzerland for the month of April but the authorities have refused to let them leave so the trip is off.

HOLLAND A YOUNG Dutchman fast making a name for himself as a writer and singer of popular songs is twenty-nine year old Eddy Christiani at present starring as "LE QUATRE LATIN" one of Amsterdam's best-known cabarets. His name is not entirely unknown in Britain for during the latter part of the war he worked with the Dance Band of the Guards directed by Capt. Ronnie Curtis which was attached to the 2nd Army Group. Eddy was the only civilian in the outfit and played guitar and dispensed the vocals.



The "Miller Sextet" in Stockholm with Dixie Gillespie and "Peanuts" Holland looking at a Dutch music paper.



Hasse Kahn and his Sextette. Swedish Re-bop outfit.



Roy Bolton and his Band now playing the Café Fenix, Prague.

The "Monster" is their idol and tell how they worked for a time opposite Chubby's band at the National Ballroom in Stockholm just before coming to Holland. They used the opportunity to keep their ears open and the result is that they now feature quite a bit of the Jackson "Fifth Dimensional" repertoire.

SWEDEN IN exchange for the above-mentioned Hasse Kahn Sextet, the Dutch Band "The Miller Sextet" went to Stockholm for the same period and took over at the National. This is one of Holland's most popular swing bands and has been in existence for over eight years. During this time they have made more than three hundred broadcasts and have worked in Belgium and France besides their own country.

Maybe this is the moment to write something about band exchanges in general. Nowadays, any British band that attempts to get work abroad invariably runs into all manner of difficulties and obstacles, and if all concerned are really going to work together amicably it is high time that free interchanges of bands and musicians were made possible.

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TERNENT COMPOSES SPEEDWAY ANTHEM. A PART from his many musical activities, well known bandleader Billy Ternent is also an ardent supporter of Harrington Speedway.

Films: (Empire Leicester Square) "Spring In Park Lane" (By Our Film Critic)

THE above is a Wilcox-Neagle production, and I understand the joint laurels for direction are shared between these two adept British picture makers. By this time you will have heard how well the lay critics received this film. All of these have told you the plot and said how well they liked the picture. Yet none has mentioned the music. And it is the music that is responsible for more than half of the success of this picture.

Let me tell you, therefore, that the magnificent musical fitting was accomplished by nothing less than the New Symphony Orchestra. As announced exclusively in "Musical Express" recently, this unit has been acquired by Jack Simmons whom we know more familiarly through his work in association with Toots Camarata. For this picture the complete score was created by none other than Bob Farnon and the orchestra was conducted by him for the occasion.

CORRECTION. Owing to a printer's error we stated in last week's issue of this newspaper that Victor Feldman was aged 15, this of course is incorrect as Victor is not yet 14.

Columbia's recent issues of piano solos are very much better. Of foremost importance is Beethoven's Sonata No. 18 in E Flat Op. 31 No. 3, recorded on LX 1039-41 by Claudio Arrau. Only in the top register (very difficult to record well) is there a slight falling off of piano tone, otherwise this recording is excellent.



The Merry Macs, Roy Chappell and his arranger, Billy Ternent and Kenneth Horne congratulating Bill Langley of New Cross as the winner of the Harrington Speedway Trophy.

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JOE DANIELS BACK. Joe Daniels and his Hotshots returned from Suez last week after a very successful stay there.

STOP PRESS. On Tuesday, March 23, a representative body from the D.B.D.A. met B.B.C. officials and counter-proposals were discussed regarding outside broadcasting fees.

making a working agreement. What about it, Mr. Dambman? Our friends of the concert platform and the music hall can do it (the current American invasion of the Palladium and Casino springs to mind automatically) why shouldn't the dance musicians do a bit of travelling too?

"Talking About Music" (eg. the ever popular Sara Montiel of Milhaud) still awaiting recording. I can see no point in this issue. Lastly among the piano issues we come to Clifford Curzon's recording of the Mephisto Waltz by Liszt.

JAZZ CLASSICS FOR ALL. reported in our column) must be of considerable interest and assistance to all who are concerned with early records and early jazz. (What Lee Conway calls "two beat jazz").

TIN PAN ALLEY. show that would prove one of the peak listening spots of the week! NEVILLE WILLIAMS. I hear it is to be the vocalist with Peter Yorke's "Sweet Serenade" programme. If they had to change vocalists for this spot they couldn't have made a better choice. This boy will go to the top but quickly! THERE'S a strong rumour around the Alley of a new one-man concern soon to be opened, not so far away. This will be a publishing recording house. It might open a new vista for many of our top-line artists who are not yet recording. With Shellac in free supply (according to the Board of Trade) this little bit of healthy competition might be a good thing for the business generally. It will probably also provide a heavier sent opportunity for those good artists—not so well known—who find it impossible to break into the recording field. It is a pity that someone can't open a commercial radio station! A little competition in this quarter might show some astounding results!