

Musical Express

THE ONE AND ONLY 'FATS' WALLER'S 'LONDON SUITE'

FRIDAY, SEPTEMBER 3, 1948

Incorporating ACCORDION TIMES

No. 100

PRICE FOURPENCE

ON EVERYBODY'S Lips! BERG LARSEN MOUTHPIECES

RECORDS AND RECORDING

SESSION STOPPED (BY THE EDITOR)

LAST WEEK THE ANDREWS SISTERS, PRIOR TO THEIR DEPARTURE FOR THE UNITED STATES, WERE SCHEDULED TO RECORD EIGHT TITLES AT THE GREAT HALL RECORDING STUDIOS WITH A BRITISH BAND...

GRAEME BELL BAND BROADCASTING TO U.K. FROM COLOMBO

FROM BRENDAN RAE, DISC JOCKEY WITH RADIO SEAC. THE FORCES' BROADCASTING SERVICES STATION IN CEYLON SERVING THE FAR EAST, COMES THE NEWS THAT GRAEME BELL AND HIS AUSTRALIAN JAZZ BAND WILL BROADCAST TO THE UNITED KINGDOM ON RADIO SEAC'S SPECIAL WEEKLY U.K. TRANSMISSION...

PHONOGRAPHIC PERFORMANCE

AS a qualified ballroom dancing teacher I am anxious to correct some false impressions which might have been given by some of the 'live' bands...

RITA WILLIAMS' AIR DATES

THAT excellent vocalist Rita Williams is now to be heard as resident singer with the London Band...

Heath Concerts

Ted Heath and his Music will be playing two concerts on September 12...

Gordon Homer at Southsea

GORDON HOMER and his band who have been resident at the Plaza Ballroom, Derby, since April commenced working at the Embassy Ballroom, Southsea, last Monday...

BILLY MUNN MARRIES

"Musical Express" takes this opportunity to offer congratulations on behalf of the profession to Billy Munn on the occasion of his marriage last Tuesday to Miss Suzanne Gordon-Finlayson...

DENZIL ON AIR

The Hermanos Denzil Cuban Band will be broadcasting on September 14 on the Home Service from 8.30 to 9 p.m.

CONGRATULATIONS, MUSICAL EXPRESS, UPON REACHING YOUR CENTURY ISSUE. CONTINUE AS YOU HAVE STARTED - VIRILE AND FORTHRIGHT IN THE BEST INTERESTS OF BRITISH MUSIC AND MUSICIANS - AND KEEP FOR YOUR PAPER THE ENVIABLE NICHE YOU HAVE CARVED IN MUSICAL JOURNALISM AND THE WORLD OF MUSIC.

FOSTER CHANGE

Harry Foster has been offered the post of music editor by leaving this week and Eddie Humber of Manchester is taking his place.



DINAH SHORE HERE

Exclusive "Musical Express" rehearsal pictures at the London Palladium. The top picture shows Dinah at the microphone. The lower picture shows her enjoying a cup of tea with her accompanist (left) and her manager, Val Parnell (right) and Harry Storr, the Palladium's manager, in the background.

M.E. VARIETY CRITIC AT THE LONDON PALLADIUM

SWEET Dinah Shore. Naive Dinah Shore. Dinah with the pretty voice and the simple manner. She walked on the Palladium stage last Monday and our hearts opened up to her...

"THE THREE ESTATES"

Reported from the Edinburgh Festival by our reporter

THE Assembly Hall of the Church of Scotland is the scene of a dramatic and moving production of "The Three Estates" by John Huntley. The music for this Festival surprise packet was written by Cedric Thorpe Davie. It consisted of 24 sections that fell into three categories...

OUR CENTURY In this issue we publish personal messages from all the greatest stars in the world sent to us from all parts of the globe READ PAGE FOUR

TOM HENRY FOR JAZZ CLUB

WHEN the first of the new series of Jazz Club starts next Saturday Tom Henry will appear as guest vocalist. Henry is, of course, regularly featured with Billy Munn at the Orchard Room and on this occasion Munn will be playing piano. Jack Jackson will play the Bix Beiderbecke solos and the programme promises to be an interesting one.

THE PASSING OF ALBERT SANDLER

WITH the death of Albert Sandler after an illness lasting six months, we lose one of the most romantic figures in light music on the radio in this country. The public appeal of his Grand Hotel series was tremendous and he played his price less violin with his orchestra in an atmosphere of the Palm Court that epitomized the very meaning of leisure hour. Perhaps that is why he had so many fans in this age when leisure is elusive.

ROSE BOPPET FOR DOWNBEAT

The Downbeat club which will open on Sunday September 5th under the auspices of Harry Munn will be presenting the newly-formed Dennis Ross. Boppet will be playing piano. Len Bush bass and, of course, Dennis Rose leading on trumpet.

LYNN SHAW WITH WILDEMAN

WHEN Jan Wildeman broadcasts with his band on September 2 at 9.45 a.m. he will use Lynn Shaw as guest vocalist. The band will broadcast again on September 7 at 8.45 a.m. On the broadcast he will use a vocal quintet. On September 28 the band will be heard in Music While You Work.

AIR DATES FOR FELIX KING

FELIX KING, his piano and his Orchestra will be on the air at 8.15-8.45 a.m. in the Home Service on September 11 and 15 respectively. He will also be heard in Swike Up The Band on September 7 and on September 11. His band will accompany him in a series of songs at the piano in a single which will be heard at 10.15 p.m. in the Home Service.

HONEYMAN RETAINED

Due to their popularity at the 400 Ballroom, Torquay, Jimmy Honeyman and his Band have been retained for a further period.

TWO GREAT ORCHESTRATIONS

Decca has arranged for Felix King to do a double session for them on September 13 and 15. This will be piano solos with 24 other accompanists and eight titles will be recorded.

SAILING ON A DREAMBOAT TO YOU THE WORLD'S GREATEST MELODY THE DREAM OF OLWEN PIANO SOLO 24 VOCAL COPY 24 SMALL ORCH. 44 FULL ORCH. 64

LAWRENCE WRIGHT MUSIC 19, DENMARK ST. Telephone 7 CO. LTD. LONDON, W.C.2 (Tel. No. 214)

BRON'S ORCHESTRAL SERVICE 55-59, OXFORD STREET, LONDON, W.1. Nearest Station-Tottenham Court Road.

Editorial and Advertising Offices
33, King Street, London, W.C.2
Telephones — TEMPLE BAR 4988-9

THE VOICE

This is the Century issue of "Musical Express." It means more than the mere figure of one hundred. It means a hundred remarkable achievements in the interests of the musical profession...

WE STICK TO OUR GUNS
There is opposition to this profound policy of ours. But the opposition is in the minority...

THE BRICKBATS
This newspaper lives not only on its sales, but also on its advertising revenue. One or two music publishers have taken a poor view of our success in getting such records banned...

THROUGHOUT THE WORLD
And so, in one hundred weeks, we have promoted sales in all the big cities throughout the world. Quite apart from its British distribution...

For your Autumn Programmes we offer you
LLANFAIR I.O.G.
THE NEW NOVELTY SONG BY RONALD BRIDGES
LEGION PATROL
HER FATHER AND MOTHER WERE IRISH
GALWAY BAY
STILL ON TOP AFTER EIGHTEEN WEEKS!!
BOX & COX (Publications) LTD.
7, DENMARK STREET, LONDON, W.C.2. TEL: BAR 8969

THE FIRM YOUR FRIENDS RECOMMEND
Method Patent BJOHM CLARR
NETS, L.P. No. 1123
SCANDIA, L.P. No. 1123
SCANDIA, L.P. No. 1123
SCANDIA, L.P. No. 1123
SCANDIA, L.P. No. 1123

GENUINE AT ALL DEALERS
TRUE TURKISH TONE
Cymbals
IMMEDIATELY AVAILABLE—10", 11" Thin, 12" Med. Thin
NOEL GAY & CLOVER MUSIC CO'S LTD.
31, DENMARK STREET, LONDON, W.C.2

TAKE ME TO YOUR HEART
(LA VIE EN ROSE)
BYE-BYE FOR NOW
MUSICAL TYPIST — PUNCH & JUDY POLKA
SWING ORCHESTRATIONS
EL SAMBA — RUSTLE OF SWING — PANAMA
BROADHURST BROADWAY BLUES — SHOOTING STARS
SEND FOR OUR ORCHESTRAL CLUB PARTICULARS NOW!

THE VOICE

REUMOUR has it that the notorious Petrillo ban is now in its death throes. It is a rumour which has been overtaken by the fact that the ban has been extended to pure face, hitting hardest at the very section of the industry which is supposed to protect the musicians.

In open defiance of Petrillo the Decca Corporation two weeks ago cut sides with vocalist Bob Eberle accompanied by an orchestra which received label credit as The Sunshine Serenaders.

Until now R.C.A. (Victor) have stood firm against flouting the Petrillo edict—but, it is believed, merely because any indications might arise with the thirty-nine other unions with which the company has contracts.

THE DECCA ACTION may very well be an astute political move, but it is a move which is bound to hand to prosecute blacklegging musicians and thus put the ban in a category of things which should this occur, it is possible that the legal eagles of the R.C.A. will be called upon to strike provisions of the Taft-Hartley Act.

HONOUR THINE ARTISTS!
PUNNYMAN Jerry Colonna, who has in his time chalked up a record number of titles and titles, recently received an honorary Mayor of London (pronounced Colonna, of all things!) in British Columbia.

BAND WONAHUE and his Orchestra have made their first recording since the ban on recording went into effect last December 31—though not for public consumption.

WORLD OF SONG
SARAH VAUGHAN, the nation's most popular singer, opened a two week engagement on the stage of the Chicago Civic Opera house.

CONGRATULATIONS TO ESQUIRE
HAVING been rather critical of the Esquire label's July releases, I am glad to be able to report a greatly improved output for August.

AMERICAN COMMENTARY BY DENIS PRESTON and JOE MARTIN
at long last wants to acknowledge her as one of its most distinguished artists.

BY THE WAY
a bill of recording stars cosigned by Dave Garroway, popular Windy City disc jockey and star of Frank Sinatra.

ANDY RUSSELL quit singing the softball a couple days ago to lead his own team against an aggregation fronted by Frank Sinatra.

NELLIE LUTCHER, that Real Gene Gold headfaced East again recently to fulfil engagements at the Wilmore Hotel Surf Club in Biloxi, Philadelphia, prior to a tour of the Apollo Theatre in Harlem.

FLASHES
Duke Ellington is currently reorganising his orchestra for opening date in Canada.

MAESTRO PIER FAITH has advised his young son against a contract with the words: "Why should you suffer, too?"

PHILIP GREEN and his Orchestra, conducted presumably by Philip Green (the composer's own La Maja de Goya) on M.G.M. 140, a record which I have an uneasy suspicion should have been reviewed by my colleague Malcolm Rayburn.

AS a performance of this number, I have to say that I am sure I always have been perhaps a little clearer than I have been.

"Mack The Black" on M.G.M. 137 (Judy Garland again) is a semi-point number which never strikes me as anything but too great a similarity to "Steamboat Bill" for comfort.

"Mack The Black" on M.G.M. 137 (Judy Garland again) is a semi-point number which never strikes me as anything but too great a similarity to "Steamboat Bill" for comfort.

"Mack The Black" on M.G.M. 137 (Judy Garland again) is a semi-point number which never strikes me as anything but too great a similarity to "Steamboat Bill" for comfort.

MUSICAL EXPRESS, FRIDAY, SEPTEMBER 3, 1948
YOU'VE got to possess certain reflexes to react advantageously to Bop. Perhaps that is why the announcer said on this occasion "The big problem, I find, is to understand it."

WELL now you've had it with a vengeance—Bop for the average listener at 10.30 P.M. on a Friday night. In the month of September, the musical columns of "Musical Express" read reports on Bop by more experienced musicians than I.

IN doubt about your approach to Bop, I don't hesitate to consult your psychiatrist at once. And if you happen to play it, you had better be sure you are before going on the stand in your own interpretation.

THE Editor tells me that let-ter and phone calls are coming in from disgruntled musicians since the "One-Man-One-Hand" expose appeared on our front page last week.

CONGRATULATIONS! "MUSICAL EXPRESS" ON 100 SPARKLING EDITIONS
FROM
LEEDS
HEARTBREAKER
WOODY WOODPECKER
MUSIC
LEEDS MUSIC LTD. 21 DENMARK ST., W.C.2 Temple Bar 3356

CURRENT ORCHESTRATIONS
Selmer
ELECTRIC SPANISH
PROFESSIONAL WHITE MODEL
sit on pick-up unit
self back & front

Watch That Swing to
JACK HEYWORTH'S NEW
"MASTERPIECE" MULTIPIECE AND PERFECTION REED
The Greatest Service in the Provinces for All Reed Players at
154 CHURCH ST., BLACKPOOL

Richard's GOLDEN CANE REEDS
By all agreed the Perfect Reed
USED THROUGHOUT THE WORLD BY MUSICIANS WHO KNOW THE BEST
PICHARD THE FINEST REED MADE

ROSE MORRIS & CO. LTD. 74, FINSBURY MARKET, LONDON, E.C.2

★ Stravinsky's Three Pieces "THE RITE OF SPRING" (NUMBER THREE)

markedly with Walt Disney's "Fantasia," which has no connection with the original plot other than that both belong to a few months later it was prehistoric. Unfortunately, the second act has been mutilated by cuts. In the original the whole of Stravinsky's score was used, although in the order of the separate pieces was sometimes changed. If a shorter version of "Fantasia" is required, it would be far better to omit complete pieces altogether than to mutilate. The Rite of Spring was first performed on May 29, 1913, at the Theatre des Champs Elysees in Paris. It would be untrue to say it was first heard on that night. It was not, for the proceedings developed into what was probably the greatest ordeal in which music has ever participated, and in the battle of the critics and audience, which occurred, the music did not even come out second best. It was in its audience that the music was first heard. Stravinsky's choreography was more provoking than the music. For the most part, the feet were not merely unbalancing but were not used and only the upper limbs of the dancers and musicians appearing in the pictures. The movements themselves were (intentionally) as simple and unadorned as possible. The general idea was good, but the putting of it into music was a disaster. The Rite of Spring were later to compare more recent Stravinsky compositions with the Rite. It was not a musical critic, but a man of letters, that first encountered Stravinsky. It seems that he was not only a possible occasion. That they have lost every succeeding encounter with such a man. Fortunately they in their turn do not deter musicians and dancers from appreciating Stravinsky's music. It was not a musical critic, but a man of letters, that first encountered Stravinsky. It seems that he was not only a possible occasion. That they have lost every succeeding encounter with such a man. Fortunately they in their turn do not deter musicians and dancers from appreciating Stravinsky's music.

By MALCOLM RAYMENT

performance one hundred to one hundred and twenty players are required. The rhythmic complexity of much of the music is overwhelming. In places there is a new time signature for almost every bar. In the final dance there is much alteration of two-eight, three-eight, one-eight and three-eighth. Earlier there is even six of eleven-four! These irregular time signatures are used largely as a method of phrasing. Frequently they could be considerably simplified. The weakness of this system of phrasing by bar lines is that it can only be used to the advantage of the music in places where the tempo is not fixed. As the work is never heard in the theatre today, there is no need to give a résumé of the plot, or for any choir that can do it justice it is a British one. The number of rehearsals required would be vast, but that of Spring will be associated primarily with Walt Disney's "Fantasia," which has no connection with the original plot other than that both belong to a few months later it was prehistoric. Unfortunately, the second act has been mutilated by cuts. In the original the whole of Stravinsky's score was used, although in the order of the separate pieces was sometimes changed. If a shorter version of "Fantasia" is required, it would be far better to omit complete pieces altogether than to mutilate. The Rite of Spring was first performed on May 29, 1913, at the Theatre des Champs Elysees in Paris. It would be untrue to say it was first heard on that night. It was not, for the proceedings developed into what was probably the greatest ordeal in which music has ever participated, and in the battle of the critics and audience, which occurred, the music did not even come out second best. It was in its audience that the music was first heard. Stravinsky's choreography was more provoking than the music. For the most part, the feet were not merely unbalancing but were not used and only the upper limbs of the dancers and musicians appearing in the pictures. The movements themselves were (intentionally) as simple and unadorned as possible. The general idea was good, but the putting of it into music was a disaster. The Rite of Spring were later to compare more recent Stravinsky compositions with the Rite. It was not a musical critic, but a man of letters, that first encountered Stravinsky. It seems that he was not only a possible occasion. That they have lost every succeeding encounter with such a man. Fortunately they in their turn do not deter musicians and dancers from appreciating Stravinsky's music.

more provoking than the music. For the most part, the feet were not merely unbalancing but were not used and only the upper limbs of the dancers and musicians appearing in the pictures. The movements themselves were (intentionally) as simple and unadorned as possible. The general idea was good, but the putting of it into music was a disaster. The Rite of Spring were later to compare more recent Stravinsky compositions with the Rite. It was not a musical critic, but a man of letters, that first encountered Stravinsky. It seems that he was not only a possible occasion. That they have lost every succeeding encounter with such a man. Fortunately they in their turn do not deter musicians and dancers from appreciating Stravinsky's music. It was not a musical critic, but a man of letters, that first encountered Stravinsky. It seems that he was not only a possible occasion. That they have lost every succeeding encounter with such a man. Fortunately they in their turn do not deter musicians and dancers from appreciating Stravinsky's music.

As the work is never heard in the theatre today, there is no need to give a résumé of the plot, or for any choir that can do it justice it is a British one. The number of rehearsals required would be vast, but that of Spring will be associated primarily with Walt Disney's "Fantasia," which has no connection with the original plot other than that both belong to a few months later it was prehistoric. Unfortunately, the second act has been mutilated by cuts. In the original the whole of Stravinsky's score was used, although in the order of the separate pieces was sometimes changed. If a shorter version of "Fantasia" is required, it would be far better to omit complete pieces altogether than to mutilate. The Rite of Spring was first performed on May 29, 1913, at the Theatre des Champs Elysees in Paris. It would be untrue to say it was first heard on that night. It was not, for the proceedings developed into what was probably the greatest ordeal in which music has ever participated, and in the battle of the critics and audience, which occurred, the music did not even come out second best. It was in its audience that the music was first heard. Stravinsky's choreography was more provoking than the music. For the most part, the feet were not merely unbalancing but were not used and only the upper limbs of the dancers and musicians appearing in the pictures. The movements themselves were (intentionally) as simple and unadorned as possible. The general idea was good, but the putting of it into music was a disaster. The Rite of Spring were later to compare more recent Stravinsky compositions with the Rite. It was not a musical critic, but a man of letters, that first encountered Stravinsky. It seems that he was not only a possible occasion. That they have lost every succeeding encounter with such a man. Fortunately they in their turn do not deter musicians and dancers from appreciating Stravinsky's music.

As the work is never heard in the theatre today, there is no need to give a résumé of the plot, or for any choir that can do it justice it is a British one. The number of rehearsals required would be vast, but that of Spring will be associated primarily with Walt Disney's "Fantasia," which has no connection with the original plot other than that both belong to a few months later it was prehistoric. Unfortunately, the second act has been mutilated by cuts. In the original the whole of Stravinsky's score was used, although in the order of the separate pieces was sometimes changed. If a shorter version of "Fantasia" is required, it would be far better to omit complete pieces altogether than to mutilate. The Rite of Spring was first performed on May 29, 1913, at the Theatre des Champs Elysees in Paris. It would be untrue to say it was first heard on that night. It was not, for the proceedings developed into what was probably the greatest ordeal in which music has ever participated, and in the battle of the critics and audience, which occurred, the music did not even come out second best. It was in its audience that the music was first heard. Stravinsky's choreography was more provoking than the music. For the most part, the feet were not merely unbalancing but were not used and only the upper limbs of the dancers and musicians appearing in the pictures. The movements themselves were (intentionally) as simple and unadorned as possible. The general idea was good, but the putting of it into music was a disaster. The Rite of Spring were later to compare more recent Stravinsky compositions with the Rite. It was not a musical critic, but a man of letters, that first encountered Stravinsky. It seems that he was not only a possible occasion. That they have lost every succeeding encounter with such a man. Fortunately they in their turn do not deter musicians and dancers from appreciating Stravinsky's music.

As the work is never heard in the theatre today, there is no need to give a résumé of the plot, or for any choir that can do it justice it is a British one. The number of rehearsals required would be vast, but that of Spring will be associated primarily with Walt Disney's "Fantasia," which has no connection with the original plot other than that both belong to a few months later it was prehistoric. Unfortunately, the second act has been mutilated by cuts. In the original the whole of Stravinsky's score was used, although in the order of the separate pieces was sometimes changed. If a shorter version of "Fantasia" is required, it would be far better to omit complete pieces altogether than to mutilate. The Rite of Spring was first performed on May 29, 1913, at the Theatre des Champs Elysees in Paris. It would be untrue to say it was first heard on that night. It was not, for the proceedings developed into what was probably the greatest ordeal in which music has ever participated, and in the battle of the critics and audience, which occurred, the music did not even come out second best. It was in its audience that the music was first heard. Stravinsky's choreography was more provoking than the music. For the most part, the feet were not merely unbalancing but were not used and only the upper limbs of the dancers and musicians appearing in the pictures. The movements themselves were (intentionally) as simple and unadorned as possible. The general idea was good, but the putting of it into music was a disaster. The Rite of Spring were later to compare more recent Stravinsky compositions with the Rite. It was not a musical critic, but a man of letters, that first encountered Stravinsky. It seems that he was not only a possible occasion. That they have lost every succeeding encounter with such a man. Fortunately they in their turn do not deter musicians and dancers from appreciating Stravinsky's music.

As the work is never heard in the theatre today, there is no need to give a résumé of the plot, or for any choir that can do it justice it is a British one. The number of rehearsals required would be vast, but that of Spring will be associated primarily with Walt Disney's "Fantasia," which has no connection with the original plot other than that both belong to a few months later it was prehistoric. Unfortunately, the second act has been mutilated by cuts. In the original the whole of Stravinsky's score was used, although in the order of the separate pieces was sometimes changed. If a shorter version of "Fantasia" is required, it would be far better to omit complete pieces altogether than to mutilate. The Rite of Spring was first performed on May 29, 1913, at the Theatre des Champs Elysees in Paris. It would be untrue to say it was first heard on that night. It was not, for the proceedings developed into what was probably the greatest ordeal in which music has ever participated, and in the battle of the critics and audience, which occurred, the music did not even come out second best. It was in its audience that the music was first heard. Stravinsky's choreography was more provoking than the music. For the most part, the feet were not merely unbalancing but were not used and only the upper limbs of the dancers and musicians appearing in the pictures. The movements themselves were (intentionally) as simple and unadorned as possible. The general idea was good, but the putting of it into music was a disaster. The Rite of Spring were later to compare more recent Stravinsky compositions with the Rite. It was not a musical critic, but a man of letters, that first encountered Stravinsky. It seems that he was not only a possible occasion. That they have lost every succeeding encounter with such a man. Fortunately they in their turn do not deter musicians and dancers from appreciating Stravinsky's music.



"Stick it, Joe! . . . Just one more title! . . . Look at the dollars you're earning!"

Jim Pan Alley

By "The Troubadour"

NICE GOING. The way British songs are making the grade in the U.S.A.

OLSEN AND JOHNSON. Ron-side joining their show in New York, boasts he will be the first to sing "Galway Bay" on Broadway.

PLEASE TELL ME WHY a great artist is so on a limb as to stoop to steal another artist's material?

QUERY. What's happened to that new dance-band policy we heard so much about? They still sound the same to me.

RITA WILLIAMS. Resident on Band Parade and as usual doing a good job. The way Rita sings a song labels her "The Publishers' Pet." I cannot say more than "The public's pet" — they hear it how they want it!

SINGER-COMPOSER-PIANIST — Turner Layton. This is certainly not the best of the best from these stations between numbers: "Isten Buda" (Hullsticht), Schlegel's aria (Happy Hunter's Orchestra), and the "Mean Old Red" (Big Blues). (They will also have observed how, when one tunes in on a foreign station to the last eight bars of a wonderful number, it invariably seems to be followed by a set of four or five tangos. But this is beside the point.)

I often wonder whether these continental announcers hand out the same kind of patter to their listeners as our British announcers are so fond of doing us in dramatic programmes. The B.B.C. long ago realised the importance of the continuity announcements, in fact there is a small book room in Broadcasting House where they are categorised, and from which warnings are sent out to announcers whose work shows signs of becoming too matter-of-fact.

MARKS THE SPOT. The Hammersmith Palais, where it high time the B.B.C. gave us another song contest. This was so popular last year that it was repeated in new blood into the Alley, it is desirable to get away from the old-fashioned format.

I have yet to meet the person who doesn't think he can write and sing. Lou Praeger puts this programme over with a bang. How about it, B.B.C.?

ZERO to the person who "steals" my copy of "Musical Express" every week.

MY SPIES TELL ME that one certain cast recording session was to have had four current British titles in the schedule.

MUSICAL CROSSWORD PUZZLE

ACROSS

1. "O'winn's" secretarial friend (15)
2. Ho to correct some times (8)
3. Ho to correct some times (8)
4. Ho to correct some times (8)
5. Ho to correct some times (8)
6. Ho to correct some times (8)
7. Ho to correct some times (8)
8. Ho to correct some times (8)
9. Ho to correct some times (8)
10. Ho to correct some times (8)

DOWN

1. Pianist, composer of "Blind Man's Buff" (6)
2. Pianist, composer of "Blind Man's Buff" (6)
3. Pianist, composer of "Blind Man's Buff" (6)
4. Pianist, composer of "Blind Man's Buff" (6)
5. Pianist, composer of "Blind Man's Buff" (6)
6. Pianist, composer of "Blind Man's Buff" (6)
7. Pianist, composer of "Blind Man's Buff" (6)
8. Pianist, composer of "Blind Man's Buff" (6)
9. Pianist, composer of "Blind Man's Buff" (6)
10. Pianist, composer of "Blind Man's Buff" (6)

LAST WEEK'S SOLUTION

Across: 6, Danny (Danny Baker); 7, Tattler; 10, Bartok; 11, Chopin; 12, Grieg; 13, Chopin; 14, Grieg; 15, Enescu.

Down: 1, Eracbe; 2, In-step; 3, Probationer; 4, Jand; 5, Jand; 6, Corn in Egypt; 12, Margate; 13, Enescu; 14, Enescu; 15, Enescu.

SECOND THOUGHTS by STEVE RACE

I AM an incurable radio twiddler. Not, I hasten to add, the kind that builds receivers. I don't know a rectifier from a bicycle pump — but the kind that, having accidentally found Woody Herman on Hilservon, misses the entire programme by trying to find out if Stan Kenton is by chance on Breaux or Bratislava. Those readers, fellow-addicts, who have any idea of what I'm talking about will recognise the sort of announcement one hears from these stations between numbers: "Isten Buda" (Hullsticht), Schlegel's aria (Happy Hunter's Orchestra), and the "Mean Old Red" (Big Blues). (They will also have observed how, when one tunes in on a foreign station to the last eight bars of a wonderful number, it invariably seems to be followed by a set of four or five tangos. But this is beside the point.)

I often wonder whether these continental announcers hand out the same kind of patter to their listeners as our British announcers are so fond of doing us in dramatic programmes. The B.B.C. long ago realised the importance of the continuity announcements, in fact there is a small book room in Broadcasting House where they are categorised, and from which warnings are sent out to announcers whose work shows signs of becoming too matter-of-fact.

There is, as yet, no Category 3, but how I wish there were! I would like to know as the Who-the-blazes, wants to — listen to the show and see if any of our work shows signs of becoming too matter-of-fact.

The next number is "Nature Boy."

BOOSEY & HAWKES

LISTS FREE ON REQUEST BARGAINS

CASH OR EASY TERMS

- Clarinet, Boston system, C-muscle, shop model only, low pitch
- Piano Accordion, Super Italian, 120 Bass, 41 piano keys
- Trumpet, genuine Karl Mayer, gold lacquer finish, with silver mounting, ideal for dance or military conditions
- Clarinet, Boston system, C-muscle, shop model only, low pitch

SEND FOR LIST—FREE ON REQUEST (Please quote ref. H.M.A.18)

8-10 DENMAN ST. LONDON W.1. GERARD 10448

PETER MAURICE

MULTI COUPLER PIANO ACCORDIONS BE DIFFERENT

Give variety in your playing. Features 48 keys, 120 Bass, 41 piano keys, and a variety of other features.

LEDS MUSIC LTD.

WOODY WOODPECKER HEARTBREAKER

TERESA

1, FARRINGTON RD., LONDON, E.C.1. HOLBORN 8650

NEW INSTRUMENTS COMPARE THEM SIDE BY SIDE AT KEITH PROWSE

CLARINETS, TROMBONES, TRUMPETS, DRUMS

KEITH PROWSE & Co Ltd.

157 NEW BOND STREET, LONDON W.1. 15 COVENTRY STREET, PICCADILLY W.1.

TIME MAY CHANGE

A GREAT WALTZ

I'D GIVE A MILLION TOMORROWS

READY SOON I WANT SOME MONEY

CAMPBELL CONNOLLY & CO LTD. 163 BAKER ST., DENMARK STREET, W.C.2. OFF HITS.

WOODWIND BOEHM CLARINET, 17 keys

6 rings, complete in case. £18 15. 0.

Wandoren

ANNUAL SUMMER SALE

The following greatly reduced bargains are offered subject to availability. Completely overhauled and re-plated or lacquered where necessary. These instruments are our own stock.

NEW CENTURY Boosey & Hawkes Trumpet, Silver Plated, Small patch	£25 0 0
MARTIN Trumpet, C-muscle, Almost new	£27 10 0
BRUNSWICK Trombone, Silver Plated, High and Low Pitch	£30 0 0
FIPPEN Trombone, Gold Lacquer Finish, High and Low Pitch	£30 0 0
SILVERMAN Alto Saxophone, Silver Plated, First class order.	£30 10 0
SELMER Alto Saxophone, Silver Plated, First class order.	£30 10 0
SOLINI 120 Bass Drum, First class Model.	£40 0 0
SCHELL 120 Bass Drum, First class Model.	£40 0 0

ALL THE ABOVE INSTRUMENTS COMPLETE IN CASE (Send for full list of hundreds of other bargains.)

R. S. Kitchen, Ltd., 27/31 Gower Street, London, W.C.1.
R. S. Kitchen Ltd., 3, Riddle Place, Manchester 2, Lancs.

A COOLING THOUGHT! - A GREAT SONG! HAPPY RIDER BY THE TROYER ZEE IT'S BRIGHT! IT'S NEW! IT'S NOVEL! SUN MUSIC CO., 33 DANMARK ST., W.C.2. TEL BAR 8651/2

SECONDHAND TRUMPETS Bargains, efficiently reconditioned, replaced or re-lacquered according to finish... BAZZILL [Dept. 27] 15, WEST ST., W.C.2 TEL 9018-9

HESSYS of Liverpool 100% SERVICE and 100% SATISFACTION... 18, 20 MANCHESTER STREET, LONDON, W.1

ALL RISKS COVER FOR YOUR INSURANCE... 14 QUEEN VICTORIA ST., E.C.4

CLASSIFIED ANNOUNCEMENTS Address all classifieds to: ADVERTISING DEPT.

REPAIRS: OVERHAULS We have just completed our 12,000th... 27-31 QUEEN VICTORIA STREET, LEADS.

REPAIRS: WE are now in a position to repair... 14 QUEEN VICTORIA ST., E.C.4

PUBLICATIONS HAVE YOU GOT your copy of "The Fabulous Decca"?... 33 KING STREET, COVENT GARDEN

MISCELLANEOUS EVERYBODY'S loving about Harry Langer's new... 33, KING STREET, COVENT GARDEN

WANTED TENOR SAXI... 21, BUCKINGHAM GATE, W.1

FOR the week beginning Monday, August 23, it was the B.B.C. Symphony Orchestra's turn at the Proms. Their standard of performance was of the highest...

ON CELEBRATING OUR CENTURY ISSUE WE HAVE RECEIVED MESSAGES OF GOOD WILL FROM THE GREATEST STARS OF INTERNATIONAL FAME IN MUSIC AND SHOW BUSINESS. IT IS WITH JUSTIFIABLE PRIDE THAT WE PUBLISH THEIR MESSAGES HERE.

READ THESE WONDERFUL MESSAGES! AMERICA BRITAIN "Thank you for the nice welcome your paper gave me for which I am very grateful." Ted Heath.

NEW YORK "We would like to convey our best wishes to 'Musical Express' on the occasion of its Century issue with the hope that it will continue to serve the musical world..." Bruno Walter, Dimitri Mitropoulos, Charles Munch, Leopold Stokowski, Ernest Ingham, Michel Possoz, James Melrose, E. Power Biggs, Arthur Schnitzler, performing on facilities of the Federal Music Administration System, United States of America.

CHICAGO "Congratulations on Century issue and good luck to the future..." Ned E. Williams, Editor, "Down Beat". "Heartiest congratulations on publication of Century issue of 'Musical Express'..." M. T. Putnam, Universal Records.

GERMANY "Congratulations on your Century anniversary issue..." Hans Scharoun. "On the occasion of the hundredth number of 'Musical Express' we offer you our sincere congratulations..." HOLLAND "On the occasion of the hundredth number of 'Musical Express' we offer you our sincere congratulations..." SWEDEN "I made many good friends among musicians during my visit to London..." BELGIUM "The Belgian musicians represented by the 'Musical Express' send sincere wishes to British musicians..." LUXEMBOURG "Congratulations and best wishes to 'Musical Express'..." BUDAPEST "As my really most liked friend - paper I am very pleased to hear of your good luck and all the best..." NORWAY "On behalf of the Norwegian jazz musicians represented by the 'Musical Express'..." SWITZERLAND "Good wishes for my brother Maurice. Hope he will be happy and successful..."

AT THE PROMS with Malcolm Rayment and Harold Morris certain other works which the Council has sponsored lately. The Concerto was followed by Elgar's 'Patriotic', well played under Sir Malcolm Sargent's direction...

HOLLYWOOD "Sincere congratulations on the Century edition of 'Musical Express'..." Capitol Records Inc. "May the next several 'Centuries' of 'Musical Express' bring you lots of luck..." Buddy Clark. "Congratulations to Number 100 and good luck always..." Johnnie Johnston. "Good luck to the staff of 'Musical Express' and congratulations to you..." Gertrude Niesen. "My musical best wishes to 'Musical Express' on their Century issue..." Frankie Carle. "Greetings to the staff of Musical Express and all of our wonderful London friends..." Page Cavanaugh. "Know you will celebrate another hundred, another hundred, another hundred..." Frank De Vol. "My very best to 'Musical Express'..." Dick Haymes. "Wish I could be there in person to help you celebrate your Century issue!" Henry Ventura. "You've been wonderful and I send you a transcendent kiss for all your grand support. Good luck for the future!" Margaret Whiting. "Best personal wishes to London's 'Decca'..." Bob Wells. "Good luck on the issues to come!" Eddy Howard. "Keeping in touch with you regularly over here. Good luck..." Beryl Davis. "Heartiest congratulations on your 100th birthday..." Illinois Jactard.

CHICAGO "Congratulations on Century issue and good luck to the future..." Ned E. Williams, Editor, "Down Beat". "Heartiest congratulations on publication of Century issue of 'Musical Express'..." M. T. Putnam, Universal Records. "Congratulations on your 100th birthday..." Illinois Jactard. "I take the occasion of your Century issue for 'Musical Express' to send you my best wishes for your long life. Best of luck and keep up the good work..." "The most sincere wishes for the future success of 'Musical Express'..." Johnny Claes. "On behalf of the Norwegian jazz musicians represented by the 'Musical Express'..." SWITZERLAND "Good wishes for my brother Maurice. Hope he will be happy and successful..."

AT THE PROMS with Malcolm Rayment and Harold Morris lyrical gifts and warmth - qualities not always in evidence nowadays - have for him a firm place in the English concert-goer's heart. The second half of the programme was in great contrast, although it should not be forgotten that the evening's programme was an interesting one...

"THE 3 ESTATES" Edinburgh before it was distinguished by the fact that it was a stage and I am on the stage and in the balcony. In fact one of the most interesting jobs I have ever done was to be a part of the production of 'The 3 Estates'...

Orchestras now ready - They are climbing right to the top "A KISS AND A ROSE" Charleston, September, Columbia Record D.B. 3460 and "THE HEART OF LOCH LOMOND" Billy Thorburn's Parlophone, for September P. 2308

STAN KENTON - "Originals for Piano" containing Southern Scandal Artistry in Rhythm and Concerto for Doghouse Painted Rhythm "You've Got What It Takes Dicky Dock & Smoother" FRANCIS, DAY & HUNTER, LTD.

FREE INSTRUMENTS! Trumpets, Trombones, Saxophones, Clarinets, Basses, Drums, Percussion, etc. PRINCE OF WALES TRUMPETS LTD.

ATTENTION! ALL DANCE BANDS You must have your DANCE MUSIC CATALOGUE... BROWNS OF BRISTOL

PIANO ACCORDION CARRYING COVERS... R.S. KITCHEN LTD.

ENTERTAINMENT SPECIALISTS are the sole agents for the LONDON "Olde Tyme" ORCHESTRA... ENTERTAINMENT SPECIALISTS 33, KING STREET, COVENT GARDEN

Any difficulty in getting MUSICAL EXPRESS? If so - have it sent to you every week direct and post free! Send your name and address to: 33, KING STREET, COVENT GARDEN, LONDON, W.C.2

STRAVINSKY (Continued from page 3) its listener or evoke in him a sense of primeval nature, all powerful and ruthless. Several sets of records of the work have been made. Stravinsky himself conducted the Orchestre Symphonique de Paris in 1946...