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STAPLETON AUGMENTING EXTRA BRASS FOR DECCA On The Air Again In September

CYRIL STAPLETON whose band has established a reputation of being possibly the finest of the smaller types of combinations in the country, told "Musical Express" in an exclusive interview, that for his next four titles on Decca he will augment his orchestra.

Stapleton has for some time been interested in augmenting his band but at the same time, although the band will sound richer, the arrangements and general presentation on these recordings will remain of the same first class calibre. The augmentation will consist of two extra trumpets and four trombones thus making seven brass, five saxophones and four rhythm.

At the exclusive Embassy Club, where Stapleton is resident, he uses five saxophones, one trumpet and three rhythm, and leads on violin himself for certain types of numbers, although he plays no instrument on his recordings. The band will next be heard on the air on September 1, 4, and 10.



Cyril Stapleton

CHANCE FOR BRITISH WRITERS £500 Prizes

Prizes worth £500 are being offered for the best British Songs submitted in the 1947 "Write-a-Tune" contest sponsored by the British Songwriter Club and Editors of the "British Songwriter and Dance Band Journal."

The contest, to be launched in September, is the answer to the monopoly created by American songs in this country, and aims to discover our future composers of popular music. It also intends to publicise the slogan, "British Songs Are Best!"

HENRY HALL GUEST NIGHT RECOMMENCES

Henry Hall, whose band have just come back from three weeks' holiday and have appeared three times at Weston-super-Mare this week, will be at the Wood Green Empire all next week. On Tuesday the popular Henry Hall Guest Night series will recommence again, and of course Betty Driver will, as usual, be featured with the band. "Musical Express" understands that Hall has not yet engaged another vocalist to take Eve Beynon's place, but that some announcement regarding a new singer will be made in the near future.

Preager Arranging RAF Shows

Alf Preager, well-known agent, has arranged a big show in aid of the RAF Benevolent Fund, to be held at Chelsea Palace on September 21. Among artists appearing will be Eric Barker, the Beverley Sisters, Jimmy Lyons, Five Strands, Petula Clarke, and Howard Baker and his Band. Preager is also arranging several cabaret shows for RAF functions, and these will feature the Beverley Sisters and Richard Murdoch.

BOLINGTON FLIES TO EIRE

G.F.D., by special arrangement with Odeon Theatres, Ltd., have arranged for Alf Bolington, the nationally popular broadcasting organist of the Paramount Odeon, Tottenham Court Road, to present his special organ interlude of Irish music at the Gala Premiere of the new Individual Picture, "Captain Boycott," at the Theatre Royal, Dublin, on Saturday, September 13. The performance will be attended by members of the Eire Government and Diplomatic Corps, as well as by many Film Stars, including Stewart Granger, Kathleen Ryan, and Cecil Parker.

SID PHILLIPS ON THE AIR

On Friday, August 29, Sid Phillips and his Coconut Grove Orchestra will be appearing on Derry and Toms' Roof Garden at a charity show in aid of the Royal Waterloo Hospital for Women and Children. Phillips, who has been on holiday, will commence playing again at the Coconut Grove on September 1, and on September 3 his band will be heard in a forty-five minute dance band programme commencing at 5.45 p.m. in the Light Programme. On September 6 listeners to Jazz Matinee will have a further opportunity of hearing the band when they present a programme in Phillips' own inimitable jazz manner. Al Baum, tenor player with the band, will be leaving at the beginning of September. He leaves Phillips with the most amicable understanding due to the fact that he wishes mainly to concentrate on flute and the straighter side of the music profession. Phillips, who is known by the profession to be an exceptionally fine and keen cricketer, recently scored a century for Wembley.

BOBBY YOUNG AGAIN WITH LORNA MARTIN

Bobby Young will again be guest vocalist with Lorna Martin and her Latin-American music when they broadcast on September 8. Young is, of course, resident vocalist with Roberto Inglez at the Savoy Hotel.

HEATH'S SEPT. BOOKINGS

On his return from Jersey on September 9, Ted Heath and his Music will play their first London dance date for three months when they appear at the Wembley Town Hall. On September 10 the band will be on the air from 6.20-6.45 p.m. in the Home Service. On September 11 and 12 respectively the band will be at De Montfort Hall, Leicester, and Trentham Gardens, near Stoke, and they will play a concert at the Birmingham Hippodrome on September 14. The week commencing September 15 they will be again in variety at Shepherds Bush Empire, and for six weeks commencing September 22 will be in and around London on the Mecca circuit. September 28 and October 12 will be a welcome return of their ever-popular Swing Sessions at the London Palladium.

Blue Rockets at Redditch

The Blue Rockets are to give a charity concert at Redditch on August 29 in aid of the Redditch Hospital. The show has been organised by Millicent Phillips, the well-known soprano and wife of Ron Rand, manager of the Blue Rockets. It was due to the recent illness of Millicent Phillips that the Rockets agreed to do part of the show and when it became impossible, through the prolongation of her illness, for Miss Phillips to appear, they then agreed to do the complete show. This has entailed their having to give up some of their engagements during the previous week due to fitting in the time. The show will be a forerunner of the type of programme they have been preparing for their variety tour later this year.

On September 1 the Blue Rockets will again appear on Band Parade and they broadcast in the Light Programme on August 28, and yesterday were heard in the General Overseas Programme. They continue their tour on August 30, when they are at Beeston, followed the next day by a concert at Newcastle and will be on one-night stands from September 2 to 6. On September 7 they are at Rhyll and for the week of September 8 will again be at Seaburn Hall, Sunderland.

NEW SERIES FOR SAM BROWNE

Commencing Thursday, Aug. 28, Sam Browne started a new weekly series entitled "Sing With Sam." In this programme Browne is supported by The Song Spinners and Reg Pursglove with his Music Makers, the series being presented by Glyn Jones.

DENIZ RUMBA ON AIR

Frank Deniz's rumba band, which is featured at the exclusive Coconut Grove and known as the Hermanos Deniz, will be heard on a fifteen-minute broadcast on the Home Service at 2.15 on Sept. 11. Unusual part of this Latin-American programme will be the fact that the music normally played on intricate and varied rhythm instruments, will be interpreted mainly by guitars. The line-up includes Frank Deniz leading on guitar, Jules Reuben piano, Carl Kahn bass, Donald vocals and bongo, and Joe Deniz also on guitar. The outfit will feature on this programme, Bado Da Lua, a number that has been made popular by Carmen Miranda.

DAN BERRY FOR HOLLAND

Den Berry, well-known in the music publishing world as a writer and manager, is leaving for Holland this Saturday to take up permanent residence in that country. Berry will concentrate on arranging and broadcasting on Radio Hlyer-surum, and will be closely associated with the famous Sky-masters Orchestra, led by Pi Scheffer. The Sky-masters are the resident band of one of the biggest radio societies—A.V.R.O. Berry, who in the past has been associated with Francis Day and Hunter, Boosey and Hawkes, Lawrence Wright, and more recently was manager for Cosmo Music, has the good wishes of his many friends in this country in his new venture.

VACANCY FOR M.S.B.C. COLLECTOR

A vacancy occurs for the appointment of Council Collector of a permanent part-time basis, at a salary of £6 per week. The duties consist of the making of routine collection calls, the placing of new boxes, and a certain amount of clerical work connected with the recording and banking of collections. The collector calls necessarily evening work approximately four evenings in each week for the first three weeks in each month. The fourth week is usually free of evening calls. These duties should allow the Collector ample time to undertake other activities (professional or otherwise), always provided the collection duties are not interfered with unduly. The work is not arduous, and should appeal to a musician who for health or any other good reason is desirous of taking things easier. Application, preferably from M.U. members, MUST reach the M.S.M.B. Offices, 116, Shaftesbury Avenue, W.1, not later than FIRST POST on Monday, 1st September, 1947, in envelope marked "Confidential."

Skyrockets Challenge

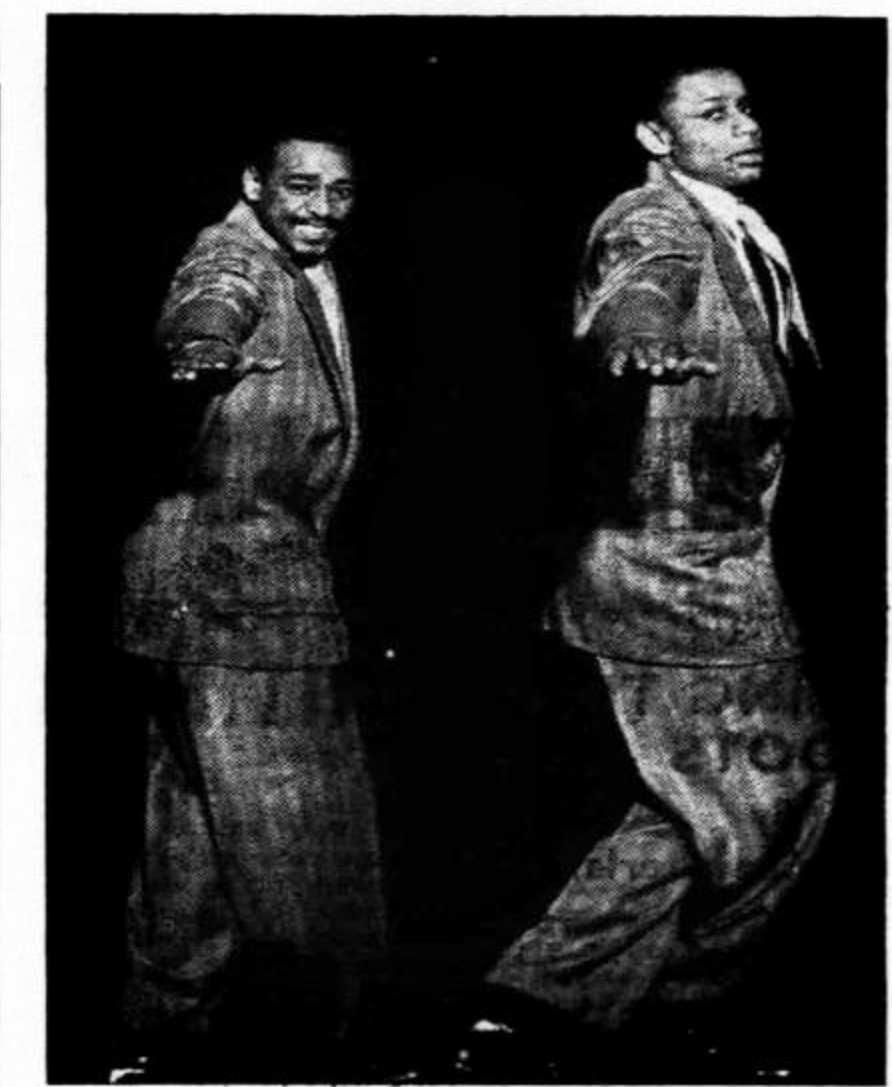
The Skyrockets Orchestra have issued a challenge to meet any Soccer team or entertainment side at golf. The Skyrockets can muster eight golfers and are confident they can take on any other eight coming from one Soccer or entertainment unit. The boys are free most week days, and are willing to play anywhere in or around London. Will all those who are interested in replying to this challenge contact Pat Dodd at the London Palladium.

COMPOSER OF "NELLIE DEAN" Harry Armstrong Here



Harry Armstrong at the piano, with Ronald Shiner, Diana Dawson and Eric Davies, members of the cast of "Worm's Eye View."

Harry Armstrong, sixty-nine-year-old New Yorker who composed the famous song "Nellie Dean" when he was seventeen and "Sweet Adelaide," is in London for part of his three months' holiday in Europe with his wife, prior to visiting Ireland, France and Switzerland. Because he had heard that comic versions of the songs are sung in "The Worm's Eye View" at the Whitehall Theatre, he and his wife visited the show last week and Armstrong enjoyed it so much that he visited the cast backstage and joined them in a good old-fashioned sing-song.



The first exclusive picture of the "Two Businessmen of Rhythm," sensational Be-Bop Dancers featured in Val Parnell's successful musical at the London Palladium, "Here, There and Everywhere."

PROMS: By Malcolm Rayment 'THE RITE OF SPRING'

THE week beginning August 18 most optimistic expectations. Of course, it was not flawless, and it is doubtful if any performance of this work ever could be, especially in the Albert Hall; but a superb performance of the first symphony of Sibelius, a work which has aptly been described as the final flowering of the romantic Symphony. One does not like to single out any player or part of the Orchestra for special praise, but in this instance the flutes and trumpets were so outstanding that it would be a libel not to mention them, while Malcolm Arnold's performance on the high D Trumpet could in no way have been surpassed. How much was owed to the conductor was shown by the fact that at the end of the whole orchestra stood up and applauded him. On Friday the B.B.C. Orchestra, conducted by Sir Adrian Boult, gave the first English performance of Walter Piston's Second Symphony; while not being a great work, it is a pleasant one in a serious vein that one would not expect from the composer of "The Incredible Flautist." It is to be regretted that many of the works, first heard at the Proms, soon fall into obscurity. A few years ago a really great Symphony, by another American composer William Schuman, was given a first performance and, as far as I know, has had only one (studio) performance since. The week ended with a tribute to the audience—Saturday is definitely a popular night—yet major works by Debussy, Richard Strauss, Constant Lambert and Stravinsky were performed. One can imagine what effect these composers would have had on an audience of 20 or 30 years ago; but to-day they are genuinely popular. Alan Loveday played the Mendelssohn Violin Concerto, and showed that he is already a great artist. His only fault, which is shared by another great fiddler, was that his instrument was not quite perfectly tuned to the Orchestra. This necessitated a considerable pause (where normally there is none) between the second and third movements for retuning.

BAND PARADE AT NORWICH Rabin, Sylvester, Davidson, Stardusters will appear.

BERNARD and David Rabin of R.D.S. Productions have arranged a big band parade at the Samson and Hercules Ballroom, Norwich. In addition to the resident band, The Stardusters, the bands of Oscar Rabin, Victor Sylvester and Harry Davidson will appear on different nights in that ballroom next week. This grand presentation of name bands will be called "The Band Parade of 1947" and dancers at that hall will be well catered for with the different types of music supplied by each band in its own particular manner.

Harry Davidson will not be seen with the Rabin orchestra for two weeks, since he flew to America to see his daughter Beryl last Tuesday and, apart from the social side, will also be making business contacts in the United States. During his absence Don Smith, trumpet-playing vocalist with the Rabin Orchestra, will front the band. Reports so far reaching these offices are that Smith is pleasing the crowds wherever the band appears.

EDINBURGH FESTIVAL BROADCASTS

On Sunday, August 24, the International Festival of Music and Drama opened in Edinburgh, and in the three weeks following listeners in many parts of the world who cannot be present will be able to hear some of the concerts. The B.B.C. is giving very full coverage to the occasion, not only in the Home and Third Programmes, but also in its European and Overseas Service. The idea of holding such a Festival came from Rudolph Bing, of the Glyndebourne Organisation, and has been planned since 1945.

Edinburgh, during the International Festival, was the theme of a Home Service talk on Wednesday, August 27, given by Moray McLaren, the well-known broadcaster, who is himself an Edinburgh man. In the Third Programme this week listeners will hear relays from the Festival. On Wednesday night, August 27, there was a full performance of Verdi's famous opera, "Macbeth," by the Glyndebourne Opera, in a production by Carl Ebert. The Glyndebourne Festival Chorus and the Scottish Orchestra was conducted by George Szell, the brilliant conductor, born in Budapest, who has been making musical history in America with his operatic and symphonic interpretations. Before the war he was a regular visitor to this country, and was at one time conductor of the Scottish Orchestra. The opera, relayed from the King's Theatre, Edinburgh, will be broadcast again on Monday, September 8.

BURNS ON JAZZ MATINEE

On September 13 Tito Burns and his Accordion Club Sextet will be featured on the popular Jazz Matinee programme. Tony Crombie, who has now joined the outfit permanently, on broadcast dates will be featured on drums. This musician's tasteful swing drumming is earning him a reputation in jazz circles that is well deserved. Ray Ellington will be the vocalist as usual on the programme.

Provincial Leaders and The D.B.D.A.

The recent information that the B.B.C. were not going to use any more dance bands during the winter months on their West Regional broadcasts has brought forth the interesting information from Hardie Ratcliffe that although as Secretary of the D.B.D.A. he has been asked what they intend to do, provincial bandleaders have not come forward in full force in order to set up a provincial branch of the D.B.D.A. Were they to set up various branches in the provinces and join the D.B.D.A. it is quite possible that this organisation would take up the matter on the dance bandleaders' behalf with the B.B.C. In the opinion of this newspaper, provincial bandleaders would be well advised to take such a step, and those wishing to do so should contact Hardie Ratcliffe immediately.

ROSE ROOM ANNOUNCEMENT

This Sunday (August 31) the Rose Room will commence later than usual, viz., 8.30 p.m.

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THE VOICE

RADIO BOOKINGS.

Everybody knows that radio fees for bands are inadequate. Whether or not they are increased is not the point I am discussing in this story. If they are increased I have no doubt it will be on the Civil Service scale at something like ninepence per hour per musician engaged. That is why I feel no sanguine enthusiasm at the moment for any signs of radio being in itself a lucrative calling. In any case it is difficult to imagine the B.B.C. being able to hand out salary rises commensurate with a subsidy value of £150 per broadcast. While talks of salary increases for radio bands is a step in the right direction, I cannot feel excited at the moment in spite of my natural optimistic temperament. Serious reflection prompts me to write on another aspect of radio bookings and its effect on the bands that broadcast. I refer to the agency side of this business.

THE SALESMAN

The bona fide band, variety or theatrical agent, as already stressed in these columns, is a sine qua non of our business. These agents have contacts with theatres and halls all over the country where their word is implicitly relied upon. The management of these halls are constantly seeking new talent in entertainment. They want good novelty attractions to fill their houses. The agent is the man who suggests these attractions and, upon the strength of his own recommendation, books them. He is, when you come to consider his status, in exactly the same category as a speciality salesman. The band pays him a legitimate ten per cent. for these specialised services and in most cases he earns that amount legitimately. But how does the agent figure in broadcasting? Let me ask a few questions.

IS THIS AGENCY BUSINESS?

Is the B.B.C. to be compared with a theatre owner searching for an attraction for Monday next? The answer is No. Does the omnipotent Mrs. Neilson set aside a special day every week to interview agents who have band attractions for sale? The answer again is No. Do the Programme Planners and their Executives have to worry about WHOSE band they can have next week? The answer is again No. Can you imagine Joe Doak, the Music Department of the B.B.C.? Again the answer is No. Is any salesmanship necessary to get a band on the radio? I say, without fear of contradiction, No. What then is the status of the agent where broadcasting dates are concerned?

SPHERE OF INFLUENCE

I am strongly convinced that the position of the agent in connection with radio band dates is not that of a salesman. If an agent is responsible for getting a band an audition at the B.B.C. from which dates eventually come in, then I would say he has capitalised a sphere of influence rather than "sold" a product. And in view of the ridiculous emoluments from radio dates (I think ten per cent. is an excessive charge for these services, I am not the only one who thinks along these lines. Many are the band attractions that grudge this agency commission on a date which is more a liability than an asset.

RECOMMENDATIONS

In many cases this "sphere of influence" I mention is successfully utilised by people other than agents. For instance, our own Editorial staff have, at times, spoken kindly of band attractions in conversation with B.B.C. producers, with the result that interest has been created, the attraction heard and finally booked. In some cases the attention of B.B.C. directors has been drawn to bands or artists through eulogistic articles in the columns of "Musical Express." Successful bookings have eventually accrued. In two of such cases brought to my notice an agent has suddenly appeared claiming that HE was responsible for the booking. On one occasion an agent actually used the words "But I got you that broadcast date!"

A CHALLENGE

If this statement were challenged it would be interesting to hear the agent's account of just HOW he produced the date. To earn a legitimate ten per cent. on the fee he would only convince me by saying, with the greatest veracity: "I went to see the Light Music Department. They didn't need any immediate attractions. But I convinced them that you were the tops. I brought them out to East Ham to hear your concert last Sunday at considerable expense to me. They liked your show and I went back to the B.B.C. where they gave me a contract for you!" Have you ever heard such a statement from an agent? No, you haven't and you never will. Because the B.B.C. is not a market for band attractions. They know who they want in advance and there is no agent in the country big or clever enough to make them change their minds. When they say "We want Charlie Rhubarb's Orchestra" for a series they have made a decision before anyone else is aware of it. But Charlie Rhubarb's agent (or if he hasn't got an agent dozens will suddenly appear from nowhere) will raise his voice in shrill tones for all and sundry to hear, shouting "I fixed you a broadcast!"

MEL POWELL MAKES NEWS

BY
Stuart S. Allen

WHILE I know that many of my readers are subscribers to the American Journal "Down Beat" and the monthly magazine "Metronome," it is quite evident from my correspondence that these people are in a minority, and therefore I devote little of my space this week to the current issues to hand of these two fine dance music periodicals.

"Metronome" contains an article that is of special interest to British swing musicians and, particularly, to pianists. It is by and about Mel Powell, that bright boy of jazz who delighted so many of us over here with the Glenn Miller A.E.F. Band, and who suddenly went sick soon after his return to his native U.S. Shortly after George Shearing's return from the States at the beginning of the year I reported that it was considered unlikely that Powell would ever return to regular band work, and, although there is no evidence that he has refuted this statement, I am more than happy to be able to report that he is out of hospital and getting about New York once more. He still doesn't play much, but he's not been wasting his time. Intensive study and composing have been his lot for the past year when medical restrictions have permitted. If he turns out any more like "The Earl," "Mission to Moscow," "My Guy's Come Back" and "Pearls on Velvet," there'll be many over here who'll be eager to play and orchestrate them—British fans like his music, unusual though it may be—nobody can deny that it isn't commercial. Mel's wife, now back with him in the States, is Martha Scott, co-star with John Mills in the British film "So Well Remembered." "Metronome" also contains an article on Charlie Parker, the twenty-seven year old alto sax partner of Dizzie Gillespie, who has returned to active band work again following his recent nervous breakdown. "The Bird," as he is called by the Be-bop Brethren, has put on over four stone since his enforced lay-off, and, as I mentioned last week, is reported by Ronnie Scott to be playing better than ever. The article is by Leonard Feather, and throws a lot of light on Charlie's unbalanced past and the causes for his break-up. It's a straight condemnation of weed, which, he says, doesn't mean a thing to your music if you know

what you want to play. Now you know, don't you?

CAN YOU TOP THIS? (With apologies to the American radio show of the same name.) My Hollywood correspondent informs me that Lloyds of London have insured the Three Bachelors, a new musical trio currently playing at the Miramar Club in the film capital, for ten thousand dollars (pre-war freeze value, that is) against the freeze any one of them should be shot by that little arrow and get himself hitched. Sounds mighty like a good conspiracy to me. Wonder what the policy cost 'em!

Ben Ventura, Charlie's brother, is advertising sax and clarinet tuition in the Charlie Ventura style, from his New York studio on Broadway. . . . In order that he and his bandmates may take their hard-earned annual holiday, Guy Lombardo has transcribed five weeks of his weekly Monday night broadcasts for the Mutual network. While most of the men return to their native

no buttons on that side of his instrument. I can now inform you, however, that, although Mooney possesses no buttons on his left side, he still plays the accordian with both hands. (Getting interested?). . . . The secret of the Mooneyvox is that instead of customary buttons, it has a "floating bar" which Joe manipulates to an even better effect than were he to use a standard instrument (if such a thing is possible, judging by the hundreds of different types of accordian). Joe designed the bar effect himself, and the commercial instruments are expected to appear on the market in the near future. . . . Ernie Felice, the Hollywood accordian ace, whom I actually prefer to Mooney, gets his unique sound by a special plastic cover fitted over his own instrument.

More shuffles in the American recording world are that Dizzie Gillespie, currently fronting his big band at the New York Down Beat Club, has left the Musicraft label and signed a lucrative contract with R. C. A. Victor, thus ensuring that he remains on the E.M.I. lists in this country. Diz has a big concert scheduled for Carnegie Hall on September 29, when he will play several new works by Be-bop High Priest, Dameron. Titled "Soulphony,"



Canada for the rest, Lombardo has planned an extensive schedule of high-powered speedboat racing for himself. He's in the championship class, you know. Guy, by the way, is reckoned to be the highest consistent money earner in the band business—and he owes it all to Corn (music, that is). . . . I think that Phil Harris' song about the Woodsman and the Tree is about the best he's done to date.

Attention all accordian players! (This is still "Musical Express" in case you're wondering.) Joe Mooney has decided to go into accordian production with the marketing of his own type of instrument called, appropriately, the "Mooneyvox." I have been puzzled for a long time by consistent reports that Mooney does not play with his left hand. "He can't possibly use his left," I have been told, "because he has

"Cubanabop" and "Cubanabop" they will feature rhumba rhythms in addition to the standard rhythm line-up. Dizzie plans to take the concert on the road if it is a success in New York.

Ginny Simms began her new C.B.S. Sunday show last Sunday with an orchestra conducted by Percy Faith, more familiarly associated with "The Family Hour" broadcasts. Bad title for Ginny's new show is "The Pause that Refreshes on the Air"—I don't get it. Do you?

So "Down Beat" is to become a weekly in the not too far distant future. This will mark America's first regular weekly music newspaper. Until now, it has appeared as a twice-monthly on art paper in semi-magazine style. Readers are now informed in a lengthy editorial on the proposed metamorphosis, that the



The "Three Suns" serenade pretty Betty Harris on their new Saturday afternoon programme over N.B.C. Left to right, Al Nevins, guitar, Artie Dunn, organist and vocalist, Mortie Nevins, accordionist.

ROVING WITH ROBIN RICHMOND

LISTENING to the old radio closing to the split second, just like studio programmes. A certain band, on the air at 3.10. They were told that the canteen didn't open till 3.15, and though the urns were piping hot, and all the little girls were at action stations, they (the little girls) made the band and producer and programme engineer queue up OUTSIDE the door till bang on 3.15. Then there was a mad scramble for tea, which was far too hot to drink in the remaining few minutes. It is unnecessary little things like that that add up to make life so nerve-wracking to-day.

The Hammond organ I am using at the Astoria Dance Salon (now the property of G-B Theatres) is the one Sandy Macpherson used at the B.B.C. secret hide-out at the start of the war. . . . it still works well, too, even after the hours and hours of service it rendered in those days.

In these days of continual change, it's nice to hear of someone like Jack White, who rivals Billy Cotton for length of service of personnel. Jack's pianist has been with him for almost twenty years — other members of his orchestra have been with him nearly as long. Jack has a fine band there at the Astoria, and it's one of the happiest bunch I've come across in the business.

Went to the Astor Night Club the other evening, and was once again greatly impressed with the infectious music of Edmundo Ros. I think it a great improvement since he has added saxes to the band, because now it is a rich, full sound, whilst still retaining its original Latin-American charm. In the old days, Edmundo's band needed miking-up in any big hall, but the addition of these saxes now seem to time their opening and

There is someone in the Carrol Lewis Show that doesn't amuse me, nor, I gather, the studio audience either. . . . still, that's just my opinion. . . . Carrol probably knows best, though, because he's plotted that show to popularity plus.

The "officials-in-charge" at the B.B.C. Malda Vale canteen seem to time their opening and

★ THE VIEWPOINT ★

Professional: COPYING THE DOTS

By Margaret Chamberlain

MUSIC copying isn't a craft that can be "picked up." It has to be learnt, and real proficiency only comes the hard way — by tons and tons of practice. Qualifications a copyist must possess are good eyesight, a firm hand, a knowledge of music (so necessary in cases of transposition and for correcting minor errors in the score), and, above all, neatness and conscientiousness.

A good copyist works a full seven-day week, with all-night sessions a commonplace. Hence the need for a sound pair of eyes. Eyestrain is our commonest affliction, and after a particularly gruelling night's work one's eyes feel as though they've been boiled in oil!

One must always work with the musician in mind—the man who has to read your copying at sight and take in every note and marking at a glance. By using nice large, black notes and by spacing them in relation to their duration and phrasing, the copyist can make the musician's job 50 per cent. easier.

The copyist who isn't conscientious is in alphas about his work. It is all too easy to miss out a rest, a dot, an accent, or even a note; but the fun really starts—as can be imagined—when entire bars of music are omitted!

A proficient copyist can complete as many as eight or ten single sheets of manuscript in an hour, although a comparatively straightforward page can be copied in as little as four and a half minutes by the expert—the man who uses 5,000 sheets of manuscript paper a year!

A number of factors contribute to one's speed of work. For example, a thrilling radio play or some high-spirited swing music in the background acts as a fine pace-maker. Boxing matches over the radio (especially when they're in the lightweight class), are also a good incentive to quick copying. But nothing is calculated to slow one down so much as a cricket commentary.

As a race, copyists are as temperamental as any other people. If one works from a neat score one's own work tends to be neat; but if one is working from a sloppy score the result will often be sloppy copying. Paul Fenhouët maintains that sometimes his ideas for arrangements come to mind so clearly that his writing can scarcely keep pace with his thoughts. In just the same way certain scores will catch the copyist's attention, and the manuscript runs smoothly off the end of the pen without an effort.

Topical: WRITING FOR RADIO

By Gale Pedric

By the very nature of the medium, radio script writing has for many years been an exclusive trade. But the growth of British broadcasting—with its wider scope of Overseas transmissions, greater variety in programme planning, television and the emergence of the Third Programme—has meant a varied market for the free-lance writer. Not that it is easy to write material acceptable for broadcasting. All the same, it is fair to say that new ideas, fresh methods of presentation, clever sketches, plays and programmes based on broad humour are cordially welcomed, and carefully and expertly considered.

As far as Britain is concerned, there exists for the radio writer no "schools" in the accepted sense. In America, where radio is an industry, there are, of course, hundreds of independent stations where the would-be radio man can learn his business. We have no such training grounds. The writer whose work is accepted finds himself right away on a major network.

The B.B.C. was always ready to look outside its own walls for programme suggestions. Now there exists a Script Section, which may be called the first official point of contact between the writer and the Corporation. (I refer mainly to the field of light entertainment.) The Script Section operates as a filter. It finds the "good" type, and finds the authors concerned, and where this is

Without Comment: THE OXFORD COMPANION ON SWING

"ALL such music consists apparently of a simple harmonic basis supplied largely by guitars, piano, percussion instruments, etc. (what is called the rhythm section of the orchestra—if the last word can be used for the small combination employed), with a melodic thread superposed, this last being assigned to some one instrument (occasionally more)—saxophone, trumpet, etc. The accompaniment-harmonic part is played in strong rhythm, rigid, unvary-

ing; the melodic part (often improvised on so much "decorated" performance as to take on an improvisatory character) uses a free rubato. The contrast between the two is piquant and constitutes the charm which the devotees of this branch of popular music are so clearly recognised without, apparently, being capable of the slight intellectual effort required to analyse the nature of their enjoyment." (The Oxford Companion to Music (1942)—Scholes:

Interest: JAZZ IN THE MEDITERRANEAN

By Paul Gotch

IT has long been agreed that jazz appreciation is an acquired taste, and my experience of the reactions of Mediterranean peoples to this unconventional music bears out the theory. The further away from America the less likelihood there is of finding genuine jazz, but, even so, distance may lend enchantment to the ear, and neither climate nor latitude can lessen the enthusiasm of the European once his taste for jazz has been formed.

The Greeks, for instance, have several words for it—as might be expected! But whether it's "ezizatz," "o zing," or "to Deexiztum," it doesn't really matter, because all are immensely popular, especially with the younger generation. The leading jazz figure in Athens is undoubtedly Nick Papadam, amateur drummer and civil servant—who formed the Dixieland Club of Greece in 1945. This was the first Greek "Hot Club" and serious attempt to present the best available jazz to the interested and enthusiastic listener. Negotiations were in progress between Athens Radio and the Hot Club when I left Greece for a regular weekly half-hour spot, and I was able to arrange for the local gramophone company to include a specially chosen jazz record in their monthly list.

Undoubtedly, the Radio Rhythm Club of Athens, started by Leslie Perowne as head of the Army Broadcasting Service, and continued for over two years by Dennis Scuse and Jimmy Hanson, and latterly by myself, was very popular, and, I believe, did bring jazz to a considerably wider public than was otherwise possible.

In Italy to-day things are more advanced; the standard of playing is generally higher, as contact with the West is easier. But, even so, it is a very small minority who are really jazz connoisseurs. Hot Clubs are much in evidence. The first Italian Hot Club was started in Milan in 1935, but it was pestered by the Fascist regime, and finally had to disband in 1938, when the new racial laws made its existence impossible. Now, however, things are flourishing, and there are active clubs with a predominance of live recitals in all large Italian towns. These are federated into one body with headquarters in Milan.

Signor Giancarlo Testoni has done a great deal to foster the jazz spirit in Italy, and, in addition to being a very active secretary of the Milan Hot Club, he is editor of the only Italian periodical devoted to jazz—a well-produced 26 pp. art paper review called "Musica Jazz."

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FOREVER ELLINGTON

(Record Review)

Jazz

Edited by DENIS PRESTON

Caravan (Tizol). Duak in the Desert (Ellington, Mills). Parlophone R3041.
Golden Feather (Ellington). Trumpet No End (Blue Skies) (Berlin). Parlophone R3048.
Sultry Sunset (Ellington). Jam-A-Ditty (Ellington). Parlophone R3052.

By Duke Ellington and his Orchestra.
IT is a pleasant duty to have to review this three months' accumulation of records, and, in view of the abundance now available to E.M.I. labels, it is to be hoped that a regular monthly ration of Duke Ellington will continue.

Having thus welcomed these issues, it may seem churlish to upbraid Parlophone for divorcing "Caravan" and "Duak in the Desert" from their American backings—"Azure" and Chatter-Box" respectively, but since vintage Ellington recordings must appeal primarily to Ellington enthusiasts, it is short-sighted policy to discourage their custom with cross-backings. Although the Ellington-Mills series of records has never been available in this country, it is reasonable to suppose that a fair proportion of our Ellington devotees have, in one way or another, contrived to acquire at least a modest percentage thereof, and I can imagine nothing more infuriating than having to pay 3/11 for a one-sided record, especially in these hard times! Juan Tizol's "Caravan," which won the A.S.C.A.P. Award for Duke Ellington in 1937, has had

its day as a pop tune. It is, therefore, the greater tribute to Ellington's skill as an arranger and his musicians' ability that his own recording should retain its appeal to the present day. But then Ellington's best work has never been affected by changing fashion's style; for 20 years it has followed only the path of its own logical and inexorable development. "Caravan" marks an important stage in this development, for, in its use of an exotic Caribbean rhythm, it was Ellington's first step outside the nominal boundaries of jazz territory. Samba, conga and bolero rhythms have since figured in many Duke Ellington compositions, and, in their way, have been a vital factor in freeing his music from the limitations of a dupite time. That "Caravan," like so many of his early experiments with Latin-American rhythms, was based upon a theme suggested by the Puerto Rican valve-trombonist, Juan Tizol, is but further evidence of Ellington's ability to create music of permanent value out of the ephemeral inspirations of his players.

The most striking difference between the 1937-8 recordings and those of 1946-7 is to be found in the status of the soloist in relation to the composition. In the recent work it is the demands of the composition, per se, which dictate the instrumentalists' role: in the earlier work the soloists, partly by virtue of their improvisatory ability, but largely by their individual and characteristic tonal qualities, were vital contributors to the composition's effectiveness. As Constant Lambert pointed out, Ellington's genius lay in the amazingly skilful proportions in which he used these instrumental colours. "Caravan," in performance, is essentially a soloist's piece, yet the final impression is of a tone poem of considerable ingenuity.

The recent Musicraft recordings suffer from extraordinarily bad balance: in almost every case the soloists are much too prominent and the ensemble too distant and muzzy. This is an indefensible fault of engineering, for the whole beauty of a work like "Sultry Sunset" lies in the complete integration of orchestration and solo part—exquisitely played by Johnny Hodges, and also in "Golden Feather," in which Harry Carney is the soloist, we are given the impression of a soloist with orchestral accompaniment, rather than an orchestral work with solo voice.

Ellington is now rapidly approaching the stage when a miniature score will be as much a necessity for revealing the inner qualities of his music as it is in the case of "serious" writers of concert music. In thematic treatment "Sultry Sunset" shows a healthy appreciation of real musical values. One example will suffice: the way in which the accompanying trombone figures in the second chorus derives from material used in the piano introduction. In the release of this same chorus (the piece is in 32-bar song form, A-A-B-A, as was the second section of the earlier "Come Sunday") the soloist is permitted complete freedom of tempo within the metric pattern—a device frequently adopted by Art Tatum, but, I believe, new to Ellington jazz.

"Jam-A-Ditty" is virtually a concerto grosso for four instrumentalists and orchestra—effective

in the way it combines the body of soloists and the orchestral ensemble, but less effective in the solo variations. Ellington, I feel, made a grave mistake in having Taft Jordan submerge his individuality in an imitation of Rex Stewart. Rex is a musician of greater quality than Jordan, and a personality big enough to carry "his" strange disingenuous mannerisms. Lawrence Brown demonstrates, yet again in this piece, his inability to compromise with his excess of sentimentality in fast tempo improvisation, whilst Harry Carney, who gives such a superb imitation of Johnny Hodges in the languorous "Golden Feather," is another player who sounds ill-at-ease. Once famous for his bubbling vitality, Carney seems to have completely sublimated his natural temperament in striving for a satisfactory sostenuto style of his cumbersome instrument. After Barney Bigard's wonderful improvisations in the earlier "Caravan" and "Duak in the Desert," Jimmy Hamilton seems all the more ill-

sued to such passionate rolling music as Ellington's. I bracket Hamilton with Buster Bailey as the least effective jazz clarinetists, in spite of equally impressive technique.
The appeal of "Trumpet No End" is, obviously, 50 per cent. visual. This is the sort of jazz "battle royal" of trumpeters, which must have "em in the aisles screaming for more! To commend it we have Harold Baker's superbly articulated first chorus, with its many "dizzy" conceits, and execution worthy of Gillespie himself. Taft Jordan's contribution in the second chorus is much more attractive than his work in "Jam-A-Ditty." It has all the earmarks of his natural style, simple and melodic, and a broad Armstrong-like tone. Cat Anderson's incredible technique carries him into the loftiest range of his instrument with complete ease and sureness in the climactic choruses. This is the first time I have ever heard a jazz trumpeter hit E above E above top C. . . I hope it will be the last!

GOOD REPUTE

By John Laurie

DO you want to play well? If you do, don't bother reading this. You see, if you really want to play well, you will succeed without the aid of this article. Of course, you will have to practice for at least eight hours a day; you will have to refuse engagements with bands that play in a style of which you disapprove; you will have to spend a lot of money on tuition; and you will have to make music your only interest in life, even avoiding the formation of friendships which may distract you from your one purpose. If you order your life like this, you will probably become a virtuoso; you will also become rather unhappy, since it will take a musicologist to conduct an intelligent conversation with you.

Now I don't want to play really well. All I am at is being slightly better than average. The Romans had a saying, "Medio tutissimus ibis," and the statisticians of Yale have proved that mediocrity is the most blessed of states. Who am I to quarrel with the combined wisdom of the ancient and modern worlds? Nor do I quarrel with the method, if you can't master it, use no vibrato at all. Many successful players of my acquaintance do this, and the vibratoless style can be quite pleasing, especially in a large band. The last remark applies even more forcibly to the clarinet. Correct dance tone and difficult to attain; and so if you are only a "medio tutissimus" player like I, your best course is to play straight all the time. A passable straight tone is infinitely more impressive than a mediocre dance tone; and if your phrasing is correct, it sounds very far from corny. In fact, reasonable clarinet playing is one of the keys to the thirty bob success that we are aiming at.

So there goes all my space for this week. There are many little tricks of technique that will lift you out of the rut into the "local boy makes reasonably good" class. More details of them will be found in my next article.

also abound in whips and smears. It is just possible to play these without making them seem corny, and it is well worth while to learn how.

My remaining remarks are addressed particularly to saxophonists, since I am one myself. If ever an instrument was made for mediocrities, it is the saxophone. The vast majority of saxophonists in this country sound so ordinary that it is a comparatively simple matter to make yourself noticeably better than the average player. The first requirement is a good tone, or better, the appearance of a good tone. This, in nine cases out of ten, can be acquired by a determination not to starve the instrument of air. That does not mean "blow like hell."

Volume, not pressure, is what is required, and the best way to obtain it is to play from the diaphragm, with the throat muscles expanded as if in the act of pronouncing the syllable "huh!" This will produce not brilliant tone, but one good enough to impress those who don't know, and if you are interested in further details of this method, I will send them to you for a stamped addressed envelope. When you have a decent tone, don't spoil it with an amateurish vibrato. There is a more or less standard correct professional vibrato, and if you can acquire it your stock with the local lads will go up by leaps and bounds. If you can't master it, use no vibrato at all. Many successful players of my acquaintance do this, and the vibratoless style can be quite pleasing, especially in a large band. The last remark applies even more forcibly to the clarinet. Correct dance tone and difficult to attain; and so if you are only a "medio tutissimus" player like I, your best course is to play straight all the time. A passable straight tone is infinitely more impressive than a mediocre dance tone; and if your phrasing is correct, it sounds very far from corny. In fact, reasonable clarinet playing is one of the keys to the thirty bob success that we are aiming at.

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IN THE NORTH

By Billy Butler

NORTHERN news this week is from the theatre pits. The Opera House, Manchester, is doing good business with the Sadler's Wells Ballet, in spite of the heat wave. And in the pit I found none other than clarinetist Gordon Lewin, adding another chapter to his extremely varied career.

Since it is so confoundingly hot, I feel too lazy to make my usual effort to avoid clichés, so I will describe Gordon as a youthful veteran. He figured in some of the old Luxembourg sponsored programmes whilst he was still reading for his B.Sc. at Manchester, and he played with the Hallé whilst completing his musical studies at the Manchester Royal College of Music. During his service with the R.A.F. he played with many of the more prominent Air Force outfits, and the work he has done since his demobilisation places him in the top class both of dance and straight music. Recent jobs have been with Phil Green, the Van Phillips and the Nightingale Club. Gordon left Van Phillips to join the Wells orchestra, and he tells me that he is now headed for the Edinburgh Festival.

Another symphonic player who recently appeared as a swing specialist is Radio Eireann percussionist Pat Regan, who broadcast a session last Friday from Manchester with Peter Kelly (violin), John Roadhouse (reeds) and Harvey Davis (piano). I make no apology for my constant mention of this quartet, and in particular of Peter Kelly. After all, they are good; they are also almost unbelievably self-effacing, and unless this column brings them to the notice of the public they may never get the plug that they undoubtedly deserve.



TIN-PAN ALPHABET

By "The Troubadour"

ARTISTS—They say—Denny Dennis off to U.S.A. to sing with Sammy Kaye.
BRAND NEW—Doreen Blythe—looks swell, rings the bell!
CHAD—What! No Christmas presents?
DAIRY TALK—I tried to buy it back, but he promised me an Autumn Plug!
EASY ON THE EAR—Stanley Andrews, nice and sweet, and with Jane Lee, the band's complete.
FUNNY MEN—Max and Harry (I've got a song) Nesbitt—I'm glad they're mad!
GRACIOUS ME!—Who wants to know—The Story of Joe?
HANDS ACROSS THE SEA—(Jimmy Kennedy) This grand guy is keeping British prestige high (An Ideal Ambassador of Song).INVITATIONS—To Jack Jordan—the greatest chorus programme—why not Bertha Wilmott, the greatest chorus singer?
JUSTIFIED—Tommy Sampson's success. To worshippers of swing—he's just the thing!
KISS—To Johnny Green—nice appearance, voice good, if he doesn't go far—he should.LIKEABLE FELLOWS—Ribton and Richards, singers of "pops"—In my low tavern holding tops.
MORE PLEASE—Records of Dinah Shore please!
NEVER MIND EH!—The B.B.C. chooses the arranger—and the publisher has to pay—I repeat—Never mind eh!
OVERDONE—Bryan Michie's announcements—this geezer's a wheezer!
POPULAR SONGS—Ross Parker's "I'll Make Up For Everything" is a cert for my shirt!
QUESTIONS—What's happened to Sam Browne's new partnership?
REPORTING—If I could report all the things I know—I couldn't 'arf 'ave a go!
SOMEDAY—When it doesn't matter, I'm going to have a wizard "natter".
THINGS YOU NEVER SEE—Gerald in Denmark Street looking for British Songs.
UNIVERSAL APPEAL—Stephane Grappelly would be my bet—if he had his original quintet.
VEXING—The way announcers call Monty—MUNTY, and Compton—CUMPTON. I could give 'em some names that would get them in dead trouble!
WHISPERS IN THE DARK—A certain agent and producer holding hands. (Does this mean wedding bells.)
X MARKS THE SPOT—If a musician's missin' from a Maida Vale session, it's the Amberley Arms I'm guessin'.
YOU TELL ME—Why Ivy Benson gets so few airings in a year—too popular I fear!
ZERO—Can You Beat It?—If there was a degree lower than zero this would rate it!

New Interest In Old Instruments

By JAMES SEDDON

THE clavichord, harpsichord and spinet are having a new lease of life. The genuine interest being taken by musical amateurs in the music of the 16th, 17th and 18th centuries is causing the handful of antique instrument makers in this country to work overtime. One maker alone has already completed over 50 clavichords since the end of the war, and receives fresh orders each week for virginals, viols and other old instruments. Since each instrument is hand made throughout, and would take a single man anything from three weeks to two months to construct, depending on size and intricacy of work, makers are finding it impossible to keep up with their orders.

None of these instruments bears comparison with our modern pianos for power of tone. But each has its own characteristic which cannot be reproduced on the grand pianos of today. The instrument most in demand, and the oldest, is the clavichord. It originated about the fourteenth century, and the first known dated model was made by Domenico de Pesaro, in 1543. In appearance, it is an oblong box, about five feet long and just over a foot wide, with a depth of six or seven inches. A small keyboard is set in the front with a compass of four octaves, and the keys run crosswise to the strings. Into the end of each key is fixed a metal tangent and depressing the key causes it to press against a pair of brass strings. The tone is so soft as to be inaudible six feet away, and infinite gradations of tone can be obtained by finger pressure. One peculiar feature is that by wobbling the finger against a vibrato can be set up, similar to that obtained by a violinist. This tremolo effect is exclusive to the clavichord and can be obtained on no other instrument. Such composers as Bach, Haydn and Mozart all used the clavichord, and Beethoven, though primarily a pianist, was aware of its possibilities. He remarked that among all keyboard instruments the clavichord was the one on which the player could best control tone and expressive intonation.

The clavichord was never too popular in England, where the virginal, or spinet, was preferred. Louder in tone, it could be used for concert work and chamber music. The sound was produced by a bird's quill fixed to the end of the key, which plucked the string when the key was depressed. Due to this action, it was almost impossible to attain the listening value, and evenness of tone, in shape it was similar to our grand piano, but on a smaller scale, and its light weight, cheapness to buy and pleasing shape made it a common piece of furniture in the Elizabethan house-

hold. The Queen herself was a fine player, and it has been recorded that Henry VIII—extravagant in all things—had no less than thirty-nine. A development of the spinet was the harpsichord. Similar in shape and action, it had longer strings and several sets of pluckers. These pluckers were brought into action by stops and by using two keyboards. The loudness of tone and variety of effects made the harpsichord the concert instrument of its day. Loud and soft tones were obtained by using stops, and two melodies running together could be brought out by playing softly on one keyboard and loudly on the other. Having a glittering metallic tone, it was ideally suited for the brilliant displays of the concert virtuoso, and most of the sparkling sonatas of Haydn and Mozart were written for this instrument.

The invention of the piano spelled the doom of all these early keyboard instruments. Beethoven's sonatas and concertos written at the beginning of the nineteenth century were composed for the piano, which quickly became the standard concert instrument. So completely did it oust the clavichord and harpsichord that musicians forgot that they had ever existed. Eminent pianists, such as Rubinstein, Von Bulow and Hallé, had never heard of the clavichord until the 1880's, when A. J. Hipkins brought it to their notice.

A. J. Hipkins and Arnold Dolmetsch were the pioneers in the revival of these and other old instruments. Convinced that music composed before 1800 should be played on the instrument for which it was intended, Arnold Dolmetsch began collecting and restoring clavichords, virginals and harpsichords. Disatisfied with the results, he then began to make new instruments, using those he had collected as a model. From this early work at the end of the last century sprang the series of Haslemere Festivals, started in 1925. Designed to give music lovers an opportunity of hearing music as played in the sixteenth, seventeenth and eighteenth centuries, these concerts have continued until today, and the 22nd took place this year, organised by his son, Carl Dolmetsch.

It is a unique experience to hear the fugues of Bach played on a clavichord, or Haydn's sonatas played on a harpsichord. But the would-be player will find no consolation in the thought that they are any easier to play than a piano. Bach himself estimated that fifteen years are required to master the clavichord, and Arnold Dolmetsch reckoned that it took a lifetime.

The clavichord is justly the more popular, for its quiet tone ensures no disturbance of the neighbours when practising. And, compared with the £120 for a good upright piano, £45 for a clavichord is easier on the pocket. But even this is expensive by eighteenth century standards. Wilhelm, famed instrument maker, would have made a good instrument for £3, and twice the money would have produced an elaborately ornamented piece of furniture fit for almost any drawing-room.

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"The Troubadour"
THE small publishers seem to have top line billing at the moment. Last week I reported Eddie Kasner's "Lucky Song" this week I can tell you of Box and Cox's "Dream Again." Recorded in America by Sammy Kaye and all set for a big plug. Also, the song that won the Hammersmith Palais Competition, "You Went Away and Left Me" being recorded by the Mills Brothers—who said the Americans don't take British Corn!
When "Bing Sings" comes off the air, why doesn't some enterprising disc jockey do a series of Morton Downey? His record the other morning on Housewives was a joy to hear! This grand vocalist has made dozens of wonderful recordings that I'm quite certain would touch the hearts of our own public just as they have done in the U.S.A. for many years past!
(continued on page 6)

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PEG O' MY HEART Will be arriving from New York in September

"MOLTO ANIMATO" THIS MICROPHONE CON BRIO" BUSINESS

By Eric Deeping

THERE you have the perfect expression of a dynamic personality, in four words, meaning, I suppose, "much animated" and "with fire." And how else could we describe Alastair Royalt-Kisch whose whole life can be discussed in no other terms? Tall, athletic, and energetic, this exceptionally talented young conductor certainly has tremendous enthusiasm. If you heard his debut with the London Philharmonic Orchestra last October and marvelled at the performance, you can now see why. It was because he must have been thinking music twenty-four hours a day, dreaming about it, scheming about it, talking about it, learning about it, having it for breakfast, for lunch, and for tea. How else, at the age of twenty-one, up at Cambridge, could he have found time to conduct madrigal choirs, and choruses, and his own string orchestra, and play the clarinet, and achieve prominence in athletics, and carry out the academic distinction of an M.A.? No, when most undergraduates are, I suppose, sowing wild oats, Royalt-Kisch was preparing himself a much richer harvest, the first fruits of which were to be reaped in Italy; although from Cambridge, via the Army as Signals Officer in the K.R.C., to North Africa, and eventually to Rome, was no royal road to Symphony and Song. How many conductors have prayed for the unique and educative experience of working with seven of the great Italian Symphony Orchestras? Have coveted the honour of being the youngest guest-conductor of an orchestra (the Palestine), which Maestro Toscanini himself describes as one of the three greatest in the world? For that, briefly, is what this amazing young man, still in his twenties, has achieved so far. But there is no suggestion of all this in his modest Kensington flat, no outward show of scores, or busts of Beethoven; and Royalt-Kisch himself, in shirt and flannels, looks more like a budding tennis star than the popular conception of an orchestral conductor. Here, in a comfortable, simple home, with a charming wife and little daughter, music does indeed seem as distant as Italy and Palestine... until he speaks; then you know it is seldom far away at all. All men reveal themselves in their work, their wives, and their children, and it is no great surprise to learn that Mrs. Royalt-Kisch is an accomplished "cellist, niece of the late Organist to the King, and a daughter of Hyton Stewart who is Musical



Harry Roy and his band caught from the stalls while rehearsing their new stage show which opens in variety next week.

THOSE who, like myself, have taken all or part of their holidays in mid-August, have had no occasion this year to grouse about the English climate. As I sit behind my typewriter here on the beach at Littlehampton the sun beats down on the keys until they are almost too hot for the finger tips, and the paper curls back around the ribbon after the manner of those pre-war cellophane fish which curled up when exposed to the heat of the hand. In a half-dozen years, a few moments ago, I decided it would not be difficult to imagine that the four rows of typewriter keys were the left-hand keyboard of a forty-eight bass accordion, but a simple experiment in tapping out the left hand part of the "Blue Danube" waltz quickly proved that this would not be an even printable, readable, or even printable, article. The result, as a matter of fact, was a very good representation of the things one is inclined to say after hitting one's finger, instead of the nail, with a heavy hammer! At times I am brought back to earth by the sounds of an accordionist practising in a front room of one of the hotels on South Parade. A reasonably competent player, his principal

fault being too ponderous a bass—a fault which is common to about 80 per cent. of players, in any case. Every student should devote a certain proportion of his practising time to the achievement of a really staccato bass, particularly, I might add, if he wishes to become a good exponent of music in the modern manner. Nothing is more destructive of the effect of a good swing arrangement than a left hand which sticks to the buttons instead of dancing off them. The effect is the same as that of the clumsy tap-dancer whose performance resembles the antics of a baby elephant instead of a fairy princess!

TIN PAN ALLEY (continued from page 3) We have the artists, we have the producer—how about it, B.B.C.? GEORGE MOZART: GEORGE ROBEY; MARY KENDALL: DA BARR; NAT TRAVERS: KATE CARNEY; ELLA RETFORD; LILY LESSER; VESTA VICTORIA. What a performance! Caught these wonderful old-timers at the Met: they really brought ye olde lump to the throat. To see them walk the stage was a joy—because they really do know how to walk a stage! Believe me, the applause they got wasn't just for the sake of old times, it was for their sheer ARTISTRY! Some of our variety "names" could have surely learned something from this Monday night! Thanks old timers, for a very happy evening.

TEN BEST SELLERS The following list of TEN BEST SELLERS, irrespective of price, for week ending August 21, 1947, has been compiled from lists supplied by members of the WHOLESALE MUSIC DISTRIBUTORS' ASSOCIATION in London and the Provinces: 1. People Will Say We're In Love—Chappell, 2/-. 2. Come Back To Sorrento—Ricordi, 2/-. 3. Now Is The Hour—K. Prowse, 1/-. 4. Among My Souvenirs—L. Wright, 1/-. 5. I Believe—E. Morris, 1/-. 6. I Got The Sun In The Morning—Berlin, 1/-. 7. Down The Old Spanish Trail—P. Maurice, 1/-. 8. Gal In Calico—B. Feldman, 1/-. 9. Mam'elle—Francis, Day & Hunter, 1/-. 10. Oh What A Beautiful Morning—Chappell, 2/-. By the way, some of the best film music of the year was written by Anthony Collins for "The Courtneys of Curzon Street." He's now in Hollywood! I do hope this isn't the beginning of a migration—we need all our good writers here at home. THIS WEEK'S QUOTATION. (William B. Yeats) From a sonnet to the B.B.C. Selection Committee. "I, being poor, have only my dreams; I have spread my dreams under your feet; tread softly, because you tread on my dreams."

Another Talk On Amplification

By "Penshot"

THE recent articles by George Melachrino and Jack Coles have proved a vital point. It is no longer sufficient for an orchestra to sit on the bandstand and play their score just as the arranger handed it to them. With the growth of the dance audiences and the subsequent growth of the orchestras and halls, the need for spreading the sound produced has become obvious. Amplification is not really a method of making a hand sound louder; it is a direct broadcasting scheme, which spreads the area covered by the sound waves as emitted from the stand. Different instruments have different effects, and even if they would all have the same volume on the stage the impact of the sound waves on the microphone differ. The vibrations produced by a plucked string are infinitely weaker than those of an open trombone or sax. It is for that reason, if for no other, that the multi-mike system has proved its value. By placing several mikes all over the stand, and each one of them through a separate volume control, you can bring each section to a control panel, at which a "mixer" can then balance the effect. This applies to direct casting as well as broadcast amplification. At a recent Heath session at the Hammersmith Palais, we had a very good demonstration of amplification at its worst. Let me stress first of all that the installation at the Palais is one of the best in the country. Unfortunately it demands a skilled sound engineer to handle the knobs; and on that evening something went wrong. First, the vocal mike was not turned on sufficiently. Paul Carpenter went nearer and nearer to the mike to make it pick up his voice. When finally the control was turned up, he jumped back,

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Accordion Times Edited by J. J. BLACK

take the place of the second feature film, and I see that Mr. Lewis Lee, general secretary of the Variety Artists' Federation, has predicted that "cine-variety" is on the way back. It is possible that some cinemas will turn over entirely to music hall. Either way, it will mean increased employment and greater opportunities for entertainers of all kinds, and since the accordion has lost nothing of its popularity with audiences all over the country there will be plenty of scope for good accordion acts—whether soloists, duettists or larger combinations. I was talking a little time back with a friend, a keen amateur accordionist, who happens to be employed in a branch of the steel industry, which is coming in for a serious cut under the new Government allocation system. He expects that his regular employment may come to a sudden end, but for now he is working for himself on the stage, and I am entirely with him. We don't know, of course, where the new Government powers to direct labour will lead us, but I certainly hope that due importance will be attached to the industry which is concerned with maintaining the morale of the rest of us. We cannot live on entertainment, it is true. But if we are in for a thin time—as I think there is little doubt we are—then we shall need all the cheering up we can get. And I hope that our instrument will be able to take a useful part in building up the morale of our people for the struggle which will be needed to pull us through the difficult times which lie ahead.

Richmond Roving (continued from page 2) puts it into the big band group. Nice series of Saturday morning spots, by the way, Edmundo—and the inclusion of Val Merrill on these broadcasts is a good thing. Edmundo and Val sing so differently!!! Alan Dean, apart from being a first-class vocalist also deserves honours for the very fine arrangements he is doing. Heard his special of Cherokee on the Tito Burns programme last Thursday, and was greatly impressed. To Bernie Fenton, who does the majority of the arrangements for The Accordion Club Sextet, a further bouquet. Those arrangements of his are bright and tasteful, played by Eddie Sauter-Ray McKinley number, "Sandstorm," they received a postcard from a Mr. Percy Pring stating that "Your rendering of 'Sandstorm' was so realistic that my wife ground her teeth all the way through dinner." Les Lambert, replying, said that he was very sorry that "Sandstorm" interfered with his wife's molars, but he enclosed a packet of tooth-picks, which he hoped would remedy the fact. However, in his opinion, a more successful remedy would be a pint of beer, and if Mr. Pring would care to call at the "Sun in Splendour," Notting Hill Gate, which is Paul Fenhouliet's local, and where at least one member of the band is sure to be found, they would be glad to put it to the test.

detriment to the programme, particularly as support for the piano and drums in leading the community singing. A good versatile player is needed for this sort of job, of course—one who can put over a useful programme on his own of semi-classical pieces and musical comedy numbers, but is just at home with community songs or modern "pops." There must be many players of this calibre about. I wonder how many of them have tried to nail down jobs of this sort for the summer season, and how many have been successful. It is my own view that the scope for the all-round accordionist of this sort will greatly increase in the very near future. The new 300 per cent. tax on foreign films is almost certain to mean that in the future, there will not be enough films to go round. Cinema managers will be looking for something else to