

Melody Maker

INCORPORATING

"RHYTHM"

VOL. 23 No. 725

JUNE 28, 1947

[Registered at the G.P.O.
as a Newspaper.]

THREEPENCE



Don Redman told us his pet ambition had always been to drive a London taxi, so the "Melody Maker" sent it for him, and photographed him "plying for hire".

DON REDMAN LOOKS IN ON FLYING VISIT

ON Tuesday, June 17, Don Redman, 47-year-old world-famous American bandleader and songwriter, arrived by air in this country from Paris, accompanied by his co-writer, Dixon Kramer.

Combining business with pleasure, they remained in London until Sunday afternoon, leaving Victoria at 4 o'clock to return to Paris. While they were here, the partners took in as much British dance music as their many commitments would allow and, besides catching a number of broadcasts, Don went along to the Aeolian Hall last Friday afternoon for the Ted Heath transmission.

Furthermore, Don was guest of honour at last Saturday's B.B.C. "Jazz Club," where he talked to Harry Parry and Mark White about the purpose of his visit and plans for the future, and was given a great welcome by the audience.

As listeners to "Jazz Club" will have heard, Don Redman—referred bandleader, instrumentalist, composer and arranger, who was one of the pioneer orchestrators of jazz music for big bands—has decided to give up band-leading in order to devote all his time to songwriting and arranging.

SONGWRITING

Don has long been known to enthusiasts as an ace writer of humorous pieces like "I Heard," "How'm I Doin'," and "Gee, Ain't I Good to You?" and also of jazz favourites such as the celebrated "Chant of the Weed" and "Hot and Anxious."

But he is also adept at writing more sentimental numbers, of which his old song "Cherry" is a fair example, and Don will be writing songs in this vein in future, as well as breaking new ground, with his partner Dixon Kramer, by composing the music for a number of big shows.

Don told the Melody Maker that he and Kramer have seen several stage and screen producers in England. They are hopeful of returning here very soon to work on a show together but, in any event, will have to return to the United States around September to write songs for the new "Ziegfeld Follies" production.

Don Redman and his band arrived in Europe on September 7, 1946, and after some months of concert tours through Scandinavia and neighbouring countries, Don settled down in Paris to play at the Beaulieu Club with half a dozen of his original musicians and a number of French players.

Now all Don's men have returned to the States with the exception of tenorman Don Byas, trumpet player Peanut Holland and drummer Buford Oliver. Vocalist Inez Caravanagh, too, is still in Europe.

DANCEMEN

IN ITURBI ORCH.

A BIG honour was paid to the dance band profession by Joe Iturbi, famous American conductor, pianist and film star, whose concert at the Harringay Stadium last Sunday (22nd) drew an enthusiastic audience of 11,000.

For the performance of Gershwin's "Rhapsody in Blue," by the London Symphony Orchestra, in which Iturbi and his sister Amparo played the piano part, three dance band musicians were brought in for the occasion.

They were Frank Weir (clarinet); Harry Hayes (alto-sax); and Benny Daniels (tenor-sax), and their faultless playing contributed to a fine rendering of the piece.

Denis Walton Rumbaleading At Nightingale

THE gap left at the Berkeley Square Nightingale-nitery by the departure of Jose Norman and his Rumbaleros is being filled by a West End rumba celebrity of several years ago in the person of Denis Walton.

Trumpet-player Denis had a long run at the Coconut Grove and other clubs, after which he served in the Army. Since his demob he has been successfully working over in Brussels, and elsewhere.

Denis Walton starts in this Saturday (28th) at the Nightingale, leading his own eight-piece Latin-American outfit.

With Denis playing trumpet, the outfit includes piano celebrity Gerry Moore; Bruce George (2nd pno.); Henrico (maracas); Bill Reed (flute); Maurice Reed (bass); Alberto (drums, vcls.); and George Sergio (str. vcls.).

The band operates under the agency of Frank Morgan.

Tony Crombie To Lead In Eire

NEW to the ranks of band-leading this week comes young London drum-modernist Tony Crombie, who was with Jack Jackson's Band at Churchills until recently.

Just back from a holiday trip to the U.S., during which he absorbed much of the American dance-band scene and ideas, Tony has now formed his own band.

To-day (Thursday, 28th), he is taking his own outfit over to the Atlantic Ballroom, Tramore, Eire, and his modernistic band will include the following stylists: Jack Fischer (tenor); Terry Brown (trumpet); and Art Greenlade (piano).

An altoist and bassist will be supplied from local talent.

STARS FOR PARRY CONCERT

A FINE list of swing-stars has been drawn up for the first Jazz Club Concert which Harry Parry is presenting for the St. Pancras Arts and Civic Council, at the St. Pancras Town Hall, Euston Road, London, N.W.1, on Sunday week (July 6), at 7.30 p.m.

In addition to the three radio Jazz Club stalwarts—Harry Parry himself; piano-ace Billy Munn and B.B.C. producer Mark White—the personnel already booked for the session includes Duncan Whyte (trumpet); Harry Hayes (alto); Geoff Love (trombone); Reg Dare (tenor); Dave Fullerton (drums); Hank Hobson (bass); and Doreen Henry (vocals).

A new idea which Harry Parry is inaugurating for the Concert is called "The Unknowns' Chance," when he will invite up on the stage any undiscovered musicians who feel they would like to bring their talents before the right people.

Musicians wishing to take part in this section of the programme should bring their instruments with them.

Tickets are already going fast, so immediate application is advised, as the accommodation is strictly limited.

Prices of admission are 5s., 4s. and 3s., and application should be made at once to the Secretary, Harry Parry's Jazz Club, 4, Earlham Street, London, W.C.2.

BING CROSBY DUE HERE TO MAKE RANK FILM WITH BRITISH SONGS

A SENSATIONAL STORY HAS BROKEN DURING THIS WEEK CONFIRMING RECENT RUMOURS OF THE IMPENDING VISIT TO THIS COUNTRY OF THE ONE AND ONLY BING CROSBY, WHO IS SCHEDULED TO MAKE A FILM FOR THE J. ARTHUR RANK ORGANISATION.

Plans already made suggest that the film is due to go on the floor early next year, and the Melody Maker understands—although this is not officially confirmed—that Bing will co-star with our own Sid Field in a film which, whilst not a "musical" in the strictest sense of the word, will, nevertheless, feature the "Crooner" singing several British songs.

This welcome boost for home-grown songs is one of the most significant features of the whole project, and should give a much-needed fillip to the industry.

It is also significant as representing a change of front on the part of Wesley Ruggles, who, it is understood, will direct the new film.

Ruggles, it will be remembered, was responsible for the not too successful "London Town" production, with its imported American songs.

AIRINGS?

During his stay in this country, Bing Crosby will continue his weekly broadcasts to America, and this, of course, implies that negotiation by the B.B.C. may make these programmes available to British listeners.

Bing's last visit to Britain was during the hectic flying-bomb days of 1944, when he sang to Forces audiences all over the country. He also broadcast from the Queensberry All-Services Club (now the London Casino), and with George Melachrino and the British Band of the A.E.F.

GLORIA HURT.—At present leading her Girls' Band on a six months' tour of Portugal, bandleader Gloria Hurt was involved in a bad motor-smash at Povoas de Varzim, where the band was playing at the Casino. She sustained two broken ribs and was badly bruised and shaken, but we now learn she is making a good recovery, and has resumed conducting, although she is still encased in a plaster-jacket. The band was led, in her absence, by viola player Mabel Willis Brown.

All Set For the Jazz Rally!

EVERYTHING IS NOW SET FOR THE HISTORIC "MELODY MAKER" COLUMBIA PUBLIC RECORDED JAZZ RALLY OF 1947 THIS SUNDAY (29th).

The thousand people who were lucky enough to obtain tickets for this heavily "oversubscribed" show, should be in their seats early, and doors will open at 2.15 p.m. The Rally itself will start promptly at 3 p.m., and will be preceded by a luncheon for all the participating musicians at 12.30 p.m.

Thanks to the much-appreciated and friendly co-operation of the Decca Record Company, certain contractual difficulties regarding the appearance of members of the Ted Heath Band and the Squadronaires have been successfully ironed out, and nearly all the selected stars have now accepted their invitations.

In the case of Jack Parnell, however, three months ago, he booked a plane passage to Monte Carlo for this Friday (27th), and, if he cancels his reservation, will never get another chance this year to take his holiday abroad.

He is, therefore, unable to appear at the Rally, and, in his place, an invitation has been sent to the runner-up in the Drum Section—stylish young Norman Burns, who was only a vote or two behind the leaders.

Clarinetist Nat Tempie, busily bandleading at Butlin's, Skragness, is another non-starter owing to his heavy commitments at the camp.

As we go to press, acceptances are pouring in from the star musicians, and it is certain that some really grand jazz will be waxed by some really grand players.

A special photographic and reporting coverage of the Jazz Rally will appear in next week's Melody Maker.

Remember—it takes place at the E.M.I. Studios, 3, Abbey Road, St. John's Wood, London, N.W.8, this coming Sunday at 3 p.m. The nearest station is St. John's Wood (Stanmore line from Piccadilly), and the 53 bus from Baker Street passes the door.

Barry Wicks for Brayhouse

MUSICAL personality Barry Wicks, noted for his accomplished style of vibraphone playing, is now rehearsing a quartet which is due to open at the Brayhouse Club, Luke of York Street, London, W., on Sunday, July 20.

The personnel Barry has booked for the occasion comprises himself (vibes); leading Jimmy Henney (pno.); Sam Adams (gitar.); and a bass player yet to be fixed.

Barry's re-emergence into the West End musical sphere recalls his extensive activities as a bandleader before World War II. He was one of the first leaders to be featured by the B.B.C. in a regular series of swing programmes, and, during the war, he attained notability with his "All-Services" Dance Orchestra, which broadcast often to the Forces.

Barry's new Brayhouse combo already enjoys the distinction of having been booked for an Overseas "Caribbean Carnival" transmission, which will be recorded to-morrow (27th).

Jazz Club: Critics' Choice

THIS Saturday's penultimate session of the radio "Jazz Club" (6.15 p.m., Light), will present leading West End musicians who have been chosen by six of the country's leading jazz critics.

Three musicians tied for first place on trumpet, four for clarinet, and two for piano.

Producer and Club chief, Mark White, has had the unenviable job of making the final selection, which he accomplished by the simple expedient of drawing from the hat, with the result that the following stars will be heard on the session: Billy Munn (piano); Jack Fallon (bass); Norman Burns (drums); Pete Chilver (guitar); Ronnie Chamberlain (soprano); Tommy Whittle (tenor); Freddy Gardner (clarinet); Dave Wilkins (trumpet); Lad Busby (trombone); and vocalist Josephine Barry.

DORCHESTER BACK ON THE AIR

THE famous Dorchester Hotel—venue at one time or another of half the name bands in London—is to resume broadcasting after a lapse of many years.

First date in the new broadcasting series is July 8, and resident bandleader Wally Chapman will be heard, with his full 13-piece combination plus one or more additional vocalists, from 10.35-11 p.m. (Light).

Wally Chapman has been resident at the Dorchester for five years, but this is one of the "big time" West End jobs where the band leads an essentially tucked away and retiring kind of existence, as far as the outside public is concerned.

The series of broadcasts—a plum for Chapman to which his lengthy run at the Dorchester, plus his many years in the business, undoubtedly entitles him—will bring the band bang into the limelight. It will at last give fans and public an earful of the melodic, musicianly style of this brainless outfit of reeds, strings and rhythm.

Wally's broadcast will feature his own solo electric guitar, on which instrument he has built up his reputation. The outfit includes Tommy Harrison (piano); Tommy Dummer (novachord); Jimmy Jack (drums); Ivor Rich (bass and vocalist); Cliff Cadman (1st alto); Tommy Lennon (alto); Len Conley (tenor); Les Barker (tenor); Andy Wolkowsky (guitar); and Lou Harris, Harry Balen, and Jimmy Trowbridge (violins).

"OKLAHOMA!"
PEOPLE WILL SAY WE'RE IN LOVE

"OKLAHOMA!"
OH! WHAT A BEAUTIFUL MORNING.

THE SEA

CHAPPELL & Co. Ltd.

50, New Bond Street, London, W.1 (Mayfair 7600)

BOSWORTH'S TERRIFIC NEW PUBLICATIONS

ARTIE SHAW'S FAMILIAR MOE

8/8 Piece Band
Recorded by Harry Keyes on E.M.V. 2.5512.
Orch. 2/6 each

LIONEL HAMPTON'S LOOSE WIG

Full Band.
Recorded by Lionel Hampton on Decca.
Orch. 3/6 each

THE SAMBA SENSATION VEM-DEM

(THE CUBAN KISSING GAME) Recorded by XAVIER CUGAT
Broadcast by EDMUNDO DOS, ROBERTO INGLEZ, FRANCISCO CONDE, SYDNEY LIPTON, JOSE NORMAN, HARRY LEADER, EL MARIUS, etc.
Orchestration 3/6d. Song 1/-

GEORGE SHEARING'S Latest Compositions in the CAMEO SERIES

MISS MAGNOLIA

Recorded on E.M.V. 2.5424.
8-8 Piece Band. Price 2/6d. each

ZOMBIE

Recorded on Decca
8-8 Piece Band

SEND FOR FREE NEW SWING CATALOGUE, 1/-
BOSWORTH & CO., LTD., 14/16, No. 1 St., Regent St., London, W.1
Regent 4941/2

Letters

I HAVE just read the letter of Maurice Gilbert "Cut-rate press" who dislikes a pro taking over his semi-pro band for less money.

Has nobody ever thought of the check and impudence of semi-pro musicians doing jobs that are required, and urgently, by men and women who depend on music for a living?

Of course they are after every job they can get, even at the expense of a semi-pro, who, after all, does musical work in the evenings "just for fun."

I have had long experience in the music world and am now a semi-pro, but I have sense enough to know that the pro come first in the field with regard to jobs. Maurice Gilbert should think for a few minutes.

EDITH TAYLOR.

Reading.

ONE DAMP THING . . .

I WAS amused by the advice given to S. Nabet by the "topline" drummers of America on the subject of bass-drum damping. I am only a common drummer-vocalist, but I used the method they mention more than twelve years ago, and have long since discarded it for a better one. It seems these top-line drummers don't know everything!

RON BROADBENT.

Warrington, Lancs.

... AFTER ANOTHER

STILL on the subject of damping a bass drum and yet retaining much of the "undamped" tone, I must point out the obvious fact that much depends on the acoustic qualities of the drum itself, and on the heads used.

My personal choice is the 24-in. bass drum with evenly matched heavy white heads. Used in conjunction with a soft lambwood beater not much damping will be required. But if you still have to damp, don't fasten loads of felt to the heads—just remove one head, place an old blanket or something similar inside the drum, and replace the head. This should successfully kill that "boom" which is so unpleasant and yet not interfere with the basic tone of the drum. By the way, the blanket should not be folded up at all, but fluffed out so that it takes up as much room as possible.

ROYSTON LOW.

Ealing, W.12.

SENSE AND SENSE-ABILITY

I HAVE read Vernon M. Fisk's letter in the June 21 issue of *Melody Maker*, criticising my recent article, "Formula for Swing," but, like my old-time player, it is war of the mark. Mr. Fisk has made some very accurate statements, but they have no bearing on my article, as my conception of timing ability is not identical.

I have always regarded timing ability (when applied to music) as two separate elements. A classical musician may be endowed with a perfect time sense, but only in connection with the true values of crests and quavers, etc., through academic teaching.

I am under the impression that Mr. Fisk's idea of timing ability is of this nature, and, if so, is it to be wondered at that his classical musicians fail to produce swing when playing from parts written in the swing idiom? They are time-perfect

academically, but certainly do not possess the sheer timing ability as illustrated in my formula. Naturally, there are exceptions, such as musicians being adept at both classical and dance music.

The natural rhythmic soloist (as referred to in my article) has a timing ability that is not defined by written notation. These musicians read a part, but transform the notation value into fractional differences of time. It is this time element that does make all the difference.

I would suggest that Mr. Fisk's criticism is without foundation, being based on his misinterpretation of that part of my article.

JULES RUBEN.

West Hampstead, N.W.4.

ANNIE GETS THE DRUM . . .

IN your issue of June 14, you made reference to Timpal effects produced by Jack Greenwood at the London Coliseum show, "Annie, Get Your Gun."

As there has been some discussion concerning the manner in which these effects are produced, we feel that the position ought to be clarified by explaining that Mr. Greenwood is using the prototype of the Carlton "All-in-One" cymbal, which is the subject of Patent No. 6987/46.

These instruments are not presently available, but the principle will be of interest to your readers.

The effects in question are produced on a vertical bass drum which is operated by a bass drum pedal striking the bottom skin. The top skin can be manually tuned to a given note, and can, by using tom-tom beaters in conjunction with a second foot operating pedal, produce a chromatic range of notes.

JOHN E. GALLAGHER AND SONS, LTD.

DICK SADDLE, Sales Promotion Manager.

Clifton Street, E.C.2.

... AND THE HAND

I READ the report in last week's *Melody Maker* on "Low Stone Gets a Bouquet for 'Annie, Get Your Gun.'" I saw the show in the first week, and I must say R. E. deserves full marks.

The show was terrific and the best I have seen for a long time.

Last October an American friend of mine brought over a complete album of records of "Annie, Get Your Gun" to Bombay. I was very impressed with the numbers, so, naturally, was keen on seeing the show.

I have seen several musical shows since I have been in London and I have been disappointed. At first I thought perhaps it was due to the coloured films of to-day being responsible, and that the theatre was a thing of the past. But after seeing "Annie, Get Your Gun" I have come to the conclusion it is not the theatre but the show that counts.

KEN MAC.

Brighton.

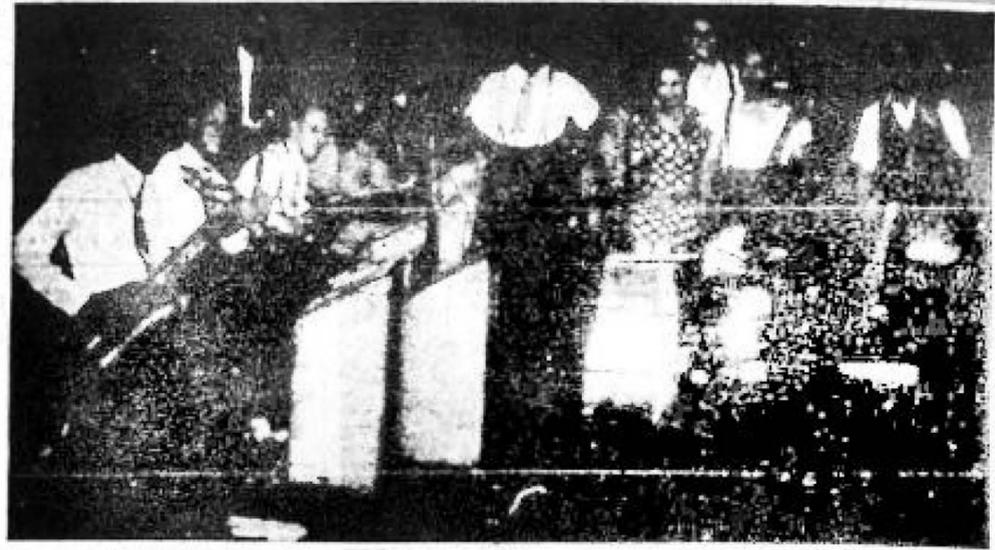
BEST OF ALL

I DO not agree with B. W. Austin that Ted Heath's band is the greatest. Personally, I like the "Sky-rockets."

Has B. W. Austin ever heard Stan Kenton, Benny Goodman and, best of all, Woody Herman? These are the greatest ever.

W. P. NICKS.

Plumstead, S.E.13.



Here is the latest exclusive *Melody Maker* photograph showing Leslie "Doc" Washburne looking broadly in the course of his song. A recent release from the band, a recent release in Town. On Leslie's right are Mr. Bob King and Bob Kaye, the well-known entertainers, who are dancing and singing with the show. At the far position, Clitheroes, for the present week, Leslie plays a "concert" of folk songs (note) and then goes on, next week, to carry out a number of one-night stands around the Norwich area. The following week he returns to the air.

Hits & Pieces

JOE LOSS, with Howard Jones vocalising, will specially feature Campbell Connelly's "Heartaches" at all sessions at the "Villa Marina," Douglas, Isle of Man. . . .

So Ray Martin's wonder orb are due back on the air for four Saturday afternoon slots, July 12, 13 and 24, and August 2. Could be Sir William Haley and the programme planners didn't ignore my open letter after all. Anyway, could be, and thank you, gentlemen. . . .

Two Basins, Tuxedo, Angus Drive! From a pro copy, Irwin Dash played a new American jingle to Syd Green

Music is not yet convalescent, and showing no signs of better breathing. I kinda like a new honkeyditty—"Sunday Kind of Love," which Elton (Box and Cox) Cux told a contact man that Toronto was a certainty for the Big Race on the 16th, he was advised to save his dough and put it on Maurice Winnick for the 18th. . . .

Carl Barrister ran away with the Ted Heath Swing Show at the Palladium, Sunday (14th). Glad to see the "Stardust" going slightly more "Joe Public." They're learning, but slowly. . . .

Publishers are X pounds richer every time Jan Wildeman's crew take the air. The up-and-coming Cricke-wood maestro doesn't ask for specials. His competent arrangers' team enjoy doing 'em out. . . .

As a reader writes: "I'm through with reading 'Hits and Pieces' Stop kidding, brother, you'll be back for your weekly ration TO-DAY! . . ."

Harold Smart, pocket edition on Papa (Moonrakers) Charles, just closed a brilliant descriptive piece, "Piccadilly Panorama," for piano and orchestra. Better hop on this one, fellers, it's red hot. . . .

Got a nasty leer from a non-commercial minded maestro down at the "Jazz" Francis "Dutch Boy" in Bond Street the other evening. He played "babies" and wouldn't talk, and neither do his broadcasts. . . .

Have you heard Doreen Stephens' "Among My Souvenirs" with the "Souqs" on Decca? The gal really sells on this platter. . . .

Don Keston "landed" it back to Preston after his rehearsal for "Mystic Ball" last Thursday morning, and the special jaunt cost him a cool £24. . . .

Britain's Top Tunes

- The following list of ten best sellers, irrespective of price, for week ending June 23, has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the provinces:—
1. AMONG MY SOUVENIRS (L. Wright)
 2. TELL ME, MARIANNE (Southern)
 3. GAL IN CALICO (L. Feldman)
 4. TRY A LITTLE TENDERNESS (Campbell Connelly)
 5. HOW LUCKY YOU ARE (Kassner)
 6. PEOPLE WILL SAY WE'RE IN LOVE (Chappell)
 7. ANNIVERSARY SONG (Campbell Connelly)
 8. YOU WENT AWAY AND LEFT ME (Box and Cox)
 9. APRIL SHOWERS (Chappell)
 10. TIME AFTER TIME (Edwin Morris)

NEWS IN BRIEF Edited by CHRIS HAYES

NEXT Monday's "Band Parade" (30th) promises to be a particularly bright affair, featuring, as it does, Teddy Foster and his Band, and Chappie D'Amato and his lively orchestra from Hatchett's Restaurant in Piccadilly.

In addition, the Foster outfit has a further airing booked up for July 11. Meanwhile, fans in the North of England are enjoying the Foster brand of music this present week at the Oxford Galleries, Newcastle-on-Tyne.

ABBOTT IN USA.—International music-publishing relations were further cemented recently by the hospitality extended by Ralph Peer of the Southern Music Publishing Company at his home at Park Hill, Holly wood, to Joseph, the Abbott director of Francis Day and Hunter, and his wife. Although John, on vacation in California, was seeking no business tie-ups, he managed to visit all the important film studios.

PIANIST BRAIN AT PAIGNTON.—Spending the summer season at the Forbes Chalfet Hotel, Paignton, where they feature a fine evening and light music during lunch and dinner, pianist-organist Reg Brain leads George White (alto, bar., clar.), Len Eastwood (tenor, clar., vib.), and Jack Knight (drums).

LEN REED WEDS.—Best of luck to clever young mimic Len Reed, who was married on Sunday last (22nd) to Miss Kathleen Gould at Exerton Road, Snyanger, Stamford Hill, N. Well-known guests included vocalist Sally Brown and Astoria band leader Harry Leader, who manages Len.

MORE AIR FOR MARRIOTT.—Cardiff leader Tommy Marriott, who leads the Celtic Ballroom Orchestra, which has been at the Celtic Ballroom for three years, has a return broadcast on Welsh Regional on July 3, due to a recent successful string. Tommy, who was a professional until the outbreak of war, being for three years with Vincent Ledwith, is now a semi-pro, having taken on Local Government work. He also and clarinet he leads Laurie Davies, Rex Hoakins and Jack Warr (saxen), Tommy Prately (pno.), Edgar Davies (bass), Terry Dyke (clar.), and Norman Mills (drums).

ROCKET RESULT.—Opening at the Britannia Pier, Yarmouth, on Thursday last (21st) the Blue Rockets, directed by Benny Daniels, delighted both the management and the 1,150 dancers and fans who crowded the dance floor to welcome them.

TRY AGAIN.—One-time contesting band leader Bill Try took up the baton once again when he conducted the dance club band at a recent dance—the club being one which he formed at Finchley Park to further cultural, fraternal and recreational interests.

SCARFF BACK.—After playing in the north country since his demobilisation from the R.A.F., bassist Johnny Scarff is back in Town and can be contacted at 127 Finchley Road, N.W.3. Telephone number: Primrose 1944.

Southern Counties Champions. Eric Wakefield recently stood on the other side of the fence when he organised the contest at High Wycombe—and won successfully, too. A band leader for 21 years, Eric and the boys are now in their fourth year playing for dinner dancers at the "Compleat Angler," Marlow-on-Thames.

DAVIES DOING WELL.—West of England trumpeter Glyn Davies, who moved from Bristol to Bournemouth upon his exit from the Army, is getting nicely acclimatised in the Hampshire resort, and has now opened with his own quartet, featuring a lot of Latin American music, at the exclusive Sokoto Club, Bournemouth. On trumpet and vocals, Glyn leads piano-arranger Alan Godsell, tenor-clarinetist Stan Hyde, and drummer Allan Bladen.

BROOKS ON BUZZER.—Young Tottenham drummer Jeff Brooks, who is spending the summer with Harry Farmer and his Electromatics at the Blue Lagoon, Newquay, now has the phone installed at his London home, the number being Tottenham 921.

"SKYMASTERS."—Name of the vocal quintet with Leslie Douglas and his Band has now been changed from the "Serenaders" to the "Skymasters."

NON-SKID BAGS DRUM.—Chicago handi-capper Sam Cassato has invented a non-skid unit for bass drums. Consisting of two strips of metal, one end of each strip is bolted to the drum, and holes are bored in the other end into which the drummer fits the front legs of his chair.

WANTED.—Tenor for Eric, stylish trumpet to tour, pianist for Channel Isles, and tenor trumpet and drums for North Wales. Write to Jerry Dawson, Manchester Office.

ACCIDENT TO OSBORNE.—An unfortunate accident has befallen Stan Osborne, sax-leader at the Pavilion, Bournemouth, who broke his arm while starting-up his Bentley racing car. Although receiving hospital treatment, Stan has gamely continued to appear on the stand at the Pavilion.

COX'S CHELSEA CORNER.—Denny Cox, whose quartet has been very popular at the Garden Corner Club, Chelsea, has now installed a deputy outfit, owing to the amount of work he has for his quartet around Richmond. All ex-R.A.F. musicians, pianist Denny leads drummer Mickey Walker, altoist Freddy Sykes, vocalist Johnny Dick, and tenor-sax Maurice Perdi.

HAWAIIAN AIRINGS.—A. P. Sharpe's popular Honolulu Hawaiians can be heard over the air on Monday next, 30th (10.15 a.m., Light), on July 11 (11 a.m., Home), and on July 12 (11 a.m., Home), in addition to regular suitcases Ronnie Joyce, the Broadbents feature silver-voiced tenorist Kathleen Heppell.

M.P.C.P.A. BALL.—The Music Publishers' Contact Personnel Association announces advance details of its First Annual Ball which will be held at the Lyceum, London, on October 20. Dancing will be from 9 p.m. to 3 a.m., in the resident bands, plus a host of famous West End bands, musicians and artists. Tickets will be one guinea each and the proceeds will be devoted to the M.P.C.P.A. Benevolent Fund.

GOLFING DAY FOR SKYS.—Having a day out the Skyrackets will some friends are holding another Open Golf Tournament at Iffley on Sunday, July 6, when all entrants will attempt to whack the golf champion, saxophonist Bill Apple!

CALL SHEET

- (Week commencing June 30)
- Mal ALLEN and Orchestra.**
Pier Pavilion, Clacton-on-Sea.
- Ivy BENSON and Girls' Band.**
Empire, Nottingham.
- BLUE ROCKETS.**
Green's Playhouse, Glasgow.
- Blanche COLEMAN and Girls' Band.**
Pier Pavilion, Sandown, I.O.W. (Season).
- Billy COTTON and Band.**
Winter Gardens, Morecambe.
- Leslie DOUGLAS and Band.**
Pier Pavilion, Weymouth.
- Teddy FOSTER and Band.**
One-night stands, North-West.
- Morton FRASER and Harmonica Rascals.**
Tivoli, Aberdeen.
- GERALDO and Orchestra.**
Hippodrome, Birmingham.
- Nat GONELLA and Swing Trio.**
Empire, Brixton.
- Henry HALL and Orchestra.**
Empire, Glasgow.
- Vic LEWIS and Orchestra.**
One-night stands, South.
- Joe LOSS and Band.**
Villa Marina, Douglas, I.O.M. (Season).
- Vera LYNN.**
Hippodrome, Bournemouth.
- Felix MENDELSSOHN and Hawaiian Serenaders.**
Empire, Hackney.
- Sid MILLWARD and Nitevits.**
Empire, Newcastle.
- Oscar RABIN and Band.**
Seaburn Hall, Sunderland.
- TROISE and Mandolines.**
Empire, Shepherd's Bush.

An all-star concert presented by Maurice I. Kinn at the Winter Gardens, Margate, last Sunday, which included Stewart Macpherson in "Twenty Questions" and Johnny Denis and his Novelty Sextet with Billie Campbell, resulted in terrific business being done. Over 500 people were turned away, and a queue for unreserved seats formed six hours prior to the concert.

YALE MUSIC CORPORATION LTD.

PRESENT

AN OUTSTANDING NOVELTY

MORE FISH IN THE SEA

BACKED WITH

IT HAPPENS EV'RY DAY

S.O. 3/2 POST FREE F.O. 3/8

133A, CHARING CROSS RD., LONDON, W.C.2. GER. 5063-4-5

The ACCORDION DEVELOPMENT CENTRE

Gives you the finest all-round Accordion Service in the Country.

ACCORDION LABORATORY

DIRECTED BY THE SPECIALIST

F. GAUDINI

All Overhauls Guaranteed for 12 months

WE STOCK ALL MAKES OF ACCORDIONS

Part Exchanges and Hire Purchase facilities arranged. Send for full lists.

SPECIAL BELLWOW STRAPS—SHOULDER STRAPS—BACK STRAPS—BELLOW CORNERS in 4 DIFFERENT SIZES—MUSIC STANDS, ETC.

ACCORDION SCHOOL

Directed by A. Dante

That Guarantees Success to the Serious Student

Accordion Music by Joe Alviani, John Gart, E. Effros, P. Deino, C. Magnano, J. Sherry, etc.

131, HAMPSTEAD ROAD, LONDON, N.W.1 EBS. 3847

MIND THE DOORS!

AND LISTEN TO THE

SUBWAY BOUNCE

ORCHS. NOW READY. F.O. 3/6

Cosmo Swing Standards:

SARATOGA • NATTERING AROUND • FLORIDA SPECIAL

Cosmo 7-Piece Orchs.:

HANDY ANDY WHO CARES? SOUND YOUR "A" JOHN SOMETHING FOR THE BOYS

COSMO MUSIC (LONDON) Ltd.

36, DEAN STREET, W.1

ORCHESTRATIONS!

ALL publishers' work returned post. Send for lists, etc., to our UNIQUE ORCHESTRAL SERVICE.

Still the best waltzes are:—

"ONE LOVE I KNOW"

and

"Just Before We Say Goodnight"

and

"MY PAST" (W)

Sub terms: 12 10/-, 18 12/6d.

The W. J. ALLINGTON MUSIC CO. LTD.

12/13, BERNHETTER ST., W.C.2

TELE. 5427

BROADCAST BY EVERYBODY

THE FIRST DAY OF SUMMER

DOUBLE NO. FOX TROT, SO 3/6, FO 3/6

And the Nation's Favorites:

HOW LUCKY YOU ARE

A permanent resident on "HIT PARADE"

FOR YOUR SUMMER JOE DON'T FORGET

WALTZING THRU' ERIN and WALTZING THRU' HIGHLANDS

The two most popular Medleys

SO 3/6, FO 4/-

E. KASSNER LTD.

13, BERNARD ST. W.1

GER. 4873

Harry Singer's GUIDE TO ARCHER STREET

No. 1—The Hairdressing Establishment

THIS shop has a little window for sales which is very handy for spotting the character who owes you money and has dodged inside to evade you. If you look inside, you'll see the face of the proprietor, who probably knows more about music as a business than any musician will ever know.

This genial personality knows a lot about musicians, too. He is, thus, a strong advocate of birth-control. He has also introduced to Archer Street the successive fashions in gent's hair styles from the ragtime bob to his latest re-bop haircut.

Seriously though, one must give credit where it is due, and he even manages to get my hair to lie down in good order, thereby creating a precedent.

If you're fond of Rabelaisian humour, you should always go there for a haircut. In the afternoons it is usually full of musicians, so if you wish to avoid their company, go in the morning, when you will usually find an assortment of interesting people from whom you will glean enough information about dogs and horses to enable you to start practising as a vet. The same applies to the afternoon, of course.

The other afternoon I was steaming under a hot towel when a variant was introduced to the conversation. I actually heard a bandleader book a musician for a job!

Although it was only a gig, the whole place was awed into a reverent two-minute silence, finally broken by catty remarks directed at the lucky musician. However, he requested more oil, with which he was duly anointed, and emerged from his cocoon looking the bright boy of the place, and even tipped sixpence—at which many jaws dropped.

The Facts behind the SLUMP

A powerful and revealing article specially written for the "Melody Maker" by **FELIX MENDELSSOHN**

IS there a slump or isn't there? There seems to be an unaccountable difference of opinion between certain sections of the profession on a matter which, to me, is as clear as daylight. And, at the risk of being called defeatist by those who prefer to shut their eyes to the facts and go about declaring that everything in the musical garden is lovely, I state categorically that there is a slump, and the sooner we all acknowledge the fact the better.

For only by facing up to facts and examining them can we bandleaders hope to restore our position in the world of Variety and save ourselves from disaster.

And what are the facts? They are that: (1) The dance band on the Variety stage is no longer the draw it was; (2) Sunday concerts are no longer a remunerative proposition from the bandleader's point of view; (3) film work is negligible; (4) record sales are restricted by lack of supplies; (5) broadcasts do not and never did show a financial profit; and (6) the public is getting sick of dance music in its present form.

No? Let me give you some more facts. The average takings at Variety halls have dropped during the past six or eight months from between £500 and £800 per week. The fuel crisis, the freeze-up, the transport strike, the heat wave have all, in turn, been blamed for this. I say they are incidental factors which, normally, any bandleader would have weathered without serious difficulty.

Far more serious, in its long-term effect, is the increased tobacco tax, which has resulted in a preference for twenty cigarettes rather than a seat in the stalls to listen to dance music—and Variety in general—which no longer have very great appeal.

But more serious still, though happily a factor that could be

remedied by far-sighted members of the Variety profession, is the system under which touring bands have to work: the system which forces the bandleader to top the bill to take over the supporting acts supplied by the agents booking the theatre.

The cost of these supporting acts is nowadays becoming prohibitive. For a Number One theatre their combined salaries are anything up to £375 per week; for Number Twos, between £180 and £275; for Number Threes, the cheapest bill runs to about £150.

The Cost

These must be paid. So must the members of the orchestra. In my case, with 25 artistes to pay, the weekly pay-sheet amounts to well over £300. This does not take into account the cost of renewing scenery and costumes, cartage to and from theatres, increased railway fares, contra account (posters and handbills), tips to doorkeepers, front-of-house messengers, electricians and local stage manager, stage hands' in-and-out money (10s. each), long-distance phone calls from the provinces to the London office, entertaining in the interests of publicity, and, of course, agents' 10 or 5 per cent.

It is obvious from this that one must play to big figures. And, alas, the days of the packed house are gone so far as stage dance bands are concerned. At the most, I would say, there are six provincial theatres where a bandleader now stands to make real money. Elsewhere, it is a toss-up whether he makes £50 to £500 or loses between £200 and £400 on the week.

He can think himself lucky if, on an average good week, he finds £20 in his pocket at the end of it. A bad Monday and Tuesday can soon put an end to his hopes of even this.

You will probably say: "Then why not cut down the size of the band?" Audiences will then say: "Oh, it's not so good as it was last time they were here." And their friends will stay away. The bandleader trying to cut his losses by cutting his personnel is, in fact, cutting his own throat.

So he tries Sunday concerts. Between £100 and £200 can be earned here. But to get to these dates, fares up to £50 must first be met, extra salaries at the union minimum of £3 3s. per man and agent's commission 0-10 per cent, take a bit more—and the bandleader in luck comes away with an extra five and an extra grey hair or two. He books these dates for the most part altruistically, for the sake of his boys. And Sunday concerts are seldom the draw they used to be.

What has caused this depression? Why, most significant of all signs of dwindling public interest, no fans around the stage doors these days? Why, in short, this falling-off of public interest in dance bands?

The Cause

I lay the blame in two directions. On the B.B.C.—and on the dance bands themselves. More than any other factor, the B.B.C.'s policy in regard to dance music has whittled away the major drawing power of any dance band—its personality. Irregularity of broadcast dates, the ban on leaders making their own announcements, the suspension of late-night (ten till midnight) broadcasts, interference with the style of music played—these, more than anything else, in my opinion, have emasculated British dance music.

What present-day top-line Variety band has built its reputation with the public through the B.B.C.? Every one of them—Cotton, Hall, Roy, Loss, etc., to name only a few—established its name in the comparative hey-day of pre-war broadcasting.

But, side by side with this, blame must be laid at the door of the "wide" bandleaders who rushed on to the stage during the war years, when practically anything went, and cleaned up at the expense of those trying to put over a good show today.

Blame must also be laid upon certain present-day bandleaders whose lack of personality and stagecraft are a travesty of the Hylltons and Paynes who paved the way for dance bands to enter the Variety lists at all.

So I would like to see, as the first step back to popularity with multi-hall audiences, a change in outlook at the B.B.C. Put back the bands at regular and favourable times, allow leaders to prove that they really exist and are human, permit them to play their own kind of music and build up their own soloists in their special solo spots (retire-



Felix Mendelssohn is here seen with Louise Reynolds, featured singer and dancer with his Hawaiian Serenaders.

ber Maxie Bacon's "Tiger Rag," Nat Gonella's "Georgia," Tiny Winters' "Little Nell," etc.). Recreate, in brief, public interest in dance music and its players.

Next, intending stage bandleaders must realise that if they are to top a Variety bill they must be prepared to put on a big spectacle, fully rehearsed, able to stand comparison with the other (fully rehearsed and playing always at concert pitch) acts upon the bill. Small bands are lost on the average stage, and you will never be more than a co-top without a big band.

Thirdly, the system of forcing leaders to take over the costs of the present-day highly paid "rest of the bill" must cease. Bands must be booked as a single act, without adding further to their leaders' already considerable burden.

If these three moves are made,

then, maybe, bandleaders will stand a chance of restoring themselves and their music to popular favour. If they are not, dance bands will continue on the downward path until more than an occasional top-rating Variety date will be wholly out of the question. Dance music will then lose even more of its fast-dwindling British supporters, so that we shall be turning even more to the possibilities that await us on the Continent.

We are at the crossroads now. I openly challenge any band to show figures proving a substantial profit over the past year—and I am not excepting any of the star dance bands or novelty combinations at present touring.

Things are in a lamentable state. It is up to all of us to face that fact and speedily cooperate to find the way back to public approval and at least financial security.

Eight years old, but still perfect jazz

Edgar Jackson's Record Reviews

BARNEY BIGARD AND HIS ORCHESTRA
****Barney Goin' Easy (Barney Bigard) (Am. Master WM-1029)
****Just Another Dream (Barney Bigard) (Am. Master WM-1037)
(Parlophone R.3029-3s. 11d.)
Bigard (cont.) with Harry Carney (bar.); Rex Stewart (spt.); Juan Tizol (sax.); Duke Ellington (pno.); Billy Taylor (bjo.); Sonny Greer (drms.).
Recorded June 2, 1939.

THE many records recently issued by E.M.I. from the pre-war Master catalogue have done little to dispel the opinion held by many that the various styles which have marked the evolution of jazz and swing quickly become old-fashioned.

But before we accept this as something which time has proved to be as well to remember that every rule has its exceptions.

Moreover, styles are not everything. Often the sheer artistry with which a style is carried out can overcome any shortcomings it may have. Or maybe there never was much wrong with the style and the fault has been the lack of artistry shown in the exploitation of it. Or it may even be that there never was any intention to adhere to any particular style, in which case the performance stands or falls solely on its merits as music pure and simple.

Which of these remarks applies most pertinently to "Barney

Goin' Easy" I leave you to decide. But I am convinced of one thing; that when you hear this record you will have a happy surprise; for, judged by any standard or period, it comes well-nigh to being the most perfect example of small band jazz your humble critic has ever had the pleasure of hearing.

To some extent this may not be surprising, for, following Irving Mills's practice of presenting small sections of the full band under the names of its most outstanding soloists, Barney

PICK OF THE WEEK
For Everybody
JIMMY DORSEY—"One More Kiss" and "If I'm Lucky" (Brunswick 0288).
DINAH SHORE—"Don't What Comes Naturally" and "I Got Lost in His Arms" (both from "Annie, Get Your Gun") (Columbia D.B.2298).

Bigard and his Orchestra is just another name for a contingent from the Ellington aggregation, and the more the years pass, the more is one forced to the conclusion that the music of the Duke and his satellites cannot date.

But this side is good corn even for the Ellington musicians.

The piece has the simple tunefulness that one associates with so many of Ellington's best records. But even the composition has to take second place to the performance of it.

No one ever raises his voice above the mildest *mezzo forte*. The playing is perhaps the most relaxed and easy that has ever been heard. Nevertheless, the record rides deliciously.

But perhaps the feature of the whole thing is the taste and artistry with which it deals with the jazz idiom and all that the words imply.

Over the Ellington rhythm section, swinging with a neatness that is an end in itself, Bigard, Rex Stewart and the Duke play the most entrancing solo. But this is by no means just a soloist's record. What goes on behind the solos is, in its finished, unassuming way, just as intriguing—right from the comments in Barney's first chorus to the last, where the rest of the front line supplies the most coaxingly sympathetic answers to the more forthright Barney's phrases.

In fact, for sheer charm and economy of means and method made irresistible by the subtlety of approach, this record almost has to be heard to be believed.

And not very far behind it is "Just Another Dream."

There are moments when I felt that pleasant as this slow tune is, it had not proved quite the inspiration to the group that it should have proved.

Also, my white-label hand nrewsing is a bit of a swinger, and that makes Barney sound slightly off pitch at times. But this is the worst I can say of another felicitous and very appealing record in which Barney Bigard's artistry is again fascinatingly exemplified.

C & C's
NEW ORCHESTRATIONS
NEW ARRANGEMENT OF A GREAT EVERGREEN
STARS FELL ON ALABAMA
THREE BAND FAVOURITES
DROP ME OFF IN HARLEM
ONE SWEET LETTER FROM YOU
POMPTON TURNPIKE
AN IMPORTANT ADDITION FOR YOUR LIBRARY
RIO (SAMBA)
FEATURED BY ALL THE LEADING RUMBA BANDS
ALL ABOVE SETS 3/6 EACH
A BRAND NEW ORCHESTRATION FOR SMALL BANDS
MORE THAN YOU KNOW
COMPLETE SET 2/6
19, DENMARK STREET, LONDON, W.C.2
CAMPBELL YEM.
CONNELLY & CO. LTD. BAR 1683

MAM'SELLE
JUST BEFORE I FALL ASLEEP
CHARLES MAGNANTE'S ACCORDION METHOD BOOKS 1 and 2 7/6 EACH
A Graded Course
SMALL BUCH. FULL BUCH. 3/- * 3/6
FRANCIS, DAY & HURTER LTD. 138/140, CHARING CROSS ROAD, LONDON, W.C.2
Phone: TEMple Bar 8251
XAVIER CUGAT'S LATIN-AMERICAN RHYTHMS
For Flautists, Accordions, Arrangements
6/-
A study of Rhythmic Interpretation of Rumba - Samba - Congo - Tango

The Biggest Tango To-day
HEAR MY SONG VIOLETTA
Full Dance 3/6 - - - Backed by DON'T TELL A SOUL
Argentine Tangos
Bambina - Amador
Ojos Lindos - Tierra Lejana
Cancion - Crying and Laughing
Pamona Dream - Ballo of the Flats
Storn - Flowers of the Andes
Amargura - Corrida Real
Two Gallars - Alborada
Armas de Los Andes - Mi Amigo
Florinopolis - San Fernando
Parana - Puntos Armas
Quiero Olvidar - Chitarra Antica
Fiammata - Fetalita
Full Dance. Double Numbers 3/-.
Older Tyme Dancings
MAJAHAN (Square Tango)
COCKNEY CAPERS (Barn Dance)
TRITICH TRITICH (Gallop)
HERE, THERE AND EVERYWHERE (Naval Three-Step)
Full Dance 3/- each.
Rumbas
AYANA SEI TU (Barn Dance)
LA CUCURACHA, (Gallop)
HOTTE ALLE ANTILLE (Barn Dance)
BEAUTIFUL DAY (Gallop)
Full Dance. 3/6 Double Numbers.

DIX LTD., 8, New Compton Street, London, W.C.2
Write for complete lists. Phone: Temple Bar 5002

NOW READY. The Waltz of 1947
IT'S NEVER TOO LATE TO MEND
THE PUNCH AND JUDY MAN FOX-TROT
OH! OH! MARIA QUICK WALTZ
2 NOVELTIES FROM 'WRITE A TUNE' CONTEST.
DOUBLE NOS. SO-FO 3/-
STRAUSS-MILLER MUSIC CO., 8, GREEK ST., W.1. GIBbard 4133

What's New in Radio

"Dabbler," our not-too-technical expert, whose contributions were temporarily suspended by the war, is now back to keep you informed regarding the new Radios, Radiograms, Amplifying Sets, Components, etc., as they become available.

to the inadequacies of any one of the links in this recording-reproducing chain. Before the war the frequency range of the ordinary domestic gramophone record was at best only about 50 to 7,000 c.p.s., therefore all the harmonics from 7,000 to 35,000 c.p.s. which help to give sounds their identity and quality—enabling you to know whether it is, for instance, a "cello" or a tenor saxophone that you are hearing—were missing. And as even the better pre-war radiograms and gramophones reproduced frequencies only from about 100 to 3,500 c.p.s., it would not have made much difference even if the range of the records had been greater.

Then, towards the end of 1945, Decca announced that they were recording from 20 to 14,000 c.p.s. They described it as f.f.r. (full frequency range recording).

As Edgar Jackson explained in a most lucid article on the subject ("M.M." 12/1/1946), this was a great step forward—provided one had a gramophone capable of doing justice to it.

But what he did not say was that this extension of the frequency range was by no means the only problem to be solved to improve records.

Equally important is "surface" noise.

Far from having been overcome, this nuisance remains. Our main aim is to improve the materials and methods used in the electroplating, which is part of the process employed in the manufacture of records, surface hiss, that "frying" effect, and another phenomenon technically known and adequately described as "clicks," are prevalent in varying degrees in far too many records, especially those of American origin; and it is an unfortunate fact that the more capable any gramophone may be of doing justice to the increased frequency range of the recording, the more it shows up, of course, these unwanted "noises."

So, until the recording companies discover how to make silent surface records, the high fidelity ear is called reproducers must remain at the best a mixed blessing, for what one gains on the one hand, one loses on the other.

Provided one was prepared to pay for good components, it was not difficult, even in pre-war days, to build an amplifier that would handle with negligible distortion the full range of audible frequencies. The weak links were the pick-ups and (with one exception, the Voigt corner horn) the speakers.

Although speakers are being improved, even the best of them still fall short of requirements.

For one thing, no one yet seems to have found out how to "load" them, and so produce, among other desired effects, audiocopying without the use of a logarithmically correct horn; and as such horns have to be too large to be accommodated with all the rest of the works in one reasonably sized cabinet, most manufacturers have not been able to make commercial propositions of them and have continued to rely on brute "loading."

But there have been great strides in pick-ups.

Even before the war the heavy-weight pick-up was being replaced by the lightweight (H.M.V. fitted one to all their better radiograms), and today the heavyweights, even the crystal models, have become almost as obsolete as the horse bus.

One of the advantages of these lightweight pick-ups is that they do not wear the records anything like so heavily as do the heavyweights.

But an even greater advantage is that their very much smaller and lighter needles, or semi-permanent sapphires with which many of them are now fitted, have a much lower inertia than the old and comparatively large and heavy needles used in the old heavyweights. This enables them to follow the modulations of the record much more accurately, resulting in much more clearly defined and generally better reproduction, especially in the higher registers.

All of which will, I hope, enable you to appreciate more fully not only the report herewith on the new "Decola," but also the reports I shall from time to time be giving on other new gramophones, radios and components.

THE war put a temporary stop to new radios, radiograms, amplifying equipments and similar things of interest to all dance music enthusiasts, both in the home and on the stand. But although manufacture was suspended, research was not. Even bombs cannot stop people thinking, and the results of their ideas and what was discovered in the production of special war-time radio equipment and other innovations are already beginning to show up in the new post-war radios, radiograms, records, etc., which are at last reaching the market.

Not the least of the innovations are those which are to be found in the "Decola"—a super record-reproducer made by Decca.

But before telling you about the "Decola," it is necessary to consider for a moment some of the factors which have had to be taken into account in the production of what is the best—and most expensive!—gramophone it is possible to buy as a complete unit, as distinct from one built up of separate component parts which can only be put together by those with the necessary technical knowledge.

These factors do not stop at the various components used in the "Decola" or the instrument used in the design of the instrument per se.

They include also the records it will play, for no reproducer can make a bad record sound good. In fact, the better the reproducer, often the worse a poor record will sound on it, because the more sensitive a reproducer may be the more it will show up any

faults, both technical and musical, there may be in the record.

To appreciate the problems involved and what has happened towards solving them it is necessary to consider briefly something of the theory of sound.

Sounds are vibrations set up in the air. The sound source causes the air to vibrate. The vibrations impinge on our ear drums and then, through various nerve systems are conveyed to the brain and create the sensation we call hearing.

Now, the average human ear can "hear" vibrations or frequencies as they are called, from about 20 to 14,000 c.p.s. (cycles per second), and unless this complete range of frequencies, all in their correct proportions and undistorted, are captured by the recording apparatus, put on to the reproducing medium (the record) and recreated by the reproducer (the gramophone), the reproduced performance will lose realism in proportion

The New "Decola"

THE "Decola" was the first of the new post-war electric super-gramophones to make its appearance on the home market.

It has been provided for the subsequent fitting of the necessary additional unit to receive radio programmes. But until Decca produce this (and I understand they intend to do so within the next few months) the instrument can be used only for playing gramophone records.

The price is £216 11s. 3d. (including Purchase Tax)—a lot of money even in these days. But for the quality you get at least the best and handiest electric gramophone that has yet made its appearance as a complete unit.

It has an eight-record (10-in. and 12-in. mixed) auto-record changer, to which is fitted the new Decca lightweight sapphire pick-up.

A feature of this in all respects unusually good pick-up is that when the sapphire wears out after playing anything up to 1,000 sides it is an easy and inexpensive matter to replace it with a complete new stylus. Also, as the rubber damping is an integral part of the stylus, on fixing a new one one also renews the damping rubbers—a useful innovation, because the small, soft rubber pads tend to lose their resilience with time.

SOUND-SPREAD

I don't propose to burden you with full technical details of the amplifier. If you are interested you can obtain them from the Decca Record Co., Ltd., 1/3, Brixton Road, London, S.W.9. Sufficient to say that, finishing up with two PX25 valves in push-pull, it has separate treble and bass controls, giving between them nine different tone settings, and is a first-class piece of work.

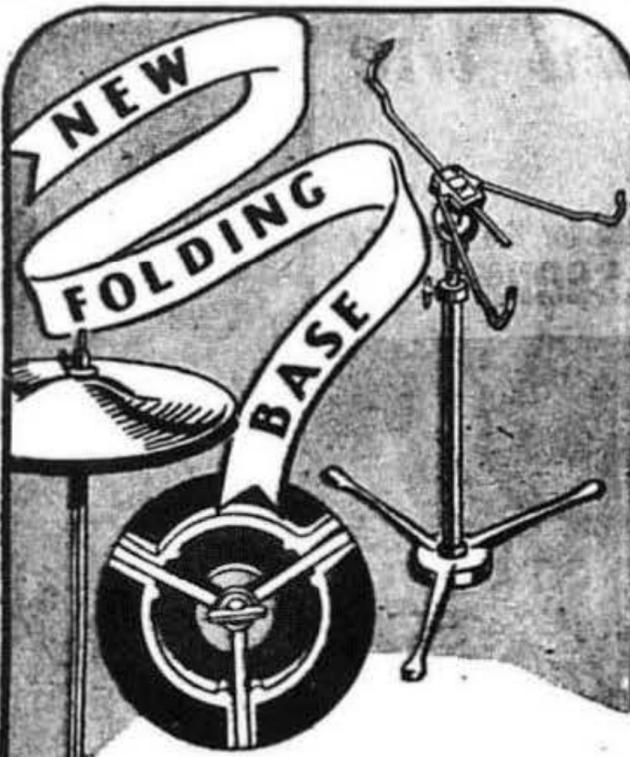
The "Decola" has three 12-in. high flux permanent magnet speakers. They are set at angles to each other, and this, together with a grille system of tone-directing louvers, helps to spread the sound evenly throughout an arc of 180 degrees, thus eliminating the effect one gets in most

other radios and gramophones (known as high frequency beam effect) that the further to either side of the set one moves, the weaker the high and the stronger the bass frequencies become.

The "Decola" has a quality of tone and a degree of realism I have yet to hear outside the very best privately hand-built sets.

What it can achieve with a well-recorded f.r.r. record is something which those who know only the pre-war gramophones playing the old pre-war recordings will have to hear to believe. Subtleties of tone and execution come out on the "Decola" in a way that is quite startling.

In fact, about the worst one can say of it is that even its three speakers acoustic system does not produce quite the same effect of audiocopying that one gets with a horn-loaded speaker, such as the Voigt, and the designers have not yet quite discovered how to overcome the thinning and blanketing effect that turning down the volume to a level suitable for a small room has on the higher frequencies.



With the NEW FOLDING BASE, your Snare Drum Stand, High-Hat Pedal or Cymbal Stand is the best-looking, most efficient and most comfortable in use. The flush base is controlled by one screw only. It folds quickly and compactly. It opens out as rigidly as a rock. It gives you entire leg-freedom. It is never in the way. The High-Hat Pedal, adjustable as to height, has a smooth, silent action. The non-slip footplate cannot come unhooked by accident. The cymbal unit lifts off complete. And, as you know, Premier chromium plating is the admiration of all who see it.

Send me prices of Flush Base Folding Stands—and other new PREMIER productions. Also name of my nearest PREMIER Dealer, please.

NAME _____
ADDRESS _____
(M.P.) _____



Besson

"NEW CREATION" TRUMPET

for BILLY TERNENT'S COMPLETE TRUMPET SECTION
Pat Fisher · Eric Todd
Stan Howard

USED for many years by all the leading soloists, the "New Creation" Trumpet is now being played by the complete trumpet section of Billy Ternent's Dance Orchestra. The "New Creation" is the finest model made by Besson—by general consent the world's finest trumpets.



HIRE PURCHASE TERMS ARRANGED
Prices ranging from £42.12.6 (including Purchase Tax). Write for illustrated leaflet giving full details.

Consult your local dealer or—**BESSON, Dept. 18, 15, WEST STREET, CHARING CROSS ROAD, W.C.2**

CONTEST FIXTURES

- LONDON AREA**
- CHINGFORD.**—Wednesday, next week, July 2 (7.30 p.m. to midnight), at the Royal Forest Hotel.—The Mid-East Championship. Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All sones: The Area Secretary (Mr. Len Morgan), 30, King's Gardens, West End Lane, N.W.4. (Phone: Maids Vale 3035.) (Entry list full.)
- PROVINCES**
- ACCRINGTON.**—Tomorrow, Friday, June 27 (8 p.m. to 1 a.m.), at the Majestic Ballroom.—The 1947 Rosendale Championship. Organiser: Mr. Lewis Buckley, 25, Carr Lane, Birkdale, Southport, Lancs. (Phone: Altruda 7223.)
- FOLKESTONE.**—Tuesday, next week, July 1 (7.30 p.m. to midnight), at the LEA CLUB Hall.—The 1947 East Kent Championship. Organisers: The MELODY MAKER Greater London Area Contest Organising Committee. All sones: The Area Secretary (Mr. Ed. Waller), 154, South Norwood Hill, S.E.25. (Phone: Livingstone 1587.)
- LIVERPOOL.**—Friday, next week, July 4 (7 p.m. to midnight), at the Grifone Rooms.—The 1947 Merseyside Championship. Entry List Full. Organiser: Mr. Lewis Buckley. (See Accrington.)
- LEICESTER.**—Friday, July 11 (7.30 p.m. to midnight), at the de Manfield Hall, Leicester.—The 1947 Midland Counties Championship. Organiser: Mr. Arthur Kimbrell, 32, Rugby Road, Hinckley, Leics. (Phone: Hinckley 56.)
- BRIGHTON.**—Wednesday, July 15 (7.30 p.m. to midnight), at the Victoria Rooms.—The 1947 Gloucester County Championship. Organiser: Mr. Lewis Buckley. (See Accrington.)
- HARTLEPOOL.**—Friday, July 18 (7 p.m. to 1 a.m.), at the Borough Hall.—The 1947 Durham County Championship. Organiser: Mr. W. Morris Marshall, Entertainment Manager, Borough Buildings, Hartlepool. (Phone: Hartlepool 6186.)
- SHEFFIELD.**—Friday, July 18 (7 p.m. to 11 p.m.), at the City Hall.—The 1947
- CHINGFORD.**—Wednesday, next week, July 2 (7.30 p.m. to midnight), at the Royal Forest Hotel.—The Mid-East Championship. Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All sones: The Area Secretary (Mr. Len Morgan), 30, King's Gardens, West End Lane, N.W.4. (Phone: Maids Vale 3035.) (Entry list full.)
- PROVINCES**
- ACCRINGTON.**—Tomorrow, Friday, June 27 (8 p.m. to 1 a.m.), at the Majestic Ballroom.—The 1947 Rosendale Championship. Organiser: Mr. Lewis Buckley, 25, Carr Lane, Birkdale, Southport, Lancs. (Phone: Altruda 7223.)
- FOLKESTONE.**—Tuesday, next week, July 1 (7.30 p.m. to midnight), at the LEA CLUB Hall.—The 1947 East Kent Championship. Organisers: The MELODY MAKER Greater London Area Contest Organising Committee. All sones: The Area Secretary (Mr. Ed. Waller), 154, South Norwood Hill, S.E.25. (Phone: Livingstone 1587.)
- LIVERPOOL.**—Friday, next week, July 4 (7 p.m. to midnight), at the Grifone Rooms.—The 1947 Merseyside Championship. Entry List Full. Organiser: Mr. Lewis Buckley. (See Accrington.)
- LEICESTER.**—Friday, July 11 (7.30 p.m. to midnight), at the de Manfield Hall, Leicester.—The 1947 Midland Counties Championship. Organiser: Mr. Arthur Kimbrell, 32, Rugby Road, Hinckley, Leics. (Phone: Hinckley 56.)
- BRIGHTON.**—Wednesday, July 15 (7.30 p.m. to midnight), at the Victoria Rooms.—The 1947 Gloucester County Championship. Organiser: Mr. Lewis Buckley. (See Accrington.)
- HARTLEPOOL.**—Friday, July 18 (7 p.m. to 1 a.m.), at the Borough Hall.—The 1947 Durham County Championship. Organiser: Mr. W. Morris Marshall, Entertainment Manager, Borough Buildings, Hartlepool. (Phone: Hartlepool 6186.)
- SHEFFIELD.**—Friday, July 18 (7 p.m. to 11 p.m.), at the City Hall.—The 1947
- South Yorkshire Championship.** Organiser: Mr. Lewis Buckley. (See Accrington.)
- BRIGHTON.**—Monday, July 21 (7.30 p.m. to midnight), at the Priests Ballroom, Brighton.—The 1947 Sussex Championship. Organisers: The MELODY MAKER Greater London Area Contest Organisers' Committee. All sones: The Area Secretary (Mr. Bill Waller), "Red Ridge," Epsom Downs, Surrey. (Phone: Burgh Heath 4476 and Brixton 2711.)
- CAMBRIDGE.**—Wednesday, July 23 (8 p.m. to 1 a.m.), at the Gaiety Hall.—The Cambridgeshire Championship. Organiser: Musicians' Union (Cambridge Branch). All sones: The Secretary (Mr. V. V. Wright), 15, Orchard Estate, Cherry Hinton, Cambridge.
- BOGNOR.**—Thursday, August 7 (8 p.m. to 1 a.m.), at The Pavilion.—The 1947 South Coast Championship. Organiser: Mr. Billy Stone, 25, Links Avenue, Morden, Surrey. (Phone: Liberty 612.)
- NEW BRIGHTON.**—Friday, August 8 (7 p.m. to 11.45 p.m.), at the Tower Ballroom.—The 1947 Wirral District Championship. Organiser: Mr. Lewis Buckley. (See Accrington.)
- COLCHESTER.**—Thursday, August 14 (7.30 p.m. to 12.30 a.m.), at The Corn Exchange.—The Eastern Counties Championship. Organiser: Mr. Les Parish, 1, Oatlands, Elmstead, Colchester. (Phone: Wivehall 291.)
- YEovil.**—Friday, August 15 (8 p.m. to 1 a.m.), at venue to be announced. The 1947 South-West Counties Championship.—Organisers: West of England Entertainment Co., Prince's Ballroom, Yeovil, Somerset. (Phone: Yeovil 1040.)
- RAMS-GATE.**—Friday, August 15 (8 p.m. to 1 a.m.), at The Coronation Ballroom.
- The South-Eastern Counties Championship.** Organiser: Mr. Philip Monveron, W. Perry Avenue, Kinross, near Broadstairs, Kent. (Phone: Broadstairs 370.)
- BUXTON.**—Wednesday, August 28 (7.30 p.m. to 1 a.m.), at The Pavilion Gardens.—The 1947 Peak District Championship.—Organiser: Mr. E. George, 4, Hartwood Street, Spring Gardens, Buxton. (Phone: Buxton 1451.)
- SCOTLAND**
- DUNDEE.**—Sunday, August 17 (2 p.m. to 5 p.m.), before a seated audience, at Caird Hall.—The 1947 Mid-East Scotland Championship. Organiser: Mr. Les Ayle, on behalf of Duncan Dance Enterprises, Ltd., Express Bazaar, Dock Street, Dundee. (Phone: Dundee 331411.)
- INVERNESS.**—Monday, August 18 (8 p.m. to 1 a.m.), at Northern Meeting Rooms.—The 1947 South of Scotland Championship. Organiser: Mr. James W. Harper, Northern Meeting Rooms, Church Street, Inverness. (Phone: Inverness 1483.)
- FAISLEY.**—Tuesday, August 19 (7.30 p.m. to 1 a.m.), at The Town Hall.—The 1947 Kentfrewshire County Championship. Organiser: Messrs. Stewart and Jack, 51, Moss Street, Paisley. (Phone: Paisley 4904.)
- LEITH (EDINBURGH).**—Wednesday, August 20 (times to be announced), at Eldorado Ballroom.—The 1947 Edinburgh District Championship. Organiser: Mr. H. Magoury, Eldorado Ballroom, Leith.
- GLASGOW.**—Friday, August 22 (7.30 p.m. to 1.30 a.m.), at St. Andrew's Hall.—The 1947 Glasgow and District Championship. Organiser: Mr. Chalmers Wood, 72, West Heriot Street, Glasgow. (Phone: Glasgow, Douglas 422.)
- GOOROCK.**—Sunday, August 24 (7.30 p.m. to 10 p.m.), at Craggan Pavilion, Goorock, Renfrewshire.—The 1947 Fifth of Clyde Championship. Organiser: Mr. Charles Leval, Craggan Pavilion, Goorock. (Phone: Goorock 376.)

VOU-TALK IS SWEEPING THE STATES

JAZZ and swing have for long been linked up with the intriguing slang invented by New York's coloured musicians and known as *Marlannese*.

But now a new dialect belonging entirely to swing appears to have arrived on the American scene.

It is known as "Vout," and has been invented by Slim Gaillard. In fact, according to Al Brackman, of Irving Mills' Royal Records concern, Slim's "Vout" language, once the prerogative of Gaillard devotees, is now spreading nation-wide and has become the language of numerous jazz fans throughout the States.

According to a recent issue of "Life" magazine, it has a large following at Tulane University, where the Voutians (pronounced vootheens) number over 200.

The increasing popularity of Gaillard's "Vout" talk coupled with his success as a swing man, has enabled his stock in the entertainment world to rise steadily.

Gaillard, who speaks a dozen languages, including Arabic, Syriac, Hebrew, Spanish, and several West Indian dialects, says that Vout is a form of African pidgin.

He claims that by adding

"grooney" or "oreenie" to any word anybody can speak basic Vout. For instance, *steakoreenie* is a good steak (if you can remember what a steak is), and *steakoreenie* is a better steak.

Recently the students at Tulane University presented

"SLIM" GAILLARD. — Born Dubuque, Iowa. Attended Case College, where he graduated in engineering. First success in music in 1935, when he partnered bassist "Slim" Stewart in such records as "Flat Foot Floogie," which he wrote. On his recent return from the Army he formed a new trio. Among his most recent song successes is "Concrete Mixer." His main instrument is guitar, but he'll have a crack at most others, and it was he who played the *Navarcho* in the record of "Yee Roc Horest."

Shakespeare's "Romeo and Juliet" in Vout.

Apparently Gaillard's recently issued record of "Yee Roc Horest" (Parlophone R.3035), which so puzzled our Edgar Jackson when he reviewed it on May 17 last, should not be mistaken for Vout.

This particular song was inspired by Slim's partiality for Syrian cooking and the "lyrics" are "adapted" from a Syrian

restaurant menu. The words are actually the names of various Syrian dishes and the "lyrics" refer to his favourite dish, "Yee Roc Horest"—which consists of lamb, rice and vegetables rolled in grape leaves.

When the "Yee" record first came out in America people thought that at the best it was some form of gibberish.

At the worst... well, the suspicious censors at a Californian radio station demanded a translation before they would allow it to go on the air.

Even Gaillard's explanation about the Syrian dishes refused to satisfy them. They demanded an authoritative confirmation.

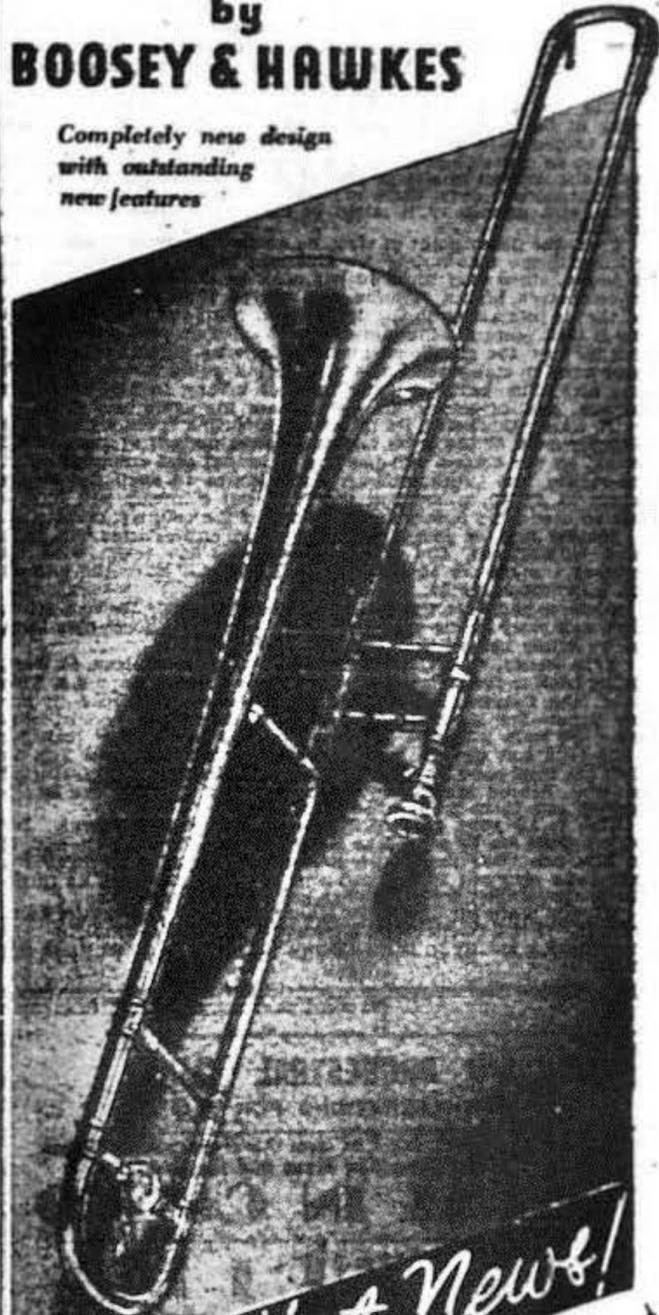
So the publisher contacted the University of California, only to be told that they did not speak Arabic. Further inquiry in Los Angeles revealed no Arab consulates there.

Finally someone found an Armenian restaurant in the city, and it was only after the proprietor, a Mr. Harook, who was familiar with Arabic, had confirmed Gaillard's statement by attesting that Yee Roc Horest was a speciality of his café that the radio station officials allowed the record to be broadcast!

New POST-WAR "IMPERIAL" TROMBONE

by BOOSEY & HAWKES

Completely new design with outstanding new features



Red Hot News!



IMPERIAL Trombones already being played by England's finest players—GEORGE CHISHOLM and ERIC BREEZE, of the famous "Squadronaires" Band.

ASK YOUR LOCAL DEALER to register your name for delivery details.

BOOSEY & HAWKES Ltd

295 REGENT STREET, LONDON, W.1 • LANGHAM 2060
8-10 DENMAN STREET, LONDON, W.1 • GERRARD 4573

Can't You Play— Just That?

"WELL," said the Bandleader, "come on! Play it!"

Mr: All right, just a minute, give me a chance. I've got to find the correct sticking, you know. You can't just play these things right away, you know.

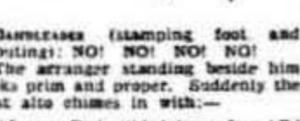
BANDLEADER (sarcastically): Can't you? All right, boys, take it four bars before the drum break. Ready? Three-four! I play four bars rhythm, and then:—



(nothing)

BANDLEADER (irritably): What are you doing? Play what's on your part. Mr (staring at the part): Yes, I know. I wasn't ready.

BANDLEADER (sarcastically): Right! Take it from the drum break. Three-four! I play:—



BANDLEADER (stamping foot and shouting): NO! NO! NO! NO! The arranger standing beside him looks grim and proper. Suddenly the first alto chimes in with:—

"I say, Dick—third bar after 'B'—is that a C?"

Dick is the arranger. The bandleader and Dick pore over the score. I am saved by the gong, as it were. I have a few seconds' respite to look at my part and to wonder what to do.

BANDLEADER (testily): Let's get a move on, for goodness sake. (Looking at me balefully) Well, is it O.K. now?

Mr (jollily): O.K. Somebody cracks a joke and everybody laughs except me. Even the bandleader chuckles.

Another brilliant short story by MAURICE BORMAN

BANDLEADER (chortling): Now, come on, Author (that's a little crack at me), we don't want to be here all day. Ready? Four bars before the drum break.

I play four bars and then give, with my regulation get-me-out-of-a-mess drum break:—



THE bandleader throws his baton down on to his music stand and hurries his face in his arms. The arranger looks at the ceiling and whistles silently. He is trying to disconnect himself from the whole thing. There is a tense silence. Nobody moves. Everybody is waiting. A few seconds go by.

The bandleader rises with haggard expression, says very quietly in the tone of voice suggesting that he has reached the end of his tether but that he is a good man and can still control himself:—

"You have a semi-quaver followed by a quaver and a semi-quaver. Right?"

Mr: Ye-e-e-s.

BANDLEADER (beginning to take life): Right! Then you have eight demisemi-quavers. Correct? And then you have a semi-quaver followed by a quaver and a semi-quaver. Yes?

Mr (slowly): Let me see. (Quicker) Yes, that's right. (I should know what he's talking about.)

BANDLEADER (back to normal): Then next you have a savor tied to a quaver and a half. (He was breathless and had become muddled. Nobody laughed.) Do you think you could play JUST THAT?"

ARABIC? Not only could I not play "just that"—I couldn't even play an ordinary "that." I didn't answer. I prepared myself for the next ordeal.

Suddenly the bass player put his face to my ear and urgently whispered something in Arabic.

"This is no time for double talk," I said in an irritable whisper.

BASS PLAYER: "I was merely telling you how it goes. Look, it's like this. Duh bomb tsip, diddleliddleliddleliddle, fah bomb tsip, DUH BOMB."

"Is that what it is?" I said, completely outraged. "What on earth am I to do?"

BASS PLAYER: Yes, it's not hard. Look. Duh bomb tsip.

Mr (interjecting): Yes, I know all about duhbombtsip. Anybody can sing duhbombtsip. I can sing whole choruses of Benny Goodman.

BANDLEADER (in end-of-the-world voice): I'm waiting. I try a new form of tactics. In a strong, righteous voice I exclaim: "There are too many beasts in the bar."

I SIT back and wait. Everything will now be taken care of. The arranger leaps up to my stand. Helpful saxophone and trumpet players crowd around me and look at my part. An animated discussion is going on all around me and over me. I dissociate myself from them and sit back contentedly.

A curious chanting has commenced, softly at first, but growing in volume as all the band in unison sing:

"Doh, ray, me, fah, so, la, T, T, T, T—"

BANDLEADER (wearily): All right. Break for tea. (And then, with venom): Ten minutes, not twenty-five!

We get off the rostrum and crowd round the table of the empty restaurant. I sit as far away as possible from both the bandleader and the arranger. Particularly the arranger.

"Clever boy," I think to myself. "I could brain him."

I feel I am in disgrace, and I sink in my corner sipping my tea. My faithful friend in the band gives me that certain look. I know it so well. It has come to mean: "I told you this would happen one day, but you would spend your time in those night clubs."

A lot of happy chatter is going on, and one or two would-be cats are slyly forming a small jazz group round the piano. The Bandleader is up at once. He closes his hands. "We have more tunes to do, so let's get finished."

HOW MANY TIMES? Two trumpet players hastily pour themselves out some more tea and smuggle the cups on to the stand. The Bandleader puts his elbow on the stand and rests his head on his hand. Sighing, he says:

"How many times have I told you I don't allow tea on the stand?" Nobody takes any notice, but he is satisfied. He knows they won't take the tea back; he wouldn't want them to; he just feels he has to assert himself. It's just a routine that has gone on for years. At the end of the rehearsal he says:—

"O.K. Thank you, boys, and let's do a real show on the air to-night." Turning to me, he says, meaningly: "I shall expect to hear your part as written."

I can almost hear the bullet whistling through the air.

IT is evening, and we are back on the stand. Come are the pullovers and the medley of motley clothes that we are prone to wear. We are one with our evening suits. In five minutes' time we are on the air. We are having a break, but we are sitting on the stand. The Bandleader is giving final instructions to the various vocalists and the BBC to a.

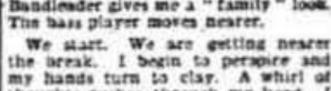
I RUMINATE I sit and ruminates as to what odds a bookie would give me in getting away with my break. I turn to my faithful friend the bass player. All bass players strike me as faithful. This one is my rock, my salvation. I have often shot him dirty looks when I have made a mistake, in an effort to direct the Bandleader's gaze on him.

"Listen," I say. "Will you give me a good nudge just as I get to that damn break? I will at least play something in the right place. Now, don't forget, will you?"

The red light flickers, there is a sudden hush, and we are on. We play the first four tunes and the one with the break arrives. One or two bars look round encouragingly. The Bandleader gives me a "family" look. The bass player moves nearer.

We start. We are getting nearer the break. I begin to perspire and my hands turn to clay. A whirl of thoughts rushes through my head. I don't know where I am. The Bandleader and the dancers are a blur. The bass player gives me a tremendous push. The sticks fall out of my hands. They hit the drums with a tremendous clatter. My feet involuntarily hit the hi-hat pedal and the bass drum a few times. Arms shoot up in all directions, giving me the thumbs-up sign. The arranger stands on the side and does a dance of joy. The Bandleader looks up and gives me a lovely beaming smile. He looks as if he could hug me.

My falling sticks have played:



M.A.P
Give you the Four Accordion Hits of the Year

RHYTHM IN THE REEDS
3'

SNOW TRAIN SHUFFLE
3'

SOLILOQUY OF A PEDLAR
2'6

BASS'N BOOGIE
3'

Write for Catalogue

MODERN ACCORDION PUBLICATIONS LTD.
131, Hampstead Road, N.W.1
Tel.: EUSon 6748

A CURIOUS CHANTING

The Bandleader hasn't moved. He is looking at me. I am looking at him. He knows the part is correct, and I know he knows the part is correct, and he knows I know that he knows I know he knows.

Melody Maker

INCORPORATING "RHYTHM"

Member: Audit Bureau of Circulations

6, CATHERINE ST., STRAND, LONDON, W.C.2
Tel. Temple Bar 2468 Editor: RAY SONNIN

Cine-Variety

AN idea has been put up to the MELODY MAKER which we commend to the Musicians' Union as another constructive suggestion for combating the slump with which the dance band profession at present has to contend.

It emanates from that intelligent and progressive young bandleader, Woolf Phillips, who, during a conversation with us about the bad conditions of the business generally, said:

"Here's an idea! The country needs to save dollars, and the profession needs more outlets for employment. Let's combine the two needs. If cinemas stopped showing the American second-feature films, we could save dollars; and, in place of these admittedly inferior films, they put on bands and acts, in properly-produced cine-variety, that would not only help the profession but would also keep money circulating in this country."

The idea is an excellent one—so excellent, that there were bound to be snags and, upon seeking the expert advice of the Editor of the *Kine Weekly*, we found them.

From an artistic standpoint, the scheme—he told us—might well receive the support of a large part of the cinema-industry. But, in these commercial days, there are other considerations besides the artistic, and, financially, it might be difficult to make the cinema pay.

From the dollar point of view, he assured us that the argument for substituting cine-variety for American second-features was not too sound, since only some 10 per cent. of the average American film-company's British revenue was derived from second features, and that is just a drop in the dollar ocean. But the most important snag is that, since the big pictures are booked on percentage of the gross takings the additional business done by the introduction of a star band in cine-variety on the same bill would merely swell the gross and thus bring a larger sum of money to the American company, and, of course, greatly increase the exhibitors' costs.

To clarify this point, let us assume a cinema books a super-film at 40 per cent. of the gross takings. These takings average £1,000 a week, so the cinema will pay the American film company £400. Cine-variety may prove such an attraction as to swell the week's takings to £1,500, whereupon the American company will receive £600, so even more money would go out of the country, eventually.

Against this, of course, a British band and artistes will have found employment, and the additional takings (even with an increased amount for the film-renters) will still leave the cinema with a handsome profit.

So there you have the suggestion and its snags. We remember, before and early in the war, cine-variety was a live force over here, and we firmly believe that it could be again.

Even to-day, we learn with pleasure that one cinema, at least, is going back to the policy of booking bands between the films. This is the Ritz Cinema, Birkenhead, where—as you can read in our news pages—Ivy Benson and her Girls' Band are booked this week. We were intrigued to learn that the enterprising manager of the Ritz has devised a special stage presentation for Ivy, in which the band-show starts with a silent scene from a film featuring the girls. Behind the screen, the band starts up, then the screen is raised, and there is the band in person.

This is all good showmanship and good entertainment. Ivy and her Girls are by no means a cheap band—far from it—and, if the Ritz can book them with a reasonable chance of making a profit (and also bill Henry Hall and Felix Mendelssohn as forthcoming attractions) other cinemas can surely follow suit.

We would ask the Musicians' Union to go into this matter most carefully. It is a constructive suggestion, and one that might help the profession greatly in the troublous times of the present and the future.

FELDMAN'S ORCHESTRAL CLUB 24 ORCHESTRATIONS FOR 24/-

The four outstanding hits from the Warner Bros. Picture, "The Time, The Place and the Girl"

A GAL IN CALICO
OH, BUT I DO!
A RAINY NIGHT IN RIO
THROUGH A THOUSAND DREAMS

B. FELDMAN & CO. LTD.

Temple Bar 2532 (4 lines). 125-7-9, Shaftesbury Avenue, LONDON, W.C.2

CINEPHONIC

By the writers of the Sensational "CRUISING DOWN THE RIVER"

THE GREEN HILLS OF IRELAND

The exciting new Samba—
EL TOREADOR

The Ballad of the Year—
MY LOVELY WORLD AND YOU

CINEPHONIC MUSIC CO. LTD.
100, Charles Cross Road, London, W.C.2. Tel. 2856 "Cineamus"

EIRE ENGAGEMENTS

BOOKING AGENTS, BAND LEADERS AND MUSICIANS contemplating tours, 1 night stands, etc., in Eire are advised that the Irish Federation of Musicians controls the affairs of musicians in Eire and a performing Licence must be obtained before accepting engagements. Particulars of conditions governing the issue of such Licences may be had from:

P. J. MALONE, General Secretary,

Irish Federation of Musicians, 37, Lower Gardiner St., DUBLIN

CAN I LEARN TO PLAY HOT?



Sid Phillips—"Depends"

This burning question sums up a score of inquiries that constantly reach the "Melody Maker," both from aspiring instrumentalists and competent musicians who have not mastered the elements of swing playing.

Can the tyro acquire improvising ability? Can the technically proficient player who is strictly a reader learn to take a hot chorus?

To get an authoritative opinion, the "Melody Maker" asked six of the country's leading swing stars to take the platform. Here is what they say on the subject:



George Shearing—"No"



Aubrey Frank—"No"



Duncan Whyte—"Maybe"



Pete Chilver—"No"



Harry Hayes—"Yes"

Aubrey Frank: Tenor Sax

No, I'm certain you can't learn to play "hot." This is an inborn gift.

And the musician with a good technique who can't play solos? Well, many of these have acquired a phoney extemporising ability by learning strings of phrases from records and patching them together. Often, they're managed to pass themselves off as good players, but actually they're "fakers" who lack a true musical sense. Usually they're found out in the end. I don't advise anyone to follow this idea.

Put the musician with an innate feeling for jazz in the right environment, and he'll soon develop a hot style. But if he hasn't got the gift in the first place, he might as well give up the idea of playing good jazz.

Duncan Whyte: Trumpet

Every man possesses the germ of creative ability; he has only to discover his medium. For some it will be music. It's probably true to say that those sufficiently fond of music to learn an instrument have it in them to express themselves through that instrument. They've only to develop a good technique. But what prevents an accomplished musician from being able to improvise?

Probably a rigid academic training and years of section work have tended to stifle his musical originality. But, apart from that, a musician suffers from various complexes that hold

back a full flow of ideas. These affect some more than others. It's just a matter of degree between the musician totally unable to "take off" and the genius who is able to express himself freely.

Provided he is willing to study the jazz idiom, the "unhipped" musician should find his powers of extemporising developing as he frees himself from the inhibitions that thwart his natural gift of self-expression.

Pete Chilver: Guitar

No, I don't think you can learn to play hot. You've got to have the feeling in the first place. A thorough knowledge of harmony might help, but if you restrict yourself to playing around chord sequences, your improvisation will sound stilted. The musician with a good technique? If he's got a sense of rhythm, it might seem that he should be able to play hot choruses, but quite often he is unable to do so.

I know plenty of men with a "beat" sense plus terrific techniques, but they couldn't take a swing chorus to save their lives. Don't ask me why. Evidently they lack that inner "something."

George Shearing: Piano

I agree with Pete. Either you're born with the ability to play hot or you're not. Learning to play jazz is totally different from learning to play straight music—for jazz you've got to have some innate feeling that can't be defined in written notation.

Don't take Johnny Hodges' recording of "Daydream." You could write his choruses note for note, but only a jazz stylist could capture the spirit of the performance.

Even being technically proficient isn't a great help to the jazz aspirant. For example, you could give a Ted Heath brass arrangement to some straight men, but if they played it with technical perfection, they'd probably sound corny.

As for playing around stereotyped chord sequences, this doesn't lead to fluent improvisation. All you get is meaningless arpeggios. The be-bop stylists have the right idea. They play broken scale passages, irregular groups of notes, and incorporate flattened fifths instead of the more usual sevenths and ninths. But then, you can't follow their style unless you, too, are "hep."

Sid Phillips: Clarinet

The beginner has a reasonable chance of learning to improvise provided he is already au fait with the swing idiom. All he will lack in the initial stages is a technique that will allow him to carry out his ideas.

On the other hand, the accomplished player who finds improvisation difficult is often bound by a mental and technical approach to his instrument that hampers free musical expression. If he wants to overcome his limitations, he must develop three things: his melodic sense, his feeling for harmony, and his sense of musical invention. If he lacked these essentials, then he wouldn't be interested anyway.

Listening to records can help the would-be improviser, but more depends on the individual.

Harry Hayes: Alto Sax

I should say that the answer is yes.

Like all arts, extemporising, or instantaneous composing, can be acquired by practice; the only question is to what degree?

Has anybody played a hot chorus at his first attempt? Can anyone paint a picture the first time he tries?

Does anyone stop learning—especially musical composition? It's a form of concert for anyone to say, "I have learnt."

Indeed, after hearing Charlie Parker and Dizzy Gillespie, what standard has been reached in this country?

Aren't they the teachers, and everybody else the pupils—not only here, but in the States? In fact, aren't we all still learning?

If we have learnt to a degree, why shouldn't anybody with a sense of rhythm, technique (which can be acquired), a musical sense, and a working knowledge of harmony, also learn by degrees? They can start with simple phrases, and gradually progress to a more ambitious, rhythmical phraseology and style.

TACTLESS TOPICS

by Claude Bampton

The Bitter End!

HAIL AND FAREWELL, as they say, this being the last of the Mohicans, at least for the time being.

And having supper the other night with Norman (Skyrocket) Impey, we got around again to talking of the late Barry Mill—you know, the pianist I wrote about some few weeks ago.

Norman used to play with Barry down at the "Slip-In" in Regent Street, at least from the witching hour of midnight, together with my then drummer, Reggie Mills, Teddy Ephgrave, Barry's sparring partner at the other piano, one or two other resident lads, and not forgetting, of course, Charlie Spinelli.

Now I don't suppose many of you have heard of Charlie (The Impeccable) Spinelli, although there can be no shadow of doubt that for many years until he died he was unquestionably the most widely known individual musician in this country.

The fact that you have "never" heard of "im" does not alter the indisputable fact that every housewife in the country had only to turn on the family radio, hear just a couple of bars of a certain more-than-familiar sound, and she would say, "Ah, good—Victor Silvester."

Victor Silvester was instantly recognised, as it were, at sight, by millions and millions of people, both at home and when records were played in the local cinema, not so much because of his particular style or combination, but, I would say (and doubtless Victor would agree) that it was primarily and originally because of Charlie Spinelli's clearly identifiable tone and clarity of purpose in the flawless way in which he played his solo.

And Charlie would impeccably play his way through the night along with Barry, as always, immaculately immaculate, and many was the time that I used to go down and listen, and, let it be said, many a musician of far more fame and lustre than I could ever aspire to used to go down and do precisely likewise.

My younger readers, doubtless, with their usual speed in jumping to conclusions, with their usual dramatic exercise of the privileged arrogance of adolescence, will probably snort and say we must have all been nuts to go and sit all night listening to Silvester-type music, but in that, of course, they will, as usual, be wrong.

And if it means anything at all to you young swing-and-nothing-but-swingers I never saw a sheet of music at the "Slip-In" with the exception of that which might have been in use to accompany the cabaret.

Now the point of this "last-one-of-the-series" is that sometimes I would be asked to play for a while second piano to Barry. Being young, I felt it my duty to play all the "modern" harmony I knew, irrespective and regardless, forgetting, of course, that even if it had been nice, however nice it might be it would certainly not coincide with the "right" harmony being played by Barry.

And it took me some little time to discover why Barry, after a few numbers, would rise, smack his rump in the way which all his friends re-

member so well, and amble off into an ante-room and proceed to have a nap.

Always the gentleman, he would never complain or criticise, but, being a musician, he preferred to seek the arms of Morpheus and put himself beyond the painful duty of listening to that which offended his delicate ear.

So moral one is not to play "modern" harmony when it is going to clash with other people.

And moral two is that I wonder how many of us really know the "right" chords of even a few of the numbers we all pretend to know so well?

So just to prove my point I bet you that you don't know the correct chords for the middle of "I've Got Rhythm."

And we all know that one, don't we?
Or do we?

Jimmy SKIDMORE



Born in London, 1916, Jimmy Skidmore took no active interest in music until he was bought a tenor sax for his twentieth birthday. Three years later he was a member of Jack Hamilton's band at the Dean Street Café Society Club, and it was here that he first came to the notice of swing fans. A keen record collector himself, he attended the No. 1 Rhythm Club meetings in the same building, and was soon in demand for jam sessions. Did his first broadcast with Harry PARRY's R.R.C. Sextet, and only in 1942, when he joined Harry Roy's Lyricists, did he give up his day job and become a full pro. Night clubs and swing club sessions followed for the next four years until he joined the Vic Lewis Jazzmen. When Vic reorganised to form his big band, Jimmy remained with him, and is currently featured with that outfit.

Favourite Musicians: Lester Young, Johnny Hodges.
Favourite Records: "Koko," by Duke Ellington; anything by King Cole Trio.
Favourite Bands: Count Basie and Duke Ellington.
Favourite Composers: Debussy, Beethoven.
Favourite Arrangers: Ken Thorne and Billy Strayhorn.
Favourite Food: Poached Eggs.
Hobby: Model Shipbuilding.

VIC LEWIS ISSUES HIS OWN RECORDS

OVER the past few weeks mention has been made in these columns of the new Vic Lewis Society label recordings, which are going out to fans of this enterprising orchestra. This means that Vic has decided to go ahead with plans he has long cherished of issuing his own records, as a prelude to forming his own record company.

The name of the label was decided upon as a gesture to the fan club which has supported the orchestra so loyally right from the start and on through early tough days; and at present records are still only available to members, although anyone may join upon application to the Vic Lewis Office, 11, Carburton Street, W.1.

Sides already released are "I Can't Get You Out of My Mind"—one of Vic's own compositions, arranged by Ken Thorne with vocal by Frank Holmes; coupled with "Somewhere in the Night," also arranged by Ken, with vocal by Helen Mack.

"JAZZMEN"

The famous "Jazzmen" group also have two sides to themselves, and with a line-up comprising Reg Arnold (cornet), Lad Busby (trumpet), Ronnie Chamberlain (clarinet), Jimmy Skidmore (tenor), Frank Holmes (baritone), Ken Thorne (piano), Johnny Quest (bass), Al Ferdman (gtr.), and Peter Coleman (drums), they recorded "At the Jazz Band Ball" and "Pennies from Heaven."

On June 23, the full orchestra recorded four more very requested titles for the "Society" label—The Darktown Poker Game" with vocal by Vic, backed with "For You a Bone"—one of arranger Ken Thorne's futuristic originals; the ever-popular and lovely "Summertime" by Gerahwin, featuring Ronnie Chamberlain's soprano sax, and on the reverse side "Eindayz"—another very modern Ken Thorne opus, based on classical lines but played with a beat.

From time to time Vic will invite certain guest musicians to take part in the "Jam Session" recordings which are now being planned, thus not reserving the label for sole use by his own orchestra, but seeking to present always the finest and most distinctive offerings likely to reflect utmost credit upon British musicians—as already records are being sent to fans in America and other countries.

Following last Tuesday's broadcast (June 24, 6.15-6.45 p.m., Light), the Lewis band is away for another couple of weeks, starting with a concert at the Capitol Cinema, Cardiff, on the 29th; Winter Gardens, Weston-super-Mare, on the 30th, July 1 and 2; Coronation Ballroom, Ramsey, 3rd, Pavilion, Bospor, 4th; King's Hall, Herne Bay, 5th; then up to the Pier Pavilion, Cleethorpes, for week of July 7-12.

VIOLIN JAZZ

A WELCOME half-hour of authentic jazz music will be heard on the Home programme on July 17 at 11 a.m., when Hector Stewart, the well-known BBC recitalist and jazz authority whose contributions are familiar to readers of the MELODY MAKER, presents half an hour of jazz violin on records.

Appropriately entitled "Fiddlers Four," the programme will depict the progress of the violin in jazz through the work of Eddie South, Stuff Smith, Joe Venuti and Stephane Grappelly.



Famous coloured U.S. bandleader Don Redman (right) takes his first look at London, pointing out some of the sights to his song-writing partner, Dixon Kramer. This special "M.M." picture was taken on the first day of Don's flying visit to Town (see story on page 1).

BENSON BELLES FOR GERMANY AGAIN: SWING SINGER WANTED

IT seems that the wanderlust has certainly captured Ivy Benson and her Girls' Orchestra, for we learn this week that, on September 5, the glamorous globe-trotters leave England for their third trip to Germany, under the auspices of Combined Services Entertainment.

The girls will go first to Hamburg, and will then play for the troops all over Germany. In the meantime, Ivy and her band are playing cine-variety this week at the Ritz Cinema, Birkenhead, and continue their tour with the Nottingham Empire, etc.

Ivy has made a new 16-year-old trumpet discovery in Sylvia England, from Huddersfield, and has also signed up a new singing act—the O'Hara Sisters.

Ivy also tells us that she is in urgent need of a stylish girl swing-vocalist to take over in about a fortnight, and also to make the German trip with the band. Only an experienced vocalist is required, and anyone interested should contact Ivy either at the Ritz, Birkenhead, this current week, or at the Nottingham Empire from Monday (30th).

Swinfen Scoring at Palais

REARRANGEMENTS at the Hamersmith Palais de Danse may possibly have given a mistaken impression as to the position of Johnny Swinfen's "Ambassadors."



Actually, whilst Lou Preager is away for his two week's holiday, followed by a further two weeks' visit to Jersey, Johnny Swinfen will assume his mantle of Musical Director for the Palais, and will front an augmented band for this period.

The addition of a trumpet, trombone and alto sax, will give Johnny a five brass-five sax-three rhythm line-up. This is the second occasion upon which Johnny has been called upon to officiate in this manner, as he held the fort for Lou when the latter was recently overseas, and was later fulfilling one-night-stand dates.

JOHNNY FRANKS INTO GARTER CLUB

SWING-FIDDLER Johnny Franks gets his best break in the West End this Friday (27th), when he opens up with his five-piece band at the exclusive Garter Club in Grosvenor Street, where Harold Geller was in residence until a few weeks ago.

Playing his unique electric violin, Johnny will be leading Jimmy Mack (guitars); Teddy Wise (drums); and Jack Paines (piano).

After a long run at the Nut-house niterie with his own band, Johnny has more recently been filling in for a short season at the Brayhouse Club with a trio.

STARDUSTERS WANT GIRL SINGER

FOR purely domestic reasons, vocalist Linda Grey is obliged to leave the progressive and co-operative Stardusters band, and will sing her swan song with the band on Sunday next, after which she will be available for work in the London area only.

The boys are anxious to fix a replacement immediately, and will audition any aspiring girl singer who would like to call at the I.B.C. Studios, 35, Portland Place, London, W., on Monday next (30th), from 2 to 4 p.m.

Anyone who would like to contact the boys after Monday can catch them at the Samson and Hercules Ballroom, Norwich, any morning from July 1.

White Band Airs to Early-Risers

THOSE stalwarts of the Charing Cross Road Astoria, Jack White and his Band, commenced on Monday, June 23, a series of "Bright and Early" sessions in which the boys will be heard every Monday for six weeks, airing at the alarm-bell hour of 6.30 a.m. for 25 minutes.

These broadcasts, being non-vocal, will allow Jack a great deal of scope for showing off the instrumental abilities of his band, and one feature which he definitely has up his sleeve will be the presentation of the brilliant Carmen Cavallero arrangement of "Voodoo Moon," which will spotlight George Johnston at the piano.

As a preface to his series, Jack was on the air last Thursday (June 19), for a vocal broadcast, with singers Tony Morris and Mae Cooper, the latter deputising for Rita Williams, who was on holiday.

Due for a fortnight's holiday, starting July 20, Jack will be back on August 3 to start what will undoubtedly be another triumphant winter for him and his band at the Astoria. While Jack is away, electric-organist Robin Richmond takes in his bright outfit which dispenses "Organ Grinder's Swing."

LORNA MARTIN'S AIR-BAND BREAK

CHROMATIC accordion World Champion Lorna Martin (who in private life is Mrs. Duncan Whyte) gets her first broadcast with her own band with the presentation of Lorna Martin and her Latin-American Music on July 3 (3.10-3.30, Home).

Lorna, who intends to concentrate largely upon Latin-American music in future, is featuring a six-piece outfit, plus her own technically superb accordion playing.

Musicians who will definitely feature in the outfit include Dennis Wright (guitar); "Chuck" Sewell (percussion); Jimmy Gummings (violin and vocals); Noel Brown (vocals); plus another guitar and a bassist, who are still to be fixed.

Moseley Leaving Paramount

FRIENDS of bandleader Bert Moseley and dancers at the Paramount, Tottenham Court Road, in particular, will regret to learn that illness is forcing him to relinquish this venue, and may result in his quitting the profession.

His place is being taken on June 28 by pianist-leader Cyril Brooker, who has just completed three and a half years at the Regent, Brighton, where his twelve-piece band was recently featured in "Saturday Night at the Palais."

Favouring the sweeter style, Cyril is now writing special material for the five-piece he is taking to the Paramount, of whom Archie McNab (bass) and Don Clark (drums) have already been fixed. Cyril wants to complete with an accordionist and an alto-violinist, and can be contacted at the Paramount any afternoon during the week.

Beaton's New Job

LATEST recruit to the popular and swiny line-up at the Harbrook Club, Hamilton Place, Park Lane, W., is ex-Harry Parry and "Jiver" Hutchinson pianist, Colin Beaton, who replaces well-known West Indian keyman, Clarie Wears.

Three other ex-"Jiver" Hutchinson members of the present quintet are Clinton Maxwell (drums, leader); Louis Stephenson (alto, bass); and George Roberts (tenor). Trumpet player with the outfit is Wilfred Alleyne.

TWO FAMOUS OLD-TIMERS OUT OF THE BUSINESS BUT IN THE PINK DOWN SOUTH

PIONEER of dance band vocals on the air, and violin-leader of the famous Savoy Havana Band in its heyday, Ramon Newton exchanged his violin for a spanner when invasion threatened, and has remained in the engineering business since those grim days.

Ramon has been out of the band business since Dunkirk, but every now and then, when the occasion demands, he sings the songs he once made famous—"Show Me The Way To Go Home," "Dream Daddy," "I'll See You In My Dreams"—in that same breezy baritone once known to millions of listeners. (His records, incidentally, are still sold by countless second-hand stores and some collectors still play them.)

When war came, Ramon was leading his own light concert orchestra at a Bournemouth hotel. After Dunkirk, scores of French and English soldiers, sailors and airmen—some badly wounded—came there nightly to be entertained, and Ramon fitted tunes to the occasion.

"One night," he said, "I struck up the 'Marsellaise' in honour of some Free French fighting men who had just taken a table near-by. To my horror, they all sprang to their feet, and one raised a heavily bandaged arm in salute—then collapsed in a dead faint."

MACHINE SETTER

"It became so depressing I decided to give up music and do some war work. I took a Government course in engineering, and was sent to the Royal Ordnance Factory at Poole, Dorset. Soon after that I became a machine setter, and stayed at it right through the war. Mrs. Newton also went into the factory, and we both did day and night shifts, 50 and 60 hours a week, right up till VE-Day."

One night while they were at work in the factory a bomb destroyed the Newtons' household, and with it went Ramon's violin, three suits of dress clothes and a whole library of music.

From war work Ramon has since turned his skill and vigour to peace-time production for the Government—but every now and then he has an urge to return to the calling he has followed since 18 years of age, when he toured the cinemas of Canada and the United States, singing and playing popular songs between the films.

His last birthday brought a pleasant surprise. His colleagues collected all the old Savoy records they could find and played them through the factory's loudspeaker system soon after work had started for the day.

"I hardly knew myself," said Ramon, who, through all the ups and downs of his colourful life, has retained a gay sense of humour and a boyish spirit of fun and enthusiasm.

TOMMY VENN

AND please remember me kindly to all my friends all over the world."

So spoke "Smiling Tommy Venn," famous banjolist and guitarist, and stalwart for 18 years with the Harry Roy Band, in an interview with Ken Lyon ("M.M." Brighton Correspondent).

Now the circulation manager of a group of newspapers owned by the Southern Publishing Co. of Brighton, Tommy reminisced on the happy days he spent in the music business.

After his demob. at the end of the 1914/1918 war he formed one of the first British dance bands, the Continental Five, at the Empress Rooms, and later at the then-famous Frolics Club in Warwick Street. Then, after seasons in Ostend and Paris, he returned to England to join Syd Roy's Lyricals at the Hammer-smith Palais, moving later to the Café de Paris and Café Anglals.

As one of the famous Bat Club Boys, Tommy was in the company of Harry Roy, Ivor Moreton and Bill Currie, and this started his long association with Harry Roy, who was then forming his big band for the five-shows-a-day job at the London Pavilion. After that it was just a matter of touring South Africa, Australia, Germany and South America, a command performance at the London Palladium in 1935, broadcasting, recording, television, and—to quote Tommy—"three nervous breakdowns!"

This brought Tommy to Brighton as assistant manager of the Imperial Theatre for three years, and so to his present position. He has not forsaken his beloved banjo, and now spends much of his spare time in charity entertainments, particularly for the blind of St. Dunstan's, where his impressions and musical items are always so well appreciated.

When Van Phillips, Ivor Mairants and Harry Gold called in to say hello for old times' sake, Tommy was delighted to know that he is not forgotten, and hopes that other old friends will drop in to see him in Brighton.

The famous Venn smile is still as much in evidence as ever, and there is no change in the timbre of that voice which was heard over the air from the May Fair Hotel every Friday night exclaiming, "Oh, I say, it's the jolly old Tiger!"

FOR YOU, FOR ME, FOREVER MORE

The Great Gershwin Tune

IT'S A GOOD DAY

VICTORIA MUSIC PUBLISHING CO. LTD. 14, St. George St., Hanover Square, W.1. (Mayfair 7600)

We give you the hits...

TIME AFTER TIME

SMILE RIGHT BACK AT THE SUN AS LONG AS I'M DREAMING

I BELIEVE

EDWIN H. MORRIS Mayfair 7600 52, Maddox Street, London, W.1.

THE BEST YEARS OF OUR LIVES

STERLING

14, St. George St., London, W.1 (Mayfair 7600)

For Every Tom, Dick and HARRIET! S.O. 3/6 (Backed with 1 REBBET)

GEORGE CHISHOLM'S Terrific Squopatives' Arrangement BARNYARD REEL S.O. 3/6

Just Arrived! "EIGHT PIECE" ORCHESTRATIONS WEDDING OF THE PAINTED DOLL DOLL DANCE 2/6 NET

OLD HITS FOR NEW PROGRAMMES DIANE CHARMAINE ALLIGATOR CRAWL JUST FOR A WHILE SO DEEP IS THE NIGHT HAWAIIAN WAR CHANT BEAUTIFUL LOVE GOODBYE BLUES POEM S.O. 3/6 NET

KEITH PROWSE & Co. Ltd. 42/43, POLAND ST., LONDON, W.1 Ger. 3000

MUSIC COVERS



DANCE BAND SIZE 11" x 8" Stiff Board covered in Black Cloth with Gilt Lettering

and Tie-up 3/- EACH Tapes With name of Band added 6d. extra

Postage Rates: Up to 4 covers 8d., each additional cover add 1d.

Also special super cover in heavy Pergamoid with sliding strap and buckle. To accommodate unlimited library.

7/- each

CONCERT SIZE covers also supplied from 6/- each.

Send for detailed catalogue which includes Music Covers, Music Desks, Accessories, Orchestration, Instrumental Solos, Studies, etc.

BRON'S 55-58 Oxford St., London, W.1 GEN. 3085

Selmer Jiffy SAX SLING



The most dependable and comfortable sling ever. The collar band in plastic is non-slip and shock-absorbent. Immediately adjusted by sliding the cord-lock. Careful design of every detail makes this the ideal, trouble-free sling all players have always wanted.

Inset shows how cord is both adjustable and self-locking. Leaflet from 10/6 Inc. P.T.

Selmer 114-116 Charing Cross Rd., W.C.2

"M.M." DANCE BAND CONTEST NEWS High Standard Promises Terrific All-Britain

THIS season's contests have already disclosed some outstandingly fine bands, and it is safe to say that even if there were not a single other County or District Championship to be held (and there are, in fact, over thirty more still to come), this year's "All-Britain" Final looks like being the greatest and most closely-fought there will ever have been.

Among the bands which have already won through the first stage to the "All-Britain" by qualifying for their Area Final, it is questionable if any has put up a more brilliant performance than that given by Jock Caton and his band when they won the 1947 South Lancashire Championship presented by Lewis Buckley last Friday (26th) at the Ashton-under-Lyme Palais de Danse.

They scored half as many marks again as any other band in the contest. Not the least gratifying feature of this event was that, in spite of the bad times through which dancing is said to be passing, the attendance was over 100 up on last year.

THE South-West Wales Championship, which was staged at the Mackworth Ballroom, Neath, Glamorgan, on Friday last (26th), whilst not as numerically successful as the two previous years from an attendance point of view, was nevertheless a grand contest.

held the Band (Clayton, Manchester) won the Trumpet award. Ray Newsome of Ron Atkins's Band (Rochdale) won the Guitar award. Geoffrey Atkinson of the same band was given an hon. mention for Drums. Eddie Lorne of Ray Mallin's Band (Ashton) received an hon. mention for Clarinet.

1947 South-West Wales Championship.—Mackworth Ballroom, Neath, Friday, June 26. Judges: Les Evans, Jerry Dawson. Winners: ROY ALLAN AND HIS BAND (four saxs, three trumpets, trombone, piano, bass, drums). 4, Trinity Street, Gorseinon, Swansea.

Second: THE ELWYN DAVIES QUIN-TET (sax/tenor, piano, guitar, bass, drums). 34, New Road, Loughor, Glamorgan. Individualists' awards for: Tenor (Elwyn Davies); Guitar (Al Davies); Bass (Bill Davies).

Third: PHIL BACON AND HIS ORCHESTRA (four saxs, three trumpets, two trombones, piano, bass, drums). Brynrdwyn, Dynevor Road, Swansea, Glamorgan. Individualists' award for Piano (Philip John Bacon). Hon. mention for Trumpet (George Woods).

CONTEST FIXTURES ON PAGE FOUR

WHEN the "M.M." makes a promise about contests you can rely on it, and this week you will find details in the Fixtures List on page four of another six of the Scottish Championships which we promised Scots bands and readers earlier in the year would give Scotland its greatest ever contest-season and enable it for the first time to have an Fina! all its own!

GOLD RUSH OF DATES!

DUE to an attractive offer he has received from Harry Gold, drummer Reg Swain, who had been contemplating quitting the musical profession, has decided to stick to his drums and will be joining Harry's busy "Pieces of Eight" on Thursday (26th).

23-year-old Reg, who started drumming professionally with Duncan Whyte, left Vic Lewis some time ago, due to ill-health, and being a clever artist, contemplated accepting a job offered to him at a British film studio. Resuming his musical career with Harry, he opens at a dance on Thursday at Yarmouth, the "Pieces of Eight" then visiting Norwich (Friday, 27th) and returning to Yarmouth on Saturday (28th).

Besides their many one-night stands, Harry and the "Pieces of Eight" have four broadcasts and a television session during the first three weeks of July, and after their grand performance in "Band Parade" on Monday night (23rd), listeners will be anxious to learn their next dates, which occur on July 3 (5.45-6.15 p.m., Light), July 10 (Overseas), July 11 (television), July 17 ("Music While You Work" (3.30-4 p.m.)), and July 18 (9.30-10 a.m.).

Incidentally, directly after "Band Parade" on Monday, the "Pieces of Eight" bundled into their coach and did a breakneck trip to Oxford, arriving at 10.15 p.m., to play for dancing at Magdalen College! Returning to London at 8 a.m. on Tuesday, Laurie Gold, Harry's brilliant tenor-sax brother, learned the good news that his wife, Margo, had presented him with a baby son of over 7 1/2 lb. to keep daughter Marilyn company! The new arrival is to be called Michael Sidney.

Kostelanetz Arriving

DUE to arrive by "Golden Arrow" at Victoria Station yesterday (Wednesday) evening, famous American conductor Andre Kostelanetz once again acts as guest conductor of one of Britain's leading orchestras when, on Saturday next (28th) he appears with the London Symphony at North London's Harringay Arena.

Intimation of this forthcoming concert resulted in an unprecedented demand for tickets, consequently all seats have now been booked.

The Firm your Friends Recommend! NEW AND USED INSTRUMENTS BY WORLD'S MOST FAMOUS MAKERS

Table listing various musical instruments and their prices, including saxophones, trumpets, and guitars.

ALEX BURNS LTD. 114/116 SHAFTESBURY AVENUE, LONDON, W.1. Special! The Alex Burns Expert Overhaul Service. FIRST-CLASS REPAIRS by Skilled Craftsmen with life-long experience.

ORCHESTRATIONS MODERN ARRANGEMENTS For Full Orchestra... 4/- each. Changes Made... 2/- each.

RHYTHM SERIES For Small Orchestra... 2/6 each. Boogie Woogie... 2/6 each.

JOHN PAUSEY 25 years with Beosey & Hawkes. Now invites all his friends to visit him at THE SAXOPHONE SHOP 156, SHAFTESBURY AVENUE (OPP. FELDMAN'S) CAMBRIDGE CIRCUS, W.C.2

ALLIED ELECTRIC CO. We are a BIG NOISE amongst ELECTRIC GUITARISTS. All components in stock. Kits to build first class Hawaiian Guitars from £4-12-6.

HARRY HAYES ACCESSORIES VANDOREN REEDS Alto 110 Tenor 2/3 Clarinet 1/6. REED CUTTERS Clarinet 16/- Baritone 22/6. MOUTHPIECE CAPS SILVER PLATED Alto 9/6 Tenor 10/6 Clarinet 7/6. NON-SLIP SAX SLINGS 3/6.

ACKROYDS THE BAND SHOP LEEDS, 1 (Musical Instruments) Ltd. Phone 24485. BETTER BARGAINS ALTO SAX, Selmer, Silver-plated, Gold Bell, Low Pitch, Excellent... 21/-

THE HOUSE OF HITS! CAMPBELL CONNELLY 10 DENMARK ST. LONDON W.C.2. GREAT NEWS!! For our Club Subscribers. Immediate Release of Four Smash Hits from the Film "CARNIVAL IN COSTA RICA" ANOTHER NIGHT LIKE THIS (REQUIRE) COUPLED WITH MI VIDA (FOX-TROT) AND COSTA RICA (QUICK-STEP) I'LL KNOW IT'S LOVE (FOX-TROT) TRY A LITTLE TENDERNESS (A REALLY GREAT TUNE) HEARTACHES JOIN NOW AND BE SURE OF THESE TERRIFIC ORCHESTRATIONS

THE WESTBOURNE SOUND EQUIPMENT CO. LTD. will send you leaflets for any of the following: WSE BASS FREQUENCY UNIT True bass-tone, effortless, perfect orchestral balance. 10 Gns.. works on any amplifier, but best results with the..... WSE full-frequency AMPLIFIER 15 watts undistorted. 12" speaker for beauty of tone. Used by all discriminating soloists. 31 Gns.

ARRANGERS Let us supply your manuscript, 16 stave for scoring, 12 stave for band parts. BERT NOBLE (Music) LTD. Travelyan Chambers, Bear Lane, Leeds, 1

MASTERCRAFT for ALL DANCE BAND INSTRUMENTS NEW AND RECONITIONER. Write for List Stating Instrument. Have a "PRECISION" Overhaul. S.P. and G.L. Speciality. Four-day Woodwind Service. Estimates Free. Write, Phone or Call 4, SOND STREET, OXFORD STREET, LONDON, W.1. GERARD 1094

OLD-TIME DANCE ORCHESTRATIONS. ALL WITH SAX PARTS. Valde "Original" 2/- Valde "Inspiration" 2/- Valde "Annie" 2/- Laners "Community" 2/- Laners "Sax of Oak" 2/- Laners "Pioneers" 2/- Bary Deane "The Harlequin" 2/- Bary Deane "Her Golden Hair" 2/- Bary Deane "Those Were the Days" 2/- Solo of St. Mary's "P.T." 2/- Saxons "Underneath the Stars" 2/- Feather Dore Waltz 2/- Duetter Waltz 2/- Krazy Waltz 2/- Snags D'Antonia's Waltz 2/- Saxons Waltz 2/- Our 99's Waltz Medley 2/- Krazy 99's Waltz Medley 2/- Tchaikovsky in Strauss Waltz Medley 2/- Many Medley Strauss Waltz 2/- Chatterbox Waltz 2/- Duet Waltz 2/- Subtitled "Lon' Free" 2/- March Duet "Kagni de Coras" 2/- Subtitled "Silver Snowflakes" 2/- Solo "Saxophone" 2/- Paul Jones "Get Together" 2/- Paul Jones "I'm In" 2/- Paul Jones "Original" 2/- Saxons 2-step "Original" 2/- Borey Express 2-step 2/- 2-step "Blaze Away" 2/- Bary Deane "Cuckoo Capers" 2/- Bary Deane "Hallelujah" 2/- Bary Deane "Wooden Flowers" 2/- Polka "Jenny Lind" 2/- Solo "El Alacran" 2/- March "Original" 2/- Ocelline "Sax of Brass" 2/- Ocelline "Waltz" 2/- March "With Sword and Lance" 2/- March "Sax of the Brass" 2/- March 2-step "Sax, Three Saxophones" 2/- ALL INSTRUMENTS GUARANTEED BY STOCK. PUNTED O.D.B. IF DESIRED. G. SCARTH LTD. 55, CHARING X RD., LONDON, W.C.2 OPEN ALL DAY SATURDAY 10 AM TO 7 PM

"Worth-while" Instruments CORN "Cavalier" Tenor Sax, gold lacquered, brilliant tone, perfect intonation, full artist, art. F, ex. Bb, G sharp trim. Absolutely unmarked. BUESCHER "Aristocrat" Alto Sax. Very latest model, gold lacquered, art. F, ex. Bb, art. G sharp. Wonderful instrument, as brand new. KING "Liberty" Trumpet, 21, very latest type, gold lacquered, large bore, perfect valve action and intonation. Indistinguishable from new. SELMER "Sterling" Boehm Clarinet, fine Grenadilla wood, hand-forged key-work, 6 rings, 12 keys. Overhauled and repolished as new. CORN "Symphony" Trombones, clear lacquered, very large bore, perfect slides and intonation, in immaculate condition. Unmarked. A MICKY LEWIS special—A pair of low pitch, simple system, Hawkes Clarinets. Patent C sharp, Grenadilla wood, fine hand-made key-work. Perfect intonation, overhauled and repolished as brand new. Great bargain. Write for full lists, stating your instrument. N.P. terms if required. VERY COMPLETE ACCESSORIES RANGE. Repairs by experts, delivered when promised. For Everything Musical Lew Davis 134, CHARING CROSS ROAD, W.C.2