

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 "Melody Maker" fixed 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—revered bandleader, instrumentalist, composer and arranger, who was one of the pioneer orchestras of jazz music for big bands—has decided 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, Ah! 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 several stories which have seen the light of day in the States, and he and Kramer have seen several stages of 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 at concert tours through Scandinavia and other northern 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 Pennino, bassist and drummer Budrod Oliver. Vocalist Ives Cavanaugh, too, is still in Europe.

DANCEMEN IN ITURBI ORCH.

A BIG honour was paid to the dance band profession by Don Byas, famous American conductor, pianist and first star, whose concert at the Harringway Stadium last Sunday evening drew an enthusiastic audience of 11,000.

For the performance of Gerde's "Iturbi" in Harrow, the London Symphony Orchestra in which Byas and his sister Audrey played the piano part, three dance band musicians were brought in for the occasion. They were Frank Webb (clarinet), Rex Hayes (alto sax), and Bernie Daniels (trombone), and their faithful playing contributed to a fine rendering of the piece.

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.

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.

There is therefore no doubt to appear at the Rally, and in his place, an invitation has been sent to the runner-up in the Drum Solos, British young Norman Burris, who was only a vote or two behind the leaders. Clarinetist Nat Temple, busy bandleading at Butlin's Seaside, is another who will be unable to fulfil 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, Abbey Road, St. John's Wood, London, N.W.8, this Sunday at 3 p.m. The nearest station is St. John's Wood (Stamford line from Piccadilly), and the 24 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 appear at the Brayhouse Club, Duke of York Street, London, W., on Sunday, July 20.

The personnel Barry has booked for the occasion comprises himself (vibron), leading Jimmy Reaney (piano), Sam Adams (drum), and a bass player yet to be fixed.

Barry's re-emergence into the West End musical sphere reveals 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 evening 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 performance at the Melody Maker "Jazz Club" (8.15 p.m. Light) will present leading West End musicians who have been chosen by one of the country's best critics. The musicians, led by the "Melody Maker" trumpet star, the clarinet and tenor player, Mark Wiggins, and the trombonist, Mark Wiggins, are the following: Harry Parry (alto), Geoff Love (saxophone), Reg Dave (tenor), Dave Fullerton (drum), Hank Roberts (bass), and Doreen Henry (vocalist).

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

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

DORCHESTER BACK ON THE AIR

THE famous Dorchester Hotel plans for Chapman to which his lengthy run at the Dorchester, plus his many years in the business, undoubtedly entitles him to be in the limelight. It will at last give him and public an earful of the modern, musical style of this band's outfit of reeds, strings and rhythm.

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 plan for Chapman to which his lengthy run at the Dorchester, plus his many years in the business, undoubtedly entitles him to be in the limelight. It will at last give him and public an earful of the modern, musical style of this band's outfit of reeds, strings and rhythm.

Wally's broadcasts will feature his own solo electric guitar on which instrument he has built up his reputation. The outfit includes Tommy Harrison (piano), Tommy Dummer (vocals), Roy Rice (bass) and vocalist; Cliff Cadman (1st alt); Tommy Lennon (alto); Les Conley (tenor); Les Conley (drum); Andy Webster (guitar); and Lou Harris (bass) and Jimmy Woodbridge (violin).

"OKLAHOMA!"

PEOPLE WILL SAY WE'RE IN LOVE

THE SEA

CHAPPELL & Co. Ltd.

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

BOSWORTH'S TERRIFIC NEW PUBLICATIONS

ARTIE SHAW'S FAMILIAR MOE

LIONEL HAMPTON'S LOOSE WIG

THE SAMBA SENSATION VEM-VEM

THE CUBAN BASSING GAME

MISS MAGNOLIA

ZOMBIE

BOSWORTH & CO. LTD., 14-15, Redden St., Regent St., London, W.1

Denis Walton Rumbaleading At Nightingale

THE gap left at the Berkeley Square "Nightingale" after the departure of Jose Norling and his Rumbaleaders is being filled by a West End rumba variety 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.

Tony Crombie To Lead In Eire

NEW to the ranks of bandleaders this week comes young London drum-mechanic Tony Crombie, who will lead 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.

STARS FOR PARRY CONCERT

A FINE list of stars is being 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, Easton Road, London, N.W.1, on Sunday week (July 6), at 7.30 p.m. In addition to the three radio Jazz Club stars—Harry Parry himself, piano-ace Bill Munn and B.B.C. producer Mark White—the personnel already booked for the session includes Doreen Henry (vocalist), Harry Roberts (alto), Geoff Love (saxophone), Reg Dave (tenor), Dave Fullerton (drum), Hank Roberts (bass), and Doreen Henry (vocalist).

Letters

I HAVE just read the letter of Mr. G. H. ... I have had long experience in the ... I have had long experience in the ...

ONE DAMP THING ... I WAS struck by the advice given ... I WAS struck by the advice given ...

AFTER ANOTHER ... STILL on the subject of damping a ... STILL on the subject of damping a ...

SENSE AND SENSE-ABILITY ... I HAVE read Vernon E. Fox's ... I HAVE read Vernon E. Fox's ...

... but certainly do not ... but certainly do not ...

ANNIE GETS THE DRUM ... IN your issue of June 14, you ... IN your issue of June 14, you ...

... AND THE HAND ... I READ the report in last week's ... I READ the report in last week's ...

BEST OF ALL ... I DO not agree with W. Austin ... I DO not agree with W. Austin ...



Here is the latest exclusive Melody ... photo showing Leslie ... photo showing Leslie ...

Wise & Pines

by Sammy Quaver

JOE LOSS, with Howard Jones ... Joe Loss, with Howard Jones ...

- So Ray Martin's wonder ork are ... So Ray Martin's wonder ork are ...

Britain's Top Tunes ... The following list of ten best ... The following list of ten best ...

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
123A, CHARING CROSS RD., LONDON, W.C.2. GER. 5063-4-5

NEWS IN BRIEF

Edited by CHRIS HAYES

The ACCORDION DEVELOPMENT CENTRE
All over the world the finest all-round ...
ACCORDION LABORATORY
DIRECTED BY THE SPECIALIST
F. GAUDINI
All Overhaul Guaranteed for 12 months
WE STOCK ALL MAKES OF ACCORDIONS
Special Exchange and Hire Purchase ...
ACCORDION SCHOOL
131, HAMPSHIRE ROAD, LONDON, N.W.1. EST. 1867

MIND THE DOORS! AND LISTEN TO THE SUBWAY BOUNCE
ORCHS. NOW READY. F.O. 3/6
Cosmo Swing Standards:
SARATOGA • MATTERING 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

NEXT Monday's "Band Parade" (30th) promises to be a particularly bright affair, featuring, as it does, **Teddy Foster** and his **Blue** ...

Southern Counties Champions, Eric Wakefield recently stood on the other side of the fence when he organised a very successful ...

HAWAIIAN AIRINGS - A. P. Sharpe's popular Honolulu Hawaiians are back on the air on Monday next, 30th, (10.15 a.m.) ...

ORCHESTRATIONS!
ALL publishers rates per return post. Send for lists, etc., to our UNIQUE ORCHESTRAL SERVICE
"ONE LOVE I KNOW"
"MY PAST"
THE W. J. ALLEN MUSIC CO. LTD.

BROADCAST BY EVERYBODY
THE FIRST DAY OF SUMMER
DOUBT NO. 103207, 10 30, 10 36
HOW LUCKY YOU ARE
E. KASSNER

PIANIST DRAIN AIR PAINTON - Spending the summer season at the Forbes Hotel, Paignton, where he is giving every evening and half music during lunch and dinner ...

BUZZER, Young Tottenham drummer, Jeff Brooks, who is spending the summer with Harry Farmer and his Electromacs at the Blue Lagoon, Newquay, has a new home, the number being Tottenham 6211.

COLLING - A day out, the Stricketts with Owen Coling, are holding another Open Cup, which will be held on Sunday, July 6, when all entrants will attempt to knock the band's new champion, saxophonist Bill Apple!

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

WANTED - Tenor for Elio, stylish trumpet for tenor, pianist for Glenn Hill, and tenor, trumpet and drums for North Wales - Write to Jerry Dawson, Manchester 625.

CALL SHEET
(Week commencing June 30)
NAT ALLEN and Orchestra,
Ivy Pavilion, Clichborne,
Empire, Nottingham,
BLUE ROCKETS,
Dorchester House, Glasgow,
Dianthe COLEMAN and Band,
30 Pier Pavilion, Sandown, I.O.W.,
BILLY COTTON and Band,
Winter Gardens, Morecambe,
Leslie DOUGLAS and Band,
Pier Pavilion, Newquay,
TEDDY FOSTER and Band,
One-night Stand, North-West, Newcastle,
GLENALD, Aberdeen,
NAT GOSSELL and Swing Trio,
Empire, Glasgow,
HENRY HALL and Orchestra,
Empire, Glasgow,
VIO LLOYD and Orchestra,
One-night Stand, South,
Joe LOSS and Band,
Empire, Glasgow, I.O.M.,
Vera LYNN,
FELIX HINDENSOHN and Hawaiian Stringers,
Siddons Hotel and Mithras,
Oscar HABIB and Band,
TROISIE and Mandolins.

ROCKET RESULT - Organist at the ...
TRY AGAIN - Organist at the ...
CHELMSFORD SWITCH - Organist at the ...

SECON MOVES - Organist at the ...

DEBARR BACK - Organist at the ...

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.

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 rat-tail to his latest re-pop 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 afternoon 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 band-leader book a musician for a job!

Although it was only a gig, the whole place was moved 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 confinement 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 band-leaders 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 band-leader'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.

Now 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 £600 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 would have weathered without serious difficulty.

Far more serious in its long-term effect, is the increase in the cost of cigarettes which has resulted in a preference for twenty cigarettes rather than a seat in the stalls to listen to dance music—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 band-leader 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 Number One theatre their combined salaries are anything up to £375 per week; for Number Twos, between £180 and £250; for number threes, the cheapest bill runs to about £150.

The Cost

These must be paid. So must the members of the orchestra. In any case, with 29 artists to pay, the weekly pay-sheet amounts to well over £500. This does not take into account the cost of renewing scenery and costumes, cartage to and from theatres, increased railway fares, contra account (postage and handbill), 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, as 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 or seven theatres which do not leader now stands to make real money. Elsewhere, it is a toss-up whether he makes £40 to £50 or loses between £200 and £400 on the week.

He can't 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 cost of the band?" Audience's will then say: "Oh, it's not so good as it was last time they were here," and their friends will stay away. The band-leader, 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. It is a bad Monday and a minimum minimum of £1 3s. per man and agent's commission of 10 per cent, take a bit more—and the band-leader in luck comes away with an extra shiver and an extra grey hair or two. He books these dates for the most part as a trust-fund for the sake of his boys. And Sunday concerts are seldom the draw they used to be.

What has caused this depression? Why must Monday and Sunday be of dwindling public interest no fans around the stage doors these days? Why, in short, this failure 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 lack of 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 bands have built their reputation with the public is the B.B.C.'s policy. What once was Cotton, Hall, Roy, Lora, etc. to name only a few—established its name in the comparative hey-day of the "big band" era.

But, side by side with this, blame must be laid at the door of the "big band" era. The war years, when dances and things went and remained in the background, the "big band" era was the most significant of all. It was the "big band" era that was the cause of the slump.

There are moments when I feel that, pleasant as this idea may be, it has not proved worth the candle. It is a pity that the "big band" era should have done this to the music of the future.

Also, my chief blame is laid on the "big band" era. It is a pity that the "big band" era should have done this to the music of the future.



Felix Mendelssohn is here seen with Louisa Roca, featured singer and dancer with his Hawaiian Serenaders.

ber Maxie Bacon's "Tiger Rag," Nat Gonella's "Georgia," Tiny Winters' "Little Nell," etc.?

Next, intending stage band-leaders 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 do not receive the high paid "cost" of a top act without a big band.

Thirdly, the system of forcing leaders to take over the costs of the present-day highly paid "cost" of the bill is not a fair one. 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, band-leaders 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 wrenched out of the situation. Dance music will then lose even more of its fast-widening 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 dances, leaving a substantial profit over the past year—and I am not excluding any of the star dance bands of novelty combinations at present operating. Things are in a lamentable state. It is up to all of us to face that fact and speedily co-operate 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 Bigard's "Goin' Easy" (Warner Bros. W-1076)
Just Another Dream (Barney Bigard's (Am. Master W-11039)
Dizard (with Harry Carney) (Capitol C-1022)
Duke Ellington (with Duke Ellington) (Columbia C-1022)

THE many records recently issued by E.M.I. from the Decca 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 a *sine qua non*, it might 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 confident of one thing: that you who hear this record will have a happy surprise; for, judged by any standards of period, it comes as all-night jazz, 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, the most names of its most outstanding soloists, Barney

PICK OF THE WEEK For Everybody JIMMY DORSEY... ANNIE GEL YOUR GUITAR!

Bigard and his Orchestra is just about the name for a continent 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 mildest jazz fan. The piece has the simple tunefulness that one associates with so many of Ellington's best records. But, on the other hand, 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 solo is, in its unadorned, unassuming way, just as intricate—right from the beginning to the end—of the front line supplies the most coaxingly sympathetic accompaniment to the more forthright Barney's phrase.

In fact, for sheer charm and economy of means and method made famous by the "big band" era of approach, this record has to be heard to be believed.

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

There are moments when I feel that, pleasant as this idea may be, it has not proved worth the candle. It is a pity that the "big band" era should have done this to the music of the future.

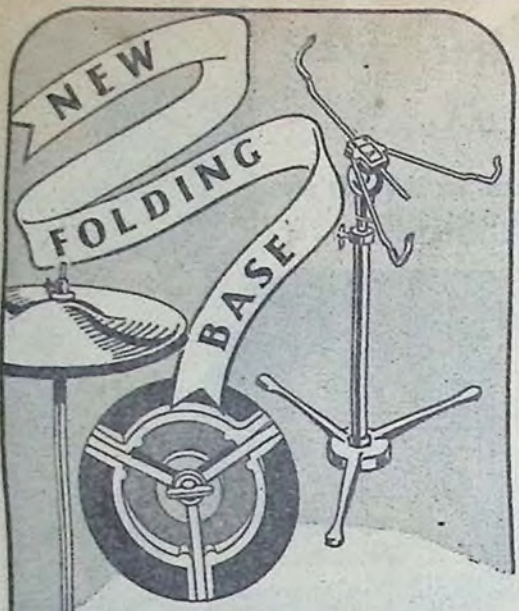
Also, my chief blame is laid on the "big band" era. It is a pity that the "big band" era should have done this to the music of the future.

C & C's NEW ORCHESTRATIONS NEW ARRANGEMENT OF A GREAT EVERGREEN STARS FELL ON ALABAMA THREE BAND FAVORITES DROP ME OFF IN HARLEM ONE SWEET LETTER FROM YOU POMPTON TURNPIKE RIO (SAMDA) MORE THAN YOU KNOW COMPLETE SET 2-6

MAM'SELLE JUST BEFORE I FALL ASLEEP CHARLES MAGRIANTE'S ACCORDION METHOD BOOKS 1 and 2 FRANCIS, DAY & HENNER LTD. 163/142, CHARING CROSS ROAD, LONDON, W.C.2

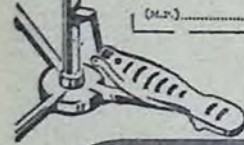
The Biggest Tango To-day HEAR MY SONG VIOLETTA Full Dance 3/6 - - - Backed by DON'T TELL A SOUL Argentine Tangos Yr. Olde Tyme Dancings

NOW READY The Waltz of 1947 IT'S NEVER TOO LATE TO MEND THE PUNCH AND JUDY MAN OH! OH! MARIA STRAUSS-MILLER MUSIC CO. 9, GREEN ST., W.P.



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.

Send me prices of Flush Base Folding Stands... NAME... ADDRESS... (M.P.)



USED BY 9 OUT OF 10 PREMIER 12.5" 2" GOLDEN SQUARE LONDON W.I. GERARD Premier

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 Tennent's Dance Orchestra.



Write for literature to Besson, Dept. 18, 15, WEST STREET, CHARING CROSS ROAD, W.C.2

What's New in Radio

THE war put a temporary stop to new radios, radiograms, amplifying equipments and similar things of interest to all dance music enthusiasts...

"Dabber," 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 in 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 the harmonics from 7,000 to 14,000 c.p.s. which help to give their clarity and quality—enabling you to know whether it is, for instance, a cello or a tenor saxophone that you are hearing—were missing...

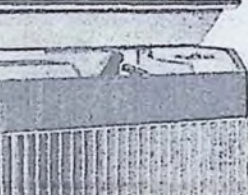
But before telling you about the "Decola," it is necessary to consider for a moment some of the factors which have had to be taken into account in the selection of what is the best—and most expensive!—gramophone it is possible to buy as a complete unit, distinct from one built up of separate component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

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.

Edgar Jackson explained in a most lucid article on the subject ("M.M.", 12/1/1947), that was a great step forward—previous one had a gramophone capable of doing justice to it.

The New "Decola"

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



Space has been provided for the subsequent fitting of the necessary additional unit to receive radio programmes. But until Decca introduced this set I understood they intend to do so within the next few months!

It has an eight-record (10-in. and 12-in. mixed in any order) Garrard auto-record changer, in 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.

Now, the average human ear can "hear" vibrations or frequencies as they are called, from about 30 to 14,000 c.p.s. (cycles per second), and unless this complete range of frequencies, all in their correct proportions and inter-related, are captured by the recording apparatus, put on to the reproducing medium (the record and recorded by the stronger the gramophone), the reproduced performance will lose realism in proportion

to the inadequacies in 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 the harmonics from 7,000 to 14,000 c.p.s. which help to give their clarity and quality—enabling you to know whether it is, for instance, a cello or a tenor saxophone that you are hearing—were missing...

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., 1/2, Bishopsgate, London, E.C.2. Sufficient to say that, following in with two 2K25 valves in push-pull, it has separate treble and bass controls, dividing between them nine different tone settings, and is a first-class piece of work.

What it can achieve with a well-recorded 1/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.

But there have been great strides in pick-up. Even before the war the heavyweight pick-up was being replaced by the lightweight (H.M.V. fitted one to all their better radiograms), and for the crystal models, have become almost as obsolete as the horse bus.

SOUND-SPREAD

CONTEST FIXTURES

- LONDON AREA CHINGFORD.—Wednesday, next week, July 3 (7.30 p.m. to midnight), at the Royal Free Hall. The Chingford Music Club, Organized by the Chingford Music Club Committee, 11, Green Lane, Chingford, Essex. (Phone: 2422.)

- The South-Eastern Counties Championship, Organizer: Mr. Philip Moore, 70, Percy Avenue, Kingston, near Bromley, Kent. (Phone: 2843.)
- BUNTON.—Wednesday, August 20 (7.30 p.m. to 1 a.m.), at The Pavilion Gardens, 15, The Park, Buntingford, Cambridgeshire. Organizer: Mr. E. Cooper, 4, Handwell Street, Spalding, Lincolnshire. (Phone: 2411.)

Melody Maker

INCORPORATING "RHYTHM"
Member: Audit Bureau of Circulations
6, CATHERINE ST., STRAND, LONDON, W.C.2
Tel: Temple Bar 2368 Editor: RAY SONN

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, if 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 cinemas 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 artists 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 cook them with a reasonable chance of making a profit (and so 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.

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.

Take 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 matching them together. Often, they've 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 suddenly gifted with the ability 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 extemporisation 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 technique, 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 nota-

tion. Take Johnny Hodges' recording of "Daydream." You can write his notes, 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 bebop stylists have the right idea. They play broken scale passages, irregular groups of notes, and incorporate flattened fifths instead of the more usual seventh and ninth. But then, you can't follow their style unless you, too, are "hip."

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. Does anyone stop learning—especially musical composition? It's a form of concert for anyone to say, "I have learnt." If 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." If anybody played a hot chorus at his first attempt? Can anyone paint a picture the first time he tries?

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

TACTLESS TOPICS by Claude Bampton

The Bitter End!

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

And having supper the other night with Norman (Skyrocket) Impy, 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 "Ship-In" in Regent Street, at least from the waltz time of midnight together with the drummer, Reggie Mills, Teddy Euharave, Barry's sparring partner the other day, and other resident lads, and not forgetting, of course, Charlie Spinelli.

New I don't suppose many of you have heard of Charlie (The Impassible) Spinelli, although there can be no shadow of doubt that for many years he has been one of the most widely known individual musicians in this country.

The fact that you have "never heard of him" does not alter the indisputable fact that every housewife in the country had only to turn on the radio to find that just a couple of bars of a certain melodious-familiar sound, and she would say, "Ah, that's Victor Silvester."

Victor Silvester was instantly recognized, as it were, at millions, and millions of people, both at home and abroad, were sure to say, "That's the local cinema, not so much because of his particular style or combination, but I could say that Victor would agree that it was primarily and originally because of Charlie Spinelli's clearly identifiable tone and clarity of purpose in the bands way in which he played his life.

And Charlie would happily play his way through the night alone with Barry, as always, imaginatively immaculate, and never was the time when he would go down and let it be said many a musician of far more fame and lustre than he could ever expect to stand to do down and do precisely likewise.

My younger readers, doubtless, will think I am indulging in a bunch of reminiscences, with their usual dose of exaggeration of the previous generation of the past, and may be right, but I can assure you that I have seen and heard all that I am writing about, and I am sure that you will, as usual, be able to do precisely likewise.

And if it means anything at all to you, I would like to say that I have seen and heard all that I am writing about, and I am sure that you will, as usual, be able to do precisely likewise.

Now the point of this bit of reminiscence is that I have seen and heard all that I am writing about, and I am sure that you will, as usual, be able to do precisely likewise.

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

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 5522 (4 lines), 125-7-9, Shaftesbury Avenue, LONDON, W.C.2

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, Charing Cross Road, London, W.C.2. Tel. 2856 "Cinema"

EIRE ENGAGEMENTS

BOOKING AGENTS, BAND LEADERS AND MUSICIANS

completing tours, night work, 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, 33, Lower Gardiner St., DUBLIN

Personal Points: JIMMY SKIDMORE



Born in London, 1916. Jimmy Skidmore took no active interest in music until he was bought a tenor sax for his twelfth birthday. Three years later he was a member of Jack Hamilton's band at the Dean Street Cafe Society Club, and it was here that he first came to the notice of swing fans. A keen record collector himself, he attended a number of Rhythm Club meetings in the Mann building, and was soon in demand for jam sessions. Dal-Allan, president with Johnny Parry's R.C. Society, and only in 1942, when he joined Harry Roy's Lyricale, did he give up his day job and become a full-time musician. Clubs and swing club sessions followed for the next four years until he joined the Vic Savoy Jazzmen. Savoy was reorganized to form his big band, Jimmy remained with him, and is currently featured with that outfit.

Favorite Musicians: Lester Young, Johnny Hodges
Favorite Records: "Rockin'" by Duke Ellington, anything by King Cole Trio
Favorite Bands: Count Basie and Duke Ellington
Favorite Composers: Debussy, Beethoven
Favorite Food: Roasted Chicken
Hobby: Model Shipbuilding.

NORTHERN OFFICE
 2-4, OXFORD ROAD,
 MANCHESTER 1
 Phone: Central 3234

Staff Representative
JERRY DAWSON

Air-Bands Make News This Week

B.B.C. ANNOUNCES NORTHERN BAND ROTAS

OF outstanding interest to Northern musicians and fans will be the official BBC announcement of the complete programme of the two current North Regional dance-band programmes, "Band of the Week" and "Northern Palms", which is a studio programme, will present the bands of Eddie McGarry (Blackburn); Bill Creggan (Reece's Restaurant, Liverpool); Tommy Smith (Savoy Ballroom, Oldham); Jack McCormick (Lewis's Restaurant, Manchester); Peter Fielding (Oxford Galleries, Newcastle); Les Garratt (Textile Hall, Bradford); Bernard Taylor (City Hall, Sheffield); Harry Chatterton (Fullord Ballroom, Hull); and one other band from the North-East still to be nominated.



With Oscar Rabin and his Band, which played at the Liverpool-2-4, Roy Edwards was compelled to leave the band a year later to undergo an operation for eye trouble. During his sojourn with the "Rabinites" he broadcast more than fifty times. In an effort to help Norman Wood's Band in Liverpool, and with Hal Graham's Band, at Chatterton's, he set to crash back into the "big-time."

This programme is heard each Monday from 8.30 to 9 p.m., while the "Northern Palms" programme, which is on the air from 8 to 8.30 p.m. each Friday, presents the following bands playing at their home establishments:

Mrs. Will Hamer (Grafton Rooms, Liverpool); Joe Kirkman (Tower Ballroom, Blackpool); Fred Platt (Carlton Ballroom, Rochdale); Harry Atkinson (Empress Ballroom, Whiteley Bay); Bill Hawkins (Ritz Ballroom, Bury); Percy Pease (Sale Gardens, Blackpool); Tom Smith (Marine Ballroom, Fleetwood); Hal Graham (Rialto Ballroom, Liverpool); Gores Harper (Spa Royal Hall, Bridlington); Bert Yates (Tower Ballroom, New Brighton); and again on other bands to be nominated from the North-East.

Several of these bands are, of course, regular North Regional broadcastees, while others are new on the air. The bands which have not been notified of their definite broadcasting date will be advised in the course of the week or two.

With these two programmes featured each week, plus the Friday "Palms" and "Northern Bands" which have a very good representation on the air.

MARINE BAND IN SCOTLAND

THE only permanent official dance orchestra in the Royal Navy, the Royal Marines "Oceanic" Band, directed by Bandmaster Charles Rotham, is currently in Scotland, playing concerts (military band) and dances in the parks.

Known in its earlier days as the "Seafarers," the band consists of five brass, five woodwind, and a string section is added for stage shows, and consists entirely of professional service musicians. The band's headquarters are at Ebury, Oxon.

Around the Country

FOLLOWING their success at last year's "All Britain" Johnny Stiles and his Orchestra have secured a plum of the West during the summer season at Chatterton Hall.

They replace the Hector Davies Ballroom Orchestra, which had set a standard which will give the Stiles boys ample opportunity to develop their ambitious trait.

There are three changes of personnel, bringing in Maurice Cole (tp); Ron Gwynne (tr); and Bruce Hathaway (drums). Bert replaces star drummer Pete Coleman (now with Vic Lewis).

WAKEFIELD. THE recently formed Wakefield branch of the M.U. is presided over by Secretary Les Stoner, who still like to see more members to make it a 100 per cent. M.U. branch.

Good business is reported from the leading halls in Wakefield, and at the Music Station, the modern, well directed by George Lawrence (alto clar); with Will Scott (saxophone); Albert Atack (trumpet); Les Stoner (tp); and Trevor Crooks (drums).

The Assembly Rooms is run by ex-president of the M.U. Wakefield Branch, and the small outlet there is led by Bill Ashwell.

At the Unity Hall there are two halls, one for modern and the other for old-time dancing and the modern band is in the capable hands of Harold Easter on drums; West Temple (alto); Eric Thomas (tp); Norman Parker (piano); whilst the old-time band is led by Bert Ogley (trumpet); H. Lauder (trombone); M. Swanson and H. Scott (trumpet); and E. Brasher (bass).

LEICESTER. ESTABLISHED round about 1924, the Alhambra Players have maintained a steady popularity with the local dancing public. They even broadcast from the old Nottingham station in 1937.

Today the band is co-operative, and it is on its way to completing its fifteenth year as the "second band" on the "top deck" bandstand at Leicester Palace de Danse on Saturday nights.

Duly elected to the post, the band is directed by George Page (drums); and the boys are: Dave Taylor (bass); Allan Dunkley (piano); H. Rogers (trumpet); and Sam Mills (trumpet); with Norman Atkins (tp).

Like so many other Leicester bands which have recently auditioned with the BBC, the boys are all trying to make some of usual BBC comment on their efforts. "Not suitable for broadcasting."

MANCHESTER. RESIDENT at the Casino Ballroom, 11 Oldham Road, is a five-piece band directed by ex-Jay Hopper/Cyril Blake Bob Hall tenor man George Turner.

With George at the Casino are: Will Chee (piano); Alan Phillips (drums); Stan Hudson (tp); and Bert Lilywhite (alto clar).

PHENIX. THE United recruitment report is "fine" and is being organized by local M.U. secretary Walter Stullard, who is recruiting mainly supper club and dancing hall bands. Secretary of the Phoenix Dance Band Association, Fred Travis reveals that the band is being organized for the band services. "The good old days when seven and six was considered a small remuneration for a Sunday night's work is over. I'm out to see they never return that the customer gets value for his feet; but they must be paid."

Mr. Ted Almond, Northern Area Secretary of the United M.U. has stated that Mr. Menzies will continue to act as President and will have no other duties. He will continue to act as liaison between the M.U. and the dance bands.

ATKINSON ON THE AIR

THIS Friday's (27th) "Northern Palms" (8 p.m. North H.S.) brings to the microphone Harry Atkinson and his Band playing from the recently de-requisitioned Empress Ballroom, Whiteley Bay.

Brother of the North-East's famous Jos. Q. Atkinson, Harry is a multi-instrumentalist having played with the B.B.C. Northern Orchestra on timps; played with a string quintette on bass; and often travels south to play piano at house parties.

He leads on trumpet at Whiteley Bay and with him are piano-arranger Pat Lynn; Fred Taylor (drums); Sam Wright (bass); Lou Warburton and Alf Edson (altos); Jos. Taylor and Fred Forster (tenors).

Featured vocalist for Friday's broadcast will be ex-Harry Hayes chirpette Maureen McIver.

NEW MERRIN BAND'S RADIO DEBUT

ON August 2, Midland Regional listeners will have their first opportunity of hearing the new Billy Merrin Band, which will broadcast from the Victoria Hall, Nottingham, where it is currently resident, at 7.15 p.m. on that day.

This completes a "hat trick" for Billy, who in the past has broadcast from the Nottingham Palms, and the Victoria Ballroom.

The August broadcast will feature his present singer, Penny Nicholls, and also Rita Williams who started in the business with Billy.

BAKER AND PEARSE AT SOUTHEAD

AT Southend's Kursaal Ballroom, London's gig king, Howard Baker, has just celebrated his first anniversary. Recalling its pre-war policy of name bands, the Kursaal has recently offered such bands as Ted Heath and Gerald, and the sensational attendance speak for the success of the venture.

Moving westwards along the esplanade towards the mile-long pier (the longest in the world), the Stan Pease Quartet has now become a sextet with the addition of an extra sax, and is drawing the holiday crowds to the Mecca Ballroom. As in the case of their Mustangs hall, the Mecca Company have dropped their "two bands" policy, which gives Stan and the boys the opportunity of banking in the Southend sun.

SCOTLAND

GLASGOW. FROM time to time one hears the musicians asking the question, "when are the boats steering?" So far as traffic from Glasgow to the Continent is concerned, the only cross-Atlantic passenger airlines for some time to come, the Douglasman, who has been in the D.O. for a number of years, tells us he is negotiating at the moment, and may start up on a supply band, sailing to South American ports.

Louis Freeman will have a summer dancing promotion at Campbelltown, next month, and may be seen at the Plaza, who will be on holiday at the time. Also supplied from the Freeman office is a band which is the official "fortnight" of the Royal Yacht Club, headquarters being at Hunter's Quay.

Plankt Andy Kennedy is now filling the chair with Pete Lou at Leal's main restaurant. Andy takes the chair from the Lewis, who is now at the adjacent French Restaurant, where George Leal's band is playing. Andy's team up with Mickey Budge (alto clar) and Dickie Dalziel (tp). This summer's music at Olenburg Hydromathic, Rothsay, is under Pete's direction.

For the second year the band will have their holiday in blue, and Neil McDermott was again asked to provide the band for the night. The band booked Harry Denmark (tenor), who will take over for the fortnight, and the band from the Rustic Club, the band from the Rustic Club, the band from the Rustic Club.

Glasgow piano-man Jimmy Lothian has just joined brother Andy, who has been in charge at the Rustic Club, Dundee, for some years. Incidentally, there is another Andy Lothian who fronts the band at the Palais Aberdeen, but the two leaders are not related (except, perhaps, sympathetically).

Hugh Hinshelwood.

EDINBURGH. HUGH J. G. PALMS, 11 Cowdenbath, Fife, has Billy May leading a five-piece band. Line-up follows: Johnny Litch (saxophone); Alan Davidson (trumpet); Herbie De Marco (trumpet); Gordon Henderson (tp); Tommy Carroll (tp); and Tommy Davidson (tp). The band is led by David Moffat (trumpet). Johnny Graham (first tenor); Eddie Allison (second tenor); Arthur Clough (piano); David Lawson (bass); and Johnny Bayne (drums).

Old-time dances: it is to be featured and the music will be provided by Johnny Phillips and his Old-Time Orchestra, augmented by Murray's of the Rustic Club.

Alan Davie, former tenor sax in Sam Noble's band at the Empress Ballroom, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.

The illustrious band which has been playing at the Rustic Club, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.

The band which has been playing at the Rustic Club, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.

The band which has been playing at the Rustic Club, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.

The band which has been playing at the Rustic Club, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.

The band which has been playing at the Rustic Club, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.

The band which has been playing at the Rustic Club, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.

The band which has been playing at the Rustic Club, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.

The band which has been playing at the Rustic Club, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.

The band which has been playing at the Rustic Club, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.

The band which has been playing at the Rustic Club, Dalkeith, has now joined the band at the Rustic Club, Dalkeith.



NEW PUSH-PULL LIGATURE
NEW TONE CHAMBER
NEW PERFORMANCE

PAT. APPLIED FOR.

PUSH TO TIGHTEN
 PULL TO SLACKEN

Brilliant new features in this latest Selmer Saxophone Mouthpiece include straight-through bore, perfected lay, self-aligning push-pull ligature, and double heavy plating. Send for trailer and name of your local dealer.

AUTO \$5.00 TENOR \$5.50
 Inc. P.T.

SELMER, 114, CHARING CROSS RD., W.C.2

MIDLAND ENTHUSIASTS

Allo Saxophone, Pennsylvania, S.P.C.B., immaculate condition, all latest improvements, £45.

Allo Saxophone, Selmer balanced action, G.I., condition as new, £75.

Allo Saxophone, Conn. model, G.I., understanding of key, very latest model, £80.

Barlens Saxophone, Buescher, new S.P., G.I., black leather case, £75.

Manhattan Trumpet, S.P., light action, excellent condition, £15.

Trumpet, Conn. New Era, S.P., G.I., very little used, show case condition, with case, £50.

Trumpet, Conn. Victor, gold plated, Vernier screw tuning, a real handiwork outfit, £40.

Clarinet, James Albert, Brussels, Bach system, metal lined, excellent condition, £22 10s.

All the above are E.P. tested instruments.

Drum - Premier De Luxe, Dominion A.C.E. Double Snare, chromed, turned edges, showcase condition, £20.

YARDLEYS

69-70, Snow Hill, BIRMINGHAM

LES EVANS

for
PERSONAL OR POSTAL SAX TUITION

• Des., Mod. and Adv. Courses.
 • Tuning and Technical Studies.
 • Swing Chorus for Alto or Tenor.
 • Swing Chorus for Trumpet.
 • Very Moderate Fees.

Syllabus and Lists from:
 275, COLNEY HATCH LANE,
 LONDON, N.11. ENT. 4137

GEORGE EVANS

For the only real arranging
 Tuition

31, CHURCH CRESCENT, N.20

THE GUITAR SENSATION OF ALL TIME

Ask your Local Dealer for a demonstration on the "GRAFTON ALL-ELECTRIC GUITAR."

Its unrialed construction, performance and appearance, together with its low cost, completely outstrip those of other makes. Standard all white model including P.T. £29 5 0
 De Luxe Model including P.T. £39 5 0
 Custom built cases extra.

Will match many types of high impedance amplifier, but the "GRAFTON 10" has been specially constructed to match the supreme unit embodied in the "GRAFTON" ALL-ELECTRIC GUITAR.

For that full rich tone, added brilliancy and incomparable playing ease, our new "Super Electronic" Guitar Strings, just arrived, only 7/- a set. Post Free.

DANCE BAND INSTRUMENT SUPPLIERS,
 24, Rupert Street, London, W.1
 GR 1876

ALFRED MOORE LTD.

OFFER THE FOLLOWING BARGAINS:

- SELMER TENOR SAX, S.P.G.B. L.P., as new ... £85
- BUESCHER ALTO SAX, S.P.G.B. Alto clar., as new ... £95
- Piccadilly Zenith Trumpet, Gold Lacquer, as new ... £37.10.0
- Console Bachm Clarinet, as new, in shaped case ... £37.10.0
- Co-operative Super De Luxe (Curved) Accordion, as new ... £85
- Complete Drum Service, Everything for the Musician ... 11, MANCHESTER ROAD BRADFORD

CARTOON by Betts



"D.K., George, we've made it! I told you we didn't really need tickets."

Stocktaking BARGAINS FOR ALL

★ ACCORDIONS

	£	s.	d.
Reynolds, 120/15, 2 cph.	55	0	0
Reynolds, 120/15, 4 cph.	45	0	0
Reynolds, 120/15, 4 cph.	40	0	0
London Model, 24 keys, 2 cph.	30	0	0
London Model, 24 keys, 2 cph.	22	0	0
London Model, 24 keys, 2 cph.	20	0	0
London Model, 24 keys, 2 cph.	18	0	0
London Model, 24 keys, 2 cph.	16	0	0
London Model, 24 keys, 2 cph.	14	0	0
London Model, 24 keys, 2 cph.	12	0	0
London Model, 24 keys, 2 cph.	10	0	0
London Model, 24 keys, 2 cph.	8	0	0
London Model, 24 keys, 2 cph.	6	0	0
London Model, 24 keys, 2 cph.	4	0	0
London Model, 24 keys, 2 cph.	2	0	0
London Model, 24 keys, 2 cph.	1	0	0

GUITARS

	£	s.	d.
Kalamazoo, round hole	10	10	0
Teisco, guitar, Bayan	4	4	0
Dalco, Elect. Harp	22	10	0
Martin, Cabinet, flat top	10	10	0
Gibson, 7-string model	12	12	0

DRUMS

	£	s.	d.
Free Tom, 12 x 24, black	7	7	0
New and like Drum, like glitter	15	10	0
Free Tom, 12 x 24, black	12	12	0
Free Tom, 12 x 24, black	10	10	0
Free Tom, 12 x 24, black	8	8	0
Free Tom, 12 x 24, black	6	6	0

SAXOPHONES and BRASS

	£	s.	d.
Warrant 24, 1st class	12	12	0
Warrant 24, 1st class	22	10	0
Warrant 24, 1st class	32	10	0
Warrant 24, 1st class	42	10	0
Warrant 24, 1st class	52	10	0
Warrant 24, 1st class	62	10	0
Warrant 24, 1st class	72	10	0
Warrant 24, 1st class	82	10	0
Warrant 24, 1st class	92	10	0
Warrant 24, 1st class	102	10	0
Warrant 24, 1st class	112	10	0
Warrant 24, 1st class	122	10	0

MISCELLANEOUS

	£	s.	d.
12 x 12	10	10	0
12 x 12	8	8	0
12 x 12	6	6	0
12 x 12	4	4	0
12 x 12	2	2	0

Send for Accessories Catalogue and Illustrated Brochures
NEW ABBOTT-VICTOR Guitars - Drums
 Amplifiers - Trumpets - Accordions.
HIRE-PURCHASE TERMS
 Come and talk it over with "Woolfe"
WOLFE, NCIS, DAY & HUNTER LTD.
 11, CHURCHING CROSS ROAD, W.C.2. TEL. 9351

