

Melody Maker

INCORPORATING

"RHYTHM"

VOL. 23 No. 743

NOVEMBER 1, 1947

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

THREEPENCE

TED HEATH TAKES OVER TITO BURNS: BARRITEAU BAND FORMING

AS is inevitable in an event so redolent with the promise of big achievements, the formation of the new band led by Carl Barriteau and presented—through the agency of Music Artists, Ltd.—by Ted Heath, has become an item of major interest with the whole profession.

IN ADDITION TO SETTING FANS AGOG WITH THIS BIG NEW BARRITEAU PROPOSITION, TED HEATH HAS JUST CAUSED A SECOND SENSATION BY THE ANNOUNCEMENT THAT HE IS TAKING OVER THE FAMOUS TITO BURNS ACCORDION CLUB SEXTET. IN FUTURE, THE BURNS BOYS WILL BE PRESENTED ON ALL THEIR OUTSIDE DATES UNDER THE AEGIS OF TED HEATH, AGAIN THROUGH THE MUSIC ARTISTS' OFFICES.

With his own terrific band, plus Carl Barriteau and the popular Tito Burns Sextet, Ted Heath now seems to be bidding fair to "corner" some of the biggest swing attractions in the country.

Although extensive rehearsal, and much "sorting-out" of talent, has been going on apace, Ted Heath, because of the possibility of there still being one or two minor changes, was not able to give us the complete Barriteau Band personnel at the time of closing for press.

GOOD MEN SCARCE

In this connection Ted told the Melody Maker: "It is a very curious fact that, although there are reputed to be any number of dance musicians unemployed at the present time, it is still extremely difficult to get together the first-class men needed for a venture of this nature. I will grant you that there are many young players who can put over a terrific chorus but whose reading is far from good, whilst there are also those whose musicianship is satisfactory but whose grasp of modern dance interpretation is almost nil."

"There is certainly a lesson, particularly for some of the aspiring youngsters, here; and perhaps the most important fact for them to grasp is that the most amazing ideas of modern style, and the most sensational ability at shooting choruses, are virtually useless unless backed up by thoroughly sound musicianship."

Among those who definitely have clicked in a big way with the new Barriteau outfit is young drum sensation Ronnie Verrall. Originally a discovery of enterprising Gillingham (Kent) M.D. Claude Giddins, Ronnie, so far as name-band work is concerned, is still almost an unknown quantity.

However, his appearances at one or two swing club sessions, concerts, etc., have been so noteworthy that he is already being tipped as one of the outstanding young stylists of the immediate future.

Debut of the new Barriteau outfit is on Sunday, November 9, when Arthur Kimbrell will present the band at a special concert held at the de Montfort Hall, Leicester. First appearance of the band in London will be on November 13, when they will be playing for dancing at Dulwich Baths.

On Sunday, November 16, the Band will be featured in another Sunday concert at the Odeon, Newcastle. The following day (17th) it visits Huddersfield for a one-night date, following this with visits to Bradford (Windsor Hall) on the 18th, Belle Vue, Manchester (19th), and the Palais-de-Danse, Ashton-under-Lyne (20th).

There are a number of other dates pencilled in meanwhile, to be confirmed later, but on Sunday, November 23, the band is at the Odeon, Warley, for an Eddie Jones promoted concert. December 6 will find the Barriteau Band playing for dancing at the Casino, Rochester.

In regard to Ted Heath's interest in the Tito Burns' Sextet, he is putting them out on a series of one-night stands starting on November 3, at Stoke Newington (5th), Derby (7th) and Kingston-on-Thames (21st).

VIC LEWIS'S CAPTURE: TO STAR JOHNNY GREEN

TWO famous personalities in the profession link their destinies this week, when singing celebrity Johnny Green joins the Vic Lewis Orchestra as featured vocalist.

Vic Lewis told the Melody Maker on Tuesday: "My band is doing well and getting a good reputation, but I felt that we still need a star attraction to put us right on the top. Knowing Johnny's great following from his many hundreds of broadcasts and his solo recordings and stage shows, I approached him in the hope that he might be able to link up with me. I am glad to say he accepted, and he will now be my star guest on all the shows, broadcasts and concerts which my band undertakes."

Johnny Green's first appearance with the band will be in an overseas broadcast to-day (Thursday), from 10.15 to 11 p.m. This Saturday he will appear with the band at its dance at Rochester Casino, followed on Sunday by a concert at the De Montfort Hall, Leicester.

Light Programme listeners will be able to hear Johnny and Vic in the band's broadcast on Monday, November 10 (5.45 p.m.), and then the Lewis date-book includes a number of dances, including Cream Baths (13th), Arden Ballroom, Bedworth (14th), and Kidderminster (15th).

We feel sure that the Vic Lewis-Johnny Green link-up will be a big thing for both parties.

CORNERMEN IN SURPRISE FRANK WEIR CHANGES

A SURPRISE reshuffle of Frank Weir's musical aces at the Lansdowne Restaurant, W.I., now finds Charles Granville (clt., tr.), Norman Pantham (clt., tr.) and "Biff" Byfield (alto, baritone, clt.) replacing cornermen reed stylists Aubrey Frank, Bill Lewington and Jock Faulds. Respectively "Biff" Byfield and Charles Granville were formerly with the groups led by trumpeter Reg Arnold at the Orchid Room, and violinist Paul Adam at the Milroy.

Aubrey Frank and Bill Lewington, who both desired a change from West End restaurant work, will concentrate on free-lancing for the time being.

Frank Weir tells the "M.M." that he is looking for a really first-class alto saxist, doubling baritone and piano. Musicians with the necessary qualifications should contact Frank, either c/o The Lansdowne, Berkeley Square, or by phone at Finchley 6648.

CONNELLY TAKES OVER CINEPHONIC

IT was announced this week that music-publishing chief Reg Connelly, managing director of Campbell, Connelly and Co., Ltd., has taken over the Gaumont-British interest in the Cinephonic Music Publishing Co. This means that Reg Connelly now owns Cinephonic, and discussing his plans with the Melody Maker on Tuesday, he said: "Sid Coleman will remain in charge at Cinephonic, where he is doing a very good job, and the policy there of publishing and developing British songs and British film music will be continued."

ELLIOTT & KINN IN BAND-AGENCY MERGER

NEWS of a business merger of great importance to the profession breaks this week with the announcement that two leading dance music impresarios have gone into partnership.

They are Bill Elliott and Maurice Kinn, and on November 3 they merge their two businesses under the name of Kinn-Elliott Direction, with offices at 27, Whitcomb Street, Leicester Square, London, W.C.2 (telephones: Whitehall 4280 and 4645).

The new partnership will form a very strong band management and booking agency, for both Elliott and Kinn have an imposing list of bands.

They celebrate their partnership by two big captures—first, the exclusive management of Harry Davidson and his "Those Were the Days" Orchestra; and the signing-up of the "Jive Bombers," the sensational band which won the "Melody Maker" "All-Britain" last week.

The following name-bands are also under the direction of these two bright agents: Nat Allen and his Orchestra (busily engaged on West End commitments and concerts); Johnny Denis and his Sextet (now resident at the Bray House Club); Harold Geller (Fishers' Restaurant); Reg. Goff and his Sextette (the new broadcasting combination); Leslie Jiver Hutchinson and his Band (now successfully touring Czechoslovakia); Jose Norman and his Rumbaleros (Churchill's Club); Tommy Sampson and his Orchestra (at present having a great success on their provincial tour); Cyril Stapleton and his Orchestra (Embassy Club); and Roy Wallis and his Band (Odeon's).

In addition to this fine list of bands, Kinn-Elliott Direction is actively booking name bands for weekly engagements at the Royal Forest Hotel, Chingford, on Friday nights, and the Royal Star Hotel, Maldstone, on Monday nights.

Len Camber's U.S. Air Breaks

A CABLE from British vocal notability Len Camber which reached us on Tuesday (28th) informs us that a big break has come his way in the States, where he is now on holiday.

He has been featured as the guest star on the Chesterfield Cigarette and Lipton Tea air shows which are broadcast coast-to-coast by the Columbia Broadcasting System.

This nation-wide airing, which took place on October 27, is to be followed by other top-line air dates which are now being lined up for Len.



Ted Heath, who now sponsors the Tito Burns Sextet, turned up to enjoy their music at last week's "Accordion Club" radio session. In this "M.M." photo, you see Ted at the mike with Tito Burns, producer Charles Chilton, compère Roy Plomley and all the members of the Sextet.

No. 1 RHYTHM CLUB TO RE-OPEN IN LONDON

THE first step in the "Melody Maker" campaign to revive and reorganise the British Rhythm Club movement, is being taken by the restarting of the most famous Rhythm Club of all, the No. 1.

Founded in 1933, the No. 1 Rhythm Club was not only the first of its kind in this country, but also in the world. Despite the loss of various premises, due to enemy action, the club continued to meet until 1943, when, after losing the use of the Barberina Club, St. John's Wood, Rex Harris—who was in charge of its destinies in those days—decided to suspend its activities.

Stronghold of British jazz during its vital and formative days, the No. 1 Club is being revived under the auspices of a new committee and such difficulties as may crop up in the running of this club will be used as experience to benefit the other clubs throughout Britain.

The affairs of the club will be in the hands of Sinclair Traill (of the Melody Maker "Collectors' Corner" feature) and Geoff Arm-

strong, former secretary of the West London Rhythm Club, who has had wide experience of club organisation. The president of the club will be jazz notability Rex Harris.

First meeting of the No. 1 Club takes place Sunday week (November 9), and premises have been obtained at Mac's Club, 41, Great Windmill Street, Piccadilly, W.1 (opposite the Windmill Theatre), where meetings will take place every Sunday afternoon commencing at 3.30 p.m.

As before, record recitals by recognised authorities, plus jam sessions by a resident group with guest artists, will be a feature of each meeting.

Full details of the attractions which are offered for the opening meeting will be given in next week's issue.

FELDMAN'S TOP TUNES

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The platform at Liverpool Street station filled suddenly with musicianly sombreroes and "re-bop" ties when Teddy Foster and his Band set off last Monday (27th) for Harwich, on the first step of their trip to Germany. They upon in Hamburg. Missing from his usual place in the

band was trumpet stylist Albert Hall. Just on 18, Albert found that even such an important date as playing to the troops could not gain him a call-up deferment. His place was taken at the eleventh hour by Joe Richmond, late of Roy Fox's Band.—"M.M." Photo.

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Tin Pan Alley Ball

TO-NIGHT (Thursday), at the Lyceum, Strand, the Tin Pan Alley Ball takes place, organised by the Music Publishers' Contact Personnel Association, in aid of their Benevolent Fund.

It should be a grand "do," with five bands in attendance and the whole music-publishing profession turning out in its glad-rags—but it has an even more important aspect in that, for the first time, it focuses attention on the "backroom boys" of music-publishing.

It is, perhaps, unfortunate that the exploitation staffs of the music-publishing firms found themselves linked with what the B.B.C. has already publicly called a "pernicious and degrading practice" by being known as "song-pluggers." In an effort to rid themselves of the stigma attaching to this designation, they have gone to the other extreme by taking themselves just a little too seriously, as the over-imposing name of their association will show.

Our contributor, Sammy Quaver, with his flair for unusual nomenclature, has dubbed them "contact jockeys"—but, whatever their name may be, there is no question but that the exploitation men do good work in the face of great difficulties.

Their ostensible job is to push the tunes which their firms are plugging, and virtually to act as travelling salesmen in popular musical wares. But, far more important than that, they are the liaison men between the people who write and publish popular music and the people who play it—the bandleaders.

Their real job is to spread goodwill between two vitally important sections of our business and, behind the smokeclouds of "song-plugging" which, unfortunately, all too often obscure the hard work they do, they contrive to undertake their difficult task with efficiency and an understanding of the problems of both interested parties.

Many of the "contact personnel" of London's Tin Pan Alley are friends and advisers of our bandleaders. Their experience and understanding of the business and its many problems have often stood the men who make the melody in very good stead; and will, undoubtedly, continue to do so.

Remembering all this, we welcome the "Tin Pan Alley Ball" as a public tribute to the contact men. We wish them all success, and know that the dance band side of the business will warmly support them in all their enterprises.

By Royal Command

WE take this opportunity of warmly congratulating Paul Fenoulhet and his colleagues of the Skyrockets on the honour they have received in again being chosen to accompany the Royal Command Performance at the London Palladium on November 3.

The policy last year of entrusting the accompaniment of this difficult show to the Skyrockets—an avowed dance band—was so conspicuous a success that it is being repeated—and the compliment is not only to the boys of the band, but to the previously-maligned dance band side of the business which they quite unashamedly and most ably represent.

It is, perhaps, a pity that the organisers—in thus setting their seal on the Skyrockets' performance last year—did not go one better on this occasion, and give the band a place on the stage to let it perform its own show.

Or, failing that, the Skyrockets would have been the last to complain had any dance band been chosen for the great honour of representing this important side of the people's entertainment before Their Majesties.

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BREAK DOWN VOCATIONAL BARRIERS TO ENSURE OUR FUTURE WELFARE

by **HARRY FRANCIS**

M.U. Organising Secretary, South-East District

HOW often does one hear the complaint among musicians that the profession is "dead," "carved to pieces," "finished," or, to say the least, that it has no future? The last of these pronouncements is usually symbolised by the man who says, "I'll make certain my youngster never comes into the profession!" quite often backing up his decision by deliberately seeing to it that his son or daughter never receives the opportunity of studying music, even though he may be well able to afford for them the necessary education.

When asked to express my own opinion on the subject, my usual response is to point out that I should be a queer kind of M.U. official if I had no faith in the future of the profession, the safeguarding of the welfare of the members of which becomes my full-time responsibility when once they have joined the ranks of the M.U.

It would be, to say the least, taking a defeatist view of things if we allowed ourselves to believe for one moment that the problems facing the M.U. could not be overcome.

Let me say immediately that the future of the profession depends first upon the strength and success in its endeavours of the Musicians' Union.

1,500 INCREASE

PERHAPS my readers will forgive me if I dwell for a few moments upon the success of the M.U. organisation in the South-East district, not because it is the only district by any means where such progress has been achieved, but because, being my own particular responsibility, I am naturally in a far better position to quote it.

After returning to civilian life in the early part of 1945, I commenced my duties as full-time Organiser to the M.U. in June of that year, and for those who are not familiar with the framework of the Union, I would explain that the S.E. District for which I was to be responsible, is composed of ten counties in the South-East of England outside a fifteen-mile radius of Charing Cross.

I commenced to explore this area, making contacts with as many musicians as could then be found, and, needless to say, the state of the profession within its boundaries proved to be nothing short of chaotic. The various "bizzes" had taken their toll, particularly along the coast-line, in addition to which, scores of hotels and places of entertainment were still under requisition.

So far as M.U. organisation in the district was concerned, we had three branches, two of which were in a sorry state, and the total membership was precisely 303. Space would not permit details of the building-up process that had to be carried out, but suffice it to state that, to date, in the same area, we have well above 1,800 members and thirteen branches.

BENEFITS

WITH the growth of many benefits have come to the members: substantial increase of salaries of from £2 to £5 per week for those engaged in certain municipal orchestras and dance bands, increases of from £1 to £2 per week in many other engagements run by private concerns, increases of a smaller nature for that mostly badly paid member of the profession, the music-hall musician, who I am convinced

is in the near future about to receive far better recognition than ever before for the important job that he carries out.

Much good work has been done towards breaking down those artificial barriers which previously existed between the full-timer and the part-timer; benevolent funds have been built up in a number of the branches, purely by the voluntary efforts of the members concerned and with the express desire to be in the position to assist any fellow member who falls upon difficult times.

Most amicable relationships have been established between the representatives of the majority of the corporations or councils within the district and the M.U., and the one or two recalcitrant people remaining in this field will in the near future be finding out that it does not pay to be old-fashioned at a time when the influence of the Trade Union movement is for ever increasing, and naturally so.

In a time of crisis it is those who toil, either by brain or brawn who are called upon to see the country through its difficulties; it is therefore only just that they should, through their elected representatives, be able to voice their own point of view in the most influential manner possible.

UNION AND EMPLOYER

THERE are seven other districts of the M.U. in Great Britain, each with its one or more full-time officials and its grand company of voluntary workers, and the progress that I have described in my own district might well be duplicated another seven times in the mind of the reader. This is why the national membership of the M.U. now stands at somewhere in the region of 22,000 with over 100 branches.

These musicians have joined us by the thousand, not because they expect miracles to happen through their having done so, but because they have realised already that, without some unity within their ranks, the profession, from the viewpoint of both the full-timer and the part-timer, will indeed be quickly "carved to pieces."

The best of the musical directors and band leaders appreciate that their interests are identical with those of the ordinary musician and that, in the long run, direct dealings between the Union and the actual employers are desirable for all concerned. There should be no need for "go-betweens" or factotums of the type who spend much time beating down the musician on matters of finance, allegedly on behalf of the employers. Minimum rates are after all only minimums, and many modern employers fully realise that they gain by spending the extra few shillings or pounds over and above these.

THE CULTURAL VIEWPOINT

I BELIEVE that every musician should strive to develop a thorough understanding of all that is best from

the cultural point of view, in every form of music, whether it be broadcast from the Third or Light programmes, or played in the Concert Halls, Theatres, or Dance Halls, as by this means a further point of unity will be achieved, and vocational differences between various sections of the profession will be abolished.

I state without hesitation that the healthiest Branches of the Union are those where vocational barriers have been effectively broken down and both dance and straight musicians mix and co-operate with each other one hundred per cent. We must therefore resist most strongly any tendency to reintroduce the old sectional outlook, when the Dance, Straight, Theatre and "Gig" musicians discussed their problems separately.

However, an improved cultural understanding, which would establish some real dignity in the musical profession as opposed to social snobbery, cannot be achieved if we do not at the same time tackle our material problems, and I believe that it is because, either consciously or subconsciously, many musicians realise that the cultural and material aspects of our professional life are closely linked, that they turn to the Union as the means of expressing this realisation in an organised manner.

CURRENT AFFAIRS

GREAT BRITAIN is at present facing perhaps the greatest crisis in its history, which will ultimately be overcome not by the old-fashioned "Britain always muddles through" methods, but by the united efforts of all those who are genuinely concerned for the welfare of the country. The next three months will prove to be decisive as to whether these problems are overcome speedily or allowed to hold back progress for years ahead, and it is the Trade Union movement which can best voice the desire of the people for speed.

The future welfare of the musical profession depends, like every other profession or trade, upon the welfare of the country as a whole. It is therefore vital that musicians should take an active interest in current affairs.

We have all witnessed the decline of art and culture in countries where Fascism takes command, so let us join the Trade Union movement in seeing to it that the ship of state is steered in a straight course in the opposite direction. By this means, the future of the musical profession, and indeed, all other valuable contributions to mankind, will be assured.

To come back to those youngsters mentioned in my first paragraph, and just to make it clear that I act according to my faith, I would mention that my small daughter, Karlen, is studying music at one of the London Colleges, and I shall be a very proud and happy man should she become proficient enough to enter the profession, which to-day is one hundred per cent better than it was a generation ago, and shows every prospect of occupying the position it so richly deserves in the new Britain.

Personal Points NORMAN BROADHURST

Born in Leeds, September 18, 1917, he began musical study on the piano at five, taking up the violin at nine and also fitting in spells on the church organ. He played as pianist at Green's Playhouse, Glasgow, with Alec Freer prior to his joining the Army in 1939. In the Service he continued his musical studies on other band instruments, and both played and arranged for many of the Army's principal military bands. Demobilised in November, 1945, he freelanced until joining Roy Fox's new band in the following May as deputy conductor, chief arranger and first trombonist. The following September, he left Fox to join Maurice Winnick at Ciro's Club, in London.

Favourite Musicians: Teddy Wilson, Benny Goodman.
Favourite Bands: Benny Goodman Sextet and Boyd Raeburn.
Favourite Records: "Happiness is a Thing Called Joe," by Woody Herman; "Where are You?" by Roy Eldridge and Mildred Bailey.
Favourite Composers: Borodin and Prokofiev.
Favourite Arrangers: Sy Oliver and Pete Rugolo.
Favourite Food: Steak and onions.
Hobby: Playing with small daughter.



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GUITARS

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Collectors' Corner

by Max Jones and Sinker Trail

Following the successful release in this country of the two Ma Rainey sides on Jazz 5001, Ollie Powers' "Play That Thing" backed by Jimmy Byrle's Adams' Apple, now appear on 5002. Frithson's introduction with us, little time and Jimmy Amann writes to say that the edition is completely sold out. However, we have made frequent mention and have advised collectors to get in touch with the concertmaster of Her Majesty's Stationery Office. As the record is for the moment unavailable it would seem unadvisable to review it. But it can be said in short, that the Powers side has some of the finest Lindy Hinton rhythm, and a more beautiful and on record as a whole. The release is a most important one for British collectors who will now be eagerly awaiting the arrival of jazz 5003—Krupard's Jazz Christians on "Sally Doo" and Stockyard Strut. Of the really good recordings, points to the record the lineup of Brit's Ramonimus on the "Adam's Apple" session, and about the different masters said to have been used for the Paramount original and the Sincere reissue. We'll see if the Editor can be persuaded to start a series of notes for this in a future issue. For other British releases to review:

Letters to The Editor

MAY I correct the completely fallacious arguments in favour of the electric bass put forward by Henry Wells (25.10.47) to the effect that appreciable amplification is necessary at the lower frequencies. The bass is not a bass until it has the same dynamic range as the rest of the instrument. A bass unduly emphasizes its lowest notes and with much less power and less on the player at quiet low volume levels. Therefore, an amplifier and speaker system of the second order is essential for the best sound. The amplifier must be able to handle the full range of frequencies, will, if correctly designed, give as much output at the unamplified bass as at the same time producing the player of the strain of heavy picking and consequent distortion technique. For this purpose a 20-watt amplifier is desirable, and a 12 or 15-in. speaker on an adequate baffle, necessary. Then we have the following ideal conditions: The player can lower his volume and play at one-third the normal level, and still be heard as well as before. LEONARD R. WELLS, Waresley, Hertfordshire, Werts.

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