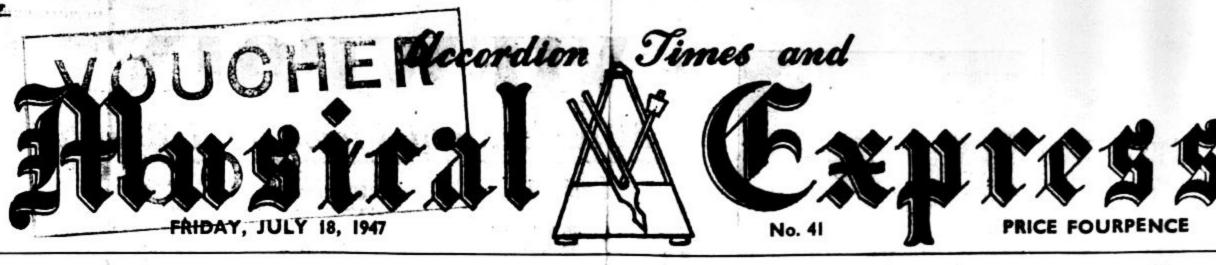
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DEAD

TOOTS CAMARATA ARRIVES-

Adviser To Decca PROMOTION OF BRITISH MUSIC AND ARTISTES IN AMERICA

(MUSICAL EXPRESS STAFF REPORTER)

OOTS CAMARATA, FAMOUS AMERICAN ORCHESTRAL CONDUCTOR AND ARRANGER ARRIVED IN ENGLAND LAST WEEK. READERS WILL REMEMBER HIM FOR HIS FINE WORK ON THE FILM "LONDON TOWN", AND THE GREAT TRIBUTE PAID TO HIM BY TED HEATH AND ALL THE MUSI-CIANS WHO WERE PRIVILEGED TO WORK UNDER HIM. OF HIM, HEATH SAID IN THESE COLUMNS, "I HAD A GOOD BAND BEFORE CAMARATA ARRIVED, BUT I HAD ONE HUNDRED PER CENT BETTER BAND AFTER MY ASSOCIATION WITH HIM." IN AN EXCLUSIVE INTERVIEW CAMARATA TOLD MUSICAL EXPRESS:-

"I am here as Musical Adviser for Decca Records. In this capacity I will advise on the correct British Artists and Orchestras to appeal to the American public. We shall not use titles that are popular songs at the moment, but those that will show every sign of being popular several months from now. This large project on the part of Decca is to promote British orchestras, artistes and songs in the United States and I am firmly convinced that handled the correct way, using knowledge of what the American public likes, this will be a very successful venture.

ful results.

in the "Conditions of Letting"

by the Boroughs of Bethnal

Green, Camberwell, Finsbury,

weekly dancing such as Totten-

employment of dance musicians

of the rates and conditions of the Union. Many other Councils

have the matter still under

Phillips Quintet

Broadcasts

Freddie Phillips and his new

Quintette will have its first

broadcast in the Home Service,

1.25-1.40 p.m. on August 1. This

will be the first broadcast of the

aegis and will be followed by a

further broadcast on August 8.

Vocalist in the programme will

be Bette Roberts and the pro-

gramme will consist of contrast-

ing old and new dance numbers.

consideration.

" I shall be returning to the States at the beginning of August to fulfil my recording commitments there during the months of August and September, but will be returning to England at periodic intervals to supervise the production of the various titles we intend to make.

"I would very much like to take this opportunity, through ban dance musicians will be the many musicians who went to More than fifty dance bandhat for me and to say that I am leaders who play is these areas here to help British music as much as I possibly can. And above all, I want to thank Mr. E. R Lewis of Decca for the great help and the consideration a very good turn out and fruithe has given me."

In the opinion of "Musical Express" we are priviledged to cils have responded favourably have a man with the reputation to the Union's efforts to safeof Camarata handling the pro- guard dance musicians' rates motion of British music in the United States. It is a pity that we shall be unable, through Union ruling, to avail ourselves of his arrangements and great Council Halls, has been adopted

Routledge takes straight ham, Acton, Wembley, Willesden, West Ham and others, band on 'Queen Mary

Routledge has been engaged by the Geraldo office to take his straight sextette on the maiden voyage of the R.M.S. Queen Mary. The personnel of the orchestra is Cyril Jackson, 'cello: Bill Williams, H. Hurst and S. Booth, violins and violas; Ted Neville, piano and violin; and Routledge on double bass. Routledge is well known in the profession for his long association as a bass player with such bands as Van Phillips, Percival Mackey, Debroy Somers, Lou Preager and Paul Adam, and also plays French horn, piano, and arranges and conducts.

TOURS IRELAND Following their two weeks at Green's Playhouse, Glasgow, Vic

Lewis and his Orchestra will open at Caproni's Ballroom in Bangor, N. Ireland, on August Bank Holiday and for the following six weeks will be touring large and small towns, including A Rally of East London suburhave previously only heard the band on broadcasts. Irish proyour columns, to thank Ted held this Sunday, July 20, 11.30 moter Dick Farrell is responsible Heath for his very great tribute a.m., at the Labour Hall, for the bookings, through Jack to me in your issue of February Catherine Road. (Three minutes England of the Handa Agency, 14. I would also like to thank walk from East Ham Station). but most of the negotiations have been handled by the band's manager, Harold Davidson, who have been circularised so that during the past few weeks has they may inform their colspent endless time with Farrell leagues. Alex C. Mitchell, the in dealings with the Irish M.U. M.U. General Organiser, expects An all-Irish relief band will also be engaged at many of the halls at which the Vic Lewis band will Many London Borough Counplay. Our own M.U. was consulted on several occasions regarding procedure and "Musical Express" is specially asked when performing in Council to mention that the band will be Halls. The Union's recommended 'sailing under the M.U. banner' "fair wage" clause for insertion in friendly co-operation with the

> Latest change in the band comes with the re-joining from July 21 onwards of trombonist Stepney and St. Pancras. In Jimmy Wilson, who was with the case of other Boroughs Lewis in the old "Jazzmen" which directly sponsor regular

Irish M.U.

den, West Ham and others, there is due observance in the SUNDAY CONCERTS COVENT GARDEN

The London Philharmonic

Orchestra, will present their second season of Sunday concerts at the Royal Opera House, Covent Garden, commencing September 28, with Georges Enesco as conductor. The Orchestre de la Société des Concerts du Conservatoire from Paris, will give the second concert in the series, on October 5. Other conductors in the first part of the season, before Quintette under the Dance Band Christmas, are Ernest Ansermet, Eduard van Beinum, Basil Cameron, Vaughan Williams and Bruno Walter. Solo pianists are Edwin Fischer, Solomon and Clara Haskill. Two works recommended by the L.P.O. Music Advisory Panel will be included in the programmes. The season will be divided into



Exclusive "Musical Express" picture of Toots Camarata, who arrived in England last week.

ON Tuesday, July 8, a calypes band straight from the West

arrival Gino Arbib, who has brought them to this country,

had arranged for them to audition for the B.B.C. Their

strange rhythms and songs, unheard so far in England, met

with instantaneous success and they were almost imme-

diately given two dates on television in a programme called,

'Carribean Capers", on July 16 and July 18. On July 25,

Home Service listeners will hear the band and again on

as Don Leonardo and his Carri- Calypso dancers, Carlos and

beans, will feature all calpysos Cherry. The band commenced

and the instrumentation con- an engagement as featured

sists of two guitars, trumpet cabaret turn at the Cocoanut

flute doubling clarinet, two bon- Grove last Monday and reports

goes, two graters, choclo, are that their sensational and

marracas. Also featured with unusual rhythms are fascinating

August 3 when they appear in Variety Band Box.

the band are two Mentor the patrons of this club.

The orchestra which is known

Indies arrived in England. Within an hour of their

SAMPSON COMES SOUTH

Tommy Sampson and his eighteen piece orchestra will be coming down from Scotland this week to make three personal appearances. This very fine outfit that will shortly be making the headlines will at Southsea this appear Sunday, July 20, and on Tuesday, July 22, that enterprising Entertainments Manager, B. G. Mac-Gibbon Lewis, has booked them to appear at his Coronation Ballroom, Ramsgate, for the night. They will follow this date with a Sunday Concert at Cardiff on Dublin, Cork, Tipperary, etc. July 27, where they should de-Their many fans in Ireland light the many swing fans British programme will return personal appearance at Watresident in this town.

JACK SIMPSON SINGS FOR PARLOPHONE

Following the last three broadcasts of his All-British series in which he sang several old-time cockney numbers, Jack Simpson has just recorded "My Old Man's a Dustman" and Everybody Knows me in My Old Brown Hat" for Parlophone. These are complete vocal records and the first Simpson has ever sung. He will be taking his band to Seaburn, Redcar and Cleethorpes for the first three weeks in August and will appear at Newcastle on Sunday, August 10. The Allto the air early in September. | Bill Elliot, Allen's manager.

New CALYPSO ORCHESTRA

LUNCEFORD

BAND BREAKS UP

(Cable from Bob Kreider)

MUSICAL EXPRESS special United States correspondent Bob Kreider has cabled from America that famous coloured bandleader Jimmy Lunceford had a heart attack and died in Portland, Oregon, on July 12. This tragic news will come as a shock to many of the admirers of this great musician. We understand from Kreider that Lunceford's famous tenor player Joe Thomas was originally going to take the band over, but latest information is that the band has finally broken up. Lunceford's untimely death will be a great loss to the world of jazz music.

NATALLEN FOR CIROS

Using his large radio orchestra

WHEN Maurice Winnick leaves Ciro's at the end of this month, Nat Allen will take his large broadcasting Sunday, July 20, commencing orchestra into that exclusive club for five weeks. The band will consist of five brass, five saxes and three rhythm together with a vocalist. At the time of going to press the full personnel of the band is not yet available, but we understand that well known musicians so far engaged are as follows: Bill Shakespeare, Billy Amstell, Les Carew, Frank Osborne, Eddie Pratt, Reg Richmond and Alan Kane who will be featured as drummer and vocalist.

Nat Allen will be heard by Home Service listeners on July 28 from 3-3.30 p.m. and again at the same time on August 6. On July 24 the band will be doing a "Music While You Work " from 3.30-4 p.m., and in August they will be heard in a series of "Bright and Early" broadcasts from 6.30-6.55 a.m. On July 30 Nat Allen will be seen on television when he will have a complete half-hour programme for himself and his band from 8.30-9 p.m.

The contract for Ciro's was of Anglo-American Artistes and

HERE

Radio and

Television

Dates

Instantly

Secured

(M.E. Staff Reporter)

JAZZ MATINEE WELL ORGANISED

day series. "Jazz Matinee." I was considerably impressed by the fact that an established outfit, comprising musicians who capably handled by Gino Arbib are used to playing together. sounds so much better than a each week by two English boys jazz session assembled from who are ex-A.F.N. staff. This, various musicians picked at as readers are probably aware, is random, regardless of whether followed by a jam session contheir intonation and styles sisting of many of the jazz musiduced by Mark White and com- selves of this opportunity of trypered by famous band leader ing out new ideas. Any musi-Jack Jackson, has all the earmarks of being a very successful vited to visit the chib whenever jazz programme that will run they wish. for a long time and please not only jazz fans, but also the commercial listening public.

Jackson's compering was bright and breezy, with sufficient comedy to make it slightly different from the established announcers and compères that one usually hears. The Harry Parry Sextet gave listeners pleasing organised jazz, and I particularly enjoyed their special arrangement of "Eager Beaver" and some very nice bass by Hank Hobson. Next Saturday "Jazz Matinee" will present Billy Munn and on August 2 Frank Weir and his band.

'Bright and Early' Series for Lucraft available shortly. The remain-

Music have a series of "Bright at which a presentation will be and Early" broadcasts every be made, as a gesture of their Thursday morning 6.30-6.55 a.m. appreciation for all the grand commencing August 7. In this work he has done with them series the guest artist will be since their formation at Chilwell. famous accordionist Emilio. On His place will be taken by well-Thursday, July 24, the band known trumpet player Jack will be heard "On the Sweeter Side" from 11.15-11.45 a.m. and famous Parker system of trumwill feature Bette Roberts and pet technique. Johnny Green as vocalists, and on Friday, August 1, they will be heard in the morning " Music

The band will be playing opposite Billy Ternent and his Orchestra when they make a personnel appearance at Watford Town Hall on Saturday, Hall July 26.

TITO **BURNS** RESIDENT AT THE MOFFATT **CLUB**

Members of the Moffatt Fan Club will be glad to hear that arrangements have now been completed for the Club to be opened to members on Sundays at M.B.C Studios, 146, Charing Cross Road. The first meeting will be held this at 7.30 p.m., and the resident band will be Tito Burns and his Sextet with Ray Ellington as vocalist. Tommy Pollard, who has been playing vibs with the band since its commencement, will not be appearing due to the fact that he is shortly sailing on the 'Queen Mary." However, his place will be taken by Johnny Gerson, a terrific new vibraphone discovery. "Musical Express" understands from Tito Burns that Gerson is a great instrumentalist and reader, and we feel sure that the fans will have a first-class evening's entertainment.

The regular Wednesday meetings will continue as usual, when a record recital will be given This new series pro- clans who have availed them cians who are interested are in-

Blue Rockets

The Blue Rockets have an-

nounced with regret that Bill Smith (brother of the equally famous Chick Smith, of the Skyrockets), will relinquish his part directorship of the Blue Rockets following their Sunday concert at Harrogate on July 20. Smith has severed his connection with the band rejuctantly, but his business connections in a different field have made this decision essential. Further details concerning his future plans will be ing directors of the Blue Rockets Howard Lucraft and his are giving him a farewell dinner Parker, who is a director of the

> Another change in the line-up of the band is announced and Eddie Farrow will take the place of Tommy Benton. The Rockets will be appearing at Harrogate on July 20, Nottingham Palais July 24, Derby Plaza July 25 and Long Eaton Co-op

OLD HITS FOR NEW four blocks of four consecu-**PROGRAMMES** tive concerts, for each of which subscription booking will be DIANE CHARMAINE available. Half the concerts will SO DEEP IS THE NIGHT take place before Christmas, and half in the New Year.

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FRANKIE KING, Star Dummer with OSCAR RABIN



RAMON and his SAMBA ORCH. for FRANCE Only Band to Work on the Continent

Don Leonardo and his Carribeans, who arrived in England last week from the West

Indies, in an exclusive "Musical Express" picture taken during rehearsal at the

BILL DUFFY, better known as Ramon, and his Samba Orchestra, currently appearing at Ciro's and the Embassy clubs, will take his complete band to Cannes for the season. The band will be appearing at the Palm Beach Casino, commencing August 1, and will be the only one to appear in France this year.

The engagement has been negotiated by Gino Arbib of Anglo-American Artistes and in itself is an amazing feat, owing to the strong feeling that is existent between the French Musicians' Union and our Musicians' Union regarding a possible swap of bands. Until this date there has been a deadlock between the Unions concerned, and to Arbib must go all credit for fixing a band in France and negotiating with

Arbib tells " Musical Express " Aviation on July 30. At the time

that both Ciro's and the Embassy managements have been most helpful and courteous in releasing Duffy in order that he may fulfil this engagement well-known planist Abe Walters, for the season. The band will to take Ramon's place at Ciro's travel by a special charter plane and the Embassy, during their which is the property of Ciro's absence.



Mr. Sidney Ruben of Ciro's and his pilot before their take-off for South Africa last week. It is in Otro's Aviation planes that Ramon and his Samba Orchestra will be flown to Cannes.

While You Work ".

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THE VOICE

THE WEED

For months I have fought against spoiling this column with so sordid an exposure as that which I am now forced tomake. With the knowledge and overwhelming proof in my possession, I had been hoping against hope that the new vice was nothing but an inquisitive experiment—a schoolboy prank; that it would lose its novelty—fizzle out. But no. Bight here among us in the West End of London we have a pernicious habit, spreading unfortunately among jazz musicians, sapping their health and giving them a warped idea of their instru-mental prowess. I refer to the weed habit—the smoking of marijuana made into cigarettes-known in America as

Although these words may read like a Crime Club Novel, they are nevertheless only too true. The dope is being peddled here in London, and certain musicians are using it. There is no possibility of any error on my part. Marijuana is unmistakable by its smell, its effects and the symptoms noticeable in the addict. The elation it provides is no doubt the reason for its popularity among the jazz musicians who succumb to it. The drug gives them an idea of great creative genius. They imagine they are playing as they have never played before. This sensation, of course, is purely illusory. The feeling of tremendous creative ability experienced is imaginary.

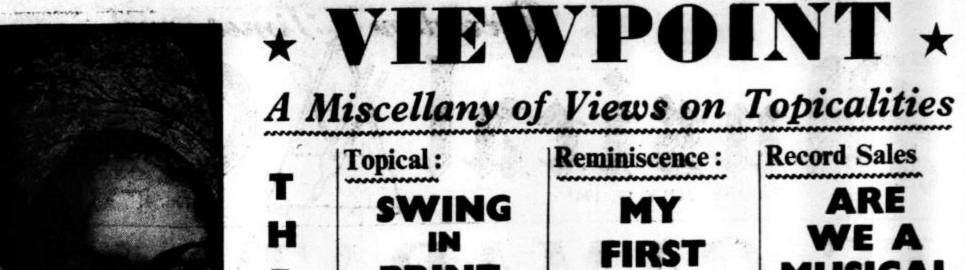
AMERICAN ORIGIN

Having heard of the American musicians (some of whom are famous) who, it is alleged, indulge this habit, their prototypes here in London may have thought it smart to emulate them. An idea may well have been prevalent that the weed itself was responsible for the remarkable performances of these American players. Actually the reverse is the case. What you hear a musician playing is only what he is capable of in his right mind and without the aid of drugs. The drug only produces an illusion in the mind of the addict himself. With the deepest regret I state that it is commonplace here in London to hear the words, "Look at him-he's 'HIGH'!" "High" means under the influence of dope.

ALTERNATIVES

There are alternatives to marijuana when it cannot be obtained. Some of the boys are taking Benzedrine, known to airmen in the war as "Wakey-wakeys." This drug is widely prescribed by physicians, but if abused it becomes habitforming and the patient cannot do without it. The unnatural amount of mental and physical energy used up under the influence of the drug cannot be regained without long periods of rest. The addict, finding himself exhausted and depressed after it, resorts to further doses to keep him going. But as he cannot continue indefinitely taking out of himself more than he puts in, the result is final collapse.

I do not want my readers to imagine this pernicious habit is widespread among London's jazz musicians. Thank God this is not so. It is limited to a small clique only. But that clique can be easily identified by anybody with a knowledge of the symptoms. It does not require a qualified diagnostician to do this. They carry the brand of the dope addict in their eyes and on their faces. The mark is unmistakable. We who prefer to create our music without artificial stimulus must be profoundly sorry for them. We must do all we can to help them. But we should have no compunction with those who are peddling the dope. The terrible consequences of their filthy trade are a sad blot on the records of the profession.



Nontando Jabavu

A THOUGHT-PROVOKING PLAY REVIEWED BY NONTANDO JABAVU

practice of modern dance music rageous egotism, and fear! -colour prejudice.

coloured band—as was recently thought-provoking. shown in the case of Sy Oliver.

DEEP Are The Roots," by sequently springs up between Arnaud d'Usseau and James himself and the younger daugh-Gow, at Wyndham's Theatre, is ter of a wealthy and conservaa play that should be seen by tive Senator - it does succeed, every member of the musical especially in its powerful second profession. For although it is act, in exposing the atmosphere not directly concerned with in which race hatred is bred, an music, it is centred around a atmosphere of callous indifferproblem which deeply affects the ence to human aspirations, out-

There are actually two inter-I think it is true to say that linked conflicts in this provocathe music profession has been tive play. On the one hand, the rific. most active in focusing atten- conflict between the forwardtion on this evil phenomenon, looking young negro, fresh from Benny Goodman in America, Europe, and the retrogressive siasm, especially among semiwho flew in the face of race old Senator. On the other, the pro musicians, for things like prejudice when he first introemotional conflict of the unduced negro musicians in his
resolved love affair between the
Style "—which went like wildorchestra, cannot be too much negro and the Senator's daughadmired. Unfortunately, the ter. That it remains unresolved stage of progress has not yet when the curtain finally comes sales of this particular book been reached when an American down is, perhaps, the play's negro bandleader can reverse major weakness. Yet, by leaving of minor Gillespies, but they the process and employ white a question mark in the mind of musicians as a minority in a the audience, it is all the more visits from purchasers. Admittable process was recently to one claimed to have

Roots" confines itself to a highly Heath as Brett Charles, the slasm was undamped. The usual personal and localised conflict— returned negro, and Evelyn Ellis line of patter would be: "I've the return from the war of a as his mother, while Patrick had the Gillespie book. Have negro army officer to his home Barr and Faith Brook are out- you anything of the same kind in the Southern States, and the standing among the British to follow up with?" And so it

By Bert Smith Peter Maurice Music Co.

SWING

PRINT

Topical:

To many people, no doubt, the term "piano tutor" still conjures up a picture of a Victorian left-over, a rather dowdy publication whose front cover is adorned by the portrait of a wing-collared, long-haired professor, tempting you to turn the pages and learn to play "The Maiden's Prayer" in six easy stages! But to-day there are piano tutors as up to date in conception as they are in layout: for example, Sharon Pease's "88 Keys To Fame." Prejudice dies hard, yet it is surprising and gratifying to discover what a big demand there is for books of this type among established music teachers. The interest that these jazz plano tutors arouse in the strictly amateur planist is more expected and, owing to the skilled way in which the lessons are graded, But now you ask me to name grounding has little difficulty in spot. It could be "Mountain achieving his aim of playing Top Blues," or "Box Car Blues," reasonable blues, boogie-woogie or even "Tishomingo." . . . Or or what-have-you. And the demand for such books as " Boogie Woogle for the Beginner," Hot Springs, Arkansas, way "Eight to a Bar," and "Blues back in 1918, and I introduced it

Significant of the live interes fire as soon as stocks were available. I shouldn't say that the resulted in a country-wide host tedly, no one claimed to have become a second Dizzy over-Although "Deep Are The Acting honours go to Gordon night but, even so, their enthu-

Reminiscence:

MY **FIRST** BLUES

IF you were to ask me how many blues I have written in my life, I could only answer: Round about two thousand!" -which, in any case, would only be accurate within a couple of hundred in either direction. Many of my blues were never published, although you can hear them on records. It would happen this way. Maybe Bessie Smith would say to me: "Spencer, I'm making records tomorrow, and I want you to write me two or three good blues. . . . And I would go straight away and write them and think no more about it. I have been known to write as many as fifteen blues in one week, just like

the enthusiastic amateur with the very first of those two thouthree or four years of normal sand blues, and I'm right on the maybe it's "Arkansas Blues." I wrote that number on a visit to work listed in the catalogue. and how to play 'em" (all by at the Sans Souci Park in Frank Paparelli), is frankly ter-Chicago, where I was playing piano at the time, along with the first number of any kind in the technicalities of modern that I ever wrote-"Go Get The and the courage of men like the comparative freedom of swing is the enormous enthu- Bucket And Buy Me Some Beer!

There's still a couple of good records of "Arkansas Blues" knocking around. One is by Teddy Grace, and the other is by Mildred Bailey-with that wonderful piano gal, Mary Lou Williams, right there with her. The way Mildred sings those lyrics takes me back all of twenty-nine vears . . .

I see the right track, I've got my trunk packed,

And I have asked the Good Lord to take the train back, That's headin' South, take me to Dardanelle,

Ain't got no time to lose . .

Record Sales

ARE WE A MUSICAL NATION?

By S. G. Gaskin Spencer Williams (Proprietor: Marble Arch Music

> OVER the past ten years there has been a noticeable change in the tastes of the average music-lover towards a fuller appreciation of the great masters. How, otherwise, can one account for the enormous increase in the volume of sales of classical records to-day. Big classical works are quite an expensive proposition, but that doesn't seem to deter even the humblest purchaser, who is prepared to save his pence and buy whole symphonies and concertos record by record until he has completed the work of his choice. Another point of interest is

the number of professional

dance band musicians who have taken to buying records of serious music, especially the works of modern composers. I am often surprised by their knowledge and adventurousness. More than once one of my dance band customers, on seeing a new will take a chance and, in his own words, "Have a bash at it!" A great deal of good music is to be heard in films nowadays, and also, of course, on the air. And this seems to have stimulated a desire on the part of many listeners to hear still more, so much so that in recent years thousands have been ttending symphony concerts to hom a symphony orchestra was Fair" and discussed merits and previously only a name.

I fully appreciate that a nation of listeners isn't necessarily a that her voice, though her formusical nation, but it is surely a step in the right direction. And it is reasonable to suggest that classical records are about the last thing in the world that people would buy unless they got a fair measure of satisfaction from their purchases-and if you have any doubts about the tremendously increased demand for classical records, just would be surprised.

Jack Nathan, remembering his service buddles, took Leo Wright and Ray Gibson round to Churchill's with him. Altoist Paul Bennet has gone to Leslie Douglas. (Could be Germany has attractions, Paul?) Guitarist vocalist Ted Bisset moves out and featured entertainer Russ Allen is vacationing. (He plays bass too.) I bet no other leader has suffered so in one swoop. but he ain't downhearted-no air, not by this nor by a contemporary's remark that Paul isn't help to British songwriters.

> Due either to publicity or ome more intimate problem. Len Royle (who so far is still with Paul Adam), has removed hat interesting looking beard he had.

CONFIDENCE

By 'The Con-Man'

Paul Adam organisation has been literally blitzed this week.

A well-known alto stylist now doubles percussion. He takes one, maybe two choruses, and then picks up his brushes to play rhythm till it's his turn to toot again. He only plays side drum, leaving the basic beat to the planist who beats a solid

Why has a certain notoriety, sold his collection of American ties?

The change of band ("policy") season is upon us again and current changes are maybe only forerunners of more surprises. Things are happening so fast it's a job to keep up with it all. Jackson out-Nathan in. Parry out, Dave in, Billy Munn from Orchid Room to a summer job. Dennis Walton from Brussels, the Nightingale and then to the Chesterfield. O.K. Who's next?

Several notabilities will be doing the boats" shortly. A cheaper method of seeing America than that employed by some.

A blonde vocalist, who sat with a girl-friend in "Variety demerits of her bandleader as a boy friend should remember. tune, is still rather loud.

I was listening!

I doubt very much if the announcer realised that his remark might have been misconstrued, when, in the last number of the Stephan Grappelly programme "China Boy", he said listen to the out-of-this world bass passage." Programme ask the manufacturers. You following was "Home to

> his salt. If he thinks the negotiations do not offer a reasonable gamble for the attraction, he advises his client and protects him by making a

IN COPENHAGEN

Hamburgh, and there is a two descriptions, and there are long free hand, and even let me anhours' delay on the line, so I glass windows reaching from nounce in Danish.) thought this would be a good roof to ground. The studios are time to sit and write a few very modern, with almost the lines. I've just signed the visi- same equipment as we have. The ality I've yet met is Otto Lingtor's book, and I see there are control rooms seem identical. many names we all know, both (My call from Hamburgh has many years at the exclusive from B.F.N. and from the B.B.C., just come through. I am to do Valencia Club here in Copenincluding Norman Collins, head two half-hour programmes from hagen, and also runs the

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I'll Know Its Love
Mi Vida
Another Night
I Got The Sun
Then San

They Say It's
Wonderful
Paddlin' In Stream
If I Had My Life(W.)

It Had My Lite(W.)
Imaginez
Let's Go Back
For You, For Me
It's A Good Day
Dear Old Donegal
Afraid To Love You
The Best Years
You'll Always Be
The One

of the Light programme, also the Wurlitzer organ at the Pal- biggest band agency in Scanour old friend Ronnie Waldman. ladium here, and I've been given dinavia. First, let me in-

Wavis

SUPER CUSHION-RIM

MOUTHPIECES

Try Little Tenderness
Beside the Railroad
People Will Say
Surrey With Fringe
Time After Time
Same Old Dream
First Day of

First Day of Summer Ribby Linda

Maybe You'll Be The Sea \ I Can't Believe Melodia (W.)

I Was Lucky (W.)

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Broadcasting House, Copen- a very informal atmosphere good show from an artist, don't hagen; I have to wait for a call exists. It's a fine modern build- you think? The Danish Broadfrom Captain Powley, of B.F.N., ing, hung with flowers of all casting people also gave me a great many bands and musical

ton. Lington has played for Broadcasting House here is very a free hand to do what I like. troduce you to Otto, the bandleader. He uses a band of three saxes, doubling strings, trumpet, three rhythm, and himself leading on violin. He confirms that the Danes prefer sweet music with solid rhythm behind a welldefined melody. Crooners are not popular in Denmark; the people themselves prefer to do the singing. Otto was in London before the war, and worked in Percival Mackey's orchestra. He was also with Carl Brisson. Eighteen months ago he con-ducted the B.B.C. Dance and order. Theatre orchestras, and he hopes to be back again in October. Now, here is Otto Lington, the business man. Right opposite the Valencia, he has beautiful offices, where he carries on his agency business, booking bands and promoting concerts. He also runs a concert orchestra of all-blind musicians—the only one in Europe. The wage of a musician, he tells me, for four hours a night, seven days a week, is £10. Plug money is non-existent, but the publishers do pay for arrangements for broadcasting. He told me that the Danish Musicians' Union is quite adamant about not letting in foreign bands unless there is an exchange. This exchange they encourage-for instance, at the Varna Restaurant, in Aarhus, there is a wonderful Dutch sextette, who have come as a result of a swap-over. I heard them on the air last night-plano, guitar, bass, drums, accordion, and violin. They are magnifi-

> here in Copenhagen — Bandleader at the exclusive 11 p.m. to 5 a.m. "79 Club" playing bass and marraccas at the same time—taxi drivers who, when halled get out, bow, and open the door for you—so many pretty girls that you find yourself staring at the ugiy ones—horses wearing tall, wide-brimmed Mexican hats, with two holes for their ears—girls smoking cigars—twenty-four hour drinking facilities—and lastly, a policeman who, when I asked him the way to the relieve station, saluted insisted on escorting me, booked and marraccas at the same time

And lastly—a few "oddities"

Weekly Report from Robin Richmond BANDS SHOULD KNOW ALL ABOUT AGENTS!

A GREAT deal of musical GREAT deal of money is attractions. There is also in consequence another contributing factor to the general depres-sion and pessimistic outlook for The most interesting personthe future of the business. The former is a matter about which I propose to make pertinent comments and about which I feel very strongly. (The latter expansive subject is another story and another article so far as I am concerned.) The caption to this article really supplies the complete answer. In confirmation seek the advice of any established and successful band leader—many of whom have paid dearly for their experience.

experience. The agency business has always lived in a glass house. commission notes and contracts may be looked into so that the inspectors may satisfy them-selves that everything is in Reputable agents welcome this inspection. There is a mutual confidence, and very properly so, between the well-run agency and the regulating body. But . . . you know the character who, when guests are expected, sweeps all the litter out of sight under the sofa so that every-thing looks tidy. Most guests don't look under the sofa, so it isn't surprising that the regulat-ing bodies would need X-ray eyes to penetrate some of the innocent-seeming ledgers and commission notes that, in less reputable agencies, hide a considerable amount of, shall we say, sharp practice.

Many of them are genuine concerns run by people of great can't deliver without financially experience and good standing in or professionally damaging his up on their own and putting their skill to their own advantage after years of working for others. Good luck to them! We all know who they are and wish them well. But it is also becoming well known, to the and violin. They are magnin-cent, and play arrangements mostly of the good old ones. It's a pity we English will not play ball in this exchange, because there is such a big field here in escaping the attention of the regulating bodies, are bringing the agency business into disrepute and inflicting real damage on the artists whom they

By Jack Fallon CERTAIN bandleaders have expressed their disgust at

the raw deals to which they have committed themselves on the bad advice of unscrupulous agents and "managers." For this reason we publish the following article by that greatly experienced impressario, Jack Fallon, who manages one of the most respected booking organisations in London-the Jack Hylton Agency.

he who pays the piper calls the about that? Just what we need not the booker!

wrong one on your customer. In most cases the customer will remember you treated him right and will come back to you again when you'll be able to do a deal. An artist who doesn't get the engagement, but knows his agent has done the best possible job selling him may experience disappointment, but he'll appre-It is a well-known fact that clate the situation and retain the number of agencies has confidence in his agent. In the increased greatly since the war. same way a booker will always respect an agent for saying he

> others all over the world under- rendering service to the artist. stand it.

But there's a new class of agent abroad to-day, the get-rich-quick agent who has precious little sense of responsibility either to his booker or to his artist. He cares nothing about meeting his obligations faithfully to one or the other. The racket is very simple.

used and 10 per cent. is all they can see. Or this new agent and, again, all they can see is as so often happens, is left at 10 per cent. Whatever the outcome, they have got a "corner" to exploit so they line up the suckers. These agents are great salesmen and these new Now, the reputable agent who twenty-four hour drinking factlittles—and lastly, a policeman who, when I asked him the way to the redicted on escorting me, booked and paid for my ticket, and saw me off with a smart salute! (Can be taken two ways, I suppose!!)

missed band leader (which young band leaders or artistes young band leaders or artistes are fledglings in the business, but quite sure they can make young band leaders or artistes understands his calling and values his reputation in the eyes good, so they easily rise to the of his profession studies his bait. The young tyro sets up his markets, watches their fluctuation, knows the trends, knows the combination, often a very big the capacity and value of every there to look after his client's go to play the date—ON A place of entertainment in the country with which he is doing the country with which he can be called to settle out of country with which he can be called to settle out of country with which

the judge's approval. After all, Fine! You say, what's wrong tune, and it is the artist who Encourage new talent and let it hands over his ten per cent.— rise to the top. Just this is not the booker!

The Agency offices must be open to inspection by the various regulating bodies. Their books, commission notes and contracts and the agent often wonders why he didn't take up juggling instead of ten-per-centing for a career. But his reward lies not only in the fee which he receives — and which, it may be argued, is today precious little for the services rendered by a good agent, although that's another story—but in the confidence and goodwill with which both sides of the counter regard him. If you're a good salesman and you don't have the right thing in stock you won't try to foist the wrong one on your customer.

what the right answers are. He knows the ballroom or theatre well and whether it can justify such a "bill" and pay off a profit on capacity. He also knows whether business has fallen away during the last few months. Again you interrupt—what is wrong with that? Our new attraction will build the place up and they will soon be that is exactly what the agent tells the outfit—if he tells them anything at all.

Furthermore, he doesn't tell them of the seasonal fluctuation in the population or that bands are notoriously unsuccessful in this particular town-which is often the case. He doesn't say that they have had a run of similar attractions in the weeks preceding and the area has been "milked." Nor does he mention that the band will have no relief during the evening (if it be a dance) so they will work like slaves. Then there is probably no "mike" on the job when they show business, who are opening artist. Generally the agent sel- arrive or the piano is badly out dom suffers by making such a of tune, or there have been no arrangements for refreshments.

That's the agency business as. All these matters are the you and I and thousands of obligation of a good agent in However, in this situation the tyro has sufficient confidence in himself and is so ambitious to make good at the other end of the conductor's baton that he overlooks these very important

Well, there is a way of taking proper care of the situation and the agent knows how. But does he do it? Oh, no. He puts This particular type of new his young band in on the agent has a pal who owns some-PERCENTAGE DEAL, know-thing or other where bands are ing full well that the band won't cover its expenses. What does he care? He takes his ten per cent. on the CONTRACT propositions another guy who is cent. on the CONTRACT a manager of something or other FIGURE and if the band leader,

to his cloth and, most important the agent's ten per cent. of all, can reasonably assess the box office value of his band. In most cases the connection be-tween booker and exclusive number of years and each knows the other inside out.

guarantee and percentage deal the guarantee worked out to cover a reasonable part of cost to the artist. The artist or band leader may make no profit but at least his loss will be rebusiness, cuts his coat according stricted-and so, of course, will But do our phoney agents work out this kind of deal? Not they. They don't care what

agent has been built up over a happens to this youngster whom number of years and each they've pepped up and enthused. Well, a greater man than I Thus the agent is able to advise said you can fool some of the his client with full confidence as people some of the time but you to the kind of deal he is going the time. I hope our phoney agents are going to wake up one He investigates and knows day and find that they themwhether the promoter is worth selves have been fooled.





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Margaret Whiting, star of the new Bob Crosby show "Club Fifteen" is Stuart S. Allen's tip for stardom this year.



AMERICAN COMMENTARY BY STUART S. ALLEN

to-day, the Pied Pipers have just whether credit should have figured in a novel recording deal gone to her voice or luscious which will enable British Pipers new blue gown. enthusiasts to hear them on wax Frankie Carle, Tex Beneke, in the near future. Ever since Stan Kenton and Gene Krupa Frank Sinatra got his own radio and their orchestras are to be show, they have been one of the featured in a new series of band singer's main supports, and have shorts for release this year by appeared with him on all his R.K.O Most of the shorts I personal appearance tours. Un- have seen up till now have been fortunately, however, Frankie is pretty sad both musically and under exclusive contract to pictorially. R.K.O. assure their Columbia Records, while the exhibitors that the new batch Records, that company's major sincerely hope so. rival. Now, under a new, but Prior to undertaking a sumundisclosed, agreement, they mer tour, Chubby Jackson is have been loaned to Columbia to taking charge of the regular cut a series of sides with their Tuesday night jam session being star team mate. Since January held at New York's Three 1, this year, the ex-Tommy Deuces Club. His own Esquire nineteen national awards.

quite well with her first Victor style of her own. This is a improved no end due to the new major handicap in America modern music policy. where personal style counts for Tommy Dorsey has Sisters, Frankie Laine, Herb of them all.

EASILY the most popular Opinion over Beryl's success, singing group in America however, was divided as to

Dorsey vocal team have won Club is closed on both Tuesday and Wednesday evenings. At bop" music is that most of its Although Beryl Davis is doing press time I could not ascertain performers attempt to play uite well with her first Victor as to whether Vivian Garry had phrases which are much too release, the general criticism been booked to deputise for from record spinners and critics Chubby's group during their seems to sum her up pretty two months' absence from the well. She has good intonation Skyscraper City . . . Yet nice physics on his trumpet-as and a good clear voice; she another girl, vibes player Dar- indeed he sometimes does-the stays in tune-something un-danelle and her trio, were set listener must still be troubled by usual with girl vocalists-but to take over from Abe Most and her main fault lies in the fact his swell group at the Hickory their performance-long, diffithat she still has no distinctive House, where business has

so much. Beryl's up against September as the month when competition now-something she he will begin his new Coast to never had in Britain-and so far Coast "Tommy Dorsey Show." she's lagging a bit behind. A This will mean that T.D. will report from Chicago informs me join the ranks of other band that she did very well and made leaders and singers already quite an impression at the emceeing record programmes. National Record Dealers Con- The exception will be that vention held there last month. Tommy, in his usual style of Also present were June Christy, doing things in the grand man-Margaret Whiting, the Dinning ner, will have the biggest public

and Merle Travis. Charlie Barnet is certainly





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isseling himself some nice jobs Wednesdays, and Fridays... band. Right after the announ- Lee, ales cement I gave last week of his replacement show in fine taking over the U.S. Govern- with Woody Herman; and her ment's "Treasury Hour" radio husband. Dave Barbour, conshow, came the news that Sam ducting a really natty little Goldwyn had signed up his band accompaniment group. for a featured spet in his new Legand Statewald is to come Danny Kaye picture "That's to Hurore meen, under the sus-Life". This particulat film will also feature the sensational Page Cavanaugh Trio, who are already scheduled to appear in Warner's "Romance" is High

Nice work! the Chesterfield Supper Club build a featured half hour pro-Satisfyers vocal group in attendance. Jo "Cindy" Stafford Wonder what Wally Moody will be back on her portion of gramme, probably with that will be back on her portion of the nightly show when it reverts to its winter schedule.

That new Bob Crosby Show I told you about the other week, got off to a good start over this fellow did. C.B.S. on June 30. It is called A young musician in New "Club 15" and is obviously York bought his wife a new fur competition for N.B.C.'s "Supper coat on her wedding anniver-Club" programme. With Bob sary for thirty pounds. The emceeing and doing a spot of woman, hiding her disappointsinging is the new studio orches- ment, wore it when they went tra under Terry Gray, and two out on Sunday night (the guy top girl vocalists. Patti Clayton, worked a six-day week). As formerly on the "Bouquet to they left their apartment, a You" show and whose own pro- woman strolled up wearing a posed programme was cancelled magnificent fur coat. The wife at the last moment, shares turned to her husband and said, vocal honours with Mr C. "Oh darling, isn't that a gorgeon Tuesdays and Thursdays; ous coat?" Replied her husband, while the one and only Margaret "Why darling—you didn't tell Whiting, my bet for poll honours me you liked 'em BROWN—you this year, is heard on Mondays, should have said!!!"

Technicolor productions called "Jingle Jangle", and a Joe Pasternak feature for M.G.M. signed most of their set-up and have signed most of their artistes to Perry Como will not retura to new contracts. They, and E.M.I., the Chesterfield Supper Club however, have lost Duke Ellington, who pulled out with another show next autumn. He will twelve months to run in his contract. His agents, the Wil-

> ARE YOU A SQUARE? Musicians in Britain should read this and learn-don't do what



"Take no notice . . . that's our new Australian alto player?"



Edited by DENIS **PRESTON**

T seems that it is the unavoidable fate of any new art form to suffer, at one and the same ing, the lack of "flexible intona- musicians a chance of overcomtime, too much criticism and too tion." much praise. The "be-pop" Pipers record for Capitol will be of a new standard-I style of jazz is no exceptionyet the opposed claims, that it is relaxed performances only when shortcomings, let us look forwonderful music and that it is the musicians succeed in making, ward to real good jazz coming terrible music, are made without it instrumentally comfortable. out of this new style, as, indeed, any understanding of the very Generally speaking, the en- it is bound to. obvious fact that there are both inspired and uninspired "bebop " performances!

complicated, and therefore do not sound at ease. When, for example, Dizzy Gillespie creates Opus No. 1 (Oliver); Boogie Teddy Wilson (Parlophone the all too noticeable effort in cult phrases that they are.

On the whole, it may safely be said that "be-bop" piano solos sound far more relaxed than the solos played on wind instruments. As George Shearing remarked recently in his reply to Denis Preston's "Jazz Questionnaire": "The piano is the ideal instrument for 'be-bop' interpretation, since the irregular intervals which are so much a part of the style-and so difficult to play on an instrument like the trumpet-are child's play on the piano."

Even so, very little of the "bebop " piano work so far recorded has proved to be really good. Relaxation isn't, after all, the only thing to be taken into account, although it is essential in jazz, as indeed it is in all good music. Here again, George Shearing made a clever point. Many modern pianists," he said, "in improvising melodically, forget that the piano lacks the flexible intonation of the wind instruments. Melodies, therefore, which would sound very effective on a saxophone, can be dull and stodgy on the piano." This is the major fault with most "be-bop" planists. All too often they content themselves with single-note phrases in the right hand, of the same type as the trumpet or saxophone phrases of a Gillespie or dubbed Harry James "Paganini a Charlie Parker. Admittedly, of the Trumpet"; he is certainly Earl Hines did much the same thing years ago in adapting Armstrong's trumpet style, but I cannot find it in myself to in his case the left hand, too, admire his music-making. The was fully occupied and always pervading lushness of his tone interesting.

It is a strange thing, but in spite of the melodic complexity of their work, most "be-bop planists use a style which is commend this as the outstanding solo. technically childish. Obviously, James release of recent months. the piano style of a James P. Four solo choruses of slow Johnson or a Fats Waller, or, tempo blues are surely enough among modern musicians, Milton to please the most avid James Buckner or Errol Garner, calls followers, while three choruses for much greater pianistic teche of Arnold Ross's tasteful plano nique than the "be-bop" style should satisfy all connoisseurs of a Dodo Marmarosa or an Al Haig. The truth of the matter is that a musical style must be adapted to each individual instrument according to the technical capacity of that instru- sations in "Blue Mood," by sides. ment. There are some wonderful ideas in "be-bop," but most of them do not click, simply because they are not well con-ceived from an instrumental

viewpoint. In the old-time New Orleans bands-despite what you may think of the style of playingeach instrument was played strictly according to its own capacity. The trombone part, for example, had that low, full slide effect you would expect of s trombone, while the clarinet part was an agile, singing part-far removed from the forceful tenor-style favoured by almost every present-day clarinettist.

peters try to play as fast and in 8. Sweet Sue

Parloph
as complicated a manner as Down by the Old Mill Stream 10. White Heat
clarinettists, and, even when Brunswick 02685 Lunceford Special
they, succeed, it is at the ex- 6. Moed Indigo

BE-BOP IN PERSPECTIVE

Hugues Panassie

Be-bop " easy to point out-this new style of jazz will produce sound,

pense of tone and relaxation, semble passages are the best pianists often play part of most "be-bop" performnice sax or trumpet phrases, but ances, for they are better built they do not "sing"-for the than the solos, and better played, obvious reason noted by Shear- too-because rehearsal gives the The conclusion is very ing their technical difficulties.

Yet, in spite of its present-day

The main trouble with "be- Record Review: ILILY COLUMBIAS

Blues (Krupa, Biondi), by Gene Krupa and His Orches-Columbia D.B. 2316.

Side 1 gives us an unpretentious powerhouse arrangement of an all-too-familiar opus. There is a mercifully short trumpet solo in the last chorus, which also boasts some machine-gun rat-a-tats by the drum maestro.

"Boogie Blues" is a deceptive title for a rather nondescript little piece, enlivened only by Tommy Pederson's ingenious 2) James returns to this same trombone obbligato to the sing-Charlie Ventura's tenor," men- register. In fact, the final entioned by Edgar Jackson in the current issue of "The Gramo- and James' coda is actually an phone," is, of course, by Johnny anti-climax. Bothwell's alto-and not so very good at that! The voicing of the final ensemble is stolid and unimaginative, weaknesses which a treble forte hardly compensates

Anita O'Day, who sings on both sides, would, I feel sure, sound much happier with pretty little ballads. Her singing has all the mannerisms of Ella Fitzgerald, with a tincture of Billie Holiday for good measure, but none of the inner qualities of either of these great coloured vocalistes.

Feet Draggin' Blues-Parts I and II (James); by Harry James and His Orchestra. Columbia D.B. 2317.

I am surprised that the Hollywood Press boys haven't yet possessed of an uncanny mastery of the instrument. Withal, is cloying to the ear, and his frequent lapses of taste distressing to the soul.

However, I am bound to reof modern keyboard-craft.

Each week this column lists ten outstanding records by leading Jaszmen and bunds,

drawn from the current Eng-

lish gramophone catalogues. In strict alphabetical order

we continue, this week, with

L My Blue Heaven

I'll Take The South

RECORD RECOMMENDATIONS

Brunswick 02244 8. Mandy

Rose Room

7. Cheatin' On Me

II)

Brunswick 02549 9. Easter Parade Fm Alone With You

Four or Five Times

Tain't What You Do

R.2741). The first chorus folthe pattern of the older piece quite closely, but the second, which opens with a sequence of shocking clinkers, shows some divergence. In the third chorus James the gipsy gets the better of James the jazzman, whilst in the fourth there are some unexpected quotations from Louis Armstrong's nineteen-year-old "West End Blues" (Parlophone R.448).

In the climatic chorus (Part source of inspiration, and plays The "good solo spot by really brilliantly in the upper semble is altogether impressive,

> Sidewalks of Cuba (Oakland, Parish, Mills); At the Woodchopper's Ball (Bishop, Herman); by Woody Herman and His Orchestra. Columbia D.B.2318.

All the arranger's ingenuity cannot disguise the fact that Sidewalks of Cuba" is pretty unsatisfactory material for a swing band, and even a swing band as brilliant as Herman's cannot make it palatable. The tedium is relieved by some vertiginous trumpet and some pleasant electric guitar. Herman himself seems to be so preoccupled with the intricacies of the acciaccatura that we can safely dismiss his solo contributions as mere theoretical exercises.

Sandwiched between the uneventful opening and closing ensembles of "Woodchopper's Ball" we have a sequence of instrumental improvisations, as varied in character as they are in quality. A rather nebulous Herman is followed by trombonist Bill Harris in a satirical mood: and a good growl trumpet, solid in the old style, is succeeded by a very mundane piano

The significance of the drummer in a band of this type can be fairly judged by this coupling, in which the miraculous Dave Tough is replaced by one Don Lamond-a plodder if ever there was one. It is, in fact, the lack of sparkle in the rhythm James' trumpet choruses in section which contributes, as Part 1 stem from an earlier set much as anything else, to the of variations-his blues improvi- comparative duliness of these

Brunswick 02686

Brunswick 02758

Tin Pan Alley DESMOND O'CONNOR

be a most enthusiastic reader.

The following list of TEN BEST SELLERS, irrespec-

tive of price, for week end-

ing July 10, 1947, has been

complied from lists supplied

by members of the WHOLE- 2

1. Among My Souvenirs- 2

Lawrence Wright (1/--).

2. Gal in Calico-Feldman

3. Tell Me Marianne-

4. People Will Say We're

In Love-Chappell (2/-).

-Campbell Connelly

7. How Lucky You Are-

8. Anniversary Song-

Campbell Connelly (1/-).

9. They Say It's Wonderful-

10. The Old Spanish Trail-

5. I've Got The Sun In The

Morning-Berlin (1/-).

6. Try a Little Tenderness

Southern (1/-).

Kassner (1/-).

-Berlin (1/-).

P. Maurice (1/-).

(1/-).

THERE IS NO SANTA CLAUS, old friend the Managing Editor When I recently commenced first asked me to write this

this journalistic jaunt, I thought column I jumped at the chance I had found a swell way to make everybody happy. Bandleaders and bass players, comedians and crooners, formed a long queue in Denmark Street to congratulate me on the way in which I went to work with words. Or maybe I was standing next to a barrowload of oranges?

Anyway, a very quick change came over the scene when I happened to suggest that somebody's performance could be improved. Never be a columnist, fellers! They only want you for your blurb! Rave, and the world raves with you. Pan, and you publish alone!

Will all the friends of Harold ger, please write to him at the Smithfield Ward of St. Bartholomew's Hospital? Pat went down with cardiac trouble early in March, and suffered an unfortunate relapse while he was recuperating at Worthing. He writes that he expects to be in hospital for some time.

ALL RIGHT, B.B.C. I'M WATCHING YOU!

With Union-Jack Simpson's Saturday morning spot temporarily off the air, this means about a dozen less broadcasts a week for British songs. A dozen less chances of building up a good article for export.

RAY MARTIN. It's good news to hear that this

really great orchestra is due on the air again this month. All the experts agree that Ray's outfit is headed for the big time.

LIVELY CORPS.

I see Tommy Dorsey is reported as saying that Jazz is dead. I seem to have heard this one before! When it first started they said it wouldn't live, and somebody has announced the funeral almost annually. Jazz doesn't die any more than art does. Only the form changes. See you at the Jazz Matinee.

CONGRATULATIONS

To Derek Roy, who has nearly completed two years as resident comedian on "Variety Bandbox." He is always a standout in a show that often bristles with talent, and writes all his own stuff. Clever boy, Roy.

TITLES.

It is difficult to over-estimate the plug value to a song which has the same title as a picture, and an unattached number has a hard time trying to compete with the enormous cinema publicity. Songwriters are not unaware of this, and are always on the look-out for a film which carries a title worth writing up. This they are perfectly entitled to do, there being no copyright in a title in this country.

A current example is "The Best Years of Our Lives," a beautifully written song, which cashes in on the publicity of one of the best pictures of our lives. I haven't the pleasure of knowing the writers, but I believe they are a British team, and they are to be congratulated, not only in getting away with this title, but in writing such a hitworthy song. I hear that the American film studio thoroughly approves of it, which is more than they did of the efforts of their own writers to write up the title.

Sometimes it is done the other way round, as in the case of forthcoming picture called "If 6. Back Door Stuff (Parts I & You Knew Susie." In this case Brunswick 08574 an already established hit is used to name a picture. Incidentally, this film has for its star Eddie Cantor, of the origi-Parlophone R.2647 nal flying saucer eyes.

Parlophone R.2693 NICE TO HAVE KNOWN YOU. Well, chaps, this just about lets Parlophone R.2754 me out. It is with genuine regret that I must bring to an Parlophone R.2028 tion with this paper. When my

WALTON QUARTET On Tuesday, July 8, at the

NEW

Wigmore Hall, the Philharmonia String Quartet performed three quartets-Bartok's Second, the of once more being associated new Walton, and Beethoven's with him. Finding, however, Third Rasoumovsky. It was that I cannot do full justice most interesting to see how, the both to this paper and to my new British work stood up to its song-writing commitments, I have had to decide in favour of neighbours, both of then? accepted masterpieces, one of my first love. Jolly good luck to you all, and to "Musical Exthe present century, the other of the last. Walton had obviously press," of which I shall always taken great pains over his new work, which seemed quite at home in such select company.

The performances were excellent, while faulty intoontion, which in the past has sometimes marred interpretations by the Philharmonia, was here course cuous by its almost total absence The Walton was played with loving care, while the Bartok, was given that dramatic intensity demanded by the music. The SALE MUSIC DISTRIBU-TORS' ASSOCIATION in final movement of the Beethoven needs to be played as fast as possible, but with crystainne clarity if it is not to sound orchestral; a most difficult feat, which the Philharmonia accomplished to: perfection. The only weakness that was apparent was that at times sustained notes and silences were not given their full value, and this undoubtedly robbed the final movement of the Bartok of much of its effect.

> MOFFATT IS COMING!

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BETTY HUTTON FINDS A NEW USE FOR SOUND GEAR



Irrepressible Betty Hutton gags with sound mixer Eugene Merritt's earphones by pretending to listen to his heartbeats on the set of Paramount's "The Perils of Pauline

MUSIC IN NEW BRITISH FILM

Last week saw the shooting at Denham Studios of some of the final sequences of the new Two Cities Film. "The Mark of Cain", which stars Eric Portman, Sally Gray and Dermot Walsh. Included was a concert scene in which John Hollingsworth, fusical Director of the Central Office of Information and often conductor of the London Symphony Orchestra, conducts a forty-six piece orchestra playing the Rachmaninoff No. 1 Piano Concerto. Albert Ferber is seen as the soloist. The conductor's rostrum was specially loaned to the Company by the Albert Hall.

Part of Tschaikowsky's 'Romeo and Juliet" is used as background music to lend point to dramatic scenes. "The Mark of Cain" is directed by Brian Desmond Hurst and produced by W. P. Lipscomb.

STUART S. ALLEN.

Bennett Joins Douglas

Paul Bennett, well-known alto player, has commenced working this week with the Leslie Douglas Orchestra. He is taking the place of Rube Solomon, who has had to leave owing to the fact that touring is affecting his health. Bennett has recently been at the Milroy with Paul Adam

Rose Room Announcement

This Sunday, July 20, the Rose Room will be held at the Chatelain Restaurant, Gerrard Street. Bookings can be made through Mountview 2082 and the music will be provided by Joe Crossman and his Rose Room Trio, with compering by David Miller.

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FABULOUS

Accordion Times

Edited by J. J. BLACK

A week or two back I was dis- | WORKING A PASSAGE! a large instrument like an outsize accordion, complete with bellows, which fits on to a light stand. It is worked with a pedal and is played with both hands. The instrument belonged to Mrs. Howe's father and has been in the family for one hundred years. Readers will, no doubt, be interested to have further particulars of this unique instrument, and I am inviting Mrs.

Howe to supply them. Any other reader who can provide details of early pianoaccordions, or of other instruments which may have had some connection with the development of the accordion, are invited to send particulars, and

photographs if possible. I have received an interesting letter from Mrs. McKelvy Martin, of Martin Music Manage ment, Hollywood, who are responsible for the bookings of well-known American Accordionist Galla-Rini. All their efforts during recent weeks, sho tell me, went into the organibation and management of a

new Music Festival in Beverly

Hills, which was a very gratify ing success. Galla-Rini has given numerous recitals in the Pacific Coast area and will start another National Tour in the autumn. In several cities he has been booked by the same people who presented him last year, but many new contacts have been developed, and his tour will be all across the country and will finish, in the Pacific North-West. American interest in the accordion as a concert instrument is growing rapidly, and far beyond the in-

terest of accordion students

alone. This second instalment of Accordion Club " has been running for some ten weeks now in the Light Programme, and will continue on its tuneful way until the autumn, under the direction of Charles Chilton. Since it began, many leading musicians in the accordion world have been brought to the microphone, such as Emilio, Lorna Martin, Larry Macari, the 17-year-old discovery Fillipo, and, more recently, the world-famous Norwegian accordionist, Toralf Tollefsen, who played arrangements

of Mozart, Grieg and Hubay. This week, Accordion Club presented Gerald Crossman as the guest accordionist, with Gene Crowley as the visiting laughter-maker.

DORSEYS

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VENTURE PUBLICATIONS LTD.

Chesterfield, Mrs. S. Howe, has players, discovered last year written to tell me that she has novel way to enjoy a "holiday with pay.

The first step was to find a furnished bungalow, which they rented for a month. The house work and cooking was shared between the two wives, and while this work was proceeding my two friends amused themselves by providing the "music while you work." After a week they had become

accomplished duettists and, in conversation one day with the manager of a leading hotel, they were invited to do a cabaret turn during an interval at one of the hotel dances. The "Act " was an immediate success, and resulted in three further bookings.

The rate of pay was £5 5s. for a turn lasting approximately ten minutes, and engagements were accepted at two other hotels.

During their last week my friends also appeared at the local cinema: their total income during this last week was sufficient to cover the week's holiday expenses. This year they are trying the same idea, and hope to be on the top of their form by the end of the first week.

I pass the idea on, for what it is worth, to good players only. As I have mentioned before, inexperienced players should wait until they can put up a good performance before risking the good name of our instrument in public!!

Further to my remarks regarding accordion activities in Plymouth some weeks ago, I am glad to be able to report that a Club has now been established. Already there are over thirty members, and membership is still increasing. A dance band has been formed, and will be playing for a local dance in a few weeks' time. A concert band will also be formed.

This Club is interested in the 'Club Exchange Visits" idea, sponsored by the National Accordion Organisation in conjunction with "Musical Express." Any other club within reasonable distance, and prepared to exchange talent for guest evenings, is invited to send full particulars.

The ambitious Organising Secretary of this new Plymouth Club is Mr. J. F. Hubber, who hopes that other Cornwall and Devon Clubs will consider the possibility of becoming branches of the Plymouth Club. He is anxious to see the membership increase as quickly as possible, in order that well-known professionals could be booked to appear at club concerts.

This Microphone Business:

GEORGE SUMS UP

"Keep it in Perspective "

N dealing with music conveyed by mechanical means to the listener there is one vital factor which too often is neglected or completely ignored. I refer of course to "perspective", and I should like in this, the final article of the present series, to discuss this subject in full and point out exactly what perspec-tive means and what a tremendous difference true perspective can make to a realistic perform-

eyes can see either a flat piece of canvas with colour smeared on it or can gaze through a veritable window to great vistas of enchantment. The skill of the artist can place an object so that we, the observers, can judge almost its exact distance from the eye. And so it is with music. An orchestra (or any ensemble) can be so correctly placed and balanced that an exact impression of any desired situation can be conveyed to our ears.

satisfying. The result of an incorrect placing and consequent lack of true perspective is irritating.

Too few responsible people realise how accurately the "size" of a studio is broadcast or recorded and how devastating to the general effect when it is wrong for the situation. How many times have you heard a theatre orchestra sounding as if it is in someone's drawingroom? Or a string quartet as if in a barn?

I remember listening to a broadcast of a musical play where the orchestra and a singer were supposed to be in the open air. I was able to judge cussing the history of the piano Two of my friends, both mar- almost to a foot, the distance accordion, and now a reader in ried and both keen accordion the singer was from the walls of

would just be vaguely aware that something was rather peculiar, but the programme would be spoiled just the same.

The matter, however, goes lot deeper than just the general effect of orchestra, singers, actors and studio. The internal balance of these units come very much into the picture. Every performer cannot possibly be the same distance away from the listener and unless an impression of varying distances is created the result is flat, uninteresting, unreal and irritating. That is why the average dance band gets so boring and is so tiring to the ear. A special flattening out process is indulged in so that every instrument sounds at an equal distance; perspective is destroyed and the result is equivalent to looking at a picture of a brick wall with a few different coloured bricks!

The foregoing remarks explain, of course, why I am so much against the multi-microphone system. It is the greatest destroyer of perspective and as such should be discarded.

For so long we have been subjected to sustained attempts to make things seem what they are not. This is the age of realism so let us be realistic and keep it in perspective.

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"Musical Express," Oct., 1946.)

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ENGLAND

MELACHRINO

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When looking at a picture our

The result when successful is

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