

Melody Maker

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THREEPENCE

BASS-STAR TOMMY BROMLEY KILLED IN CAR-CRASH



THE WHOLE DANCE BAND PROFESSION WILL BE SHOCKED TO LEARN THAT FAMOUS TOP-LINE BRITISH STRING-BASS STAR TOMMY BROMLEY HAS BEEN KILLED IN A MOTOR-CAR ACCIDENT IN THE SOUTH OF FRANCE.

About six months ago, Tommy had a breakdown in health which necessitated his leaving England for the Continent with his well-known vocalist wife, Bobbie Bromley, who had an engagement to sing with a band in France.

The tragic news reached London on Monday of this week that he had been involved in a shocking motor-car disaster on May 23 and had died six hours after reaching hospital.

The accident happened at night, when Tommy was driving his car with two male passengers. Swerving to avoid a child, Tommy came into collision with a lorry driving towards him. He was terribly injured, and died without regaining consciousness. His two passengers were also hurt, but are recovering.

Tommy has been buried in the English cemetery at Cannes, and the sincerest sympathies of his legion of friends and admirers will go out to his widow, who, we understand, is at present singing with a band in Basle, Switzerland.

BOMB-VICTIM

Tommy Bromley was only 34 years of age. Born in London in 1913, he was one of the profession's own "characters," and his lively interest in life and music, plus a devastating sense of humour, made him immensely popular throughout the business.

Starting his career in the early 'thirties as a semi-pro, in north-west London, he attracted notice before the war when playing for bands in commercial radio, and in 1940 joined Ken Johnson's Band at the Café de Paris.

He was playing there on the fateful night in 1941 when the building was hit by a bomb and his leader was killed. Tommy was dug out of the wreckage with a fractured leg.

With the injured limb in plaster, he continued to play around town. He had already made his mark on the air with Harry Parry's Radio Rhythm Club Sextet, in which swiny combination his rhythmic and musicianly bass playing soon put him in the forefront of British players of that instrument.

Since those days he had broadcast and recorded with nearly every famous band in this country, including Lew Stone, Stephane Grappelly, Frank Weir, George Shearing, Harry Hayes, Ted Heath, Ambrose, etc., etc.

POLL-WINNER

His last job before leaving for the Continent was with Ambrose at Ciro's, and his stock in the profession rose so high that it was no surprise when, in 1944 and 1945, he was convincingly voted Britain's leading bass player in the MELODY MAKER Dance Band Poll for those years. This year, ill-health having caused him to suspend many of his playing activities, he came third in the Poll.

Never forgetting his early days in the profession, Tommy was always keenly interested in the semi-pros, in this country, and was a notable and painstaking judge of many MELODY MAKER Dance Band Contests, where his impish sense of humour and his thorough understanding of modern dance music always made a session with him a treat for the other judges on the stand.

A fine musician and a great fellow in every sense of the word, Tommy Bromley will be sorely missed. The MELODY MAKER staff, who knew him intimately, add their deepest condolences to those that will undoubtedly pour in to his widow from every section of the profession which he graced for all-too-few a number of years.

RAY NOBLE COMING HERE

WELCOME visitors to this country, Ray Noble and his wife, Gladys, sailed from New York yesterday (Wednesday) on board the "Queen Elizabeth," and are due to arrive at Southampton on Sunday or Monday next.

Ray's last visit to England was in 1938, when he brought with him Jimmy "Trump" Davidson's Canadian band and played several weeks in Variety and appeared at the MELODY MAKER All-Britain Final at Blackpool.

The Nobles plan to stay for two months, and their visit is to be purely a holiday.

As we close for press we learn that Beryl Davis, whose American Diary has been closely followed by MELODY MAKER readers, is due to open at the Strand Theatre in New York on June 27.

HARRY PARRY LEAVING POTOMAC

SURPRISE news breaks in the West End this week with the announcement that Harry Parry and his popular Sextet are leaving the Potomac Restaurant, Jermyn Street, W., on July 8, after one and a half years' residence there.

"This has been my third stay at the Potomac," Harry told the MELODY MAKER in an exclusive interview, "and everything between myself and the management is friendly in the extreme. I am leaving on the very best of terms, because I feel that with a band such as mine there is a tendency to get stale if one stays too long in the same place."

Harry has some big plans lined up for the next few months, which will make very interesting reading when they are released.

Another story from the Harry Parry camp is that his flat in Lancaster Gate, W., was ransacked last Sunday night (8th) while Harry and his sextet were playing a concert at the Palace Theatre, London.

The burglars, who jemmied open every door, searched the flat meticulously, even rolling back the carpet and disturbing all the clothes, papers and food in the cupboards and drawers.

But with Mrs. Parry's fur coat bundled up ready to take away, the thieves were apparently disturbed and the sum total of their hard night's work was four bananas, the peels of which Harry discovered on the stairs leading to the flat!

WOOLF PHILLIPS ON THE AIR

GOING steadily ahead with plans to establish himself and his band with listeners and the dancing public, Woolf Phillips has fixed three broadcasts in the course of the next three weeks.

This Thursday (12th) the band will be heard in the Home Service (3 to 3.30 p.m.), has an Overseas date on June 21, and a half-hour on June 30, from 5.45 p.m. (Light).

On all these dates the full brass-five sax-four rhythm combination will be heard plus vocal stars: Sally Brown, Dick James and Michael London.

Altoist Freddy Syer, ex-George Evans sextet, who recently left the Phillips band to lead the Oscar Rabin sax section, is re-joining the band, as from Monday, June 16.

DANCE BAND CONTESTS: M.U. AND "M.M." SIGN MOMENTOUS AGREEMENT

THE Musicians' Union approves of MELODY MAKER Dance Band Contests, is satisfied with the rules governing them and the way they are conducted, and has sanctioned all its Branches organising and presenting them, or sharing in their organisation and presentation.

THESE FACTS ARE CONFIRMED BY AN AGREEMENT WHICH THE "MELODY MAKER" HAS JUST CONCLUDED WITH THE MUSICIANS' UNION REGARDING ALL CONTESTS WITH WHICH THIS PAPER WILL IN ANY WAY ASSOCIATE ITSELF.

The agreement was considered desirable because it was natural that the Union would wish to be assured that nothing in the way the Contests are conducted would be detrimental to the Union and its members, and the MELODY MAKER was equally concerned in ensuring that its Contests would be in no way harmful to Union interests.

During the somewhat difficult and protracted negotiations, the MELODY MAKER handed to the Union copies of two important documents—the Standing Rules under which all MELODY MAKER contests are run, and the very lengthy and closely binding Schedule of Arrangements and Conditions to which each Contest Organiser has strictly to conform.

It is a tribute to the MELODY MAKER, of which the paper is pardonably proud, that the Union did not ask for a single alteration to either the Rules or the Organisers' Schedule.

The Agreement provides, among other things:—

(a) That the MELODY MAKER will not associate itself with any Contest organised by, or held in a hall owned or managed by, any person who is not regarded by the Union as a fair employer of musicians, or does not engage, whenever possible, only Union musicians and pay them at the appropriate local M.U. rates.

(b) That, provided there is such a band in the district, at all MELODY MAKER Contests a fully Union "house" band will be engaged and paid at the appropriate Union rate. But as the MELODY MAKER has always endeavoured to work on these lines, this presents nothing new.

Other clauses provide:—

(1) That Union members are permitted to act as Judges, and in such other suitable capacities as may be required by the MELODY MAKER at all MELODY MAKER Contests.

(2) That where any Branch of the Union wishes to organise, or take part in the organisation of the MELODY MAKER Contest in its district, the MELODY MAKER, subject to certain specified conditions, will do its utmost to arrange this.

(3) That during the current year both Union musicians and non-Union musicians may compete together in any MELODY MAKER Contest, but the Union has the right to decide whether this procedure will be allowed to continue next year, or whether only Union members will be allowed to take part in the Contests.

It is, of course, paragraph 3 above that will be of most interest to bands, and whatever decision the Union may come to on the matter, the MELODY MAKER once again repeats its strong belief in the value of the Union to all musicians, and advises those who are not yet Union members to join without delay.

Stanley Black Weds Edna Kaye



Mr. and Mrs. Stanley Black photographed immediately after their wedding last Sunday.

ON Sunday last (8th), famous B.B.C. bandleader-pianist Stanley Black kept the biggest date of his career when, at the St. John's Wood Synagogue, London, N.W., he was married to charming vocalist Edna Kaye.

The impressive ceremony, attended by many of the bride and bridegroom's—professional friends and relatives, was followed by a lavish reception at the Savoy Hotel. There, nearly five hundred guests feted the happy couple preparatory to their honeymoon trip to the Continent.

Among those present were such musical notabilities as Jack Hylton, Carroll Gibbons, Mr. and Mrs. Lew Stone, Mr. and Mrs. Reg Leopold, Mr. and Mrs. Harry Leader, Mr. and Mrs. Irwin Dash, Mr. and Mrs. Charlie Katz, Nadia Dore, Archie Slavin, Terry Devon, Richard "Stinker" Murdoch, Kenneth Horne, Ivor Mairants, Bill Currie, Moss Kaye, Aubrey Frank, Alf Van Straten, Aubrey Cameron, Leslie Bridgmont, and many members of Stanley Black's own orchestra. Among hundreds of congratulatory telegrams received from those unable to attend in person was one from Stanley's own particular friend, Maurice Burman, who signalled the occasion with good wishes from the sanatorium in Switzerland, where he is a patient.

Dance music for the occasion was organised by the bride's bandleader-cousin, Harold Geller. Our congratulations and best wishes, Stanley and Edna!

Another String for Short's Bow!

AN insistent ring of the telephone bell—and an excited, boyish voice conveyed to the MELODY MAKER the news that its owner, Ted Heath bassist Charlie Short, was a daddy, his wife having presented him with a 7 lb. 3 oz. baby girl in the early hours of Tuesday morning at the Westminster Hospital.

Both Deirdre Ann—as the baby is to be named—and her mother are "doing very well." Congratulations, Charlie.

FELIX KING'S AIR-BREAKS

LEADING the biggest resident band in London just now, Felix King, whose 16-piece outfit is going great guns at the Nightingale in Berkeley Square, W., gets three big broadcasting dates in the near future.

On June 18 he will appear with his band in "Café on the Corner" and on Monday, June 23, gets his biggest break to date when, with Denny Dennis vocalising, he and his band will be featured in "Grand Parade" opposite Harry Gold and his Pieces of Eight.

On July 2, yet another "Café on the Corner" airing comes his way.

Felix leads a band of sixteen, comprising three trombones, three trumpets, five saxes and five rhythm, and the type of music featured is quiet and melodic, with plenty of piano, played in his own inimitable style by Felix himself.

A SMASH HIT!

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NEWS IN BRIEF

Edited by CHRIS HAYES

RADIO REVELRY is the title of an O.R.S. programme which will feature the Radio Revelers vocal team. The boys made their first of six recordings for this programme last week. The Revelers will also appear in a new Overseas version of "Black Magic," featuring Stanley Black and the Dance Orchestra which will go out each Monday for eight weeks commencing on July 14.

STARDUSTERS STARRING.—Currently at the Samson and Hercules Ballroom, Norwich, for the summer season, the Stardusters return to Town for a private dance at Murray's Club on Sunday, June 15, followed by a M.W.V. broadcast on Monday (16th). On Sunday, June 22, the boys play a concert at the Capitol Theatre, Cardiff.

PHILLIPS' FIESTA.—This Friday (13th), the Freddie Phillips Quartet will be heard in "Caribbean Carnival," when they are due to play two Spanish numbers. On June 23 Freddie has a spot in Eugene Pini's "Music in the Home" programme, which features vocalist Carmen del Rio. He will also play a couple of Spanish numbers in this programme.

ROCKETS ON PARADE.—The Blue Rockets directed by Benny Daniels will appear in next Monday's "Band Parade" opposite Eddie Carroll's group. On Thursday they go up to Great Yarmouth for a date at the Britannia Pier, exchange this stand with the Stardusters from Norwich on the Friday, then back to Yarmouth on Saturday.

BASSIST'S ALIAS.—Well known in the dance-band and theatre business, bassist Leo Routledge, who is still a student at Trinity College, will be forming his own outfit, to be known as Leo Toye and his Quartet, when he finishes in "1966 and All That" at the Saville Theatre on June 14. Leo, who was invalided out of the Merchant Navy after serving three years and was again discharged unfit after a year in the R.A.M.C., will lead Freddie Keebles (barr. & ctr.); Ted Neville (trmp. & vn.); Leslie Withers (pno. acc.); and Alan Harrison (gtr.).

A BONNY ROMANCE.—Congratulations to Scottish guitarist Chas Laval, who went up to the Blue Bell Hotel, Scunthorpe, for a short season with London leader Teddy Wallace a month ago, and fell for the Scottish receptionist, Miss Jennie Mitchell, who became his bride at Harrow Road Register Office on June 6.

GOOD FOR GIDDINGS.—Using his four-piece which plays every Friday and Saturday night at the Sugar Bowl Roadhouse, Burgh Heath, and so far has 40 one-night engagements for next season, starting in September, Surrey bandleader Bert Giddings is now appearing every Wednesday night at the Atlanta Ballroom, Woking.

SKYLINERS SKYHIGH AT RYDE.—Playing for the summer at the Victoria Ballroom, Ryde, I. of W., drummer-leader Ronnie Heath and his Skyliners are pleasing the customers with their quiet style. Ronnie leading Dick Moloney (tr. & cl.); Bob Carter (pno. acc.); and Bernie Taylor (elec. gtr.).

RECORDING STUDIO OPENED.—A new recording studio was opened on Monday last (9th) at 141, Park Road, St. John's Wood, London. This, managed by three ex-Servicemen, Robert and William Craig and David Reed, caters for both professional and amateur artists, and is equipped with BBC type mikes and the latest recording gear. The

studio's 'phone number is Primrose 0153.

NEW 'PHONE NUMBER.—Ex-Henry Hall vocalist-guitarist Ken Crossley may now be contacted at Tulse Hill 5408. His address, as previously, is 106, Palace Road, S.W.2.

MANX MAD.—Currently with Jan Rainui at the Villa Marina, Douglas, I.O.M., is ace trumpeter/arranger Jimmy Macaffer, brother of the Sky-rockets' Don. The Rainui Band is due to broadcast from the Island on June 19 and 21.

SETON SONGSTER.—Vocalist with the band installed by Nat Gonella at the Court Royal Hotel, Southampton, is Hal Vincent, who has been O.K.'d by the BBC and is available for freelance broadcasting. A popular figure at the "Court," Hal has been there since last November.

HEATHY CONCERT.—Ted Heath fans will be delighted to know that on Sunday next (15th) at 7.45 p.m. the maestro will present a further "Swing Session" featuring George Shearing and Carl Barriteau as guests at the London Palladium. In addition to their solo spots, the two swingers will join forces in a "double act."

NEW ADDRESS.—Guitarist Bert Weedon's new address is 36, Park View, Wembley, Middlesex. He may be contacted by 'phone at Grangewood 1307.

GUITARIST GETS HOME.—Demobbed after 6½ years with the 4th and 1st Bata, of the Dorset Regiment, London guitarist-vocalist, Art Kent, would like to hear from the lads he served with in "Stars in Battledress."

Musicians in Archer Street stared aghast on Tuesday afternoon when a Black Maria stopped at the entrance to Len Hunt's crowded drum store. Fearing Len had committed some dastardly crime and was about to be whisked away from his horrified customers, all eyes were fixed upon the two burly cops who stepped from the sombre prison van. Len, however, was not at all perturbed and welcomed the advancing officers with his usual cheery greeting as they solemnly carried into his shop a broken bass drum which the Central Police Band wanted repaired!

BRIGHTON "JAM."—At Sherry's, Brighton, leader Johnny Kerrison, with the approval of Manager Benwell, has instituted special Sunday night jazz sessions, which are attracting appreciative audiences. During these sessions, any of the boys from Town who happen to be in Brighton will be made very welcome, if they care to sit in. "Residents" are led by Johnny Kerrison on drums and comprise: Bernie Myers (guitars); Jack Gordon (piano, arranger, vocals); Billy Batt (bass); and Johnny Rogers (alt. alto, vocals and arranger).

FRENCH BUDDY.—Early morning listeners who may care to tune in to 206, 215, 224, 306 or 386 metres this Friday (13th) will be able to hear Buddy Featherstonhaugh's Quintette playing at the Gargoyls Club, W., broadcasting via Radio Diffusion Francaise between 12.15 and 1 a.m.

SELBY SAILS.—Ace-pianist Ronnie Selby leaves this morning (Thursday) for the United States. He tells us he is going for an "indefinite period," and we wish him the best of luck.



"Holidays with play" could well be the title of this topical picture of the Eric Winston Band with leader Eric batting and vocalist/stumpster Julie Dawn enjoying a carefree game on the playing field at Butlin's Pwllheli Camp.

CALL SHEET

- (Week commencing June 16)
- Bianche COLEMAN and Girls' Band, Pier Pavilion, Sandown, I.O.W. (Season).
 - Billy GOTTON and Band, Empire, Leeds.
 - Leslie DOUGLAS and Band, One-night Stands, South.
 - Teddy FOSTER and Band, One-night Stands, South.
 - Nat GONELLA and Swing Trio, Grand Theatre, Brighton.
 - Henry HALL and Band, Empire, Swansea.
 - Vic LEWIS and Orchestra, One-night Stands.
 - Joe LOSS and Band, Hippodrome, Golders Green.
 - Felix MENDELSSOHN and Hawaiian Serenaders, Queen's Theatre, Rhyd.
 - Red MALLWARD and Nittwits, Butlin's Theatre, Bognor.
 - Ronnie MUMRO and Orchestra, Butlin's, Ayr (season).
 - Oscar NASH and Band, Seaburn Hall, Sunderland.
 - Charles SHADWELL and Orchestra, Empire, York.
 - TROISE and Mandoliers, Empire, Nottingham.

Readers' Letters to The Editor

PUBLIC DANCES

I WAS very pleased indeed to read the article by Harry Francis, of the M.U., on the subject of entertainment for its own sake—not profit. It will be a great event in the dance-promotion field when the authorities of all boroughs in this country take a lead from the few exceptional ones and promote their own entertainment programmes. The present system of tendering for the various public halls is highly unsatisfactory. Normal fees for hiring range from £15-£20, and halls are eventually let out to promoters at from £70 to anything up to £100-£130 for one evening's dancing. This results in an inferior combination being booked for the evening in order that the promoter has some possible chance of "clearing" himself. In many cases promoters anxious to obtain these Saturdays or special nights, have to offer all sorts of fantastic prizes in order to attract a decent-sized crowd at a quite unreasonable admission fee for the purpose of enjoying what should be normally just a straightforward dance. And last of all, I have yet to hear of the ratepayers in these areas gaining any benefit from these large amounts of "tender" monies which are obviously coming into the coffers of the various Councils.

I hope the "Music Development Committee" will be successful in their endeavours to bring all local bodies in line with the basic principle of entertainment for the good of the community.

BILL SENSIER, Worcester Park, Surrey.

WYSE WRITES

WELL, I'm back in the great city and hustling around, and must advise that things in the music world are pretty beat in New York. There's nothing really great to latch on to, what with a lot of the joints closed down and only a few of the best musicians around—I mean modern players are out on the coast. As you probably know, Stan Kenton's fine band has broken up, and I heard his former trombonist, Kai Winding, at the Three Deuces. A big noise over here just now is a grand new singer called Frankie Laine. You'll be hearing a lot of, or about him, soon. I guess things are a bit shaky right now, with people anticipating a

slump. As you know, the music business is the first to cool off, and most of the night clubs still open are pretty near to empty most of the time. That's all for now—let me know the dope from over there.

SEYMOUR WYSE, New York City, U.S.A.

SATCHMO CLUB

I AM president of the Louis Armstrong International Fan Club, and I am writing to tell you that we would like to hear from more British jazz enthusiasts who are admirers of this great jazz trumpeter. All club members receive photographs of Armstrong, and information about him, and his band. There is a club journal issued monthly, and we plan to reissue certain of Louis' old records. Louis will himself beat out a story on his faithful typewriter for our journal.

We in the club fully appreciate how much British enthusiasts have done for jazz, and we want them for members. Your readers may write direct to me for particulars of membership.

IRVING M. SOHEIN, 1700, Nelson Avenue, The Bronx, 63, New York, N.Y., U.S.A.

RE BE-BOP

ISN'T it about time somebody cleared up the big be-bop muddle? Not even professional musicians, adequately represented by Geoff Love, seem to know what it really is, and their often misguided statements on the subject merely confuse the issue. Geoff Love obviously categorises the big-band music of Kenton and Raeburn as be-bop. Why? This music is futuristic, but it is orchestrated swing music rather than be-bop jazz. Lionel Hampton's stuff, which admittedly incorporates many novel and amusing ideas, is interpreted as a kind of symbolic be-bop, although, viewed from the technical angle, it is more straightforward than the music offered by a number of other contemporary bands.

Due to careless listening or perhaps to ignorance, most present-day swing music which is poured upon out of the ordinary is poured upon and instantly diagnosed—without examination—as be-bop! Similarly, a fraud is perpetrated on the suffering British public by many self-styled "Be-Bop Bands." Much alleged be-bop I have heard played by our own groups has consisted mainly of riffs

arranged in simple chromatic progression with almost mathematical precision, whereas the true New Music is far from precise and farther still from mathematical. No doubt the trouble is caused by lack of authentic recordings of the music in this country. Dixie Gillespie's article on the subject, which you recently published, apparently failed to enlighten us to the extent he had hoped. But once we can get hold of the principles of the music from hearing it on records, I am sure a lot of misunderstanding and misuse of the term "be-bop" will be cleared away.

FREDDIE GOODYEAR, Woodley, Reading.

BASS DRUM DAMPING

I AM a pianist myself, but knowing bass drums to be something of a problem, I made it my business, while in the States, to find out how top-line U.S. drummers overcome the bass drum difficulties. I discovered that they have nearly all solved the problem in the same way by means of an internal damping system invented by George Wetting. Here is a description of the method, which I hope, will be of assistance to drummers in this country.

First acquire a length of cotton felt and cut two strips each 2 1/2" x 1 yd. long and 3 to 3 1/2" wide, the width varying slightly, according to the size of the drum. Then cut both drumheads. Next take the head opposite your batter-head and lay one strip of felt across the skin so that it is situated exactly opposite the spot where the beater makes impact. Stretch the felt tight and replace the head from the top, screwing up evenly all round while making sure the felt remains taut against the skin. Then trim away any excess of felt that may be protruding from the drum.

Next take the batter-head and lay the other strip of felt across it, this time at the same distance from the top of the drum as the first strip is situated from the bottom (on the other head, of course). Replace, tighten and trim once more. You will have, then, a strip across the front and back of the drum near the top of the head on the batter side and near the bottom on the opposite side. I hope your troubles will then be over.

STEWART NISBET, Renfrewshire, Scotland.

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Hits & Pieces by Sammy Quaver

SHEET sales took a minor spurt latter end of week. Close down of soccer pools may release the bobs for copy buying, and aid music biz for healthy hypo. . . . Come Back to Sorrento" in and out of frame inside seven days. "Harriet" replacing. . . Irwin Dash beat all other "punch" to Billy Reid's much-talked-about ballad, "My First Love, My Last Love for Always." Deal closed early hours of last Saturday morning after an all-night session between the big two. Now Dorothy Squires is happy. . . Reported Berv Davis applying for American citizenship, and the way it's working out.

Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ending June 8, 1947, has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the Provinces:—

1. AMONG MY SOUVENIRS . . . 1s. (L. Wright)
2. GAL IN CALICO 1s. (Feldman)
3. TELL ME, MARIANNE 1s. (Southern)
4. APRIL SHOWERS 1s. (Chappell)
5. HOW LUCKY YOU ARE 1s. (Kassner)
6. ANNIVERSARY SONG 1s. (Campbell Connolly)
7. YOU WENT AWAY AND LEFT ME 1s. (Box and Cox)
8. TRY A LITTLE TENDERNESS . 1s. (Campbell Connolly)
9. THE OLD LAMPLIGHTER . . . 1s. (Dashi)
10. HARRIET 1s. (Keith Prowse)

U.S. HIT PARADE

HERE is the list of the seven most popular songs in America during week-ended May 31, as assessed by the weekly nationwide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the CBS network:—

1. MIAMINELLE (4-1-4-3)
2. MY ADOBE HACIENDA (2-5-5-7)
3. LINDA (1-2-1-3-2-4-6-8-8)
4. HURTACHES (3-3-2-5-1-2-4-4)
5. ANVILSARY SONG (6-4-3-2-2-2-1-1-1-1-2-2-5)
6. TIME AFTER TIME (7-7)
7. PIG O' MY HEART.

Figures in brackets indicate previous placings.

at the BEC right now, we're likely to lose one or two more of our top bracket songsters to the USA very shortly.

Shock Derr!—Quite a few broadcasting bandleaders took a stomach turn-over on reading the "Daily Express" front page last Thursday morning. . . . The stage-door seep at the London Casino will have his busiest time ever with the contact boys next week. They will be out in force every night with the Peters Sisters and Gloria Jean the chief targets. . . . I've taken a violent fancy to a new Yank ditty, "If I Had My Life to Live Over." . . . Hi, fellers, did you catch Tommy Dorsey's obituary in the Nationals the other evening? "T. D." says "Sweet music is the thing; swing has had it!" So watch out, Mr. Ted Heath. Better so schmaltzy while the going's good, or else?

ATTENTION, BBC!—Pay no attention to any other best-selling lists other than the official ten top tunes listed in the "M.M." weekly. Tawny Neilson and Mark White should now have an easy time picking the "Band Parade" hits. Joe Gilbert, resident of Evelyn Lane, did her copybook by attempting to sing the rhythmic "I've Got the Sun in the Morning" in "Music Hall"? Did she really want to sing it? . . . Peter Yorke's Sunday afternoon shots making for better standard in dance music. . . . Terry Devon turned in a terrific PA week with Harry Farmer's crew at the "Blue Lagoon," Newquay.

DREAM DERR!—Won't it be nice when the BBC supply all publishers with advance dope at the same time? Right now it's freely rumoured somebody must be tipping off somebody down in the Alley. . . . After ten weeks' feasting on big fat juicy New York steaks, Joe Gilbert, resident, believe his eyes when they served him up a "two cheese rissoles" lunch in a West End restaurant. Bet he left singing "Let Byones be Byones." . . . Dinah Kaye hit a bull on "Jazz Club." . . . Cyril Stapleton's ork gradually "creeping" away from all the new bands heard during past twelve months.

HERE, THERE and EVERYWHERE!—The "Oklahoma" and A.F.N. "Vocal Touch" sig. tune, "Out of My Dreams," has a big chance. . . . Beware, all you canaries, Anna Menkin, of pre-war "Accent on Rhythm" fame, is making a comeback. The Alley maenates could save thousands if they left it to their contact men to stop all the racket. But what mamate has the courage? . . . Why do Palais bandleaders persist in playing the same tempos in the studios as they do in the dance

halls? Nobody dances to their studio music, and they're missing the boat with the marathon stuff. . . . Week ending June 7, 1947, will go down as the darkest stanza for bandleaders playing vaudeville. Those working on the "gate" lost a packet. . . . Take it from me that this Fall will see the greatest bunch of pop ditties ever launched on the air in this country, with at least six British songs likely to make the smash class.

TIN PAN ALLEY OSCARS: To Steve Conway for a diamond-studded vocal on "It's Dreamtime" with Peter Yorke's ork. . . . To Roberto Inklez Crew for a terrific "Follow the Sun" shot (7th). . . . To Doreen Lundy for a smartie version of "The Coffee Song" with Maurice Winntek's ork (7th). . . . To Johnny Green for a polished "Spanish Trail" with Howard Lucraft (6th).

CLASSICS from the CLUBS

- HERE is the third and last instalment of the W's which, missing the X's, commences the Y's, reminding you again of some of the good titles you might care to remember.
- Whisper Sweet Eb
 - Whispering Eb
 - Who? Eb
 - Who's Sorry Now? Eb
 - Why Begin Again? Dmi
 - Why Do I Love You? Ab
 - Why Don't You Do Right? Dmi
 - Willow Weep For Me G
 - Wishing F
 - With a Song in My Heart Eb
 - Without a Song Eb
 - Wolverine Blues Eb
 - Woodchoppers Ball Eb
 - Wras Your Troubles In C
 - Dreams C
 - Yacki Waki, Hicky Dula Eb
 - Yankee Doodle Near Went C
 - To Town C
 - Yearning Eb
 - Yellow Dog Blues Eb
 - Yes, Sir F
 - Yes, Sir, That's My Baby Eb
- PERSONAL CHOICE.—Carl Barriteau, famous alto sax, clarinet and bandleader, is also a fine arranger, and chooses the title, "Without a Song," as being a grand number in every respect and particularly as a respect for those with an eye for big-band scoring.

Carlo Kraemer

Melody Maker

INCORPORATING "RHYTHM"

Member: Audit Bureau of Circulations

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

"Second Bands"

IT seems as if there is a certain section of this profession which will never learn. In the interests of "big business," it devises certain over-shrewd ways of cashing in on established reputations, and, falling to see the warning of its own policy, grumbles when the inevitable happens, and it finds its business affected.

To translate these cryptic remarks—during the war particularly, certain bandleaders were only too ready to cash in on the boom in one-night stands by sending out what they called their "second band." The title of "second bands" was, more often than not, merely a euphemism for "scratch bands" which went out under the name of the leader, but with a slightly different tag from that usually ascribed to the leader's "first" orchestra.

The leaders, apparently, often made the engagements without stipulating the right to vet the billing and advertising for the dance, with the result that enterprising bookers made a nice little harvest out of dances at which the name of the leader was in large, eye-catching type, and the name of his band so small as sometimes to give an impression, at a cursory glance, that the leader and the band associated with him on the radio were making a personal appearance.

With the name of the leader as a good "handle," it was possible to raise the prices of admission at such dances and, during the war, when money was plentiful and the people only too ready to dance, too many leaders and bookers cashed in on what was, for a time, a money-spinning idea—if you have the sort of conscience to let you spin your money that way.

But the very smartness of the wise guys was their own undoing. The once-bitten public became twice shy—shy not only of "second" bands, but of "first" bands, too, and there is no doubt about it that this policy has, in part, helped to knock the bottom out of the lucrative one-night stand market for dance bands.

Frankly, we had thought that the end of the war had brought with it the end of the necessity for this sort of thing. Bands found that a change had taken place; that the post-war public had more things on its mind than the escapism of flocking to dance to any band. One would have thought that any band organisation would, for its own sake, supply the very best it could offer to make sure of satisfying its customers.

But even now, some leaders will not learn. We have on our desk a letter from a University which booked a well-known dance band for its major ball of the year. The band could not accept the engagement, but the leader said that "a section of his orchestra would come along."

Regrettably, it turned out to be nothing of the kind, and the University is seething at the whole business.

The writer says this sort of thing "is definitely harmful to the reputation of the profession as a whole. Is there any way," he asks, "to guard against it? And should not something be done by the M.U.? It is reminiscent of the 'ghost-band' business squashed last year by the B.B.C. But the general public has not the same safeguards as the B.B.C."

We earnestly appeal to the good sense of all bandleaders to stop this menace once and for all. If they cannot appear with their full bands, let them send another band at a price commensurate with the standing of that band—but, for goodness' sake, don't let them try to cash in by lending their names to inferior bands that are going to do no good either to their reputations or to that of the dance band profession as a whole.

Dancers in the provinces (where these "no-name" bands usually make their appearances) are not so dumb as lots of leaders would like to believe, and they are not prepared to spend their hard-earned shillings unless they have some guarantee that the goods they are buying are genuine.

"An honest article at a fair price is the secret of good trading" may be a hackneyed phrase. It is nevertheless a true one, and one that can be applied to music and to bands, just as much as to goods handed over the counter or delivered in the proverbial "plain van."

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Four weeks ago, arranger **KENNETH ESSEX** invited comments on present-day commercial arrangements. Here is his summing-up of the scores of suggestions received, many of which will be incorporated into forthcoming arrangements. For, after all—

The Customer is Always Right!

HOW the postman hates me after the publication of my harmless little article on "The Problems of a Commercial Arranger" in this paper a few weeks ago! I really had no idea of the interest such a specialised technical subject would arouse. In the past two weeks I have felt like a football pool promoter, and from dozens of letters I have received from all parts of the country and even from Service bands overseas, I have gleaned some very interesting, surprising and valuable information, which I shall now attempt to summarise.

To deal with general matters first, there seems to be a large majority who think the three-and-a-half-chorus Commercial is too long, especially for slow numbers, and most people are in favour of cutting the Special Chorus. In small bands, the usual practice is to cut straight from the Vocal to the Last Half anyway, and so in future I shall always arrange for an optional cut from after the Vocal to the Last Half in all my Commercials. This idea is long overdue.

I have had a plea for the inclusion of Verses, but would point out that most Verses are meant to be taken by a vocalist out of tempo and therefore are not suitable for playing in the same tempo as the Chorus. Nearly everyone seems in

favour of "bars per minute" tempo indications, and many complain of having to play Slows as Quicks because of the shortage of the latter. This is true, and instead of spoiling a good Slow and perhaps a nice arrangement by speeding it up, I feel the solution is for large bands to play swing specials and for small bands to busk the evergreens. Seven-piece arrangements seem very popular, and I should like to draw publishers' attention to this fact.

A. MacDonald, of 197, Crowhill Street, Glasgow, runs a dance brass-band and wants modern arrangements for it. Publishers, however, do not consider that there is yet sufficient demand for such orchestras to make it financially possible to put them out; so all you brass bands who want modern arrangements, get writing and let the publishers know how anxious you are to spend your money!

PERHAPS the most surprising feature of all was the overwhelming demand for chord symbols on practically every part. I had simply no idea that so many people could read

them. True, you all want them simplified. As Arthur Hendrie, of the No. 1 Command Dance Orchestra, Abu Sueir, RAF, MEP, says: "When you see G♯13 ♯9 you either have a heart attack or you play good old G7 anyway."

An excellent suggestion comes from G. Wallen, of 81, Ellen Street, Birmingham, and Ron Carrington, of Tadley Common, Basingstoke, namely, that symbols should be added to violin parts for the use of accordionists, electric-guitarists, etc. I shall adopt this suggestion in all my future Commercials. A request for chord symbols on bass parts from Ken Mayoll, of the RAF, Stockbridge, Hants, will not be overlooked. This will go some way towards providing more ambitious bass parts as desired by Ian Miller, of The Burma Palais, Kirkcaldy, and many others.

The next most surprising request is for Commercials to be at least as difficult as they now are, if not more so! As D. J. Readhead, of 27, Edinburgh Road, Plaistow, says: "If a number needs careful rehearsing I think it would lead to gradual improvement in the standard of musicianship among semi-pros." Frankly, I could not agree more!

Personal Points:

Ray ELLINGTON



Born in London, March 17, 1916; began playing drums in 1933 at Chez Louis Club. Then went to the Nest Club, where he played with such celebrities as Benny Carter, Fats Waller, Coleman Hawkins and Garland Wilson. Van Phillips heard him and put him on the air. After one-night stands with Coleman Hawkins, Ray joined Harry Roy as featured drummer and vocalist and remained with him until called up for the R.A.F. in 1940. Demobbed in 1946, he formed a re-bop quintet at the Bag o' Nails, and appeared with great success at the Adelphi Swing Shop concerts. This year he rejoined Harry Roy at the Astor Club, and is currently doubling this work with air dates for Stephane Grappelly and the Tito Burns Sextet, with whom he is featured vocalist in the Louis Jordan-King Cole idiom. He is also a clever comedian and film actor.

Favourite Musicians: Sydney Catlett and Len Harrison.
Favourite Bands: Gene Krupa and the King Cole Trio.
Favourite Composers: Duke Ellington and Cole Porter.
Favourite Records: "Sing Sing Sing" by Benny Goodman; "China Stomp" by Lionel Hampton.
Favourite Arrangers: Never read 'em!
Favourite Food: Eggs, Bacon, Fried Mushrooms, Primfram Sauce, and Chifafa on the side.
Hobby: Athletics and the Cultivation of Tea Plants.
Ambition: To own his own Tea Plantation, with Reg Dare as foreman.

TACTLESS TOPICS

by Claude Bampton

Hell's a-Poppin'!

I KNOW that all my older readers will remember the late Percy Mathison Brooks, for many years Editor of the "M.M." and its brother publication, "Rhythm."

Well, one day in my youth, Percy issued the Royal summons to his inner sanctum and gave me a gig for my then Bandits. We dotted the i's and crossed the t's, and, in passing, P. M. B. said, "Oh, Claude, you do accompany a bit, don't you?"

So I said, "Well, yes, just about," and he came back with the casual announcement that there might be an artist or two looking in to do a few numbers.

So, on the day, I donned my tails; but, as I gathered it was only a smallish affair, I wore the second best stiff shirt—a very bad error in tactics, as I was afterwards to find out.

Anyway, the band arrived at the Commodore Rooms and we proceeded to go downstairs, thinking that the affair was in one of the small suites where we had been off-times before.

The commissionaires, however, knew better, and pointed out that we were in the Grand Hall. Panic seized me, and I wondered if there would be time to rush home and put on the No. 1 stiff shirt.

No, there wouldn't be, and so, fearing the worst, I picked up a menu card and found we were doing the "Daily Herald" staff dinner for that year.

Five hundred covers were laid, and there was to be no dancing—just a little bit of a concert after the dinner.

Hell started to pop in a big way... the second-best shirt having some kind of a feud with the top dress stud, the two parting company every few seconds.

However, there was worse to come, as, on turning to the inside of the menu, I found that one C. B. was to lead his Bandits for the dinner music and was also "At the Piano" for a little bit of a concert afterwards.

If I remember rightly, there were eighteen artists, and I don't have to remember that there was nothing like a rehearsal to let my left hand know what my right was expected to do.

You see, the artists just popped in and popped out again, all of them in very much of a hurry: for it so happened that they all represented the combined bills working variety at the Holborn Empire and the London Palladium for that week, and being, in particular, a Saturday night, they just whizzed in and whizzed out.

Those who know anything about variety artists will know the kind of dots they had grabbed out of the pit to bring with them—fiddle copies, what parts, all of them M.S., and all of them extremely hieroglyphical, to say the very least. As one artist finished another was waiting to pounce to give me a five-second routine of cues, and then off we'd go again. Once I managed to get off to have a drink, and I well remember having a set of parts in one hand, a glass of champagne in the other, and the hell's a-popping pygmalion stud in the middle, popping like billyho, and me feeling all kinds of a fool for not having worn the No. 1 shirt.

Perhaps you can imagine what it was like: the cream of the nation's variety stars arriving one after the other in a seemingly never-ending cascade of theatrical brilliance.

And the stud popping in and out. Now the moral of this is not to wear your best shirt on every occasion, but just to point out that one of these days you might walk into something like the nightmare I had on this particular occasion.

Don't say you won't, because in our business one simply never knows what is likely to pop up from one night to the next. And you boys who think chord symbols will always get you out of trouble can have another think: sight-reading is the only thing which will, and M.S. sight-reading at that. So, if ever you bump up against something sticky, have a go, Joe, and don't say I haven't mentioned it.

They are still talking of the way George Fierstone waltzed through the intricate routines of the last Royal Command Performance. George, we know, is a swing drummer, but George also showed the profession that he is a musician who knows his business, which is, slightly more important, don't you think?

TO come to a more detailed consideration, Charles Freeman, of 110, St. John's Road, Chelmsford, and many others ask for guitar solos. Others request bass solos and even drum solos. I shall bear these in mind and include some as *altera* wherever practicable.

A plea for fewer very low notes for tenor players who have had instruments will not be overlooked.

Regarding two-piece sax parts, the idea of using the trumpet to provide a third harmony is not very popular (especially among trumpet players!).

Before I finish, I really must address a few well-chosen words to drummers. When I said that not one in twenty drummers can read I expected brickbats from outraged exponents of the percussionary art.

Instead, letter after letter agrees with me that drummers either won't or can't read. Jack Young, of 3, Charlotte Street, Brighton, thinks I am wrong in saying that only one in twenty drummers can read. He suggests one in thirty as nearer the mark.

This is a deplorable state of affairs, as anyone capable of counting up to sixteen can learn to read an ordinary Commercial drum part in two hours. Actually, it is far easier to learn to read music than to learn to read this article, and I hope most drummers can do the latter.

Anyway, more interesting drum parts are out of the question at present.

Pianists want their solos as reasonably ambitious as possible, but with chord symbols. More work for me, but the customer is always right!

I'm afraid it is absolutely impossible for me to answer all my correspondents personally, but I can assure you that I have read and analysed all your letters with great interest, and I thank you most sincerely for your interest. I can assure you that all majority wishes will be communicated to everyone interested in the production of Commercials in this country.

I am planning an article giving practical hints on how to adapt and alter Commercials to make them sound like special arrangements for your particular band. Do you think this is a good idea and have you any practical hints or ideas you would like to pass on to others?

I will pay a guinea for a letter containing the most helpful suggestions, and will announce the winner and publish a summary in my article, so write me c/o Messrs. Bradbury Wood, 142, Charing Cross Road, W.C.2.

But please do not send me songs. I only arrange 'em, chums; I don't publish 'em!

BOOKSHELF

Shining Trumpets (A History of Jazz), by Rudi Blesh. Alfred A. Knopf, New York (35).

THE very scientific and methodical manner in which Blesh tackles his subject may scare away many would-be readers, and his unconditional one-sidedness is a great drawback to its achieving popularity.

To Blesh, nothing of value exists beyond jazz in its purest form—New Orleans music and the Blues. Practically all other kinds of music to-day described as jazz make him shiver. And, according to Blesh, arrangements have nothing to do with jazz.

I fully agree with Blesh in many of his opinions. But, for example, to characterise Hawkins' solo in "Hello, Lola" as "a glib outpouring of unmusical, meaningless scale arpeggios" or to call the Chocolate Dandies' "Bugle Call Rag" a "montage of clichés" is to my mind going too far.

Nevertheless, this is a book you must read, for Rudi Blesh's knowledge of his subject is so thorough that, in spite of its drawbacks it is a very significant and interesting contribution to jazz history. H. G.

"JAZZ CLUB'S" SUMMER CLOSE-DOWN

THE B.B.C. informs us that the popular "Jazz Club" programme is closing down for its summer recess on July 5.

Some interesting programmes are lined up for the remainder of the series, and this Saturday (14th, 8.15 p.m., Light) the programme gives a well-deserved break to a Stockport (Cheshire) altoist, Alan Wood, who is currently with Bill Edge's Band at Levenshulme Palais de Danse, Manchester.

Alan will play in the distinguished company of Dave Wilkins (tpt.); Frank Weir (clar.); Keith Bird (tenor); Jackie Armstrong (trb.); Dick Katz (piano); Freddie Phillips (g'tar); Jack Fallon (bass); Dave Fullerton (drums); and Teddy Foster (vocals).

On Saturday, June 21, "Jazz Club" will devote its half-hour to numbers made famous on gramophone records by the Dorsey Brothers and the Boswell Sisters, which will be of double interest inasmuch as it ties up with the current showing of "The Fabulous Dorseys" film.

The 1947 interpretations of the Boswells will be taken over by the Greene Sisters, whilst the Dorseys will give place to Britain's famous brothers Sid and Woolf Phillips on clarinet and trombone respectively, who will be aided and abetted by Alan Franks (tpt.); Harry Gold (tenor); Steve Race (piano); Frank Dennis (g'tar); Hank Hobson (bass); Sid Helger (drums); Laurie Ross (fiddle); and the Club's resident officials, Harry Fry, Billy Munn and Mark White.

"Jazz Club," on Saturday, June 28, shows every promise of being a unique session.

Six leading critics and jazz writers have been asked to choose the personnel for this programme by the simple expedient of voting for their own individual choice on trumpet, clarinet, tenor, trombone, piano, bass, guitar and drums plus one extra instrument and one vocalist, and the candidates thus chosen will appear in "Jazz Club," and will be asked to select the numbers to be played.

JOHNNY DENIS FOR BRAYHOUSE CLUB

BANDLEADER Johnny Denis and his Novelty Music move into the Brayhouse Club, Duke of York Street, London, W., this Sunday (15th). Johnny will be taking in his full six-piece outfit. Previously the club has featured a trio.

Johnny Denis is staying four weeks at the Brayhouse, after which he moves down to Margate to fulfil his long-standing contract at the Northumberland Hotel, where he will remain for the rest of the summer.

Meanwhile, Johnny has numerous other undertakings lined up, which include a television date (June 19, 3.0-3.20 p.m.) and an airing in "Variety Band Box" on June 29. He will be featuring in a Sunday concert at Margate (Winter Gardens) on June 22. All these dates will feature Johnny with his full outfit, plus dynamic songstress Billie Campbell.

With Johnny leading, playing guitar, singing, and what have you, his present-day outfit includes Paul Heimann (accordion); Frank Abbott (clarinet); Ivor Raymond (piano); Sam Prager (drums); and Peter Huggett (bass). Just celebrating his third year in a managerial capacity with Johnny is Maurice I. Kinn.

ANOTHER SOUTHERN HIT SONG

TELL ME MARIANNE HITS THE HIT PARADE!

JAMBOREE BANDSTAND

Here is an exclusive picture of the elaborate bandstand on which the bands will play at the Astoria Ballroom, Manchester, on the occasion of the dance to-morrow (Friday), in aid of the Musicians' Union Benevolent Fund (Manchester Branch). Dancing will be from 8 p.m. to 3 a.m., ten bands have accepted invitations to appear, and various stage and radio personalities have promised to attend. The band shown in the picture is the resident band at the Astoria, directed by Tony Stuart, which will also be there to open the night's proceedings.



STAR U.S. SINGER JAILED ON DRUG-CHARGE

BIG news reaches us from Philadelphia that 28-year-old jazz singer Billie Holiday has been sentenced to a year and a day in the Federal Reformatory for Women at Alderson, West Virginia, convicted on a charge of possessing narcotics.

The U.S. district court trial was a sequel to Billie's arrest the previous week. Following a raid on her Philadelphia hotel room, where capsules of heroin were found, she, her husband, Joe Guy, and road manager James Ascendio, were all held in arrest. Billie Holiday pleaded guilty and asked to be sent to hospital for curative treatment, adding that she was "broke" as a result of her addiction to the drug. Assistant U.S. Attorney Joseph Hildenberger informed the judge that the famous singer had made 50,000 dollars last year alone but that she had been the victim of the "worst type of parasites and leeches," who made a handsome living from selling her heroin. She was charged a hundred dollars or more for narcotic "shots" that cost ten dollars at most, and it was claimed she had nothing left of the quarter-million dollars earned during the last three years.

Billie's fame as a singer began with the series of recordings she commenced in 1935 as vocalist with Teddy Wilson's Band. She rapidly graduated to orchestra leader and solo recording artist, and has topped, or closely contested, several national popularity polls.

Her most recent engagement was at the 18 Club on New York's 52nd Street. Readers will very shortly have the opportunity to see and hear Billie when the film "New Orleans"—in which she has a feature part—makes its appearance in this country.

JOE LOSS: Winnett Leaves

AFTER more than a year playing lead trumpet with Joe Loss and his Band, Al Winnett is leaving this week-end to return to London.

Demobbed from the R.A.F. in 1945, after serving for four years, Al immediately hitched up with Les Ayling at the Tottenham Royal, but it was not long before he was snapped up by Teddy Foster with whom he stayed until he joined Joe Loss in May, 1946.

Twenty-six years old, and a first-rate section leader, Al, tired of the rigours of touring, and wishing to remain in Town for domestic reasons, is available for a West End berth.

He can be contacted at 12, Oxford Road, N.9 (telephone: Hillside 4578).

Moss Joins

A CHANGE in the brass section of Joe Loss's band will next week bring in, on lead trumpet, Manchester-born Phil Moss, who has recently been playing with Percy Pease and his band at High Street Baths Ballroom (Manchester) and Sale Lido.

This is a big break for Phil, who started his professional career at the Plaza Ballroom, Manchester, with Nat Bookbinder, later playing with Percy Pease at the Ritz, Manchester, and the Royal, Tottenham.

Phil returned to Manchester, where he spent a year with Johnny Rosen at Lewis's Restaurant, from which band he was called into the R.A.F., where he became a member of the "Hurricane" band, which was directed by Ivor Moreton and Dave Kaye and featured Bob Frazer on piano.

Upon demobilisation he rejoined Percy Pease and broadcast regularly in North Regional programmes with both Jack McCormick and Jack Jordan.

TEDDY FOSTER BACK

BANDLEADER Teddy Foster, who has now arrived back in Britain after a phenomenally successful two months' tour of Italy and Austria, is all set to bring his own individual brand of music to his many fans.

Teddy's extensive itinerary starts next week with a series of one-night stands in the South. Following these appearances, he and his 15-piece orchestra will tour throughout Britain, the starting point being a Sunday concert at Southsea (22nd), with a week's resident engagement, commencing June 23, at the Oxford Galleries, Newcastle-on-Tyne.

Subsequent dates comprise: B.B.C. "Band Parade" (30th), followed by a week of one-night stands in the Manchester area; Sunday concert, Rochdale (July 6); one-nighters, South (7th and 8th); Sunday concert, Odeon, Cardiff (13th), with one-nighters at Weston-Super-Mare, Ramsgate, Bognor and Herne Bay (14th week).

The band will then go to Yarmouth and the East Coast for the week of July 21. On the 27th, it has a Sunday concert at the Odeon, Newcastle, followed by a week at the Seaburn Hall, Sunderland.

Latterly, there have been one or two changes in the personnel, which now consists of: Teddy Foster leading; Basil Jones, Irwin A. Hall, Ronnie Tyrrell and Jim Macquarrie (tpts.); Ken Wray, Billy Paxton and Bill Brownbill (trbns.); Cecil Pressling, Dave Ede, Pat Bateson, Art Lester and Jimmy Staples (reeds); Ronnie Price (pno.); Derek Price (drms.); and Dennis Bowden (bass).

Vocals are by Franklin Boyd, a newcomer to the band.

SHAKESPEARE BACK

FANS of the Vic Lewis first trumpet player, Johnny Shakespeare, will welcome the news that he will be back with the band in time to record more "Lewis Society" discs on June 23, following a further O.R.B.S. session by the band, and will be heard on the Light programme when the boys broadcast on June 24 from 6.15 to 6.45 p.m.

Johnny is at present in the Grove Isolation Hospital, S.W.19, convalescing from scarlet fever.

Meanwhile, Vic Lewis has added the Grand Theatre, Llandudno, to his touring dates, playing a Sunday concert there on June 22.

DEVON BUSY

VERY busy on the air just now is star-vocalist Terry Devon, who embarks on a new venture on June 23, when she will be featured with the Ray Martin Singers in the BBC "Reprise" programme.

One of our most consistently popular free-lance singers, charming Terry is broadcasting regularly with the Stardusters, Robin Richmond and Nat Allen, and will also be heard in the broadcasts from Fischers' Restaurant with Harold Geller and his Orchestra.

Hot Club Concerts

THIS week the Hot Club is presenting concerts in two cities. The first—on Friday, June 13—is at King George's Hall, Great Russell Street, London, and the second takes place the following day (Saturday, June 14) at Birmingham Town Hall.

George Webb's Dixielanders, the Freddy Randall Band, and jazz singer Bill Bramwell are to feature at both concerts.

LEW STONE GETS A BOUQUET FOR "ANNIE GET YOUR GUN"

THE most satisfying musical show we have seen for the past twenty years has hit London. It is "Annie Get Your Gun," which opened last Saturday (7th) at the London Coliseum, and it has everything!

With a score of fourteen numbers by Irving Berlin, every one of them a hit song and every one of them brilliantly produced and put over, and with a wonderful new star in 23-year-old Dolores Gray, plus the slick, colourful, fast-moving and original production of Helen Tamiris—no wonder the show has been receiving wild ovations from enthusiastic audiences every night.

But, while the artistes on the stage rightly take the frantic applause for their splendid performances, there is one man who deserves an ovation all to himself, but whose major part in the success of the show is, as is so often the case, apt to be overlooked.

That man is Lew Stone, who conducts his splendid pit orchestra in a most tuneful but most different score, and makes a really magnificent job of it. The greatest compliment I can pay Lew is to say that one never notices him or his orchestra. The music just happens; it is never obtrusive; it is always just right, and it fits so well into the pattern of what is going on on the stage as to form that perfect whole which is the ambition of every musical show.

GREAT MUSIC

Lew's conducting is absolutely in the top rank. With his illuminated baton he achieves perfect unity between the artistes and his 28-piece orchestra of first-class men. He has lovely arrangements to play, and they are handed and played beautifully.

There is one scene where an Indian Ceremonial Dance stops the show stone-cold, in which the orchestra reaches its greatest heights, and the sensuous, timpani-rhythms of Jackie Greenwood deserve particular praise.

It is a treat to be able to report at last that there is a musical show in town where a first-class conductor and a first-class orchestra have plenty to do with music that is worthy of their finest efforts. We have become so used to seeing musicals in which the songs just take up time but don't matter, that it was a delight to the ear to hear the incredible succession of out-of-this-world numbers of different moods and types which Irving Berlin has written for the show.

The hit sentimental song is "They Say It's Wonderful," or is it "The Girl That I Marry," or "Lost in His Arms," or "Who Do You Love—I Hope," or "Sun in

the Morning"? You will by now have heard the amusing point number "Doin' What Comes Naturally," but there are others just as good—"You Can't Get a Man with a Gun," "Show Business," "I'm an Indian, Too," and a grand comedy duet which was deservedly a show-stopper on the night we were in—"Anything You Can Do." That's the sort of show it is. Not only does Berlin give you one good number—he gives you over a dozen.

WELL DONE!

If ever you have read a "rave" in THE MELODY MAKER, this is it. We insist that everybody who reads this rushes round to the London Coliseum, stands in the mile-long queue of people with similar ideas, and books a seat. Then sit back for a feast of melody, and when you have had three hours of magnificent entertainment—we know you will echo our sentiments as we say "Well done, all concerned—and particularly well done, Lew Stone and your Orchestra!"

R. S.

David Miller In and Out of Hospital

FANS who have missed the well-known voice of BBC dance-band expert David Miller over the ether recently will be sorry to know that David has been languishing in the University College Hospital (London), where he underwent an operation following internal injuries sustained during a fall a few months ago when London was loebound.

However, "languishing" is hardly the word here, since David reports a very comfortable "ride" throughout the proceedings, and says he will be back on duty again some time next week. His numerous friends will be glad to hear his cheery voice on the radio again.

Blanche by the Sea

THE Pavilion, Sandown, I.O.W., is the summer venue of Blanche Coleman and her All-Ladies Band. The girls are one of the decided hits in Bernard Delfont's "Summer Serenade" and well deserve to be, since they not only accompany the whole show in the pit, but, with commendable versatility, put over a very strong stage show as well.

"BLESS THE BRIDE"
THIS IS MY LOVELY DAY
I WAS NEVER KISSED BEFORE
MA BELE MARGUERITE
IF I'M LUCKY
"OKLAHOMA!"
PEOPLE WILL SAY WE'RE IN LOVE

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HOLMES FIXES COPPER AROUND THE COUNTRY AT BOURNEMOUTH

RESULT of a friendship in the R.A.F. between impresario Reg. Holmes and multi-instrumentalist Roy Owen is a big seasonal job which Reg. has negotiated for Roy at Bournemouth, to commence on July 15th. Improving Roy's ability and personality while they are stationed together at Innesworth, during the war, Reg. promised to help him in every way possible. Convinced that Roy is first-class material and can be built into a top-line leader, Reg. has found his talents, leading a ten-piece band at the Pavilion, Bournemouth, for at least six months, taking over from experienced sax-clarinettist Nian O'Shane, who has been at the Pavilion for almost a year.

Before entering the R.A.F. Roy had his own outfit at Gatland, Scotland, and since his release from the Forces he has been playing in the West End, being at present in the band at the Florida.

His ten-piece at the Pavilion, Bournemouth, will consist of four saxes, three brass and three rhythm, plus Roy himself and a vocalist.

Blackpool's Kirkham Airing

IT was on June 13, 1939, that Joe Kirkham last played a dance band broadcast. This was from the P.A. at Earlwood, Douglas, I.O.M., where he and his band were resident for the summer season.

Strangely enough, his next broadcast was on radio—Friday, 15th—exactly eight years after.

Featured in the programme will be an original number written by the band's pianist, Dick Mayor, which he has called "Suzy Boogie," after his young daughter.

This broadcast is the second in the new North Regional series, "Northern Palms," and will be played from the famous Tower Sallroom, Blackpool.

Peggy Poulton for Bexhill

FEMME leader Peggy Poulton will spend the summer at the Pavilion in Egerton Park, at Bexhill-on-Sea, opening on June 14 and staying until September 1st. She will be accompanied by a band of 12, including a pianist, Edgewood, of London Musical Productions, vocalist and pianist Peggy will lead Bert Green (trumpet), Sid Williams (alto, clar.), Jack Wright (trumpet), Freddy Cornell (piano), and John Blanchard (drums).

Dancing every evening, with two tea-dances a week, on Wednesday and Saturday, will be an original feature, where the Council, finding occasional dances popular last season, when they ran regularly, have decided to continue them on Friday, June 20, at 7.30 p.m., North H.B.

Owen, who will be accompanied by members of the Bridlington Borough Council, will be using on his broadcast (which will be recorded at the Dominion Theatre) will own artist Cammie Rowlands, Owen Brannigan and Elton Rapley.

Although Owen's trip is his nearest schedule of all, Owen has several other breathless engagements arranged to enable him to continue broadcasting. He is, for instance, coming down to London on Thursday for a "Music While You Work" (10.30 a.m. Home Service), and again on Saturday, June 28, for "Music While You Work" (7.30 p.m., North H.B.).

A FEATURE of the entertainments in Birmingham Parks this summer season, will be a "Write-a-Tune" contest, promoted by the Birmingham Parks Committee in order to find an original signature tune to precede all concerts and shows in the Parks next year.

The contest will be open to all local residents, and area finals will be held in each of four Birmingham Parks on July 7, 14, 21, and 28, August, the winner of each to receive a £5 prize.

The four tunes thus chosen will be played by the Grand Ward Band at the Grand Final, which will be staged at the Birmingham Lower Show at Birmingham Park on August 29. The writer of the winning tune (chosen by public applause) will receive a further prize of £25.

SCOTLAND

GLASGOW. A new job is always welcome, so it is no surprise to hear that the Chalmers Wood staff has just started at the contract for the new season. The new season will be in charge of Municipal Director of the Public Baths Hall, Dundee Municipal Orchestra. Following the closing season, the period of appointment will be from September 29, 1947, to August 31, 1948. The salary for the season, plus a bonus on a percentage basis to be arranged. Applications should be sent to the Municipal Director, Dundee, 24 High St., Southampton, May 28, 1947.

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SOUTH DEVON

CURRENTLY resident at the Seymour Hall, Totnes, is Tony Woodhead and his Quintet.

Although he may win his first musical competition at the age of eight years, Tony Woodhead, at Brighton College when only 14.

With Tony, who plays piano, the band at Totnes includes: Max and Eric Frew (sax); Bill Yare (trp.); Nobby Clark (drums); and Andy Haines (piano).

FEATURED for the season at the Douglas Bay and Alexandra hotels at Douglas, I.O.M., is the popular director, Herman Hall (tenor, clar., sax).

With Norman is vocalist Norma Clarke, Bill Baines, pianist, and Jackie Baines, a trumpet soloist.

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GOSSIP

LEW ASKEW, leader at the Ritz Ballroom, Nelson, has just been elected secretary of the Burnley Branch of the Musicians' Union. His predecessor, Mr. Harry Thornton, who for years has been first violin at the Burnley Theatre, is taking up an appointment with the Liverpool Philharmonic Orchestra in August. Called up a year ago by Eddie McGarry drummer of the Whittaker, he has recently been called up from the R.A.F. under Class B. Jimmy McMurphy back from the R.A.F. and busy around trumpet and girl vocalist. Address: 8, Goodwin Place, Leeds. Charles Henesley has again left Jack McCormick at Lewis's Restaurant, Kintyre, due to illness. He will be replaced by George Worthington, Drummer Frank Sherry now at the Grand Manor Country Club, in the Rosedale Valley. With Frank are Gordon Franks (piano); Roy Dempsey (alto); and Jimmy Graham (trp.). Broadcast of the Sam Danby Quartet scheduled for June 29 (North) will now go out at 10 p.m. on the 13th. Jack Stone (Glasgow) locates called at Manchester office on Friday at the tail end of two weeks' holiday.

CARTOON by Betts



"I must be jelly, because you does not shake like that."

Owen Walters' Flying Visit

JUST about the biggest hustle to do a broadcast will be taken by the sirdie Owen Walters, who, on Sunday next, June 15, will be flying from Bridlington to London to record a broadcast due to go out on June 22.

The programme will be "Music In the Air," a very fitting title, considering the summer as musical director at the Floral Pavilion, Bridlington, will be leaving the Dominion Theatre at 6 a.m. on Sunday, arriving at, Elstree at 8 a.m. and, after rehearsals and recording the show, taking off from Elstree at 2 p.m. to get back to Bridlington in time to appear at the Floral Pavilion the same evening.

Owen, who will be accompanied by members of the Bridlington Borough Council, will be using on his broadcast (which will be recorded at the Dominion Theatre) will own artist Cammie Rowlands, Owen Brannigan and Elton Rapley.

Although Owen's trip is his nearest schedule of all, Owen has several other breathless engagements arranged to enable him to continue broadcasting. He is, for instance, coming down to London on Thursday for a "Music While You Work" (10.30 a.m. Home Service), and again on Saturday, June 28, for "Music While You Work" (7.30 p.m., North H.B.).

Abbott Joins Amer

DEMOBBED from the R.A.F. London, Abbott Vibe Abbott called into the MELODY MAKER offices to acquaint us with the fact.

A few hours later, Redcar's Charles Amer telephoned to ask if he could have a few words in his hand for the summer season at Butlin's, Pley. Introductions were effected, and Vibe is now working at the hotel, in the six-brass, five-sax, four-rhythm line-up which Charles is featuring at the camp.

After the flying season, the Amer's band will remain at the resident berth at the Coatham Hotel, Redcar.

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Collectors' Corner

by Rex Harris and Max Jones

IT seems almost inevitable that any contribution of a contemporary nature to the "Collectors' Corner" should draw criticism from Mr. R. O. V. Venables (writes Charles McConville). It is, therefore, no surprise that the complaint and the up-to-date reply left lying about.

(1) You reviewers of "Discography" may take your own number 2029/3 and 712/7 as the matrix numbers and the recording date respectively of the four McConville sides mentioned in "C.C." of 13/4/47. Why? Because the four sides were recorded on 16 1/2" Okeh discs which would have shown that 2029/3 had been taken from the original recordings. On the other hand, 2029/2 could have been entered as a new recording because it had not already been used. Matrix numbers 2029/2 will, therefore, be used for the new recording of the Okeh files or allocated to other records made immediately after the McConville recording.

(2) The belief of both Mezzrow and Armstrong that "Knockin' a Jug" and "Muggles" came from the same session, i.e. a mixed black-and-white session, is a further demonstration of the allegation I made in "C.C." of 9/11/46 that musicians are more "coupling-conscious" than session-conscious. That "Knockin' a Jug" was by a mixed group had, perhaps, been duplicated: legitimacy was recorded on that occasion, its public coupling with "Muggles" has obviously led to an association in their minds that the latter was made at the same session. It's a pity, of course, that the original records were not made. This question of "coupling" from memory leads us once more to the now notorious "Cherry" session.

McCONVILLE DISPUTE

Although it is true that "Discography" is silent as to the exact personnel of the Dorsey Brothers recording session, McConville is identified as being present on all earlier titles, and it is not improbable that he was there on "Round Evening" and "Out of the Dawn." On the other hand, it is to be observed that the recording of "Natali" (whose characteristic thin tone, excessive vibrato and unorthodox phrasing are so well known) was made by a number of Goldkette, Whitman and Trueman records, it is quite reasonable to suppose that the recording of "Cherry" was made by the same personnel. Moreover, if I am correct in this belief, McConville gives unexpected and unexpected evidence in "Cherry" that he was present on that date. But, by inference, it follows that, in fact, he was on the session, and that the "Cherry" otherwise McConville should have remembered playing with him. While, therefore, the recollections of any member of the "Cherry" session give us a definite impression that he was present, it is not surprising that McConville should give the opportunity of refreshing his memory before making definite statements. It would be unreasonable to expect such a prolific recorder as McConville to remember every recording he made. And it will be remembered, it was the apparent lack of "Knockin' a Jug" which elicited my earlier comments on this subject ("C.C." of 11/4/47).

Francis Day's course to imply that a musician's memory must always be defective, but the circumstances in

DORSEY DANDIES

(1) Write one cannot but admire Venables' industry in his search for the facts that the "Cherry" Dandies session ("C.C." of 4/7/47), it is to be noted, was recorded on 16 1/2" Okeh discs. It is to be noted that the recording of "Cherry" was made by the same personnel. Moreover, if I am correct in this belief, McConville gives unexpected and unexpected evidence in "Cherry" that he was present on that date. But, by inference, it follows that, in fact, he was on the session, and that the "Cherry" otherwise McConville should have remembered playing with him. While, therefore, the recollections of any member of the "Cherry" session give us a definite impression that he was present, it is not surprising that McConville should give the opportunity of refreshing his memory before making definite statements. It would be unreasonable to expect such a prolific recorder as McConville to remember every recording he made. And it will be remembered, it was the apparent lack of "Knockin' a Jug" which elicited my earlier comments on this subject ("C.C." of 11/4/47).

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June started her professional career as a member of Frank's band at the New Lazzaro Ballroom, a couple of years ago and has recently joined the Duke's band.

The blue-eyed blonde inherits her musical talents from her mother, pianist Betty Venn, whose orchestra was preceding Cherry McConville at Bexhill.

Her sister, Kay Venn, double bass, is at the Havana Hotel, Glasgow, and her brother, Bill Venn, is at the Prince's Ballroom, Glasgow.

Adrian's band at the age of 14 and after a year at the Prince's Ballroom, he is now working at the Duke's Ballroom, New Lazzaro. Up to her appointment she was with the Duke's band at the Prince's Ballroom, Glasgow.

With Norman is vocalist Norma Clarke, Bill Baines, pianist, and Jackie Baines, a trumpet soloist.

Other members of the Duke's band at the Prince's are Johnny Reid (alto), who replaces Jimmy Alexander, and Muggie Gibb (drums).

For membership of the Duke's band, Bill should be at the Silver Slipper, Glasgow.

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