

# Melody Maker

INCORPORATING

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THREEPENCE

## GREAT ALL-BRITAIN FINAL FIXED FOR OCTOBER 19

THE "MELODY MAKER" 1947 "ALL-BRITAIN" FINAL DANCE-BAND CHAMPIONSHIP WILL TAKE PLACE IN THE AFTERNOON OF SUNDAY, OCTOBER 19, AT THE KING'S HALL, BRIDGE VUE, MANCHESTER.

IT WILL BE IN THE FORM OF A GRAND DINNER AND DANCE MUSIC FESTIVAL BEFORE A SEATED AUDIENCE.

Negotiations are now proceeding for one of London's greatest swing bands to finish off the afternoon with a stupendous swing presentation.

The selection of bands for the "All-Britain" will be made as usual through a number of Area Finals which will act as semi-finals for the "All-Britain."

Any band which has won, or will win, a Melody Maker County or District Championship this

season has the right to take part in an Area Final.

By the time the Area Finals commence, in September, there will have been no fewer than seventy-one County and District Championships—an all-time record.

### AREA FINALS

In consequence, not only have we arranged even more Area Finals than took place last year, but, in an endeavour to ensure that at no Area Final shall the bands have a chance of less than eight to one of winning, and so getting through to the "All-Britain," some of the Area Finals will be split into two sections.

Each section will rank as a separate event, carry the full range of Area Finals prizes, and qualify its winners for the "All-Britain," even when the sections are held in the same hall on the same afternoon or evening.

Here is the full list of this year's Area Finals:

**BRIDLINGTON.**—Sunday, September 7, at the Sea Royal Hall, 2 to 5 p.m., before a seated audience. The North Britain (Eastern Region) Area Final. To be run in two sections if necessary.

Special swing presentation by Tito Burns and his BBC Accordion Club Sextet, with Pete Chisler (saxophone), Bernie Fenton (piano), Ray Ellington (drums, vocalists), and Tito Burns (accordion). Organiser: Mr. Lewis Beck.

**GLASGOW.**—Thursday, September 11, at the St. Andrew's Hall, 8 p.m. to 1 a.m.—The "All-Scotlands" Area Final.

Non-stop dancing to the competing bands and the Chalmers Wood Dance Orchestra. Organiser: Mr. Bill Dolan for the Chalmers Wood organisation.

**BLACKPOOL.**—Sunday, September 14, in the Empress Ballroom, Winter Gardens, 2 to 6 p.m. before a seated audience. The North Britain (Western Region) Area Final. Sections "A" and "B."

(Please turn to page 5)

## BILLY TERNENT DEPS AT DORCHESTER

WHILE resident guitarist-leader Wally Chapman and his band are taking a well-earned fortnight's holiday from the Dorchester Hotel, starting on August 18, they will be replaced by the renowned 17-piece combination led by popular broadcaster Billy Ternent.

While there, Billy will continue with the Tuesday night Dorchester airings (10.35 p.m., Light) that recommenced after a lapse of many years on July 8.

The personnel of Billy Ternent's band will comprise: H. Cohen, T. White, Reg. MacFarlane, Reg. Quessell and Brian Wicks (trumpets); Pat Fisher, Eric Todd and Stan Howard (sax.); Jack Davies and H. Crampton (tuba.); Bert Waller (piano.); Jack Stanger (gtr.); Jack Davies (no relation to trombonist—bass); Tommy Callahan (drums.); and Don Emsley (gtr., vcls.).

For the broadcasts an additional vocalist, in the person of Peggy Reid, will be added.



Here is a highlight of the bumper opening last Friday (1st) of the Savoy Ballroom, Southsea. Jack Marshall was present and took this exclusive "Melody Maker" photograph, in which you see resident bandleaders Tito Burns and Nat Gonella on the stand with the Lord Mayor and Mayoress of Portsmouth (Alderman and Mrs. R. J. Winnicott) and Savoy Manager Eric L. Lardner. Mr. Lardner is on the left with (l. to r.): The Mayoress; Tito Burns; the Lord Mayor; and Nat Gonella; with several members of the Burns combination seen in the background. The Mayoress is just giving thanks after receiving a fine bouquet of flowers from the young daughter of Savoy ballroom Director Barney Shine. Just previous, the Lord Mayor had received from the Directors a cheque for £250 for his Royal Portsmouth Hospital Appeal Fund—a cheque previously presented from the takings on this jam-packed first night. Manager Eric Lardner (late Covent Garden Opera House, Grand Casino, Birmingham, Sherry's, the Paramount, etc.) reports wonderful business at all seasons, and both popular trumpet ace Nat Gonella, with his fourteen-piece band, and Tito Burns, with his augmented Accordion Club Sextet, are doing a terrific job for the enthusiastic holiday crowds.

## FIVE CRO'S BROADCASTS FOR NAT ALLEN

IMPORTANT news from the Nat Allen camp is that the band is scheduled for a series of five late broadcasts on Saturday nights from Gino's Club, Grange Street, W., where it opens on Monday August 18.

Featured vocalists on these sittings (the first of which will be on the 23rd) will be noted three-time singing star Alan Kane, and Nat's most recent acquisition Ivoa Hegron.

It was as a result of reading in the Melody Maker that Ivo had switched from Henry Hall's orchestra, and was free for work in the West End that Nat contacted her and immediately signed her for his Gino's band.

The full personnel is now fixed, and Alan Kane will play drums in addition to vocalising. The band will comprise: Eddie Pratt and Freddy Williams (sax.); Billy Arnstall and Norman Pantham (trumpets); Benny Bromnick (baritone); Billy Shakespeare, Johnny Hamilton and Monty Montgomery (saxophones); Les Carew and Frank Osborne (trombones); Eric Gross (piano); and bassist Teddy Watmore.

With this interesting line-up, which apart from its nucleus of tried and trusted West End musicians of the calibre of Billy Arnstall, Les Carew and Eddie Pratt, etc., the band includes at least one up-and-coming youngster who came to London and met Bill Elliott—Nat's manager—for an audition.

He is Scots-born Johnny Hamilton, whose trumpet playing is likely to create a sensation in this, his first, West End berth.

## "BLUE ROCKETS" AT SOUTHEND PALACE

THE ballroom of the Palace Hotel, Southend, known as the Winter Gardens, is opening up a big band policy on Saturday, August 16.

Bands are being booked under the aegis of B.D.S. Productions, Ltd., and the first one in will be the popular "Blue Rockets," who will play on the first night of the new season (16th) and also for the whole of the following week.

The "Blue Rockets" will be followed in by Leslie ("Jiver") Hutchinson and his Band, who will appear for one complete week. Several other leading bands will be following along. Full details of other captures for the Palace Ballroom will be given at a later date.

## Rabin's Six Weeks at Yarmouth

FOLLOWING last week's appearances by George Crow and his "Blue Mariners," and this current week's featuring of Joe Daniels and his "Hot Shots," the Britannia Pier, Great Yarmouth, goes over to a policy of one permanent band for the next six weeks (commencing Monday, August 18).

Band chosen for this six-weeks' resident spot is no less exalted an outfit than Oscar Rabin's which, with popular Harry Davis in front, will "camp out" at Yarmouth all well on into September.

## U.S. TRUMPET-STAR REX STEWART FOR EUROPE

FROM MESSRS. DRANGEY, DUKE ELLINGTON'S ORCHESTRA. AT the moment, labour permits are holding up the signing of the contracts, but the agency expects these formalities to be smoothed over in the near future. If and when negotiations are finalised, Rex Stewart will front a sextet of all-American—and probably coloured—musicians.

## FELDMAN'S SENSATIONAL SONGS

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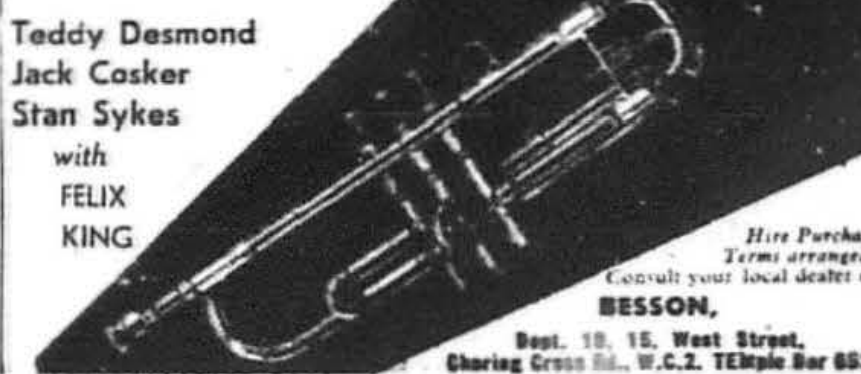
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DEEPLY REGRET UNFORTUNATE EDITORIALS SLANT AND QUOTATIONS OF METRONOME ARTICLE STOP IT WAS MY FIRST EXPERIENCE WITH AMERICAN MUSIC TRADE PRESS AND I WAS SHOCKED TO SEE HOW IDEAS WERE CONTRIVED TO SUPPORT ARGUMENTS FOR AMERICAN MUSIC STOP METRONOME CHALLENGED ON THIS AS QUICKLY AS ARTICLE APPEARED LETTER FOLLOWS EXPLAINING MY GENUINE REACTION BEST REGARDS: BERYL DAVIS.

The above cable from Beryl Davis in New York criticized the "Melody Maker" on Tuesday last (8th) in reply to the criticisms of her recent interview in "Metronome." It reads: "Deeply regret unfortunate editorial slant and quotations of 'Metronome' article. It was my first experience with American music-trade press, and I was shocked to see how ideas were contrived to support arguments for American music." "Metronome" challenged on this as quickly as article appeared. Letter follows explaining my genuine reaction. Best regards—Beryl Davis."

## CASINO BOOKS INKSPOTS

### BILLY NICHOLS LEAVES SQUADS

AFTER an association which has lasted on and off for seven years, vocal celebrity Billy Nichols has finished up his engagement with the Squadroneiras at Butlin's, Clacton-on-Sea, and is back at his home in Town.

Billy told the MELODY MAKER: "I am naturally sorry to finish with a fine bunch of boys with whom my associations started right back in the early days of the war, and with whom I have been ever since, except for a few months when I was on tour with Will Hay."

However, my wife and I are expecting a 'happy event' very shortly, and I naturally wanted to be at home when my firstborn arrives. Later on I may take up dance-band work again, or I may be going out with a stage show."

Before joining the RAF—and, of course, the Squads—in 1940, Billy Nichols was for six years with Oscar Rabin.

### AS exclusively forecast in the MELODY MAKER a few weeks ago, it is now announced that the world famous American recording star, the Ink-spots, will appear at the London Casino for four weeks commencing September 1, heading a first-rate Variety bill.

It is also understood that a series of Sunday concerts around London is planned for the four boys.

At the Casino this week, Harry Parry presents his Sextet with Jean Bradbury and guest vocalist Paula Green.

Harry is, of course, his usual suave, confident self and offers 15 minutes of slick "sweet and swing" that should at least be good box-office.

He is playing better clarinet than ever these days and is adequately supported by the sextet which includes a grand little drummer in Dennis Neale—his two-beat rhythms in "South Rampart Street Parade" being most authentic.

Jean sings sweetly and Paula Green is as outstanding as we have come to expect her to be.

# Duke's Four Carnegie Pieces

**DUKE ELLINGTON AND HIS ORCHESTRA**

- \*\*Trumpet No End (Blue Skies) (Irving Berlin) (Am. Musicraft 5815)
  - \*\*\*Cadez Feather (Ellington) (Am. Musicraft 5815) (Parlophone R2845-2a. 11/d.)
  - \*\*\*\*Sally Sunset (Ellington) (Am. Musicraft 5815)
  - \*\*\*\*Jam-a-Ditty (Concerto For Four Jazz Horns) (Ellington) (Am. Musicraft 5847) (Parlophone R2857-2a. 11/d.)
- 5815-5-Ellington (pno.) with Johnny Hodges, Russell Procope (clars.); Jimmie Hamilton (trumpet); Albert Sorens (str.); Harry Carney (bar.); Harold Baker, Shelton Humphreys, Ray Nance, James Tate Jordan, Francis Williams (drums); Lawrence Brown, Claude Jones, Walter De Paris (tbls.); Fred Guy (drc.); Oscar Pettiford (bass); W. H. Lister "Sonny" Greer (dmr.). Recorded November 23, 1946

## Edgar Jackson's Record Reviews

### PICK OF THE WEEK

**FRANKIE**—"People Will Say We're In Love" and "They Say It's Wonderful" (Columbia, Decca).

**ROSTELANETTE**—"Music Of Jazzy Lane" including "Why Do I Love You?", "Was Are You Love", "If I Were King", "Smoke Gets In Your Eyes", "Yesterday" (Parlo 1 and 11-12 in Columbia 282226).

Again it is noticed by poor recording. Musicians have yet to learn the meaning of the word balance, at any rate as it should be applied to the Duke's band. They put the volume too close to the mike, and the rest of the band too far away.

This has not only made Carney sound too heavily superimposed on the accompaniment, it has also exaggerated the volume contrast between his soft and loud notes, with disastrous results to his actually glorious tone. Some of his louder notes in the lower register sound rough to the point of annoyance.

### SAX ARTISTRY

However, even this has not managed to conceal the artistry of Carney, who, except for one or two rather trite phrases, plays with all the technique, imagination and feeling one would expect from the man who for years has been acknowledged as America's greatest baritone-saxist.

Fortunately, "Sally Sunset" is, for a change, really well recorded.

The piece, which is another slow, erotic melody, is presented as a solo for Johnny Hodges.

A feature of Hodges has for long been the amount of phrasing he uses as one of his means of infusing feeling into his playing.

With most others it would sound choppy to the point of sentimentality. But Hodges, who, anyway, is a law unto himself, does it with such superb technique that, even if there are moments when one feels that a little less of it would not have come amiss, it does nothing to prevent this from being a gripping record which you must place on your "Must" list.

The lively, fastish "Jam-a-Ditty," which also gets home without any serious criticism against the recording, is subtitled "Concerto For Four Horns" for the simple reason that it highlights Jimmy Hamilton's clarinet, Tad Jordan's trumpet, Larry Brown's trombone and Harry Carney's baritone, each individually and collectively.

Except that Hamilton adheres to a rather "straight" style, all four show up as first good to quite sensational artists.

But at least equally outstanding is the way they work together

as a featured quartet, heard to best advantage at the end of the side.

In this passage they give us an effective opportunity of appreciating the unanimity of their phrasing and the ingenious scoring, which goes a long way towards producing a surprisingly fine tonal blend between instruments which are mostly of somewhat contrasting colour.

The record has spots which do not quite hang together, and reveal that the Ellington band is not quite so consistently perfect as it often was in the past.

But with its brilliant corner men it is still, generally speaking, a stupendous proposition, and even the aforementioned recording shortcomings and concert-audience consciousness in some of the records cannot conceal the fact.



In his article on page 4 of this issue, jazz-expert Leonard Feather says he regards Harry Hayes and George Shearing as the outstanding instrumentalists of those he heard on his holiday in London. Here he is seen (left) with Harry Hayes, listening to some new records in Messrs. Bosworth's offices.

# Wax & Pieces

## by Sammy Quaver

**"GAL IN CALICO"** jumped to top place on the racks after steady ten weeks' climb. . . . Gladie Fieldy moved once again that she can make a song overnight. Rochdale's own aired "Now is the Hour" on her first shot, and inside seven days it made the moneyspinners' frame. An Aussie composition by Clement Scott. "The Heat" was first copyright as far back as 1913.

A reader writes: "Do you listen to all the dance records? . . . Heaven forbid! . . . Two stalwarts from the Charlie Chester gang, Ken Morris and Ramon St. Clair, are busy rehearsing for the walk down the aisle. Ramon's getting hooked up with one of his showmates, glamorous Joy Hillman, and Ken's signing on with a pretty honey, Dolores Alver. . . ."

Civil Stapleton played disc jockey to Bobby Saunders, Al Leslie, Teddy Moran and your scribe Sammy last Friday afternoon. He spun his latest waxes, "Perfidia" and "Moonlight Serenade." Definitely two super platters. . . . Arranger man Jeff Minton (late Teddy Foster Ork.) causing a stir in band circles with some brilliant scoring for the Midland Light. Rae Jenkins, Ian Stewart and Billy Reid recording out. . . .

Not to be outdone by Red Ingle's new single, "I Love You for Seventy Mental Reasons," Len Camber has cooked up this one for the agents' theme song, "I Love You for Temperamental Reasons." . . . Watch Jean Barry, who's just started warbling with Abe Walter's rumba crew at the Embassy. . . . Revival time will soon bring Ferris Con's current juke hit, "When You Were Sweet Sixteen," and I'm tipping you off to this side, it'll sweep! . . .

Favourite standard in a big Yank radio survey for 1946-7 saw "Night and Day" nose out "Begin the Beguine" for first place by 8,716-

8,639 votes, and the same log tells the world that "Down in Philly, They Go Silly for Hillbilly." Reckon that "Down Our Alley, They'd Go Doolally for Another Sally," . . . Dave and Barbara Toff soon off to New York and California for summer vacation. . . . Carl Barranteau sent out S.O.S for vocalist for last Friday afternoon. Qualifications: Experience, must know all current pops, and sing in original keys. Your humble servant, Sammy, fixed a youngster, Manny Moore, and he opened with the Carl crew at Newcastle on Sunday, and Green's, Glasgow, Monday last, but I had to lure him away from his woolen merchant's job! . . .

### Britain's Top Tunes

- THE following list of Ten Best Sellers, irrespective of price, for week ending July 31, has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the provinces:
1. GAL IN CALICO . . . Is. (Feldman)
  2. AMONG MY SOUVENIRS . . . Is. (L. Wright)
  3. PEOPLE WILL SAY WE'RE IN LOVE . . . 2s (Chappell)
  4. I GOT THE SUN IN THE MORNING . . . Is. (Berlin)
  5. MAM'SELLE . . . Is. (Francis Day)
  6. DOWN THE OLD SPANISH TRAIL . . . Is. (P. Maurice)
  7. TELL ME MARIANNE . . . Is. (Southern)
  8. COME BACK TO SORRENTO . . . 2s (Ricordi)
  9. THEY SAY IT'S WONDERFUL . . . Is. (Berlin)
  10. NOW IS THE HOUR . . . Is. (Keith Prowse)

There's a certain West End band-leader featuring the Glenn Miller sound who's £1,000 out of pocket on his arrangements during his first year of broadcasting, but he's the only one of the new batch who's getting there! . . . Yank name leaders all looking forward to seeing Harry Davis's English wardrobe. They've been tipped off that Harry is the profession's "Beau Brummel" this side. They'll get an eyeful, believe me, 'cos Harry's taking plenty Savile Row stunners across.

A pat-on-the-back to BBC producer Pat Dixon for casting a few of our ace songsters on his weekly "Black Magic" show. . . . A few more "pats" - down at the male-voice brigade. . . . Found my pin-up-of-the-week, Anne Shelton, basking in the sun at Palm Bay, Cliftonville, surrounded by a host of fans, the Nesbitt Brothers, Billy Campbell, Johnny Dennis, manager-impresario Maurice Kinn and Johnny Green. . . .

On the strength of one juke record, "To Each His Own," new Yank name leader, Eddy Howard, is now a "rocket-high" on the "Majestic" label. He's selling singly nearly half of the disc firm's output, and just received pay cheque for over £1,000 for a three months' advance sale of his platters. Oh, what those juke boxes do over here!

TIM PAM ALLEY OSCARS to Paula Green for a class job on "There's Danger Ahead, Beware" with Peter Yorke. . . . To Harry Lester's Hayseeds for a rip-roaring performance on the new ditty, "Chi-Baba-Chi-Baba." . . . To Billy Ternent's Ork. for a great "Band Parade" shot. . . . To Bonnie Menno's Band who were terrific on Bank Holiday night. . . .

## Chris Hayes's NEWS IN BRIEF

**BANDS** are invited to contact the Town Clerk at Sutton Municipal Offices in connection with the decision of the Sutton and Cheam Corporation to run Saturday night dances at Cheam Baths throughout the coming winter.

**MIFF FERRIE OPERATION.**—C/o the London Clinic, 20, Devonshire Place, W.1, will be the address for the next fortnight of London leader Miff Ferrie, who celebrates one year's engagement at the Windermere Club, not by having an orthodox holiday, but by going "into dock" for an urgent and delicate eye operation. His many friends and fans will hope that when he resumes on the club's reopening on August 25, Miff will be fit and well again.

**CROW SEEKS ALTOIST.**—Famous radio bandleader George Crow needs for his Blue Mariners a sound alto player. George can be contacted c/o the Grand Hotel, Manchester, until the end of the current week.

**TWO MORE BROADCASTS FOR JAN.**—Already due to air on August 11 and 13, Jan Wildeman, popular bandleader at the Cricklewood Palais, now gets two more spots, on August 15 (11-11.30 p.m. overseas, from the Palais) and August 18 (3-3.30 p.m. Home), making four broadcasts in a week.

**BENNY'S BIRTHDAY BROADCAST.**—An extra-special broadcast for reliable vocalist Benny Lee takes place next Monday (11th), when he sings in "Black Magic" on his 31st birthday! One of the star artists booked for the new musical radio show, "Cabin in the Cotton," which commenced last Sunday (3rd), Benny is heard to great advantage singing American folk-songs.

**WHAT DOUGLAS IS DOING.**—Appearing this and next week at the Pier Bandstand, Weymouth, with his excellent band show, effervescent Leslie Douglas goes to the Seaburn Hall, Sunderland, for one week, starting August 18, does a fortnight at the Pier, Cleethorpes, starting September 1, and a week at the Pier Pavilion, Redcar, starting September 15.

**EDSER'S BAND AT BEXHILL.**—Leading a quartet at the Sackville Hotel, Bexhill, for the Syd Roy Office, alto-clarinetist Bill Edser has with him Freddy Scowen on piano and vocals, Pete Senser on guitar, and Bob Milton on drums.

**ALEXANDER MAKES A MOVE.**—Ted Alexander, lively drummer with Henry Hall, is now residing at 157, Lee High Road, Lewisham, S.E.13.

**JEPSON, NOT JACKSON.**—Trumpeter with the band which Joek Scott is leading at the Berkeley while Ian Stewart and his band are on holiday, is not Teddy Jackson, but well-known ex-Carroll Gibbons stalwart Teddy Jepson.

**ROCKETS FIRING AWAY.**—Making their second visit to Redcar in three months, the Blue Rockets again went over big at the Pier Pavilion last week, and on September 8 they go back to the Seaburn Hall, Sunderland, where they opened the season last March. Due to visit many Lancashire and Yorkshire towns during the next couple of months, the Rockets also have an Overseas broadcast on August 28 (10.15-11 p.m.).

**DON EMSLEY'S NEW ADDRESS.**—Don Emsley, singer and guitarist with Billy Ternent, has now moved to 96, Charlotte Street, W.1 (Muscum 3927).

## THE NEW POST-WAR

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## LETTERS TO THE EDITOR

In the article by Harry Davis that appeared in last week's *Melody Maker* we have pointed out to us that the London Symphony Orchestra is not copying the Halle Orchestra by playing the same arrangement of Beethoven's "Fifth Symphony".

Although the word "arrangement" is written as a quotation, I would like to ask: "Where does such a word enter into it?"

Surely the "Fifth Symphony" as it is played by these two orchestras (and as it has always been played) is as it was conceived and written down originally by the COMPOSER! Whereas the writer of a swing number (excepting, of course, composer-arrangers such as Stan Kenton, Sy Oliver, and the like) which is, maybe, a simple four-bar riff, presents it to an arranger, and he is the one upon whom the complete and finished "work" depends.

Also I would like to point out that the theme of "In the Mood" in its original form—and as written by the composer—did not attract the popularity into buying millions of copies and was not the work it became after being arranged for the late Glenn Miller's Orchestra.

Until our arrangers "make" the tunes (if the composers cannot), and give them set patterns to become known by all—as we know and expect in nine cases out of ten to hear "Skyliner" by Les Beavers, and the rest played—these our performances will still be "carbon copies".

E. BREWSTER.  
Tottenham, London, N.17.

### MORE ABOUT DAVIS

I READ Harry Davis' article in the "M.M." and I must admit I almost came round to his point of view about arrangements of American swing tunes. But then, went home and played Ted Heath's "Opus One." Here is an arrangement which is anything but identical to Tommy Dorsey's and yet nobody can say it is not accepted as the original "work."

I would say that if Harry's example ("Skyliner") had been as well arranged as Ted Heath's "Opus One" it would have been as popular as the original.

With all due respect, in nine cases out of ten when a British band tries to play a replica of an American record it comes off second best.

When, and if, our arrangers produce arrangements which are different but at the same time on the same plane as the American originals, British dance music will have taken a big step forward.

And how about a few more really good originals like "First Jump" and "Bakerloo Non-Stop"?

R. FRYATT.  
Palmer's Green, N.13.

### GERALDO

WHEN in the course of my letter, praising British swing "M.M." July 19) I referred to the Geraldo Orchestra as "once-corny," I was not thinking of the musicians—who, I agree with J. E. Winton, have always been excellent—but of the music Geraldo has played and recorded in the past.

In the "Tip-Top Tunes" series we have the Geraldo Orchestra in its right perspective—as one of our finest swing orchestras. What of Geraldo's previous recordings, however—

ments? Where are the records by the first-rate Tiptoppers swing group?

The treat of a good swing record is the test of time. Glenn Miller's recordings, for instance, are still years after his death, selling fast. Geraldo's records, however, are usually withdrawn from the catalogues about 18 months after issue.

In my opinion, the Geraldo Orchestra could top the poll in this country, but it is not using its talents to the greatest advantage.

WALLACE D. BOULTON.  
Bexleyheath, Kent.

### RE-BOP

RE the current topic amongst musicians, "Rebop."

After hearing the phenomenal "Things to Come" by Dizzy Gillespie, how many of us must have gasped at the technique employed in its interpretation.

Let us hope it is accepted by all musicians (irrespective of school) as a vital and necessary branch of modern composition.

To 99 per cent. of the lay public it will mean less than nothing, because of its musical intricacy, but that surely will be their loss.

REG. SWAIN.  
South Ealing, W.5.

### NUDE SUGGESTION!

AS an electric five-string bassist, who has played with Billy Thorburn, Sid Seymour and other bands, I feel qualified to challenge Mr. Lightwood's remarks. I would sooner give up bass playing altogether than revert to acoustic bass again, which, for Mr. Lightwood's information, means bass without amplification.

The weakness of Mr. Lightwood's argument is spotlighted by the fact that in order to criticise Charlie Short's playing he has to drag in a meaningless argument about his clothes. Were Charlie Short either to play bass in a bathing costume or no costume at all, I am certain he would compare favourably with Jack Collier.

I would also remind Mr. Lightwood that Charlie Short was still a top-liner when he played four-string acoustic bass.

If Collier, using an amplified five-string bass, "would compare very favourably with Chubby Jackson," it seems to be a pity that he does not acquire such an outfit, and thereby add considerably to the value of British band playing.

RONALD STONE.  
Folkestone, Kent.

## CALL SHEET

- (Week commencing August 11)
- Ivy BENSON and Girls' Band, Winter Gardens, Blackpool
  - Billy COTTON and Band, Hippodrome, Bristol.
  - Leslie DOUGLAS and Band, Pier Bandstand, Weymouth.
  - Morton FRASER and Harmonica Rascals, Palace, Grimsby.
  - Carroll GIBBONS, Shakespeare Theatre, Liverpool
  - Ted HEATH and his Music, Empire, Hackney.
  - Felix MENDELSSOHN and Hawaiian Serenaders, Empire, Chiswick
  - Sid MILWARD and Nitwits, New Theatre, Northampton.
  - PETERS SISTERS, Empress, Brixton.
  - Oscar RABIN and Band, Britannia Pier, Yarmouth.
  - Charles SHADWELL and Orchestra, Garrick, Southampton.
  - TROISE and Mandoliers, Empire, Wood Green.

# IVOR MAIRANTS analyses one of the many guitar solos which he has featured on the air in the second of his fortnightly series.

THE chorus of "Ain't Misbehavin'" which appears here as a solo for guitar is a piece of my own work, and some of the style, I must confess, was inspired by Les Paul. Be that as it may, it falls mainly into the category of rhapsodic playing, although in the middle eight it does become more rhythmic in phrasing.

I offer no apology in placing it before you, and do so in response to many requests from guitar players and listeners who have heard me broadcast it.

Now that it is in print for you to examine, I could take three courses. I could say: "Well, here it is: the rest is up to you." Or I could go into a detailed explanation of what notes should or should not be used in certain passages, depending on the harmony and on my opinion. Thirdly, I could tell you something about how it takes shape.

If I pursued the first course, the Editor would complain; and if I enlarged on the technical details, the majority of readers would probably be bored. So, having committed myself to this series, I will adopt the third method and press on regardless.

## The Mental Approach

What happens in the mind of the player who wants to play the melody of a tune and yet desires to embellish it in such a way that it will give the performer an opportunity of indulging in a little ad libbing, while giving the listener something attractive and recognisable? The first thing that comes into mind is the original melody surrounded by the harmony. Then, if you intend to play what is termed a melodic chorus, the embellishments that you wish to use must either sing out in your head before you actually commit them to sound or, as is frequently the case, subconsciously transmit their sound to you through the feel of your instrument.

A player without perfect pitch (of whom there are very many) may not instantaneously be able to tell you the name of the note

he hears, but may be able to play it accurately on his instrument.

Naturally the more musically developed the mind, the more tasteful the embellishments. To lift phrases from one player and bodily insert them in the same or another piece (unless done for an obvious bit of fun) is not only unoriginal and in bad taste, but gives little satisfaction to the listener and further hampers his development.

## Technical Development

Coupled with musical development there must be technical development. To be precise, the fingers must be able to land quickly and accurately on the notes which are singing in your mind. If you cannot already do that, practise singing a melody and then playing it on your instrument. If you are not sure what the notes are or where to find them, try to think of the intervals before playing them.

Remember the fellow that tries to play a melody on the piano with one finger but hits a few higher or lower notes before finally landing on the correct one? He has the melody in his mind, but only a hazy idea of the intervals between the notes.

On the other hand, there are the musicians who can play terribly fast extemporised solos while at the same time humming what they play. That is what to aim for. The style may or may not be to everyone's liking, but when you can do this you will be capable of playing exactly what is in your mind, and the results will not be based on guesswork, as is many times the case.

## Analysis

Now to embark upon my discourse on the chorus in question. The first six bars of the chorus certainly follow the melody very closely, and at the same time trip around it coincidentally with the notes that tripped around in my mind at the time. The seventh and eighth bars have really nothing to do with the actual melody (which rests on one note), but consist of an invention in keeping with the style.

The second eight bars commence by ascending down in arpeggio form until the melody is again reached in the thirteenth bar, but an octave lower than the original melody. It is then possible to continue adding

# From Rhapsody to REBOP

AIN'T MISBEHAVIN'  
As played by IVOR MAIRANTS

[By permission of Messrs. Lawrence Wright, Ltd.]

range by ascending and descending in two octaves.

This method is not used for the purpose of showing off technique, but to add to the range, tone and flow of the original subject.

The middle eight bars at first follow the melody with a different rhythmic pattern, and may possibly be due to the fact that I was a little tired of rhapsodising and desired to stimulate the solo with a new beat ("Yeah, man!")

However, having had my fling, I return subtly (I hope) to the original metre. At this stage an impish fancy must have struck me to play a couple of bars of Harry James's "Trumpet Concerto," and as this excursion tickled the boys' fancy I kept it in. The chorus finishes with a running flourish—a bit commercial, maybe, but otherwise in

keeping. (Incidentally, that should be an A flat after the trill.) Perhaps not "pure jazz," but then, the "facts of life" are as you find them. Purity belongs to those who preach, not to those who practise. (Ivor Mairants's next article will appear in the MELODY MAKER dated August 23, and will compare the work of Charlie Christian and Charles Jaffeika.)

**Harry Singer's**  
**GUIDE**  
**TO ARCHER STREET**  
No. 6—The Gig Kings

THESE are not those regular habitués of Archer Street who proudly tell you that they don't want a regular job. "That's work," they say with a sneer, "we do gigs." These enterprising individuals are merely the minions of the real Gig Kings.

There are three of these, each one self-declared the King of all the Gigs. They each have their own territory. One stands inside the tobacconist's, another inside an archway, and the other in the Lyric Theatre, and the other reigns in the portals of the Orchestral Club. They can be seen in these spots with their minions almost fighting one another for the chance to flash their engagement books. It is surely a credit to the personality of the three sovereigns that so many musicians compete for the honour of earning their liege more money.

Or is it? One of them has developed an interesting signal code for doing business with a musician in the presence of a third party he wishes to impress. Supposing he wishes to offer £2 for a four-hour gig, he will say almost absent-mindedly "It's worth £6 for about an hour's playing," but a keen observer will notice two fingers of his right hand showing above the lapel of his coat. If the musician hesitates long enough you may see another finger appear from under the lapel to signify an extra quid is being offered.

This character's major bugbear is anyone with a hearty and lengthy handshake; for these provide untimely interruptions to his business and he dreads their approach. Then his other disadvantage is the notice who doesn't catch on and expects £5 at the end of a gig. This lad is due for disillusionment and £2. One must be sharp to practise with Archer Street's nobility.

**"Music of Tomorrow"**  
A comment on last week's Editorial,  
and a statement of policy  
by **VIC LEWIS**

ON reading the editorial column of last week's MELODY MAKER, I noticed some remarks about a certain young bandleader who was playing at a certain East Coast pier ballroom who played a certain brand of music under the title of "the music of tomorrow." Being a certain young bandleader who has played on an East Coast pier ballroom recently, and who calls his music "the music of tomorrow by the band of today," I should like to reply to the column.

I did happen to make an announcement similar to that printed by you, although it appears the original wording has since become somewhat confused and distorted, thereby giving an entirely wrong impression. My announcement was meant as an apology to the couple who—apparently being ballroom dancers in the most strict sense—complained of the tempo; and I think, in fairness to your readers, they should know the rest of the statement, which was left unmentioned in your article.

I said, "I offer my apologies for not playing all our dances in strict dance tempo, as the policy of my band is to play for the general entertainment of all our patrons," and this announcement was met with great approval by the assorted audience of dancers and "just listeners" present.

Reading on, your informant appears to be labouring under another misapprehension in thinking that the people paying admission to the hall were going out! On our last night of playing, those same people created the second largest attendance ever recorded for the ballroom.

The remark that my band "does not play for dancing" seems utterly stupid when you consider that not only am I working continuously in the leading dance halls throughout the country, but I have also recently received very complimentary letters from leading ballroom owners, who praise the tempo at which we play and offer us continuous return bookings.

I have just completed, with my band, two weeks at Green's Playhouse Ballroom, in Glasgow, where the attendance has surpassed the previous weeks by several hundreds, and as a result of our good work a return date to this very popular hall is forthcoming.

To prove further that my intentions are to entertain the public, I have been rehearsing my band every day, so that when we open our six weeks' tour of Ireland this Monday we shall be fully conversant with the musical requirements of the Irish public, in order that we don't fall flat, as other bands have done on this tour.

Regarding the compliment paid to my orchestra in commenting upon the

high standard of musicianship—my sincere thanks for this acknowledgement! I admit my guilt in trying to initiate the British public to a progressive form of popular music, but it is my ambition to have a British dance orchestra with a style of its own, and which depends purely on its musical ability to ensure its future success.

VIC LEWIS.  
London, W.1.

## BOOKSHELF

British Film Music, by John Huntley (Skelton Robinson, W.C.2, 17s. 6d.).

AT the age of 14, Percival Mackey began his film musical career as pianist in a one-man travelling show that included one "animated picture." His salary was two-and-six a week. From this he progressed to the Royal Irish Animated Picture Company Grand Orchestra—comprising one trumpet, one violin (when sober) and piano!

It is from such beginnings that there has developed a branch of music that to-day merits the serious attention of critic and composer alike, and this book factually and fascinatingly traces its growth and hints at its future. Experts of the calibre of Mair Matheron, Vaughan Williams, Louis Levy, recording engineers and musicians, contribute chapters dealing with the importance and technicalities of writing for this specialised medium, which, apart from its monetary awards, gives modern British music a world-wide audience.

There is little chance here for out-and-out jazz, since filmicals are not this country's strong point, but for writers and musicians in the jazz idiom (of whom Reginald Foresythe, Benjamin Frankel, Noel Gay, Spike Hughes, Ronnie Munro, Clive Richards and Al Jennings are among those listed) together with some thirty dance bands which have been featured in British films there is an undoubted and ever-growing scope.

If this book does nothing more than encourage a wider interest in this field it will have justified its purpose.—P. B.

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## Music and the Crisis

**T**HIS is Crisis Week. As we close for press the country is getting ready to learn the shape of austerity to come, and every section of the community will be called upon to lend a hand in the stern struggle that lies ahead.

How can the profession of dance music and popular music help at this time? Some people might think it presumptuous to suggest that the business of making our kind of music has any part to play in the well-being of the nation as a whole; they are the same people who stigmatised as "slackers" the Grade 4 musicians who went all over the world stimulating Service and industrial morale.

Unquestionably, dance bands do help production. They proved it during the war, and they can prove it again if the Government will realise their value and mobilise them to play their part now.

We have referred to this matter before in an editorial in our issue of December 14, 1946, when we said:—

"Many factory managers have told us that the visit of a first-class band to give a lunch-time concert to factory workers meant an upsurge of production, the good effects of which persisted for several days. . . . In peace, as well as in war, it is the morale of a nation that is a determining factor in its position in the world, and we know that the good work the dance bands did during the war can be continued in the peace."

We went on to suggest that dance-band concerts for coalminers at the pithead would be a good idea, and Oscar Rabin and Harry Davis wrote in to say that they had actually offered to take their band down a coal mine and play for the miners, but had been turned down.

Well, we would not be so foolish as to suggest that a few dance bands playing in factories and coalmines would at once solve all Britain's economic difficulties, just as we never suggested that dance bands playing in factories and camps won the war for us. But we do say that, in war time, the dance bands did their bit to help, and the same help is at the disposal of the Government and the country as a whole now.

We urge the Dance Band Directors' Association to let the authorities know that its members are available, ready and eager to help in any way they can.

For even more tangible help, though, we turn to the music-publishing side of our business, and now, if ever, is the time for some legislation to be brought in limiting the number of American songs published and played here. American songs are imports: they have to be paid for, and they represent dollars going out of the country at a time when we need the money to circulate within our shores.

The time is ripe now for an official quota of British songs on the air and in the music publishers' catalogues. The position is far too serious to let personal considerations enter into any move that is best for the country as a whole, and if ever the hour was striking for the encouragement of British songs at the expense of American, this is it.

Bluntly speaking, this country can no longer afford to buy so many American songs or to pay money for their performance here. It is unfortunate, for the Americans write good songs and have greatly helped to raise the standard of popular musical appreciation. But something must be done quickly, and if America's loss is the British songwriter's gain, and helps the nation as a whole, who can grumble?

# LIFT THE IRON CURTAIN ON JAZZ!

"M.M." New York Correspondent, **LEONARD FEATHER**, has just completed his first visit to Britain since before the war. Here he sums up his impressions of the state of present-day British jazz.

**I**T is difficult, and, indeed, it would be impertinent, to purport to write a survey of the present British musical scene on the basis of a nine-day visit, most of which was spent *not* listening to music. I have little patience with the type of foreign correspondent who returns home, from a week's sojourn in Moscow and writes a 400-page book entitled "Stalin: Behind the Iron Moustache."

Nor am I concerned about whether people who have been far too busy with more vital things have had time to mend holes in their curtains. Therefore, I shall confine myself to more general subjects, and to more important curtains, such as the Iron Curtain that has, with few exceptions, kept British and American musicians from hearing each other's music in each other's home territory ever since 1934.

### Growing Up to Jazz

That, to me, is the curtain we all have to worry about. The way things are now, English people can't grow up playing jazz any more than they can grow up speaking Chinese.

The only thing to do is (a) send a commission to China to study the language and customs or (b) bring enough Chinese orators and teachers to England to stimulate and cultivate an interest in the Chinese language. And stop worrying about whether or not the Chinese are importing Englishmen into China. Do I make myself obscure?

Everyone I have spoken to in the last week (that is, everyone except waiters and a few relatives) has talked to me about how English jazz is stagnating and how hopeless the outlook is for it. I think these characters are being unduly pessimistic.

### Hayes Shows How

British jazz isn't stagnating. On the contrary, there are many healthy signs.

Harry Hayes is the healthiest sign of all. Here is somebody with a musical conscience as well as a good ear. He has heard that a lot of things have happened in these past few years in American jazz: a lot of new and somewhat revolutionary advances. Harry has tried to take some of these new ideas and translate them into terms of English performances on English records.

With nothing to go on but a few imported records, and using musicians some of whom he has heard even less than he has, Harry Hayes has turned out a series of records in the modern idiom, records which would undoubtedly surprise many American musicians and fans, who have a foolish notion that British musicians are a bunch of squares.

Harry himself, though he admires Charlie Parker, plays also in a style that bears a much closer resemblance to Benny Carter's. The other soloists on his records play their improvised jazz in a keen, perceptive manner.

### Shearing's Rebob

They do not play rebop, with the occasional exception of George Shearing, who spent a couple of months in America last year and absorbed a great deal of what was going on in New York jazz circles, including the rebop movement.

George Shearing, needless to

say, remains one of England's greatest soloists. Even in New York, which swarms with top talent, he caused quite a flurry when he sat in at Minton's and the Three Deuces.

I was frankly disappointed, on a visit to the Lansdowne, at hearing George working as an accordionist while somebody else played piano. Not even George can make the accordion sound like a jazz instrument.

The best live music I heard in London was a set played by George on piano when the rest of the band had gone off the stand and he only had the bass and drummer—a very promising drummer named Norman Burns. Leader Frank Weir and the rest of the band provided some interesting moments in the other sets, and vocalist Alan Dean impressed me as much as most of his counterparts in the average American name band.

### Sensational Vic

On Sunday night there was a jam session, under depressing atmospheric conditions, run by the Feldmans, with young Vic sitting in. There's no doubt in my mind that this youngster could be a sensation in New York, Hollywood and points between.

The most impressive soloist at the Feldman session was a trumpeter named Humphrey Littleton.

Unfortunately most of the bands I wanted to hear were out of town or in some way inaccessible. I listened to records of Harry Parry and Ted Heath and Gerald and the Squadronaires, and I agree with Harry Davis that there is nothing wrong in the performing of American arrangements by British bands, as long as they try to do something original as well.

### Increasing Disc Flow

Talking about records, it is gratifying to see a slow but sure increase in the output of American jazz sides here.

With Wally Moody enthused about Dizzy Gillespie and Harry Hayes, and with people like Edgar Jackson keeping the progressive spirit alive by helping to sell the jazz of to-day to the up-and-coming fans and musicians; the position is roughly the same as it was twenty years ago, when a small minority were fighting against great odds to foist Duke Ellington and Louis Armstrong on a disinterested populace, or ten years ago, when Benny Goodman and the swing era had an uphill fight.

It can and will be done, for there is a spirit among the youngsters coming into the jazz field, a spirit of wanting to find out and to go forward; a spirit that you sense when you read such items as the little pen-portrait of drummer Jack Parnell in last week's "M.M." and find that his favourite composers are Darius and Ravel, his favourite arrangers Sauter and Ralph Burns; his favourite record a Gillespie item that isn't even released yet in this country. (Which reminds me of the little group I found

in Harry Hayes' music shop, listening to a Charlie Parker record on Savoy, which one of them had imported at a cost of 15s.)

### The New Spirit

A decade ago, young jazz musicians knew little of nothing of Darius and Ravel; they wouldn't have understood Sauter or Burns. To-day, here, as in America, they acquire a vast reservoir of musical knowledge at an early age, and they think in terms of Is It Good Music?, not just Is It Good Jazz?

This youthful, progressive spirit will prevail, no matter how bitter the frustrations. If you think that ballroom dance tempos are holding back British music, you ought to hear some of the demands that are made of American bands, in ballrooms, in theatres, on the air.

### Radio Barriers

There is relatively as much prostitution of good music in the U.S. as there is here. And if you think the BBC is stifling jazz, remember that in proportion to the number of opportunities for broadcasting good music, and allowing for the lack of competition here owing to the absence of rival radio networks, the BBC is scarcely more culpable than the big networks, sponsors and advertising agencies in the United States.

They, on the rare occasions when they do present real jazz, invariably dress it up in corny scripts, or put it on so late at night that the listening audience is reduced to 5 per cent. of its potential size; or worry so much about listeners in the bigoted Southern states that most Negro musicians (i.e., half the great jazz musicians) are stifled and frustrated and kept from sullying the lily-white airwaves.

In other words, there are obstacles and barriers against free, honest, uncommercialised jazz no matter where you go, so the only thing to do is to be like the Jack Parnells, and all the other youngsters, who know what's good and what's right, and do their best to stick to their beliefs and express them both verbally and musically.

### The Solution

I seem to have digressed considerably from the report on the British jazz scene, but I can't conclude without a word of thanks to Max Jones, the Sonins, the Feldmans, the Iain Langs, the Jacksons, Stanley Dance and wife Helen Oakley, and all the other old and new friends who helped to make this brief visit so pleasant.

And another word to George Chisholm, Gerry Moore, Dave Wilkins, Bertie King, Elma Warren Brown and the others I didn't get to see, but expect to on a future visit.

And I hope that by that next time I'll find the Iron Curtain lifted, and the country full of Chinese!

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## Personal Points: REG OWEN

Born in London some 23 years ago, Reg moved to Manchester when 11 years old. Four years later he took up saxophone, and after only six months was snapped up for Teddy Joyce's Juvenile Band. Nine months later he left to continue studies in London under Benny Glassman. In 1939 he formed his own band for an Ealing dance hall, but after a while grew restless and toured with Harry Roy until joining the R.A.F. in 1941. During off-duty hours he played sessions with most of the name bands, and consistently with Art Thompson's outfit at the Embassy, where he received useful coaching and encouragement from members of the Glenn Miller Orchestra and Mac Pierce of the Sam Donahue Navy Band. He joined Ted Heath in the "Top Ten" days and has been with him ever since, featuring first in the Jack Parnell Quartet, and now in the Kenny Baker Swing Group. He plays clarinet, alto and soprano saxes, and is a prolific arranger.

**Favourite Musicians:** Benny Goodman, Ted Nash.  
**Favourite Bands:** Les Brown, Artie Shaw, Stan Kenton.  
**Favourite Records:** "What Is This Thing Called Love?" (new version), by Artie Shaw, and "Benny Rides Again," by Benny Goodman.  
**Favourite Composers:** Darius, Cole Porter.  
**Favourite Arrangers:** George Shearing, Pete Rugolo.  
**Favourite Food:** Whisky.  
**Hobby:** Boating and Cars.  
**Ambition:** To be a better musician.



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### SAMPSON'S STAGE SHOW

I AM writing this a couple of hours after hearing the much-discussed Tommy Sampson Orchestra play a Sunday concert at the Regal Cinema at Rochdale (writes Jerry Dawson).

Since its London debut some three or four weeks ago, this band has been hailed in the West End as "out of this world"—"the newest band sensation"—"a rival to Ted Heath and his Music," and so on.

May I here and now state categorically that it is none of these things—and in saying this I am pretty certain that the first man to agree with me will be Tommy Sampson himself.

Tommy is a personable young man of 29, who has been playing the trumpet since he was 4 years old, and who has played dance music from the age of 15.

Judged by provincial standards, there is only one word with which to describe the band—and that is "terrific!" But I prefer to be hypercritical, which is about the biggest compliment I can pay it.

Whilst it lacks the instrumental virtuosity of the Heath crew, the superb team spirit of the "Squads," and the suave polish of the Geraldo Orchestra, it has two very strong points—good arrangements and a beat.

### THEY'RE TRIERS!

A fault in the band's arrangements is that they tend to monotony, practically every one being of the "jump" variety, but the band still has a beat. This comes not from the rhythm section, which for me was spoiled by a noisy, thumpy drummer and an over-exuberant bassist, but from the verve and keenness which was evident in every note the band played. The boys are triers all the way.

The band is very rough in places, with the four-trumpet section often overblowing, the four trombones adequate but not in the least inspiring, and the saxes suffering from a lack of balance. In the last case the lead alto has a stylish and edgy tone, which unfortunately stands out in the section.

A lot more polish—which only improved musicianship can achieve—a better internal balance, more careful attention to intonation, plus flexibility in style, which more variety in the arrangements would assist, and this band will go places.

In particular, I liked the lead trumpet, the pianist—who, from what little I could hear, played extremely tastefully—and the outstanding guitarist, who must surely be among the best half-dozen in the country.

### TOMMY DOUGLAS ILL

TAKEN seriously ill with chest trouble whilst on holiday last week, Tommy Douglas, for many years second (tenorist) with Stan Atkins and his Band, is now in the Royal Devon and Exeter Hospital, Exeter. It is unlikely that he will be discharged for some time to come, and letters from his friends will therefore be extremely welcome. They should be addressed to the Dean Clark Ward of the Hospital.

Meanwhile, Stan Atkins is seeking a good second tenor player to fill in during Tommy's absence, and can be contacted at the Embassy Ballroom, Welling, Kent. The Atkins Band will be airing this (Thursday) afternoon from 3 till 3.30 p.m., with Molly Gibson and Johnny Johnson vocalising.



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Famous Canadian bassist Jack Fallon gave a tea-party to friends in Town before setting off for New York en route to spend a month's holiday back home in Canada. Jack leaves to-day (August 7). His tea-party, at the Lex Restaurant, W., consisted almost entirely of bassists and drummers. In this special "M.M." picture of the occasion, you see (l. to r.): Teddy Wadmers and Len Harrison (bassists); Royston Low (drums); Harry Morris (standing); Jack Fallon himself; Syd Raymond and Jimmy Benson (drums).

## BIRMINGHAM WEST END BALLROOM REOPENING

AFTER HAVING BEEN CLOSED TO THE PUBLIC SINCE EARLY 1941, DURING WHICH TIME IT WAS UTILISED BY THE G.P.O., BIRMINGHAM'S FAMOUS DANCING SPOT, THE WEST END BALLROOM, IS TO REOPEN EARLY IN OCTOBER.

Owned by the Gaumont British Picture Corporation, the Ballroom's musical arrangements will come under the direct control of G.B.'s Musical Director, famous broadcasting organist, Felton Rapley, who succeeded the late Harry Fryer in this job.

Interviewed by the MELODY MAKER, Felton Rapley said: "The West End Ballroom will definitely open in October—probably on the 6th. As far as licences will permit, the ballroom is being re-decorated and modernised."

### LONDON SAX-LEAD?

"Our musical arrangements are not yet complete, but we are at this moment negotiating with a well-known London saxophonist who will possibly lead the band there. I hope to be able to announce further details this week-end."

Thus still another valuable resident berth becomes available to the profession, and it will be a matter of keen interest as to who will be the lucky leader to secure this provincial plum.

## News from the D'Amato Camp

CHAPPIE D'AMATO and his Orchestra, from Hatchett's Piccadilly Restaurant, started their second series of late night dance music broadcasts last Wednesday week (July 30), and are now being heard each Wednesday again (10.15-11 p.m.) with their usual individualistic programme, with the vocal honours shared, as before, between Bette Roberts and Dave Fullerton.

Chappie's first record, "Lilli Marlene," is now available on Regal-Zonophone No. MR3791, backed with "Hong Kong Blues," which features Dave Fullerton in the vocal.

### VIOLIN WEDS

Further news from the Chappie D'Amato camp is of the marriage of popular violinist, Laurence Rossi, who last Saturday (2nd), at St. Luke's Church, Redcliffe Gardens, Kensington, kept his biggest date with Miss Joan Holland.

The happy couple are now on their honeymoon in the West of England, whilst stylish Cyril Hellier departs at Hatchett's until Laurence Rossi's return.

Chappie D'Amato pops up in a new role this week as the commentator in a Pathe short-movie showing around Town, in which are seen and heard the bands at several London restaurants, plus the Studio and Caribbean clubs, the Coconut Grove, etc.

## AREA CONTEST DATES

(continued from page one)

Special swing presentation by Tito Burns and his BBC Accordion Club Sextet (see Bridlington). Organiser: Mr. Lewis Buckley.

**LONDON.**—Thursday, September 18, at the Lyceum Theatre "Mecca" Ballroom, Strand, W.C., 7.30 p.m. to 11 p.m.—The Greater London Area Final.

Non-stop dancing to the competing bands and Les Ayling's (resident) Band. Organisers: The MELODY MAKER G.L.A.C.C.

**LONDON.**—Tuesday, September 23, at the Hammersmith Palais de Danse, 7.15 to 11.30 p.m.—The South Britain (Eastern Region) Area Final, Section "A."

Non-stop dancing to the competing band and the resident Hammersmith Palais Bands. Organisers: The MELODY MAKER Contest Control Committee.

**BATH.**—Wednesday, September 24, at the Pavilion, 7.30 p.m. to midnight.—The South Britain (Western Region) Area Final.

Non-stop dancing to the competing bands and "house" band to be announced. Organiser: Mr. Lewis Buckley.

**LEICESTER.**—Sunday, September 28, at the De Montfort Hall, 2.30 to 5.30 p.m. before a seated audience.—The Mid-Britain (Eastern Region) Area Final.

Special added attraction to be announced. Organiser: Mr. Arthur Kimbrell.

**LONDON.**—Tuesday, September 30, at the Hammersmith Palais de Danse, 7.15 to 11.30 p.m.—The South Britain

## HARRY HINES WINS "DR. CROCK" CASE

AFTER a three-day hearing at the Law Courts, a decision by Mr. Justice Vaisey in the case of Hines v. Winnick, resulted in an injunction being granted restraining noted bandleader Maurice Winnick from "passing off any musical act under the designation of 'Dr. Crock and his Crackpots' or any other name only colourably differing therefrom."

The case arose when Harry Hines, famous as "Dr. Crock" in the radio feature "Ignorance is Bliss," sought to prevent Maurice Winnick, who holds the rights of the programme, from featuring a "Dr. Crock" other than Harry Hines, in the stage version of the show.

Maurice Winnick contended that as he—aided by B.B.C. producer Pat Dixon—had devised "Dr. Crock," he was entitled to determine the portrayal of this fictitious person.

It was also decided in Harry Hines's favour that he is entitled to the copyright in the music composed or arranged by himself and broadcast by "Dr. Crock and his Crackpots."

## U.S. HIT PARADE

HERE is the list of the seven most popular songs in America during week ended July 26, as assessed by the weekly national-wide ballot conducted by the American Tobacco Co. and broadcast in their "Your Hit Parade" programme over the CBS network:

1. PEG O' MY HEART (3-1-1-2-1-7).
  2. I WONDER I WONDER, I WONDER (2-2-2-1-4-4).
  3. CHI BABA CHI BABA (3-3-4-5-5-7).
  4. ACROSS THE ALLEY FROM THE ALAMO (4-6).
  5. MAM'ELLE (6-5-3-3-2-3-1-1-4-1-4-3).
  6. THAT'S MY DESIRE (5-4-7-7).
  7. ALMOST LIKE BEING IN LOVE.
- Figures in parentheses indicate previous placings.

FREDDIE PHILLIPS' new quintette, which aired for the first time under the Dance Band regs on August 1, has been booked for two further dates, August 8 and August 15.

The line-up of the quintet is as follows: Freddie Phillips (guitar); Billy Hill (piano); Bob Roberts (bass); Jimmy Goss (clarinet); and Eugene Pini (violin).

## JUDY SHIRLEY: SURPRISE EMIGRATION DECISION

STATING that she is tired of the post-war "rackets" in the theatre world, Judy Shirley—singing star of the BBC and music-halls—will soon be emigrating to South Africa.

These plans were revealed by Judy at Combined Services Entertainment's Port Said headquarters before she travelled on to Palestine with Bunny Doyle, the Yorkshire comedian, and the "Topliners of Variety" company. "I could say much more about the bribery and corruption which are necessary to get work in the business, but I'd rather spend my time among the boys, who, at least, appreciate my services," she added.

Judy, who returns to the U.K. during October, will not be trekking to South Africa! "I don't want to repeat my war-time experiences in the desert," she said. "But before next summer I'm hoping to settle in Johannesburg—or anywhere, in fact, but England."

During the war Judy gave 1,700 solo shows in Gibraltar, Malta, Italy, Egypt and Palestine, and topped the 2,000 mark with her broadcasts. Judy is, of course, also very widely known to U.K. dance and music-hall fans for her recently completed tour of the Variety halls and her successful act with Sam Browne.

Since she reappeared in the Middle East, Judy has already played in the Egyptian Canal zone and "aired" a series of programmes. She points proudly, however, to her sisters, Shirley Lenner (ex-Joe Loss, etc.) and Anne Lenner (formerly with Carroll Gibbons and many famous bands), who are starring in service shows in Singapore and Italy.

Judy and Bunny Doyle—sharing the headlines in the Middle East's costumed troop shows—are the first "name" artists to visit Palestine for C.S.E.

WHYTE TO RAMSGATE.—Famous trumpet ace Duncan Whyte takes his own nine-piece outfit to the Coronation Ballroom, Ramsgate, for a special five-day engagement this coming week (commencing Tuesday, August 12). Band which Duncan will be fronting consists of five saxes, trumpet, three rhythm, and girl vocalist, and the personnel which he is fixing should make the outfit an outstandingly interesting one.

FLEYDELL'S SOS.—Well-known London bandleader Ronnie Fleydell, at present playing at the Strand Hotel, Newquay (phone: Newquay 2211), makes an urgent request for a first-class tenor saxist to replace George Oldfield, who has now given up the business. A change in the Fleydell personnel finds pianist Alan Roper, from Les Ayling's band, replacing Frank Harlow.

ENGAGEMENT.—Pianist Denny Termer, currently with Carl Barriteau at Green's Pk. House, Glasgow, recently became engaged to Miss Michelle Gould, of Derby. The marriage will take place shortly.

## TRUMPET TURNS DRUMMER FOR RUSH AIRING

BEHIND the broadcast last Thursday (July 31) of "Accordion Club" lies an interesting story of a musician who came in at the last minute to deputise on an instrument with which he is not associated—and made good in a big way!

Ray Ellington was to have played drums as well as sung with Tito Burns and his Sextet on the airing, but, on the morning of the broadcast, he had an accident while using an electric iron, which resulted in his wrist being badly burned.

Although in great pain, he sang his way through the session, but it was impossible for him to play drums, and, in the emergency, producer Charles Chilton called at the last moment on the services of Dennis Rose—hitherto known to the West End swing-world as a first-class performer on trumpet and tenor cor.

But Dennis happens to be one of those jazzmen who can play anything, and, with only an hour's warning, he took over the drums for the broadcast and played terrifically throughout. It was his first airing ever on drums.

Although Ray Ellington's wrist was still bandaged and painful, he was able to take over drums with Tito Burns for the outfit's resident engagement at the Savoy Ballroom, Southsea, which commenced last Friday (1st).

PIANIST WANTED.—Leader Maurice Ramon, now comfortably ensconced with his five-piece at the Swanson Hotel, Jersey, is urgently in need of a good piano doubling accordion, to start, if possible, next week. Maurice says the prospects are very good, since he is also contracted for the winter season in Jersey.

### FELDMAN SUPER SHOW

—Bob Feldman has fixed a very special line-up at the Feldman Club for this coming Sunday (August 10). Led by resident drum-man Carlo Kraemer, the line-up will include Jock Bain (trombone); Freddy Clayton (trumpet); Dugie Robinson (alto and clarinet); Denny Vaughan (piano and vocals); and Jack Collier (bass). In addition, famous "Piccadilly Hayride" star Terry Thomas has kindly agreed to come along and entertain.



Terry Thomas

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**BILL GREGSON**

Over six feet tall, Bill Gregson at one time played centre-half for New Brighton F.C. is head of a thriving haulage business, has worked professionally for Liverpool Corporation and Whitbread Corporation, and has been resident at Renee's Restaurant, Liverpool, since 1943. He is heard regularly in "Band of the Week" (North).

**GOSSIP**

**VINCE VAUGHAN** now leading the sax section in Freddy Platt's band at the Carlton Ballroom, Rochdale, replacing Fred Cooper, who is joining the new Yorkshire Symphony Orchestra on "cello." Featured in Gracie Fields' "Working Party" which was recently recorded in Liverpool for transmission in September, was local bandleader-accordionist **Bobby Nick** another laurel to add to his recent contest success at the Grafton Rooms. Condolences to Percy Pease trumpet, Maurice Davies, whose father died last Saturday week after a long and painful illness. **Joe Royle** now in the trumpet chair with Ken Noar at the Plaza Ballroom, Manchester, replacing **Graham Harris**. New bassist with Eric Kershaw at the Silver Grill, Bradford, is **Teddy Wilson**. The Kershaw group is again airing this Friday (8th), 10.15 to 11.45 North. **Harold Smith** and his band playing Tuesdays at the Rylstone Gardens, Shanklin, I.O.W. Manchester-born bassist **Wally Ashworth**, now playing with an amazing Mantovani.

JERRY DAWSON.

**CANADIAN LEADER AT DERBY**

**EX-MEMBERS** of RAF air-crew who went to Canada for training will remember "Smilin' Johnnie" Smith as the popular emcee at the super ballroom which the RAF built at Moncton, New Brunswick. Later posted to this country and transferred from the RCAF to the RAF, and demobilised eighteen months ago, Johnnie formed a band, and, after a year of one-nighters, he is now resident at the Plaza Ballroom, Derby. With Johnnie "giving it the stick," he leads Allan Wells and Al Calcutt (altos); Harry Lewin and Bert Slater (tenors); Bobby Bell (trumpet); Eric Mackenzie (piano); Les Hill (bass); Dennis Skeets (drums); and vocalist Larry Gretton. The band is enjoying a most successful season at Derby, and already its original summer contract has been extended to cover the winter season.

**PLYMOUTH . . .**

**GEORGE CHATTERTON** and his Ambassadors, who have been playing as the resident band at the British Sailors' Society, Union Street, Plymouth, for the past two years, are now installed at the Paramount Ballroom, Plymouth, relieving Ted French and his band, who are doing hotel work for the summer. Led on trumpet by George Chatterton, who is a native of North London, the Ambassadors are Jim Taylor (pno. acc.), Alf Wilkerson (alto, clar., vin.), and Ron Flood (drums). Before the war, George led the Embassy Band, which won the All-Cornish Dance Band Championship in 1939.

**. . . and POTTERIES**

**INVITED** at short notice to fill the gap when one of the Potteries Bands was unable to appear at the recent M.U. Jamboree, the New Melody Band of Cheddle, Staffs, delighted all who heard them at Trentham with their smart, capable performance. Although most of their jobs are outside the Potteries area, they have a big gig connection in surrounding districts.

Led by Arthur Parker on drums, the line-up is as follows: Billy Mason (pno.); Eric Plant (bass and vocals); Bernard Pyatt (acc.); Kim Gordon (pno.); Fred Finney and Sam Walker (altos); and Aubrey Bentley (tenor and clar.).

Replacing Eddie Coventry, Symon Spargo has opened at the Grosvenor Hotel, Edinburgh, with a 3-piece orchestra.



Visiting Newquay, the "M.M." photographer found members of Ronnie Playdell's Band (Headland Hotel), and Bert Howard's Band (Atlantic Hotel), sport themselves on the golf course, and the following exclusive picture shows (l. to r.) Harry Dannel (Atlantic); George Oldfield (Headland); Les Sheen (Atlantic); Bert Howard; Geoff Whatstone (Headland); Ronnie Playdell; Jan Smith (Atlantic); and Jack Silk (Atlantic).

**"NORTHERN PALAIS" SWITCH TO TUESDAY**

**LISTENERS** to the North Regional Dance Band programmes will have noted that several recent "Northern Palais" broadcasts have been on the air on Tuesday instead of the usual Friday, and the B.B.C. now announce that henceforth this series will be heard every Tuesday.

The programme will be of 35 to 30 minutes' duration, and will be heard between 10 p.m. and 11 p.m., depending on other programme commitments.

Bands which will be heard in the course of the next few weeks will include Hal Graham, Rialto Ballroom, Liverpool (August 12); Ceres Harper, Spa Royal Hall, Bridlington (19th); Bert Yates, Tower Ballroom, New Brighton (26th); after which the rota recommences with Mrs. Wilf Hamer from the Grafton Rooms, Liverpool, on September 2. This means, of course, that Nat Temple's broadcast from Butlin's Camp, Skegness, on August 22 will not be in this series, as was stated recently.

**Sheffield News**

**CONGRATULATIONS** to Fred Manders on his big success in the recent "M.M." Sheffield Contest. Tito Burns was most enthusiastic about the band.

One of the sensations of the contest was the stylish playing of the house band, Gladys Talbot and her Modernaires, of Doncaster. The swingy type of music dispensed by Gladys really caught the imagination of the crowd. The band features George Talbot (drums); George Yeates (bass); Gerry Blackshaw (piano); with Gladys herself completing the quartet on acc. and vibes. Brilliant young alto Peter Guymer collapsed on the stand some weeks back whilst playing with the Marlboro' Band at the Brincliffe Oak Hotel, with the result that he has had to rest awhile, but he expects to be back in his place this week.

**SCOTLAND**

**EDINBURGH.** WITH Tommy Sampson engaged in composing new words, the stand at the Eldorado Ballroom, Leith, is now occupied by a band under the leadership of George Pitwell. George (alto) was formerly with the New Rascals Band at the Victoria Palais, as were three other members of his outfit, Archie McLean (piano), Tommy Leslie (tp.), and Jack McIntyre (bass).

Day Macnaughten (tenor), Harry Cowan (alto, formerly with Tim Wright), and Kenny Duff (drums), formerly with Cam Robbie, complete the line-up. A second tenor has yet to be engaged.

Still going strong after eight years' service at the Royal British Hotel, Edinburgh, is Frank Moy, whose classy five-piece outfit provides the music for dinner-dances at that establishment.

With Frank on violin, are Chizzel Collet (piano), Andy Chandler (piano-accordion), Peter Macdonald (tenor sax), and Charles Tawse (drums).

In addition to his R.B. job, Frank also plays at Macie's Restaurant, in Princes Street. His colleagues here are Arthur Allan (piano) and Tommy McCaffery (piano).

One of Edinburgh's best-known musicians, Frank was for five years with the New Victoria Cinema orchestra and for three seasons thereafter he was a member of Whitby Municipal Orchestra.

**NORTHERN IRELAND**

**AFTER** a short holiday, the Orpheus Ballroom has reopened with Billy Adams and his band back in residence. Throughout the past season Billy and the boys have been making use of their weekly night-off by doing a series of very successful one-night stands throughout the Province. With Billy Adams on trumpet the band line-up is as follows: R. Spencer, C. Mallin, G. Singleton, D. Moore (saxes, etc.); B. White (pno.); S. Smith (bass); R. McIntyre (drums); and singing with the band is popular Leslie Mann.

Should Syd Dean saxist Max Green read these notes, would he contact Stan Cox, c/o The Unicorn Restaurant, Fountain Street, Belfast, as soon as possible?

Bob Robinson has deservedly clicked two more air dates for his band. The first is on the Home Service, on August 14, from 8.30 to 7 p.m., and the other is a "Music While You Work" session on the Light programme on September 4, from 3.30 to 4 p.m. The band which Bob features at the Floral Hall is as follows: E. Talbot, D. Hoey, S. Glover (saxes), G. Crawford (tp.), R. Harcourt (pno.), D. O'Neill (bass), J. Harrison (dr., and vocals), and, of course, Bob Robinson, leading and playing drums. J. L. S. U.

**McKAY AT NEW PERTH BALLROOM**

**OPENING** of the New Cavendish Ballroom at Perth has given a fillip to dancing in that city, and Mr. P. M. Macdonald, manager of the erstwhile City Hall, has applied to the National Dancing Board of Control for permission to inaugurate a Perthshire Championship.

Directed by altoist Bob McKay, the New Cavendish orchestra comprises D. Stefani (alto); G. Forsyth and P. Forsyth (tenors); T. Wilson, G. R. McIntroy and D. Burchall (tp.); G. Rylance and D. McLean (trombones); W. Burton (piano); W. Mechin (bass); and R. Gannon (drums). Vocals are by May Sterry and Ella Thomson, and arranger is George Molnar.

**STARDUSTERS AIR AGAIN**

**THE Stardusters**—who are enjoying a successful season at the Samson and Hercules Ballroom, Norwich, where they opened on June 3—are again on the air next Monday with a vocal programme in the Home Service (3-3.30 p.m.), when fans will have their third opportunity of hearing Maureen McIver.

Vocalist Maureen has enjoyed quite a success since she joined the Stardusters at the Samson and Hercules. Her first broadcast with the outfit was from Norwich on the occasion of their first anniversary, and she is now an established favourite.

Incidentally, Maureen is the wife of trumpet-star Len Whiteley, who is at present in America at the invitation of Ray Noble, at whose home he is staying. We hear he is sitting in with some of the big-time bands, including Tommy Dorsey's.

**JOE LOSS** flew over from the Isle of Man last Friday week to open officially the new gramophone record salon at Messrs. Rushworth and Drapers' Liverpool store. The store has self-choice racks, absolutely sound-proof kiosks, and all the latest apparatus.

**SALOP GIBBONS AIRING.** Shropshire fans of Billy Gibbons and his band will be interested to know that the band has obtained its first broadcast. It will play from the Birmingham Studios of the B.B.C. on Thursday, August 14, from 7 to 7.15 p.m., and will be heard by Midland Regional listeners.

**RENDELL AT CANVEY CASINO.** Jack Rendell and his band, led by business partners Jack Rendell and Bernard Lever, are now playing at the Casino Ballroom, Canvey Island, near Southend, with Jack Rendell on drums and bass, Bernard Lever on bass and trumpet, Jimmy Lord on piano, Ernie Soars and Syd Povett on trumpets, Max Garvin on trombone, Jimmy Rix and Jimmy Hall on saxes, and Dawn as vocalist.

**CHANGES AT SOUTHEND PALACE**

**FOLLOWING** our recent announcement of the acquisition of the Palace Hotel, Southend, by a Tom Arnold-Prince Little company, comes news of the first changes.

The orchestra in the Winter Garden has been completely reformed under the direction of George Hayward, who leads on drums with Ted Hamer (trumpet) (ex-Claude Bampton); Tony Proctor (alto, clarinet); Martin Kemp (tenor, fiddle); John Corri (bass) (son of the late Eugene Corri, the famous boxing referee); and features the pianistics and compositions of Eddie Payne. This young pianist first came to fame through the Hamer-Smith Write-a-tune Contest. The number and quality of his compositions caused quite a sensation.

**BURGLARS** who broke into the Beach Pavilion, Prestatyn, recently, stole a Karl Meyer trumpet—number 8028, the property of Roy Underhill. Should any reader be offered this instrument, would he please inform the nearest police station?

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Morning	My Blue Heaven	What's This
Out of My Dreams	Chun Boy	Eager Beaver
A Kiss Goodnight	Johnson Rag	Beware My Heart, 2 & 5
Wanna Do I Gotta	One o'Clock Jump	
Mam'me	I Never Knew	
Ma'amie	At Sandown	
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Dreaming	What's This	
Smile Right Back at	Eager Beaver	
Sun	Beware My Heart, 2 & 5	
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ALTO SAX., Selmer Clear Outfit, g.l., l.p. £27 10		Calvert Alto Sax., full art. model, s.p., l.p.	£25
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