

Melody Maker

INCORPORATING

"RHYTHM"

VOL. 23 No. 744

NOVEMBER 8, 1947

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

THREEPENCE

WOOLF PHILLIPS TO LEAD SKYROCKETS

LENA HORNE HERE



You're right! Lena Horne is the girl—but that's not Luther Henderson at the piano. Instead "M.M." reporter, Laurie Hanshaw, does a little "dipping" while America's No. 1 song stylist sings for the Press.

ON Wednesday, October 29, an eagerly awaited event took place when famous U.S. song stylist and M-G-M film star, Lena Horne stepped ashore from the "Mauritania" at Southampton. She was accompanied by her husband, Lennie Hayton, and pianist Luther Henderson.

From Monday next (10th), Lena is top-billing for two weeks at the London Casino where, on Thursday last, she was warmly welcomed by a jam-packed delegation of Britain's Pressmen.

The MELODY MAKER, first on the spot, greeted "La Horne" as she made her modest entrance. We helped her out of her calf-length, purple-coloured coat, held her hat while a battery of Press-bulbs flashed, and, in response to her request, "stooged" at the piano for the specially posed photo above.

After her £600-a-week London Casino debut, Lena Horne's immediate itinerary comprises a fortnight's appearance at the Club Champs-Élysées, Paris, after

which she and her companions are scheduled to arrive back in New York on December 17.

Also starring at the London Casino, on this terrific bill, is Ted Heath and his Music who will feature a type of show calculated to appeal to all tastes.

Ted, outlining his programme to the "M.M.," made it clear that every scope will be given to his famous individualists, as well as appealing to popular tastes.

PLEYDELL'S BREAK

BIGGEST break in a career which has been steadily climbing the ladder to fame comes the way of alto-clarinist leader Ronnie Pleydell.

On December 1, he takes his band in as the resident outfit at the Prince's Ballroom, Brighton Aquarium, where he should undoubtedly be very popular.

The engagement was negotiated by Alf Praeger, and Ronnie will appear with his full broadcasting outfit of five saxes, four rhythm and one trumpet.

Sensational Change of Leadership as Paul Fenoulhet Breaks with Band

HARD ON THE HEELS OF THEIR APPEARANCE FOR THE SECOND YEAR IN SUCCESSION AT THE ROYAL COMMAND PERFORMANCE AT THE LONDON PALLADIUM ON MONDAY (3rd), COMES REALLY SENSATIONAL NEWS FROM THE FAMOUS CO-OPERATIVE SKYROCKETS ORCHESTRA. AFTER SEVEN YEARS UNDER THE BATON OF PAUL FENOULHET, THEY HAVE DECIDED UPON A CHANGE OF LEADERSHIP FOR THEIR BAND, AND IN PAUL'S PLACE HAVE APPOINTED NO LESS A PERSONALITY THAN YOUNG BANDELEADER-TROMBONE-ARRANGER, WOOLF PHILLIPS.

Since its formation as an R.A.F. Balloon Barrage Orchestra in 1940, the Skyrockets have always been conducted by Paul Fenoulhet, and the legion of admirers of a band which has achieved pre-eminence in British dance music by its consistently high standard of performance will learn with deep interest and surprise that this long association is to end on November 15.

The MELODY MAKER is now able to reveal that for some time there has been a difference in outlook on musical policy between the members of the band and leader Paul.

The boys, while yielding to no one in their admiration of Paul's qualifications as a brilliant musician and arranger, felt that a tendency was arising in the outside world of radio and records to associate the band far too closely with the type of work that they do for the London Palladium show, and not sufficiently with the type of dance music which the boys are anxious to play.

AMICABLE

After discussions between all parties, it was amicably agreed that Paul relinquish the baton.

Les Lambert, Business Manager of the Skyrockets, told the MELODY MAKER on Tuesday: "All the boys, personally and collectively, would like to thank Paul publicly for his grand efforts on behalf of the band in the past, and we wish him the very best of luck in the future."

"When we realised, after long discussions, that the break had come between Paul and ourselves, we knew that it was going to be no easy task to find a musician who could step worthily into his shoes."

"Our unanimous choice ultimately fell on that brilliant young modern musician, Woolf Phillips. Paul Fenoulhet, interviewed by the MELODY MAKER, said: "I handed in my resignation as long ago as September 5, and learned

this Monday—November 3—that it had been accepted. I have no quarrel at all with the boys, and think they are a great bunch of musicians."

"But my honest feeling has been for a long time that the band is getting too commercial, and I am tremendously keen on progressive modern music."

"I wish Woolf Phillips every success in his new job, as I admire him tremendously as a person and a musician."

Asked about his future plans, Paul said: "I haven't any. The first thing I must do is to take a holiday. Believe me, I need it."

ROYAL MARCH

Woolf's new appointment means that he will have to give up his own band, which he formed about a year ago.

He will take over the baton for the London Palladium show on Monday week (November 17), and radio listeners will have their first chance of assessing his qualities as a conductor when he fronts the Skyrockets for their fortnightly "Rhapsody" broadcast on the following day (18th).

His first outside public appearance in front of the band will be at the Water Rats Annual Dinner and Ball, on November 23, at the Dorchester.

The handling of Monday's Command Performance by Paul Fenoulhet and the band was an outstanding success, as was also the special "Royal Command March" which Paul wrote for the occasion, and which was broadcast the next morning by the Skyrockets.

British Musicians and the A.F.M. Recording Ban

RECORDING BAN

SUPPORT OR

OR

"BLACKLEGS"?

FIRST indication of the probable attitude of British musicians to the forthcoming ban on recordings by the American Federation of Musicians was given to a meeting of the Waterbury branch of the Musicians' Union last Sunday (2nd), by Mr. Hardie Ratcliffe, Assistant General Secretary of the M.U., and Secretary of the D.B.D.A.

The previous American strike was won by the musicians, he said, with the assistance of melody-makers in Britain. Although he made it clear to his listeners that the National Executive of the M.U. had not yet considered the matter, he added this trenchant pronouncement:

"The choice would be either to support the American musicians again or allow recording bands in London to cash in on the American market by making 'scab' records that would help to break the new strike—and I think that British bands would not want to be 'blacklegs.'"

Hardie Ratcliffe amplifies this remark in the first issue of the "D.B.D.A. News Letter," which we have been privileged to see. In an article which he contributes on the recording strike, he writes:

"A serious problem may confront British bandleaders and musicians. It has been suggested... that British bands should grasp the opportunity to capture the American market for their records; that preparations are being made by recording interests to make Britain the 'blackleg' centre for manufacture of 'scab' records to break the American strike."

"During the last strike, the Union here took action to support it. This time, though decisions have not yet been made by the Union or the D.B.D.A., the same thing may happen. Leaders should be cautious about making commitments to record, since they may find themselves unable to do so."

REX STEWART IS IN EUROPE

FAMOUS American jazz trumpeter Rex Stewart and his Sextet arrived in Europe last week, as exclusively forecast in this paper three months ago. This newly organised combination arrived in Sweden on October 27 to commence a tour of Sweden, Denmark, Norway, Hol-

land, Switzerland and Belgium, and reports already to hand indicate that Continental jazz fans are turning out in strength to hear the great Negro trumpet player who was for so long associated with Duke Ellington's Orchestra and previously with Fletcher Henderson and McKinney's Cotton Pickers.

Line-up of the group consists of Rex on trumpet, fronting Sandy Williams (trombone), Johnny Harris (clarinet), Vernon Story (tenor), Don Gals (pno.), Bill Houston (bass), Ted (Please turn to page 3)

GRAND BILL FOR No. 1 RHYTHM CLUB OPENING

JAZZ enthusiasts can anticipate an exciting afternoon's entertainment when, on Sunday next (9th), at 3 p.m., the No. 1 Rhythm Club reopens in grand style with an outstanding programme of musical attractions, at Mac's Club, Great Windmill Street, Piccadilly, W.

After a welcoming send-off by MELODY MAKER Editor Ray Sonlin, the proceedings will continue with a record recital presented by president Rex Harris, giving a history of the Club and its famous guests on wax.

Dixieland celebrity Harry Gold and his famous Pieces of Eight will next take the stand for a special session of his down-to-earth and righteous type of music.

This will be followed by a Club Jam group, including such instrumental stylists as Derek Neville (alto clarinet), Bobby Mickelborough (trombone), Humphrey Lyttelton (cornet), Dill Jones (piano), Ike Isaacs (guitar), and Roy Hartley (drums).

In addition to this all-star line-up, the MELODY MAKER is able to announce a further and sensational attraction with the personal appearance of Luther Henderson, Lena Horne's famous pianist, who will delight the fans with some piano solos in the modern American idiom. Sincere good wishes for the success of the new No. 1 Club have been received from Bill Elliott, who originated the Club and the movement in 1933.

BRAITN'S dance music profession is well represented over the radio when, on November 20, the Nation celebrates the wedding of Princess Elizabeth.

Bands scheduled to broadcast on this historic occasion include Eddie Carroll, 1.30 p.m.; Cecil Norman, 3.30 p.m.; Tommy Sampson, 5.45 p.m. (all Light); and Bunny May, 9.30 a.m.; and Frank Weir and his Lansdowne Restaurant Orchestra, 7 p.m. (Home).

AT THE TIN PAN ALLEY BALL



Everybody who was anybody attended the music-publishing contact men's Tin Pan Alley Ball at the Lyceum, Strand, last Thursday (30th), when a great time was had by all. Excellently organised, the show was a triumph of goodwill and reflects great credit on hon. secretary Reg Evans and his committee colleagues. "M.M." photos here show (above): George Elrick, Maurice Winnick, Joe Loss and Sid Green in a cheery group. (Right): Mr. and Mrs. Harry Lewis—Yera Lynn and her clarinet-star husband, to you. (See *Sonny Quaver's Gossip*—page 3.)



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Rex Harris reviews last week's Radio

I heard...

BLUE ROCKETS putting some force into their M.W.V. airing...

HAL GRAMAM in the "Northern Palms" series as I was idly flicking over the dial...

EDMUNDO ROS from 10.47 p.m. and cut in on "S. Am. Take It Away"...

ARTHUR YOUNG'S fifteen minutes of Piano Playtime, whose good taste put me in good mood for the day...

JOE LOSS and a mighty fine broadcast... must hand it to Elizabeth Batey for diction, conviction, action and attraction in her only solo number...

ACCORDION CLUB on an empty stomach, putting my lunch off till 2 p.m....

guitar 33-ins... Four Monarchs gave me "Bubbles" again, or is it their sig. tune? Anyway it's always welcome so far as I'm concerned...

FOUR OR FIVE TIMES, and have much pleasure in assuring Charles Maycock that I have no quarrel at all about his "Honeysuckle Rose" choice...

AL FLUSH, who started off with a bang, and then gradually worked up to a tremendous zero...

JAZZ CLUB and the personal appearance of Elizaide... was irrationally disappointed not to hear him play, but could hardly have expected him to pick up the threads with a mistress he discarded 16 years ago...

HUMAN TOUCH by announcer of Ronnie Munro's programme, who congratulated him on his fatherhood of Miss Munro 30/10/47...

SEE HOW THEY AIRED:

Table with columns: Place, Band, Hrs, Mins. Lists various radio stations and their broadcast times.

Air-time allotted to 100 bands during the 6 months between April 27 and October 25 inclusive,

is shown by this list, compiled by reader BILL BADLEY

Table with columns: Place, Band, Hrs, Mins. Continuation of the radio broadcast schedule.



Famous composer-pianist and jazz-pioneer Fred Elizalde, in London for the performance of his great new classical work "Second Concerto" at the Central Hall, Westminster, looked into the "Jazz Club" broadcast on Saturday (1st), and spoke over the mike. Afterwards, the "S.M." snapped this informal group with (l. to r.): Mark White, Billy Munn, Mrs. Stanley Nelson and friend, Fred Elizalde, Sid Phillips and Stanley Nelson.

Brunswick's Small-Band Swing Spate

Edgar Jackson's Record Reviews

More to the point is the general effect created by friend Joe's singing of songs which are either good in themselves or which, if they are not so good or have become hackneyed, are refreshed by his original and ingenious treatment of them.

THE JOE MOONEY QUARTET... Tan For Two (Youmans, Caesar) (V. by Joe Mooney and ensemble) (Am. Decca W73769).

THE JOE MOONEY QUARTET... Warm Kiss and Cold Heart (Fisher, Roberts) (V. by Joe Mooney) (Am. Decca W73771).

THE JOE MOONEY QUARTET... Mooney (accordion) with Andy Fitzgerald (clar.); Jack Motop (gitar); Gato Frega (bass).

THE KING COLE TRIO... Babs (Ah!ert, Young) (V. by "King" Cole and trio) (Am. Decca 93596).

THE KING COLE TRIO... Are You For It? (Cole, Sigman) (V. by "King" Cole and trio) (Am. Decca 93551).

THE KING COLE TRIO... Nathaniel "King" Cole (pno.); Oscar Moore (gitar); Wesley Prince (bass).

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Tel.: Temple Bar 2448

Editor: RAY SOMER

Bands and Basic Ban

THE abolition of the basic petrol ration has caused much distress in musical circles—particularly among professional and semi-professional gig bands in country districts who rely exclusively on motor transport.

Typical of the letters that have flooded the MELODY MAKER since the Ministry of Fuel's announcement, is the following communication from Fred Bruce of Billy Vaughan and his Band, of Pavenham, Beds. who writes:—

"During the war I was refused an issue, and had to resort to hire cars, which used 400 per cent. more petrol and did rough journeys per gig. This time I had hopes that some concession would be made for the small band.

"We are getting near to the end of freedom of travel and the end of our basic, and would be very glad if you will take this point up from a national angle, as there are thousands of small bands in our position with a large following of country folk who have no other form of relaxation."

Readers need not fear that this important matter has gone unnoticed. Both the MELODY MAKER and the Musicians' Union have taken up the cudgels in the musicians' interest, and, while we are not going to be so optimistic as to say that all musicians will get as much petrol as they want, we can assure our readers that sympathetic consideration will be given to all individual applications on the part of musicians for petrol. These should be addressed to the local Regional Petroleum Officer, and sent, together with the registration book of the car, on the requisite Application Form which may be obtained from any post office.

When the facts outlined in Fred Bruce's letter were put before the Ministry of Fuel and Power, a spokesman told us: "The fact that musicians—and all people similarly placed—might engage a hire car, and thereby appear to use more petrol, is not sufficient justification to warrant the rescinding of the ban on basic petrol."

But it was after that that this spokesman assured us that individual applications will be carefully judged on their merits, and we advise all our readers to send in their applications at once.

Proof that the Musicians' Union is not—as some of its detractors seem to think—only concerned with rates of pay, is evidenced by the fact that the National Executive has already made an official approach to the Ministry of Fuel and Power on behalf of its members whose work is seriously penalised by the petrol ban.

Discussing the matter with the M.U., the MELODY MAKER was informed that musicians in some parts of the country have already been granted allowances of petrol to carry on with their work, but there is at present no general ruling.

The importance of music as a means of keeping up morale in times like these cannot be overstressed. We appreciate to the full the seriousness of the economic position which has led to the Government cutting out petrol for private motoring, but the dispensing of music to factory-workers, farmers and other production stalwarts at the present time should certainly not come under the heading of "pleasure" motoring.

Air-Times

THE industry of reader Bill Badley, of Ripon, Yorks. has produced something over which argument will rage loud and long—a list, compiled over the last six months, of all the broadcasting times of Britain's dance bands, which we reproduce on page 2 of this issue.

Comparisons are odious, but we will merely point out some obvious oddities—that Ted Heath and Cyril Stapleton occupy tenth and eleventh positions, respectively, with less broadcasting time than Nat Allen, Harold Geller, Howard Lucraft and Reg Purslove.

In the cases of bands such as the Squadronaires (30th place), Eric Winston (45th), Nat Temple (58th) and Ronnie Munro (60th), their summer seasons at Butlin's Holiday Camps may have restricted their availability but this argument cannot be applied to Heath or Stapleton, nor, indeed, to such other excellent combinations as Buddy Featherstonhaugh (67th), Harry Hayes (83rd), Vic Lewis (47th) or Harry Parry (52nd).

Here, at any rate, is some indication of how air-time is being apportioned to dance bands. It is, to say the least of it, most revealing!

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PETRILLO PUTS BACK THE CLOCK

From Our New York Correspondent
Leonard Feather

THE clock has turned back five years, and once again the American billion-dollar recording industry faces the situation that confronted it on midnight of July 31, 1942, when the making of records and transcriptions ceased throughout the United States, starting a period of more than two years of silence in the Victor and Columbia studios and a gap of fifteen months or more in other companies' activities.

This time the deadline is New Year's Eve, 1947-48, and the situation is more serious for two reasons. Last time the union stopped all recording, the war was on, and record companies had very limited production facilities, so they were able to bridge the gap with a small number of releases. And last time the A.F.M. left at least some hope of negotiation, whereas this time Petrillo has been quoted as saying "No more records ever again—we won't help the instrument, that will eventually destroy us."

This statement may remind you of the days in the early history of the industrial revolution, when manual workers would destroy and sabotage machines in the hope of stopping the machine age. You may say that no matter what happens, if the people want records, then they're going to get them, and you can't put a billion-dollar industry out of business with a stroke of the pen.

WELL, let's look at the situation more closely and see what hope the future holds out. The reason for the ban is that, after the end of this year, the union's contract with the various record companies, whereby the union receives a royalty on every record sold, expires and cannot be renewed, as the recently passed Taft-Hartley anti-labour law forbids the paying of such fees to any unions. The musicians' union will thus lose a possible income of half a million dollars a year, which it stated was being used to provide work or relief for unemployed or aged musicians.

Last time the ban was on, from August 1, 1942, until the first company (Decca) agreed to sign late in 1943 on the union's royalty terms, there were numerous attempts to circumvent the situation. Mysterious recordings cropped up which allegedly had been made in Mexico, outside the U.S. union's jurisdiction. Frank Sinatra, Perry Como, Dick Haymes and Bing Crosby, forbidden the use of union musicians to accompany them, made "a capella" records of the current hit songs, using a choral group as background.

Bing had to get special permission to do even this, since he happens to be a member of the musicians' union, but in view of the fact that he doesn't and didn't perform as a musician on the records (he's in the union as a drummer!) he was given permission to sing.

Bing will be hard hit by the new ban, since transcriptions as well as records are affected, and Bing's big weekly radio show is transcribed. Bing doesn't want to do the show live, because when you record a programme you can go on making retakes until you get a perfect show. So Bing and other top radio stars who use this method of putting their shows on the air will be stymied.

WHEN Petrillo made his "never-again" pronouncement a couple of weeks ago it was predicted that there would be a rush to do all the recording possible between now and December 31, in order to stock up with a sufficient quantity of releases to dribble out over an indefinite period. The trouble about this, of course, is that nobody, no matter how closely they work with the song publishers, can tell what all the hit songs will be three, six, nine or twelve months ahead.

Anyway, the rush to record hasn't yet been quite as striking as was expected. Some of the major companies are planning to get a lot of extra sides in by all their top artists, but most of

them claim they have enough material already to last a long time. For example, when Duke Ellington left Victor a year ago to join Musicraft, he had about forty sides unreleased on the former label. To-day, a year later, there are still more than thirty unissued Ellingtons available to Victor.

The smaller record companies are in a tough spot. Some of them have the advantage that they specialise in jazz or race and hill-billy material, in which the topicality of the tunes is far less important. But most of these independent disc producers haven't the money to go in for a lot of recording. Nowadays, with the increased cost of studios, processing, musicians, etc., it costs the best part of \$1,000 to cut four sides with an average-size band.

Wild rumours have been spreading that Columbia and other companies will combat the situation by dropping all but their top artists and concentrate on building up a good library of releases by their sure-fire names. Actually this may happen in some cases. Then, again, there has been speculation regarding the possibility of recording in various territories outside the U.S. where Petrillo cannot control the situation.

WHATEVER happens, there can be no doubt that the record companies will put up a big, long fight; there is too much at stake for them to take the situation lying down. The general feeling here is one of quiet anticipation rather than panic. Everybody feels that either a compromise of some kind will be reached with the union, or the Government will be forced to step in and take steps to relieve the deadlock.

The union's most cogent talking point is the fact that so many people are making money out of records in a way that doesn't benefit the musicians. Out of 1,000 radio stations in the United States it's safe to say that 900 rely largely on the playing of records over the air for a major part of their broadcasting time. The disc jockey business has become fantastically important.

Neutral observers have pointed out that the fair solution to this would be to have the radio stations or disc jockeys pay a fee every time they play a record on the air. But Petrillo is more concerned with the fact that every record programme on the air means that much less time is devoted to live music by local musicians who get paid directly, and in this he has a good point.

TO-DAY it has reached the point where countless celebrities are in the disc jockey field. Paul Whiteman is heard over an entire network every afternoon from 3.30 to 4.30, playing records and reminiscing breezily about old friends, interviewing numerous celebrities (the interviews are transcribed on a portable recorder and played back on the air). Kate Smith broadcasts a daily quarter-hour show featuring only her own records. Bea Wain, former Hit Parade singer, and her husband, André Baruch, have two disc-jockey shows a day together on a big station in New York, W.M.C.A.

This same station plans to put on a show with Duke Ellington as the platter chatterer, every night for an hour from midnight, starting January 1. They are also negotiating with Harry James to become a jockey.

Personal Points: STEVE RACE

Born in Lincoln, 1921, Steve Race studied piano and composition at the Royal Academy of Music, and for a time worked as a member of the MELODY MAKER staff. In 1941 he joined the R.A.F., and while in the Service did countless arrangements for Phil Green's concert orchestra and Dixieland band on the "Music Society of Lower Basin Street" programmes, the Squadronaires, Sky-rockets, Ted Heath's "Top Ten" shows, Leslie Douglas, and a number of Dorothy Squires' record sessions. As a dance-band pianist, he has worked for Cyril Stapleton, Eric Winston, Oscar Grasso, Buddy Featherstonhaugh, and Wolf Phillips. He is currently broadcasting as pianist with the Harry Hayes and Howard Lucraft bands. Race has worked as accompanist for such vocalists as Denny Dennis, Avril Angers, Beryl Orde and Inga Anderson, and has written many point numbers for these artists. He is also in great demand as an accompanist for television performers.

Favourite Musicians: Lennie Tristano and Ralph Sharon.
Favourite Bands: Stan Kenton and David Rose.
Favourite Records: "Just a-Sittin' and a-Rockin'" by Stan Kenton; "Changing My Tune," by Artie Shaw.
Favourite Arrangers: Eddie Sauter and Pete Rugolo.
Favourite Composers: Wagner and Rachmaninoff.
Favourite Food: Curried rice.
Hobby: Collecting books.



Also on WMCA, and about 200 other stations all over the country, is the Tommy Dorsey show, which is the most complicated operation of its kind on the air. Tommy, while on the road with his band, somehow finds time once a week between one-night stands to get to a recording studio and record his announcements for more than sixty records. These transcribed announcements are then sent out on 16-inch, 33-speed discs to the various stations who have signed a year's contract to broadcast the show daily (some for one hour a day, others for two hours daily). The records, about which Tommy talks, also have to be sent to those stations that haven't got them in stock.

The stations, having both the records and Tommy's announcements for them, can put the show on at any time of day they like and insert their own commercial announcements between records by any local sponsors who care to buy time on the air.

TOMMY'S programme, for which yours truly has been the much-harassed musical director (i.e., selector of programmes) since last June, is the most all-encompassing thing you can imagine: it is heard on a lot of Southern stations where hill-billy music is in great demand, as well as on stations on numerous areas where the tastes are about as similar as chalk and cheese.

Neither Tommy nor the other disc-jockeys, despite the vast quantity of air-time they consume, will be badly hit by the recording ban in the selection of their programmes, since the record companies will not only have plenty of material to keep putting out new releases, but will also undoubtedly make available a lot of older stuff which had been lying dormant for years on their shelves, including quite a lot of good music that should never have been forgotten.

The amount grossed by people like Whiteman and Dorsey from these shows has been estimated at anywhere from \$100,000 to a million a year.

IF you think this is incredible, you might be equally amazed by the kind of money some musicians have been getting lately for record sessions. Illinois Jacquet, former Hampton Roadster player, who is the hottest attraction of his kind in the country to-day (simply because he plays freak high notes and conveys a tremendous sense of excitement), has been getting two thousand dollars a session for himself and is now re-signing at a thousand dollars a side!

Many musicians who a couple of years ago were practically obscure side-men in name bands are now getting anything from one to two thousand dollars a date.

On the other hand, many of the smaller companies, and even some of the larger ones, are still doing a lot of recording for flat scale, giving the leader \$82.50 per session and the side-men \$41.25. Only the artists who are in definite demand get these exorbitant salaries; those who are not yet in demand, and are anxious to get on records, usually are happy to record for scale.

They'd better do all they can in the next two months—because nobody, not even Petrillo, can forecast what's going to happen to the American recording industry in 1948!

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HEATH'S LATEST CAPTURE: WILL PRESENT RAY ELLINGTON AND SWING QUARTET

YET ANOTHER CAPTURE BY TED HEATH IN HIS DRIVE TO "CORNER" SOME OF THE BIGGEST SWING ATTRACTIONS IN THE COUNTRY IS THE NEW RAY ELLINGTON GROUP. ASSEMBLED BY THE FAMOUS SHOWMAN-DRUMMER-VOCALIST—WHOSE SINGING ON THE "ACCORDION CLUB" BROADCASTS HAS SET A VERY HIGH AND ORIGINAL STANDARD—THE RAY ELLINGTON QUARTET COMPRISES AN ALL-STAR LINE-UP WITH IMMENSE POSSIBILITIES. IT IS BEING MANAGED AND BOOKED BY TED HEATH THROUGH MUSIC ARTISTS, LTD.

The line-up brings to the drummer-vocalist's support those renowned figures of modernistic and original swing music. Cole-ridge Goode (bass); Lauderico Caton (guitar); and Dick Katz (piano).

The work of these three experts already places them in the forefront of the country's swing stars, but Ray Ellington promises that the amalgamation will bring an entirely original style—one which, he says, "will present jazz so that it is acceptable to everybody." It need hardly be said that, in addition to a number of very special arrangements, the Quartet is making a big speciality of various kinds of vocal offerings.

Famous dance teacher and figure of the theatrical world Buddy Bradley is taking a hand in the production of the new Ray Ellington offerings. First broadcast by the Quartet will be this Saturday (8th) in "Beginners, Please," and by some special organisation and quick transport work it will be seen and heard on television the same day.

Louis Jordan's "Let the Good Times Roll" is to be the signature tune which will usher in the Quartet on the air, and an idea of the kind of music it will feature can be gathered from the fact that "I'm Lost" and "The Three Bears" will be included in the programme on these first broadcasts.

WINSTONE'S BIG VOCAL CONTEST

A DEFINITE engagement next season at one of the Buitlin holiday camps, with approximately 18 weeks' guaranteed work, is one prize offered in the nation-wide search for a vocal star which is being launched by the Eric Winstone office, under the personal supervision of Eric's live-wire henchman, Harry Dawson.

Such famous B.B.C. artists as Denny Dennis, Alan Kane, Denis Hale, Johnny Green, Alan Dean, Julie Dawn, Terry Devon, Sally Browne, Benny Lee, Barbara Lea, Cab Kaye, etc. (subject to their engagements permitting) have agreed to make personal appearances wherever the contests are held, and also act as judges.

The finals, to be held in London, will carry a group of three famous bandleaders, together with a Buitlin representative, who will finally decide the winner of the competition.

Already many dates have been fixed in the North of England, Wales and around London, and readers should watch for local billing for the time and venue in which the contests will take place in their own area.



Ted Heath was best man at the wedding last Friday (31st), of vocalist-composer Paul Carpenter, to Miss Pauline Black, lovely daughter of the late impresario, George Black, at Brompton Oratory (London). This special "M.M." photograph shows (l. to r.): Ted Heath, Mrs. Black, Paul, Pauline, Mr. Black (the bride's brother), and little Valerie Heath (bridesmaid). Host musical London turned up, and the top-hatted, frock-coated ushers at the wedding were Heath cornermen Jack Parnell and Johnny Gray, and famous comedian Sid Field.

JOHN FIRMAN IS NEW FELDMAN CHIEF

THE dance band profession will hasten to congratulate popular John Firman, who has this week been appointed managing director of Messrs. B. Feldman and Co., the noted music publishers, of Shaftesbury Avenue, London. He succeeds Mr. Felix Slevin, who has now retired, but remains a member of the board of directors.

Mr. Firman now scales the peak of a music-publishing career that started when he joined Feldman's as exploitation manager in 1931. Prior to that date, he had already made a name as bandleader at London's Savoy Hotel, where he appeared for four years in the early twenties.

He subsequently continued his bandleading activities when he was appointed musical director of recordings made for the old Zonophone label, when he engaged and conducted many musicians who are today bandleaders in their own right.

As exploitation manager for Feldman's, songs he helped to establish as hits include "Lullaby of Broadway," "42nd Street," "Remember Me," "I Only Have Eyes for You," "September in the Rain," and the film tunes from "The Time, the Place, and the Girl."

John Firman comes of a musical family—his late brother Sid gained eminence as the first bandleader to play from the old ZLO broadcasting station at Savoy Hill, while Bert Firman was famous as a socialite bandleader in London and on the Continent before the war.

SHANE LEAVING FOR STATES

HAVING made a big name for himself since he started broadcasting six years ago, 25-year-old tenor vocalist, Cyril Shane, has decided to take a prolonged trip to America, to widen his musical experience, make contacts and visit his uncle in Brooklyn. He leaves on November 18 on the "Mauretania."

Cyril, who has sung with most of our leading bands, including Oscar Rabin, Gerald, the Skyrockets and Mantovani, is well known across the Atlantic through his gramophone records and has been assured of a warm welcome.

He was a commercial traveller until 1941, when a trial broadcast with Ferrival Mackey led to a firm career as a singer.

Although assisted and encouraged by many people, Cyril chiefly owes his success to Southern Music managing director, Dave Toff, who more or less discovered him and has been his guiding inspiration and best friend ever since.

CURTIS MENDE.—Chris Curtis, tenorist of Lew Stone's, Nat Gonella's, Carl Barritau's, George Elrick's, and several other leading bands, wants all old friends to write to him at North Ward 5, Harfield County Hospital, Harfield, Middx. Chris, who broke down some while back and was ordered a long rest from playing, spent many months resting at home, and has now been transferred to hospital for a further dose of treatment. In the same ward is Matt Ross, who used to play Novachord for Wally Chapman at the Dorchester. Old friends will join us in wishing both boys a speedy recovery.

CHANGES IN "Q.M." LINE-UP

A NUMBER of personnel changes have just taken place in the Bobby Kevin dance band aboard the a.s. "Queen Mary."

Eric Darby (piano) replaces Ken Moule, and will also spend some of his time fronting the band, as used to be done by Tommy Pollard (vibes), who has also left.

Harry Conn (alto and clarinet) and late of Carroll Gibbons Band) replaces Johnny Dankworth; and Harry Lammars (saxes and clarinet, late "Jiver" Hutchinson) is also in the new line-up.

Alfie Kahn (tenor sax, late Harry Roy, and just recently at the London Casino) takes over from Jimmy Kerr aboard the "Q.M." Bobby Kevin (drums) and George Garnett (bass), who have now made a number of trips aboard the famous liner, are staying on with the band, which is still sharing the dance band honours, aboard with the outfit presided over by piano celebrity Harold Fields.

London drummer Joe Watson, who has just joined Harold Fields and made his first trip to the States, writes us an enthusiastic letter about a day spent in company with Bobby Kevin, at Cozy Cole's drum school.

In a hectic few days ashore, Joe Watson and Bobby Kevin also spent some time with Charlie Parker's boys, and they describe the Parker drummer, Max Roach, as something right out of this world.

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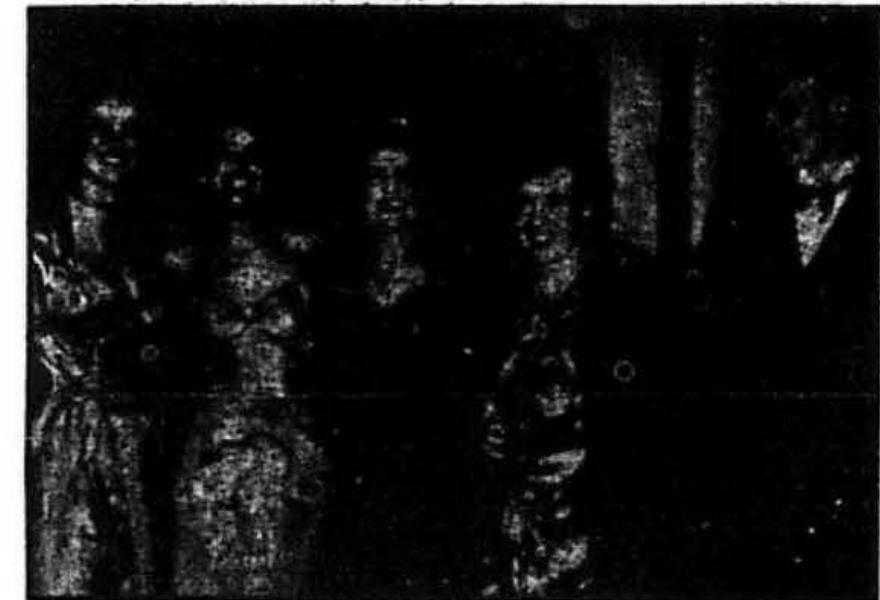
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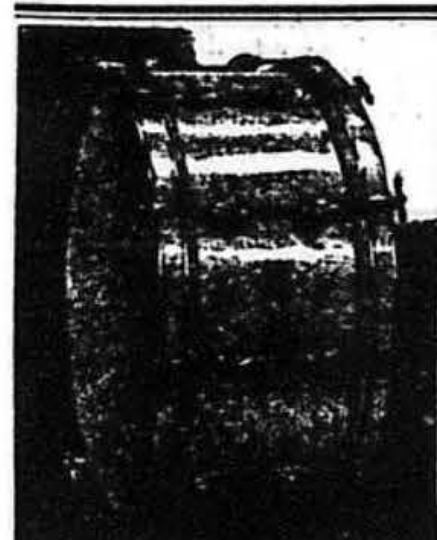
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SNAPPED AT THE ALLEY BALL

Three more "M.M." photos of last Thursday's Tin Fan Alley Ball. (Above, r. to l.): Television Chief Cecil Madden, B.B.C. dance music executive Mrs. Tawny Nelson, comedienne Maudie Edwards, and film-starlets Kay and Kim Kendall. (On right): A group including bandleader Les Ayling, Claude Robinson and accordion ace Wolmer, Gerni Kramer and Adrian Dantz. (Bottom right): Hon. Secretary Reg Evans and voluntary programme-seller Gloria Brent, who acted as host and hostess for the Ball.



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MUSICIANS WANTED

AN urgent telephone call on Tuesday from bandleader Eddie Shaw, in Belfast, asked our aid in finding him a good first trumpet for his band at the Plaza Ballroom, Belfast, to start immediately.

Eddie offers a congenial job at good money to the right man, and has several broadcasts in hand.

Any trumpet player interested should contact Eddie at once either by writing or wiring him at the Plaza Ballroom or telephoning him at Belfast 25294 (the Plaza) or 21001 (the Grand Central Hotel, where he lives). The "M.M." also knows of several jobs going in the North for good alto and tenor saxophonists. Reed men should write at once to Jerry Dawson, MELODY MAKER, 24, Oxford Rd. Manchester.

CALL SHEET

(Week commencing November 10)

- THE BLUE ROCKETS. Eldorado Ballroom, Leith.
- Blanche COLEMAN and Girls' Band. Pier Ballroom, Redcar.
- Dr. CROOK and Crackpots. Palace, East Ham.
- Nat GONELLA and New Georgians. One-night Stands, Derby.
- Henry HALL and Band. Palace, Grimsby.
- Ken HARVEY. Theatre Royal, Birmingham.
- Joe LOSS and Band. One-night Stands, London Area.
- Felix MENDELSSOHN and Hawaiian Serenaders. Hippodrome, Golders Green.
- Syd MILLWARD and Mitwits. Granada, Tooting.
- Harry ROY and Band. Empire, Edinburgh.
- STARDUSTERS. Seaburn Hall, Sunderland.



JOY FOR BOBBY.—If the pleasant singing of young vocalist Bobby Joy seems to be better than ever at the moment, it is no doubt due to a visit from the stork on October 29, when his charming wife, one-time "Picture Page" television-announcer Paddy Bath, presented him with a son weighing 6 lb. 8 oz., to be called Timothy. Congratulations to them both!

CROSSLEY WITH CHAPMAN.—In pre-war days with Henry Hall, guitarist-vocalist Ken Crossley has now joined Wally Chapman's band at the Dorchester Hotel. His many professional friends will hasten to congratulate Ken who, having suffered grueling treatment in a Japanese P.O.W. camp, well deserves this welcome West End break.

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F. S. PALMER

PUBLIC NOTICES

THEATRICAL EMPLOYERS' Registration Act, 1926. Notice is hereby given that District Auditors Boardman, residing at 17, Strand, London, E.C.4, and carrying on business under the name of Betty Stanley's Entertainment, intends to apply to the London County Council for registration under the above Act. Dated this 30th day of October, 1947.

THEATRICAL EMPLOYERS' Registration Act, 1926. Notice is hereby given that Laurie Mitchell intends to apply to Leeds City Council for registration under the above Act. Business to be conducted under the name Laurie Mitchell Productions at 5, Stanmore Hill, Burley, Leeds 4. Dated October 18, 1947.

SPECIAL NOTICES

EXPERIENCED Dance Promoter, Dance Contest winner, needs ballroom or situation; could buy shares in business; own amplification.—Box 906, "M.M."

LONDON SWING Musicians' Directory and Diary now available, 5/6 or 5/3 post free from London Swing World, 15, City Rd., E.C.1.

THE CHAS. BERRY Quartet (late George Evans, Mendeleson, etc.) now in residence Court Royal Hotel, Southampton. Vacant Christmas fortnight; anywhere, preferably Northampton area; S/D. can suggest.

PERSONAL

WHAT'S HAPPENING in America? Keep in touch with the world's leading music-makers through their own magazines sent direct to you. We can arrange special subscriptions for Etude, Metronome, Down Beat, Orchestra World, Music Digest.—Send for details to A. Thomas and Co. (M.M.), 22, Westcliffe Drive, Blackpool.

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GEORGE E. BEAUMONT proudly announces the transfer of his West End School of Music to larger and better premises at 19, Great Newport St., W.C.2 (one moment from Leicester Square Tube Station). Phone: Temple Bar 4267.

STAN JACOBS (Saxophonist)—"Glendevon," London Rd. East, Asham Bucks

CLUBS

AMERICAN Jazz Society (est. 1939) invites new members. Free photographs; monthly magazine; records, books.—Write: Secretary, 81, Chancery Lane, London, W.C.2 (S.A.E.)

AT COOK'S FERRY INN, Angel Rd., Edmonton, buses 24, 24B, 84, 102, 144. A Grand Jazz Meeting every Sunday, 7.30 p.m. Licensed bar. Next Sunday: Freddy Randall and his Band, and the Original London Blues Blowers. Admission: 2/6, members 1/6.

FELDMAN SWING CLUB, 100, Oxford St., W.1. Next Sunday (20th), 8.15 p.m.: Noted Greenberg, Johnny Denmark, Jimmy Skidmore, Willie Solomon, Jack Fallon, Carlo Krahmer, etc.—Free membership, send 5/- and S.A.E. to Secretary, 9, Oakleigh Gdns., Edgware.

RED BARN Jazz Club, next meeting Monday 11th, 7.30 p.m.—"Red Barn" Hot: Berncular, Jazz recital and session, with George Webb, Wally Fawks, Harry Brown, Bud Valis, Rex Higgins, etc.

SOUTHWALL SWING CLUB, November 8, 7.30 p.m., at Community Centre, Rectalast, Stuart & Allan; swing show by "The Modernaires."

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AUREY FRANKS, personal tuition. Alto and Tenor Sax; also hot choruses for Alto and Tenor Sax.—S.A.E.: 172, The White House, Regent's Park, N.W.1.

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Vacancies advertised are restricted to persons or employments exempted from the provisions of the Central Employment Office, 1947.

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ACCORDIONIST seeks perm. in London; read, busk; good orders only. Box 1028, "M.M."

ALTO—Accorn 4188.

ALTO, CLARINET and Drummer, will separate.—Box 3669.

ALTO Tenor Bass Drums, transport library.—Liberty 4913.

ALTO/TENOR—Sav Davis, Gt. Oxford St.

ALTO/TENOR—Harvey 6524.

ALTO/TENOR/Clar.—Mac. 3099.

ALTO-VIOLIN, lead/clar. (pro.)—Mountain 6164.

BALLOON MANAGER desires change; smart appearance, age 35; anywhere considered.—Box 9099, "M.M."

BASS—Benjamin, Bristol 1478.

BASS—Baron, Fulham 6789.

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DRUMMER, read, own transport.—Sevens, Oranswood 4792.

DRUMMER, evenings.—Derwent 4643.

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PIANIST—Holmes, Hampstead 2188.

PIANIST, "M.M." individualist, requires gigs or perm.—Ealing 6392.

PIANIST, library.—Larkwood 1211.

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TENOR/CLAR., Buddy Gower.—New number: Enterprise 4972.

TENOR/SAX, car.—Hou. 2108.

TENOR SAX/Flute, read, busk.—Ray, Bar. 3295.

TENOR SAX/Clar./Pianist with name Band, vacant from Nov. 10; resident or tour.—Box 9698, "M.M."

TENOR SAX—Don Oliver, Cro. 4694.

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BAND of H.M. Royal Marines (Chatham Division), Musicians required, double-handed men preferred, single-handed men must be solo performers.—Apply: Director of Music, The Band of H.M. Royal Marines (Chatham Division), Royal Marine Barracks, Chatham.

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MISCELLANEOUS

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Leader of the Band



MRS. WILF HAMER Formerly a professional dancer and variety artist...

Jerry Dawson's GOSSIP

CONGRATULATIONS to Jack Mc-Govern saxist Harry Dunn, whose wife, on Friday last, presented him with their sixth child—a son...

SOME new faces are to be seen on the bandstands at Sherry's, Brighton, this week.

Les, who before the war toured the Continent for two years with Josephine Baker and who played for a time with an American band in Sydney...

MUSIC AGAIN AT LEWIS'S LIVERPOOL

IN pre-war days the Tudor Restaurant at Lewis's store in Liverpool was noted for the quality and modernity of its music.

Scotland

GLASGOW The specially summoned meeting held by Glasgow branch M.U. to consider the new gis rates was responsible for one of the largest turnouts of recent years.

COLLINS OPENS AT CHORLTON

FRESH from his successes at Prestatyn Holiday Camp, Norman Collins and his band opened on Monday last (3rd) at Chorlton Palais de Danse...

Burmese Guitar for Southend

POPULAR Southend leader Stan Pease, now in his second year at the Mecca Olympia Ballroom, has secured the services of sensational Burmese guitarist, Cedric West.

CASSIDY AUGMENTS

EMBARKING upon a new policy of nightly dancing, Larry Cassidy has recently reorganised his band at the Blue Bell Hotel at Scunthorpe.

NOW working at the Lido Ballroom, Elgin, Morayshire, is a four-piece band directed by altoist Joe Crossland.

THE newly formed South Lancashire Rhythm Club held its first meeting on Tuesday (4th), at Stock and Chapman's instrument store in Oxford Road.

SALTHOUSE IN AT MC LIDO

IN succession to Cyril Bodie, altoist Eric Salthouse opened with his own band on Saturday last at the Lido Ocean Palace, Manchester.

Under Eric's leadership are Eric Salthouse (alto); Ed Taylor (drums); Sam Langley (bass); Fred Dickenson (alto); Sam Salthouse (tenor); and trumpet-man John Kennesley and Jimmy Leach.

ART. ROWBERRY RESTARTS

THIS Saturday (8th), Arthur Rowberry opens with his new band at the New Midland Hall Ballroom, Birmingham.

Featuring a "sweet style" of music, the band will consist of Rowberry (piano); Len Baber (bass); Tony Kinner (drums); Bill Harris (alto); Lem Cochrane (alto); and Val Parley (tenor).

BLUE SOCKETS IN SCOTLAND.—Opening at the Eldorado Ballroom, Leith, on November 11, the Blue Sockets will spend two weeks playing for their Scottish fans.

It will be remembered that in Scotland the Sockets pulled in tremendous crowds at Green's, and enjoyed a triumphant tour of the big hotels in the Highlands.

CORNWALL.—Following her successful summer season at Newquay, West of England lady-leader, Betty Burdwood, is now doing one-night stands throughout Cornwall.

Introducing "Continental" ELECTRIC GUITAR Straps—Invention & Spanish A new range of Electric Guitar Straps has been perfected by British Music Strings...

ACCLAIMED BY DEALERS AND CUSTOMERS ALIKE The "RUPERTVOX" Magnetic Head for Guitar This exciting Pick-up permits MORE brilliant tone, SHARPER volume, without distortion...

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EDINBURGH. RENEWING ties formed during a year's post-war association with the Leith Hall, the Broadway Swingers have opened at the Eldorado Ballroom, in succession to George Piddell's orchestra.

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