VOL. 23 No. 744

NOVEMBER 8, 1947

[Registered at the G.P.O. ]

THREEPENCE

# LIPS TO LEAD S



You're right! Lenn Horne is the girl-but that's not L at the piano. Instead, "M.M." reporter, Laurie Hench "depping," while America's No. 1 song stylist sings to

band, 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. The Melosy 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-Elysées, Paris, after

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 "Mauretania" at Southsmpton. She was accompanied by her husband, Lennfe Hayton, and planist Luther Henderson. type of show calculated to appear 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

# LENA HORNE HERE 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 CHANGE OF LEADERSHIP FOR THEIR BAND, AND IN PAUL'S PLACE HAVE APPOINTED NO LESS A PERSONALITY THAN YOUNG BANDLEADER-TROMBONE-ARRANGER, WOOLF PHILLIPS.

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

# SUPPORT

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

The previous American strike

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

Hardle Ratcliffe amplifies this remark in the first latue 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 bands about grasp the opportunity to capture the American market for their records; that preparations are being made by recording interests to make Britain the 'blackleg' coeffe for manufacture of 'seab' records; to break the

ing interests to make Britain the blackleg coeff for manufacture of seah 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. Lenders should be cautious about making commitments to record, since they may find themselves unable to do so."

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 preeminence 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 "But my honest feeling has

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.

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 worthly into his shoes.

"Our unanimous choice with-mately fell on that brilliant young modern musician, Woolf Phillips." Paul Fenouthet, interviewed by the Melody Maker, said: "I handed in my resignation as long ago as September 5, and learned

"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.

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

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 Paliadium 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 bandling of Monday's Command Performance by Paul Fengulhet and the band was an outstanding success, as was also the special "Royal Command March" which paul wrote for the occasion, and which was breadcast the next morning by the Skyrockets.

# **GRAND BILL FOR** No. 1 RHYTHM CLUB OPENING

JAZZ enthusiasts can anticipate AZZ enthusiasts can anticipate an exciting afternoon's entertainment when, on Sunday next (9th), at 3 p.m., the No. 1 Rhythm (lub 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 MARKE Editor Ray Sonin, 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-carth and righteous type of music.

This will be followed by a Club jam group, including such instrumental stylists as Derek Neville (alto. clarinet); Bobby Mickleborough (trombone); Humphrey Lyttelton (cornet); Dill Jones ipiano); Ike Isaacs (guitat); and Roy Hartley (drums).

In addition to this all-star line-up,

Isaacs (guitat); and Roy Hartley (drums).

In addition to this all-star line-up, the Melony Maker is able to announce a further and sensational attraction with the personal appearance of Luther Henderson, Lena Horne's famous planist, who will delight the fans with some plano 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.

BRITAIN'S dance music pro-fession is well represented over the radio when, on November 20, the Nation celebrates the wed-

ding 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. (Bome).

PAMOUS 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, Holmey's Cotton Pickers.

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

# AT THE TIN PAN ALLEY BALL



Everybody anybody attended the music-publishing contact men's Tin Pan Alley Ball at the Lycoum, 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 col-leagues. "M.M." photos here show (above): George Elrick, Maurice Winnick, Joe Loss and Sld Green in a cherry group. (Right): Mr. and Mrs. Harry Lewis-Vera Lynn and her clarinetstar husband, to you. (See Sammy Quarer's

Gussip-page 3.)



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# heard.

BLUE ROCKETS putting some force into their M.W.Y.W. siring . . . apart from slick general performance a lot of music was put into the works by tenor, alto and clarinet; last named with delicious limpidity for "Mam'selle." — October 28, Light,

\* \* \*

HAL GRAHAM in the "Northern Palsis" series as I was idly flicking over the dial and waiting for Edmundo Ros, and cut right into the "Bun in the Morning" quote intro. to "Big Wig in the Wig-Wam"... reception a bit hissy, but thought arrangement of "Black Eyes" had originality and charm... Fred Perrari's singing in "My Lovely World" and "Sorrento" indicated training as operatic singer, which is meant in operatic singer, which is meant in complimentary sense . . . "Oarden in the Rain" incorporated "On the Air," as a tribute to Carroll Gibbons, which was nice gesture . . . clean arrange-ment and an execution which sounded as though everybody put heart and soul into it.—October 29, Northern Regional, 10.20 p.m.

# \* \*

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

... what happened to balance for next announcement? Voice completely next announcement? Voice completely drowned by plano . . "Jack, Jack, Jack, Jack," a gay and infectious new number to me . . . forgive me, Edmundo, if I suggest that there is mystery and thrilling appeal in your singing, and that glamour is best preserved without a personal announcement . . I may be hypercritical, but at least I'm not hypocritical.—Oct. 29, Light, 10.35 p.m.

ARTHUR YOUNG'S fifteen minutes of Piano Playtime, whose good taste put me in good mood for the day . . . tops for me were Templeton's "Bach Goes to Town" and variations of the theme of "Sweet Georgia Brown" . . . last named I classified as hot/ concert/Tatum/Bach/Rubenstein, but dam' the classification: it was a joyous piece of listening.—October 30. Light, 11 a.m.

# \* \* \*

JOE LOSS and a mighty fine broadcast . . must hend it to Elizabeth Batey for diction, conviction, setion and attraction in her only solo number, "S. Am. Take It Away"...
to the sax section so silkily smooth
in their "Pirst Love," and to Howard
Jones, a male singer who sounds like
one..., think their double act in one . . . think their double act in doing things better than you comes over the air with as much folds as over the air with as much eddr as the visual act, and that's saying some-thing. . rather cared for Billy McGuffy's plano "Voo-Doo Moon," but he could have had better maracca support. . It was a good show, Joe, and . . be matey, more Batey. —October 30, Light, 12.15 p.m.

\* \* \*

ACCORDION CLUB on an empty stomach, putting my lunch off till 2 p.m... but glad I put in my thumb and pulled out a Plomey: that master of self-deprecation compering from his upholstered cellar ... Ray Ellington pulled off a grand impression of ad lib-ing to 12-bar blues "Let the Good Times Roll": much preferred it to sophisticated

# Rex Harris reviews last week's Radio

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

17-year-old Philippo can certainly push those accordion buttons around: I'm no Ralph Hill, but thought his version of Mendelssohn's "Rondo" showed no Ralph Hill, but thought his version of Mendelssohn's "Rondo" showed elegance and great promise... "One Bass Hit," a showcase of virtuosity from maestro, or as Plomley put it: "The Pallon Returns"... Tito Burns and sextet at their best in Tito comp. "Yvonne," and must spot guitarist Pete Chilver again... any chance of an evening repeat for this varied and live entertainment? It has the authentic Chilton/Plomley hallmark.—October 30, Light, 1.30 p.m.

FOUR OR FIVE TIMES, and have much pleasure in assuring Charles Maycock that I have no quarrel at all about his "Honeysuckie Rose" all about his "Honeysuckie Rose" choice, and congratulate him upon the use of classic Victor Jam Bession, which includes one of Dorsey's finest sliphorn solos . . . I quissed fourteen housewives who heard this broadcast: six said, "Nice variety," two said, "Liked Biephane." one said, "What was that horrible euphonium thing at the end?" (sorry, T. D.), three thought anything by Benny Goodman must be good, and two were surprised that it was actually the same tune throughout . . I see what you have to cope with Charles . . more power to your elbow, and keep on the Honeysuckie Biandard.—October 39, Home, 3 p.m. Home, 3 p.m.

AL FLUSH, who started off with a bang, and then gradually worked up to a tremendous zero . . a most effective "Sentimental Journey" riff effective "Sentimental Journey" riff intro. for arrangement of "Temptation"... then samples of laboured fiddling, a tenor sax player apparently knifed in the back during "The Two of Us," and a liberal distribution of keys in "Sunnyside of Street"... unfortunately simultaneously... like to hear this band again to ensure fairness.—October 30, Light, 3.30 p.m.

HUMAN TOUCH by announcer of impression of ad lib-ing to 12-bar Ronnie Munro's programme, who con-blues "Let the Good Times Roll": gratulated him on his fatherhood of much preferred it to sophisticated Miss Munro 30/10/47 . . . from this "Come to Baby Do," despite the column, too, Ronnie.

THIS MASTER'S WORKE

# SEE HOW THEY AIRED:

Pince	. Band	Hrs.	Mins.	Place. Band. Hrs.
1.	Geralde		45	S7. Mantovani 5
i	Peter Yorks Victor Silvester		10	Frank Weir 5
t	Nat Allen		15	20. Sid Philips 4
1	Billy Ternent			** ***
	Maurice Winnick		45	41. Billy Munn 4
7.	Harold Geller		45 35	42. Duncan Whyte 4
8.	Howard Looraft .			43. Norman Griffithe 4
8.	Reg Puregiove		55 25 10 55	Jack Coles 4
10.	Ted Heath	•	30	45. Syd Dean 3
11.	Cyril Stapleton		25	Eric Winstone 3
12.	dack Simpson	•	=	47. Vic Lewis 3
13.	Chappie D'Amate	. 4	7.	Occar Rabie 3
15.	Harry Gold		7	48. Stan Atkins 3
	Robin Richmond .	. 7	7	Stardusters 3
		-	•	St. Charles Smart 3
17.	Stanley Stack Lou Preager			52. Harry Parry 3
18.	Felix King		72	53. Blue Rockets 3
	Billy Cotton		36	Tommy Kineman 3
計.	Sydney Linton		45 40 30 25 25	55. Jan Wildeman 1
-	Sydney Lipton		25	68. BIH Saville 2
23.			20	Tommy Sempson . 2
24.	Paul Adam	- 1	20 15	58. Nat Temple 2
=	Rev Wallie	_	7	50. Teddy Feeter 2
#	Eddie Carrell			60. Ronnie Munro 2 61. Stanley Andrews 2
27.	Skyrockets		40 30 20	
28.	Carrell Gibbons	. 5	30	Jimmy Leach 2
*	Harry Leader		20	Woolf Phillips 2
30.	Tito Burns	5	18	64. Ivy Benson 1
	Squadronaires		15	Bornard Monshin 1
32.	Stophane	_		00. Johnny Denis 1
	Graspelly	5	10 10 10	Morton Lyon 1
	Roberto Inglez	. 5	19	98. Francisco Condé . 1
	Jose Norman	•	10	60. Reggie Golf 1
25.	Chapman	5	. 5	El Marios 1
	Felix Mendelssohn	5		71. Lerna Martin 1

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 ngo Lopez ...



Famous composer-planist and Jazz-ploneer Fred Elizalds, in London for the performance of his great new classical work "Second Concerts" at the Central Hall, West-minster, looked into the "Jazz Club" broadcast on

Saturday (1st), and spoke over the mike. Afterwards, the "M.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

\*\*\*\*Ain't That Just Like A Weman? (Demetrius, Moore) (V by Louis Jordan) (Am. Decca W73306).

W73306).
Recorded January 23, 1946.
\*\*\*Let The Good Times Roll (Spode-ode, Moore) (V by Louis Jordan) (Am. Decca W73645).
Recorded June 26, 1946.
(Brunswick 03797—4s. 194d.)
73306.—Jordan (alto), with Josh Jackson (tenor); Aaron Izenhart (tpt.); William Davis (pno.); Carl Hogan (gtr.); Eddie Byrd (dms.).

WHETHER it is the foretaste of what may develop into a vogue for this sort of thing, or whether it is just a coincidence. the fact remains that "Ain't That" is cut on the same pattern, as many of the other songs in this spate of "intimate" Brunswick sides.

Warbles Louis Jordan:
There was Adam, happy as a man could be
"Till Eve got a-messin' with that old apple tree.

"Till Eve got a-messin' with that old apple tree.

Ain't that just like a somen? . . .

This and many more similar "moralising" couplets make up this fastian blues which Louis Jordan, always a great blues vocalist, puts over to an enlivening boogie-woogie accompaniment by the four-piece rhythm section which constitutes on this occasion the Tympany Pive.

Good solos by piano and guitar also help to make this an understanding and infectious example of authentic enough blues.

The slower "Good Times" is more blues, with Louis showing even more vociferously his capabilities as a blues singer, while the rest of the group provides the kind of background any not too , seriously inclined blues shouter should delight in having.

More of the "Ain't That" psychological business you will find in

More of the "Ain't That" psychological business you will find in Count Basie's "Meet Me At No Special Place" (H.M.V. B\$593), which I shall be reviewing within the next

THE JOE MOONEY QUARTET (V. by dos Mooney and en-semble) (Am. Decca W73769). Recorded December 30, 1946.

Recorded December 30, 1946.

Warm Kiss and Cold Heart
(Plaher, Roberts) (V. by Joe
Kissensy) (Am. Decca W73771).
Recorded January 2, 1947.
(Brunswick 03785—6, 10 jd.)

Mooney (accordion) with Andy Fitz-gerald (clar.); dask Hotop (g'tar); Gate Frega (bass).

MAYBE you are one of those people who have not liked accordions in jazz, and if so I'm

But the fault may have been less the instruments' and more the way they have been played. Anyway, I think you may change your ideas when you hear Joe Mooney. A subtle, economical and tasteful player, in both solos and the ensemble, he almost makes you forget that it is an accordion you are hearing and accordion you are hearing and realise only the artistry of Mr. Mooney.

But that is perhaps the least important part of these records.

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 good song in this case is "Warm Kiss"—a lovely little melody with even better lyrics, which Mooney sings with taste and feeling.

The ingenuity comes in when you turn over to "Tea For Two."

rt shows up partly in the neat and imaginative instrumental treatment of this good ole good 'un, but mainly through Mr. Mooney's original lyrics, which, if they do not always actually burlesque the song, certainly give it a humorous twist.

Add to all this an approach to the subject which reveals a nice turn over to

the subject which reveals a nice understanding of the swing mode, and you get some idea of what the Joe Mooney Quartet does.

EDDIE HEYWOOD AND HIS
ORCHESTRA

\*\*Pleywood Blues (from "The Dark
Corner") (Heywood) (Am.
Decca W73496).

\*\*\*You Made Me Love You
'(Monace, McCarthy) (Am.
Decca L4258).

(Brunewich G3756 4s. 18jd.)
73408. Heywood (pno.) with Marshal Reyal (alto); Narry Jones (tpt.);
Yie Dickenson, Henry Deker (tmbs.);
Ernest Shopard, Jur. (bass); William
Purnell (dms.). Recorded April 5.
1948.

4258.—Heywood (pno.) with Erwin

4252.—Heywood (pno.) with Erwin Powell (alto); Leonard Hawkins (tpt.); Dickenson, Cokor (tmbs.); Shepard (bass); Purnell (dgss.). Re-corded August 5, 1946.

THE slow, syrupy version of "Made" spots flashes of Heywood's simple but tuneful and this time not too corny

piano.

But the high spot of the side is Vic Dickenson's grand trombone. Why they had to spoil his solo with that inane shouting by the band is one I leave to you.

"Heywood Blues" is a rehash for gramophone of a number the band played in a film called "The Dark Corner."

It is mostly piano solo. Hey-

It is mostly piano solo. Heywood has played better blues than this, but doubtless there are many who will find his pretty-pretty style pleasing enough. At least it is clean, accurate, and in its way musical.

THE KING COLE TRIO

\*\*\*Bahs (Ahlert, Young) (V. by

"King" Cole and trio) (Am.
Decca 93596). Recorded
March 14, 1941.

\*\*\*Are You Fer It? (Cole, Sigman)
(V. by "King" Cole and trio)
(Am. Decca 69851). Recorded
October 23, 1941.
(Brunswick 03788 4s. 10id.)

Hathaniel "King" Cole (pno.):
Oscar Moore (g'tar); Wesley Prince
(bass).

(bass).

A RE YOU FER IT? " is merely Nat Cole's way of asking whether we are in favour of an

undisclosed band which "will make you sing and shout" and is, in fact, "the best ever."

The other side, as far as one can gather from the mostly indistinct diction of the trio, is in extollation of a lady called Babs "with funny little do-dabs," (whatever they may be!).

But the pieces are bright and the record gets home on Cole's grand piano playing and Oscar Moore's guitar, not to mention the good style of the singing.

In fact, although recorded over six years ago, instrumentally the performances compare favourably enough with the way this now enlightened group is playing to-day.

It is a pity that it now records only for Capitol in America, because the label is unrepresented over here, which means that most of you will never hear the best records by the outfit, such as its superlative 1946 recording of "Sweet Georgia Brown."

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Quartet by Ted Heath.

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This deal, negotiated between british Decca and its US, distributing firm, the London Gramo-bhone Corp. was concluded by Decca's enterprising chief, E. H. Lewis, who was responsible for the recordings suitable for the recordings suitable for the

MAY HAVE TO BREAK UP

SAVOY Hotel Latth-tangless Sauth and Explant an important new radio captures an important new radio captures an important of the weekly programmes entitled "Masters of the leady."

# 130 AUSSIE FOOD PARCELS FOR MUSICIANS

SHEARING AT

CHINGFORD





# REX STEWART'S DANISH CONCERT

has account of the band arrived at Gothenburg, Sweden, on Monday (77), and played for the Bret time the following day on Saturday, November 1, they gave for the Bret time the following day on Saturday, November 1, they gave for a Danish sudience, Copenhageth's big E.B. Hall was filled to capacity, which a drama that over 4,000 people had come to means the band band band band band band by means that people had been permaded by profession, who had been permaded by the profession is presented when its town be been greated when its town be band is new to make the band is new to make the stand living proof that has good-looker and living proof that has good-looker and living proof that has poof to be been greated when its tamoon a stated to re-form the fact, and living proof that had been added to the original brilliant team are being remitted.

The for the show: It was dominated the party and brought the house down, but too much clowning tended wagging the state of the same that the galant. The states of the band is new to make the same that the same thad the same that the same that the same that the same that the sa

# Sammy Quaver Ball 5 Was Over "DELITAR" "THE STATE STATE "SOUVENIES" THE HIT OF THE WOLLD

the

SAMMY QUAVERS
Tunned the West

LITTLE OLD MILLWritten by

so Towers, Don Polosi, Low

your scribe Sammy is still disry, be can recall picuty. Harry Parry and Maudie Edwards convulsed visitors to Campbell Connelly's box with a cross-chat in Wassel Caught all the tiny tots, including that Williams, Mrs. Gaby Rogers and Hilds Ell, dancing "up the hill" while the tall ones d is streamlined and ravishing Easy Ecodall, tripped the light fantastic "going down."

DON'T TELL A SOUL

ARGENTINE TAMOOS

ON LIAMS OF A SOUL

ON LAW OF A SOUL

AND DAME OF

Tawny Mellson didn't need reminding about potential "Band Parade names. Al (Peter Maurice) Lesile did a great "doorman" "job. 'He welcomed all and sundry and the respect in tips. Lawrence Wright's fellomental in the hall. Lawrence Wright's fellomental in the hall and seeing six people in the hall a beauty Sonn domated a £10 los. contribution to the fund "in consideration of spending a wonderful evening."

Cocil (Tehrision) Madden was gladd to the Royal bon. Lawrence he found a servived with a beauty at found a wonderful evening. Lawrence he for and he went "accusting at 10 los. Jack Train took charge of the auction and lured in pienty a s. d. 'Itma ') Kavanas, d. 'Train took charge of the suction and lured in pienty as a d. 'Itma ') Kavanas hiller boy the bar, and must have relied by the bar, and must have veiled. Down from the Worth on a fying visit, Jack ("Sing Song ") ordan took in an eyefful, and marveilled by the bar and enjoyed the fair sex. The famous handkerchief was on show for contact men only beauty programme-sellers did a swell for healt are an only beauty programme-sellers did a swell for healt as express speed to shift their cars which were to doubled out of the hall at express speed to shift their cars which were to come. All the "pubs "got their learn" in bobody's way! I for Kirchin, Les Ayling, Ri Mario's and Sydney their creat the pay-off to that, and TWO SI TAOT AW.

Anybody wanting souvenir programmes should apply to Reg Evans, c/o Peter Maurice, Send your postsi orders—snything from is, to £5—and remember it's in aid of the M.P.C.P.A. Benevolent Pund.

SONG VIOLETTA

HEAR MY

Britain's Top Tames

The following list of Ten Best Sellers, irrespective of price, for week ending October 30, 1947, has been compiled from lists supplied by the members of the Wholesale Munic Distributors' Association in London and the Provinces:—

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10. I BELIEVE (15.) Campbell Connelly
9. GUILTY (15.) Campbell Connelly
9. GUILTY (15.) Edwin Morris

Member: Audit Bureau of Circulations 6, CATHERINE ST., STRAND, LONDON, W.C.2 Editor: RAY SOME Tel.: Temple Ber 2468

# Bands and Basic

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 Puel's announcement, is the following communica-tion from Fred Bruce of Billy Vaughan and his Band, of Pavenham,

"During the war I was refused an issue, and had to recert to him cars, which used 600 per cent, more petrol and did rous journeys par gig. This time I had hopes that some concession would be made for the

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

with a large fellowing of country telk 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 Fuei 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 Millory 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 rulling.

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 t

# **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

Comparisons are odious, but we will merely point out some obvious oddities—that Ted Heath and Cyril Stappleton occupy tenth and eleventh positions, respectively, with less broadcasting time than Nat Allen, Harold Geller, Howard Lucraft and Reg Pursglove. In the cases of bands such as the Squadronaires (30th place). Eric Winstone (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 (97th), 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!

FELDMAN'S TOP TUNES

THE SUPER HIT!!!

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# PETRILLO PUTS BACK THE CLOCK

THE MELODY MAKER AND RHYTHM

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 cessed throughout the United States, starting a period of more than two years of allence in the Victor and Columbia studies 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.P.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 industrial revolution,

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 year, the union's contract with the various record companies, whereby the union receives a royalty on every record sold, ex-pires and cannot be renewed, as the recently passed Taft-Hartley anti-labour law forbids the payanti-labour law forbids the paying of such fees to any unions. The musicians' union will thus lose a possible income of half a millior, 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 situa-

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. Prank 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 the's in the union as

the records (he's in the union as a drummer!) he was given per-

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 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

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 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 situa-Petrillo cannot control the situa-

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

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 Petrilio is more concerned, with the fact that cerned 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, inter-viewing numerous celebrities (the

Correspondent
Leonard Feather

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 goang less to the same to 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

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. billy music is in great demand, as well as on stations on nume-rous areas where the tastes are about as similar as chalk and

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. Neither Tommy nor the other

million a year.

IP you think this is in-credible, you might be equally amazed by the kind of coney some musicians have been coney some musicians have been getting lately for record sessions. Illinois Jacquet, former Hampton tenor player, who is the hottest attraction of his kind in the country to-day (simply because he plays freak high notes and conveys a fremendous 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

of years ago were practically obscure side-men in name bands are now getting anything from one to two thousand dollars a

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, riving the leader \$82.50 per session and the side-men \$41.25. Only the artists who are in despite demand get these exceptions.

Only the artists who are in de-inite demand get these exorbi-tant salaries; those who are not vet 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 in-dustry in 1948! dustry in 1948!

Selmet present



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 Rugulo. Favourite Composers: Wagner and Rachmaninoff, Favourite Food: Curried rice. Hobby: Collecting books.





# 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. AS-SEMBLED 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, Coleridge Goode (bass); Lauderic Caton (guitar); and Dick Katz (plano).

ridge Goode (bass); Lauderic 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 amaigamation 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

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.



DEFINITE engagement next A season at one of the Butlin 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.

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 Butlin 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 vocalistre Paul Carpenter, to Miss Pauling Black, levely daughter of the Impresario, George Black, at Brompton Oratory (London). This

Pauline, Mr. Black (the bride's brother), and sittle Valerie Heath (brides-

re at the wedding were Heath cornermen Jack Parnell and Johnny Gray, and femous comedian Sid Field.

hotograph shows (i, to r.): Ted Heath, Mrs. Stack, Paul,

idel Landon turned up, and the top-hatted, freek-coated

# 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.

Slevin, who has now retired, but remains a member of the board of directors.

Mr. Pirman 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 Peldman's, songs he helped to establish as hits include "Lullaby of Broadway." "And 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 2LO 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 uncie in Brooklyn. He leaves on November 18 on the "Mauretania."

Cyril, who has sung with most of our leading bands, including Oscar Rabin. Geraldo, 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 Percival Mackey led to a firm career as a singer.

Although assisted and encouraged

as a singer.

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

CURTIS MENDS.—Chris Curtis, tenorist of Lew Stone's, Nat Gonella's. Carl Barriteau's. George Elrick's, and several other leading bands, wants all old friends to write to him at North Ward 5. Harefield County Hospital, Harefield, 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 s.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.

also left.

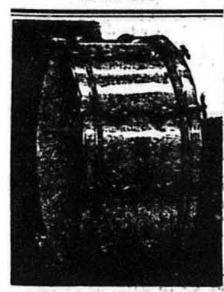
Harry Conn (alto and clarry, and late of Carroll Gibbons' Band) replaces Johnny Dankworth; and Harry Lammas (saxes and clarry, late "Jiver" Hutchinson) is also in the new line-up.

Alfie Kahn (tenor sax, late Harry Roy, and lust 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 lines, are staying on with the band, which is still sharing the dance band honours, aboard with the outfit presided over by plano celebrity Harold Fields.

London drummer Joe Watson, who

### SNAPPED AT THE ALLEY BALL

Three mere "M.M." photos of last Thursday's Tin Pan Alley Ball. (Above, r. to l.): Television Chief Ceoil Madden, B.B.C. dance music executive Mrs. Taway Neilsen, comedienne Maudie Edwards and film-stariets Kay and Kim Kendall. (On right): A group including handicader Les Ayling, Claide Babboton and accordien aces Welmer, Gerni Kramer and Adrian Dants. (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 fuesday 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.

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, 2-4, Oxford Rd. Manchester.

# CALL SHEET

(Week commencing November 10)

(Week commencing November 10)

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Palace. East Ham.
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One-night Stands, Derby.
Henry HALL and Band.
Palace, Grimsby.
Ken HARVEY.
Theatre Royal, Birmingham.
Joe LOSS and Band.
One-night Stands. London Area.
Pelix MENDELSSOHN and Hawaiian
Serenaders.

Serenaders.
Hippodrome, Golders Green,
Syd MILLWARD and Nitwits. 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 Paddy Bath, presented him with a son weighing 6 lb. 8 oz., to be called Timothy. Congratulations to them

CROSSLEY WITH CHAPMAN.—In pre-war days with Henry Hall, guitar-ist-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.

# Gracio Fields' Latest Success

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P. & Ri.
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Danger About & Account Love Thus
J'Y Hashe Up Sweeylsing & Irish (St. (W)
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### HARRY HEPP







# Collectors' Corner

CRAEME BELL wrote about his or Dixieland Band in last week's "M.M.," where it was mentioned that the band's work was available on Tempo Records. Strictly, this is not true, as the Tempo A4 release it of two sides by Max Kaminaky with Australian jammen under the names "Roser Bell's Jam Gang and "Don Roberts' Wolf Gang." Titles are "Ja-Da" and "Oh That Sign," and Max is backed by eight- and six-piece outifts, only some of the members of which are Graeme Bell men.

The sides do, at any rate, give a good idea of the Bell band's capabilities. On "Ja-Da," which has the traditional three-piece front line, the band swings lightly at slow tempo. Kaminsky's lead is only partly responsible, and other Ampersand sides (like "Jam Band Ball") show that the group mores along as well under Roger Bell. "Ja-Da" has solos from Ade Monsburgh (trombone). Kaminsky, and Don Roberts on tenor. There are open and closing jams with trombone harmonising in the time-honoured manner.

On the reverse, which has Bell and KAMINSKY-BELL ON TEMPO

bone harmonising honoured manner. honoured manner.

On the reverse, which has Bell and Kaminsky, ensemble leads into solo tenor, two choruses trumpet, then a chorus each by plano and clarinet, weakly linked. The two-chorus rideout is nicely powered by the two horns. The tune is standard blues played at solid fig tempo.

Colin Pomroy informs us that the next Tempo releases—"Livery Stable Blues" and "Wolverine Blues" by Pete Dafly's Chicagoans—are now ready. The address is 18 University Mansions. Lr. Richmond Road. Putney, London.

LETTER FROM JOHN STEINER

WITH your inquiry in your August 16, 1947, column for data relative to the Mamie Smith sides on Ajax, you seem to have started something. First of all, here are data I

thing. First of all, here are dark can supply:—
Mamie Smith and her Jazz Hoends—
Ajax 17053. "Lost Opportunity
Blues" (31659). "Good Time
Ball" (31760).

Ajax 17063. "Remorseful Blues"
(31662). "Just Like You, Took My
Man Away From Me" (31681).

Instrumental accompaniment appears to be variable on these sides;
only piano, banjo, and a sobbing alto
sax are audible on master 31661. On
31662 a cymbal crash at the conclusion suggests the possibility of a

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# by Max Jones and Sinclair Traill

drummer whose playing was otherwise too soft to get into the wax. On 31669 there are additionally audible a trombone, trumpet and possibly a tuba or sousaphone. Finally, on 31679 a marimba can be heard. This latter is the really gay side of the lot.

latter is the really gay side of the lot.

The planist is unusually sound for this period. Fats Waller recorded on Ajax (one side of which S.D. Records will reisane shortly), and I want to suggest the pessibility of Waller in the Jazz Hounds group. The presence of the marimba recalls a story Norman Buster told me seven or eight years ago about having recorded with Mamie Smith. At the time I knew Norman, he was the drummer for Jimmle Dudley's Trio at Moonglow, a Milwaukee black-and-tan nightspot. Norman's career had included playing drums, traps and marimba in Charence Jones' pit band at the Owl Theater, located on South State Street near 47th Street, Chicago; he had been with Doc Cook at the Dreamland Ballroom when Jimmle Noone was in the band, and a photo which he loaned me was printed by Paul Miller in the 1945 (I think) Esquire Jazz Annual, showing the Cook Band with Cook at the organ, Noone with an alto, and Norman at the tympani (top row). Subsequently, Norman travelled the TOBA circuit and later the Keith as the male half of a comedy-instrumental act.

I have lost all track of Norman during the last four or five years.

I have lost all track of Norman during the last four or five years, but if his trail can be followed I'il now set out to locate him and the information pertinent to these Ajaxes. The Ajax isbel carries the legend "Ajax Record Company, Chicago, III., made in Canada." It seems possible that Ajax might have used Chicago talent and studios for their recording, in which case the Mamie Smith accompaniments may have been the Clarence Jones or Doc Cook groups.—John Steiner, Chicago, III.

We thank John for this very interesting contribution to the Mamie Smith discussion. Further information from the S.D. president will be most welcome.

### JOE SULLIVAN DISCOGRAPHY. By Frank Dutton [Conclusion]

GROUP FEATURING: Wild Bill Davison (cor.); Sullivan (pno.); rest not known. Mid-1945.

(Various titles for Commodore.)
Unissued so far.

\$TELLA BROOKS (voc.), acc.
Sullivan (pno.). 1944.

West End Bluel, Disc 5039.

Acc. Frank Newton (tpt.); George Brunies (tbn.); Bidney Bechet (cit.); Sullivan (pno.); Jack Lessberg (bs.);

George Wettling (drs.). (Same session.) 1886.

As Long As I Live, Disc 5030.

St. Louis Blues, Disc 5031.

I'm A Little Piece Of Leather, Disc 5032.

I'll Never Be The Same, Disc 5032.

(Above six sides issued in Album 230—"Blues by Stella Brooks.")

"JAZZ GONDERT": Includes Bud Preeman (tnr.); Wild Hill Davison (cor.); Edmond Hall (clt.); Sullivan (pno.); Carmen Mastren (gtr.); Sid Weiss (bs.); George Wettling (drs.). (Note: Peanuts Hucko (cit.) and Charlle Shavers (tpt.) may be substituted on some sides.) (Somewhat tentative.) 1962.

Midnite at Eddie Condon's, Keynote 636.

Honeysuckle Rose, Keynote 637.

Sentimental Baby, Keynote 637.

Sentimental Baby, Keynote 637.

(Above four sides issued in Album 137—"Jam Concert." Two other sides have Gene Schroeder on pno.)

ADDITIONS AND CORRECTIONS

ADDITIONS AND CORRECTIONS

PINKY TOMALM (voc.) with unknown acc., incl. Sullivan (pno.).

Marah, 1808.

Porter's Love Song (dia. 317), Br. 7377.

Curbstone Cutie (dia. 319) Br. 7377.

RED NIGNOLS recording dates to read as follows (acknowledgments to R. O. V. Venables and C. W. Langston-White via their new version of "Reminting The Pennies").

Mats. 328324 July 2, 1830

Mats. 328324 July 2, 1830

Mats. 34109/12 Ang. 27, 1830

Mats. 351107 Bejected.

I am indebted to Mr. John Davis for the Pinky Tomiin information.

He also tells me that there are other Tomiin sides featuring Sullivan, about which neither he nor I have any data. (Presumably one of these is mat. dia. 312.) Can anyone oblige?

### READERS' CORRECTIONS

With reference to an earlier part of the Bullivan Discography, Carlo Krahmer writes to point out that Prank Dutton listed Krups as drummer on the Eddie's Hot Shots session, whereas it has always been accepted that George Stafford was the man in question. Bight, Carlo.

From Stoneycroft, Liverpool, Arthur Parker advises that Prank Dutton went a little adrift on the Sullivan Quartet session. The correct version is:—

is:—
JOE SULLIVAN QUARTET: Bechet (clar, and soprano sax); Sullivan; Pops Foster; George Wettling.
Sister Kate (F129), Disc 6003
Panama (F131), Disc 6004.
Got It and Gene (F134), Disc 6005.
JOE SULLIVAN, Plano soles.
Pidgety Peet (F127), Disc 6003.
The Chimes (F126), Disc 6004
Timothy (F133), Disc 6005.

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# Zetters to the Editor

I MAVE listened to "Jazz Club" of flat, then I shall be able to call most flaturdays and have expected to hear at times something more of to-day's jazz, but have been sadly disappeinted by week after week of the old New Orleans gear which to me, as well as to many other musicians, sounds more dated every time, apart from one or two excellent performers such as Jimmy Skidmore and Duncan Whyte, whom one doesn't hear so often in these sessions, anyway.

I would like to suggest, as one of the "keen" types, that such outstanding re-bop players as Jack Fallon, Tony Crombie, Norman Burns, Tommy Pollard (when available). Ronmie Scott and Dennis Rose could be heard in these broadcasts more often. In my opinion, these are some of the boys who are worth listening to from an educational angle, too! Not only do I think they are the best representatives of modern jazz (or re-bop) that I have heard in this country, but I also think that some of the above named who have recently been in the States have brought us back first-hand information on this subject.

In view of their knowledge and ability to play this type of music, I would like to hear more of them, and others whose names Phave not mentioned, on "Jazz Club," which seems to be the only medium through which to hear them play as they wish.

STANLEY MARSHALL (Buddy Featherstenhaugh and his Quintette). Maida Vale, W.S.

SURELY there is no objection to an cliently there is no objection to an electric instrument if the performer cannot produce the right kind of noise without such an instrument? We should make sure, however, that the player controls his instrument and not vice versa. If we are going to indulge in a mad race to see who can produce most noise, we shall eventually be able to dispense with the B.B.C.

A couple of years ago there was a bass player (unamplified) at the Empire, Edinburgh, who, when he was playing in the pit, could quite easily shake the foundations of the theatre. Such fine players as Jack Collier, Will Hemmings and Arthur Maden manage very nicely with four-string unamplified bass.

I am sick to death of people who don't care whether I can read, play in tune or even play the right notes as long as I play a five-stringed electric bass. Tommy Bromley may not have been a perfect bass player, but he certainly spoke wisely when he once said to me; "When I can tell the difference between F sharp and

MAY I add my claim to the correspondence regarding who was
the first to devote a record broadcast entirely to different versions of
one tune? On September 6, 1941, I
broadcast a 20-minute programme on
the Forces wavelength called "This
Tiger Business." which consisted of
eight different interpretations of
"Tiger Rag." This would seem to
put me two years ahead of my
friend and colleague, Rex Harris.
Any more claimants?

ROY PLOMLEY.

Delphin Square, W.1.

I WOULD like to insert a few words of praise for a band which, to my mind, does not get half the raves it deserves, namely: Oscar Rabin and

it deserves, namely: Oscar Rabin and his Band.
During the 45 minutes' broadcast on Monday night (October 27) I was enthralled to hear such numbers as "Streamliner"; A.P.N.'s theme tune, "Painted Rhythm" and the Rabin band's own Kenton-like modernistic arrangement of "Russian Lullaby." So please let us have more music by Rabin. P. H. GREEN.

Northampton.

REGRET to note in the October 25 issue of the Millory Maker that Edgar Jackson has again found occasion to decry the musical efforts of a handful of poor, misbegotten New Orleans musicians (Record Review: Armstrong's "Where The Blues Were Born "/ Mahogany Hall Stomp"). Also, it seems that these latter gentlemen are further to be pitted, since their music "comes dangerously near to being within the criminal category."

Don't you think E. J. is going just a little too far? We jam lovers are, strangely enough, rather partial to these "hopelessly weak and outdated ideas" offered up by such sorry characters as Armstrong. Bigard, Ory, et al. Further, I seem to recall one or two items on obscure labels such as Crescent or Exner, perhaps, when a gentlemen by the name of Ory makes a rather pleasant lot of noise most undignified for, and certainly most unlike, a "mummified relic."

It is a great pity that our dear

It is a great pity that our dear Mr. J.'s heart is not with us when we enter the realms of jazz. Perhaps it possesses the wrong kind of beat? Between you and me, I've an ideathat the beat goes something like mop-mop. ... I wonder?

R. D. CHARLESWORTH.

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P. S. PALMER

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SUPERIEURE

FRANCE

# LES THORPE OPENS AT SHERRY



Formerly a professional denour and Variety artist. Her. Will Hamer took over landership of her hushar it's band at the Grafton Rooms, Liverpeol, on his tragic death in 1938. She broadcast regularly with the hand via North Regional, and last year did a series of her over "Songs at the Piano." Is now leading her own quartet at the Star Baltroom, Wallacey.

## Jerry Dawson's GOSSIP

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

Mai Graham has fixed his drummer for the Rialto Ballroom, Liverpool, in the person of Chick Fotheringham, from Aberdeen. Hal would like to thank all the drummers who applied for the job... Alto doubling clarinet and baritone required for a good job in Huil Contact Mareid Dawson, at Huil 16090, or write to New York Rooms, Hull, Yorks. ... Vocaliste Careie Hughes currently singing with Eddie Miller's Band, at the Empress Ballroom, Hull, each Saturday night. The Miller Band also has an extensive gig connection in the district. Yorkshire saxist Oille Siegleton fixed to start with Peter Rose at the Tower Ballroom, Birmingham. Jack Stone, who switches jobs with Maurice Shedield, is to broadcast from the B.B.C. Edinburgh Studios at 6.30 p.m. on December 15... Maurice moves over to the Glasgow Locarno, opening there on November 10, and Jack takes Maurice's place at Edinburgh Palace with an 1f-piece. ... New trumpets in the Rae Allans Band, Harpurhev Baths Ballroom. are Syd Pellitt and Colin Wright, replacing Jimmy Leech and John Kennealey, who transfer to the Lido Ballroom. Manchester. ... Saxist Len Simpson recently demobbed and available for work. Can be contacted at 47. Solent Street. Artiwick, Manchester. ... Altoist Bert Singleton has new 'phone number—Manchester East 2300.

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Leader of the Band
Seen on the bandstands at Sherry's, Brighton, this week. Les Thorpe brought his snappy 7-piece outfit down from Nottingham Pklais on Saturday (25th) to replace Charlie Field and his Band.

Band.

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, has been fortunate in getting back nearly all his pre-war boys as one by one they've been demobbed, and he will be leading them on sax and vibes at this popular Brighton hall until next April, when he is due to return to the Nottingham Palais.

Johnny Kerrison, who has been

Johnny Kerrison, who has been leading the other band at Sherry's all summer, has left to make way for Austin Barry, who is no stranger to Brighton dancers, having played since his demob with Les Hillsden at Sherry's and at the Casino.

Austin brings an ex-R.A.P. five-piece which he leads on alto, the other boys being Al Smith (tpt.); Cyril. Billings (drums); Bill Pindlay (tenor); and Reg. Hoskins (piano)

POPULAR Southend leader this manty musician framework.

Burmese Guitar

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arranger).
There is also a change in the managerial side at Sherry's, for Eric Benwell is off to Edinburgh, leaving the administration in the competent hands of Lawrence Douglas.

# 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. Amongst those whose bands played lengthy seasons there were Sonny Farrar, the late Johnny Rosen, and Jack McCormick, who all followed in the footsteps of the Lew Stone band (directed by plano-star Ronnie O'Deil) which inaugurated the policy.

O'Dell) which inaugurated the policy.

Destroyed by Hitler's minions during the war years, neither the restaurant nor its music has functioned since, but there is still in existence in the skeleton store a cafeteria where, at Christmas time, a modified policy of musical entertainment is offered.

This year, for three weeks, commencing December 3, Reece's Restaurant maestro Bill Gregson is to install a four-piece band which will play lunch and afternoon teasessions for Christmas shoppers up to Christmas Eve.

It is understood that when conditions allow the store and restaurant to be rebuilt, music will again form an integral part of the policy at Lewis's.

## Scotland

GLASGOW

The specially summoned meeting held by Glasgow branch M.U. to consider the new gig rates was responsible for one of the largest turnouts of recent years. Although such proceedings are, of course, private, it can be revealed that there was a large majority in favour of the immediate application of the new scale.

It should be noted that the ordinary monthly meeting, to be held on Sunday, November 9, is equally important to members, as it is at this meeting that nominations may be made for 1948 office-bearers.

The Butlin organisation is going in for "propaganda" in a big way in Scotland. Starting this week, well-known Glasgow bandleader Harry Carmichael will take an outfit on a six months' tour of various centres, the idea being to advertise the summer camp and other activities.

Harry's first week is at Stranraer, and at the time of writing he has recruited Glasgow men Johnny Hamilton (trumpet) and Sammy Griffin and Preddy Green (saxes)

recruited Glasgow men Johnny Hamilton (trumpet) and Sammy Griffin and Preeddy Green (saxes). Tickets are on sale for the Musicians' Club Dance in the Astoria Ballroom on Sunday. November 23, and may be obtained from members or from the usual music stores. The time is 7.30 p.m., and the price is 5s. Glasgow men Johnny (trumpet) and Sammy HUGH HINSHELWOOD.

EDINBURGH.

EDINEURGH.

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

Winners of this year's Mellory Makir West of Scotland Dance Band Championship, the Swingers hall from West Lothian. Leader is Bob Colquhoun (tpt.), who has with him John Waddell (tpt.), John Smart (trombone), Andrew Greenhorn and Peter Currie (altos), William Colquhoun (tenor), William Johnstone (piano), Robert Nicol (drums), and Tom McTaig (bass).

All but two of the boys were in the band which gained the "M.M." championship. The exceptions are John Smart, former member of the Czech Air Force, who succeeds Donald Torrie, now in Leeds, and Tom McTaig, who has taken over from Hugh Cairns.

The good wishes of all local musicians will be extended to former Eldorado leader. George Pidwell, who is leaving shortly for Southern Rhodesia. George will be accompanied by pianist colleague Archie McLean, and they plan to have their families follow later in the year.

NORTHERN IRELAND

RECENTLY there have been some changes of personnel in Bill Adams's band which is now playing at the Orpheus Baliroom. Belfast. In future there will be no resident vocalist in this hall, and this has enabled Bill to add another trumpet to the brass section. Also, to increase the brass still further, there will only be three saxes instead of four as formerly. The new members of the band are Billy Birkett on trumpet and Wally Spence on trombone. When drummer Ron McIntyre left the outfit to join Etanley Cox. his place was taken by Ernie Hicks. Billy McCormack, who joined the resident revue at the Empire Theatre during the summer months, has been retained for Edition Two of the same show. During the course of the show Bill is called upon to sing all types of songs—and not only that, but he has proved himself an actor of no mean ability. Besides this Empire engagement he also continues to put over some very stylish vocals on the Eddie Shaw broadcasts.

Prestatyn Holiday Camp, Norman Collins and his band opened on Monday last (3rd) at Choriton Palais de Danse, Manchester, in succession to Rube Piatt and his Band. Norman has installed a nine-piece band, with lead trumpet Harry Connolly acting as deputy leader.

The rest of the boys are Bud Jacobs (tpt.); Tom Kirkham (trumbone); All Anapatch and Doug Edwards (altos); Bill Tate (an old servant of the Collins organisation) (tenor); Bert Schofield (piano); Jack Hoggard (bass); and Harry Hughes (drums); plus vocaliste May Saunders.

A further tenor sax and trumpet are to be added in the near future.

POPULAR Southend leader Stan Peage, now in his second year at the Mecca Olympia Ballroom, has secured the services of sensational Burmese guitarist, Cedric West. Doubling trombone, Cedric, who has only recently arrived in this country, was leading his own band at the N.A.A.F.I. Club in Rangoon.

band at the N.A.P.I. Club in Rangoon.

Prior to that he was featured with noted London planist Restb Solomon in the late Teddy Weatherford's outfit in Calcutta.

With his appreciation of chord technique. Cedric West is an asset to the newly formed Olympia Swing Group led by Stan Pearse on pismo and accordion, and featuring George Heyworth (tenor, clarinet, violin): Eric Langdon (trumpet, late Ben Oakley); and Harry Day (drums, vocals).

### CASSIDY AUGMENTS

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

With Larry leading on drums, the rest of the boys at the Blue Bell are: Pete Johnson (plano); Ted Lewis (bass); Eric Hill (alto); Ronnie Deverell (tenor); and Frank Cocking (tot.).

NOW working at the Lido Ball-room, Eigin, Morayshire, is a four-piece band directed by

a four-piece band directed by altoist Joe Crossland.
With Joe is ex-Llandudno band-leader Billy Collis, playing drums and vibraphone; Prank Ashenden (bass and trumpet); with Tommy Smythe completing the quartet on piano and accordion.

Bowberry opens with his w band at the New Matthand

Leon Cochrane talter: and Wal Furter (tener): plus a further alto and tener to be fined.

Anyone interested in these two chairs should apply to Arthur at R. Haughton Boad, Rivelingham M.

Opening at the Edderado Ballman.
Leith on Suprember II, the Blue Rockets will spend two words showing for their Scattish fame. On the 19th and 17th they more over to the 19th and 17th they more over to the 19th and 17th they more over to the 19th and 17th they more down to the 19th and 17th they more down to the 19th and 17th they more down, for one night.

It will be remembed final in Scotland the Rockets pulled in insumendous crowds at Green's, and enjoyed a transmitiant team of the happen their hotels in the Highlands.

In direct contrast to their above shows, they present masks for desiron with the account on storal temperature with the Rockets open their Valuety nour at the Regal. Southends on Secondary 18th Regal. Southends on Secondary the Empire Theatre, Devaluery, making the final adjustments prior to commente at the Chelsen Falser tour commenters at the Chelsen Falser on December 1.

THE newly formed South Lancashire Rhythm Club held its first meeting on Tuesday (4th), at Stock and Chapman's instrument store in Oxford Road. The affair was a huge success, over sixty people attending. The club meets again Tuesday next in tenor, Archie Taxam, brancher to an hoped to discuss plans for acquiring larger premises. CORNWALL .- Following her so

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