

Melody Maker

INCORPORATING "RHYTHM"

CHANGES IN TED HEATH BAND: Busby and Franks Join Eddie Carroll

TWO interesting personnel changes bring the celebrated Ted Heath Band into the limelight for the first week of the New Year. Two of the band's brassmen Alan Franks (trumpet); and Ladd Busby (trombone) leave this week-end, and will concentrate on a resident job in Town. Both are joining Eddie Carroll's new orchestra, as reported in column one on this page. From this Sunday (5th), the two vacant chairs in the Heath brass sec-

WOOLF PHILLIPS LAUNCHES HIS NEW 19-PIECE BAND

PARRY AIRS ON FRENCH RADIO

CLARINET-STYLIST Harry Parry adds yet another page to British dance-music history when, on January 9, at 10.45 p.m., he broadcasts with his band over Radio Diffusion Française. This transmission will mark the first occasion of a British band being featured over this well-known French radio station, which is beamed on the short wave. Fans in this country who wish to hear Harry's popular and swingy combo may do so on Monday next (6th), when it will be airing at 9 a.m. in the Home Service. A television transmission takes place at 3 p.m. on the 20th. Meanwhile, Harry's individual brand of music is still pleasing Potomac-packing patrons who nightly flock into the famous Jermy Street five haunt. A change in the personnel of the combo there now finds ex-Joe Loss sideman Joe Riley on tenor sax in place of Mickey Deans.

WHAT promises to be one of the profession's most interesting stories of 1947 breaks in the first few days of the New Year with full details of the sensational outfit which famous young trombonist-arranger Woolf Phillips has gathered together, and is now presenting at various concerts and one-night dates in London. The formation of this outfit fulfils an ambition first conceived by Woolf Phillips out in Cairo three years ago when he, and four other members of his band, then in khaki, were serving in the renowned RAMC Orchestra. The Woolf Phillips Orchestra will be no less than 19 strong, plus four vocalists, and in forming it, Woolf has set out to create a new sound in swing music.

OBOE, HORN, FLUTES

This he proposes to achieve both by his own highly individualistic arrangements, and by the instrumentation of his band which, in addition to the conventional dance band set-up of six brass, five saxes and three rhythm will include also French horn, oboe and flutes.

This aggregation should be able to make a grand sound and a new one, but apart from the straightforward playing of band numbers, Woolf will provide a large element of novelty by introducing both a swing quintette and a highly specialised trio from out of the ranks of the main orchestra. Surprise here is not only the provision of this quintette and trio, but more than anything, the personnel of these.

Pianist of the band, and leader of the swing quintette, will be none other than noted West End stylist, Dick Katz, whilst the Band's bassist is to be that great exponent of modern playing, Coleridge Goode, who will also appear with the quintette and with the Trio. As it is hoped later on to persuade guitar ace Frank Denis to become a member of the Band, it will readily be seen that the famous Caribbean Club Trio may also be featured—exactly in its old form—from the ranks of the Woolf Phillips Band. Vocalising with the Band will be famous ex-Geralds ace (an old RAMC crony of Woolf Phillips) Dick James; ex-Scott-Wood, Oscar Rabin chirpette and popular broadcaster Terry Devon; modern impressionist, well-known broadcaster and scriptwriter Michael Lindon; and vocalist-mimic Len Reed.

First full appearance of the new Band and singers will be this Sunday (January 5) when, as already announced in the Melody Maker, it will be the star attraction at the Hackney Empire (London) Swing Concert, which is being organised by Harry Leader. Meanwhile, the outfit (minus its wood wind section) will be featured this Friday—and every Friday night for the remainder of the winter—at Wimbledon Town Hall. It is also appearing this Saturday (4th) at the Seymour Hall in Town. With Woolf combining conducting with playing the trombone, remainder of the line-up includes: Dick Katz (piano); Coleridge Goode (bass); Joe Watson (drums); Billy Hawkins (late Frank Weir); and Bram Fisher (the latter a fine discovery from Freddy Platt's Band at Rochdale) (trombones); Bob Parkman (late Ivor Kirchin's Band, recently out of the Forces, and a terrific musician) 1st trumpet; Danny Deans (late Eric Winstone, Harry Roy, etc.) trumpet; Jimmy Young (trumpet); Gordon Lewin (1st sax, clarinet and arranger); Bertie King (late of Leslie Hutchinson's Band, and a terrific stylist) alto; Mickey Deans (late Harry Parry, Lou Preager, etc.) tenor; Tommy Fields (baritone); Bill Sexton (French horn); George Tofield and Jack Saunders (flutes); and Fred Bridger (oboe). First tenor sax is not finally decided, but at the Sunday concert famous exponent Billy Am-dell will be in the chair.

ELLINGTON REJOINS ROY

AFTER six successful months of band leading at the famous Bag o' Nails, Ray Ellington has again felt the urge to play big-band music, and on January 6 he rejoins his old boss, Harry Roy, at the Astor Niterie, Stanhop Gate, W. Since returning from RAF service Ray has been extremely popular at the "Bag" where he leads a quintet which dispenses a unique type of music especially suited to this night spot. He feels, however, that he will have far more scope for his own personal talents under maestro Harry Roy, with whom he was featured for five years prior to his calling-up. He replaces Don Kelfett on drums with the Roy band, whilst the drum chair at the "Bag" will be taken over by one of the West End's outstanding young drummers, Tony Crombie. The leadership of the quintet will now devolve on bassist Len Harrison, who, strangely enough, is another ex-Harry Roy stalwart. The rest of the boys at the Bag o' Nails are: Tommy Pollard (piano); Pete Chiswick (guitar); and tenor saxist Harry Robbins.



Ray Ellington

"M.M." CONTESTS STARTING AGAIN! News and full details of the forthcoming "M.M." Dance Band Contesting Season, with some important new rules of great interest to all semi-pro bands, will be found on page 2 of this issue.

BOLAND LEAVES LOSS

A SURPRISE news item from the Joe Loss camp is to the effect that Bill Boland (trombone) left the band just before Christmas after an unbroken run of ten years' service, and he has been replaced by young Ted Darragh, an Irish boy who came to this country some time ago to join Maurice Winnick.

This will be Ted's second spell with the Loss Band, as he deputised for Bill Boland earlier last year when Bill was indisposed.

Bill has left the band for no other reason than that he has tired of the rigours of touring, and has now reached the stage when he wants to settle down in his native Liverpool.

At a pleasant farewell ceremony at Green's Playhouse, Glasgow, Joe Loss thanked him for his services and presented him with an inscribed silver cigarette case, whilst the members of the band gave him an attractive electric clock.

CARROLL'S STAR LINE-UP

IN addition to signing up Alan Franks (trumpet) and Ladd Busby (trombone) from the Ted Heath Band, piano-leader Eddie Carroll has booked some more good men for his new band, with which he makes a triumphant return to London's West End when he opens this Sunday (5th) at Quaglino's. With Eddie presiding at piano, remainder of the new Quaglino's Band includes Ernie Jukes (clarinet, alto and baritone saxophones); Laurie Newby (bass); and a drummer not actually signed as we close for press. This is an outfit with which Eddie can feature anything from sweet society to Dixieland; and he has high hopes of making his mark again in the West End from which his many admirers say that he has been away far too long.

Moore Back To Merry's

NIGHT spot piano-expert Gerry Moore returned to one of his old haunts last week when he resumed again at Merry's Club in Baker Street, one of the celebrated London dancing places that has now reopened. Gerry, who is playing more modernistically than ever, has recently been further encouraged by being presented with one or two nice air dates.

tion will be filled by Dave Wilkins (trumpet); and Joe Cordell (trombone).

Dave, as the famous West Indian stylist who was with Ken Johnson, Harry Parry, Eric Winstone, Maurice Winnick, "Jiver" Hutchinson, etc., will need no introduction to readers. Joe Cordell, fine musician and ultra-reliable section man, has played in many leading London orchestras since leaving the RAF, and is also very well known in Town.

Alan Franks said to the Melody Maker: "I am very sorry indeed to be leaving such an exciting aggregation as the Ted Heath Band, with which I have been for 18 months, right from the very beginning, in fact. However, my wife is extremely ill, and has to go into hospital for two operations almost immediately, and this is one reason, at least, why I shall be very glad to be settled down permanently in Town, so that I am near home."

Change in the Heath brass section brings about an extraordinarily interesting situation in that many of the trombone solos in the band's more torrid numbers will now be featured by the band's ace-guitarist Dave Goldberg, who started his meteoric career as a slip-horn player in his native Scotland, and who has already been featured from time to time on trombone with the Heath Band.

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One-night Stands.
Oscar RABIN and Band.
One-night Stands, North.
Charles SHADWELL and Orchestra.
Concerts for Harold Fielding.

COLES NEW YEAR NEW SERIES AIRING

FIRST dance band to play in the new Tawny Neilson radio series, "Café on the Corner" (Light, 3.0-3.30 p.m.), was Jack Coles and his Music Masters, who made their 1947 air debut in this daily feature yesterday (Wednesday).

The series will run from Monday till Friday every week at the same time, spotlighting three light and two dance orchestras. Harold Geller and his Sextet also have a date for the first week's programme.

Further dance bands lined up for this air-spot include those of Reg Pursglove, Howard Lurcott, Eric Winston, and Primo Scala.

The recent re-organisation of the George Melachrino Orchestra and the Blue Rockets Dance Orchestra has left Jack Coles's group unchanged except that he is now seeking a tenor player doubling flute to take the place of Benny Daniels, who is taking over the directorship of the Blue Rockets to free Eric Robinson for the managerial side of the Melachrino organisation.

Jack Coles wishes it to be known that he can now be contacted at Wordsworth 68:4.

Thieves Now Go For Mouthpieces!

A VERY puzzling theft has deprived Jimmy Power, tenor sax and clarinet man of Oscar Rabin's Band, of two precious Brillhart mouthpieces, which were apparently stolen from his hotel where Jimmy was playing a provincial date.

The tenor sax mouthpiece was a black "5-star" one, showing a number of teeth marks at the top. The clarinet mouthpiece was a white "3-star" model.

Stealing mouthpieces only, without the accompanying instruments, is a new racket so far, and in the rather remote event of any musician getting word of his mouthpieces, Jimmy would like to know as the loss has put him to very serious inconvenience.

"M.M." CONTESTS AGAIN: IMPORTANT NEW RULES

ON PAGE 8 WILL BE FOUND DETAILS OF THE FIRST FIXTURES WHICH WILL INAUGURATE THE "MELODY MAKER'S" TWENTY-SECOND ANNUAL DANCE BAND CONTESTING SEASON.

In general, contests will be run this year on much the same well-tryed and proved successful lines as last year, but there are some important alterations to the rules which should be carefully studied by all semi-pros.

First the whole of England, Scotland and Wales will be covered by a series of County and District Championships.

For these there will be the same range of prizes as last year, including, of course, the silver challenge cups and MELODY MAKER BANNERETTES of Honour, Emblems of Success, silver medals and Diplomas of Merit for the winning bands, gilt medals and Diplomas for the runners-up, Diplomas for the leaders of all bands placed third, and gold-centred silver medals and Diplomas for the best individual instrumentalists.

Following the County and District Championships will come the Area Finals, and the season will then end again with the "All-Britain" Final, arrangements to make which a greater and grander event than ever before are already in hand.

SERVICEMEN RULING

Whether it will be possible to make this season as a whole even bigger and better than last year's all-time record season will remain to be seen. But every endeavour will be made to do so.

As a first step to this end certain alterations have been made to the rules.

Firstly, the position of Service musicians has been carefully considered, and in fairness to them and all others who will be taking part in the contests it has been decided (side footnote to Rule 1) that:

Service musicians paid as such are considered as professional musicians. Other Service men and women are considered as retaining the status they held immediately prior to joining the Service.

This means that no longer will the genuine semi-pros, whether Service men or women or civilians, for whom MELODY MAKER contests are intended, have to meet the competition of Service musicians who are able to spend all their time improving their musical prowess.

Secondly, the rule which read "The size of a band which has appeared in a contest during the current season may not be increased for any subsequent contest during the same season..." has been deleted.

Thus, a band which has found its instrumentation unsuccessful may henceforth increase (or decrease) its size as often as it likes and keep trying out new instrumentations until it does win a County or District Championship. (But once it has won a County or District Championship it will not be allowed, without the written permission of the MELODY MAKER, to vary its personnel in any way for its Area Final.)

Thirdly—and this is perhaps the most important change in the rules:

No band which, without the written permission of the MELODY MAKER, takes part in any band

contest not under the auspices of the MELODY MAKER will be permitted to take part in any MELODY MAKER contest, and should it do so it will thereby forfeit any chance it might otherwise have of getting through to its Area Final or the "All-Britain" Final.

We would make it clear that this edict has not been framed with any desire to make MELODY MAKER contests a "closed shop."

It has been drawn up solely in the interests of the bands which take part in contests and the public who judge bands on their success in contests, to protect the good name and prestige of MELODY MAKER contests which the paper has built up so laboriously over the many years it has interested itself in contests.

The MELODY MAKER will not arbitrarily refuse any request from any band to enter any contest not held under the auspices of the MELODY MAKER.

But before it grants such permission it will take steps to assure itself that the contest is a bona fide one and will be well conducted.

Already there have been too many attempts by incompetent promoters unjustifiably to cash in on the success which invariably attends MELODY MAKER contests.

"NON-READING BANDS"!

More than once competing bands have been exploited by promoters who have failed to engage a paid "house" band and made the unpaid competitors their sole attractions. On other occasions contests have been judged by any but those sufficiently experienced or adequately qualified to undertake the task. At others there have been ridiculous rules. In one case there was actually a class for "non-reading bands"!

This sort of thing only brings contests and the bands which take part in them into disrepute. It is such contests that the MELODY MAKER is out to stop, and it knows that it will have in its endeavour the full support of at least all the most responsible members of that large and important branch of British dance music, the semi-pro bands.

If you would like to know more about MELODY MAKER contests and all they can mean to you, you have only to send us a stamped and addressed envelope for the new pamphlet, "This might have been you—and it can be!"

VIC LEWIS'S BAND DEBUT

MAKING an impressive public debut with his new band at Hammersmith Palais last Friday (27th) when he played to a very big crowd, Vic Lewis has clicked for another guest appearance this Friday (3rd), when he and his boys will again visit the Palais.

Suffering in its first session, from indifferent balance, due to placing of the microphones, the band gathered momentum and finished off the evening in excellent style. Although probably not altogether to the liking of the keen dancers and strict tempo enthusiasts, the jazz classics and Dixieland numbers featured by the Lewises drew plenty of applause from the swing fans who packed the balcony for both their sessions.

VIOLIN-LEADERS WANTED

A FAMOUS London band and theatrical agent is sending several orchestras out to good provincial resident jobs, and needs the services of two or three first-class violin leaders, of good musical ability and appearance, and well versed in both straight and dance playing. Only really first-class men, with plenty of experience, will be considered.

Applicants should mark their envelopes "Violin," and send letters to the "M.M." offices, 93, Long Acre, W.C.2, from where they will be forwarded.

LEADER OPENS VARIETY AGENCY

HARRY LEADER, who recently celebrated his 21st anniversary as a bandleader, has now widened the scope of his activities by opening a Variety agency at 12, Charlotte St., London, W.1.

From this new HQ he intends to promote shows and dances in collaboration with his Fan Club secretary and assistant, Tony Harrison.

Harry is giving his new venture a big send-off by presenting, at the Hackney Empire on Sunday, January 5, the all-star band newly formed by famous trombonist-arranger Woolf Phillips (fully reported on page 11).

The occasion will also mark the first public appearance of the "Downbeaters," a swing group drawn from Harry Leader's own Band at the London Astoria, and comprising Andre Goerak (tenor); Brute Gonella (trumpet); Maurice Bass (bass); Arnld Avler (drums); Tommy Saville (piano); and a guest guitarist in the person of Bert Weedon.

A featured solo artist will be 13-year-old clarinet prodigy Donald Purchase, who has appeared on several television transmissions with bandleader Nat Allen. The concert commences at 7 p.m., and will be compered by BBC personality David Miller. Production is in the hands of comedian Len Reed, who will also give a star turn.

Several other famous artists have promised to appear, and application for tickets should be made at once to Harry Leader at his new address. Prices are 2s. 6d. to 7s. 6d. (reserved), and 1s. 6d., 2s. 6d. (unreserved).

Harry Leader, by the way, is now urgently needing a jivey tenor-saxist for the Astoria.

MADEN'S GASTRIC XMAS

SUFFERING a severe attack of gastritis over Christmas, Arthur Maden, Lancastrian bass-player with the Squadronaires, was unable to broadcast on Boxing Day and Saturday, and could not do the concert on Sunday at Bristol.

Jack Collier and Will Hemplings have ably deputised for Arthur, who hopes to be fit by the end of the week.

Taking the opportunity afforded by being in London for their current two months on the air series, the Squadronaires have arranged a reunion dinner with their old Air Force associates, the Skyrokers, which will be held at La Bohème, in the West End, on January 12.

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My Kind of Jazz, No. 2: "MEZZ" MEZZROW

Bunk Johnson? Ouch! Bechet? Genius! Re-bop? If that's music . . .

"M.M." New York Correspondent LEONARD FEATHER has been making a series of "blindfold" tests on well-known figures in jazz so as to obtain unprejudiced reactions.

Here is the second of a series of three as witnessed and recorded by MARGERY LEWIS

MILTON "MEZZ" MEZZROW, whose new book, "Really the Blues," promises to be a best-seller all over the United States, is an authority on the blues. Blindfolded, he listened to ten blues records, and his comments point up his amazing knowledge of all forms of jazz.

"Well, in the field of music it's agreed that you can't play any music until you've heard it. That guitar player never heard the blues, or else he misconstrued it." (Mezz was referring to Oscar Moore's work on a King Cole record.)

"TAKE IT OFF!"

When a Bunk Johnson record was played to Mezz, he reacted as follows: "Ouch! . . . clarinet's all out of tune . . . banjo player doesn't know the right changes . . . he's still 25 years behind. Is that one of Bunk Johnson's abortions?" When a Dizzy Gillespie record was played, Mezz said, "If that's music, I'll eat it." (He did not eat it.)

When Leonard Feather's Blue Six record of "Scandalomongers Mama" was played, Mezz cried: "Wait! Hold it! That's not the blues. Take it off!" Next he listened to the Spirits of Rhythm doing Feather's "Last Call Blues," and said: "That's the most intelligent blues lyric I've heard in a long time. I like the four bars of breaks there on the blues—Joe

Oliver used to do that. Wonderful piano, behind the blues singer; reminds me of Tony Jackson. Singer is fine, too."

Following record was Linda Keene's "Blues in the Storm," of which he said: "Piano not bad in first chorus, and really plays the blues in the second! Singer is a young girl with a very good voice; too bad she didn't know Bessie Smith. She has soul, good tone and diction, but sings a hackneyed version of the blues."

When he was told that the pianist and lyricist on "Last Call" and "Blues in the Storm" were both Leonard Feather, he expressed amazement that Leonard could play the blues like that and yet have such (to Mezz) wrong opinions about Dizzy Gillespie, etc.

"REALLY THE BLUES"

Finally, Mezz listened to a Sidney Bechet record. Recognizing Bechet immediately, he said, "Now, there's a beautiful thing. This shows Bechet to wonderful advantage, although the background interferes some. Trumpet with modern riffs, and Art Hodes with that rolling piano; they don't hurt him much, though. There is real genius for you—Sidney Bechet. That's a great record. That's really the blues!"

When the blindfold test was over, Mezzrow said: "A lot of people will think I liked Bechet just because he records for my own King Jazz label. A lot of people won't believe that I didn't have the slightest idea that was Leonard's piano playing or blues lyrics. Well, if they're in any doubt, I just want them to write me at King Jazz Records, 140 West 42nd



"Mezz" dictates while his collaborator, Bernard Wolfe, checks details for their recent book, "Really the Blues."

Street, New York City, and I'll straighten them out!"

He invited MELODY MAKER readers who want information about his opinions, or his record company, or his book, to correspond with him at the above address. His King Jazz label features groups headed by himself and Bechet, with such added attractions as Hot Lips Page and Pleasant Joe singing the blues.

TACTLESS TOPICS

by Claude Bampton

GOING TO THE DOGS

NO doubt you have heard of the Boston Symphony Orchestra. But not, perhaps of "November Woods," a symphonic poem written by Sir Arnold Bax, Master of the King's Musik?

Now one day, many years ago, it was decided that the piece was to be performed by the Boston Symphony, and, being a new piece, they couldn't very well bask it, so they arranged to have one or two rehearsals.

It seems that Serge Koussevitzky, the conductor, was a bit of a mark, because after one or two sessions he decided they ought to make it three or four.

Now, one cannot imagine that the players found the parts inordinately hard, because as is very well known, they always have very good boys; in fact, before the war, they used to get likely lads from all over the world.

Of course, judged by our standards, they might have been a little bit corny, with fiddles and oboes and things, but you would think they were good readers; and it is a bit surprising to find that even a half-dozen rehearsals were not enough, so Serge K. had to keep them at it.

Then one day Sir Arnold decided to go over and hear the performance—a bit inconsiderate, considering that Beethoven and the other maestros always keep discreetly away, and here was Sir Arnold going over to see what was going on.

Anyway, just in time for the show, the boys finished their fortieth rehearsal, and not only did they manage to scrape through but they also gave Sir Arnold quite a wonderful memory to bring back home with him.

Now, this has very little to do with swing music, and it's well known that symphony orchestras have a lot more players than any swing band, so it's only natural they should need a lot more practice.

Then, of course, they always play those long numbers that go on and on for ever, and, with all those pages to look at, it is only natural that they should have a get-together to sort out who is going to turn over.

Of course, with our three-minute little ditties, they're no sooner started than they've finished, and the pub-

lishers are jolly decent, really, printing all the pages side by side so that we don't have to turn over, anyway.

And yet a funny thing is that when the American boys were in London during the war—you know, the Miller boys and the Donohue Band—they seemed to be rehearsing all the time they could manage to get together.

Perhaps they were hoping to get in a good band when they got back to the States.

Perhaps they were lonely, being over here, like that, with nothing much else to do.

Still, you never know, perhaps they needed it.

Shouldn't think so; they sounded all right.

Anyway, see you at the White City. Thank heaven we don't have rehearsals.

Too busy?
Too tired?
Too good?
Too bad!

D'AMATO'S BIG AIR-PLANS

CHAPPIE D'AMATO and his Band, from Hatchett's Restaurant, Piccadilly, are not only continuing their series of Friday night broadcasts from the Restaurant, but from this Friday (3rd) will be heard for the full 50 minutes (11-11.50 p.m., Light).

In addition to his usual orchestral stuff, plus his novelty French items, Shakespeare songs, etc., Chappie plans to introduce further novelty by his "Hot Club de Hatchett's" Sextet—a swing group with Dave Fullerton (drums); Laurence Rossi (violin); Bobby McGhee (piano); Pete Stubbly (bass); and Ivor Daniels and Chappie himself (guitars).

There will also be some "Swing Unswung" offerings—that is, some old favourites and classics of jazz will be played, not as swing items, but in their original melodic form.

Apart from broadcasting, Chappie is waiting to take up a recording contract, and in the meanwhile will be heard with his Band accompanying glamour vocalist Doreen Lundy on some ORBS recordings. Chappie is also to air over Radio Diffusion Francaise with his outfit.

WILL pianist Ivor Benyon please communicate as soon as possible with trombonist Ronnie Rand, c/o The Blue Rockets Dance Orchestra, 23, Albemarle Street, W.1?

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GLASGOW

ONE band only can do the Christmas and New Year season at Green's, and so we find Joe Less and the boys back again for another spell. Joe will be in Glasgow for five weeks in all, and during the visit the boys will be required to do the now familiar Green's-Empire double date. Fans will miss the familiar Pat Norman, but Joe's vocal line-up is represented by Don Rivers, Elizabeth Baley and Howard Jones.

Glasgow Musicians' Club should benefit considerably from the dance held at the club on the other Sunday, as over 100 dancers comfortably packed the hall. With the other bands mentioned here previously, appeared Jimmy Goudie and his outfit who are doing well in Lanarkshire gigs.

Playing with the Louis Freeman band, led by Joe Lundy, at Ardrossan, is violinist Eugene Duffy, who recently completed a successful string of Variety dates with brother Terry on piano. Under the name of the Redmond Brothers the boys will be heard again soon at the club.

Once again the Alhambra pantomime season will find Jack Ansell on the "stick" for Louis Freeman. Jack has been a fixture for this long job since his debut from the service. Prior to his taking on the straight business in earnest, he was leader of a band at Green's which included the one and only George Chisholm, who was playing plenty piano in those days as well as horn.

EDINBURGH

WITH the hall undergoing change of ownership, Lew Lewis has terminated a 10 months' engagement at the New Cavendish, Edinburgh.

During his stay at the Tollcross ballroom Lew and his 16-piece band built up a big reputation.

Doubling sax and clarinet, Lew, who is open for offers, led the band at the Casino, Warrington, before the war and worked several years for Mecca. During the war he was leader of the Scottish Command Dance Band.

NORTHERN RADIO

TOMORROW (Friday, 3rd) the North Regional feature "Band of the Week" continues with the appearance of Peter Fielding and his Band from Newcastle, followed on January 10 by Eddie Shaw and his Band, currently featured at the Plaza Ballroom, Belfast.

The remaining Fridays in January will bring to this programme the Ritz Band from Bury, directed by Bill Hawkins (17th); Ceres Harper and his Band (24th); and Eddie McGarry and his Band on the 31st.

Also on January 17, Jack McCormick and his Band will play a Tea Dance (4 to 4.35 p.m.) from Lewis's Restaurant, Manchester, whilst the 31st brings to the microphone again the popular novelty feature "A Voice, a Sax, a Piano," featuring Taylor Frame, Alf Banks and Maurice Arnold respectively.

PROVINCIAL PAGE

Northern Musician's Sporting Gesture:
S. Wales Serenaders: Northern Radio Dates

LISTENERS to the programme by Freddy Platt and his Band on Friday, December 20 (North Regional), can have no idea of the near-tragedy which was enacted behind the scenes, the situation being saved by the sporting gesture of a Northern musician.

During the final run-through, just before the band was due on the air, Freddy's lead trumpet, Tommy Coop, suddenly found himself with his lip completely gone—something which most trumpet players have suffered at one time or another.

However, "the show must go on" and Tommy was struggling manfully on when, just as the band went on the air, Jack Ralph, trumpet player with Roy Tomkins at Sale Lido, noticing what was a miss, took up his trumpet and sat in with the band, reading and playing Tommy's parts at sight throughout the whole broadcast.

As the whole of the programme was from special arrangements, this was no mean feat, and one must compliment Jack Ralph not only on his sportsmanship, but on his musicianship, too.

Tommy Coop, at the time of writing, is well and truly back on form.

EAST LANCES

DENNY DENNIS was the starred attraction at King George's Hall, Blackburn, last Sunday (29th). Ronnie Oddie's augmented orchestra supported, with several well-known local artistes.

Eddie McGarry was the top attraction for Accrington dancers. The Town Clerk of Accrington informed our correspondent that the Accrington Corporation intends to run a series of Sunday-night concerts featuring dance bands, commencing this month.

MANCHESTER

AFTER many vicissitudes, the band at Harpurhey Baths Ballroom is now apparently well settled down under the new leadership of pianist George Worthington.

At the moment the line-up of the band is Maurice Davies, Dave Usden, Ray Allen (tpt.); Stan Worthington (trombone); Max Green, Barney Kyte (altos); Don Pashley, Johnny Sheridan (tenors); Harry Oakes (bass); Jack Apoleford (guitar and vocals); Freddy Baines (drums); and Hilda Gray (vocals).

Latest news is that lead trumpet Maurice Davies is leaving to join the George Evans Orchestra.

PLYMOUTH

NEW director of the Palace Theatre Orchestra here is Danny Walters, ex-Jack Hylton, M.D. and well-known musician in the theatre world.

At the fashionable Continental Hotel, the Imperial Dance Orchestra has now been resident for over five years. Led by Jack Johns (drums), the regular members of the combo are Jack Turton (tpt.) (ex-Larry Brennan's Band, Blackpool); Alf Meyrick, Charlie Gombes, Harold Goodman and Les Brown (saxcs); Alf Potter, Bert Kingwell, and Reg Ashley (rhythm).

Plymouth is now almost fully M.U. with meetings being held regularly once a month.

LIVERPOOL

PRE-WAR vocalist with Bram Martin, Jack McCormick and Johnny Rosen, and more recently with Hal Graham at Liverpool's Rialto Ballroom, Al Thomas has recently formed a six-piece band and is busy with gigs around Merseyside.

Held in the David Lewis Theatre, a super jam session was recently presented by a Liverpool rhythm club which was a terrific success.

Amongst those taking part were the Gene Cottrell Quartet, Ron Miller's Gang, the Alec Boswell Sextet and Syd Levin's Jazzmen.

KIRKCALDY

FEATURED at the Burma Palais here is Johnny Clark and his Orchestra.

With Johnny leading on trumpet, the boys are Billy Hunter (trumpet); Bobby Clark (trombone); Jack Richardson and Bob Johnstone (altos); Sammy Stewart (tenor); Jack Taylor (piano); Cecil Hunter (bass); and Ian Miller (drums).

Foster's Midland Success

WITH cries of "Swing is Dead" ringing in our ears, it is interesting to record the enormous success which has attended Teddy Foster's Christmas season of one-night stands in the Midlands, under the guidance of impresario Arthur Kimbrell.

The day before Christmas Eve is not usually an exciting sort of day—or night—for entertainment, yet on Monday of last week (23rd) the Foster Band played for a dance at the King's Hall, Stoke-on-Trent, which was scheduled to start at 7.30 p.m. At five minutes past eight the doors had to be closed as the house was completely packed.

On Christmas Eve, at the Baths Ballroom, Kidderminster, "House Pull" was again the rule—the first time in history that this has happened at a dance in this hall.

On Boxing Day, 500 enthusiastic dancers attended an afternoon tea dance at the De Montfort Hall, Leicester: a queue for the evening dance began to form at 6.30 p.m., and at 6.30 p.m. the doors were closed.

On the following night (Friday, 27th) the Foster crew played the Arden Ballroom, Bedworth, and broke the house record for visiting bands, finishing the week in a blaze of glory at Buxton.

Add to this Arthur Kimbrell's "House Pull" Ted Heath show at the De Montfort Hall last Sunday, and even the sceptics must wonder if swing is dead. . . .

Johnny Green's Airings

CONGRATULATIONS to vocal star Johnny Green who attained the "ripe old age" of 22 years on Monday, December 20.

He celebrated this the previous day, by recording his first solo Variety date in the Hapdrome programme and thus joined the select few amongst stylish modern singers who have appeared in this usually meaty and strictly commercial programme.

Listeners heard this programme last Tuesday (31st), and they can hear Johnny again on January 14, when he will sing the Bing Crosby songs in a "Movie Music Cavalcade" production on Midland Regional.

BLANCHE COLEMAN and her All-Girls' Band click for a late-night broadcast on January 11, when they will be heard in the "Saturday Night at the Palais" series from the Winter Gardens, Eastbourne. Blanche is urgently in need of girl brassists, who should contact her c/o the "M.M."

A NATIVE of Margate, lovely Joanne

Howard will appear in her home town this month, when she will sing at the Jazz Jamboree organised by the Thanet Branch of the MU in aid of its benevolent fund. After a tour of the Continent some months ago with Nat Gonella, Joanne returned to this country and joined the Ronnie Munro group for several weeks. Is looking forward to revisiting her home and helping the branch of the union of which she was once a member.

NORTH WALES

RESIDENT at the George IV Hotel at Criccieth is a trio and dance band led by noted Welsh violinist Billy Williams. Playing daily for lunch and dinner, the trio consists of Billy himself, plus William Harris (pno.) and Jimmy Welsh (late of the George Melachrino Orchestra) on sax and clarinet.

The dance band comprises these three boys, plus Lawrence Green (tpt.), John Simpson (bass), and Billy Moore (drums).

Manager of the hotel is H. J. Waller, one-time M.D. for Moss Empires.

SOUTH WALES

OPERATING from Abergavenny, Mon., the "Serenaders," directed by R. Noel Gulliver, is one of the busiest bands in South Wales.

Eleven-strong, including vocalist Selwyn Hobbs, the band comprises Jack Constance and Gilbert Stephens (altos); Bryn Kirby (tenor); Arthur Davies and Bill Davies (trumpets); Harry Edwards (trombone); Joe Walker (piano); Wyndham Langford (bass); Chas. Jones (drums); and Arthur Richards (guitar).

These boys are all semi-pros, and the band contains a goodly proportion of ex-Service musicians.

AD LIB.

MANCHESTER altoist Alf Kay now has Hire Service. Telephone: Moss Side 2478. . . . Ray Somers (trumpet) has left Jack Oliver at Blackley Palais to join Roy Tomkins at Sale Lido. Chair taken by 17-year-old Ray Bickerton. . . . Grand kiddies' party at the Ritz, Manchester, Monday last week. Harry Bostock's drummer, Bob Hall, terrific success as Father Christmas. . . . Roy Fox doing one-night stands around Manchester this week. . . . Bassist Len Kane fixed up and working for Nat Gonella. . . . Re last week's "Mosquitoes" story. Percy Pease was not, of course, with the Mosquitoes—his vocalist, Johnny Moran, was. . . .

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1946 "ALL-BRITAIN" CHAMPION BAND. ON RECORD

Edgar Jackson's Record Review

THE SCOTT HENDERSON QUINTET

****I Surrender, Dear (Clifford, Barris) (Regal-Zono, CAR6624).

****Somebody Loves Me (Gershwin) (Regal-Zono, CAR6625).

(Regal-Zonophone MR3875—3s. 4d.)

Henderson (pno.) with Ronald Brown (ten., clar.); Kenneth Muir (gtr.); Frank Gale (bass); Renzo Ghiloni (dms.). Recorded November 16, 1946.

JOHNNIE STILES AND HIS BAND

***Chloe (Moret) (Regal-Zono, CAR6626).

***Lady, Be Good (Gershwin) (Regal-Zono, CAR6627).

(Regal-Zonophone MR3786—3s. 4d.)

Stiles (tp., mellophone), with Frank Clarke, Jock Walker (altos, clar.); Roger Summerfield, Trevor Bennett (tenors, clar.); Charlie Comley (bar., alto, clar.); Les Taylor (tp., mellophone); Phil Hillier, Jim Mason (tmbs.); Gordon Talbot (pno.); Art Marsh (bass); Peter Coleman (dms.). Recorded November 23, 1946.

FOR the benefit of the few who may not already have realised it, I should explain that these two bands are respectively the winners and runners-up at the 1946 "All Britain" Final Dance Band championship, and they are playing two of the three test pieces with which they achieved their success at Blackpool last November.

The "M.M.'s" dance band contesting scheme, of which the "All-Britain" is the annual culminating event is, of course, confined entirely to semi-pro bands, and it would be a miracle to find any group of young musicians with whom music is at the most a part-time job managing to form a band capable of beating the best professional combinations.

Nevertheless, the records have been handed to me to deal with, so in fairness to readers (if not also to the bands) I intend to deal with them from the same critical standards as I set up for all others who have to

suffer for better or for worse inclusion in this column.

Taking the Scott Henderson Quintet first, I can say without any risk of being accused of sympathy or favouritism that it has at least two features which can hold their own in any company—Scott Henderson's piano playing and Ronald Brown's tenor.

Henderson has more than a good enough technique. He has style and inventiveness. His solos in "Surrender" are gems of artistry, and what is more, he does not copy. What he plays is original. Almost equally good is his chorus in "Somebody Loves Me."

Outstanding also are Brown's tenor solos on both sides. But his clarinet, which he plays more often, is not so good. He has a sweet, pleasing tone. But his technique is not so advanced and this tends to cramp his style. There are times when he seems to be at a loss how to finish his phrases. In fact, all round his clarinet line cannot compare with that of his tenor, and there are moments when his intonation is not all it should be.

Individually, Muir, Gale and Ghiloni do well enough, especially Muir, whose somewhat limited technique is to a great extent offset by a relaxation which would be a credit to many more experienced saxists.

But—and this is main fault in both records—Gale and Ghiloni have yet to learn how to play together, not to mention also with the rest of the band. Often they are not in tempo with each other, and the result is



Pausing a moment before cutting the disc reviewed on this page, the Scott Henderson Quintet faces the MELODY MAKER cameraman, while recording engineer Laurie Bamber (in white coat) and critic Edgar Jackson stand by.

that the rhythm sounds untidy and the band thus lacks the clean precision and lift it might otherwise have had.

All of which may have been due to the "nerves" any musicians may be excused for having at their first session, and has not prevented the records, taken all round, from being a good deal better and certainly more enterprising than many made by professional bands. The treatments of the numbers are particularly good.

Compared with the small Henderson Quintet, Johnnie Stiles and his Band are a big combination.

Their main fault is that they try to do too much.

Take, for instance, their "Chloe." This is a transcription of the Tommy Dorsey recording arrangement. The introduction contains a very difficult baritone sax passage. Of course it sounded wonderful in the Dorsey record, and so it should have, because it was not only played, but probably also devised, by one of the finest baritone players in America. In fact, that was probably the reason why it was put into the Dorsey record. Copied by any less perfect player it would almost inevitably sound less effective, and it certainly does in this Stiles record. But you can't blame Charlie Comley. The blame rests on whomever it is that decides that the band shall play things that are beyond the scope of any but the most outstanding professional soloists.

And that remark applies to many other parts of both records. They overtax the abilities of the musicians individually, and, of course, the result is reflected, even to the extent of faulty intonation, not to mention also raggedness, in the ensemble.

Stiles himself is a particular offender in this respect. At the best a rather doubtful stylist, he tries to play difficult solo passages, often with high notes which he cannot phrase in the way they should be phrased, any more than he manages to hit them in tune, though in fairness to him it must be said there are other players in this country whose solos would be much more acceptable if they were less "clever" and played with better style and technique.

Still, one has to hand it to the band. It is not only enterprising, but, considering what it attempts, it gets a good deal further with it than most others with the same, in some cases rather insufficient, technique would manage to get.

Also it plays with plenty of spirit and with its excellent drummer, Peter Coleman, never fails to be exhilarating. At times it can also be very much more interesting, as well as more animated, than many of the professional bands, whose records are often more conspicuous for a superficial suavity than for anything worth calling ambitious or exuberant.

HITS & PIECES

by Sammy Quaver

COMES now the final wind-up of the past year's highlights. Joe Loss smashed Villa Marina, Douglas record to bag title "King of the Isle of Man" Contact boys and girls formed own society. Vic Lewis saw red light, put up shutters, bade brief adieu to jazz. Roy Fox, back from America, walked into and out of trouble. Songsmiths Box and Cox entered publishers' ranks. Stanley Black oustest maestro. Dorothy Carless packed grip to see the Great White Way, and is still there.

Ted Heath caused sensation on capture of swing crown. George Erick disbanded ork, landed "Radio Party" series, went solo on Variety, composed record programmes. My Guess Department had town talkin' and a few worried. Jack White came back to where he started (the Astoria). Ditto Sydney Lipton (the Grosvenor). Bob Sharples jumped into the big time with terrific arrangements for ace outfits and vaudeville stars.

And now for some recent highlights. The Ramblers impressive with "Silent Night" on "Variety Band Box." That two-way band session (Heath and Winstone) developed into battle of the composers, Paul Carpenter and Alan Clark. Some great script stuff, with honours even. My, my! I'd clean forgotten 'bout the bands. Ted's ork stayed the fans, but Eric's schmaltz crew was the one for the masses. Incidentally, what an excellent balance for both bands! Best crack on Yuletide radio was Len ("Stand Easy") Martin's "I'll be the producer, I can tell the time!"

Surprise guesting of Charlie Chester Gang on Anne Shelton show. Idea emanated via producer man Peter Duran, and this terrific innovation could be used to advantage on similar-type presentations. "I'll be Thinking of You at Christmas Time" big holiday ping came too late. Reckon publishers missed the boat with this beauty. Gloria Brent a real smaltie with "I Don't Know Enough About You" on "Train Easy" show.

Ray Ventura's Ostend relay most entertaining and colourful dance session of 1946, and so into the straight for a happy New Year, new hopes, new stars, new songs, and as we uncover the 1947 crystal a "sweeper" looms clearly high over the other skies as it bells out "The Old Lamentation." I'm my tip for the first smash of the season.

Guess DEPT.—Who's the BBC producer who doesn't like my ork and niteties abbrev., but still reads the column? Could be he's expectin' a men-

tion? ... Have you heard Kenny Baker's "Ad Lib Frolic"? It's a honey. "Mamula Moon," traditional Malayan love song, the "Lib Marlene" of Far East 14th and 15th Armies, has big chance for click over here. Already waxed by Ambrose, Gerald, and Felix Mendelssohn. Current French rage, "The Accordion Man," looks like a money-spinner. Get a load of Waller and Kidd coaxing this beauty on Sherman's "Music Hall" this Saturday night (4th).

PAT ON THE BACK DEPT.—To Barry Barron, Leslie Paul and Lillian Leat for great job in landing "Five Minutes More" to No. 1 spot. "Liver" Carl Francis, owner of crooners' hide-out café, "The Dutch Boy," handed out free luncheon tickets to all regular patrons on New Year's Day. Clarinet & is Marmalade was on menu.

DRAM DEPT.—Won't it be nice when the Skyrockets are given the air break they so deservedly merit?

NEW YEAR OSCARS.—To Leslie Bridgmont ("Merry-Go-Round" and "Stand Easy") and George Inns ("Navy Mixture") for their foresight in using pop songs on their productions. To Heary Hall for his consistently fine guest nights. To George Crow for his surprising versatility. To the Radio Revellers for a sensational "Music Hall."

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Tolerance

THIS is the time of year when we zealously determine to stop smoking, to get up earlier, and to keep our desk tidy. It is a mood which is guaranteed annually to last until January 2, although, during one year when we still talked about Zeppelins and your Editor's heart was reasonably young and gay, we achieved an all-time record of keeping our New Year resolutions going until almost into the second week of January.

We mention these personal details as a warning to the musical profession and its fans.

Let us determine not to make our good resolutions so drastic as to be incapable of fulfilment. Let them be the sort of improvements which we want to bring about.

First of all—a word to the fans. You like swing music—you crowd round the bandstand when the "big boys" are on. You know the musicians by name and you like to feel you are on the inside of this very interesting and glamorous profession.

We ask you to resolve for the New Year to be more critical and less hysterical. It is not only the loud and fast swing numbers, with high-register trumpets, that make a good band. It is the musicianship and the feeling which they impart to any number—be it a "good old good one" or a current commercial pop.

Be guided by your ear—not by the name of the band or of the instrumentalist. Even the best players can crack their notes; even the best bands can have their off-days, and even the worst bands can sometimes hit that inspired mood when they produce music that really jumps and really stirs both the players and the listeners.

The more critical you become, the better the bands must play to woo your allegiance—and that is a healthy thing for the business.

In other words, we are asking for tolerance. Listen to the other fellow's music and hear if it has anything of merit or not. But don't be prejudiced.

And this question of tolerance is one that we cordially recommend to bandleaders and musicians as the main plank of their resolutions platform in 1947. If you are tolerant you can see the other fellow's point of view, and you will not judge harshly and without a careful knowledge of the facts.

If you are tolerant, you bandleaders, you will be able to get round a conference table and work together for the good of the business as a whole—not agitating only about your own personal grievances.

And, you musicians, if you are tolerant you will take the words "stinks" and "lousy" from your vocabulary and listen to other musicians hoping to learn something rather than being always ready to condemn.

We feel that this year, although testing year for our business, tries with it high hopes. A bit of tolerance and united will must be manifest if we are to see British dance music to the pinnacle of prestige it can and should attain.

ESSENCE
by Pat Brand

RETURNING somewhat bleary-eyed from our Christmas festivities, and reluctantly preparing to roll up our sleeves to tackle the first MELODY MAKER of 1947, the spirits of us jaundiced journalists were magically revived on Monday morning by the arrival of a messenger boy bearing the following telegram:—
Congratulations on paper's coming-of-age. Best wishes for the next twenty-one years. Harry Leader.

Yes; in the midst of the past hectic week, Harry, himself just recently "come-of-age" in the dance music profession, had found time to remember that this issue brings the MELODY MAKER into its twenty-first year of publication.

Thanks, Harry. And here's to our exchanging similar telegrams in 1967.

THIS is traditionally the time of year both for looking back and looking forward. The boys of the George Evans Band were looking forward to their overseas broadcast from Manchester last week when the driver of their sleeper coach spotted a lorry that had broken down on the road ahead.

He pulled up to give assistance, and out climbed the curious members of the band—rattous in more senses than one, for they were clad merely in pyjamas and overcoats.

When the lorry had been put to rights, the boys climbed back again, with the exception of Les Evans, who had conscientiously gone round to look back of the lorry to ensure that no harm had befallen the instruments during the halt.

None had, and the lorry drove off. Leaving Les, in the aforesaid pyjamas and overcoat, stranded in the middle of nowhere and the night!

It was 15 minutes before another car loomed up. It was several minutes more before the occupants could be persuaded that this curiously clad and shivering individual was really a bandleader in search of a band and not some fugitive from a lunatic asylum!

LOOKING back, too, but in another sense and more congenial surroundings, was Ted Heath on Friday last, when he gave a party at Fischers Restaurant to members of his band, and their wives in appreciation of the past year's solid work.

Also present were Mr. and Mrs. Macdonnell, representing Foster's agency, the band's bookers, arranger Alan Bristow, the band's publicity man Alan Fleicher and his henchman Stuart Allen, with Ted and Moira Heath doing the honours as host and hostess.

Describing the party afterwards, Ted stressed how impressed he and the boys were by Cyril Stapleton and his Band, who are resident at Fischers. "We were really thrilled

CARTOON by Betts



"You see how tricky it is to balance the sections! A slight movement of a chair, and you can lose the third trumpet altogether."



Now seen and heard extensively on television are Nat Allen and his Orchestra, who the New Year with a number of dates booked at the Alexandra Palace. This special MELODY MAKER action picture, taken during his December 22 transmission, shows Nat (white) fronting his band in company with vocalists (l. to r.) Ken Crossley, Dinah Kaye and N. Rees. Nanette, from Birmingham, deserves a story all to herself, since she was selected by Nat from five hundred applicants to sing with the Band on all its television appearances.

by their playing, and by the ultra-modern arrangements they are using," he told me.

I tipped this band for stardom five months ago, just after its formation. It has not let me down. I look forward confidently to its being one of the first six in 1947.

AS for bands looking forward to fresh fields to conquer abroad, a word or two from Paul Lombard, recently returned from six months' bandleading in Beirut, should be of considerable interest.

He has had ample opportunity for summing up the possibilities for British bands in the Middle East, and here, tabulated, are his conclusions:

Syria and Lebanon: These two countries have ceased to be a good proposition since, after the departure of the British and French troops, the hotels and cabarets are doing poor business, and are consequently not prepared to pay much for a band. Furthermore, modern dance music is not appreciated there as 75 per cent. of the music takes the form of tangos. In addition, the cost of living is very high. These remarks also apply in a broad sense to Iran and Iraq.

Cyprus: There would appear to be room there for a good British band, but the managements are reluctant to make any tempting offers so long as they are able to get Greek and Palestinian bands cheaply. Cost of living is low and income tax is only 5 per cent. for married men and 10 per cent. for single men.

Palestine: Many musicians unemployed there, and only small five- or six-piece outfits employed. In view of the present troubles there, the Palestinian Government does not grant entry visas to musicians.

Egypt: There is a definite demand for foreign bands in Cairo, especially of the rumba type, but the Government does not grant the necessary permits at present.

U.S. HIT PARADE

HERE is the list of the ten most popular songs in America during the week ended December 21, as assessed by the weekly nation-wide ballot conducted by the American Tobacco Co., and broadcast in their "Your Hit Parade" programme over the CBS network:—

1. OLE BUTTERMILK SKY (1-1-1-2-4-3-4-2-4)
2. THE WHOLE WORLD IS SINGING MY SONG (2-4-2-3-4-8)
3. THE OLD LAMPLIGHTER (4-2-6)
4. FOR SENTIMENTAL REASONS (6)
5. RUMOURS ARE FLYING (1-2-5-1-2-1-5-2-4-8)
6. YOU KEEP COMING BACK LIKE A SONG (4-5-4-5-3-5-2-9-4-7)
7. ZIP-A-DEE DOD-DAH (9-9-6-10-9)
8. A GAL IN CALICO
9. THE THINGS WE DID LAST SUMMER (2-8-7-9)
10. FOR YOU, FOR ME, FOR EVERMORE (4-4-9)



The MELODY MAKER was invited to a merry Christmas Eve luncheon when noted musicians' financial and news adviser, Stanley Gorrie, threw a party at Mayfair East. This exclusive picture was taken in the midst of the seasonable jollifications, and you see (l. to r.): Jack Jackson, Leslie Macfie, Charlie Shadwell's pianist-manager Eric James Gorrie himself, Captain Victor Silvester (son of famous leader), and maestros Charlie Shadwell and Billy Ternant.



A merry gathering to which Tin Pan Alley Christmas Eve luncheon given by renowned hostess, near Denmark Street, Charing Cross exclusive "M.M." picture, a number of the "on show" at this luncheon. A high-spot in publishing world, this annual gathering is not a downright schoolboyish high spirits. A number leg-pulling and story-telling have now become seen above includes Frank Walsh (third from Bernard Harris, Jimmy Lorde, Percy Hiron Manager), Ernie Trigg, Bill Simpson, Stan Wake and lights of the music.

How does the Hampton Band sound on the stage? Across 'The Pond,' HERB PEASE covers a show by the

FRANTIC HAMP

LIONEL HAMPTON has one of the best swing bands in America to-day. How has the Hampton organisation kept up top, despite the sudden rise of the bands of Woody Herman and Stan Kenton?

The answer is given below, but contains more than one reason. First, of course, is Lionel Hampton himself, who, with his infectious personality, completely captivates his audience. Another thing is the able yet astonishing way he handles his instruments—piano, vibraphone and drums.



Lionel Hampton

A fine group of sidemen make up the band as it is to-day. As a whole, the band works together perfectly as it blasts out Hampton originals or seems to hold its power down while on popular ballads. For all its 21 pieces, including two vocalists and two bassists, the band does very well for itself in its quiet moments.

Featured soloists are Milt Buckner, with his locked hands piano style; Eugene Heard, who provides steady but not showy drumming; Michael Wood, who plays both lead and sax trombone and is at ease in any medium; Johnny Nottingham, who has exceptional range with his trumpet; Joe Wilder, who plays some amazingly fast-fingered trumpet; Arnett Cobbs, who is a great showman and still plays some imaginative tenor; Johnny Griffin, a 16-year-old with an immense store of ideas which come out of his tenor sax; and Bob Plater, who can play plenty with his alto sax.

Lionel Hampton is here, there and everywhere on the piano, drums and vibraphone. Vocals are taken by Madeline Green and Winnie Brown. When this crew gets going—plenty of pep!

The Hampton band blows its top on the many original jump tunes written by members of the group. For example, "Cobbs' Idea" is quite frantic, yet keeps its good points with every fine tenor solo by Arnett Cobbs, and close-fingered piano by Milt Buckner, and what appears to be a competition to see which man in the trumpet section can get the highest above high C.

"Tempo's Holiday" and "Chop Chop" both display the power of the trumpet and trombone sections. At a much slower tempo, the current ballad, "The Gypsy," contains clean piano by Buckner, and "The Hamp" plays some splendid soothing vibes. "Hamp's Boogie Woogie," top favourite with the audience, showcases the Buckner piano and high shrieking trumpets.

Another thing popular with the swingsters is "Hey Bop A Re Bop," which brings forth more of that fine

Buckner piano. The classic "I Got Rhythm" is introduced with very fast alto by Bob Plater, followed by Michael Wood with torrid trombone. Jimmy Nottingham's trumpet climbs over high C to end the arrangement. Lionel gets behind the drums and throws the sticks around on the rapid "Jack The Bellboy."

As a show-closer Lionel sets up a fast beat for "Air Mail Special," when Arnett Cobbs and Johnny Griffin both take lengthy tenor solos. Their theme, "Flying Home," lasts a full 15 minutes at concerts, with an out-of-this-world vib solo by Hampton and a thrilling tenor spot from Arnett Cobbs.

As a whole, the band stacks up well. From the sharp impact of the trumpet section, to the trombone team-work, the well-trained, clean-cut sax section, all go together to make up what is considered by fans and critics alike as one of THE top swing bands in America.

Is it any wonder?

Letters to The Editor

AS a Northern handleader who has in the past suffered from the effects of a bad balance when broadcasting, I thought that you might be interested to hear of an airing by Jack McCormick and his Band from the BBC studios in Manchester last Friday (27th).

Apart altogether from the performance of the band or the programme which it played—as a rival leader I could hardly venture an opinion in print—I would like to say how impressed I was by the balance of the band.

It was absolutely first class in every way—each section could be heard in its proper perspective, and the balance of the ensemble was grand. The whole thing compared favourably in every way with the best London broadcasts.

Upon chatting with some of the McCormick boys after the broadcast, I discovered that the Programme Engineer had balanced the band by the method described in your recent feature article on this subject.

There is an old saying that the "proof of the pudding is in the eating"—which, I think, speaks for itself in this case. Congratulations upon performing a further service to dance bands in their efforts at presentation.

FERCY PEASE.

High Street Baths Ballroom, Manchester.

I WAS pleased to note that the "M.M." (14/12/46) is now completely satisfied with the balance and control of BBC broadcasts of dance bands, the main conclusion being that all bands which broadcast must be composed of musicians experienced in broadcasting. What nonsense is this? May I say first that I was trained in

programme "engineering" by the NBC in America, and during the war I was in charge of all live broadcasting studio and O.B.s for the Forces' broadcasting service in the Middle East, and I always handled the panel, because most of the equipment was of ancient vintage and the conditions sometimes appalling from a broadcasting point of view? I could hardly expect an engineer to be responsible for a broadcast under these circumstances.

Given the equipment and facilities available for the Joe Loss broadcast, had balance would be inexcusable, irrespective of the "broadcasting ability" of the musicians. Of course, the internal balance of the band is extremely important, but surely this is not only so for broadcasting, and in any case the balance for normal playing is upset in the studio when the sections are arranged round their individual mikes.

Without reverting to technicalities, let me say that whilst the programme engineer controlling the output is responsible for the entire balance of the broadcast, the ONLY possibility the musician bears is in his "sound relation" to his own section (which would be the same whether broadcasting or not), the total output of each section being controlled at the mixer panel and blended for the T.V.C. (total volume control).

Was it ascertained whether the programme engineers on dance-band broadcasts have any knowledge of dance music? I am afraid I am still very unconvinced, and I shall continue to believe my ears.

LES HILDEN.

Hove, Sussex.

THERE'S one band that deserves much more praise than it gets from dance-music lovers. It is that of Ivy Benson and her Girls' Band, who put on a very good broadcast on Saturday evening (December 21).

This was one of Ivy Benson's all-too-rare appearances at the microphone, and, in contrast to the poor and ragged shows that so often come over in the "Saturday Night at the Palais" series, the girls played together, in time, well balanced, and put over a very bright and enjoyable programme.

JOYCE LEE, BOBBY TURNER.

London Road, Worcester.

IT'S been said too many American bands and singers are heard on B.B.C. request sessions. But swing-starved British youth (mainly from Manchester) is still not satisfied, and 50 per cent. of A.P.M.'s "Midnight in Munich" records are in answer to their demands.

This is not surprising. What British band can equal any top American band playing the same number; or the unbelievable frenzy of Hampton's "Air Mail Special"; or the originality of Herman's "Goosey Gander" and Barnet's "Pompton Turnpike"?

America is always first. "The Flight Of The Bumble Bee" was written decades ago, yet even after James had shown its possibilities it was left to Freddy Martin to produce the hottest piano record in the world by turning it into "Bumble Boogie."

There are coloured trios in England, yet none are original. Why not think of something new? Slim Galliard did. The only conclusion one can reach is that while there is nothing new on this (European) side of the Atlantic, British boys and girls will look to the other side for their fun.

JOE SCHLACHTER.

AP0172, U.S. Army.

I READ in a recent copy of the "M.M." that Ambrose blames the BBC for discouraging musical progress in this country. While in full agreement with his view, I would like to point out that the various record companies do not exactly deserve a bouquet for encouraging British musicians. Invariably they record ordinary commercial arrangements by the same few bands who appear to be "in the know."

An outstanding example of this is the case of the George Evans Orchestra. No doubt followers of good swing have been waiting patiently for recordings by this ultra-modernistic outfit, which I think compares very favourably with any large American band; but the Decca Record Company, who presumably still have this orchestra under contract, seem very loth to make any records of them. Instead, there was talk about "Toots" Camarata being fetched across the Atlantic to make arrangements for a studio band, which would probably be "just another band."

Frankly, this is a policy that I cannot understand. So how about it, British recording companies? Why not give your own musicians a break?

A. EAST.

Grays, Essex.

It's All ACCORDION

AFTER two months' chasing around, I have at last cornered Louis Cabrelli! Here is his own message to you:—

"It gives me a great kick to be able to speak through the medium of the 'M.M.' to all my old accordion friends after all these years, and I thank Desmond Hart for giving me this opportunity.

"A lot of air has been squeezed through the reeds since I last played the accordion south of the Border, and I am afraid that I have not had a lot of time for the past few years to play, since my own business in Dundee has kept me very busy.

"However, I have not neglected the accordion, and set down to practice just as often as I can.

"During the last six years I have always tried to keep in touch with the accordion movement, and have visited, or been visited by, many professionals who have played in and around my home town.

"I was more than glad to learn that at last a worth-while non-commercial organisation has been formed by the profession to foster musical interest in our instrument, and I am proud to be a member of the British Association of Accordionists. How true is the saying, 'United we stand, divided we fall'! If we are to make the accordion movement a going concern in Great Britain we must all work together and not have separate camps working against each other.

"I shall be in Italy by the time you read this article, and I shall most certainly have a lot to say about the BAA and the people who are striving to make the British accordion movement bigger and better.

"I have not yet decided whether I shall take up the accordion professionally again, but so many people have written and spoken to me about it that on my return to this country I shall make up my mind.

"I send my sincerest good wishes to all accordionists, and hope that 1947 will bring prosperity to the accordion movement in Great Britain.

"In conclusion, might I add that I should be glad to hear from any accordionist who cares to write to me c/o 'M.M.'"

Bon voyage, Louis, and we hope that on your return to England you will decide to grant the wish of so many of us and take up the accordion professionally again.

A new double accordion act makes its appearance in 1947 when Mabel Semers, once known as England's Gypsy Nina, and Frank Valerio, late of the Three Accordion Kings, team up. Mabel is in Panto this year at the Royalty Theatre, Chester.

* * *

The Accordion Aces Band, led by Fred Howells, after six hectic years of war playing at Rainbow Corner, Piccadilly, the Stage Door Canteen, in LCC parks and elsewhere, have now settled down to what Fred calls "something easy"—which consists of being resident band for four Olde Tyme Dance Clubs in and around Middlesex, in addition to other engagements which run well into July, 1948!

Desmond A. Hart

CLASSICS from the CLUBS

IN this week's selection from the H's you will find two more two-section numbers, "Hawaiian War Chant" and "High Society," hence the two keys quoted in each case.

- HALLELUJAH Eb
- HAPPY DAYS ARE HERE AGAIN C
- HAPPY FEET Cmaj
- HARLEM Fm
- HAVE YOU MET MISS JONES F
- HAWAIIAN WAR CHANT G & Cmaj
- HIGH SOCIETY Bb & Eb
- HO HUM Eb
- HONEY Eb
- HONEY SUCKLE ROSE Ab
- HOT AND ANXIOUS F
- HOW AM I DOING Bb
- HOW AM I TO KNOW Bb
- HOW COME YOU DO ME Bb
- HOW DEEP IS THE OCEAN F
- HOW HIGH THE MOON G
- HOW LONG HAS THIS BEEN GOING ON Eb
- HUMMING TO MYSELF Gm

PERSONAL CHOICE: Pianist with the famous Caribbean Club Trio, Dick Katz chooses the old favourite, "Honeysuckle Rose," because it has a distinctive, catchy melody which lends itself to extemporisation in a variety of styles and is equally attractive at practically any tempo

Carlo Krahme

start (last) week's notes.

times bust his in it well, host of the 1 and



Jokes forward eagerly every Yuletide is the comic dealer Frank Walsh, at the White Lion Road, W. You will see displayed, in this evening hits of the moment, which are always the day-by-day troubles of life in the music for scenes of great hilarity, bonhomie and "I speeches, both grave and gay, and much additional at this cheery affair. The group (ft. standing), Bill Ward, Ray Thackeray, Freddie Palmer ("M.M." advertisement), Bill Richardson and many other leading publishing business

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JIMMY McPARTLAND FOR ENGLAND?

Latest News from Mr. and Mrs. McP. By Ralph Venables

IT is just about a year now since Jimmy and Marian McPartland were in England, playing at U.S. camps throughout the country and generally stirring things up. The McPs made a host of friends during their flying visits to this country, and it is good to get news of their latest activities in Chicago, and particularly of the exciting possibility that they may come back to England next month for a brief "busman's holiday."

Not long ago, Chicago jazz authority John Steiner described a terrific session early in November when Jimmy McPartland, Bud Freeman and Jim Lanigan played a request concert at—of all places—Austin High School, the scholastic establishment at which these fellows first formed a band more than twenty years ago—a band which has since given Austin High a permanent place on the jazz map as the world-famous cradle of Chicago-style. Steiner reported that McPartland's little band (then at the Rose Bowl) got better and better, and now comes Marian's latest account of their activities.

"We've moved to the Taboo Club this month," she writes, "our little four-piecer consisting of bass doubling guitar, drums doubling vibes, myself on piano, and Jimmy, of course, on cornet. But James is right now on a singing kick—and it sounds great! 'St. Louis Blues,' 'Way Down Yonder in New Orleans,' 'Basin Street Blues' and 'I Can't Get Started' are his favourite arias. Woody Herman was in to see us the other night and got a great kick out of hearing Jimmy using his pipes!"

Marian goes on to say that Jimmy's cornet playing has improved to an almost incredible extent since the hectic days of their European barnstorming. "He gets so keen on what he's playing now that there's simply no holding him, especially when we dig into a long session of 'Muskrat Ramble,' 'Royal Garden,' 'Jazz Me Blues' and his other old favourites. And you ought to hear us do our vocal trio act—a sort of Pie-eyed Pipers!"

Mrs. McP. discloses the fact that the quartet is now under contract to Music Corp. of America, and that big plans are being made for the future. "But meanwhile," she says, "we are both very anxious to make a trip to England in January or February—and would like to combine business with pleasure. We figured it would be nice to get three or four English musicians to work with us when we come across, if only this infernal union trouble doesn't spoil everything."

That's a depressingly big "if" of course, more especially after the recent Don Redman disappointment. But where there's a will there is very often a way.

Marian concludes her letter with news of a recent concert given at the Civic Opera House in Chicago—with Jimmy, Bud Freeman, Sidney Bechet and Dizzy Gillespie.

"Imagine McPartland and Gillespie in the same show!" she says, but that is asking the impossible! The McPartlands want their very best New Year wishes conveyed to all their friends in England, and include an extra good wish from Django Reinhardt, whom they recently escorted upon a tour of the local hot spots after his much-discussed concert with Duke Ellington.

Despite the reported breaking-up of many big-name bands, the tremendous enthusiasm of the McPartlands seems to reflect a great wave of prosperity for "le hot" in Chicago right now, and we look forward to renewing old friendships with Jimmy and Marian if and when they come over to England next month.

Here's hoping!

CENTURY RECORDS

Since we printed a list of the first seven issues on Sam Meltzer's Century label the records have arrived, and will be given a brief review in the near future. Sam now announces his next five records, which were scheduled for late December release. They are:

KING OLIVER AND HIS CREOLE JAZZ BAND
3008—"Alligator Hop."
"Krooked Blues"—orig. issue—Gennet 5274, recorded 1923.

King Oliver, Louis Armstrong, cornets; Honore Dutrey, trombone; Johnny Dodds, clarinet; Lil Hardin, piano; "Stomp" Evans, sax; Bill Johnson, banjo; Baby Dodds, drums.

WINDY RHYTHM KINGS

3009—"South African Blues."
"Piggly Wigly Blues"—orig. issue—Paramount 12770.

BLIND BLAKE

3010—"Hot Potatoes"—orig. issue—Paramount 12673.
Featuring Johnny Dodds, clarinet; Blind Blake, vocal and guitar.

PARAMOUNT PICKERS

"Steal Away Blues"—orig. issue—Paramount 12779.
Featuring Johnny Dodds, clarinet; piano, guitar.

KING OLIVER AND HIS JAZZ BAND

3011—"Southern Stomps"—orig. issue—Paramount 12088, recorded 1923.

King Oliver, Louis Armstrong, cornets; Honore Dutrey, trombone; Johnny Dodds, clarinet; Lil Hardin, piano; Bill Johnson, banjo; Baby Dodds, drums.

J. C. JOHNSON AND HIS FIVE

HOT SPARKS
"Red Hot Hottentot"—orig. issue—Q.R.S. 7064.

Featuring Jabbo Smith, trumpet; Omer Simeon, clarinet and alto; Charley Irvis, trombone.

LOVIE AUSTIN'S SERENADERS

3012—"Travelling Blues"—orig. issue—Paramount 122555.

"Charleston Mad"—orig. issue—Paramount 12278.
Featuring Tommy Ladnier, cornet.

ENGLISH RELEASES

Since Sam Meltzer's announcement about these Century records and his other record project appeared in the "Corner," we have received enough enthusiastic comment to convince us that plenty of local enthusiasts want these discs at two dollars or more if necessary.

Unfortunately, we did not ask readers not to write to us (for we are quite unable to procure the records for them) but direct to Sam at 737, Fox Street, Bronx, 55, New York. We presumed that interested parties would have organised their own methods of obtaining the goods; it seems that they presumed the "Corner" had a scheme whereby the sides would be released, or made obtainable, in this country. Alas, it is not so.

But there is some good news about these and other rare items. The Asman-Kinnell concern, "Jazz Records," has arranged to issue many Paramount sides on the "Jazz" label, and, in addition, there is an agreement with Century Records which will ensure the release of Century's Paramount sides over here.

Due for January issue on Jazz 5001 is Ma Rainey's "Yonder Come the Blues"/"Stack O'Lee Blues," with Joe Smith's cornet in the accompaniment. The record will be on vinylite, priced 10s., plus 6d. postage, and should be ordered now from 60, Milton Street, Newark, Notts.

CONTEST FIXTURES

LONDON AREA

LEYTON.—Tuesday, February 11 (7.30 p.m. to 12 midnight), at the Leyton Super Baths, High Road, E.10.—The 1947 South-West Essex Championship.

Organisers: Entertainments Committee of the Borough of Leyton, Town Hall, Leyton, E.10. (Phone: LEYtonstone 3650, Extn. 210.)

PROVINCES

BIRMINGHAM.—Tuesday, February 18 (7 p.m.), at the New Baths Ballroom (Thimblemill), Smethwick.—The 1947 Birmingham District Championship.

Organiser: Mr. Arthur Kimbrell, 33, Rugby Road, Hinckley, Leics. (Phone: Hinckley 563.)

IPSWICH.—Wednesday, February 26 (7.45 p.m. to midnight), at the Baths Hall.—The 1947 Suffolk County Championship.

Organiser: Mr. T. W. Geary, Baths Superintendent, Exchange Buildings, Lion Street, Ipswich, Suffolk. (Phone: Ipswich 4351.)

Rules and Entry Forms for all the above now available from their respective organisers.



CHATTER

CHRIS HAYES

THANK you, Eric Winstone, Gerry Dean, Syd Green, Eric Provost, Ken Lyon, Ronnie Pleydell, Alec Alexander, Harry Leader, Skyrockets, Stan Polled, Bert Collier, George Fierstone, Squadronaires, Les Ayling, Eric Palmer, Cass Davey, Jimmy Cummins, Stardusters, Roy Berry, Daphne, Laurie Gold, Helen Mack, Ray Webb, Teddy Wallace, Stan Osborne, Stanley North and Peggy Poulton for your charming Christmas cards and calendars.

Even "rivals" can learn a thing or two from each other, as I observed at the London Palladium the other afternoon, when the Skyrockets, while waiting for the 6 o'clock show, crowded round their radio set, built in a suitcase, to listen earnestly to the Squadronaires, who've suggested meeting the Skyrockets at golf, darts, billiards and football to renew their friendship enjoyed in the RAP.

Clever young blind pianist-arranger Joe Saxe, who left Kitty Masters to start a band, is creating a good impression at the Embassy Club, Belfast, where he retails soft swing music with ex-Serviceman drummer Dave Graham, trumpeter Joe Whitfield, guitarist Bert Hearn and bassist Leo Brewer, who hope to come to England with him anon.

There should be a sting on at least one side of two records just made for Parlophone by the Billy Penrose Quartet, for adept pianist-composer Billy and electric guitarist Jimmy Mack, drummer Flash Winstone and bassist Pat Reilly have recorded "Bee in the Bass" with "Clocking Out," "Boogie Jump" and "Ripping the

Blues," four tunes penned by Penrose, the first a super vehicle for Pat Reilly.

Croydon maestro Bert Johnson, who had quite a bit to do with the South London D.B.D.A. movement before the war, is back home after serving in the RAF, for whom he was band-leading when demobilised. Reviving his popular Metro Band which he formed in 1929, Bert keeps strictly to MU rates and has managed to persuade several other local semi-pro leaders to keep the price right.

Dancers danced themselves dizzy when the South-East Gig Club held their recent reunion binge at the Forest Hill Baths, where Lew Robinson, Wal Pracy and Billy Wheedon and their bands blazed away from 7.30 to 11.45 p.m. All South-East London gigsters should attend the annual general meeting of the club at H.Q., 163, Rye Lane, Peckham, S.E.15, on January 12, to hear what is laid on for 1947.

There seems a bright future ahead for the Mac Rose Quartet, who won't be in the Army for ever and should make a quick hit when they strike out as civilians. Drummer Mac Rose, who came from Johnny Franks and was 18 months with "Stars in Battle-dress," leads pianist Derek Hilton, trumpeter Colin Gee and bassist Doug Williams. Good luck, you chaps!

It hasn't taken West Country trumpeter Glyn Davies long to earn a reputation in Bournemouth, where he has commenced band leading under the management of County Productions, since his release from the Band of the Wiltshire Regiment. Glyn, who appeared at a Christmas Eve Carnival Ball at the Town Hall, and has bookings at some of the choicest hotels in Bournemouth, should have a Prosperous New Year.

Your Queries Answered—

HERE are two drum queries answered by well-known swing-drummer, Carlo Kraemer.

F. Gregory, Leeds: No, it is quite wrong to believe the old tale that a bass drum should be tuned to a particular bass note, and a little thought will soon convince you that your bass player would very much prefer that you didn't!

These days, of course, the trend is most distinctly towards smaller bass drums, sometimes 26-in., sometimes 24-in., and these are to be much preferred to the larger drums of pre-war days.

The heads should not be tuned alike, unless they are both damped, as this greatly increases the ringing tone when both heads vibrate sympathetically, and many drummers deliberately leave the outer head fairly slack to avoid this undue resonance.

At the same time, some prefer the playing-head to be quite sleek, and these points must be decided by the individual, bearing in mind that the basic, general tone should not be the loudest available, as otherwise you will have nothing in reserve for accents. This, incidentally, is one good reason against soft, woolly beaters, and I find that a medium beater is the best to give variety of tone as required.

H. T. Henry, Newcastle: No, the tom-toms should not be used in rumbas, whether fast or slow, except very occasionally for extra effect. The drummers to-day usually do most of their work on snare-drum, with snares off, softly, using a variety of rhythms incorporating a variety of different tones in the following way:

Hold the right-hand stick as usual, but hold the left-hand stick between the thumb and first finger, under the hand, with the palm facing the drum—this will leave the second, third, and fourth fingers and the base of the hand, free to act as dampers, or tone-controllers, either on or off the batter-head, and this will give you a great variety of tone-colours, according to the number of fingers on or off the head, plus variety in pressure and the positions in which you place them.

These days, as they say in the best circles, it is usual only to play the first beat of the bar on bass drum, unless you are using the standard rumba snare-drum rhythm, which is rather dated, and in this case you would use the conventional

bass-drum beats on the first, fourth and seventh quavers of the bar; otherwise use just the first beat and leave the bass and piano to attend to the others.

GERALDO trumpet-ace Ailbe Noakes answers two more queries on this instrument:—

Pte. H. Llewellyn, C.M.F.—The age of 21 is certainly not too old to become a trumpet player. Your six lessons on the instrument are a start, so why not carry on from there as soon as you can? Learning theory is also a help, so keep it up. With some good, honest practice, plus your ambition and a bit of nerve, you should be able to sit in with your local dance band within three months. Playing with other musicians helps you along and gives you more confidence.

Alfred H. Sewell, Manchester.—You seem to be playing quite enough, with three nights a week and some practice. Here's a suggestion for some practice at home, in addition to the few pet phrases of your own that, after four years, you should have for warming up. I suggest that you bring home the trumpet parts that you play on the job. There must be a lot of parts in the band's library, so what better and more interesting practice than to perfect them by yourself? No matter how good they may sound on the job, they can always be played better. And if your leader has any new orchestrations, there will be some trumpet parts that you have never seen, so get one up on the boys and take them home and practise them. In our orchestra we play an orchestration for months, but it can always be improved. Don't be afraid to use extra pressure to get high notes—we all have to; but don't overdo it. After all, too much pressure will put you out of tune and kill your lip. Hawkes' "Clipperton" is a good make of horn, and can be made to sound better if you blow it the right way.

You certainly should be able to double and triple tongue; it's an essential part of your training to master the instrument, and there's plenty in dance and straight music that makes it necessary knowledge. So add that to your home practice. Concerning harmony, you should have some knowledge of chords, not altogether thoroughly, but knowing something about them becomes necessary in ad lib. choruses, or if you are asked to play an obligato to a melody. Leslie Hutchinson has published a book on this subject, and so has Nat Gonella.



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