## NATHAN TO LEAD AT CHURCH

Star Pianist Gets Big Niterie Break With Own Band

PREDICTING Jack Jackson's successor at the exclusive Churchills' niterie in Bond Street, W., has given London's dance band circles their biggest topic of discussion for months.

dance band circles their biggest topic of discussion for months. With speculation at its height, and many noved outfits suditioning for the job, official news breaks this week that dispels all rumours about this coveted position.

TELEPHONING: THE "MELODY MAKER,"—MANAGER BRUCE BRACE, SPEAKING ON BEHALF OF CHURCHILLS' OWNER, HARRY MEADOWS, TOLD US THAT FAMOUS PIANIST-ARRANGER AND LONG-ESTABLISHED LONDON DANCE BAND CELEBRITY JACK NATHAN HAD BEEN APPOINTED TO TAKE OVER AT THE NITERIE WITH HIS OWN BAND ON JULY 21.

Hard at work getting together his extremely workmanlike band. rehearsing the boys, and preparing many special arrangements for the all-important opening night. Jack Nathan nevertheless found time to visit the "M.M." offices and give us full details of his very interesting line-up.

Instrumentation he has chosen for the outful which he is build-

for the outfit which he is building around himself on plano, consists of trumpet, four saxes, and three rhythm, with Leo Wright (trumpet); Fred Dachtler, Bob Deeks, Reg Briggs, and Ray Gibson (reeds); Billy Lonsdale drums); and Hank Hobson

#### NINE-PIECE

Leo Wright needs no introduction. One of London's most solid stylists, he was with Harry Hayes's Band, and has since dis-tinguished himself by some exceptionally fine work in the television studios, and elsewhere.

Fred Dachtler and Bob Deeks are up-and-coming young saxists at present with Eric Siddons at the Regency niterie. Reg Briggs the well-known tenoristarranger currently with Frank Weir: whilst Ray Gibson is another first-class tenor-sax play-ing just now with Paul Adam at the Milroy.

Billy Lonsdale is the young drum stylist late of Oscar Rabin and Harry Parry; whilst Hank Hobson, the very solid rhythmic bassist, has been associated for a long time with Harry Parry, and will be well known to fans from his many appearances on the "Jazz Club" broadcasts, etc.

#### NATURAL CHOICE

Extremely popular personally with both patrons and manage-ment at Churchills from his stays there with Harry Hayes' Band, Jack Nathan, both for this reason and for his great all-round abilities, was a natural choice for

Since leaving the RAF at the end of 1945, after distinguished service in India and elsewhere in the East, Jack has arranged extensively for Geraldo, Harry Roy, Leslie Hutchinson, etc.; played two separate periods at Churchills with Harry Hayes; and been planist and deputy leader with his old M.D., Roy Fox. Since these engagements he has also been with Lew Stone's fine orchestra in the Coliseum theatre hit "Annie Get Your Gun."

Before the war Jack starred with Roy Fox and Billy Bissett (at the Café ue Paris), later taking his own outfit into the exclusive "Le Suivi " before going into the RAF in 1940.

Jack Nathan has the ideal type of personality and band-experience for the important job which he has secured. He should do

## New Air-Series for Edmundo Ros

COMFORTABLY settled back at the Astor niterie, doubling the Bagatelle Restaurant, Edmundo Ros and his Rumba Band are taking a fortnight's holiday from July 20, and will start an important new radio series on their return.

Edmundo himself will again be spending his holiday in Spain, listening to the music and rhythms which he has so largely helped to popularise over here,

helped to popularise over here, and his return will be the signal for the commencement of a new series of airings featuring Latin-American music in the dance

As yet unentitled, the broad-casts start on Saturday, August 9, from noon to 12.30 p.m. in the

Home Service.

While the Ros boys are on holiday, Jimmy Cummins and his Band will be deputising for them at the Bagatelle Restaurant

and the Astor.

To-day (Thursday) Edmundo broadcasts at 3 p.m. (Home), and then this evening has been given leave of absence from both his nightly resident jobs in order to play at Camberley for the super-party being given by the Royal Military Academy.

## MECCA TO REOPEN CAFE DE PARIS

DURING the past few days, a major topic of conversation in the West End has been the prospect of the famous restaurant, the Café de Paris, reopening.

Now owned by Mecca, Ltd., the Café de Paris, which will be remembered by Londoners as one of the capital's most exclusive restaurants before it was blitzed in 1941, is to be de-requisitioned on February 28 next year, and it is hoped to reopen it a month or so later.

Approached by the Melody Maker for a statement as to policy, Mecca's publicity chief, John O'Keil, could say little except that the Café will be run, as in the past, on absolutely first-class West End lines.

Asked whether the current vogue of using two bands would be a part of the policy, Mr. O'Keil said: "It is much too early to make a statement on this subject. It is not possible to say at this stage how many bands we shall use, nor have we yet considered who will be chosen to supply the music." music.

music."
The fact remains, however, that the Cale de Paris will reopen early next year, will provide at least one first-class band with a resident berth, and will add considerably to dining and dancing facilities in the West End.

As to who will be the lucky leader or leaders—your guess is as good as ours. That there will be considerable competition amongst West End bandleaders, is a foregone conclusion, as the

is a foregone conclusion, as the Café always was—and can be again—one of the best shop-windows in London.

## PEACHEY'S CANADIAN HOLIDAY

A BLE to take five weeks off, due to the generosity of the management of the Mayfair Hotel, skilled French-Canadian electric-gultarist-leader, Roland Peachey, sets off on July 22 for his home town of Montreal, to see his relatives for the first time for ten years.

Roland, who completes three years at the Mayfair in September, originally came to London to see the Coronation, but after meeting and marrying an Englishwoman, made the Metropolis his home and has achieved a big musical success here.

polis his home and has achieved a big musical success here.

Flying to Montreal and back with him will be his wife and three children, while at the Mayfair, for the first three weeks of his absence, Roland leaves the leadership of his excellent band to his 1st tenor and violinist, Syd Kaye, with Arnold Bailey depping for Syd.

As a special feature, Roland is

for Syd.

As a special feature, Roland is also bringing in well-known vocalist, Ken Crossley.

On August 11, Roland's band commences a fortnight's holiday, whereupon, West End trumpeter Jimmy Edwards takes over, with a ten-piece outfit which for ten months he has been leading on big society dates.

big society dates.

Roland, who is passing through
New York before he comes home,
will be back in London on
August 22, ready to resume at the
Mayfair.

## Music Artistes, Ltd.

A S from July 1. Ted Heath and George Melachrino have jointly acquired a controlling interest in Music Artistes, Ltd. from the board of which company, managing director Charles

Bohm has resigned.

Assisting Ted and George will be ex-Blue Rockets leader, Eric Robinson, and the three principals will continue the original policy of Music Artistes in furthering the international promotion of British artistes and British music.



JACK NATHAN

## JIVER FOR CZECHO

THE MELODY MAKER learns that arrangements are just being completed for Leslie ("Jiver") Hutchinson to fly over for a five weeks' concert tour in Czechoslovakia, following the trail so admirably blazed by Eric Winstone a few months ago.

months ago.

Jiver, who will be leaving quite shortly, taking his complete band across, plans to play seven concerts each week, visiting all the principal towns in Czechoslovakia. Fulier details of Jiver's big new enterprise will be given the moment they become available.

able.

Meanwhile, his agent, Tommy Jack, tells us that negotiations are in a very advanced stage, and that it only remains for the necessary passports, visas, etc., to be fixed before the band can travel.

### **DECCA'S JACK** KAPP IS HERE

the MELODY MAKER obtained a brief statement from Mr. Jack Kapp, President of Decca Records, Incorporated, the associate American firm of Britain's Decca Record Co. who arrived in

England on Monday (7th).

Mr. Kapp said: "The certainly glad to be here after eleven years, to get a clear picture of Britain, and to renew old contacts."

Talent-scouting? Weil, the line of demarcation between unsiness and pleasure is very thinly defined. Naturally, if I spot anything worthwhile, it might well prove a good thing for both British and American Decca."

### WEIR-GELLER AIR-SHARE!

CONSEQUENT upon the cessa-tion of the B.B.C. Dancing Club airing each Monday night from 10.15 to 11 p.m., this weekly spot is currently being filled by the bands of Frank Weir from the Lansdowne Restaurant (10.15 to 10.40; and Harold Geller from to 10.40), and Harold Geller from Pischer's Restaurant (10.40 to 11 p.m.)—the latter thus transferring from his usual Tuesday night fixture.

Currently playing with the Geller band is drummer Phil Watts, who, since he left Joe Loss a few weeks ago, has lost little time in re-establishing himself in the West End.

#### Benny Goodman on the Third Programme

RENNY GOODMAN admirers in general, and students of the clarinet, in particular, will be interested to know that on Saturday (12th), at 10.40 p.m., Benny will be featured in a programme of music by Bartok in the B.B.C.

Third Programme.

An accomplished classical performer, as was revealed in Peter Tanner's informative article in last week's issue, Benny will fully demonstrate his mastery of the clarinet in this ambitious recorded programme.

SKYROCKETS AT GOLF. After a battle royal round the lifeld Golf Course last Sunday (6th), alto-sax Bill Apps and tenor-sax Pat Smuta tied for the title in the open golf champion-ship organised by the Skyrockets Orchestra.

## GERALDO INSTALLS THREE BANDS ON THE "QUEEN MARY"

WHEN THE GIANT LINER "QUEEN MARY" LEAVES FOR NEW YORK ON HER FIRST POST-WAR VOYAGE AS A PASSENGER VESSEL ON JULY 31. THE TWO BANCE-BANDS AND ONE STRAIGHT ORCHESTRA ABOARD WILL HAVE BEEN PROVIDED BY FAMOUS BANDLEADER GERALDO, WHO REGARDS HIS TASK AS A PARTICULARLY PLEASANT ONE, AS HE HIMSELF, WHEN A YOUNG MUSICIAN, WAS A PIANIST ABOARD THE LINER "AQUITANIA."

Supervising all the music to be heard aboard the "Queen Mary," from the start of her trials up the Clyde on July 23, Gerry has handled everything with his usual thoroughness and has sined up two all-star dance.

Besides the two dance-bands, both seven-piece outfits, Geraldo has engaged a first-class six-piece straight orchestra to play during lunch, dinner, etc.

Details of the straight or-

## HARRY PARRY: MONTH'S VARIETY AT CASINO

POLLOWING his long-term engagement at the Potomac Restaurant, Jermyn Street, W., clarinettist Harry Parry and his Sextet have secured a professional "plum" with a month's twice-nightly Variety booking at the famous London Casino. They open there on Monday, August 4.

The first British band to appear in the current Anglo-American Variety shows, Harry will share the billing with such interna-tional artists as the Nicholas

Por this important event, Harry has been fortunate in obtaining, as star guest artist, radio and recording soloist Paula Green.

The personnel of the Sextet will comprise Harry, leading Alan Clarke (alto): Joe Riley (tnr.); Pat Barnet (tpt.): Dennis Wilson (pno.); Hank Hobson (bass); Dennis Neale (drms.); and Jean Bradbury (vcls.).

has engaged a first-class six-piece straight orchestra to play during lunch, dinner, etc.

Details of the straight orchestra are not yet to hand, but the two dance-bands will be under planist Harold Fields and drummer Bobby Kevin respectively, both of whom should be able to tackle these grand jobs with every confidence.

Harold Fields, who was with Maurice Winnick for three years and was with Paul Adam at the Mirabelle, has not long returned from the South of France. Besides his tasteful plano playing he is doing well these days as a songwriter, having written, in collaboration with trumpeter Syd Berman, such hits as "Hurdy-Gurdy Man," etc.

His seven-piece, featuring three tenors and flute, and built around his own plano-playing, will comprise Syd Berman on trumpet, Bill Povey, Zangwill Gilbert and Jack Fisher on tenors, clarinets, flutes and fiddles, Pat Reilly on bass, and Johnny Wise on drums and vibraphone.

The other dance-band, which will be managed by well-known ex-Rabin and Weir drummer Bobby Kevin and led by vibraphonist and accordionist Tommy Pollard (late Harry Parry and now with Tito Burns' Accordion Club Sextet) will comprise such notabilities as "Jazz Rally" tenor-sax Ronnie Scott. ex-Rabin planist Ken Moule, sax-clarinettist Johnny Dankworth, trumpeter John Begley, and bass-ist George Garnett.

## IRVING BERLIN

presents two great hits from "ANNIE GET YOUR GUN"

Mayfair 0513

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ADDRESS



THE B.B.C. promised us more dance music and we are getting it; not only that, we are getting more bands—and what bands! We get, on the average, 14 hours of dance music per week. That would be a reasonable allocation. I think, if the quality were good. But it seems to me the bands which deserve the most air time get the least. I have been checking the time allotted to various bands and I notice that Ted Heath, the Squadronaires, Skyrockets, etc., are not near the top of the list.

In the two months during which I have kept a record, approximately 60 bands have broadcast, quite a large percentage for the first time. Giving new bands a break is a good idea, of course, but surely it shouldn't necessitate the virtual exclusion of the top-line bands?

I would like to see a regular weekly airing for the seven or eight most. THE B.B.C. promised us more dance

I would like to see a regular weekly alring for the seven or eight most popular bands (those which topped the Meloev Maker poll), and a regular fortnightly airing for those which are not quite so popular. Third-line bands should broadcast at monthly intervals and there would still be plenty of air space for the new and not-so-good outfits. As bands rose in popularity, they would naturally qualify for more air time. Until gomething like this is done, I am afraid the B.B.C.'s dance band sessions will remain unsatisfactory.

Ripon, Yorks.

#### BOOST BRITISH

I'M getting just about fed-up with American music and singers and consider our own bands, singers and song-writers miles better than their U.S. counterparts. Being a housewife I depend on radio and records for my entertainment, and I am absolutely "browned off" with Bing, Sinatra and Perry Como.

and Perry Como.

We have got Benny Lee, whose fan I became in 1939 when I first heard him sing "Blue Prelude"; we have Steve Conway, who beats Bing any day and sings in English; and we have Howard Jones, Pat O'Regan and Cyrit Shane. But I could go on all day, and space is short.

As for the women, what about Dorothy Squires, Doreen Lundy, Doreen Stephens and Elizabeth Batey? I submit that the ordinary public don't get to hear of them in the same way they do of Bing and the American entertainers, and I think it is a shame that we don't really boost our own bands and singers and give them preference on records and over the own bands and singers and give them
preference on records and over the
air. I could do with loads more of
Harry Parry, Duncan Whyte, Hamish
Menzies, Denny Vaughan and the
rest I have mentioned.

ELSIE BUCKMASTER.
Leytonstone, E.11.

DON'T FORGET JOE ALL honour to Felix Mendelssohn for a shrewd and courageous statement of fact.

statement of fact.

There are other observations to be made in diagnosing the situation. It cannot, for instance, be denied that the ordinary rank-and-file musician is in no small way responsible for the present apathy of the lay public towards dance music.

This state of affairs has been brought about by the slavish copying of practically everything American, and the general attitude of supreme contempt for Joe Public that the English musician makes little or no attempt to conceal.

Yes, I've heard the "duty to educate the masses" story, and it is, of course, all very well to be high-minded. The wish to educate is noble enough, but it is as well to bear in

Soprano Boogie -} 8 9565

**HERBIE FIELDS** AND HIS ORCHESTRA

mind the fact that old genial, dull-witted Joe Public pays for his educa-tion and is entitled to receive it in the least painful manner possible

the least painful manner possible.

It is wise to lead one's pupil along gently, making certain that he has absorbed the leason before proceeding. As it is, the pupil has been left way behind by his too go-ahead teacher, a fellow so preoccupied with his Bebop that he doesn't readily see that his preoccupation has endangered his livelihood.

How many smart alecks still believe that "commercial" is just another word meaning corny? Surely the Kostelanetss and the Melachrinos have shown that it is not what you play, but how you play it.

The profession must get back to the sweet and stylish if it is to recapture public interest. When it does this, old Joe isn't likely to object to the few jazz numbers that are slipped in. Who knows, he might even get to like them.

#### London, S.E.13. PERSONALITY PULLS

PERSONALITY PULLS

WITH reference to Felix Mendelssohn's article, has he overlooked the fact that out of all the
bands broadcasting and known before
and during the early part of the war,
only a handful could claim the distinction of being able to fill a theatre
wherever they appeared?

Let us be quite frank: Is there
amongst all the new bandlenders one
as great or biessed with such a personality as Jack Hylton, Jack Payne,
Harry Rov, Henry Hall or Billy
Cotton? These gentlemen were, and
are, Star Variety Bandleaders.

Felix refers to the past six or eight
months. I would like to relate my
own personal experience, last
October, when Harry Rov was appearing at the Hackney Empire. On Monday at 10 o'clock I was unable to book
two seats for the second house during
that week or for the first house on
Friday and Saturday. A star band,
like a star comedian, if it is one the
public want to hear, will still draw
the crowds. The trouble is all dance
bandleaders think they are stars.

Many bands still have the good fortune to broadcast continually and
some at regular times, but they have
failed to enthuse the general public,
irrespective of the fact that the
bandleaders are allowed to speak.

M. COX.

Stoke Newington, N.16.

#### Stoke Newington, N.16. BALLED OUT

BALLED OUT

As I write, the Woolf Phillips programme is being interrupted by comments on the Wimbledon tennis matches. How long must our dance musicians be subjected to these insults, I wonder? Cannot the M.U. take up this matter on their behalf? What sort of encouragement is it for Woolf Phillips' courageous venture to have his programme suddenly cut off the air? Evidently the B.B.C. still regards dance music as second-rate entertainment with little or no standing. While appreciating the value of sports commentaries. I feel they could be put into the Light Programme as such, thus leaving other shows free from the danger of interruption. And if bad weather interferes with the sport, then blank periods can easily be filled by records. The nightingale menace was bad enough; this one is tending to become even worse. Let there be a stop to this shabby treatment of dance bands, and fair play for that first-class artist, the modern dance musician.

Farnworth, Lanes.

AND HIS BAND Lucky Number - }8 9566

COUNT BASIE

AND HIS ORCHESTRA

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MUSIC Big Bulletin—Late Flash!:

"Slight improvement," with all

"pubs" at last hopeful that break is
coming inside next six weeks.

Have an idea it was Phil Brown
announcing a "Works Wonders"
programme from Aldershot last
Wednesday afternoon. Is he coming
back? . . Hal Monty introduced a
new singer into the "Millionaires,"
who out-Bonned Issy Bonn at the
Lewisham Hippodrome, stopping the
show at every performance with the
Nesbitt Bros. lates, ballad, "Why Do
You Say You Loved Me?".

I like the one about the bandleader

You Say You Loved Me?".

I like the one about the bandleader who raved out aloud 'cos he couldn't get anything out of his "plugs" when his car broke down. . . If you catch Eddie Standring wearing a great big smile these days, pin it on to "Pearl Diver" and not "Heartaches." Eddie won a stack on the Epsom classic. . So now Beryl Davis has "made" the "Esquire" msgarine, Atta gal, we're proud of you, sister. . . Reported Billy Reid and Dorothy Squires may accept offer of Australian tour prior to their second trip to the U.S.A. in the fall. Guess Depr.!—Who's the publisher

## by Sammy Quaver

monopolising the airlanes, but they're great ditties, and even Tin Pan Alley is not kicking this time. . .

Sammy's Tir-Orr Derr.!—In three years from now contact men won't have to worry about getting Joe Doakes to play their tunes on the air. The "Jukes" will make 'em, but fast. Remember the year, brothers?—1850!
... Where did Arthur Helliwell, of the 'People" get that incredible £50 arranger's story? And why the un-

#### Britain's Top Tunes

The following list of Ten Best Sellers, irrespective of price, for week ending July 2 has been compiled from lists supplied by members of the Wholesale Music Distributors' Association in London and the provinces:-

This special "M.M." picture shows Tommy Sampson and his Band from the Elderade Salireem, Leith, Edin-burgh, who created quite a sensation on their appearance in Loudon last week (see story on page 5).

necessary reference to the Jewish race? The whole thing was hardly in your best form. Arthur.

Looks like lease-lend's working out thus—twenty Yanks to one English act. What's gone wrong with our agents?

"Music Hall." Here's your opportunity. Joy Russell-Smith. Bring in the pops on Sunday and watch your listening figures soar. When will "Down the Old Spanish Trail" make the best sellers? That's the burning question down the Alley. The experts on bloc tipped this as a cert No. 1.

Peter Maurice's New York contact staff now concentrating on the disc jockeys as their main objective for future song drives.

A pat on the back to Peter Fielding.

be pleading for admission. . .

Tin Pan Alley Oscars to Gloria Brent for some grand warbling on "Navy Mixture."... To Eugene Pini for a great broadcast last Priday morning.... To Jack Coles for a swell "M.W.Y.W." noise on the 3rd.

## NEWS IN BRIEF

#### Edited by CHRIS HAYES

VERSATILE HAYES AT GUERNSEY,

—Eric Haves, planist, violinist and
songwriter, who saw active service in
North Africa and entertained troops
in Italy, while a gunner in the Royal
Artillery, is now with Roy Cowl's
"Royal Queeries" at the Candy
Gardens, Guernsey, During intervals
in the fighting while he was overseas,
Eric used to rig up a makeshift stage
with empty shell-boxes and perform
in a marquee while torrential rain
poured through builet and shrapnel
holes!
STARDUSTERS' DATES.—Still busily

with empty shell-boxes and perform in a marquee while torrental rain poured through builet and shrapnel holes!

STARDUSTERS' DATES.—Still busily enjoying their summer at the Samson and Hercules Ballroom, Norwich, the co-operative Stardusters have three further air-dates in the near future. On July 15 they will be heard by Midland Regional listeners (4.20 to 4.45 p.m.), on July 21 they have a Home Service date (3 to 3.30 p.m.), and a "Music While You Work "spot (10 to 10.30 a.m.) on July 28.

LEN CAMBER AIRINGS.—Popular ex-Geraldo vocalist Len Camber, now successfully touring the Variety halls, has the following radio dates in July: Guest spot with the Scottish Variety Orchestra (27th, 8 a.m., Light); and "Black Magic," with Stanley Black's Orchestra (28th), 1.15 p.m., Overseas).

PROUD MELITA.—Week-old Melita Melachrino, as her godfather. By way of a musical greeting, Major Alan Murray composer of "I'll Walk Beside You," has written a special song for Melita, aptly entitled "The New Baby."

COLES' FOLKESTONE CONCERT.—Jack Coles' appearance with his Music Masters at the Marine Gardens, Pokestone, on July 13, at 8 p.m., will be the first Sunday concert of this well-known broadcasting combination. He will feature vocalist Norma Clarke, the Preddy Phillips Quartet, violinist Alec Pirman, leader of the Melachrino Strings, and the Radio Revellers. The Music Masters' next "Cafe on the Corner" airing will be on August 1.

CORNISH MARTIN FLIES HIGH.—Very busy these days down in Cornwall, sax-leader Joe Martin has several bookings at hotels in and around Truro, where he has a musical instrument store and his wife a ladies' wear shop. Joe leads a five-piece at Penolver Hotel, Newquay, consisting of himself on saxes and clarinet. Ted Beard on tenor, clarinet and vocals, Persy Cock on trumpet, Jack Bridgement on plano and accordion, and Ken Moyle on drums. Joe is also supplying the band for the occasional damces at the Bummer Theatre. Perranporth.

CLAES MARRIED.—From contributor Sinclair Traill comes news of trumpet star J

devote all his time to his business ventures.

ACCORDION AD. CORRECTION.—
Charles Magnante's Accordion Method.
Books 1 and 2, cost 9s. each and not 7s. 6d, as published in Prancis, Day and Hunter's advertisement on page 3 of the Mriory Makrs dated June 28.

ROSE ROOM BOOKINGS.—Booking-for the Rose Room should in future be made to Mountview 2082 or 1552.

PATRICK HAS RELAPSE.—Well-known arranger Harold Patrick, who not long ago left hospital after a long spell of treatment for cardiac trouble, has suffered an unfortunate relapse and is back in St. Bartholomew's Hospital (Smithfield Ward), where he would appreciate letters from friends

would appreciate letters from friends

NiPPY CHECKMAN.—Plying to
London and back in a day on
business, Jack Checkman, Scottish
drummer-leader, who has two bands
for the summer season at the New
Era Ballroom, Jersey, Channel
Islands, left for Jersey at 4 p.m. on
Monday (7th), to arrive at 5.20 p.m.
and be on the stand the same night
Preparing for the forthcoming visit
of Ted Heath and his Music to the
Channel Islands for a fortnight. Jack
has made sure of the comfort of
fellow-drummer Jack Parnell, by
hiring a car for him to use.

ARRIVAL OF S.A. DRUMMER.—
Arriving in England to make his horne here, noted South African musician, Desmond De Wit. is keen to get into a stage band, as, apart from being an excellent drummer, he has a pleasant personality and a good deal of a ct in g experience. Des, who was featured on the Berry Davies radio show, with band-Davies radio show, with band-leaders Charles Berman and Ivor Davis, was playing at the Top Spot, 14th-Floor Joburg Roof - Garden Club, when he left for England, in April, Using a small outfit of his own, he recorded modern interpretations of South African tunes on Decca records. Desmond can be reached, c/o Con Lamprecht, at Primrose 2415.

## JIVE BOMBERS' TRIUMPH "M.M." DANCE BAND CONTEST NEWS

It will be remembered that, following their fine performance when they won their Area Final at the Hammersmith Palais last year, they were arroughy fancied for the "All-Britain." But after most of them had actually reached Black-pool for the event, a telegram arrived from one of their players saying that he would be unable to be present because of the sad death of his baby, and the band had to scratch.

However, nothing daunted, the boys decided to try again this year, and they duly entered for the Mid-Essex Championship at Chingford last Wednesday

Then, just before the contest, their tenor, guitar and bass left to turn pro-fessional. A new guitarist was found, but the tenor and bass could not be replaced in the time.

But even this did not discourage the boys. They went through as a nvepiece outfit of alto/clarinet, trumpet, 
prano, guitar and drums, and with a performance which, with its bebop fourtot 
and quickstep, showed that they knew 
more about dance music than mest of 
the other bands put together, won easily.

AT least one of the two London bands who took advantage of the East Kent Championship at Folkestone last Tuesday week (1st) to get a glimpse of the sea from the Leas Cliff Baltroom bailt into the lovely, foliage-covered cliff-side, is happy that it did so, for it won the contest.

Name—The Alec Osberne Dance Orchestra, of Hampton Hill. They bent even the very competent show put up by Albert Cara's band from Gravesend. The second London band, Danny Borce and his Band, secured third

place.

The happy appearance of Ted Heath trombone virtuoso Harry Reche, as one of the judges, was due to the fact that he was found by Edgar Jacksom and Les Evans wandering along the Leas when they arrived at Polkentone, where Harry was spending part of his holiday with his wife, kiddle and their great white buildog.

Uscar Habin Pier Pavillon, Cleethorpes.

Sid SEYMOUR and Mad Hatters.

Empire, York.

Charles SHADWELL and Orchestra.

Hippodrome, Manchester.

Anne SHELTON.

Empire, Hackney.

TROISE and Mandeliers.

Palace, Blackpool.

Sensation of last week's three contests, full results of which are given on page six, was provided by the live Bombers, of Illord (London).

It will be remembered that, following their fine performance when they won their Area Final at the Hammersmith Palais last year, they were strongly fancied for the "All-Britain." But after the live and their contests when last for the strongly fancied for the "All-Britain." But after the live and the live

event.

As at Chingford, a small band—the local Bebby Nick Swingtetle—won at Liverpool, these wins breaking the sequence of hig band successes which had continued for the seven previous championships.

Incidentally, of the 41 contests so far held this season, 25 have been won by hig bands (i.e., eight or more strong), and 16 by small bands—just about the "expected" proportion, in view of the number of hig and small bands which have entered.

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## My 4-Point Plan

## Margery Lewis concludes her series on the Negro in American Jazz

THE entire multi-million dollar business that thrives on swing music—the booking agencies, managers, song-publishers, record companies, night clubs, radio, theatres and movies—owes almost everything pertaining to swing music to the Negro, who in the past almost single-handedly originated and developed hot music. It is well known that hot jazz, or swing music, is one of the greatest contributions that the Negro race has made to American culture, one of our few cultural achievements that is purely American. How ironic it is that the originator is forced

out of his proper purticipation in Musically speaking, all of these shows this country, while in Europe he asve been tops. is revered as a great artist and folk performer.

July 12, 1947

The policy of major record companies in segregating their Negro artists on so-called "race" classifications and distributing these records solely in coloured communities often backfires, much to the embarrassment of the company. A case in point is Decca Records' segregating the King Cole Trio (now one of the big rest draws in the country) to a race" label where only comparatively few people heard them. Capitol Records aubsequently took over the trio, gave them the top billing that they deserved, and made a fortune on this talent-loaded attraction. In fact, the Trio became so popular that they were chosen as a summer replacement for Bing Crosby on the Kraft Music Hall. Yes, a non-discriminatory policy can pay off in dollars and cents and almost always does victor Records have recently discontinued the use of "race" classification.

The King Cole Trio on the Kraft Music Hall. Sy Oliver's show over the Music Hall Network. Theims Carpenter. Forently on Eddie Cantor's programme as featured singer, are the only three instances in recent years in which radio has used top Negro talent on national shows. There have been a few more emanating from New York City, such as two CBS shows, one starring Mildred Bailey and using a mixed band and mixed guest artistes, and the Teddy Wilson show emcee'd by Willie Bryant. For a long while Duke Ellington was heard every Saturday afternoon for the Treasury Department over the Blue Network.

Harry Singer's

Never answer the latter, for if you tell him he'll batten on to you for the rest of the afternoon and pester you with queries like:
"Who's on drums on the job?"
For, strangely enough, the Archer Street Angler is usually a drummer fishing for work.

I've often pretended I was a pianist, and listened to a tirade against my drumming like this. You might think that he'd be permanently mortified when discovering that he was panning me; but no, the next time you visit the Street you'll see him "fishing" again.

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Studio staff orchestras that play the majority of radio shows and pay very well, usually have only one or two Negro musicians, not more, and shen lay-off time comes around, these are the first to go. Why should there not be large mixed bands working in the studios?

the studies?

The mixed band that backgrounded Mildred Bailey was conducted by Faul Baron, of Che. This band was later auditioned for a Chesterfield show, and the coloured members of the band were asked to reaign. One of these members protested to the Union. Bill Peinberg, then Executive Becretary of Local 802, AFM, look immediate action and looked into the matter. He discovered that an official of Music Corporation of America (the agency handling the account) had taken it upon himself to order the removal of these men without consulting anybody—including the sponsor! Feinberg had the coloured members of the orchestra reinstated and forced MCA to pay the salaries of the men ordered to replace them, until the end of the series. This is an example of the good that a straightforward Union policy can accomplish. A firmer stand by Paul Baron and Phil Moore, the studie's arranger, might also have straightened out that particular situation.

#### COMPOSERS

The million-dollar publishing business makes money every year on songs and original compositions (instrumentals) written by Negro musicians, but where are the coloured clerks, secretaries, song-pluggers, and general office help that is needed to run a publishing firm? This publishing business that owes its very lifeblood to the talents of the Negro is almost entirely Jim-Crow.

STREET

No. 3—The Archer St. Angler

A LL West End musicians know this chronic character. He never has the humanity to ask how you are when he meets you. It's always the same hearty questions: "What are you doing?" or "Where are you working?" Never answer the latter, for if you tell him he'll batten on to you for the rest of the afternoon and pester you with queries like: "Who's on drums on the job?"

Lou Levy, husband of one of the Andrews Sisters, set his publishing firm, Leeds Music, Inc., on its feet with a tune written by Charlie Shavers, entitled "Undecided." "Shoo Shoo Baby," written by another Negro. Phil Moore, was also publishers of many Sy Oliver tunes, including "Yes, Indeed," is another firm employing no coloured help. Duke Ellington has enriced the coffers of many publishing houses (Mills, Robbins, Paramount, etc.) with his steady stream of his songs and instrumentals that makes him one of America's too composers. Bennie Benjamin, another Negro, is the composer of "Surremer," "Oh, What It Seemed to Be," "Rumors are Flying," and "I Don't Want To Set the World On For Sentimental Reasons," etc. These are just a few of the top Negro composers.

who's on drums on the job?"
For, strangely enough, the Archer Street Angler is usually a drummer fishing for work.

Whenever I answer that I'm the drummer he immediately loses all interest in me and goes to work on somebody else. So, the next time this happens to you, the speediest way of dealing with him is to say that you are the drummer, whether you are or not.

Should you be weak enough to tell him who the drummer really is, he'll start a flow of unjust criticism about the poor fellow's playing, regardless of the fact that he's probably never heard him; and if this doesn't outrage your sense of decency, he'll go on to make insidious suggestions that you should try and work him in to the job.

I've often pretended I was a pianist, and listened to a tirade against my drumming like this.

#### HOLLYWOOD PRACTICE

Hollywood, of course, is known for its unsound but consistent Jim-Crow practices in hiring coloured talent. A recent issue of "Ebony" Magazine says: "Oo through the names of all the directors, writers, blacksmiths, painters, carpenters, actors, musicians—the 28,000 people in the movie industry. You know how many Negroes you'll find? About 400!... They work in the studios as maids, porters, butlers, clean-up men, or play the same roles on the screen."

M.G.M has Calvin Jackson, a very talented Negro musician and arranger, on its musical staff, but this is just the exception to the rule. All of the studios force the coloured members of a white orchestra to relinquish their chairs to white stand-in players when it comes time to be photographed.

Yes, the Negro musician has a tough time of it, and unless positive action is taken by those most vitally concerned, the situation will worsen. Many white musicians are fighting for equal rights for their coloured hrothers. Bandleaders such as Gene Krupa, Benny Goodman, Charile Barnet. Tommy Dorsey, are leaders in a non-discriminatory policy.

A partial solution to the problem might be found in the following sug-gestions:

1. The formation of awing clubs to sponsor a yearly scholarship for some talented young musician—either white or coloured. Station WOV in New York City is doing something similar to this.

2. Every swing band in the country o have both coloured and white musicians.

 Greater participation in Union affairs by rank and file. 4. Union legislation outlawing Jim Crow tactics in music, with suitable fines and punishments to

violators. By taking a fresh and vigorous stand on this issue, the entire music industry can give the Negro his rightful place—in his own music.

## A (not too serious) word of advice from pianistarranger Ralph Sharon to **Budding Berlins**

THINK that nearly all musicians in their hearts imagine that they are budding "Berlins," and that they could compose a ditty that would climb to the top of the Hit Parade and stay there till kingdom come. Well, that may be so, but this article is for the benefit of those poor, unfortunate wretches who know nothing about the songwriting biz; so pin back your ears and digest what I have to tell you.

Writing a song consists of three important factors—(1) a title:

(2) lyrics; (3) music. Let us take the title first.

Great care and cunning is needed to select a title because the public is very touchy and has peculiar whims about this. It must not be too sophisticated or ritzy, nor libelious, political, futuristic, pessimistic, aggravating, constipating or an advertisement. So all there is left to choose from is (a) the weather:

(b) love; or (c) wild animals and bird dife.

Cunning

THENK that nearly all musicians in their hearts imagine that they could compose a ditty hat may be so, but this article is for the Hit Parade and stay there the beauty hat may be so, but this article is for the Hit Parade and stay there are the Hit Parade and stay there are the Hit Parade and stay there are the Hit Parade and stay there (2) "He Found Love In An (2) "He Found Love In An (2) "He Found Love In A

#### Canning . . .

Prom these I would choose—as you who know me will already have guessed—"love." This magic word never fails to suggest to the public the glamour, mystery and breathless ecstasy that they have the property of that they choose to imagine. Just look back over the years and you will realise that every song containing the word "love" has made a very nice little nest-egg

for its composer.

With this .vital thought in mind, and with an imaginary bag of gold hovering above our heads, let us press on.

Here are a few suggestions for titles that have never been used. You will notice that the "love" theme is predominant in each one.

one.
(1) "I Never Thought I Could
Love A Goon Like You."

(3) "I'm in The Black Market
For Love."

(4) "Hey-Love-A-Rebop."

The next thing we work on is
the lyric, which should bear
some relationship to the title.
Make it interesting—it should
tell a little story.

For instance, referring back to
example (1), explain how you met
the goon, who the goon is, what
his work is, whether he belongs to
a union, his habits, religion and
good points.

(2) Explain where Archer
Street is, what you were doing
there, which boys were where
and which jobs were available for
tenor doubling clarry, etc., etc.
You may think that this
method is boring and unimaginative. Well, I agree, but it's the
only successful way.

I would much prefer popular
songs to be true to life and contain businesslike lines like: "If
you break away, Fil smash your
jaw," or "Every time I dream of
you making little cakes, I do my
nut and get stomach-aches "—but
what's the use? No one wants
to know!

Try it!

This brilliant caricature of Ralph Sharon was drawn between sessions at the Lansdowne Rostaurant by Ralph's tenor-playing colleague, Jock Fauids.

of elimination. Here is the

of elimination. Here is the formula:

Take the first four bars of "Swanee River," add two original bars of your own and link up with two bars of the National Anthem. This will give you the first eight bars. Repeat this, making 16. For your "middle eight," just a dash of Schubert's "Serenade" added to a sprinkling of "Liebestraum" should do fine. Then repeat the first eight bars again and, lo and behold—a song is born.

Now that we have a title and some lyrics, all that remains is the music. This is the easiest of the three and is done by a process

DIZZY GILLESPIE AND HIS ORCHESTRA

ORCHESTRA

\*\*\*Good Dues Sines (John "Dirzy"
Gillespie, Walter Fuller, R.
Brown, Arr. Walter Fuller)
(V. by Alice Roberts) (Am.
Musicraft 5551) (Recorded
June 10, 1946).

\*\*\*Our Delight (Tad Dameron
Arr. Walter Fuller) (Am.
Musicraft 5550) (Recorded
June 10, 1946).

(Parisphone R3034—3e. 11jd.)

EXITH all the talk and excite-

(Parisphene R3634—3c. tijd.)

WITH all the talk and excitement about rebop as the latest trend in swing, and with trumpet maestro John "Dizzy" Gillespie as the American rebop ging, most of us must surely have been hoping that "Dizzy's" record debut over here would take the form of a couple of his best out-and-out rebop sides.

But because the American Musicraft Company seem to have been rather slow in getting masters over here, and some of those which have arrived have been faulty, it has not been possible. So, sooner than wait any longer, Wally Moody decided to launch "Dizzy" via a couple of performances which, being by a new band "Dizzy" had formed, consisting mostly of as yet comparatively unknown youngsters, are neither completely rebop nor as good in many other respects as some of his less recent efforts.

as good in many other respects as some of his less recent efforts.

As its title suggests, "Good Dues Blues" is at least based on the blues character, and the blues, being essentially a music of its period, suffers to some extent by such of the rebop content as has been enforced into it, just as the rebop content is inevitably handicapped by the attempt to juggle it into the

inevitably handicapped by the attempt to juggle it into the blues recipe.

One notices this particularly in the accompaniment to Alice Roberts's vocal chorus.

A singer who in any circumstances does not seem very outstanding (for one thing her intenation is often far from good), she has to contend with a reboppish sort of background which is anything but the right type of inspiration for even a good, genuine blues singer. Best part of the side, which is neither flesh, fowl, good red-herring, nor good big-band jazz, is "Dizzy's" few bars towards the end.

The well-scored "Our Delight" is more suitable for the band, and gives a better insight into what rebop is all about.

But somehow the band fails to achieve the drive which was the feature of many earlier "Dizzy" records, and again the best parts are those by Dizzy's trumpet.

WOODY HERMAN AND HIS ORCHESTRA

\*\*\*\*Sidewalks of Cuba (Oakland.
Parish Mills) (Am. Columbia
HCO. 2035).

\*\*At the Woodehoppers' Ball
(Blshop. Herman) (Am.
Columbia CCO.4590).

(Columbia DB2138-3s. (Columbia DB2138—3s. 11]d.)
2035—Herman (clart.) with Samuel
Rubinwitch, Myron "Mickey" Felus,
Sam Marewitz Joe "Flip" Phillips.
John L. Porta (reeds): Milton
Rajonsky, Sonny Berman, Conrad
Gozzo, Walter Condoll, Carroll Lewis
(tpt.): Ralnh Pliffner, Willard "Bill"
Harris, Edmund Kiefer, Lyman Reid
(tmbs.): "Rad" Norvo (vibes): James
Rowles (pno.): Charles Jagelka
(gtr.): Joe Mondragon (bass): Donald
Lamond (dms.). Recorded September 17, 1946.
4000—Herman (clart.) with reeds

ber 17. 1946.

4000-Herman (clart.) with reeds as above: Charles Paterson, Al Porcino, Robert Pock, Lewis, Gozzo (tpts.): Pidfner, Harris, Kiefer (tmbs.): Rowles (pho.): Chuck Wayne (etc.): Mondragon (bass): Lamond (dms.). Recorded December 1946.

MAYBE there have been better arrangements, but on per-formance this record of "Side-walks of Cuba" fully maintains the reputation this 1946 Woody Herman band achieved for being the greatest white swing com-bination America has managed

Solo h mours go to Herman and

### Edgar Jackson's **Record Reviews**

PICK OF THE WEEK For Everybody ARTIE SHAW—"You Do Some-thing to Me" and "Night and Day" (Parlophone R.3044). RAD I O REVELLERS— "Hawaiian War Chant" and "Cement Mixer" (Columbia PB. 3311).

his clarinet, guitarist Charles Jagelka (note to American reviewers: Studio say Chick Wayne not on this date), and the trumpet, who my friends say was Pete Condoli; but I'm still betting it was the late Sonny Berman who took this solo. (Note the saucy start purloined from "Flight of the Bumble Bee.")

But what really "makes" this side, more than the solos, is the ensemble, pointed by the brilliance of the brass. The drive this band had was phenomenal.

At any rate it had in "Side-walks." But unfortunately it does not show up so well in the Timber Hackers' Carousal.

In fact, compared with even the 1939 Herman band's version of this opus (Brunswick 02834), this latest recording of the piece sounds almost stodgy.

this latest recording of the piece sounds almost stodgy.

However, the score has its attractive aspects, including solos by "Flip" Phillips' tenor, "Cappy" Lewis's muted trumpet, and Herman's clarinet.

Jimmy Rowles's piano spot is rather overpowered by the rhythm section and Bill Harris.

... Well, I guess Bill felt that this tune had become a bit of a deadhead, if only through the effluxion of time, and decided that a thumbed nose would now be the most suitable epitaph.



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## Youth at the Helm...

THERE is significant news in the Melody Maker this week. An Edinburgh band, coming down to London for a B.B.C. audition, has set musicians' tongues wagging and is already being hailed as a great discovery; while, at the Harry Parry Jazz Club concert last Sunday, a young soldier came up from the audience and electrified everybody by his amazing plano-playing.

Add these two news-items to the impressive displays of the younger musicians at the recent Jazz Rally, and the result is sufficient indication of the fact that the dance band business in this country is in a very healthy state.

It was most interesting, at the Jazz Rally, to talk to visitors from what we can only call the more "conventional" realms of commercial dance music, and hear them rave about the performance of some of the post-war instrumental discoveries of whose names they freely confessed they had never heard.

That is as it should be. New names and new faces must come into any business if it is not to stagnate, and there can be little wrong with a profession that breeds its own stars in successive

If dance bands and dance music were to remain always in the hands of a selected few who are becoming older and consequently staider in their musical tastes, the signs for the future would be disturbing, but we are breeding a race of young musicians who are starting where the older men left off, and the results are satisfying in the extreme.

Whatever economic doldrums may confront the British dance music profession, one salient fact emerges—the business is being kept wholesomely alive by the progressiveness and enthusiasm of the up-and-coming players and bands.

The MELOBY MAKER is convinced that there is still plenty of untapped musical talent in Britain waiting to be discovered. It is the bounden duty of all of us to discover it and encourage it, for in that way lies progress and the future well-being of the whole profession.

## Purchase Tax Must Go!

THE June issue of "The Pianomaker," just to hand, contains a trenchant leading article by Editor Herbert Sinclair headed "No Hope for Pianoforte Industry—If Purchase Tax is Retained."

"If a Purchase Tax were levied on miners' tools, there would be such an outcry as would call for the immediate removal of the burden," writes Mr. Sinclair. "The professional musician, using his hands, sometimes with the aid of his lips, to earn his living must bear this intolerable burden on any new instrument he may have to buy. In this lack of discrimination in the imposition of the tax there is absolute unfairness to the professional musician. The Musicians' Union have tried to make Authority see things from the professional's viewpoint; without success. Music is not a luxury, and when war raged, the Art was not the Cinderella of the piece, but almost as important as the Fairy Queen—dispensing happiness all round. So does it do to-day.

"Purchase Tax must go!", he concluded.

As we have proved in the past in these columns, we heartly agree, and add our voice strongly to the "Pianomaker's" well-expressed and justified complaint.

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## LUMP SYMPOSIUM

## BILLY COTTON

#### "Solution lies with the condition of the country"

WHY worry about the popularity of dance music? The solution lies with the condition of the country. When the public have read all the things that can happen to them from their newspapers every morning, it doesn't give them much encouragement to go out in the evenings and spend money.

Regarding the loss of popularity of variety and stage bands, some never proved themselves to be popular. This was mostly the fault of the leaders themselves for allowing themselves to give a

for allowing themselves to give a performance that was not in touch with British audiences.

## **HENRY HALL**

#### "I remain an optimist"

I READ the article entitled, "The Facts Behind the Siump," and, although I found it interesting. I am not sure that any useful purpose is served by harping too much on the subject. I have been on the road now solidly for ten years, and the present slump is by no means the first one experienced during that time.

the present slump is by no means the first one experienced during that time.

I remember that business generally fell off badly in the summer before the outbreak of war, and, after a complete stoppage in September, 1939, began to pick up again just before Christmas. In the following summer of Dunkirk another slump not unnaturally occurred, and the bombing winter of 1940/I was by no means good for theatrical business, to say the least. 1942/3 saw something of a boom; but, with the advent of flying bombs and rockets in 1944, business in the London area again suffered a setback.

Having weathered all these ups and downs, I take the view that the well-being of our business is linked with that of the country as a whole. And on the score of the country's future well-being I remain an optimist.

## NAT GONELLA

#### "I blame the bands"

themselves for the slump in popu-lar interest—primarily the musi-cians, and secondly the leaders themselves.

The early days of the war began a brief heyday for the second-rater, who grasped his oppor-tunity with both hands—instead of using them to practise his instrument. Shortage of men enabled him to demand fantastic enabled him to demand failtastic rates and virtually dictate to the leaders what he should play and how he should play it. On the air he flitted from band to band, grabbing the session money and playing the same old numbers in the same old way, so that every band sounded alike and equally mediocre. mediocre.

Listeners inevitably lost interest—but perked up immediately Glenn Miller came on with his permanent line-up, playing first-class arrangements and not worrying about plugs.

When I returned to Civvy Street I found myself one of some thirty bands touring the halls, paying, again, top money for second-rate men who had their own ideas about how the music should sound, and appealing only to a few live-crazy kids, to the dismay and disgust of the steady listening and Variety-going public. public.

But the leaders themselves, instead of taking a firm stand, did little to discourage this, and concerned themselves with plug money and risked nervous breakdowns to work as many dates in the week as possible. Felix sug-gests that they now get together to remedy matters. What a hope!

Mind you, the supporting bills these days are little help. The same old acts are going round the same old halls with the same old gags, and the audience has either retired to the bar or lapsed into a coma by the time the bands—usually last on the bill—make their appearance. No wonder people prefer the "dogs," where there is a chance of supplementing their earnings whilst getting something worth while for their money.

Meanwhile, I don't see why

Meanwhile, I don't see why Felix should be complaining. I should think he had made enough money out of Variety to be able to retire gracefully now that there is a slump!

#### IVY BENSON "Make it more of a variety act"

I AGREE in principle with Felix Mendelssohn's article.

Felix Mendelssohn's article. But business has been good in Birkenhead and Nottingham.

The bands must make their shows more of a Variety act and not a concert. Just sitting on a stage with a duil face and playing music is not sufficient. I am in a worse position than the male leaders—I spend at least £1,000 a year on the girls' dresses—but it improves the appearance.

As regards causes of the present "slump," I believe that towns had a false population during the war—imported labour—and lots of factories. Now the populations are shifting—hence the falling off of attendance. Cine-Variety will be of great assistance to us—but unfortunately the managements cannot afford to pay for every matinee. I played to utmost capacity every performance—but the theatre remeined. pay for every matinee. I played to utmost canacity every performance—but the theatre remained empty until an hour before our performance — then hundreds were turned away.

#### **TROISE** "Due to five causes"

Speaking on behalf of Troise, his manager, Brian Finney, said: I AGREE with Felix. Of course there's a slump. It's due to many things—to bandleaders themselves, the sterile policy of managers, bad theatres, corny supporting acts, and to-day's general austerity.

Take item one. Bandleaders have got to realise that they can't

Take item one. Bandleaders have got to realise that they can't just put an outfit on a stage and play forty minutes' undiluted dance music. The public won't take it. Fifteen years in Variety have taught me that. They want more for their money.

Music is usually secondary. They want smart presentation, loads of showmanship, good comedy. And by that I mean good.

good.

That's where a badly-balanced bill doesn't help. Judging by the way managers still book the same old supporting acts, you'd think good talent was at a premium. The public doesn't get half a chance to find out that this isn't

The same comedians appear on the circuits week after week, and trot out the same ten-year-old gags. This is a poor prelude to a band act, which is usually presented last.

I FULLY agree with Felix Mendelssohn when he says that bands in Variety have lost their appeal. My experience on the halls before and since the war fully confirms it. But I cannot go all the way with him in apportioning the blame.

I do not blame the BBC; nor do I blame the bookers who, he says, force him to take on the responsibility of the supporting bill. I would never sign such a contract, and cannot see why he should have to.

I agree with him wholeheartedly in blaming the bands themselves for the slump in poputations. Then the austerity part. This makes for a depression. Enternals when the same tensyelroid to a band act, which is usually presented last.

By this time the public is restless—and what do they get? In the case of experienced leaders like Billy Cotton and Henry Hall, plenty. But they are the exceptions.

Then the same tensyelroide to a band act, which is usually presented last.

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By this time the public is restless—and what do they get? In the case of experienced leaders like Billy Cotton and Henry Hall, plenty. But they are the exceptions.

Then the same tensyellos.

Then the austerity part. This makes for a depression. Entertainment is bound to suffer when luxuries are so hard to get and so highly priced. The Tobacco Tax, for instance, has affected theatre takings.

I'd say, reduce this, remedy the other failings, and Variety would be back to its pre-war status.

Jown respective styles as distinct from quantity, and by putting just that little bit extra into it.

In conclusion—to all musicians and leaders, stop moaning about how well the next fellow is doing, or relating gleefully how badly he is flopping, but mind your own business!

As the posters on the hoardings tell us—"We Work or Want."

## JOE LOSS

## "Quality before quantity"

FIRST, let us decide whether there actually is a slump

whilst I am certainly not one of the "ostrich" type who smugly says that "everything in the garden is lovely" and promptly cashes his one and only endowment policy in order to meet next week's wages bill, the question of slump or no slump is one of comparison.

If you are going to compare present-day business in the variety theatres—and in the ball-rooms, too—with the unprecedented boom of 1940/6, when the country was housing millions of troops, then there is a slump. On the other hand, if you will cast your minds back to the "bad old days" of 1934/35, then takings are now probably very much higher, even taking into consideration the decreased value of the £.

takings are now probably very much higher, even taking into consideration the decreased value of the £.

When I left the Astoria Ballroom to tour the halls my fourbrass-four-sax line-up was adequate. Then came the bigband craze, and because of boom business I was able to keep up with the trend and increase my organisation and personnel—and my wage bill. Now that business, necessarily and not altogether unexpectedly, is reverting to something rather less than in the boom period, it is possible that big-band leaders will have to revise their ideas and be forced into reducing the size of their bands.

I am not referring to the person who leads a unit for odd broadcasts and sessions, or for short seasons of personal appearances, but to the established leader who offers permanent employment to musicians.

With regard to theatre managements, I must say that I wholeheartedly agree with my one-time manager, Charles Bohm, who, in a recent magazine article, said: "Managements are not antiswing or anti-anything. They are merely pro-box office."

So long as a stage band offers the public entertainment, and what it offers is good of its kind, then that same public will support it. I have the greatest respect for the Henry Halls, Billy Cottons and Harry Roys who still manage to do good business in the theatres, and for the Oscar Rabins and Lou Preagers who keep hammering away at the ballrooms. They know.

As to the question of whether or no bandleaders who "top" a variety bill should be called upon to carry—and pay for—the rest of the bill, this depends entirely upon the cost of the supporting acts and what percentage of the individual leader's drawing power and his—or his agent's—business in their power to combat it by giving better quality in their leader receives, as this varies according to the individual leader's drawing power and his—or his agent's—business ability.

If there is a slump, then band-leaders must use every means in their power to combat it by giving better quality in their

leaders must use every means in their power to combat it by giving better quality in their own respective styles as distinct

## Personal Points:

## George SHEARING



Born August 13, 1919, in Battersea, London, he went to a local school, and at sixteen was playing the piano in a public-house. In 1937 he joined the all-blind band organised for the NIB by Claud Bampton, and toured with this outfit for a considerable time. In 1940 he went to the St. Regis Hotel in Mayfair, where he joined the co-operative sextet organised by Frederick Hargreaves. About the same time Harry Parry, also a member of the sextet, asked him to join his newly formed Radio Rhythm Club Sextet for broadcasts and recordings. A year later George went to Hatchett's with Dennis Moonan and Stephane Grappelly: he also led his own quartet at this restaurant at a later date. He has played with almost every band in the country, and has toured with the Ambrose Octet and Stephane Grappelly. He is featured on many Decca recordings as a soloist, and has written many numbers. He arranges for many well-known bands, notably Cyril Stapleton and Ted Heath, and is currently featured with Frank Weir on ac-Heath, and is currently fea-tured with Frank Weir on ac-corplion and plano at the Lans-downe. He is a Re-bop fan.

Favourite Musicians: Art Tatum, Benny Goodman and Dizzy Gillespie.

Favourite Bands: Boyd Raeburn, Stan Kenton.
Favourite Records: "Sure Nuff," by Dizzy Gillespie; "Body and Soul," by Boyd Raeburn.
Favourite Composers: Delius, J. S. Bach.

Favourite Arrangers: Eddle Sauter, Sy Oliver. Favourite Food: Steak, chips, and fried onions.

Hobby: Rowing and playing cards. Ambition: To be able to play real, honest-to-goodness Corn.

## **EDINBURGH BAND CREATES** SENSATION IN LONDON

rangements well rehearsed for heir London debut. Whether ney can maintain this standard hroughout a half-hours broadast, and whether their general tyle of playing is as first class is that which we heard when hey were "on show," remains to be seen.

Suffice it to say that Edin-burgh has given London a band of extreme promise, and one of which the British swing public will unquestionably be hearing a great deal in the future.

Tommy Sampson himself took up the cornet at the age of 41, and, when he joined the Army in 1939, played in the RAOC Band in Scotland prior to getting a commission. He was taken prisoner by the Italians at Fobruk in 1942, and during his three years of captivity formed and led'a P.O.W. dance band. Repatriated in 1945, he formed the Scottish Command Dance Orchestra, which played together until his demobilisation in June. 1946.

until his demobilisation in June. 1946.

His present orchestra—which includes a nucleus of his Scottieh Command men—was formed in December, 1946, and, after only one month's rehearsal, took up residence at the Eldorato Baliroom on January 23 of this year.

With Tommy Sampson playing trumpet and leading, the full personnel is as follows: George Hunter, Jimmy Paxton (altos): Henry MacKennie, Alan Davis (tenors): Jimmy Waugh (baritone): Stan Reynolds, Duncan Campbell, Frank Webb and Alex. Macgregor (trumpets): Johnny Kirkwood, Ralph Hutchinson, Bill Paxton and Andy Young (trombones): Sam Harding (piano): Sammy Stokes (bass): Terry Walsh (guitar): Dougie Cooper (drums): and Edwin Holland (arranger).

LADBROOKE'S LINE-UP

LL set for his long-awaited London debut. Midland's maestro Vincent Ladbrooke has chosen well for his opening at Hammersmith Palais de Danse on Sunday (13th), where he will remain for five weeks (one week longer than was originally arranged) during Lou Preager's absence.

In addition to fronting the band. Vincent will also feature

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HIS EX-BOSS!

**JOHNNY LESTER'S** 

**LEADING BREAK** 

AT BRIGHTON

Since Johnny came out of the

Lester.

his own pianistics.

Tommy Sampson and his 18-Piece Impress West End and B.B.C.

FOR months past, stories have been percolating through to London of the existence of a sensational large band working in Scotland. Touring musicians whose travels took them through Edinburgh were well in the forefront of the eulogisers, and told us that this band, if it ever came to London, would shake the Southerners.

Last week the band did come to London, and it did shake us.

The outfit is Tommy Sampson and his Orchestra, whose resident job is at the Eldorado Ballroom leith, Edinburgh, and it is one of the largest bands in the country consisting as it does of eighteer men—five saxes, eight brass, four rhythm, and a trumpet-playing leader.

rhythm, and a trumpet-playing leader.

The story starts a couple of weeks ago, when 29-year-oft Tommy Sampson walked into the Melopy Maker offices to tell use something about his band. With a quiet confidence that was most impressive, he assured us that he thought his band was as good as anything we had in England, and, although we have heard this story often before, we allied his claims with those of London musicians whose opinions we respected, and felt that maybe we were on the eve of discovering something new.

Tommy informed us he was fixing a tour for his band in August, and wanted us to put him in touch with a reliable agent who could not only get him some Southern dates, but could get the band an audition for the BBC.

Accordingly, we put him in touch with Bill Elliott, of Elliott

Accordingly, we put him in touch with Bill Elliott, of Elliott Direction. Ltd., and the next development was not long in

#### NIGHT-RIDE

NIGHT-RIDE

Bill was sufficiently impressed to get in touch with the BBC and arrange for the band to be auditioned in London, and the eighteen boys piled into their special coach after their evening's work at Edinburgh, travelled throughout the night to London, and gave an audition on the following day.

Without indulging in too many eulogies at this stage, we can only report that the audition created nothing short of a sensation among those who heard it.

The band is unquestionably first class. It has its own resident arranger—Edwin Holland—who turns out modernistic and most interesting big band scores, and the boys are well-drilled, first-class musicians, and thoroughly stylish.

Tommy Sampson and his Orchestra will know their B.B.C.

"fate" very shortly, and unquestionably they deserve to air in a good spot. The French broadcasting representative who was present at the audition was so impressed that he at once gave them a forty-five-minute studio date over Radio Diffusion Prançaise to Paris on August 14, from 11.15 to midnight. The only orchestra ever to have done a studio broadcast to Paris in this series before is Geraldo: all the other bands come from resident night clubs and restaurants.

After the BBC audition, the Sampson boys went on to Levy's Studios to make some private recordings, and the news circulated around town so quickly that musicians from all over the West End came in during the session to hear what was going on.

West End came in during session to hear what was going

The consensus of opinion is that the band undoubtedly "has something," and is quite likely to be as important a big band discovery as this country has known in recent years.

On what they played they are unquestionably outstanding, but,



## **DANIELS** TOURS

A BSENT from the dance band scene for several weeks owing, at least in part, to a severe attack of hay fever, "Hot Shots" maestro Joe Daniels is now going strong again.

With a re-formed outfit and a determination to bring lots of modern live to holiday-makers, Joe embarks next Monday (14th) on a tour largely of the holiday

on a tour largely of the holiday

spots.

His itinerary actually kicks off at Sunderland, where he will play a week at the Seaburn Hall, but after this Joe is dated for a week at the Pier Hall, Redcar (week commencing July 21); a week at the Pavilion. Cleethorpes from July 28; and the week of August 4 at Yarmouth (Floral Hall). In the course of this busy itinerary. Joe will also be playing Sunday concerts at the Odeon. Newcastle (20th) and the Rialto, York (27th). (27th).

The re-formed "Hot Shots," with the drum virtuoso, of course, in his usual rôle of leadercourse, in his usual rôle of leadercompère-percussion, comprise Dan
Foster (piano); Stan Tomlin
(trumpet); Denny Lang (trumpet); Don Lusher (trombone);
Ernie Bazan (clarinet); and
Tony Wayne (guitar).

Vocal spot gives a fine chance
to Anita Dee, up-and-coming
young London vocalist, who has
been making a name on onenight dates, and now steps more
permanently into the limelight.

#### **CARTOON by Betts**



Fivepence-halfpenny! Now believe there's a slump in the profession?"

## Burman's **Swiss Move**

arranged) during Lou Preager's absence.

Featured vocalist will be Vincent's latest singing discovery, Phil Fowler, who, like his chief, hails from Birmingham.

The complete line-up of the band which Vincent will conduct will be: Ken Hewitt (plano): Tommy Webster (drums); Vic Mortiboys (bass); Oscar Birch and Jerry Cane (altos); Stan Poole and Les Broad (tenors); and Maurice Perry, Dave Usden and Tony Bourne (trumpets).

In addition to fronting the ATEST news of Maurice Burman, still convalescing in Switzerland following his serious breakdown in health, is that he is making excellent progress and has now returned to the Lindenhof Clinic at Berne. This information will benefit the many formation will benefit the many friends and fans who frequently write to him.

Maurice will be under the care of a very eminent Swiss specialist back at the clinic, and there is a very bright chance that he will be in England again inside a

meanwhile, nothing could be more clearly indicative of how closely Maurice still follows the dance-band news in England than the experience of his old friend Jack Nathan.

Telephoning Maurice to accommod the common of the comm

friend Jack Nathan.

Telephoning Maurice to acquaint him with the fact that he was to be bandleader at Churchills, Jack was greeted with "Gongratulations on the new job." Asked how on earth the news could have reached him already in distant Switzerland, Maurice modestly replied, "The Burman news service knows everything!"

## LOSS'S GRAND I.o.M. **OPENING**

JOE LOSS and his Band, with Elizabeth Batey, Howard Jones and Don Rivers, successfully opened on June 27 at the Villa Marina, Douglas, Isle of Man, and were accorded a grand welcome by the early holiday-makers

makers.

Playing in the band in place of Phil Watts, who is now with Harold Geller at Pischers' Restaurant, W., is Glasgow drum notability Dave King, whilst trumpetarranger Fred Evans has left to join Eric Winstone at Butlin's Camp, Pwilhell.

At the end of the Loss band's first week on the Island, the "House Full" board had to be displayed at the Villa Marina on Saturday last (5th).

As we close for press, saxist Bob Layzell is recovering from an

As we close for press, saxist Bob Layzell is recovering from an attack of bronchial trouble and is temporarily out of the band. He hopes to resume playing in a day or two.

Bill Treacey, Joe Loss's energetic manager for many years past, starts his holiday to-day (10th), when he sails on the "Queen Elizabeth" for New York, where he will spend a combined business and pleasure vacation.



Caught by the "M.M." camera as they emerged from Holy Trinity Church, Marylebone, after their wedding last Saturday (5th), Roy Berry, manager of New World Publishing Co., and charming vocalist Joyce Frazer, of the Ray Martin Singers, are seen surrounded by well wishers, including musical celebrities, Len Camber and Pat Dedd and noted Tin Pan Alley figures, Jimmy Henney, Pat Halpin, Les Paul, Noel Rogers, etc.

## PARRY "JAZZ CLUB" CONCERT

## LEWIS BUSY ON THE AIR

VIC LEWIS and his Orchestra currently at the Pier Pavi-lion, Cleethorpes, have a busy time in the broadcasting studios just ahead.

Next Monday (14th) the outfit is featured on "Band Parade," opposite Billy Munn and his Orchestra. On Thursday of next week (17th) the band has an overseas broadcast (11.15 p.m.-midnight); and the following day (18th) will be heard again (5.15-5.45 p.m. Light).

On July 21, Vic Lewis and his boys commence their first resident season at Green's Playhouse Ballroom, Glasgow.

Tenorist-vocalist Charlie Gran-

Tenorist-vocalist Charlie Gran-ville has left the band, although he will be heard singing with Lewis on "Band Parade." His place has been taken by Derek Knight, the young ex-Hutchinson, ex-Barriteau stylist.

Lewis on "Band Parade." His place has been taken by Derek Knight, the young ex-Hutchinson, ex-Barriteau stylist.

Cyril's Radio Week

A T present somewhat hidden from his legion of radio fans, due to the lateness of his working hours at the Embassy Club, Cyril Stapleton emerged last week to play an extremely satisfying "On The Sweeter Side" broadcast on Saturday (5th), followed by a most polished performance in "Band Parade" opposite Stephane Grappelly's Quintet on Monday last (7th).

Diano playing of Lewis Bob, also deserve a mention.

The general presentation, in critic Rex Harris's words: "The best swing concert yet staged." was also notable for the immaculate musical contributions by Harry Parry himself (clt.); Harry Hayes (alto); Reggie Dare (tnr.); Duncan Whyte (tpt.); Geoff Love (tmb.); Billy Munn (pno.); Hank Hobson (bass); Dave Fullerton (dms.); and Doreen Henry (vcls.). Harry's plans for centeris in the immediate future have, however, been temperarily shelved, since the St. Pancras Arts and Civic Council suggested that, owing to possible bus strikes and the summer season, the projected series should be discentinued until September.

Then the "Jaxs Club" concerts will reopen to run throughout the winter.

## FINDS A STAR

TAKING part in an amateur talent contest, a 22-year-old semi-pro planist stole the major musical honours at Harry Parry's "Jazz Club" concert, which was presented to an enthusiastic audience at the St. Pancras Town Hall on Sunday last (6th).

Possessed of an outstanding technique and a musical conception rivalling a George Shearing's, young John Pearson, riow with the R.A. at Woolwich, virtually hypnotised both the audience and Harry's musicians with his superb improvisations on "I'm Beginning to See the Light" and "Body and Soul."

The efforts of 13-year-old clarinettist John Danser, who had a brave stab at Goodman's "Slipped Disc" and Harry's own recorded composition. "Parry Opus," plus the boogie-styled piano playing of Lewis Bob, also deserve a mention.

The general presentation, in critic Rex Harris's words: "The



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How Moon Over Ocean
Have A Ge Joe
Pumple Will flay We're
La Love
The Search With The
Frings On Trop
You'll Always Be The
One I Love
The Best Years Of
Our Lives
Moissin 'W'
It's Downstime
Spanking of August
Is Might Have Som a
Different Searcy
I Get by Every
I Get by Every

GHERRY RIPE!

By Charles H. Warring

GAEHER round while I reveal the solution of that engrossing serial.

"The Strange Case of Don Redman's

"The Strange Case of Don Redman's Cherries."

This last chapter opens with a phone call from Charles Hartland, of flarboune, saying that he thought there might be some connection between the Goldkette Orchestra and McKinney's Cotton Pickers, instancing the former's "Forgetting You" and the latter's "Cherry" in support of his belief. The idea, of course, has been promulgated on previous occasions, the apparent isolation of that self-same "Forgetting You" (46007) among a batch of McKinney records (4600-0) being the hasis of the usual argument. A session was arranged—and was duly augmented by Tom Denby, of Quinton.

wiste singer

The two records, Victors 21500 and 40-0114, were played one after the other, and Mr. Hartland, himself a drummer, pointed out certain features of the percussion work as common to both—but not, it must be admitted, to the complete conviction of Mr. Denhy or myself. We were, however, amused to find that at least one artist, Jean Napier, a white vocalist, did appear on both records, as was confirmed by the record labels, if one's ear failed to recognise him; not that this had much significance, as Napier appears on many records from Victor's Chicago studios.

Mr. Denby, the possessor of the 1943 "Discography," then drew attention to an apparent discrepancy. "Cherry" (46930) and "Shim-mesha-wabble" (46402), the coupling on Victor 40-0114, although having matrix numbers so far apart, were each indicated on the label as having been recorded on July 12, 1928; but a reference to my own 1938 copy of Delaunay's book seemed to give the explanation—"Cherry" was there shown as 46401, and it appeared that the compositor of the 1943 edition had made a mistake by switching the names of "Cherry" and "Some Sweet Day" igiven, in 1938, as 46098). Then I remembered the recording date of "Forgetting You" (which I had in my files downstairs); it was the 12th July, 1928. Pacts began to fit in with each other in the following sequence:—

I. "Forgetting You" and WHITE SINGER

Con I Leve
The Best Venn Of
Over Leve
The Best Venn Of
Over Leve
The Best Venn Of
Over Leve
The Downstan
I would have been the same on
Dance Special Onion
Every Tab Best
I would have been the same on
Dance Special Onion
Every Tab Best
I would have been the same on
Dance Special Onion
Every Tab Best
I would have been the same on
Dance Special Onion
Every Tab Best
I would have been the same on
Dance Special Onion
Every Tab Best
I would have been made
on July 12 and it was unlikely that
the Victor Co. would have made a
mistake in this connection. And then
another penny dropped—all three
titles were made on the same day.
matrix 46099 being the last number
on one set of recording sheets and
46400 the first on the next. But this
revived the question of the true
matrix number of "Cherry" (and, of
course, of "Some Sweet Day"), either
46096 or 46401 now being possible.
Moreover, the 1938 "Discography" was
at fault in indicating that John Neshitt
had Joined McKinney immediately
before 46400; he was either in the
band from the commencement of its

Harry Hayes
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Collectors' Corner

by Rex Harris
and Max Jones

and Max Jones

Tecording activities or only joined after this session, though the creditions of the attringer of the Goldkette records made on this day, being featured as a soloist in the first limits of this method to the attringer of the method to the possibility of either this particular Goldkette or McKinney combination, as or even both of them, being a mixed black and white group for if the drummer was common to both, might not others also have played in both groups? I recalled Don Redman's story? C.C., "17]0.463 of the recording to the same assistant of "Four Or others also have played in both groups?", I recalled Don Redman's story? "C.C.," 17]0.463 of the recording to make the company of the contraction of the same assistant of "Four Or others and Check, subset to which the construction. The error which is a season of "Four Or others and confused the issue from the start was thus removed and the truth and confused the issue from the start was thus removed and the truth wa

1947 EAST KENT CHAMPIONSHIP. Leas Cliff Hall, Folkestone, Tuesday, Judges: Les Evans, Harry Roche,

Judges: Les Evans, Harry Roche,
Edgar Jackson (President).
Winners: THE ALEC OSBORNE
DANCE ORGNESTRA (nive saxes, two
drumpets, trombone, piano, bass,
drums, two vocalists). All coms.:
Alan Parsons. 39. Laurel Road.
Hampton Hill. Middlesex. (Phone:
Tulse Hill 3362.)
Individualists' awards for: Trumpet
(Len Swinden: Trombone vive Say,
weil). Hon. mention for: Piano (Alec
Osborne: Bass (Brian Bradley):
Drums (Leslie Howard).
Second: ALBERT CARD AND HIS
BAND (three saxes, two trumpets,
foravesend 633.)
Individualists' awards for: Alto
(Gravesend 633.)
Individualists' awards for: Alto
(Roy Allen): Bass (Jack Bailey).
Hon. mention for Drums (Eddy
Broom).
Third: DENNY BOYCE AND HIS
BAND (tenor, trumpet, plano, guitar, bass, drums). All
coms.: A swind Hospital Complete Champions (Eddy
Broom).
Third: DENNY BOYCE AND HIS
BAND (tenor, trumpet, plano, guitar, bass, drums). All
coms.: A swind for Tenor (Alec Tennyson).

Third: DENNY BOYCE AND HIS
BAND (tenor, trumpet, plano, guitar, bass, drums). All
coms.: A swind didlesex. (Phone: Howard 2104.)

LEON ROY AND HIS BAND, of Totenham, secured hon. mention for Calle Gerry Clickman.

AL KENT AND HIS BAND, of Walthamstow, won hon. mention for Alto
(Alec Brackey):
THE SLIPSTREAM ORCHESTRA, of
Romord, were awarded Individualist's
award for Tenor (Alec Tennyson).

1937 MERSEYSIDE CHAMPIONSHIP.

Gravesend 633.)

Findividualists' awards for: Alto
(Sec.). 52. Stoograte Lane, Liverpool.
(Phone: Almens). Havailan Guitar
(Phone: Alle Horses (Phone: Polham 3074.)

Individualists' awards for: Tenor
(Pater Smith): Piano (Rex Cull);
Octater (Denny Boyce): Drums (Barry
Steddy): Vocalist (Temmy Lovegrove).

1947 MID-ESSEX CHAMPIONSHIP.

Royal Forest Hotel, Chingford,
Wednesday, July 2.
Judges: Pete Chilwer, Marry Mayes,
Judges: Pete Chilwer, Marry Mayes,
Judges: Pete Chilwer, Marry Mayes,

Third: THE Len Releas (Plone: Leon Howard 2104.)

LEON ROY AND HIS BAND, of Totenham.

Secured 17. 79. Lincoin Road Entheld.

LEON ROY AND HIS BAND, of Totenham.

Secured 17. 79. Lincoin Road Entheld.

Steddy: Vocalist (Tommy Lovegrove).

1947 MID-ESSEX CHAMPIONSHIP.

Royal Forest Hotel, Chingford,
Wednesday, July 2.

Judges: Pete Chilver, Harry Hayes,
Joe Jaamette, E. O. Pogson.
Winners: THE JIVE BOMBERS
(alto trumpet piano guitar drums).
All coms.: Sid White, IJ. Otley Drive,
Ilford. (Phone: Val. 5386.)

Individualists' awards for: Trumpet
(Kenneth Sommerville): Piano
(Stansey Walker): Guitar (Peter
Dyke). Hon. mention for Drums (Sid
White).

Second: THE REGENCY SWINGTETTE (tenor, piano, violin, bass,
drums). All coms.: Geoff, Moy, 20.
The Vale, Woodford Green, (Phone:
Buckhurst 5405.)

Haltun, Runcorn.
(Phone: Runcorn
Loyd.)

Haltun, Runcorn.
Loyd.

(William P. Diagsdale): Violin
(Albert Basses): Diagsdale
(Alberteasse): Diagsdale
(Alberteasse): Diagsdale
(Alberteasse): Diagsdal

Individualists' awards for: Violin (Geoffrey T. Moy); Bass (Jack Sur-ridge); Drums (Frank E. Dilcham). Third: THE LEN REES QUINTET

## CONTEST FIXTURES

All MELODY MAKER Contests are approved by the Musicians' Union under special agreement with the "M.M." PROVINCES

LEICESTER.—To-morrow. Friday. July
11 (7:30 p.m. to midnight), at The de
Montfort Hall, Leicester.—The 1947 Midland Counties Championship. (Entry list
full.) Organiser: Mr. Arthur Kimbrell.
38. Rugby Road, Hinckley, Leics.
('Phone: Hinckley 563.)
ERISTOL.—Wednesday, next week, July
18 (7:30 p.m. to midnight), at the Victoria
Rooms.—The 1947 Gloucester County
Championship. Organiser: Mr. Lewis
Buckley. 28, Carr Lane. Birkdale, Southport, Lanes. (Alinsdale 7823.)
HARTLEPOOL.—Friday, next week,
July 18 (7 p.m. to 1 n.m.), at the
Borough Hall.—The 1947 Derkam County
Championship. Organiser: Mr. W.
Morris Marshall, Entertainments Manager, Borough 6196.)
SHEFFFIELD.—Friday, next week,
SHEFFFIELD.—Friday, next week,
SHEFFFIELD.—Friday, next week,
July
18 (7 p.m. to 11 p.m.), at the City Hall.
—The 1947 South Yorkshire Championship. Organiser: Mr. Lewis Buckley, (See
Bristol.)

BRIGHTON.—Monday July 21 (7:30

ERIGHTON.—Monday July 21 (7:30

ERIGHTON.—Monday July 21 (7:30

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ERIGHTON.—Monday July 21 (7:30

ERISTOL.—Friday, next week,
July
18 (7 p.m. to 1 n.m.), at the
Current Mr. Lewis Buckley, (See
Bristol.)

ERISTOL.—The 1947 South Yorkshire Championship. Organiser: Mr. Lewis Buckley, (See
Bristol.)

ERISTOL.—The 1947 Mark District Championship.

The 1947 Pask District Championship.

Organiser: Mr. E. George, 4. Hardwick
Street, Spring Gardens, Buxton. ('Phone:
Buxton 1451.)

WESTON - SUPER - MARE.—Menday,
WESTON - SUPER - MARE.—Menday,
Street, Spring Gardens, Buxton. ('Phone:
Buxton 1451.)

WESTON - SUPER - Mark.—Menday,
WESTON - SUPER - Mark.

The 1947 Pavilion.—The 1947 Severn Estuary

(Championship. Organiser: Mr. Syrvilion.—The 1947 Mid-Surrey Championship.

Organiser: Mr. Syrvilla

The 1947 Pavilion.—The 1947 Mid-Surrey Bristol.)
BRIGHTON, -Monday July 21 (7.30

BRIGHTON.—Monday July 21 (7.30 p.m. to midnight) at the Princes Ballroom. Aquarium.—The 1947 Sussex Championship. Organisers: The Malloov Makes Greater London Area Contest Organisers' Committee. All coms: The Area Secretary (Mr. Bill Waller). "Red Ridge," Epsom Downs, Burrey. ("Phone: Burgh Heath 4470 and Briston 2711.)

CAMBRIDGE.—Wednesday, July 23 (8 p.m. to 1 a.m.) at the Guildhall.—The Cambridgeshire Championship. Organiser: Musicians' Union (Cambridge Branch). All coms.: The Secretary (Mr. V. V. Wright), 15, Orchard Estate, Cherry Hinton. Cambridge.

BOGNOB.—Thursday, August 7 (8 p.m. to 1 a.m.), at The Pavilian.—The 1947 South Coast Championship. Organiser: Mr. Billy Stone 35, Links Avenue. Morden, Surrey. ("Phone: Liberty 5752.)

NEW BRIGHTON.-Friday, August 1 (7 p.m. to 11.45 p.m.), at the Tower Ball-room.—The 1947 Wirral District Cham-pionship. Organiser: Mr. Lewis Buckley.

NEWCASTLE—Friday, August 29
(8 p.m. to 1 a.m.), at Oxford Galleries.
—The 1947 Northumbertand Champienship. Organiser: Mr. Clement Millard.
42. Grainger Street, Newcastle-on-Type 1.
(Phone: Newcastle 23332.)
MANCHESTER.—Friday, August 29
(7,30 p.m. to midnight), at Levenshulme
Palais.—The 1947 Northern Counties
Champiomship. Organiser: Mr. Lewis
Buckley. (See Bristol.)

SCOTLAND
DUNDEE.—Sunday, August 17 (2 p.m. to 5 p.m.), before a seated audience, at Caird Hall.—The 1947 Mid-East Scotland Champlenship, Organiser; Mr. Lea Ayling, on behalf of Duncan Dance Enterprises, Ltd., Empress Ballroom, Dock Street, Dundee. ('Phone: Dundee 391411.)
INVERNESS.— Monday, August 18 (8 p.m. to 1 a.m.), at Northern Meeting Rooms.—The 1947 North of Scotland Champiouship, Organizer; Mr. James W. Harper, Northern Meeting Rooms, Church Street, Inverness. ('Phone: Inverness 1489.)
PAISLEY.—Turnday, August 18 (7.3a) SCOTLAND

PAISLEY.—Tuesday. August 19 (7.30 p.m. to 1 a.m.), at The Town Hall.—The (See Bristol.)

COLCHESTER.—Thursday, August 1s (7.30 p.m. to 1 2.30 a.m.), at The Corn Exchange.—The Eastern Counties Championship. Organiser: Mr. Les Pariah, 1, Oatlands, Eimstead, Colchester. ('Phone: Wivenhow 201.)

YEOVIL.—Friday, August 15 (8 p m. to 1 a.m.), at Princea Ballroom, Yeovil.—The 1947 South-West Counties Championship.—Organisers: West of England Entertainments Co., Princes Ballroom, Yeovil., Bomerset. ('Phone: Yeovil 1046)

EAMSGATE.—Friday, August 15 (8 p m. to 1 30 a.m.), at St. Andrew's Hall.—The 1947 Glasgow and District Championship. Organiser: Mr. Chalmers Wood, 73, West Regent Street, Glasgow Wood, 73, West Regent Street, Clasgow Control of the Communication of the Com ship. Organiser: Mr. Phillip Moss-Vernon, 79, Percy Avenue, Kingrgate, near Broadstairs, Kent. ('Phone: Broad-stairs 372.)

GOUROCK.—Sunday, August 24 (7.30 p.m. to 10 p.m.), at Crarburn Pavilion, Gourock, Benfrewshire.—The 1947 Firth of Clyde Championship. Organiser: Mr BUXTON.—Wednesday, August 25 (7.30 Charles Lovat, Cragburn F p.m to 1 a.m.), at The Pavilion Gardens. Ocurock. ('Phone: Gourock 376.)

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July 12, 1947

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CATFORD RHYTHM CLUS, Dart-mouth Hotel, Brownhill Rd., S.E.S. Meeting Priday, July 11, 7.30 p.m. Personal appearance of the original Bexleyheath Rhythm Club meets Monday next, "Red Barn" Hotel, Barnehurst, 8 p.m. Jaxx Recital and resision with George Webb Humphrey Lyttleton, Wally Pawkes, et al. Mem-

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resect—Sim Goodman, G.B. beautiful condition £55.— Maris, 15, Pembridge Villas, Notting Hill Gate, W.11 (evenings). VENOR, COOM allver-plated over-hauled, as new; new Erithart Tomalin Mouthpiece, £76.—Day, 48, Townsend Rd. Ashford, Middx. TENOR SAX, needs slight overhaul no case: nearest £40.—Morris, 1, Oxford Ave., Sneyd Green, Stoke-on-

Oxford Ave., Sneyd Green, Bloke-en-Trent.
TENOR SAX, good condition, L.P., case and stand nearest £50.—58, Shipstone Bd., Horwich, Norfolk.
TRIEBERT Boehm Bb Clarinet, covered holes, £30 or nearest £50.—Bor 2001 "M.M."
TROMBONES. Two Coan, in cases, perfect, bargain, £50 each.—34, Roe Green Kingsbury, R.W.S. Col. 7408.
TRUMPET, Besson New Creation, brand new, with new case and Rudy Muck Monthpiece, £42.—Jack Earley, 20b, Wetherby Mansions, Earls Court Square. TRUMPET aPan American, perfect Cuckoo Ave., Hanwell, W.T.

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JERRY DAWSON

## GOSSIP

#### N. IRELAND

RECENTLY visiting N. Ireland on a one-might stand was Vie Lewis and his Ork. More's the pity that other name bands don't come over. for Irish fans have been starved of big-timers since pre-war days, and would accord outfits of the Ten Heath or Geraldo calibre a really big welcome. A vocalist in the news is Billy McCormick, who steps into the new resident revue at the Empire Theatre. Billy has been looking after the vocals on the Eddie Shaw broadcasts. Playing lunch-time music at the newly opened Unicorn Restaucasts. Playing lunch-line music at the newly opened Unicorn Restaurant is a quartet under the direction of Stam Cos. Stanky also has a snappy outfit in the Embassy Club.

Belfast folk are watching keenly the progress of ex-Orpheus favourite Archie Coates and are looking for-ward to the forthcoming "Hawaii Calling" series, when Archie will be

## BIG M.U. RALLY AT **PRESTON**

THE calm but power-charged eloquence of the M.U. North-West District Organiser, Ted Almond, and the provocation it inspired at Preston Overlookers' Hall last week, prolonged a meeting of nearly one hundred strong for two hours past the scheduled 9 p.m. close.

Preston musicians met under the chairmanship of their repre-sentative, Fred Travis, assisted by local M.U. secretary Walter Stuttard, to decide whether to join or remain aloof from the Musicians' Urion.

Ted Almond's speech instantly created food for thought, as he issued stirring statements which subdued any would-be hecklers. But Mr. Almond was not alone in making remarkable dis-

in making remarkable disclosures. Jack de Vanni told of pre-war days when hirers of Preston Public Hall paid more for floral decorations than they paid the band. Another leader alleged that current rates of pay in Preston compare unfavourably with other parts of the northwest.

The meeting ended with an inspiring resolution by de Vanni, seconded by Roy Clair, that a Dance Band Section of the Preston Branch M.U. be formed, which, on a show of hands, received almost 100 per cent. support. More than 100 entry forms were taken away, and some were completed on the spot.

Preston Branch plans to hold its first meeting at the same rendezvous on July 14, when Ted Almond will again be present. Newcomers will be heartily welcomed.

Thanks to all those musicians Thanks to all those musicians who answered my appeal for instrumentalists in Chris Mayes' column recently! All the names have been passed on to the principals concerned. I am afraid that I just can't reply personally to all the letters.—J. D.

### BUTLIN'S BROOKS AT CHORLTON

JNDER completely new owner-ship. Choriton Palais de Danse, Manchester, is embarking upon a new lease of life allied to a much more progressive policy

than heretofore.

A welcome and popular appointment to the managerial chair is that of Mr. "Bunny" Brooks, who was for so long associated with Butlin's Camps at Skegness and Clacton, and who belings a wealth of experience in brings a wealth of experience in mass entertainment to his new

Calling series, when Archie will be featured with Felix Mendelssonn.
At the Palladium Ballroom, Portrush, is the Cariton Swinglette, from Derry, whilst across the road at Barry's Ballroom is Ernie Mann and his Band. Back to the scene of his former triumphs is Sibbald Treacy, who with his Rhythm Kings is spending the summer at the Northern Countles Hotel, Portrush. J. L. S. U. brings a wealth of experience in mass entertainment to his new lob.

The band is in the hands of saxist Rube Platt, who is at present busy building up as strong an outfit as possible, in preparation for the forthcoming season, which everyone concerned hopes will be a busy one.

## FORREST'S **CHANGES**

N the midst of his summer season at the Pavilion Ball-room, Dunoon, Billy Forrest has been faced with the task o. completely reorganising his band.

with only four of the original personnel remaining, the band, from July 12, will comprise: Tommy Sanderson, late Plaza, Bury (plano); Ken Hart (bass); Ken Leyland (drums); Gordon Frederick and Johnny Rodway (altos); Fred Hesseran (tenor); Bill Maskrey, Len King and Ted Low (trpts.); Dick Unsworth (trom.); and vocalist/compere Johnny King.

Amongst his new acquisitions.

Johnny King.

Amongst his new acquisitions,
Billy has a first-rate arranger in
Tommy Sanderson, and a very
promising young drummer in
Ken Leyland, who was with Ken
Green at the Carlton Ballroom,
Rochdale, last summer, and more
recently with Charlie Bassett at
the Ritz and Plaza Ballrooms,
Manchester.

## AROUND THE COUNTRY

HASTINGS

ON Tuesday week (3rd), the "Har-mony Aces" commenced their nineteenth season at the White Rock Pavilion, Hastings, where they will remain for three months.

Saxist Arthur Barber has recently become mine host at the Wellington Hotel, and his chair with the "Accs" has been taken over by Reg Whatman on alto, baritone and clarinet.

NOEL POWELL has established a well-deserved gig connection around St. Helens. Oldham. Whiston, Prescot. Wigan, Leyland, Widnes and Garston. and (at the time of writing) desires to complete his efficient twelve-piece with a super sax leader. The personnel includes Jim Barber and Len Sandford (tpts.); Jock Barry (second sax); George Kelsall (tenor/voc.); Len Head (trombone); Micky Wallace (plano); Johnny Babbs (drums); Harry Hundley (bass); Len Rushton (guitar); and Noel Powell (electric guitar).

EXMOUTH.

RESIDENT for the summer season at the Pavilion. Exmouth, planist leader Paul Brittain presents Stan Emptage (tpt.): Ronnie Furley and Eric Entwistle (altos): Val Furley and Glifford Felding (tenors): Fred Taylor (bass): Jeff Kay (drums); and vocaliste Linda Gray.

Well known before the war as an M.D. producer, Paul Brittain has now returned to the band business, which has always been his first love.

MERSEYSIDE

PRE-WAR with Norman Trafford's contesting "Bandits," and Rhythm Club secretary, drummer Jack Terry went straight from demob. to study at Manchester College of Music, played one of the Butlin camps last summer and is now available on Merseyside for gigs.

Recent Merseyside augmentations include Bobbie Nick, Liverpool's swing accordion leader, a daughter; Ernie Howard, Southport's ex-Miramar, Queen's and Palace Hotel's drummer, a son; and Mr. Hesselberg, of Hessy's Liverpool musical store, a daughter.

daughter.

Back from the RAF and installed once again in his old job as manager of the Tower Ballroom, New Brighton, is personable, progressive Bertion, is personable, it was during Berting Progressive Berting name bands, thus becoming the first Merseyside venue outside the Grafton Rooms to do so the policy has paid good divithe policy has paid good divi-

Incidentally, the other Bert at the Tower, bandleader Bert Yates, seems to have become almost as permanent a fixture there as the Japanese Bar

LEICESTER

WITHIN the last month, Lelcester musicians have said bon royage to two of their number who have left Leicester to try their luck in

The first to go was drummer Harry Delvalle with his wife and family Harry came to Leicester from London Harry came to Leicester from London during the war, where he was engaged upon A.R.P. work until his call-up into the R.A.P. The second to go was guitarist Bob French, with his wife and family, who has been waiting two years for passage. Bob came from the Birmingham district. Both players were very capable on their instruments, and it is to be hoped that they will be able to utilise those abilities in S.A. They both send kind regards to all their friends and readers of the "M.M."

AT 7 p.m. on Priday, June 20, twelve A determined musicians members of Jock Caton's Band left Blackburn for the MELODY MAKER 1947 South

Danse, Ashton-under-Lyne,
At 8 p.m., they were stranded in
Bury with a puncture, and mst managed to arrive at Ashton in time to
play their three numbers before adjucators Edgar Jackson and Richard

Yalery.
That the band won the contest with seven individualists' awards and three honourable mentions has already been announced, but the

story doesn't end there.

With two more punctures under their belts, the Caton boys eventually arrived back in Blackburn at exactly 5 a.m. If any reader has a couple of 19-in, tyres to spare, we're sure Jock Caton will welcome him "as the Caton will welcome him flowers in May."

## SHEFFIELD TAYLOR AIRING

CURRENTLY featured at the City Hall. Sheffield, Bernard Taylor and his Band—minus Bernard himself—will carry out its initial broadcast in North Regional's "Band of the Week" programme, on Monday next (14th), from the Leeds studios.

Bernard is summering at the Aquarium, Brighton, and has left his band in the capable hands of Cyril Ball, who is looking after things until Bernard returns at the end of the season.

With the exception of one man—a Scot—all the boys are natives of Sheffield, and will be on their toes to show the rest of the North Region that the Steel City can lick 'em all.

The complete line-up is: Barry Could feltere (steeper)

lick 'em all.

The complete line-up is: Barry Goude (plano/arranger); Haydon Cook (drums); Dick Dalton 'bass); Jack Richardson and Charles Adams (altos); Don Thompson and Cedric Willoughby (tenors); Cliff and Albert Lobb (trumpets); and Jim Robertson—the Scot—and Jim Cole (troms.).

The boys' service with Bernard's band varies from one to fifteen

## Robinson's R.A.F. Guitar

WEST INDIAN guitarist, Ivan
Browne, at present in the
R.A.F., who has been heard by
radio listeners in "West Indian
Party," "Caribbean Carnival."
"Shipmates Ashore." etc., will
spend his week's leave playing
with Bob Robinson's Band at the
Floral Hall, Belfast, from July 19.
Bob's regular guitarist, Jack
Harrison, will be taking the
opportunity of spending a week
with his folks in Liverpool.
"Brownie" has played with
Bob previously, and aired with
the band last year.

#### MANCHESTER BAND CAVALCADE

O<sup>N</sup> Friday. July 25, the second effort by Manchester musi-cians in aid of the local branch M.U. Benevolent Fund will take

M.U. Benevolent Fund will take place, again at the Astoria Ballroom. Plymouth Grove, and will be titled "Band Cavalcade."

Dancing will be from 8 p.m. to 3 a.m., to ten of the leading bands from Manchester and district. Amongst those bands which have agreed to appear are Percy Pease and his Band from Sale Lido, Harry Bostock's Band, resident at the Ritz Ballroom. Manchester, and Larry Kelly and his Band, from the Newton Heath Palais.



#### SCOTLAND

CLASCOW

MORE summer jobs are in full swing now, one of the most important being at Stonehaven, on the north-cast coast, where the Legis Freeman office has supplied a band for the local town countril promotion, which covers weekly dancing and Sunday concerts. There is a sixpiecer here, the line-up being Franch Whittaker (drums); Tommy Larry (piano). Bobby Hamilton, Siehey Palosske and James Traill (santa); and Maurice Deams (trumpet). Louis Freeman has a venture of his own at Lamiash, Arran, where the band includes Ginagow hops Lee Dawlies (piano); Alex De Felice (drums) and Jimmy Cooper (trpt.). Other hands to supply the music for Glasgow's summer dancing-in-the-parks programme will be supplied by Willie is still leading successfully at the Kelvin Hall, while Dunald Millar fronts the Scottish Light Occhestra, which is a well-known parks feature. At the Assembly Hall, Asdrument.

fronts the Scottish Light Occhestra, which is a well-known parks feature. At the Assembly Hall, Ardrussan, an all-the-year-round job, the hors will be busy catering for holiday-makers for the summer, there being practically no competition locally. The band here is looked after by drummer Joe Lundie, the rest of the line-up at the moment being Gonege Smith (pinno); Al Pollock (NAIL); Phil Davis (hass); and Louis Shadman (frumpel).

EDINBURGH

WITH an augmented hand, Arthur Wallstock has been occuping the stand for late-night private dances at Edinburgh Palais.

Amongst those who have joined Arthur for the special sessions have been Frankie Smith (trumpet), taking a busman's holiday from the Frinces Ballroom, vocalist Puggy Kase, and another trumpet, Jack Matchingan, like band featuring special arrangements by Jimmy Love and Ben Litchfield.

A newcomer to Arthur's Band is

The names of the other seven bands will be announced later.

A newcomer to Arthur's Band is bassist Boy Beverley, formerly with Jack Stone at the Locarno Glasgow.

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