

Melody Maker

INCORPORATING

"RHYTHM"

VOL. 23 No. 730

AUGUST 2, 1947

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

THREEPENCE

WORLD M.U. UNITY IN SIGHT AFTER BIG YORK CONFERENCE



Finding his way round the London jazz spots, Leonard Feather visited the Feldman Swing Club last Sunday (27th), and in this exclusive picture he is seen (right) congratulating drum-wizard Victor Feldman on some terrific drumming.

LEONARD FEATHER LOOKS IN ON LONDON

JAZZ notability Leonard Feather, whose prowess as critic, song-writer and radio commentator over the past eight years has made him famous in American jazz circles, and whose contributions to the *Melody Maker* since 1933 have attracted world-wide attention, arrived in England on the "Queen Elizabeth" last week.

Leonard and his wife Jane (former singer Jane Leslie) are here on a nine-day visit to his family, and they leave England for France to-morrow (Friday, August 1).

After a stay in Paris to meet Charles Delaunay, of "Hot Discography" fame, the Feathers will travel to St. Saphorin, Switzerland, to see Arnold Gingrich, of "Esquire" magazine, and will then spend a brief holiday in Monte Carlo before returning to the U.S.A. on August 17.

U.S. CONDITIONS

While in this country Leonard is taking the chance of catching up on developments in English jazz and renewing old friendships with numerous musicians, many of whom he was responsible for discovering in pre-war days. His impressions of some of the music he has heard since an eight-years' absence will appear in a forthcoming issue of this paper.

Conditions in the American popular music business are fluctuating," Leonard Feather told the *Melody Maker*, "but I don't think there's any major depression in sight. Some big bands are having trouble, but many small units, like the King Cole Trio and Louis Jordan's Tympany Five, are doing better than ever. Asked about the proposed visits of certain American musicians, Leonard intimated that most of them have expressed a wish to come here, but are unable to do so because of the difficulty of obtaining working permits. "Hot jazz is definitely not dying," he assured us. "The recent large-scale revival on Fifty-Second Street is a hopeful sign, and there are others. The concert field is the most rapidly expanding medium for jazz, with Duke Ellington, Louis Armstrong, King Cole and various all-star units arranging concert-hall tours all over the United States."

When he returns to the States, Leonard will resume the supervising of record sessions, and his journalistic activities with such magazines as "Metronome" and "Modern Screen." He will also take over duties as record adviser on the new Tommy Dorsey disc-jockey show, now in preparation.

Moss Kaye Leaves Stanley Black

AFTER a very happy and successful period with Stanley Black and the BBC Dance Orchestra, famous tenor-man Moss Kaye leaves this Friday (1st) to concentrate entirely on a programme of free-lancing. With Moss's exceptional versatility—besides tenor, he plays clarinet, bass clarinet and oboe—he is bound to be in continuous demand for sessions, etc. Moss told the *Melody Maker*: "I have the greatest possible regard for Stanley, who is a grand leader, and we are parting on the very best of terms."

ALL NON-UNION DANCE BANDS IN THE PROVINCES WILL HAVE TO JOIN THE M.U. . . . A WORLD FEDERATION OF MUSICIANS' UNIONS IS TO BE SET UP. . . . A NATIONAL MINIMUM RATE FOR RESIDENT DANCE HALL JOBS. . . . THESE WERE SOME OF THE VITAL MATTERS ON THE AGENDA AT THE THREE-DAY DELEGATE CONFERENCE OF THE MUSICIANS' UNION AT YORK LAST WEEK. PURPOSE OF THE GATHERING—SEVENTY STRONG—WAS TO DISCUSS THE EXECUTIVE COMMITTEE'S REPORT ON ITS WORK SINCE THE PREVIOUS CONFERENCE TWO YEARS AGO, AND TO DECIDE THE UNION'S FUTURE POLICY BY DEBATE ON SUGGESTIONS FROM BRANCHES THROUGHOUT THE COUNTRY.

Notable feature of this year's Conference was the increased proportion of dance musicians—mainly part-time players—among those attending. These delegates, including members from some of the forty-six provincial branches opened in the past two years, did not leave it to the Londoners or to the straight musicians.

An innovation was the presence of a distinguished visitor from abroad—Sven Waasmouth, principal official of the Swedish Musicians' Union, who attended as a fraternal delegate.

RATES

More dates for dance bands are confidently expected to result from the Union's agreement with recording companies, which prevents the use of records for public entertainment where live bands should be used. This colossal achievement of the Executive Committee was acclaimed with great enthusiasm by experienced officials and delegates alike, led by the youngest delegate present, 25-year-old gigster John Lyne, of Portsmouth.

Bread-and-butter issues were prominent, with prospects of jam in the near future. One decision instructed the Executive to treat with the greatest urgency the task of improving rates of pay for lowest-paid members. There was approval of the present campaign of the E.C. to end the custom of paying music-hall musicians widely varying rates at different halls where the same work is done, and delegates pressed for efforts to establish a national minimum rate of £3 per week in all provincial theatres and music-halls.

Resident dance hall engagements were the subject of an emergency motion, carried unanimously, which called for the establishment of a national minimum rate. The Executive Committee were asked also to consider increasing rates for 1948 summer season engagements at holiday resorts where public demand has led to the employment of more and more dance bands.

Broadcasts from palais, and all other outside broadcasts, may be affected by a resolution expressing grave concern with the present position, and urging that relay rates should be the same as for studio broadcasts.

MORE PUBLICITY PLANNED

Great emphasis was laid upon the need to publicise more fully the Union's achievements and to engage in widespread propaganda in the interests of the profession. One decision, indeed, suggests the creation of a special department of the M.U. to handle more effectively this very necessary side of the Union's activities.

Another, carried unanimously, instructs the Executive Committee for the first time to issue an annual report for the information of members.

In addition to the annual report there is now to be produced a special booklet for all members so that the ten thousand new members recruited since July, 1945, may be fully informed upon the Union's organisational set-up, and upon its policy, achievements and methods.

All non-union bands in the provinces will have to join the M.U. There is to be a drive for 100 per cent. organisation. To

(Please turn to page 5)

Wicks Opens At Brayhouse

NOW installed at the Brayhouse Club, Duke of York Street, London, W., where he opened on Sunday (20th), stylish vibraphone player Barry Wicks is featuring a quartet comprising himself, leading Jimmy Henney (ex-Regency Club, pno.); Sam Adams (ex-Pat Forbes, electric guitar); and Ronnie Fisher (formerly with Barry Wicks at Frascatti's, bass, vocals). A special feature of the quartet's repertoire is its attractive presentation of sambas and rumbas, with the Carmen Cavallaro-type piano playing of Jimmy Henney providing the solo highspots.

LINE-UPS FOR SOUTHSEA STAR OPENING

AS we close for press, final details are being arranged of the two bands which open to-morrow (Friday, August 1), at the Savoy Restaurant and Ballroom, Southsea.

Booking personnel and rehearsing, whilst also hard at it with his stage show in Town, Nat Gonella, at the time of writing, has fixed the following well-known players: Al Dallaway (piano); Frank Gatti (drums); Keith Levers (bass); Hal Vincent (vocalist); Roy Plummer (guitar); Percy Simpson (tenor); and Jimmy Kerr (singer).

Regarding his alto players, Nat said: "I have not definitely booked them yet, but am negotiating with Jimmy Davis and Frank Ireland."

The question of brass is also a little uncertain as we close for press, the only name Nat could definitely give us being that of his younger brother, "Bruts" Gonella. "Bruts" will play trumpet in a section which will contain two other trumpets, and a trombone.

TROMBONE WANTED

In regard to the trombonist, Nat has found great difficulty in fixing, and would like anybody capable of doing the job to contact him, even if not until 24 hours before the opening.

To enable Nat to take up this Southsea commitment on Friday, his contract at the Metropolitan Theatre, Edgware Road, where he is appearing this week, expires on Thursday night. His place on Friday and Saturday's bill will be filled by Hal Swain and his Swing Sisters.

Completion of the augmented Tito Burns Sextet's line-up for Southsea brings in two discoveries in the persons of Joe Muddell (bass), a most promising pupil of Jack Fallon's, who has been with Ken Grief at the Muswell Hill Palais.

The second "discovery" for Tito's Band is young tenor stylist Rex Morris who, recently out of the Army, is already making a good reputation among those "in the know." These boys will be added to the Burns' personnel already given in last week's issue.

Vocalising with Tito is young attractive Terry Ann Foster. Broadcasting each Thursday as usual in "Accordion Club," Tito has now had his contract for this series extended till Christmas.

Jack Simpson Will Boost British Again in New Air-Series

FROM wizard of the vibes Jack Simpson we learn that the second series of Saturday morning broadcasts, "British Song Hits, Old and New," is tentatively fixed to start the first week in September.

The modern versions of Cockney songs which Jack introduced in the last series proved so popular that he will be making a feature of them each week, and recordings of some of them have already been cut.

Pretty chirpette with Simpson, Maureen Morton, celebrated her second birthday with Jack Simpson by singing on his recent "Band Parade" broadcast.

Betty Dale, who has been vocalising on recordings and broadcasts with Jack Simpson for some little time, takes a big step on August 12, when she leaves for the States to take up residence over there. We are sure that all her friends in the profession and fans will join us in wishing her every success in her new venture.



Sven Waasmouth (centre), Second President of the Swedish Musicians' Union, whose address was an outstanding feature of the M.U. York Conference, is seen in this "M.M." picture with prominent M.U. personalities (left to right): Van Phillips (E.C. Member and London Branch President); Harry Francis (South-East District Organiser); Alex Mitchell (General Organiser); and Harold Ratcliffe (Assistant General Secretary).

"QUEEN MARY" TRUMPET'S SUDDEN ILLNESS

A DRAMATIC incident occurred among the personnel of Bobby Kevin's Band aboard the s.s. "Queen Mary" just before the famous liner sailed for her trials last week.

Young trumpet player Leon Calvert—who took over when John Begley, originally booked for the job, found himself unable to make the trip—was seized with violent internal pains, which were diagnosed as nothing less than a severe attack of appendicitis.

Assisted by Tommy Pollard, Ronnie Scott and others in the band, Leon was rushed to hospital at Southampton in Tommy Pollard's car, where his condition was found to be so serious that an operation was performed the same evening.

He is now going on very well, and would be pleased to hear from any old friends during the

rest of the time he is forced to remain in Southampton Hospital. The place of Leon Calvert in Bobby Kevin's Band has been taken by John Hughes.

WEIR FOR "JAZZ MATINEE"

"Jazz Matinée" on Saturday next (6.15 p.m., Light) will present the music of Frank Weir and his Orchestra with vocalist Benny Lee as guest artist.

On Saturday, August 9, Harry Gold and his "Pieces of Eight" will be heard in this popular series, followed by a two-band session on August 16, featuring Stéphane Grappelly and his Quintet, and the Caribbean Quartet.

Everybody's Favourite

MAM'SELLE

A Grand New Swing Novelty

DICKORY DOCK

Featured by TED HEATH

A Cert for the Hit Parade

GUILTY

FULL ORCH. 3/6

SMALL ORCH. 3/-

FRANCIS, DAY & HUNTER LTD.

138/140, CHARING CROSS ROAD, W.C.2. (TEM, BAR 9351)

Radio Star
GEOFF SISLEY
always plays
ABBOTT-VICTOR GUITARS
The Stars choice—why not yours?

FRANCIS, DAY & HUNTER LTD.
23 Denmark Street, Charing Cross Road, W.C.2

Hits & Pieces

by Sammy Quaver

JUST back from short vacation, and haven't the remotest idea of how the Allies are making out, but by the looks of the publishers' faces they must be battling on a sticky wicket. . . . You've got to hand it to the Yanks. Who else could have cooked up a title like "I Love You For Seventy Mental Reasons," by Red Ingle and his Natural Seven, on Capitol records?

The anti-schmalztz reader who wrote to me recently didn't accept my challenge to meet me at East Molesey Cricket Ground, but three Quaverites introduced themselves to your scribe Sammy. Nice to have made your acquaintance. Roy Page, of East Ham; George Stevens, of Hampton Court; and Arthur Knight, of Twickenham.

Reported Johnny Denis just bought himself a four-and-a-half litre Bentley. . . . The love bug has at last caught up with Bradbury-Wood ace Eric (Heart-throb) Adams, who just took unto himself a wife, and thought he could keep it out of this column. My felicitations, Eric!

Gracie Fields' first of her mid-week airshots badly dented box-office receipts up and down the country, and vanderbille books have now got something they won't bargain for—a twelve weeks' advance headache. Reports from the Villa Marina, Douglas, Isle of Man, conclusively prove that Joe Loas is still the biggest dance-hall bet in Britain.

Crack of the week on "Ignorance is Bliss." "What do you think of 'The Egg and I'?" "I hope you'll both be very happy."

Ace tunesmith Leo Towers and Don Pecos might proud that "Stars Will Remember" has just been waxed by Lombardo and Sinatra.

Found my Pin-Up-Of-The-Week charming all and sundry at the "Dutch Boy" in Bond Street. "Treat lush newly wed Joyce Fraser, who's just changed her name to Mrs. Roy Berry. . . . Make a note to listen-in to the last shot on the "Cavalier of

Bees" air packet, August 12, at 11.15 p.m., and get a load of what thousands of knob-twisters have chosen as their favourite numbers. . . . I've a strong yen for a new ditty, "Midnight Masquerade."

I'm telling you that there's no truth in the rumour that Tawny Newton is leaving the BBC.

My "Best Band Poll" result will be published next week. . . . A certain bandleader whom I alone have been roolin' for in no uncertain manner for many months past needs another long spell of idleness to teach him that even great bands are sometimes overlooked by the BBC if they are not brought to the Corporation's attention!

The Stardusters have suddenly decided that corny songs can be made to sound beautiful if given the right treatment. Gave the British stuff a chance, fellers, and with your melodic outfit you'll really get some place in the commercial field.

I'm betting on the Shelton-Harry Roy dicker "Yiddisher Momma" making the No. 1 spot on the Yank coin-machine listings, then we will lose the famous couple, 'cos the ace jukesters in the USA invariably become the rage of the nation, who wanna see 'em in the flesh.

Heckon John Sharman's "Music Hall" will last for over eight hours if he's booked all the artists who've told me they're seriously on the first of the forthcoming Saturday-night shots.

DEAR DERR.—Won't it be nice when the B.C. commission Stewart MacPherson to compare a few dance-band sessions? He'd revolutionise programmes.

TIN PAN ALLEY Oscars to Bunny May for a tick forty-five minutes' transmission on Tuesday, the 22nd.

To Adelaide Hall for a great performance on "Summertime" on "Workers' Playtime" on the Skyrockets for a smash "Rhapsody" shot the other afternoon. . . . Oh, Bunny Burrows for a solid "Oh, What a Beautiful Morning" with Henry Hall from Birmingham.

RECORD CONTEST YEAR

NEXT week we hope to tell you the date and venue of the great 1947 "All-Britain" Final and the arrangements for the Area Finals through which bands will be selected for the "All-Britain."

It will be a startling story.

Each year, so far, has beaten the preceding one as regards the number of bands which have taken part in MELODY MAKER Contests and the number of County and District Championships which, in consequence, have been presented.

But this year all previous records will be broken.

Against last year's fifty-eight County and District Championships—a record number at this time—this year there will have been no less than seventy-one such contests by the time the last takes place early in September.

This means, of course, that more bands than ever before will have secured the right to take part in an Area Final. But the chances of winning one, and so getting through to the "All-Britain," will be even greater than last year, because there will be more Area Finals this year. Meanwhile, the County and District Championships are proceeding with unabated success and enthusiasm.

On Monday of last week (July 21) Brighton had its first contest since before the war, when Bill Waller, of the

"M.M.'s" G.L.A.C.O.C., presented at the magnificent Prince's Ballroom in the Aquarium in the 1947 "All-Sussex" Championship.

As is so often the case in districts where there has not been a "M.M." contest for many years, the standard of the bands was not very high. But there were some very promising musicians among the competing combinations, and the contest, for which there was a full entry list, was followed with the keenest interest by the 250 Brightonians present.

The following Wednesday (July 23) the Cambridge Branch of the Musicians' Union hit the bull's-eye with a resounding bang when they presented the 1947 Cambridge Championship at the Cambridge Guildhall.

With many of the Union's members and officials, including the president W. Gordon, secretary V. Wright, and Leslie Baker, who had organised the event for the Branch, present to take care of the proceedings, the event was notable for the efficiency with which it was run.

A full entry list had been secured, and although one of the bands scratched at the last minute, the remainder put up such a close fight that the audience of just on 500 was roused to the highest pitch of enthusiasm.

Full results of these Brighton and Cambridge contests will be found on page six.

"M.M." READERS CAN SEE TOMMY SAMPSON AIRING "Band Parade" Break for Edinburgh Boys



Don Smith and Annabelle Lee.

TWO RABIN STARS TO WATCH

AN outstandingly popular feature of the current Oscar Rabin band show is the vocal duets by trumpet stylist Don Smith and charm-singer Annabelle Lee (pictured above).

In 1939, twenty-year-old Don was leading an eight-piece band on the pier at Folkestone. Followed six years' RAF service, and fifteen months ago he joined the Oscar Rabin Band. Oscar and Harry Davis have carefully groomed Don for his rôle of vocalist, and some interesting news of his future may break at any moment. Apart from his vocal prowess, Don is a first-rate trumpet player and more than holds his own in the brass section.

The glamorous half of the picture was born in France in 1925 and christened Angèle. Came to England at the age of six years, worked for ENSA during the war, has sung and danced in cabaret, and just a year ago followed Joy Conway into Oscar Rabin's Band.

SWISS AIR-GUEST

ON Friday, August 8, listeners to the Light Programme will hear a half-hour of music by the Light Orchestra of the Swiss Broadcasting Corporation, directed by Cedric Dumont.

The orchestra will be playing in Basle, Switzerland, and will be heard in this country between 12.15 and 12.45 p.m.

A very popular orchestra with Swiss listeners it makes a special feature of British music in its home programmes, and during recent months has featured two well-known British composers—Reginald King and Arthur Young, both of whom played with and directed the orchestra.

Another British artist who has recently sung with the orchestra is Bobbie Bromley, vocalist wife of the late Tommy Bromley.

JUDAH JOINS NATHAN

AN important vocal capture was made last week by piano-leader Jack Nathan when he signed versatile Charles Judah for his band at the exclusive Churchills night spot.

Rapidly making his mark here on account of his magnificent voice and his marked ability at putting over songs of every type, Charles, who hails from the West Indies, has been appearing recently with Leslie ("Jiver") Hutchinson and his Band. For a long time past he has been singled out by the discriminating as deserving a really big break, and it is likely that under Jack Nathan's expert eye he will reach the heights in the profession which he well merits.

ROY NEGLECTED

I HEARTILY agree with Harry Roy's statements about the BBC. It is a great pity that a bandleader like Harry whose personality, showmanship and originality would make him a success in the States, is not appreciated by the BBC. Good luck to Harry. I'd like to see him running a Fourth Programme.

A. R. WATSON.
Manchester, S.

NO COMEDY

AS a very keen devotee of both the sweet and swing idioms in dance music, I disagree with some of your correspondents' suggestions for a solution of the slump.

I consider too many people in the profession incline towards the false idea that stage bands should feature more "variety" in the shape of comedians, jugglers, tap dancers, etc., with the odd band number thrown in half-apologetically.

The public pays to hear and see a band playing the music they have heard it play on the radio. If they want comedians they will go to the theatre the following week when Charlie Chester tops the bill as opposed to Geraldo or Ted Heath. Bands on variety tours must rely on the quality of their music, plus showmanship, to draw Joe Public into the theatres. Let's have less third-rate comedy and more of your very best music, Maestro, please.

A.G. BRIAN FRANCIS.
RAF, Church Fenton

MUSIC FOR DANCERS

WITH reference to the recent "Playing Under Orders" editorial and subsequent correspondence, I must confess agreement with John Dilworth and S. W. Frarson. No one wants to stop a band selling its

SEMI-PRO VETERAN

I HAVE read with growing interest the letters you have recently been publishing on the question of the



Skyrocket trombonist Don Macpherson snapped during the band's recent Golf Tournament.

SKYROCKETS IN THE NEWS

AS is usual with this progressive organisation, Paul Fenouillet's Skyrockets make a large slice of the current news again this week.

In the first place, the band's series of "Rhapsody" broadcasts have been extended, and they will be broadcasting on August 12, 19, 26, and September 9 and September 23. They also have an "Overseas" on August 14.

Second of the current Skyrockets news items is that the date of their concert at the South Parade Pier, Southsea, has been altered from August 10 to August 31, when the boys will be playing an afternoon and an evening concert there.

Third item spotlights modernistic Skyrockets pianist Pat Dodd, who has recorded a couple of new solo platters which will be issued, under the Parlophone label, early in the autumn.

For these offerings Pat has taken several old favourites such as "Stardust," "Night and Day," etc.—and brought them right up to date with his stylish and individual treatment.

Pat Dodd also features in the fourth item of news from the Skyrockets' camp, which is of a sporting nature, the boys in this band—plus a number of other very well-known London musicians—having played another successful golf tournament, which was organised by Pat Dodd, last Sunday (27).

Latest news is that the famous Australian golfer, Norman Von Nida, has offered to present a golf trophy to be played for by the members of the Skyrockets Orchestra.

Hal Swain Wants Girl Accordionist

PROLIFIC Variety artist and former bandleader, saxophonist Hal Swain is now in urgent need of a girl accordionist to join his "Swin Sisters" act as soon as possible. A girl who can also sing or dance is preferred. She should contact Hal by phone (Flaxman 0261) this week, or next week at the Hippodrome, Ipswich.

PETER MAURICE FOUR IN ONE
Subscription only for Four Clubs

ANOTHER P.M. SWASH HIT!
DOWN THE OLD SPANISH TRAIL
HUGGIN' AND CHALKIN'
LEEDS NEW SENSATION!
MANAGUA NICARAGUA
AN ESTABLISHED SUCCESS
DEAR OLD DONEGAL

CLUB TERMS—Small Orch. 24/-. Full Orch. £1.12.0. TRIO P.C. (and any other two parts) 16/-. Extra P.C. 13/6. Other parts 4/- Piano solo (song copy) 13/6.

THE PETER MAURICE MUSIC CO. LTD.
21, DENMARK STREET, W.C.2. TEM. 3856

SEND FOR FREE LIST **BARGAINS!** CASH OR EASY TERMS

Price	Dep.	Monthly
Piano American, Bettine Boyars, 120 base, 41 piano keys, octave couplet and case	£13 0 0	£1 11 7
By Your Side, Orie, late 1930 model, gold lac. finish, as new	£19 0 0	on application
By Your Side, Dallas, Monarch, gold lac., as new, in case	£18 0 0	14 7
By Your Side, Koblert, full range, plated and engraved, low priced, reconditioned, and case	£20 7 10	1 8 9
Down Outfit, including 24" bass drum, 16" snare drum and all accessories	£25 0 0	1 2 0
By Your Side, Comair, 1st. Scepter, low priced, as new	£28 14 0	1 1 1
By Your Side, King, gold lacquer finish, as new, recently property of Woodville	£27 14 0	2 14 7
Ernestine, 1st. class, 1st. class, fully reconditioned, on stand with wheels, low priced, in travelling trunk	£24 11 0	2 2 2

HUNDREDS MORE—BARGAIN BULLETIN FREE ON REQUEST.

BOOSEY & HAWKES LTD.
8-10 DENMAN ST. LONDON W.1. GERN. 4-573

We give you the hits . . .

I BELIEVE

TIME AFTER TIME

EDWIN H. MORRIS Mayfair 7600
52, Maddox Street, London, W.1.

LETTERS TO THE EDITOR

WRITING comic letters to newspapers is not ordinarily one of my vices, but I should be pleased if you would draw Stuart Lightwood's attention to the fact that in my column of notes on the "M.M." Jazz Rally I did mention the well-known and truly evergreen brilliance of Jack Collier, Gerald's not-so-veteran bassist.

Perhaps friend Lightwood will have another look.

Meanwhile, I consider he showed singularly bad taste in picking on Charlie Short for his purpose of emoting about drape-shapes; I have spoken to Charlie only once, for five minutes in the "M.M." office, but anyone less like a "Drip-in-a-Drain" than he would be truly difficult to imagine.

CLAUDE SAMPTON.
Percy Street, W.1.

MANONE FAN
MAY I use your letters column to ask if some kind Wingie Manone fan would write me with Wingie as the topic?

It is very dull here in camp, and it would be a great help if one such enthusiast would correspond with me.

ROY COBB.

GERALDO FAN
WHILE agreeing with most of W. D. Boulton's letter ("M.M." July 19), one passage rather surprised me.

He said: "A once-corny Geraldo orchestra," etc. I should very much like to know what period he is talking about.

I have over 120 sides recorded by Geraldo, ranging from 1941 to present issues, and of those I can think of only two which might be regarded as "corny"—less than 2 per cent.

As long as I can remember, Geraldo has had an excellent orchestra, and I consider that to-day he stands as the greatest personality in British light music.

His dance orchestra is considered among the best in the country, and he also has a very fine concert orchestra.

So I feel I must ask Mr. Boulton at what period he thought Geraldo to be "corny"?

J. E. WINTON.
Brighton, 7, Sussex.

ROY NEGLECTED
I HEARTILY agree with Harry Roy's statements about the BBC. It is a great pity that a bandleader like Harry whose personality, showmanship and originality would make him a success in the States, is not appreciated by the BBC. Good luck to Harry. I'd like to see him running a Fourth Programme.

A. R. WATSON.
Manchester, S.

NO COMEDY
AS a very keen devotee of both the sweet and swing idioms in dance music, I disagree with some of your correspondents' suggestions for a solution of the slump.

I consider too many people in the profession incline towards the false idea that stage bands should feature more "variety" in the shape of comedians, jugglers, tap dancers, etc., with the odd band number thrown in half-apologetically.

The public pays to hear and see a band playing the music they have heard it play on the radio. If they want comedians they will go to the theatre the following week when Charlie Chester tops the bill as opposed to Geraldo or Ted Heath. Bands on variety tours must rely on the quality of their music, plus showmanship, to draw Joe Public into the theatres. Let's have less third-rate comedy and more of your very best music, Maestro, please.

A.G. BRIAN FRANCIS.
RAF, Church Fenton

MUSIC FOR DANCERS
WITH reference to the recent "Playing Under Orders" editorial and subsequent correspondence, I must confess agreement with John Dilworth and S. W. Frarson. No one wants to stop a band selling its

goods, but bandleaders and musicians should not lose sight of the fact that their first function is to play for dancing—not for a lot of adolescent jive fiends.

Last season I reorganised my outfit and concentrated on strict tempo; no fireworks unless demanded by the public, and then only in moderation. I certainly found that this policy paid, and it is not necessary to sound corny—good arrangements will play take care of that.

I believe that the sooner some of the reboopers and roof-raisers realise that only a very small section of the dancing public appreciates their efforts, the better for the profession generally. Believe me, I'm all for the advancement of British jazz, but there is a time and place for everything. So give that manager my heartiest congratulations.

TEDDY WALLACE.
London, W.1.

MANONE FAN
MAY I use your letters column to ask if some kind Wingie Manone fan would write me with Wingie as the topic?

It is very dull here in camp, and it would be a great help if one such enthusiast would correspond with me.

ROY COBB.

GERALDO FAN
WHILE agreeing with most of W. D. Boulton's letter ("M.M." July 19), one passage rather surprised me.

He said: "A once-corny Geraldo orchestra," etc. I should very much like to know what period he is talking about.

I have over 120 sides recorded by Geraldo, ranging from 1941 to present issues, and of those I can think of only two which might be regarded as "corny"—less than 2 per cent.

As long as I can remember, Geraldo has had an excellent orchestra, and I consider that to-day he stands as the greatest personality in British light music.

His dance orchestra is considered among the best in the country, and he also has a very fine concert orchestra.

So I feel I must ask Mr. Boulton at what period he thought Geraldo to be "corny"?

J. E. WINTON.
Brighton, 7, Sussex.

ROY NEGLECTED
I HEARTILY agree with Harry Roy's statements about the BBC. It is a great pity that a bandleader like Harry whose personality, showmanship and originality would make him a success in the States, is not appreciated by the BBC. Good luck to Harry. I'd like to see him running a Fourth Programme.

A. R. WATSON.
Manchester, S.

NO COMEDY
AS a very keen devotee of both the sweet and swing idioms in dance music, I disagree with some of your correspondents' suggestions for a solution of the slump.

I consider too many people in the profession incline towards the false idea that stage bands should feature more "variety" in the shape of comedians, jugglers, tap dancers, etc., with the odd band number thrown in half-apologetically.

The public pays to hear and see a band playing the music they have heard it play on the radio. If they want comedians they will go to the theatre the following week when Charlie Chester tops the bill as opposed to Geraldo or Ted Heath. Bands on variety tours must rely on the quality of their music, plus showmanship, to draw Joe Public into the theatres. Let's have less third-rate comedy and more of your very best music, Maestro, please.

A.G. BRIAN FRANCIS.
RAF, Church Fenton

MUSIC FOR DANCERS
WITH reference to the recent "Playing Under Orders" editorial and subsequent correspondence, I must confess agreement with John Dilworth and S. W. Frarson. No one wants to stop a band selling its

longevity of semi-pro bands. The last one (July 19 issue) puts the record to 25 years, and I am therefore constrained to push it still further and blow my own trumpet (although I don't play one).

I formed this band and started gigging in September, 1919, and have since functioned continuously, and will do so, according to the book, until November, 1948, at least—and probably thereafter. We have persistently concentrated on the "sweet music" style, which has paid dividends throughout, and practically every house of music or dancing in the London area has seen us during the years.

Of the original members, there are still myself (piano), violin, one sax, string bass and drums. Perhaps we may complete half a century—who knows? At any rate, can our record be beaten?

H. KLOPKE
(Carlton Rhythm Band)
Northolt, Middlesex.

CALL SHEET

(Week commencing August 4)

Ivy BENSON and Girls' Band.
Winter Gardens, Blackpool.
Len CAMBER.
Palace Theatre, Huddersfield.
Billy GOTTON and Band.
Hippodrome, Lewisham.
Joe DANIELS and Hotshots.
Floral Hall, Yarmouth.
Leslie DOUGLAS and Band.
Pier Bandstand, Weymouth.
Teddy FOSTER and Band.
Pier Pavilion, Cleethorpes.
Morton FRASER and Harmonica Rascals.
Hippodrome, Darlington.
Adelaide HALL.
Shakespeare Theatre, Liverpool.
Ted HEATH and Band.
Palace, Blackpool.
Vic LEWIS and Band.
One-night Stands, N. Ireland and Eire.
Feliz MENDELSSOHN and Hawaiian Serenaders.
Empress Theatre, Eriston.
Sid MILLWARD and Nitwits.
Empire, Swindon.
Ossie NOBLE.
Empire, Swansea.
PETERS Sisters.
Hippodrome, Bristol.
Oscar RABIN and Band.
Winter Gardens, Weston-super-Mare.
Charles SHADWELL and Orchestra.
Hippodrome, Boscombe.
TROISE and Mandoliers.
New Theatre, Cardiff.

Peter Tanner in HOLLYWOOD

BLUES BY THREE REDS

SITTING in on a recording session is always interesting for the onlooker; and so when Dave Dexter, of Capitol Records, and editor of the "Capitol News," invited me to attend a Julia Lee session which he was supervising, I was not slow in accepting. Julia Lee, who is a coloured blues singer from Kansas City, and formerly with Jay McShann's ragtime band, plays piano as well as the songs; and when I walked in she was rehearsing the first number, an original blues called "Coldhearted Blues."

Accompanying her were three "Reds"—Red Norvo on xylophone (yes, he's back on it again now); Red Callender on bass (he plays in the "New Orleans" movie); and Red Nichols on cornet. Then as if that wasn't a good enough combination in itself, there was Benny Carter on alto; Dave Cavanaugh on tenor; Vic Dickenson on trombone; Jackie Marshall—watch this boy—on guitar; and Baby Lovett on drums.

Red Nichols, who looks as youthful as ever, was in fine form, and his solos drew praise from all the other musicians; Red Norvo, with red hair and freckles, seemed happy to be playing xylophone again.

During the subsequent safety masters on this side, a familiar face appeared in the control room: none other than well-known ex-British drummer Bill Harty, who wished to be remembered to Carroll Gibbons, Lew Stone, Harry Hines, Joe Crossman, Ray Sonin, and all the old H.M.V. gang.

Paul Weston runs a Capitol Records house band, and Bill took me over to the next studio where this band was providing some very skilful background music to the vocalising of Andy Russell and Johnny Mercer. There was plenty of jazz talent in this orchestra, too, and I noticed Herbie Kaymer, George Van Epps, and Mitty Matlock among those present. Both Andy Russell and Johnny Mercer were interested that I was representing the MELODY MAKER, and asked where they might purchase a copy regularly.

KID ORY'S JAZZ

Happened to run into Irving Mills later on, and he told me how much he had enjoyed his British visit, in spite of the cold weather, and wanted to be remembered to everyone, and Wally Moody in particular. He is very happy about his deal with E.M.I., and is busy doing some sensational recordings over here for E.M.I. release.

The other night I decided to go down to the Parkview Manor in Los Angeles to hear Kid Ory and his Creole Jazz Band, and wonderful it was, too.

Kid Ory has done little regular work lately, other than his appearance in the two pictures "New Orleans" and "Crossfire," and also he has had to replace Papa Mutt Carey by a new trumpet player named Andrew Blakely, and on this occasion, too, Barney Bigard, who is now with the band, had a radio date and was replaced by a white clarinetist, Frank Rosate. The rest of the personnel was Buster Wilson, piano; Bud Scott, guitar; Ed Garland, bass; and Minor Hall on drums.

The music played was strictly New Orleans, far more authentic than anything I heard when I was actually in New Orleans. The thing that impressed me most was the tremendous vitality and enthusiasm of the band, most of whose ages are around the sixty mark.

Lena Horne starts solo series

LENA HORNE opened at the Capitol Theatre on Broadway simultaneously with Beryl Davis's Strand Theatre debut.

Still at odds with M.G.M., who have given her no acting parts in years, and virtually no parts at all except an occasional singing bit, Lena has started a new series of personal appearances, accompanied by the great jazz pianist Arnold Ross, formerly with Harry James' orchestra.

Lena's opening at the Capitol Theatre, where George Paxton's band is also in the stage show, was a welcome event. Even more welcome will be her night club appearance at the Copacabana, for which she plans to use a trio including Ross, bassist John Simmons, and possibly guitarist Chuck Wayne. Lena is still recording for Black and White.

American Round-Up

"M.M."

Correspondents bring intimate on-the-spot news of the stars in their courses

Leonard Feather in NEW YORK

LOUIS-T. DISC TIE-UP AFTER 18 YEARS

I HAVE JUST HAD THE PLEASURE OF ORGANISING A RECORD SESSION THAT BROUGHT ABOUT A MEMORABLE REUNION. LOUIS ARMSTRONG AND JACK TEAGARDEN WERE THE TWO STARS INVOLVED, AND AS FAR AS ANYONE CAN RECALL, IT'S THE FIRST TIME THEY'VE MADE ANY RECORDS FOR PUBLIC RELEASE SINCE "KNOCKIN' A JUG" EIGHTEEN YEARS AGO.

The session took place at RCA Victor's studios in New York, and the records will be available to HMV in England. Supporting Louis and Jack were Bobby Hackett, trumpet; peanuts Fucks, tenor and clarinet; Ernie Caceres, baritone and clarinet; Johnny Guarnieri, piano; Al Casey, guitar; Al Hall, bass; and Com Cole, drums.

Louis and Jack sang a terrific duet on "Rockin' Chair"; Louis sang alone on a pretty tune of his own, "Some Day." The other two sides were both blues: a slow one, "Fifty Fifty Blues," which ended with the stars singing in two-part harmony, and the fast "Jack-Armstrong Blues," which was based on a similar thing they did for the Army's V-Discs.

Armstrong and Teagarden also played together during Louis' Fourth-of-July-week engagement at the Apollo Theatre in Harlem. They have a number of concerts scheduled for the fall, and are already talking about a possible European trip together. It's a very happy combination, and "M.M." readers should like the way the records turned out.

Star Notes

Claude Thornhill, whose hand is drawing much favourable comment, has opened at Glen Island Casino with our old friend Danny Polo back in the solo clarinet chair. Danny was with Claude's pre-war band, but had been out of the limelight for a couple of years leading a small band in Flint, Michigan. The Thornhill band also features an exceptional girl singer, Fran Warren, formerly with Charlie Barnet.

Pete Daily, Chicagoan cornet player of the old days, looks like getting a good break at last. He opened at the Brass Hall in Glendale early in July. With Pete is that fine clarinet player Rosey McGhee, who was recently with Red Nichols' Band. Warren Smith on trombone, Red Cooper on drums, and Don Owens on piano complete the group.

Slam Stewart and his Trio are the current attraction at the Toodle House in Hollywood, and those of you who like Slam's unique style would not be disappointed. Mabel Scott is the featured vocalist with the trio.

Despite warnings of a further slump in the entertainment world, many new bands are appearing on the scene, including a number of small combinations. Several former stars of the Lionel Hampton band now have their own groups, following the highly successful venture of Illinois Jacquet.

Arnett Cobbs, the sensational tenor man who followed Jaquet in Hamp's band, is now causing quite a stir with his little band.

Stan Kenton, who broke up his band following his nervous breakdown in April, does not expect to be back in action until October. Meanwhile a group of Kenton stars, led by Vido Musso, with June Christy still featured, and with arranger Pete Rugolo replacing Stan at the piano, continues to do well at the Sherman Hotel in Chicago.

Carter's New Band Clicks

ANYTHING that arranger-composer-multi-instrumentalist Benny Carter does in the music field is bound to be interesting and original, and his opening at Billy Berg's in Hollywood with a new band was no exception. Carter's Band is small but solid, and probably the best outfit he has had in the last ten years.

The band certainly went over big with the celebrity-packed crowd that attended opening night. Benny has assembled a six-piece combo of exceptional talent, with himself on alto and clarinet; Parr Jones (trumpet); Harry Coker (trombone); the phenomenal Lucky Thompson on tenor sax; Dodo Marmarosa (piano); Tony Moultri (bass); and Henry Tucker (drums).

Benny's fine hand is still evident in the arrangements, and the band has a style of its own that is yet unmistakably Carter's. It is to be hoped Benny will get the chance to record with this excellent group. Watch out for it on "Jubilee" over the APN!

Stars in Oliver's Reorganised Band

By Oliver, after many difficulties, has reorganised his band, and has been appearing at the Apollo. The band shows commercial possibilities, featuring a glee club in a well-arranged medley of Pat Waller hits.

Stars in the band include trumpeters Bill Coleman and Irving Mouser Randolph, and trombonist Henderson Chambers; the last two were with Edmond Hall's sextet until it closed at Café Society recently.

By Oliver himself doesn't play trumpet except for eight bars in the medley; however, he contributes several typical vocals.

DUKE BREAKS WITH MUSICRAFT

AFTER months of bickering Duke Ellington has now definitely severed his recording contract with Musicraft Records, which still had well over a year to run. It is understood that the Duke settled for \$45,000. Musiccraft still has a number of unissued masters which will be released shortly.

Ellington has now signed with Columbia. This will make his output available once more to E.M.I. For, though the Duke made a number of transcriptions for Capitol Records, he did not sign for any commercial release sides.

Columbia Records are putting out an album of hitherto unreleased old Ellington sides this month.

John Hammond's Keynote record company, which is concentrating mostly on classical stuff, is bringing out an album featuring the amazing modern jazz piano of Lennie Tristano, who is causing much talk among musicians with his Hindemithical meanderings.

"Jazzmen," considered still to be the most authentic work on jazz is to be translated into French. The French translation will be published in Paris shortly by Flammarion Editions.

You asked for it!

DIZZY GILLESPIE AND HIS ORCHESTRA

****One Bass Hit (Pt. II) (Gillespie, Raymond Brown) (Am. Musicraft 5009) (Recorded July 9, 1946).

****Things To Come (Fuller, Gillespie) (Am. Musicraft 5611) (Recorded July 9, 1946).

WELL, you asked for it, and now you've got it. If you've never heard bebop (or rebop, it's all the same thing), and you never hear it again, it won't matter much provided you hear "Things To Come," for if this isn't quite rebop in ex-celsis it is certainly rebop in extremes.

For the moment, however, let's deal with "One Bass Hit," which is near enough rebop for most people to want, or be able to stomach—at any rate until they have become well acquainted with it and so can appreciate its subtleties and what it is driving at.

First thing I should explain is that although you will find no mention of the fact on the label, this is the second side of what in America was a double-sided record of the opus.

Except that in side one Dizzy took all the trumpet solos.

PICK OF THE WEEK For Everybody.

GERALDO—"People Will Say We're in Love" and "They Say It's Wonderful" (Parlophone F233).

LOUIS JORDAN YMPANY FIVE. "Ain't Nobody Here But Us Chickens," and "Open the Door, Richard!" (Brunswick 03773).

whereas in side two they are taken by various people, side two follows out much the same general plan as side one.

But this is by a much larger combination, and thus may be considered as a total development of side one; therefore to appreciate it to the full one needs first to have heard side one.

Edgar Jackson's Record Reviews

Well, you won't have to wonder any longer than it takes you to flip over the disc. No matter how fantastic you may have thought "One Bass Hit," you will find it comparatively conventional compared with what is described as "Things To Come," but what would seem to be something which has already arrived.

What this band in general and the trumpets (including our Mr. Gillespie) in particular do not give out in the way of wild abandon as they tear through Walter Fuller's frantic-paced but brilliant arrangement hasn't yet been thought about.

People who shine particularly in this orgy are vibraphonist Milton Jackson, whose solo is not only the sanest but also the most enlightened and worthwhile part of the side, alto-saxist Porter Kilibert, and Dizzy, who is at once the maddest, most futuristic, and most technically phenomenal of them all.

I'm also growing a big bouquet for bull-fiddler Roy Brown, not only for getting through without fluffing a note in spite of the crazy tempo, but also for a beat without which it would not always be easy to decide in what measure some of the phrases were being played.

Taken all round, I have heard Dizzy Gillespie bands play better. But considering the stuff this one has to cope with, especially in "Things To Come," it manages to keep in the groove amazingly solidly.

ZEP MEISSNER DIXIELAND BAND ***Who's Sorry Now? (Ted Snyder) (Am. Royal 102A) (Recorded January 3, 1946).

**Riverboat Shuffle (Hosny Carmichael, Dirk Voynow) (Am. Royal 102A) (Recorded March 23, 1946).

(Parlophone R3045—3a, 11jd.) Meissner (clar.) with R. Poland (tenor); Joe A. Rushton, Jr. (bass); G. E. Maskey (tp.); H. J. Daugherty (mb.); S. Wrightman (pno.); Nick Fatool (dms.).

THOSE of you who heard this old-time Dixieland-style band's first records, "Leavin' Town" and "New Orleans Masquerade" (Parlophone R3028, reviewed 29/3/47) will remember that the highspot of the combination is bass-saxist Joe Rushton . . . as a soloist.

ARGENTINE TANGOS

- Bambina..... Amanecer
Ojos Lindos..... Tierra Lejana
Clasico..... Crying and Laughing
Pampas Dream..... Bellis of the Plata
Storm..... Flowers of the Andes
Amargura..... Corrida Rosi
Two Guitars..... Alberada
Aromas De Los Andes. Mi Amigo
Florianopolis..... San Fernando
Parana..... Puentes Arenas
Quiero Olvidar..... Chitarra Antica
Fiammata..... Fatalita
FULL DANCE. DOUBLE NUMBERS 3'-.
Write for Complete Lists

DIX LTD., 8, NEW COMPTON STREET LONDON, W.C.2 Phone: TEAL Bar 5002

Ben Pollack Resumes With Quartet

OLD-TIMER Ben Pollack, who has recently been managing the Jewel Record Company, has just opened with his own quartet at Lyons Chophouse in the San Fernando Valley. Ben, who is hoping to sell all his Jewel masters to Columbia—these include sides by the Boyd Raeburn Band and also Kay Starr—is back on drums, and Art Lyons is featured on clarinet.

Popular west coast rebop trumpeter Howard McGhee has been arrested on a Marihuana charge. It is alleged that the police found dope on the premises and then arrested both McGhee and his wife and a friend. McGhee claims that the charge was due to race prejudice, since his wife is white. Both he and his wife were subsequently released on bail.

STILL THE COUNTRY'S LEADING FAVOURITE
"AMONG MY SOUVENIRS"
"PEANUT VENDOR"
"I DON'T WANNA DREAM AGAIN"
"ROSE COLOURED WORLD"
LAWRENCE WRIGHT MUSIC CO. LTD., 19 Denmark St., London, W.C.2

By the writers of "CRUISING DOWN THE RIVER" and from the firm that gave you "IF YOU EVER GO TO IRELAND"
GREEN HILLS OF IRELAND
Terrific as a Ballad—Sensational as a Dance Tune
MY LOVELY WORLD AND YOU
The exciting new Samba—
EL TOREADOR
CINEPHONE MUSIC CO. LTD.

BOSWORTH'S
Present a Terrific New ARTIE SHAW Special
JUMPIN' ON THE MERRY-GO-ROUND
Recorded by ARTIE SHAW on H.M.V. B.9431 Orchestration 3/8
THE No. 1 SAMBA VEM-VEM
(THE CUBAN KISSING GAME) Recorded by XAVIER CUGAT
BOSWORTH & CO. LTD., 14/16, Hedden Street, Regent Street, London, W.1

Melody Maker

INCORPORATING "RHYTHM"

Member: Audit Bureau of Circulations

6, CATHERINE ST., STRAND, LONDON, W.C.2
Tel.: Temple Bar 2468 Editor: RAY SONN

"Works" or "Copies"?

A POINT of extreme significance is raised by debonair Oscar Rabin bandleader Harry Davis in his article on this page. Read his comments for yourself, but, in essence, he challenges the use of the word "copying" as applied to the playing of standard or special American arrangements by British bands.

He advances the ingenious theory that such arrangements—"Skyliner," "In the Mood," "One O'Clock" and "Two O'Clock Jump," "Opus One," "Eager Beaver," and similar compositions, as opposed to special arrangements of commercial tunes—fall into the category of "works," to be played in their entirety in the same way as a symphony or other compositions.

It will be at once apparent that this theory completely cuts the ground from beneath the feet of the many people who say that British bands should not use American arrangements, and we congratulate Harry Davis on throwing a hefty spanner into the works by showing that perhaps the much-maligned British bands are neither ethically nor professionally culpable when they play arrangements of American origin.

The MELODY MAKER personally feels that it would be better for the musical status of this country if our arrangers and bands created their own styles and their own "works."

But we take Harry Davis's part inasmuch as we well remember the days before the war when a swing arrangement was musical double-dutch to ninety per cent. of the population, and when everything that was not a corny tune was "horrible, noisy jazz."

Times have changed. Swing arrangements are popular and are accepted by the majority. For that we have to thank the Americans, who, by raising the standard of their own dance music, materially helped our own bands to educate our public.

Another point that Harry Davis raises brings up the whole question of art versus commercialism. He says quite frankly that dance bands here cannot be individual or original because their primary job is to please the dancers and the managements. In America, he points out, a band sets its own standard, and the managements and the dancers accept that standard without in any way trying to influence it.

In this country, we have the odd phenomenon of young bandleaders genuinely striving to raise the standard of dance band performance, who nevertheless play for dancers, and commit commercial suicide in the process.

One case reported to us is of one of these new young bandleaders who took a week's engagement to play for dancing on the pier at an East Coast resort. At his first session he is alleged to have announced to the assembled dancers: "We are not a dance band; and we do not play for dancing. We are the band of to-morrow." This band then proceeded to play extremely musicianly special arrangements of a concert type, while the bewildered dancers slowly drifted out to enjoy the other amenities of the town.

What's the answer? Do we commend the bandleader for trying to play the music he wants and cutting his own throat in the process? Or do we slate him for being so foolish as to accept dance engagements and not give the dancers music to dance to?

The obvious answer, of course, is that a band which is not a dance band and does not play for dancing should not accept dance hall dates, but the bandleader's retort to that would be that he and his boys have to accept such work in order to live.

And, once we get to the question of doing something "in order to live," we come back to the plain fact that if you are a dance band and want to earn a living, you have to play for dancing the way the dancers want it—whether you are the band of to-morrow or the band of the week-before-last.

It is a vicious circle, and, as Harry Davis so rightly points out, is one of the most important factors in keeping British dance music in a rut.

One day the B.B.C. will realise that its job is to encourage the artistic band. It could do a great deal for this type of dance band and, in fact, for dance bands in general.

We say "it could do," but, alas, it doesn't!

FELDMAN'S SENSATIONAL SONGS

from "THE TIME, THE PLACE AND THE GIRL"—A Warner Bros. film

A GAL IN CALICO
OH, BUT I DO!
A RAINY NIGHT IN RIO
THROUGH A THOUSAND DREAMS

B. FELDMAN & CO. LTD., 123-7-9, Shaftesbury Avenue, LONDON, W.C.2 Temple Bar 3532 (4 lines)

WOODWIND REPAIRS

All Woodwind repairs are carried out at our West Street premises—in the West End—by craftsmen of wide experience. Charges are reasonable—the following specimens being for stripping, cleaning, re-padding and re-springing.

- E♭ or B♭ Clarinet, simple system ... from £2.10.0
- E♭ or B♭ Clarinet, Boehm system... from £3.15.0
- Alto Saxophone ... from £4.10.0
- Tenor Saxophone ... from £5.10.0
- Baritone Saxophone ... from £6.10.0

Other repairs extra Quotation on examination given if required.

Besson

Department 18,
15, WEST STREET,
LONDON, W.C.2
Temple Bar 6529

IRVING BERLIN

presents two great hits from "ANNIE GET YOUR GUN"

THEY SAY IT'S WONDERFUL
★ I GOT THE SUN IN THE MORNING

14, ST. GEORGE STREET, MAYFAIR 0513 LONDON, W.1

IN DEFENCE OF MY DAUGHTER

HARRY DAVIS

replies to last week's Editorial, "An Open Letter to Beryl Davis"



Perennially young Beryl Davis looks more like Beryl Davis's brother than her father, but he has been in the business since he played banjo with the Teddy Morris Band in the early 'twenties. He teamed up with Oscar Rabin in 1925, and their musical and business partnership ever since constitutes one of the romances of the profession. Harry conducts the Rabin Orchestra and also sings. His instrument, of course, is the guitar and, next to music, his chief interest is owning and racing greyhounds.

I READ your Editor's "Open Letter to Beryl Davis" in last week's issue of the MELODY MAKER from two points of view—that of her father, and that of a bandleader and a member of the British dance band profession. As Beryl's father, I must confess that I was a little upset; I would not be human if my reaction had been otherwise. But as a member of the British dance band fraternity, I found that my sense of fair play could outweigh my personal feelings, and I must say that, on the evidence of the article quoted from "Metronome," your Editor was perfectly right in what he said and was extremely fair and dignified in his criticisms.

But I know Beryl, and, reading the interview, I realised at once that it is not what was quoted that is important, so much as what was not quoted.

We can dismiss the "Ahmed-kahus" nonsense. Beryl speaks with an ordinary English accent, and if that is how we are supposed to pronounce "American," then all I can say is that the "Metronome" reporter has peculiar hearing.

Perspective

To get the article in the right perspective, it is important to remember that Beryl is 23 years of age, and obviously has not had the experience of spontaneously phrasing her answers to an interviewer in the calculating, careful manner that we old-stagers have learned to do over the years.

I know, therefore, exactly what she meant when she said: "I certainly hope the Americans like me; I don't want to have to go back to England." She did not mean that she hated her country and did not want to return to it—she meant that she did not want to go back to England as a failure, which would be the case if the Americans didn't like her.

You will agree that this is the natural wish of a young girl. She has reached great heights in America, and after success has come her way in such exalted spheres it would be a gruelling blow to her pride if she had to return to England in the consciousness that, having reached the heights of America, she could not maintain her position there.

I want to make it quite clear that my daughter has nothing whatever against British musicians, nor can her remarks be construed in any way as being derogatory to the rank and file of the profession she was so proud to belong to here.

Her kick is against the system under which the British musicians have to work. She refers to the B.B.C. going along "in its old stodgy fashion," and I don't think many will take exception to this criticism. The majority agree with it.

Tempo

But she expresses her criticism of the system when she refers to the orchestras that play "just melody, often without anything underneath." She is referring here to bands in public places which are controlled by dance tempo. In America, the bands control the tempo and the kind of music that the dancers dance to. Over here the music and the tempo control the band. That is why British dance music stays where it is—in a rut.

What is the good of being ambitious when the moment a band is ambitious and wants to break away from the accepted stereotyped ballroom dancing convention, it cannot get work because managements say that it "doesn't play for dancing"?

This brings me to another point that was mentioned on the

same page as the article about Beryl Davis last week—I refer to the excellent feature by Salvador Camarata. He made a plea for British dance bands to develop their own individuality.

How can we do this when we are all the time at the mercy of the dancer—and by the dancer, I don't mean the bright kids that understand dance music and like to hear it played well and swingily, but the rank-and-file dancer who prefers tempo to expression; melody to harmony; and corn to originality?

There are some managements who have these same old-fashioned ideas, too, and a recent editorial in THE MELODY MAKER referred to the unhappy position of managements stifling the originality of a dance band by imposing their own ideas on its playing and performance.

While I am on the subject of the Camarata article, let me refer to the heading—"Kill This Carbon Copy Complex." I would ask why? What is wrong in copying the best and in endeavouring to educate our public in the way that the American bands have done?

Copying?

Take one example. Joe Loss made a record of the Glenn Miller arrangement of "In the Mood." He played it beautifully, and over half-a-million copies of the record have been sold. Is Joe Loss "copying" Glenn Miller? I contend he is not—any more than the London Symphony Orchestra is "copying" the Halle Orchestra by playing the same arrangement of Beethoven's Fifth Symphony.

My point of view is that we are absolutely wrong when we call these pieces of music "arrangements." They are works. They deserve to be played in their entirety as they were conceived by the composer and arranger, and I well remember the rather sad experience of a well-known British dance band leader who did a special arrangement of "Skyliner," which he played in his stage show. The new arrangement was excellent, but the public did not accept it as the work which they knew, and it was a dismal flop.

In my experience of the dance band business—and, remember, Oscar Rabin and I have been together now for 22 years and have seen dance music go through many weird and wonderful phases—this plea for originality should not be confused with the plea to stop using American arrangements which, in themselves, are classical examples of dance music.

While the West End hotels cater for a class of dancer who insists on melody choruses with as little harmony or originality as possible; while the BBC maintains a non-selective policy in putting on dance bands just because they are dance bands and not because they are good dance bands; and while the bands in dance halls are limited in their free expression by the require-

Personal Points: JACK PARNELL

Born in London on August 6, 1923, son of Russ Carr and nephew of impresario Val Parnell, he studied piano at an early age, but was intended for a medical career. Rebellious, he joined Sammy Ash's band at Cambridge at the age of seventeen as a drummer. Later, in the R.A.F., he joined Buddy Featherstonhaugh's band, which eventually became the R.F.C. Sextet. His popularity with fans and musicians increased in leaps and bounds as a result of his work with this group, and it soared to even greater heights when he co-operated with Vic Lewis to form their famous Jazzmen. He recorded, broadcast and appeared with them with great success until he joined Ted Heath's new band on the "Top Ten" broadcasts. Has been with Ted ever since. Has built a big reputation among fans with his swingy singing; is also a talented arranger, composer and vibraphone player. Leads his own popular Quartet as a unit within the main Heath band, and has a separate recording contract with Decca.

- Favourite Musicians: Buddy Rich and Dizzie Gillespie.
- Favourite Bands: Woody Herman and Dizzie Gillespie.
- Favourite Records: "Bijou" by Woody Herman, "Things to Come" by Dizzie Gillespie.
- Favourite Composers: Ravel and Delius.
- Favourite Arrangers: Eddie Sauter and Ralph Burns.
- Favourite Food: Anything mother cooks.
- Hobby: Drums, Drums, Drums.
- Ambition: To help Ray Ellington with his tea plantation.



ments of the corny type of dancer and management—British dance music will remain in its present rut. It is nothing to do with "copying" the Americans. We learn from them, and apply what we have learned.

Can't you understand Beryl feeling all these things and not being able to express them when she comes to a land where dance music occupies its rightful place, after coming from a country where dance bands are the Cinderella of entertainment? Maybe she didn't express her feelings particularly well, but what she wanted to do was to attack the system under which the bands and musicians stagnate in Britain.

Frustration

Take her own case. Where did she get to here? How much higher could she have risen in this country? She broadcast frequently and made a living, but there was always the sense of artistic frustration as there is for anybody in dance music over here.

In America she has been accepted as an artist, and she feels the difference.

I shall be going over to America shortly myself, and maybe I will then write you further about this interview in "Metronome." For the moment it is not my job to excuse Beryl, but I am glad to have had this opportunity of explaining for her—and I might add that I am very proud of her achievements.

Harry Singer's GUIDE TO ARCHER STREET No. 5—The Embryonic Co-operative Band

THIS happens a lot. A guy whom you've never met before comes up to you and says that he is forming a band to work on a co-operative basis. . . . He pauses after he's told you this, apparently to allow the vista of sharing a bandleader's plunder to pass over your imagination! Then comes an artistic flow of smooth talk. First, the contacts he's got; big names are mentioned, fabulous earnings roll off his tongue. Useless for you to keep saying "But!" and trying to get a word in edgeways, for his eloquence has now developed its stride.

He outlines his musical policy. This, if you get an opportunity to think, you'll find very inconsistent, for the band, after boiling down all he's said, is to sound like a combination of Stan Kenton, Victor Silvester, the Paris Hot Club Quintette, the Philadelphia Philharmonic, Old Uncle Tom Cobley and all. He then says that all the fellows he's approached are the right type!! How enigmatic this sounds. The right type could mean anything from Billy Plonkit to Yehudi Menuhin. But perhaps he doesn't mean musical ability; perhaps he means the boys don't smoke, drink, swear, or chase women, and wear spotless white collars and clean black socks for every session. Yes, I think he looks and sounds the type of bandleader who would admire a polished dress-stud more than a perfectly played arpeggio.

Then the thought occurs to you, how did he decide that you are the right type, when this is the first time he's met you? As Peter Cheyney says: "You begin to think it smells!" With fine instinct, he senses your attitude and promptly starts to talk about his big contacts and prospects again.

Take my advice: before he gets a chance to ask you to rehearse buckshee for him, interrupt him boldly, and say: "What work have you got?" and watch how he "snickers" himself.



YES, SIR, THAT'S OUR BABY!

Here is a typical "proud parents" study showing smiling band-leader / vocalist, composer and star arranger George Melachrino with his wife—formerly Miss Sheila Bligh, famous actress and model—and their newly born daughter, Melita.

M.U. YORK CONFERENCE

(Continued from page 1)

help in this, nationally-known bands, by a Conference decision, will soon be instructed to refuse contracts for one-night stands where non-Union bands would alternate on the stand with them.

Delegates heard how name bands had already helped Union officials to impress upon provincial bands the need for organization. Reports were given also on the "closed shop" agreements already made with many municipal authorities, co-operative societies and other organisations.

The international prestige of the British M.U. was revealed by the interest of twelve other countries expressed in the efforts already made by the E.C. to establish a World Federation of Musicians' Unions to deal with such subjects as broadcasting, recording and the reciprocal exchange of bands. A unanimous decision of delegates directed that arrangements should be made for the exchange of visiting delegations between our own M.U. and musicians' organisations in other countries.

Attacks upon American musicians by their own Government were the subject of an emergency and condemnatory resolution. This referred to the Lea Act—directed specifically against the American Federation of Musicians—and more recent general anti-Union legislation in the U.S.A., and messages of solidarity and fraternal greetings were sent to James C. Petrillo and the American Union in their present struggle.

SEMI-PROS SOLID IN SWEDEN

A highlight of the Conference was the speech of the Swedish delegate, Sven Wassmuth. In excellent English, he fully supported the plan for a World Federation of Musicians, which he felt was necessitated by the international link-up of musicians' employers. He knew that the problems of musicians were identical in all countries.

His Union, with those of Norway, Finland and Denmark, had already formed a Scandinavian Federation; and he promised the fullest support for a World Federation, in the founding of which he thought the British M.U. was best fitted to take the initiative.

Delegates were particularly interested to learn that in Sweden, with a population of only eight million, the progressive M.U. had 155 branches with 13,500 organised musicians, of whom no less than 10,000 were part-time dance musicians. The Swedish profession has attained the objective of complete organisation that



VICTOR FELDMAN Britain's Premier Drum Sensation

Drummers!

You need the best, so wait for the real thing. Home supplies of the newest, finest drums are increasing. Keep in touch with your PREMIER Dealer.

Premier

THE PREMIER DRUM CO. LTD. (MV), Golden Sq., London, W.1 Ger. 2327

Send a p.c. for address of nearest Dealer.

has not yet been reached in Britain. Wassmuth's address was greeted with enthusiastic and sustained applause, indicating sincere appreciation of this first link in the chain of international co-operation.

So the Union's most authoritative body has decided the policy to be pursued during the ensuing two years. Its new publicity department will receive the fullest support of THE MELODY MAKER in making widely known the achievements that are to be confidently expected by the profession arising from the many thoughtful decisions of this outstanding Conference.

Rabin Drummer's Bad Luck

A PARTICULARLY tough break has temporarily disrupted the promising career of stylish, young Oscar Rabin drummer, Frankie King. Frankie, already highly esteemed in professional circles, has been suffering from severe ear trouble for some time. Now, as the affliction has become critical, he is compelled to enter hospital for a further operation—his eighth to date!

Meanwhile, the drum chair with the Rabin band is being ably filled by former Carl Barrieteau and Nat Gonella star percussionist Jimmy Benson, who was heard in a broadcast by Oscar's reeds and rhythm sections on Tuesday last (29th), at 5.30 p.m. He joins the band regularly as from August 4.

"NAME-BAND" POLICY FOR MANCHESTER ASTORIA

COMMENCING in September, enterprising Tony Stuart, band-leader and proprietor of the Astoria Ballroom, Plymouth Grove, Manchester, will present a twelve-week season of one-week appearances of "name" bands, which will constitute an entirely new departure for any suburban palais in this area.

Booked by Jock Jacobsen and Norman Payne, of J.P. Productions, Ltd., of London, the first six bands have already been fixed, and chosen to open this ambitious season is the full Teddy Foster Orchestra, which will appear at the Astoria in the week commencing September 1.

The following week (8th) Leslie "Jiver" Hutchinson and his Band will occupy the modernistic bandstand which the ballroom boasts, followed by Harry Gold and his "Pieces of Eight" (15th); Carl Barrieteau and his Band (22nd); Vic Lewis and his Orchestra (29th); and the Blue Rockets Dance Orchestra directed by Benny Daniels for the week of October 6.

As we close for press, negotiations are well advanced between the agency and a further six bands, the names of which, when announced, will add further to the terrific interest which this outstanding venture will create in the North-West.

Watch out for further details in next week's MELODY MAKER.

I.O.M. SPORTS: LOSS v. NOBLE

A PERMANENT feature of the holiday attractions in Douglas, Isle of Man, is a regular Tuesday cricket match between Joe Loss and his Band and Bert Noble and his Band. The boys play on the cricket ground in Noble's Park, and the Douglas Corporation graciously provides the necessary tackle.

So far, four matches have been played, three having been won by the Noble boys and one by Joe Loss.

One recent Saturday (19th), musicians and variety artists in Douglas competed in a golf tournament for a cup presented by Tessie O'Shea, which was won by Jack Gibson, of the Jan Ralfini Band.

Joe Loss is also presenting a golf trophy, which will be competed for on August 9.



Bert Noble

NEWS IN BRIEF

Edited by CHRIS HAYES

CANADIAN STAR HERE.—Famous French-Canadian songstress, Alys Robi, flew in to London from Montreal over the weekend on a visit which will last about a month. Noted Victor recording artist, and acknowledged to be Canada's outstanding chanteuse, Alys will be heard on the radio and television during her stay here. Her business affairs are being handled by Gaby Rogers.

WILLIE SOLOMON.—Well-known pianist Willie Solomon asks the MELODY MAKER to point out that he gave no authority for Jimmy Cummins to announce him as a member of his band, and that, in fact, he is not playing with the Cummins outfit. Willie is carrying on as usual with his extensive free-lance connection, and particularly wishes it to be known that he is still available for gigs at all times.

EL MARIO'S "VISION."—Lovers of Latin-American music will look forward to this Friday (August 1), when El Mario's Girls' Rumba Band has a television spot at 3 p.m. The girls, by the way, can be seen and heard next week (commencing Bank Holiday Monday) at the Pier Pavilion, Yarmouth.

DRUM-GLOWN ON SKATES.—Comedy drummer Ossie Noble, having completed nine weeks with Tom Arnold's "Ice Follies" at Bristol, Liverpool and Newcastle, doing his act on skates for the first time, has been booked for the next edition of the show, which opens at Grand Theatre, Leeds, on August 18, and visits Sheffield, Dudley, Northampton.

JAN AIRING.—Further broadcasting dates for Cricklewood Palais maestro Jan Wildeman bring Jan and his Orchestra to the microphone again on August 11 and August 13. The first date is a M.W.Y.W. (3.30-4 p.m., Light). Second airing (13th) is a Home Service date (3-3.30 p.m.).

PALAIS SUCCESS.—Enjoying tremendous success at Hammersmith Palais, where his band is deputising for Lou Preager whilst the latter is holidaying and working at Jersey, Vincent Ladbrooke and his Band added to their radio laurels on Wednesday last (30th). This broadcast was attributed in the current "Radio Times" to Leslie Douglas and his Orchestra! The Ladbrooke Band has two further broadcasts lined up—August 4 (2.30 p.m., Light) and a "Music While You Work" session at 1 p.m. (Light) on August 7.

MILLER OFF TO AFRICA.—Much-travelled musician, Len Miller, who recently wrote a retelling article for THE MELODY MAKER on conditions in South Africa, left London recently for Durban, and asks us to say cheerio to all his friends, as his rush sailing prevented him from contacting them.

STAR STUDIOS WELCOME ALL.—Although recording many big radio feature programmes, Star Sound Studios, West End concern, run by recording ace Derek Paradise, are still able to accommodate semi-pros, and offer them the same excellent facilities as those extended to all the top-liners.

FILMUSIC APPRENTICESHIP.—A new Film Music Apprenticeship scheme, whereby two students from the Royal College of Music and two from the Royal Academy of Music will be able to study film music with a view to making it a career, is being set up, into operation by the Rank Organisation. It was originated and worked out by Muir Mathieson in conjunction with J. Arthur Rank, and Mathieson will be responsible for training the students, two of whom will specialise in composition and two in film music conducting.

BRIGHT AND LUCRAFT.—A sunrise serenade will be played by Howard Lucraft and his Music each Thursday, commencing August 7, when he starts a series of six "Bright and Early" broadcasts between 6.30 and 6.55 a.m., with accordionist Emilio as guest artist. Prior to this, August 1 finds him airing at the more reasonable time of 10.30-11 a.m. in "Music While You Work."

PHEASANTS' FEATHERS WANTED.—Accustomed to cleaning the top joints of his oboe and Cor Anglais with pheasants' feathers, Fred Titherington, veteran musician with the Skyrockets Orchestra in "Here, There and Everywhere," has been unable to obtain any feathers lately and would be obliged if anyone could oblige him with a few. c/o The London Palladium, Argyll Street, W.1.

MORE DAVISES FOR U.S.—Aboard the crack liner "Queen Mary," sailing to-day (21st) for the States, will be Mrs. Davis, wife of famous Rabin-Davis partner, Harry Davis, and mother of glamorous songstress Beryl. Mrs. Davis is accompanied by her brilliant 11-year-old second daughter Cherry, of whom much is expected to be heard later on in the American entertainment world, since she will be interviewed by Walt Disney with a view to playing the part of Alice in the cartoon version of "Alice in Wonderland."

TONBRIDGE ALLMAN FILMS.—Currently resident at the Hilden Manor Roadhouse and Country Club, at Tonbridge, Kent, is a quartet directed by percussionist Harry Allman, which includes Jack Drummond (piano); Charlie Davis (guitar); and Jimmy Auld (tenor fiddle/clar.). On August 13, the boys will be playing for a charity garden fete at Hilden, which will be attended by a host of celebrities, and which will be filmed by Gainsborough.

NATS IN A NAME?—Last week's story of Nat Temple's forthcoming airing from Buitin's Skerries Camp gave the name of his vocalist as Alan Kane. This should have been, of course, Dave Kidd, Alan Kane is singing with Nat Allen. For this confusion of Alans and Allens and Nats the MELODY MAKER wishes to apologise.

SURREY TO S.A.—After twelve years' continuous leadership of the New Barnstormers Dance Orchestra, of Morden, Surrey, Tommy Stubbs left last week for South Africa, where an appointment awaits him in connection with the Dominion's housing and rebuilding programme. Leadership of the band has passed to another "twelve-year-old"—tenorist Al Morris, who has been regularly playing with the band since 1935.



Sylvia Robin

Harry Robbins Finds—And Marries—a Star

A BRAND new star in the radio firmament is attractive coloratura soprano Sylvia Robin, who has been heard recently in "Black Magic" with the dance orchestra directed by Stanley Black; with Paul Fenoulhet and his Concert Orchestra; in the "Gay Nineties" revue; and with the Melachrino Strings on ORBS.

Wife of xylophonist Harry Robbins, Sylvia's career started when, as a typist at a Kingston store, she applied to ENSA for an audition, was accepted and posted overseas with a unit which included her future husband.

It was Harry who, impressed by her latent talent, sent her along to Madame Nickolass Kempner, a famous Viennese teacher of singing, who is now in London.

Proclaimed one of the greatest coloraturas ever produced by this country, charming Sylvia Robin has a great future ahead of her.

NOW in their tenth month of song peddling over the BBC's "Navy Mixture" series, as well as in the Overseas series, "Navy Mixture Melodies" with Gaby Rogers' Band, the four "Song Peddlers" made their first television appearance on July 23, and have been given two more "vision" dates on August 6 and 9.

This co-operative group, comprising Helen McKay, Johnny Johnson, Bob Winnett and Alan Deane, are contracted for the "Navy Mixture" series throughout the coming autumn.

HEATH DATE.—Ted Heath and his Music will be appearing at the Floral Hall, Scarborough, on Sunday, August 10, and not at Southport as erroneously stated in his fan magazine, "The Beat."

"OKLAHOMA"
PEOPLE WILL SAY
WE'RE IN LOVE

OH! WHAT A
BEAUTIFUL
MORNING

"BLESS THE BRIDE!"
MA BELLE
MARGUERITE
★
THIS IS
MY
LOVELY DAY

CHAPPELL & Co. Ltd.
30, New Bond Street, London, W.1. (Mayfair 7400)

NEW Imperial Trombone

by
BOOSEY & HAWKES

Completely new design, with outstanding new features

RED-HOT news!

IMPERIAL trombones already being played by England's finest players—GEORGE CHISHOLM and ERIC BREEZE, of the famous "Squadronaires" Band.

Register your name for delivery details with your dealer or—
BOOSEY & HAWKES LTD.
295, REGENT STREET • LONDON • W.1 LANGHAM 2060
8-10, DENMAN STREET • LONDON • W.1 GERRARD 4573

Selmer

Jiffy Sax Sling

The most dependable and comfortable sling ever. The collar band in plastic is non-slip and shock-absorbent. Immediately adjusted by sliding the cord-lock. Careful design of every detail makes this the ideal, trouble-freeing all players have always wanted. Pro. Pat. No. 3938

Inset shows how cord is both adjustable and self-locking

Leaflet from **10/6** Inc. P.T.

Selmer 114-116 Charing Cross Rd., W.C.2

IT WILL PAY YOU to give us a visit

ACCESSORIES SALE

Take advantage of the following bargains, limited supplies only.

Semi-heavy Bronze Square-drum stands, 25 s. U.S.A. Clarinet Reeds, 10/- doz., Alto 12 s. Tenor 15 s. Automatic Elastic Alto Reeds, 2 s. each. Jolly Bowler Hat Trumpet (with case) 31 s. Metal Guitar Stand, 25 s. Guitar Tail pins, 5 s. Ligatures to all instruments, 5 s. Real tortoiseshell plectrums 10/- doz. E. String Violin adjusters 2 s.

Tutors.—Modern Style Crooning (Al Bowlly) 5 s. Treatise on Clarinet (Rudolf Dunbar) 10 s. Tutors for all instruments in stock.

"Rupertux 10" Guitar Amplifier 117 17s.

The cheapest and best on the market. Send 3d. postage for all orders. Call or write: **DANCE BAND INSTRUMENT SUPPLIERS, 24, Rupert Street, W.1.** (GER. 7486)

A Grand Desk

Generously designed. Takes a heavy library comfortably and efficiently, holds the floor firmly. Price 50/- in green, blue, gold or cream.

Bradleys
Dundas Place, GLASGOW

Easy payments arranged.

HARRY HAYES

FOR LACQUERING PLATING PADDING PAIRS

Harry Hayes 76, SHAFTESBURY AVENUE, LONDON, W.1

Hours: 10 a.m. to 10 p.m. SATS 10 a.m. to 9 p.m.

BERG LARSEN MOUTHPIECES

used by:

Johnny Gray Les Gilbert Reg. Owen Ken. Macintosh Moss Kay Peter Howe Harry Hunter Frank Holmes Tommy Whittle Ronnie Chamberlain Derek Neville Jimmy Skidmore Charlie Granville

TRY ONE TO-DAY at **THE SAXOPHONE SHOP (JOHN PAUSEY)** 156, SHAFTESBURY AVENUE, W.C.2 TENOR, ALTO & CLARINET Price 50/-, inc. P.T., each

Trade enquiries: **THE PRECISION REED CO. LTD., 2, HIGH ST., POTTERS BAR, MIDD.**

BARGAINS FOR YOUR INSPECTION

include—Buescher Arls, Tenor, Late Conn Alto, Balanced Action Altos and Tenors, Buffet Beahm Clarinet, Bernald Bass 1939, Gibson Guitar, and many, many more.

CLOSED AUGUST WEEK.

FOOTE CHAS. L. FOOTE LTD., 40 Rupert St., W.1 Est. 1923

ACCORDION REPAIRS

Fine Tuning · Complete Rebuild

New Bellows

Guaranteed Overhauls

Send for list of Reconditioned Bargains.

HIRE-PURCHASE TERMS - PART EXCHANGE

Come and talk it over with 'Woolfie'

FRANCIS, DAY & HUNTER LTD. 138/140, Charing Cross Road, London, W.C.2. TEL. Bar 9251

Collectors' Corner

RIVERBOAT REVIVAL—Part I

By Thurman and Mary Grove

"WELCOME, everybody! Welcome to the good ship 'North Haven' for Jazz On The River. We kick off another of our riverboat cruises with our theme song, 'Way Down Yonder In New Orleans'."

The voice is that of Rudi Blesh, and it's sailing time at Pier 83 along the dockways of New York City's vast waterfront bordering the Hudson River. Aboard the "North Haven" is a thrilling band composed of Marty Marsala, Albert Nicholas, Jimmy Archey, Baby Dodds, James P. Johnson, Danny Barker, and Pops Foster, ready to serve up hot improvised jazz to a capacity audience of jazz devotees who cram the modest decks. Up comes the anchor—there goes the downbeat and we're off.

Yes, something new has been added to the 1947 American jazz scene. New, yet as ancient and timeless as jazz music itself. You recall that jazz was born within the narrow confines of 38 blocks of New Orleans called Storyville. But the child was too vital to stay in one place for long. It had long gaudy legs that itched to get going. So the music took to the riverboats which plied the brimming breadth of the mighty Mississippi. These boats were the true ambassadors of an art form as yet unsuspected. Finally, the economic depression of the 'thirties relegated them to deserted wharves and crumbling docks to rot out their final days. The music was still there, yet today's pages of time have been ripped from the past and the revival of this grand tradition seems as alive and fascinating as always.

by Rex Harris and Max Jones

has two decks and is just 102 feet stem to stern.

Next they rounded up a band of great jazzmen and announced a series of cruises set for June 6, 7, 8, and 13, 14, 15. Business boomed, and they decided to continue the boat rides all summer. By adroit publicity in the Press, taking to the water to hear jazz music has become a fad in the same way as the Stuyvesant Casino with Bunk Johnson in 1945



was the place to go and the thing to do. All this regardless of whether you like jazz or not. Right now the tickets are selling four weeks in advance, and things look rosy for Jazz On The River.

(Next week: "Let's Take The Ride Together.")

MAMIE SMITH ON RECORD

WE have just heard from Stewart L. Medill, 41, Four Oaks Gate, Toronto 8, Ontario, Canada, who has read the recent Corner note on Mamie Smith and writes to say he has two of her records which may not be known to her discographers. Medill writes:—

They are Phonola Can. 4113. "That Thing Called Love" (S-1275-E) / "You Can't Keep A Good Man Down" (S-1276-D); Phonola Can. 4198. "Crazy Blues" (S-7529-C) / "It's Right Here For You" (S-7530-B)

None of the above tunes are by Perry Bradford, so I assume that her orchestral accompaniment is by that band. (The label reads, "Mamie Smith and her band.")

So far as I know, I am the only person who has ever found the two above records, and they are now in my possession. Phonola was a small Canadian company, located in a small Canadian town not far from Toronto. I do not know if she ever recorded anything else on this label or not.

MIDNIGHT STOMPERS

Frank Hlan, of Edgware, asks us for details of "Tiger Rag" and "Riverboat Blues" by The Midnight Stompers on Edison Bell 4974. This is not the first time we've had this query, and we still know nothing about the line-up of the group.

Frank writes: "Tiger" features a whole chorus by a trumpet-player who tends to play in B-flat style, and the reverse features solos by trumpet, trombone, alto, and either bass or baritone sax. The whole affair is very robust indeed. Can anyone supply me with information about this disc?"

CONTEST RESULTS

1947 SUSSEX (COUNTY) DANCE BAND CHAMPIONSHIP.

Prizes: Ballroom, Brighton, Monday, July 21.

Judges: Harry Bays, Edgar Jackson.

WINNERS: BERT GRAINGER'S SWING GROUP (tenor, trumpet, piano, bass, drums). 96, Buckland Way, Worcester Park, Surrey. (Phone: Derwent 2124.)

Individualists' awards for: Tenor (Ben Davies); Trumpet (Derek Sewell); Piano (Bert Grainger).

Second: COMODORE DANCE BAND (three saxes, trumpet, trombone, piano, drums). All coms.: William G. Waller, Denmark House, Junction Road, Burgess Hill. (Phone: H. Heath 563.)

Individualists' awards for: Alto (William G. Waller); Trombone (William E. Fivew); Drums (Ken Polking). Hon. mention for: Trumpet (W. H. Webb).

Third: JOHN CHIPPERFIELD AND HIS BAND (clarinet, piano, guitar, drums). 30, Nevill Avenue, Hove 4. (Phone: Hove 5233.)

Individualists' awards for: Clarinet (John Hawkins); Guitar (Alan Blake).

FRANK FAWEYET AND HIS MUSIC, of Patcham, Brighton, won the Individualist's award for: Bass (Douglas Small). Hon. mention for: Piano (Sydney George).

Square, Cambridge. Individualists' awards for: Tenor (Percy Seely); Trumpet (Colin Stuart); Piano (Ken Stevens); Drums (Brian Lister). Hon. mention for: Bass (John Willmet).

Second: FRED BEAKIN AND HIS MUSIC (tenor, trumpet, piano, bass, drums). 128, Broadway, Yaxley, Peterborough.

Hon. mention for: Tenor (Peter Sawyer); Piano (Stanley Smith); Bass (William Stamford); Drums (Ivor Harpison).

Third: NORMAN WILLIS AND HIS MUSIC (tenor, trumpet, piano, bass, drums). 108, Argyll Avenue, Luton, Beds. (Phone: Luton 2273.)

Individualists' award for: Bass (Les Dawson). Hon. mention for: Tenor (Stuart Horne); Trumpet (Norman Willis); Piano (Billy Bates); Drums (Alec Sims).

RAY WYCKE AND HIS ASTORIANS (four saxes, two trumpets, two trombones, piano, bass, drums). 43, Holly Road, Kettering. Individualists' awards for: Alto (R. Keller); Trombone (W. H. Underwood). Hon. mention for: Trumpet (Raymond Whyke).

THE PREMIER PLAYERS, of Templecombe, Somerset, won the award for: Guitar (Joseph Champagne). Hon. mention for: Tenor (Jesse R. Roberts).

1947 CAMBRIDGESHIRE CHAMPIONSHIP.

The Guildhall, Cambridge, Wednesday, July 23.

Judges: Jack Bain, Edgar Jackson.

Winners: "THE DOWNBEATS" (tenor, trumpet, piano, bass, drums). All coms.: E. Stevens, 102, Ramsden

CONTEST FIXTURES

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

LONDON AREA

WALTHAMSTOW.—Monday, September 1 (7.30 to midnight), at The Town Hall.—The 1947 North-East London Championship. Organiser: The MELODY MAKER Greater London Area Contest Organisers' Committee. All coms.: The Area Secretary (Mr. Bill Walker); Judges: Ken Downes, Surrey. (Phone: Burch Heath 4470 and Brixton 2711.)

WIMBLEDON.—Wednesday, September 3 (7.30 to midnight), at The Town Hall, Wimbledon.—The 1947 Surrey Championship. Organiser: The MELODY MAKER Greater London Area Contest Organisers' Committee. Area Secretary: Mr. Bill Walker. (See Walthamstow.)

PROVINCES

BOGNOR.—Thursday, next week, August 7 (8 p.m. to 1 a.m.), at The Pavilion.—The 1947 South Coast Championship. Organiser: Mr. Billy Stone, 35, Links Avenue, Morden, Surrey. (Phone: Liberty 6162.)

NEW BRIGHTON.—Friday, next week, August 8 (7.30 p.m. to midnight), at The Tower Ballroom.—The 1947 Warral District Championship (Entry list full). Organiser: Mr. Lewis Buckley, 25, Carr Lane, Burdett, Southport, Lancs. (Almsdale 7823.)

COLCHESTER.—Thursday, August 14 (7.30 p.m. to 12.30 a.m.), at The Corn Exchange.—The Eastern Counties Championship (Entry list full). Organiser: Mr. Les Parish, 1, Oaklands, Elmstead, Colchester. (Phone: Wivenhoe 29.)

YEOVIL.—Friday, August 15 (8 p.m. to 1 a.m.), at Princes Ballroom, Yeovil.—The 1947 South-West Counties Championship.—Organiser: West of England Entertainment Co., Princes Ballroom, Yeovil, Somerset. (Phone: Yeovil 1640.)

HARRISLEY.—Friday, August 15 (8 p.m. to 1 a.m.), at The Coronation Ballroom.—The South-Eastern Counties Championship. Organiser: Mr. Phillip Moss-Vernon, 79, Percy Avenue, Kinggate, near Broadstairs, Kent. (Phone: Broadstairs 270.)

BUXTON.—Wednesday, August 20 (7.30 p.m. to 1 a.m.), at The Pavilion Gardens.—The 1947 Peak District Championship. Organiser: Mr. E. George, 4, Woodland Street, Spring Gardens, Buxton. (Phone: Buxton 1451.)

HUDDERSFIELD.—Sunday, August 24 (Note new times: 6.45 to 9.15 p.m.) at the Ritz Cinema, before a seated audience.—The 1947 South-West Yorkshire Championship. Organiser: Mr. Lewis Buckley (See New Brighton.)

WESTON-SUPER-MARE.—Monday, August 25 (8 p.m. to midnight), at The Pavilion.—The 1947 Severn Estuary Championship. Organiser: Mr. J. Davies, Director of Entertainment, Borough of Weston-super-Mare, Weston Gardens Pavilion, Weston-super-Mare.

DORKING.—Wednesday, August 27 (7.30 p.m. to midnight), at Dorking Large Hall.—The 1947 Mid-Surrey Championship. Organiser: Mr. Syd Norris, 101, Boxhill Way, Strood Green, Betchworth, Surrey. (Phone: Betchworth 2295, or Dorking 2272.)

DONCASTER.—Thursday, August 28 (7.30 p.m. to midnight), at Corn Exchange.—The 1947 South-East Yorkshire Championship. Organiser: Mr.

Lewis Buckley. (See New Brighton.)

NEWCASTLE.—Friday, August 29 (8 p.m. to 1 a.m.), at Oxford Galleries.—The 1947 Northumberland Championship. Organiser: Mr. Clement Millard, 42, Grange Street, Newcastle-on-Tyne 1. (Phone: Newcastle 2339.)

MANCHESTER.—Friday, August 29 (7.30 p.m. to midnight), at Levenshulme Palais.—The 1947 Northern Counties Championship. Organiser: Mr. Lewis Buckley. (See New Brighton.)

CARDIFF.—Sunday, August 31 (8 p.m. to 10 p.m.), at The Capitol Cinema, Cardiff.—The 1947 South Wales Championship. Organiser: Mr. Lewis Buckley. (See New Brighton.)

MALVERN.—Wednesday, September 3 (8 p.m. to 1 a.m.), at The Winter Gardens, Malvern (Worce).—The 1947 Worcestershire Championship. Organiser: Mr. Arthur Kimbrell, 38, Rugby Road, Hinckley, Leics. (Phone: Hinckley 563.)

BEDWORTH, WARWICKSHIRE.—Friday, September 5 (8 p.m. to 1 a.m.), at Arden Ballroom, Bedworth, near Nuneaton.—The 1947 West Midlands Championship. Organiser: Mr. Arthur Kimbrell. (See Malvern.)

CHELTENHAM.—Friday, September 5 (8 p.m. to midnight), at The Town Hall.—The Three Counties' Championship. Organiser: Mr. Lewis Buckley. (See New Brighton.)

WIGAN.—Sunday, September 7 (7 p.m. to 9.30 p.m.), at The Ritz Cinema.—The 1947 West Lancashire Championship. Organiser: Mr. Lewis Buckley. (See New Brighton.)

SCOTLAND

DUNDEE.—Sunday, August 17 (2 p.m. to 5 p.m.), before a seated audience, at Caled Hall.—The 1947 Mid-East Scotland Championship. Note new organiser: Mr. Charles Gow, 92, Camperdown Road, Dundee.

INVERNESS.—Monday, August 18 (8 p.m. to 1 a.m.), at Northern Meeting Rooms.—The 1947 North of Scotland Championship. Organiser: Mr. James W. Harper, Northern Meeting Rooms, Church Street, Inverness. (Phone: Inverness 1482.)

FAISLEY.—Tuesday, August 19 (7.30 p.m. to 1 a.m.), at The Town Hall.—The 1947 Renfrewshire County Championship. Organiser: Messrs. Stewart and Jack, 53, Moss Street, Paisley. (Phone: Paisley 4904.)

LEITH (EDINBURGH).—Wednesday, August 20 (8 p.m. to 1 a.m.), at Eldon's Ballroom.—The 1947 Edinburgh District Championship. Organiser: Mr. H. Magoury, Eldorado Ballroom, Leith.

GLASGOW.—Friday, August 22 (7.30 p.m. to 1.30 a.m.), at St. Andrew's Hall.—The 1947 Glasgow and District Championship. Organiser: Mr. Chalmers Wood, 79, West Regent Street, Glasgow. (Phone: Glasgow, Douglas 4262.)

GOURCOCK.—Sunday, August 24 (7.30 p.m. to 10 p.m.), at Craighorn Pavilion, Gourcock, Renfrewshire.—The 1947 Firth of Clyde Championship. Organiser: Mr. Charles Lovat, Craighorn Pavilion, Gourcock. (Phone: Gourcock 374.)

Rules and entry forms for the above contests are obtainable from their respective Organisers.

SUPERIEURE FRANCE

3 STRENGTHS

SOFT · MEDIUM · HARD

CLARINET ... each 1/3
ALTO SAX ... " 1/9
TENOR & C-Melody " 2/4
BARITONE SAX ... " 3/-

Prices include Postage Tax.

ASK FOR **Selmer**

ALUMINIUM D

Violin String on Gut

Try the new "Cathedral" Aluminium on Gut 'D' string. Totally a great improvement on the ordinary 'D'. Process exclusive to the Cathedral String Factory. Order a sample string, post free, from the Manufacturers, enclosing 5s. 3d. Catalogue showing the large range of strings for all instruments, for one penny stamp.

BRITISH MUSIC (M.M.) STRINGS
130, SHACKLEWELL LAKE, LONDON, E.8

A FREE OFFER TO SAXOPHONE & CLARINET PLAYERS

LORE REEDS

Selected mature french cane—precision cut for the modern mouthpiece.

FREE OFFER—With every order for 1 doz. Lore Reeds we will enclose free samples. Clar., Alto, Tenor reeds. State requirements.

NOTE PRICES:
Clar. 1/2 Alto 1/6 Tenor 1/9
Add postage 3d.

Agents and wholesale enquiries invited.

LORE REEDS
24a, Cartop Road, St. Maryleburk, TORQUAY.

Announcing proudly the BASS JUNIOR

At last, a bass-outfit at popular price.

BASS JUNIOR AMPLIFIER, specially treated mains energised speaker, full round tone. 23 Gns.

BASS JUNIOR MIKE, incorporating latest electro-magnetic contact principles. Match any mike input. 4 Gns.

Details from your usual dealers or direct from **THE WESTBOURNE SOUND EQUIPMENT CO. LTD., 7 Denmark St., London, W.C.2** Temple Bar 5113

Selmer Jiffy ELECTRONIC PICK-UP UNIT

For AMPLIFYING ALL INSTRUMENTS

Will function on contact with any sound-vibrating surface, or can be used as a throat-mike with gramophone loud, and jack-plate for amplifier. Requires no screws or special attachments.

22/6 Inc. Post. Tax

SELMER, 124, CHARING CROSS RD., W.C.2

Law Davis AUTOGRAPH MUTES

They set the Standard

You will notice more good players using the famous Law Davis blue-and-white mute than all other kinds put together.

Trum-Trap	Trum-Trap
MEGA 17/- 22/6	WOW-WOW 14/6 19/-
SOFTONE 19/- 25/-	CUP MUTE 17/- 22/6
REGULAR 11/6 17/-	FAMOUS
MULTIMUTE 27/6 32/6	HUSH 19/- 25/-

Leaflet from **KING INSTRUMENT CO., LTD., 114, CHARING CROSS ROAD, W.C.2**

NORTHERN PALAIS

2-4, OXFORD ROAD, MANCHESTER 1 Phone: Central 3232

Staff Representative: JERRY DAWSON

Leader of the Band



LEO GARRATT First played professionally as a pianist in the days of silent films...

GOSSIP

PIANIST Alan Roper has left Les Ayling and is now with Ronnie Pleydell's Orchestra at the Headland Hotel, Newquay...

JERRY DAWSON.

ROYAL FAMILY HONOURS SCOTS BANDLEADERS

EDINBURGH bandleaders, Tim Wright and Tommy Wilson had the honour of playing Her Majesty's Royal Family during the recent visit to Scotland of their Majesties the King and Queen.

Tim, who is proprietor of the New Cavendish Ballroom, Edinburgh, and Tommy, who leads the band at that hall, provided the music for dances at the Music Hall and Assembly Rooms which were attended by Princess Elizabeth, Princess Margaret and Lieut. Philip Mountbatten.

Tim, in addition, played at a private dance at Holyrood Palace which was attended by all the members of the Royal Family.

Dates for Merrin and Wilkinson

DURING the month of August, Midland Region Home Service will present at least two dance band programmes which will be of interest to fans.

On Saturday, August 9, "Memories of You" will feature the music of Styx Wilkinson and his Orchestra in a 15-minute programme commencing at 7.30 p.m.

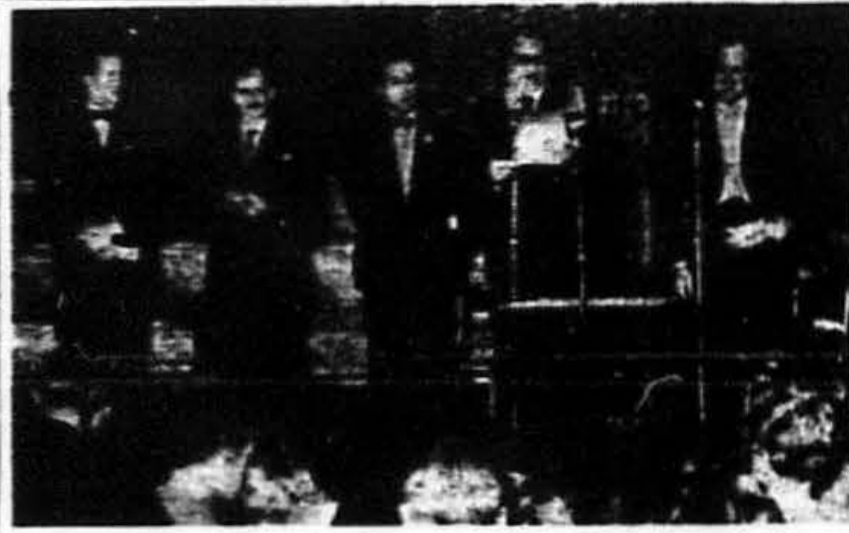
Following a successful initial broadcast with his new band, Billy Merrin and his Commanders will be heard for the second time on Friday, August 29, from 10.15 to 10.45 p.m.

The Commanders will broadcast from their resident berth at the Greyfriars Hall, Nottingham, and again the featured vocalist will be Penny Nichols.

Scarborough's Hampson Retires

SWEET—swing—sweet has been the pattern of Leon Hampson's musical career, and when he retired from the dance band business last week after 19 years at the Olympia Ballroom, Scarborough, he told a correspondent that he was going back to the classics even though he still goes for the kind of music that Woody Herman plays.

Leon's name has been front-line to Scarborough dancers since 1929 when he took a band to the sea-front dance hall, which is the biggest palis in the town. He has played six nights a week ever since.



Edgar Jackson announcing the results of the 1947 Cambridgeshire Championship held at the Cambridge Guildhall on Wednesday of last week (Clockwise from l. to r.): V. Wright (Sec., Cambridge Branch M.U.); adjudicator Jack Bain; W. Gordon (Pres., Cambridge Branch M.U.); Edgar Jackson; and Les Baker (M.U. Cambridge Organiser).

JACK MCCORMICK IN "RADIO FORFEITS"

A SIGNAL honour was accorded to Manchester maestro Jack McCormick last week when his band was chosen to feature in the Michael Miles "Radio Forfeits" programme, which was recorded in Manchester on Wednesday of last week (July 23).

Michael Miles was playing the week at Manchester Hippodrome, and it was not found possible to travel the usual Billy Ternent Band to Manchester for this session. At short notice, Jack and the boys stepped into the breach and did a magnificent job of work.

In view of the band's success in this recording, it will join Michael Miles in two further "Forfeits" programmes which will be recorded at the NAAFI Club, Manchester, on Sundays, August 24 and 31.

Booth at Filey

RECENTLY installed at the Glen Gardens Ballroom, Filey, is a neat and stylish quintet led by Huddersfield drummer Ron Booth, well known in Yorkshire and the provinces.

With Ron leading on drums are Ron Edmondson (piano)—late Les Garratt's Band, Bradford; George Firth (guitar)—late Nat Gemella, Ronnie Munro, etc.; Alf Mackereth (bass)—late Charlie Steel; and Dave Morgan (tenor and violin)—late BBC Welsh Orchestra and leader Palm Court, Clacton.

SCOTLAND

GLASGOW PAVING a first visit to Green's is an entertaining Glasgow stay-at-home with a nice array of talent. Featured in the billing are Jimmy Skidmore, Ronnie Chamberlain, Frank Holmes, Ken Thorne and Peter Coleman.

At the Royal Theatre, Glasgow, the Bonnie and Sonnie Hale revue last week had Van Phillips on the stick. Local dance men in the "pit" were ex-Oscar Rabin, Bertie Tobias on tenor, and Solly Woolfson on alto.

Trumpet-man Johnny Hamilton, who was playing recently with Nat Allen, had a nice week at the Pleydell at Newquay. Johnny will resume with Nat Allen when the latter takes over at Ciro's in August.

Pianist Ian McLean, who was departing recently at the Locarno and at Lewis', took over another deputy job at the Mumsies' Club when the busy Mrs. Sellers went on holiday. At the time of writing, Ian's repertoire had stretched to tea and buns (and will probably stay that way!).

Plaza bandleader George Colborn spent part of his holiday in the traditional summer style by playing for a few days at Hunter's Quay for the annual yachting folk's doings.

Regarding the three ex-members of the Plaza outfit, pianist Jack Drummond is spending round town at the moment but may be away South; sax-man Jimmy Auld got married the other day; while trumpeter Barney Dillon is playing at a Butlin's job in Wales.

Ferry and Eugene Duff, piano and violin duo, known as the Redmond Brothers, returned the other day from Bolton, where they had been working for Chalmers Wood, and are now in a charity ball at Prestwick.

NORTHERN IRELAND

AFTER the summer holidays, Paddy Lynch's Band at the Belfast Plaza made way for a 5-piece band led by about Jackie White. Paddy, however, still leads the string section on Eddie Shaw's broadcasts, the next two being on August 14 and 21.

Other news from this ballroom is that ex-George Elvick bassist Ken Austin, now with the Shaw band, recently married Miss Kathleen Doherty, of Londonderry. Congratulations and best wishes, Ken!

Old-timer Ales Monahan is leading the band for the Saturday evening dances in the Belfast Castle. This is under the wings of the Belfast Corporation, their other venture being at the Floral Hall at Hazelwood, where, of course, Bob Robinson leads an 8-piece.

Back again at the Palais de Danse in Fartistewart (Co. Derry) is drummer/vocalist Davy Boyd and his band. Davy and the boys are becoming hardy annuals at this resort.

B.B.C.'s BRIGHTON HOLIDAY

THERE will be a decided seaside flavour to broadcasting during the week from August 2 to 9, when the BBC will be using the famous Royal Pavilion at Brighton as a holiday studio for several of its regular features.

Scheduled for transmission from this historical palace are several popular shows, including Michael Miles' "Radio Forfeits" on August 2; the London Studio Players, conducted by Michael Krein (4th); Stewart MacPherson in "Twenty Questions" (5th); the "Brains Trust" (6th); and "Bandstand" on August 8.

Several outside broadcasts have also been arranged, including Richard Dimbleby's "Down Your Way," an excerpt from the Arthur Askey show "High Tide" featuring Bram Martin's Orchestra, from the Imperial Theatre on August 7, as well as Brighton's turn for the "Seaside Nights" series.

Honour of being the Brighton band to be featured in the high-spot tea-time dance music on August 6 has fallen to Syd Dean, who will be heard with his popular band from the Regent Dance Hall at 5.45 p.m. in the Light Programme.

Altogether an excellent week to put Brighton firmly on the broadcasting map.

TRENTHAM BANK HOLIDAY TREATS

MAESTRO NORMAN JONES, of Trentham Ballroom, is looking very pleased with his outfit these days. He has now brought in Duncan (Jock) McAnish, late of the Royal Hotel, Whitby, on lead alto and clarinet, and is welding together a promising team.

The orchestra now seems to have got over its teething pains and is settling down well to its popular policy of dancing time for dancers first and foremost. Vocalist Neal Cornes, now a firm Trentham favourite, has contributed towards the band's popularity in no small way.

After successfully booking local band Reg Bassett and his Orchestra as guest band for a Sunday session recently, Trentham management have once again supported local musicians by booking Jimmy Moss and his Regionaires for Sunday, August 3. They will share the afternoon and evening sessions with Norman Jones.

The attraction for Bank Holiday Munday will be the stylish Edgar Harrison Band from Crewe, thus making this year's August an all-local feature. Neither the Moss boys nor the Harrison crew will let Trentham down. Pot-teries fans can look forward to a happy dancing week-end, Edgar and his boys are well known in the Potteries for their "M.M." Contest successes.

The Old ...

REQUISITIONED in the very early days of the war, the Palace Hotel, Buxton, is due to recommence weekly dinners-dances from Saturday, August 2. As in pre-war days, the music will be provided by Freddy Bullock and the "Lyrians," which outfit is in process of re-forming and will probably comprise trumpet, three saxes and three rhythm.

During his war service in the RAF, Freddy spent a considerable time in America, where he availed himself of the opportunity of furthering his musical education. Always one of the best bands in the North, the "Lyrians" should be better than ever for their new lease of life.

And the New ...

A NEW resident job in Manchester is the recently opened Lantern Restaurant in High Street, which, previously known as Smallman's Café, has been completely redecorated and refurbished.

Playing light music daily and catering for private parties in the evenings, is a four-piece directed by pianist/vocalist Newman Smith, which includes Jack Anderson (drums/vibes); Tommy Larkin (alto/violin); and Fred Carroll (tenor/cello).

THE FIRM YOUR FRIENDS RECOMMEND!

New and Used Instruments by World's Most Famous Makers Over 1,000 Instruments always in stock. Satisfaction assured—every instrument sold on FIVE DAYS' APPROVAL!

Table listing various musical instruments and their prices, including Clarinets, Saxophones, and Accordion.

If YOUR Bargain is not in the above list, send us full details of your requirements and we will mail you full selection and return. Maximum Allowance on Part Exchanges. Hire-Purchase Terms Arranged.

ALEX BURNS LTD. 114/116 SHAFTESBURY AVENUE, LONDON, W.1. Hours: 9.30 to 5.30. Tel. 8.30 to 1.

THE HOUSE OF CONNELLY 10 DENMARK ST. LONDON W.C.2. Temple Bar 1653

HEARTACHES

TRY A LITTLE TENDERNESS AND ANOTHER NIGHT LIKE THIS • MI VIDA COSTA RICA • I'LL KNOW IT'S LOVE

Four Great Songs from the Film "Carnival in Costa Rica" ENROL ME IN C & C's ORCH. CLUB 24 Nos. 5.0 24/- F.O. 32/- TRIO, P.C., AND ANY TWO PARTS 16/- EXTRA P.C. 10/- EXTRA PART 4/- PIANO SOLO 14/-

Form for ordering records with fields for Name, Address, and Mark Combination Required.

TENOR SAXES

LOW PITCH, SOUND, RECONDITIONED FREE To each purchaser, we will present a Brand New goldplated metal mouthpiece, in place of the usual type.

Table listing various Selmer saxophone models and their prices.

Selmer 114-G, Charing Cross Rd. London, W.C.2

L.P.L. LIZA JANE

For small orchestra - 28 each Piano, 3 Sax., Trumpet, Bass (or Guitar), Drums. Also in this series: Maple Leaf Rag, Wiggly Wiggly, Begging Begging, Whipping Whipping, Copacabana, Coral Sea, Do You Ever Think Of Me?

TRUMBAUER'S Rhythm Solo for Sax., Piano accompaniment - 4-

BENNY GOODMAN'S Rhythm Solo for Clarinet, Piano accompaniment - 4-

SAX & CLARINET Solo for Sax., Clarinet, Piano accompaniment - 5-

From all Music Dealers or direct from DAREWSKI MUSIC PUBLISHING CO. 9-10, NEW COMPTON ST., LONDON, W.C.2

OLD-TIME DANCE

Table listing various dance tunes and their prices.

G. SCARTH LTD. 55, CHARING X RD., LONDON, W.C.2

Sale OF SPECIAL BARGAINS

Table listing various musical instruments for sale at special prices.

REPAIRS AND OVERHAULS SUPERVISED BY MUSICIANS FOR MUSICIANS For Everything Musical

Lew Davis 114, CHARING CROSS ROAD, W.C.2