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THREEPENCE

LENA HORNE A RIOT ON LONDON DEBUT

Jack Parnell and Charlie Short to the Rescue as Accompanying Duo

BEHIND THE SCENES OF STAR U.S. SONGSTRESS LENA HORNE'S SENSATIONAL DEBUT AT THE LONDON CASINO ON MONDAY LAST (10th), LIES A STORY OF FEVERISH LAST-MINUTE REORGANISATION AND SUBSEQUENT CO-OPERATION BETWEEN LENA HERSELF, HER PIANIST, AND BRITISH SWING-KING TED HEATH.

Throughout the previous week, Lena and pianist Luther Henderson have been desperately searching for a bassist and drummer capable of accompanying her highly specialised type of swing presentation.

It says much for Lena's opinion of the British dance music profession that she ultimately found several candidates qualified to fulfil her exacting requirements, but previous commitments prevented them from appearing throughout her fortnight's engagement.

CO-OPERATION

At the last moment, however, help was forthcoming from Ted Heath who, in characteristically co-operative spirit, offered the services of rhythm stalwarts, Charlie Short and Jack Parnell, to support Luther Henderson in his accompanying rôle.

With only a minimum of rehearsal, Ted's grand musicians went on the stage. At the end of the show, Lena Horne was loud in her praise of their performance—a performance all the more noteworthy when it is considered that they were called upon to accompany, with so little preparation, a star of such magnitude.

Their efforts undoubtedly helped to ensure the complete success of Lena's debut, when she conquered a tepid, first-night audience by a combination of heavy artistry and rhythm that has rarely graced the West End stage.

Earlier in the day, a musician was watching her rehearse. "I wonder," he mused, "if the 'peasants' will like her?"

That evening, both the co-operation and the "peasants" not only "liked her", they loved her. They clapped. They cheered. They went crazy. And when the lovely and exquisitely gowned Lena made a breathless and sincere speech of gratitude, the Casino management almost despaired of getting the vast crowd to leave.

ARTISTRY

Lena Horne sells herself to an audience with what might be termed "controlled abandon." She has consummate command of singing and microphone technique, enhanced by feminine artifice as old as Eve.

From the first quiet notes of Cole Porter's sophisticated "Just One of Those Things," it was apparent that there was an artist of rare distinction. Opening with a difficult number like this denoted supreme confidence; moreover, Lena eschewed the climatic cliché—that is the standby of so many stage singers, ending on a subdued rather than fortissimo note.

Here, the highest praise must be given to the superb accompaniment of pianist Luther Henderson, aided by Jack Parnell and Charlie Short.

Lena's "torch" numbers—"The Way I Feel About the Way You Feel"—were the ones that really captured the house, but "Deed I Do," "Sometimes I'm Happy" and Phil Moore's swinging "Smoochie," all interposed with a wealth of jazz feeling, devastated the swing-conscious section of the audience.

The enthusiasts were further stimulated by the musician's performance.

(Please turn to page 5)

Barriteau Band's Debut

THE long-awaited debut of the much-discussed Carl Barriteau Orchestra took place last Sunday (9th) at the De Montfort Hall, Leicester—an enthusiastic audience gave the band a big send-off, with Carl himself more terrific than ever with his showmanship, his personal-ity, his comedy, and his superb banding of the Artie Shaw "Clarinet Concerto."

Outstanding in the personnel of the new Barriteau outfit are drummer Ronnie Verrall—already announced as one of the band's highlights—pianist Art Greenacre, and ex-Tito Burns Sextet bassist, Joe Muddell. Vocalists are glamorous Mae Cooper and velvet-voiced Dave Kidd.

Standing out among the rest of the personnel are trumpeter Basil Jones—the band's latest recruit—Denny Deans and Ron Hughes (trumpets); Ralph Jenner (trombone); Jack Fisher (saxophone); and Jimmy Ball (drums).

With a Sunday concert at the Geonon, Newcastle, this coming week-end, the band plays Huddersfield (7th); Bradford (18th); Belle Vue Manchester (19th); and Ashton-under-Lyne (21st), with a whole string of new dates to follow.

WOOLF PHILLIPS' PLANS FOR THE SKYROCKETS

Great interest throughout the profession has been aroused by the news, in last week's issue, that Woolf Phillips was taking over the leadership of the Skyrockets Dance Orchestra in succession to Paul Fenoulhet. The following letter from Woolf Phillips himself, dated November 11, and addressed to the Editor of the MELODY MAKER, will, we know, interest all our readers:—

WITH your permission I should like to say a few words, through the MELODY MAKER, with reference to my joining the Skyrockets organisation.

First, I should like to say how honoured and gratified I am to have been asked by the Skyrockets to lead them, and sincerely hope that I shall live up to their expectations.

Secondly, I should like to put on record my deep appreciation for the ready assistance and help given by that brilliant musician, my good friend Paul Fenoulhet.

In answer to all readers and those in the profession who have written to congratulate me, I offer my heartfelt thanks; and with reference to their query as to whether I shall continue playing the trombone, my answer is most definitely "Yes." With the assistance of such able players as Don Macaffer, George Howe and Arthur Verrey in the band, I shall endeavour, in fact, to make the trombones quite a feature.

With regard to musical policy, I intend gradually to modernise the orchestra, without in any way sacrificing the superlative manner in which they portray commercial music, and with all humility venture to suggest that the Skyrockets Orchestra will, in the space of a few months, stand in the forefront of all swing, dance and concert music in this country.

(Signed) WOOLF PHILLIPS.



Glamorous song queen, Lena Horne, chats to England's No. 1 batonier, Ted Heath, in this special "M.M." photograph taken in Lena's dressing-room on Monday evening. The current combination of Lena Horne and Ted Heath's Band on the same bill makes the London Casino a must for swing fans.

SMASH OPENING FOR No. 1 RHYTHM CLUB

OVER 400 enthusiastic fans and dance band personalities gave the new No. 1 Rhythm Club an auspicious start for its post-war activities on Sunday (9th), when the first meeting was held at its new headquarters—Mac's Rehearsal Rooms, 41, Great Windmill Street, W.

The official opening ceremony was performed by Ray Sonin, Editor of the MELODY MAKER, after which Harry Gold and his Pieces of Eight launched the club on its way in great style by a programme of the good old good ones, featuring some inspired trombone playing by Geoff Love and some grand trumpet by Cyril Ellis.

President Rex Harris was next spot-lighted to give a record recital introducing famous guests who had appeared during the long and star-studded history of the No. 1 Rhythm Club, including Louis Armstrong, Coleman Hawkins, etc.

JAM ALL THE WAY

The excited audience was next treated to a magnificent display of most artistic and modern piano-playing by Luther Henderson, Lena Horne's pianist, and from then onwards it was jam all the way to the music of Harry Gold, and the resident band—a first-class, specially-formed combination comprising Humphrey Lyttelton (cornet), Bobby Mickleborough (trombone), Derek Neville (sax and clarinet), Dill Jones (piano), Ike Isaacs (guitar), Roy Hartley (drums), and Dobby Dodds (bass).

The meeting was outstanding both for the grand atmosphere it gener-

ated and also for the reunion spirit of the proceedings.

All the old stalwarts of pre-war Rhythm Club activities came out of their hiding, as well as such notabilities as Harry Parry, Vic Lewis, Carlo Kraher, Tony Crombie, Ronnie Scott, Mark White, Aubrey Frank, etc.

Meetings are held every Sunday afternoon at 3.30 at the same address, and this Sunday's attraction will be the Jive Bombers, plus a record recital by Peter Tanner. The resident jam group will be in attendance, and musicians are cordially invited to bring their instruments and sit in.

NICE FOR NUSSBAUM.—Just over a bad bout of gastric flu, well-known bassist Lou Nussbaum hopes to be completely fit again by Sunday (16th), which date will mark his engagement to Miss Lily Lewis, of Golders Green. Best of luck, Lou!

NAT ALLEN FOR GELLER AT FISCHERS

FOLLOWING his successful summer holiday season at Ciro's, it has not been long before another West End management has fixed Nat Allen and his Orchestra.

On Monday, November 24, Nat opens with his band at Fischers Restaurant, Bond Street, W., replacing Harold Geller, who has had a happy seven months' stay there.

Many hands put in for this attractive engagement, and Nat should do very well before a clientele which is noted for its interest in, and appreciation of, good dance music.

Harold Geller leaves Fischers on the very best of terms, and his replacement is part of the management's policy to engage a larger band for the winter season.

Nat will be leading an eleven-piece outfit which includes several stars of the business—such as Aubrey Frank on first tenor, Alan Kane playing drums and handling the vocals; Johnny Douglas on piano; Teddy Wadmore on bass; Leo Calvert (saxophone); and Bill Lewington on first alto.

The girl singer will be Nat's new discovery, Joan Anderson, and Nat himself, apart from fronting the band, will play occasional piano and accordion.

The engagement has been negotiated by the newly merged agency, Kinn-Elliott Direction.

South of France Craig is Fixed Up

DRUMMER-LEADER Al Craig, who is playing at Nice, in the South of France, writes to tell us that he is now fully fixed with stars and artists for the jobs which—as we recently announced in our columns—he had to fill.

Al says that not only can he not accommodate anybody else, but that he has received such a huge number of letters that he cannot possibly reply to any more.

Giving many details of musical life out there, Al also reminisces about his days in the profession over here, which started in 1924, and of his many hand-leading activities in London's West End; also of his appearing with Benny Carter, Coleman Hawkins, the late Pat Waller, and many more.

MEN WANTED.—Edmunds has needs a drummer (good reader) and various rhythm instrument specialists, guitar, etc. Ring Edmunds after 12 noon at Paddington 5436.



A group at the opening of the No. 1 Rhythm Club—(l. to r.): Mark White; joint-secretaries Geoff Armstrong and Sinclair Trail; Vic Lewis; Ray Sonin; Luther Henderson; Harry Parry and Rex Harris.

"JAZZ CLUB" JUBILEE

ENTERPRISING B.B.C. "Jazz Club" producer Mark White will utilise this coming Saturday's three-quarters of an hour of air-time (15th) by a special programme reviewing the past twenty-five years of British jazz (Light, 6.15 p.m.), in keeping with the B.B.C. Jubilee Celebrations going on at the present time.

SWING CAVALCADE

Saturday's "Cavalcade of Swing" will take listeners from the early Jack Hylton days of 1922 right up to 1947, through eras which will stress the radio heyday of Fred Elizalde (1928), Spike Hughes (1930), Lew Stone (1933), George Scott-Wood and his Six Swingers (1934), Benny Carter's English Band (which played here around 1936), George Chisholm's Jive Five (1938), the first Radio Rhythm Club series (bringing Harry Parry into the limelight in the early days of the war), the Vic Lewis-Jack Parnell Jazzmen

(1944), and so on, right up to Jazz Club, 1947.

Celebrities taking part in this big show are Cyril Ellis (trumpet), Cliff Townsend (clarinet), Derek Neville (baritone), Geoff Love (trombone), Bobby McGhee (piano), Frank Denis (guitar), Duggie Lees (bass), and Sid Hieger (drums). Special guest artists on this occasion will be George Chisholm (trombone) and Doreen Henry (vocals).

GERALDO HAS BEEN INDISPOSED

HIS many admirers will be sorry to know that Geraldo suffered a few days' indisposition last week and was off the stand for a couple of important air dates. Sid Bright carried on with his usual degree of efficiency during the maestro's absence.

The actual airings which "Gerry" missed last week were "Dancing Through" on Thursday and "Tip-Top Tunes" on Saturday. We are glad to report that he is now completely well and in full control of the baton again.

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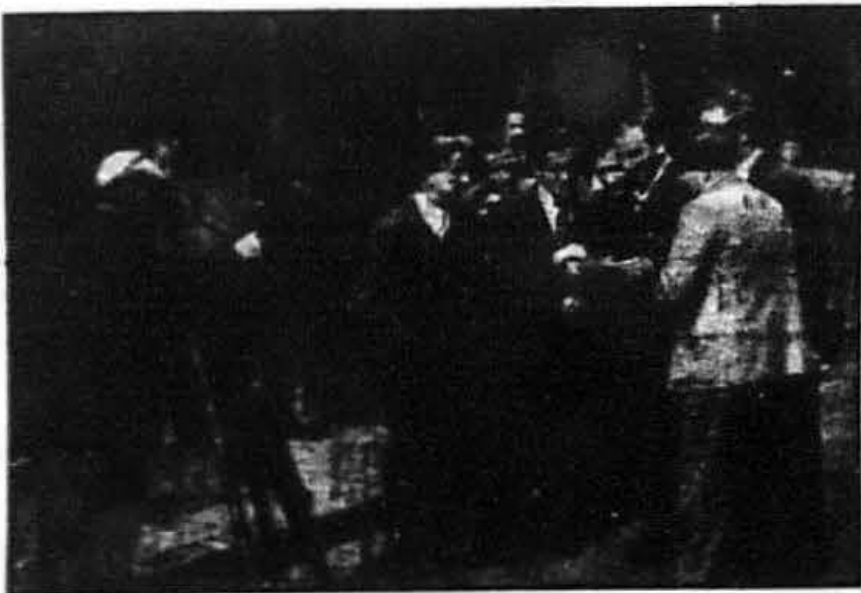
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M.M. 15/11/47



A film camera with its crew visited Archer Street last week to take shots of Lou Sherman and the Lennon Bros. based on their "native birth." The sequence was filmed for a new Knightsbridge Film Company musical production in which the band is featured.

Low-Down on Lena

"M.M." reporters give you a glimpse into the background of one of the most vibrant personalities in Swingdom



YOU'VE seen her in pictures: we saw her in person. She smiled a greeting as we walked into her oak-panelled suite No. 426 at the Piccadilly Hotel. We sat down. Pianist Luther Henderson looked up from his MSS., said "Hello," checked his gold watch, then went on transcribing French songs into the Tin Pan Alley idiom ready for the Paris debut.

composer and bandleader, Noble Sissle. That was in 1937, and Lena was eighteen. Then romance intervened. She married Louis Jones, and laid off singing to raise Gail, now four, and Teddy, two. The eventual outcome was separation, and Lena is now married to composer-bandleader Lesaupe Hayden.

with a smile. "I'm just not physically built for a 'mammy' part." BUT Hollywood, while having the good sense to present Lena Horne in a tasteful fashion, has not yet looked the producers' colour-code. Thus Lena is unlikely to appear in dignified dramatic roles, and only rarely is she "shot" in white people's company. Any suggestion of social equality would damn the film in the eyes of Southern exhibitors.

Rex Harris reviews I heard...

BITTER COMPLAINTS from a member of the Maresca Theatre Club, where I was lecturing with Ralph Hill. This one of the numbers featured by THE PROMENADE PLAYERS and credited to Billy Mayerl, caused great offence to Swedish visitors here, as it was a swing version of their anthem "Varmland." Not having heard the programme myself, I was unable to speak with any authority, but I rather it was tantamount to a Swedish band swindling "Land of Hope and Glory."—Nov. 3, Home, 8.15 a.m.

CHAPPIE D'AMATO, whose usually bright little bunch didn't seem up to their standard... best for me in their respective spheres were Dave Fullerton's "What Can You Say in A Love Song?" and he said it... and clarinet/rhythm section punch for last number. "Slipped Disc."—Nov. 7, Light, 11.15 a.m.

BILLY COTTON combining some nicely balanced announcing with a most attractive voice... half an hour of something for everybody... for the kids, "American Patrol," with the drummer playing a prominent role... "My Own Darby and Joan" for mum and dad, with Alan Breeze giving them the right amount of sentiment... for them, too, his main-ball cockney "Pushed Her On The Barrer"... engaging performance from Edna Kaye in "Chi Baba" heard it.—Nov. 6, Light, 8.45 p.m.

JOE LOSS in my bath after a six-hour train journey... didn't take advantage of my Biro and write under water, but remember luscious trombone in "Amapola"... Don Rivers' operatic "Santa Lucia" also parcel of gold in "Blues Upstairs and Downstairs" and "re-reat break to us to-night" trombone coda... and Joe for more sole Batey, thanks.—Nov. 4, Light, 5.30 p.m.

JAZZ CLUB, and must say I've heard Woolf Phillips play better trombone, and he would, I think, be the first to agree with me... otherwise; thanks for jazz in "At The Jazz B.B."... for lyrical beauty of great Freddie Gardner's alto solos "I'm In The Mood F.L." and "Softly As In M.S."... for the less obvious quotations in Billy Munn's piano solo for fun in guest Vic Lewis's "Ugly Chile"... for teamwork between Harry Parry and Carl Barrileau in their antipathy duets... But, for heaven's sake, Carl, why draw attention to Freddie's instrumental "sour one" by labouring the point with Harry at the mike afterwards? Incidentally, a bouquet to the Gardner for quick thinking, recovery and triumphal finale.—Nov. 8, Light, 8.15 p.m.

BILLY TERNENT and was sorry for a run of bad luck at first... six, tune as "Sweet And Lovely" instead of "My My Lovely" (corrected later, though) and one of those technical hitches which clouded over "Blue Skies" for three minutes... a quiet, uneventful twenty-five minutes...—Nov. 10, Light, 10.30 p.m.

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No. 57—L'Ana; No. 58—'Mom' Jackson - R 3071

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More "Psychological" Swing

Edgar Jackson's Record Reviews

COUNT BASIE AND HIS ORCHESTRA
"Meet Me At Me Special Place" (Terker, Pyle, Robinson, arr. Weismantel) (V by Anne Baker) (Am. Victor DT-7B-653)
"One O'Clock Boogie" (Count Basie, Mill Ebbins, arr. Jimmy Mundy) (Am. Victor DT-7B-652) (M.M.V. 03663-4s, 10(d.)

Basie (pno.), with Elman Rutherford, Ronald Washington, Paul Consoles, George Tate (reeds); Ed Lewis, Emmett Berry, Eugene E. Young, Jun., Harry E. Edison (tpts.); William Johnson, Theo. M. Donnelly, George Matthews, Eli Robinson (tmb.); Fred W. Green (str.); Walter S. Page (bass); Joe D. Jones (drs.). Recorded March 13, 1947.

YES, this is another of those "psychological" songs which I mentioned last week when reviewing Louis Jordan's "Ain't That Just Like A Woman." The lyrics are good enough. But the tune to which they have been set is just an unoriginal imitation of "Why Don't You Do Right?" recorded by Benny Goodman with vocalist Peggy Lee on Parlophone R2864, issued over four years ago, and time has done nothing to improve this rather trite strain.

Nor does the performance go any way to redeem the situation. Anne Baker, singing in the coy manner which has become the accepted style of American vaudeville, speaks all too truly when she talks about getting "no particular place at no particular time," and as for the band... well, it might be any old outfit.

And "One O'Clock Boogie" is little, if any, better. The piece is just a rehash of "One O'Clock Jump," with the boogie-woogie content suggested in its title conspicuous mainly (more for better than for worse) by its absence.

Harry Edison on trumpet and somebody on trombone produce quite good solos. But they cannot save the side from being on the whole a very mediocre attempt to make a silken purse out of a sow's ear, so far as the composition, with its corny figures, goes. I suggest you forget it and turn your attention to—

ELLA FITZGERALD
"Sunday Kind of Love" (Belle Leonard, Rhodes, Prima) (Am. Decca W72618)
"Sunday Kind of Love" (Brunswick 03762-4s, 10(d.)

72768.—Acc. by Eddie Heywood and his Orchestra; Heywood (pno.); James Powell (alto); Leonard Graham (tr.); Ed King (tmb.); William Taylor, Sam (bass); William Pursell (drums). Recorded January 24, 1947.

72858.—Acc. by The Andy Love Vocal Quintette; Guffy Grover, Johnny Smedders, George Smedder, Chuck Goldstein, Andy Love; and Bob Staggart and his Orchestra; Manhart (bass); Ernie Groves (bar.); Chris Griffin, Andy Everett, Bob Fuchs (tpts.); Will Bradley, Jack Satherfield, Fred Gibbs (tmb.); Stanley Freeman (pno.); Dan Ferri (str.); Morry Feld (drums). Recorded March 19, 1947.

"GUILTY" is an old hit recently revived in America, and as a result here, too. Ella is not helped by Eddie Heywood's rather flow'ry, drawing-roomy piano, and the ooh-oohing by the Andy Love Quintette does nothing to enhance the charm of "Sunday Kind." But Ella sings delightfully. She tempers unaffected simplicity with some perhaps not very original, but nevertheless tasteful and effective, twists, and adds to an immaculate polish a sincerity that gives the "Sunday" side a character of its own.

Maybe neither side is as good as Ella's more recent "Lady Be Good" on American Decca 28956—what about releasing it, Harry Sarton?—but both are good enough examples of the girl who shares with Sarah Vaughn the distinction of being, in my opinion, the best swing singer of the moment.

Then, too, one must not forget—

Samuel Coskin (pno.); Lloyd "Tiny" Crimes (str.); Specs Powell (drums). Recorded August 14, 1945.

BILLIE is without doubt still a great stylist. She may have sung better than she does in "What Is This Thing," in which she seems a little strained. But she is grand in "Don't Explain." Her tone, intonation, twisting of the phrases, and, above all, her sincerity stand out like oases in the desert of cute kids and sentimental swooners who make up the sum total of contemporary girl vocalists both here and in America. The accompaniments, however, are not so good. Billie's style shrieks for a small, intimate group of real jazz players. But all she gets here is a big "commercial" orchestra, overpowered in "Explain" by a platoon of oily strings, and in "Love" made none the better by a swing trumpet whose intonation is, to say the least, doubtful. Best thing about the accompaniments is the saxophone section. It is well led, and its tone unassailable.

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"Talkin' Is A Woman" (Sigman, Russell) (Am. Decca W4321). (Brunswick 03762-4s, 10(d.)

4268.—Acc. by Vic Schoen and his Orchestra; John Mayhew, Edward Robinson (altos); Sid Robin (tenor); Milton Bloom, Louis Haggler (tpts.); Simon Zentner (tmb.); Stanley Wrightman (pno.); Alton Hendrickson (str.); Art Shapiro (bass); Nick Fatool (drums). Vocal Quartet: Jud Canlan, Diane Pendleton, Charlie Parlati, Gloria Wood. Recorded August 19, 1946.

4271.—Acc. by Lou Bring and his Orchestra; Arthur "Skeets" Herfurt, Jack Mayhew (altos); Dick Eckles, Morty Friedman (tenors); Bob Guy, Van Ness, Bruce Hudson (tnts.); St. Zentner, Ed. (Kusby) Kuczborski (tmb.); Buddy Cole (pno.); Perry Sutkin (str.); Art Shapiro (bass); John Cyr (drums). Recorded November 7, 1946

I MENTION this side partly because it is yet another of those psychological efforts which

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From Rhapsody to REBOP

THIS time I deal in direct contrasts and use as examples the playing of Tony Mattola, who records with his quartet on the Majestic label, and Chuck Wayne, who has played with Gillespie, Herman, Bill Harris, etc.

You have already had one example of Chuck Wayne's playing in "I Surrender, Dear," which was presented in contrast to Charlie Christian, but his name on the label appeared as Charles Jazzeika—his legal name. However, to resume, Tony Mattola was spoken of very highly by the American musicians when they were here during the war. According to the boys who knew him and had some contact with him, he is also very fond of playing straight compositions for guitar. For instance, he uses the plectrum and fingers—a very useful way of

playing what is written for finger-style guitar, because it enables the treble and bass to be played together, even when a large interval separates the high and low notes, as for instance:



which are the first two bars of a charming piece by Francisco Tarrega called "Adelita."

A further instalment in the series for electric guitarists by **IVOR MAIRANTS**

Another guitarist who has used this method is "Bum" Strie, who used to play for Charlie Barnet. Do you remember "Wandering Blues," where he plays some lovely contrary motion, using the finger and plectrum?

The contrast between Tony Mattola and Chuck Wayne is, I think, very marked and therefore worth comparing. The former is meticulous, clean and melodic—I would say almost commercially melodic and yet attractive, with his plaintive delicacy of tone and expression.

Chuck Wayne, on the other hand, is more wild, "goes" for what he feels all the time, is more spontaneous, rougher in tone, and definitely a rebop man, and certainly produces the electric and exciting atmosphere required for rebop.

The example which I take to show off Tony Mattola's playing is from his record of "Guilty." This revival he plays at a slow and easy tempo. It sounds utterly simple, with the melody outstanding, but really it looks far from simple on paper. What makes it sound simple, I suppose, is the tastefulness, beautiful expression and sweetness with which it is played.

The first eight bars commence simply, with the melody; but notice how a singing effect can be obtained in the seventh bar by striking the first note (F), slurring down to G, and slurring up again to F with the same finger. The note that is then played is the D₂. The D₂ then becomes the grace note which is slurred up to the A on the third string.

SUBTLE REBOP

In the eighth bar he obtains a slightly rebop effect by using a link of descending semitones on seventh chords. The second eight bars follow with a few embellishments especially attractive in the fourth bar of that group.

In this way, the melody is strongly carried but without fear of monotony. Very gradually the solo elaborates as the chorus continues, and in the twenty-first and twenty-second bars becomes quite florid. Although there is an abundance of notes, each bar is played in one position, and therefore the notes fall under the fingers.

This playing is not as showy as Les Paul's nor as the Oscar Moore jazz "school." Nor is it as rhapsodic as some, though definitely a lesson in restraint and simplicity for the guitarist who is trying to dive off the first board, as it were, and wants to find it easy to rise to the surface. Many who try this style be-

MELANCHOLY BABY
As played by CHUCK WAYNE

(By permission of Francis, Day and Hunter, Ltd.)

CHEROKEE
As played by CHUCK WAYNE

(By permission of Peter Maurice Music Co., Ltd.)

come so deeply involved that it is only by their last gasp of breath that they grope their way back to the melody again, much to their own and everyone else's relief.

Now let me deal with Chuck Wayne. First I would like you to try the sixteen bars of "Cherokee," which I think are quite remarkable and outstanding in construction. The ear almost extends for another fraction of an inch when this phrase commences; it stands out (the phrase, not the ear) so much above his previous efforts in the same chorus. Especially in contrast to many attempts at "Cherokee" by other musicians which hardly come off, is this extemporisation even more meritorious.

its construction, even if extempore, is methodical, and, at this fast tempo, it proves that Chuck thinks ahead—and fast. Here is something to note with special interest: A good solo does not consist of spasmodic jerks or disjointed phrases, but of a whole well-constructed sequence of notes.

Examine how this solo commences eagerly and excitingly on high Eb and descends two octaves on reaching the fifteenth and sixteenth bars. The notes are not very extraneous, and yet, because of the phrasing and harmonic progression, the effect is a rebop one.

I feel you should also have an example of Chuck Wayne playing a slower tempo number, and what could be better than sixteen bars of "Melancholy Baby," which he plays in company with Dizzy Gillespie on a record of the Joe Marsala Sextet? (Queer company, Marsala and Gillespie, I must say!)

MINOR MODE

Wayne follows Gillespie, and almost repeats the phrase on which the trumpet ends. This solo is not as wild as "Cherokee," but then, the tempo is slower and more in the minor mode. Although quite modern in structure and of genuine character, it does not capture the rebop touch like the Gillespie chorus. Not that it is any the worse for it.

It only goes to show you that even the keenest "rebopers" (forgive the Frenchified description), other than the group of originators, have not yet been impregnated fully enough to exclude all other jazz phrasing. Personally, I do not mind, and think that we must be sufficiently broad-minded to accept it as the newest and most progressive trend in present-day jazz, but not the be-all and end-all.

In my next article you will hear about Arv Garrison in his playing of "Tonsillectomy" and "These Foolish Things."

GUILTY
As played by TONY MATTOLO

(By permission of Francis, Day and Hunter, Ltd.)

HITS AND PIECES

by **SAMMY QUAYER**

Fun and games are over, and the Alley settles down to the more serious side of biz... Street sales look a nose-dive mainly thru jobbers having their usual end-of-month bid-off, but "pubs" are not worried, and a return to normal is expected current seven days... My Tune-of-the-Week "Apple Blossom Wedding" soared to top sixth place in the frame. Eddie Standring and Frank Patten have done wonders on Jimmy Kennedy's smash ballad, spotting it on all the peak spots.

SAMMY QUAYER'S
Tune-of-the-Week
"APPLE BLOSSOM WEDDING"
Written by:
Jimmy Kennedy and Nat Simon
Published by:
Campbell Connolly
Contact Jockeys:
Eddie Standring and Frank Patten

Neptune" fish parlour, corner Romilly Street and Frith Street, a stone's throw from the Casino. A reader writes: "Rex Harris knows what he's talking about. Savvy, Sammy?" Sure, Brother, that's why he's in the "M.M."... Nan into five star sinners at a publisher's office the other afternoon, all without engagements last week.

Saturday morning, but the confident Blackpool boys couldn't stop me "collecting" from the C. and C. stalwart. Wonder if the Fleet Street scribes will again get the opportunity of mentioning the next M.P.C.P.A. Ball?

All the contact jockeys, excepting, of course, K.P.'s, seem to be fighting a heartbreak battle trying to shift "Now Is The Hour" from the No. 1 slot... British songwriters will have a bigger home market for their ditties if present percentage of best sellers continues... I know of one large pub, combine who are contemplating a nibble with a few of our ace tunesmiths for the first time in years.

Frank Chacksfield's "Sweetheart Avenue" may turn out to be a sleeper. The Yank kids have "gone" for Al Jolson in a big way, and now our bobbysoxers have taken a liking to the Two Rascals' new-old brand of sinjagation... Un-and-coming songwriter Larry Miller has the right idea. He "rves" down the Alley. Take note, get budding "Porters" and "Berlins"!

After Al Prior Maurice Leslie's magnificent "indoor" job at the Lvecum on the 30th, the M.P.C.P.A. have officially promoted him for the "outside" commissioner's job at next year's Tin Pan Alley Ball!

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This week's fairy story: Once upon a time a bandleader refused to play the No. 7 tune on "Band Parade"! My apologies to Billy Tarnant and Lou Praeger, who are volunteers for the Tin Pan Alley Ball, but couldn't make the date through prior commitments, and to those maestros who "reported" me. Remember I said Joe Loss was the only name band who came forward? ... One-night-stand operators are taking liberties with bandleaders. Managers should read their contracts to ascertain admission charges and advance publicity before signing.

- Britain's Top Tunes**
- The following list of Ten Best Sellers, irrespective of price, for week ended November 6, 1947, has been compiled from lists supplied by the members of the Wholesale Music Distributors' Association in London and the provinces:
1. NOW IS THE HOUR (1s.) Keith Prowse
 2. COME BACK TO SORENTO (2s.) Ricordi
 3. I'LL MAKE UP FOR EVERYTHING (1s.) P. Maurice
 4. THERE'S DANGER AHEAD (1s.) Yale
 5. LITTLE OLD MILL (1s.) Dash
 6. APPLE-BLOSSOM WEDDING (1s.) Campbell Connolly
 7. MY FIRST LOVE MY LAST LOVE (1s.) Dash
 8. CHI BABA (1s.) Sun
 9. GUILTY (1s.) Francis, Day
 10. I BELIEVE (1s.) Edwin Morris

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(Week commencing November 17)

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Pier Hallroom, Redcar.
BILLY GOTTOW and Band.
Empire, London.
Nat GONELLA and New Georgians.
Palace, Camberwell.
Henry HALL and Band.
Hippodrome, Ipswich.
Ted HEATH and Band.
Casino, London.
Lena HORNE.
Casino, London.
Felix MENDELSSOHN and Hawaiian Serenaders.
Palace, East Ham.
Syd MILLWARD and Nitwits.
Empire, Croydon.
Serrah MINNEVITCH'S Harmonica.
Russett.
Empire, Wood Green.
Harry ROY and Band.
Hippodrome, Brighton.
STARDUSTERS.
Seaburn Hall, Sunderland.

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B.B.C. Birthday

IT has become an accepted British tradition that there are certain occasions in a man's life when one speaks nothing but good of him—his birthdays and his death. Our job to-day is to celebrate a birthday and, lest we be arraigned before a Committee of un-British Activities, we bow to tradition and send the B.B.C. our felicitations on its 25th birthday.

Next week—when the celebrations are over—we shall revert to our usual critical rôle and record the B.B.C.'s faults; this week, we speak nothing but good.

Strangely enough, we can find plenty of good to speak about. In its 25 years the B.B.C. has exercised a profound influence on the entertainment life of this country, and during the war, its service to the nation cannot be too highly praised.

In the realms of dance music, let us give credit where credit is due and say that the B.B.C. played a vital part in bringing dance bands to the forefront of popular entertainment in the halcyon days of the late 'twenties and early 'thirties. Perhaps the dance music copybook has been blotted since then—but we have agreed not to criticise until next week!

It was on February 27, 1923, that the first dance music programme was ever broadcast by the B.B.C. It consisted of a half-hour transmission by Marius B. Winter and his Orchestra relayed over an ordinary telephone mouthpiece to a small but discerning audience.

But the biggest impetus to British dance music was the broadcast of October 3, 1923—the first relay of late evening dance music from the Savoy Hotel.

What memories the mere mention of this occasion evokes! Our older readers must all have thrilled to the sound of the Savoy Orpheans and the Savoy Havana Bands coming to them over their crystal-sets, setting a standard in dance music that was not equalled for many years. Do you remember, too, the added attraction of the "famous American duettists" Layton and Johrstone? What excitement their broadcasts caused!

Three years later, we come to another milestone in British broadcasting history—the first broadcast by the London Radio Dance Band, directed by the late Sidney Firman, on February 16, 1926.

This was the start of the "resident band" policy which became even more important when Jack Payne and the B.B.C. Dance Orchestra gave their first broadcast on March 12, 1928.

Jack Payne remained for four years, and it was on March 15, 1932, that Henry Hall went into the B.B.C. to start an association that continued until September 25, 1937.

Can we ever forget, too, those magnificent broadcasts by Ambrose and Lew Stone in the 'thirties? That was when the B.B.C. acknowledged the power of dance music, and encouraged it.

These are some of the milestones in the dance music history of the B.B.C. Silver Jubilee. In its time, the B.B.C. has helped to put dance music on the map. It was not until war came that it yielded to the plaints of the fans and introduced jazz as opposed to commercial dance music, and Radio Rhythm Club was a big step forward in the B.B.C.'s new appreciation of popular music.

Many bands owe their success almost entirely to the B.B.C.; several of our bands might owe their success to the B.B.C. if they had more of the broadcasts that they deserved.

But that sounds like criticism, and it is a birthday, so we will be charitable and say no more except to congratulate the B.B.C. on its Silver Jubilee and wish more power to its microphone in the future.

FELDMAN'S TOP TUNES

THE SUPER HIT!!!

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WE MUST BEAT THE RECORD!

by **HARDIE RATCLIFFE**

A SHOW-DOWN will come before long. Musicians throughout the world—particularly those providing dance music—will be forced to fight broadcasting and recording interests. The issue will be whether musicians are to control the recorded music they make or leave control to those with the money-bags. Musicians must beat the record—or go out of business!

The battle is already on in the U.S.A. The profession there is fighting for its very survival. And we must appreciate this fact if we are to see the full significance of the threatened recording strike.

Records and radio have ceased to be—as they should be—merely supplementary to the experience of hearing the live band or artist. Powerful financial interests have found that music can be divorced from its creators—that, used for public entertainment, it can keep the cash-register ringing—and make the bank balance bigger, while the artist sinks into insignificance as only a cog in the Great Music Machine. Where will it stop?

To see the progress made towards extermination of musicians, even in Britain, look at the empty orchestra pits in theatres, notice the substitution of records for bands at skating rinks, dance-halls and clubs, and to top the time taken by records on radio. Even the smallest gig bands are being ousted by record-amplifiers hired at prices to compete even with Billy Pionkit.

Our position is bad; but by comparison the profession in America is in a desperate situation—a situation not realised here by musicians or public, who are interested only when world-famous bands strike to preserve their profession's existence.

LEONARD FEATHER told **MELODY MAKER** readers last week that in the land of free enterprise nine-tenths of the thousand radio stations used gramophone records most of the time! To make free use of music created by others may be enterprise. It could be called theft. The thousand radio stations employ only 2,500 musicians on regular salaries; and a few sensational and extensive radio programmes do not compensate for the enormous use of cheap material by commercial radio—which anyone with two wits to rub together would expect. The facts are worth remembering next time there is a campaign to foist commercial radio on Britain.

What Feather did not mention was the juke-box industry. Juke boxes, and similar coin-operated devices, half a million of them, operate in restaurants, dance halls, hotels, cafés—everywhere—playing records for the entertainment of patrons. What is important is that they are installed where bands used to work.

Under pressure from interests behind the juke boxes, many licensed premises were allowed to instal them, but were forbidden to employ bands. And the United States Government imposes an entertainment tax on restaurants and hotels that present live bands, but permits mechanical music tax-free!

Think of it! Even in 1945 there was one juke box for every 500 people in the U.S.A. Two juke boxes for every one musician. In the same year 4,640-million nickels were thrust into the instruments. For music the people paid 232 million dollars in one year to those who run the juke-box industry. Financiers who contribute nothing to music get all those dollars—while musicians go on to the bread line.

The juke-box trade has everything covered. The Mayor of Cleveland has been quoted as saying that some instruments have a blank record so that customers unable to tolerate continuous sound can spend a nickel on having the blank "played." The machines will even make

money by selling three minutes of silence!

American bands and orchestras, organised in the American Federation of Musicians, took action. Unable to obtain agreement with the juke-box, recording and radio interests to restrict the use of records so that musicians could work again, they embarked upon a recording strike. And what a strike! For two years (1942-43) all the internationally famous recording stars stayed solidly out of the studios. Nobody rattled—and the lesser-known bands took no advantage to move in while they could.

It was a bitter struggle. The American newspapers were almost all against the Federation—because they owned a high proportion of the radio stations that were being deprived of records! So the Press conducted an unprecedented campaign of vilification and abuse, equal to anything Goebbels could have done, and created the legend that the Federation's president, James Petrillo, was a dictator imposing his will on the public and 200,000 musicians—a legend shattered by the official journal of the Federation.

What resulted? American musicians failed to get quite what they wanted. But they did induce all recording companies to pay a royalty to their Federation, on every record sold, to compensate for the unemployment caused by use of recorded music for public entertainment. And the resulting funds were allocated to projects providing work for musicians and music for the community.

This was too good to last; and intelligent observers—including recording companies on both sides of the Atlantic—could see, and prepare for, another storm. Following the Lea Act, directed particularly against the American musicians' federation, came further repressive anti-union legislation—the Taft-Hartley Act—that prevented a continuance of the royalty the recording companies had agreed to pay. What has happened to American musicians should be borne in mind when we are advised by people who should know better to take no interest in politics.

So, kicked back viciously by their Government to where they started, American musicians must strike again! Who has put the clock back?

WHAT has this to do with us? Make no mistake—the same situation can arise in Britain. Only two things prevent it at

present. First, the agreement of recording companies with our Union. Secondly, the economic position, which is retarding development of the juke-box racket. But we are in danger of going the American way.

Musicians in all countries are lavishing their skill on recording and radio with suicidal generosity. They risk creating the position when, in a contracted profession, one or two thousand instrumentalists could provide all the music to meet the world's needs—for there is a generation arising to which music means only what issues from the loudspeaker. Unless the musician everywhere learns, as the American has, that there is no percentage in creating cheap competition for himself, he might as well jump on his fiddle and try driving a bus.

You now have the background against which all issues in the American recording strike should be judged. One issue that may face British bandleaders and musicians is whether they should take advantage of the opportunity to place their records on the American market. A British daily newspaper has already stated that American record companies were talking of making recordings in Britain and "bootlegging" them into the U.S. market. Recording companies could not be blamed for taking advantage of any opportunity; but musicians, who get only a third of the American fee for a record session, may feel they would prefer to get their records into the States on merit rather than in the absence of any competition.

SO far, no decisions have been made here. But some things that will have to be taken into account are clear. Musicians of the U.S.A. are the first to defend the profession throughout the world against the threat of virtual extinction—a threat from which we are at present shielded. Recording bands over there will be fighting against the most vicious class legislation and the continued piracy and plunder of their skill—fighting to raise fellow instrumentalists out of the gutter. During the last strike, British bands ceased recording too, until guarantees were given that records would not be marketed in America. What will they do this time?

If British recordings are sold in the U.S.A. during the strike, they may well chase the strikers back to the studios—and narrow the market for Britain again almost immediately. But the damage may have been done. The American musician may be in subjection for ever. The recording fee here is thirty silver florins!

Any records sent across the Atlantic during the coming struggle will be—intentionally or unintentionally—scarce records. Who wants to make them?

BOOKSHELF

"Jazz in Perspective," by Iain Lang. Hutchinson and Co., Ltd., 7s. 6d.

FOR three half-crowns, the ordinary reader and student alike can buy Iain Lang's mature reflections on jazz history, secure in the knowledge that their interest will be aroused and their intelligence not insulted. Lang writes well, thinks clearly, keeps tongue near cheek in the presentation of fact and fable relating to the early days of the music. But his comments on the men who played, their motives, and his placing of the various alleged jazz forms in proper perspective, all reveal a shrewd observer and experienced listener.

When Lang's first "Background of the Blues" essay appeared in 1940, it made an immediate and favourable impression, reinforced when the expanded work was published two years later by the Workers' Music Association. Lang once said: "I have never flattered myself that The Background was the last word on the subject. It isn't even my last word." This new book, in which the original

material has been rewritten and amplified and the author allowed to enlarge his scope considerably, probably does represent Lang's summing-up of a subject which has appealed to him since 1920.

In the original essay, it was Lang's successful attempt to relate jazz to its social background which earned him the admiration of a public which extended far beyond these shores. In "Jazz in Perspective" he again examines the music in the light of the people who created it, and the environment in which it was fostered. His chapters on "Blues," "Chicago," "The Playing Fool" and "Harlem" make highly entertaining reading; his boogie-woogie piece, though short, is meaty and effective. M. J.

Personal Points:

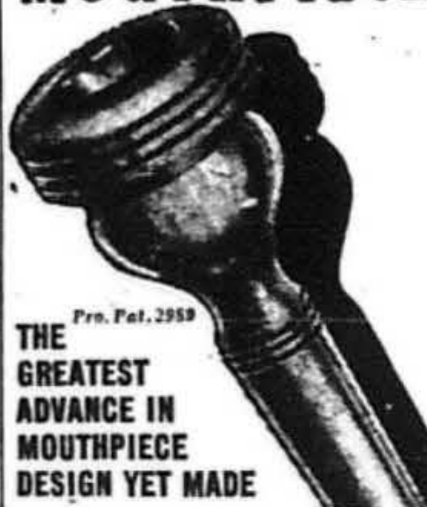
HAMISH MENZIES

Born in MacKay, Australia, on July 22, 1920, Hamish Menzies (pronounced Men-gies) came to Britain at the age of two. At three, he commenced studies at the piano, and continued until he was sixteen. A year later, after an offer to join Teddy Joyce on his South African tour, he decided to get a job on one of the boats sailing between this country and the U.S. He worked on the Anchor Line for two years. After this, he went to Knocke, Belgium, and worked in cabaret at the Casino until war broke out. He joined the Army, and served for six years, reaching the rank of captain. A spell at the Orchid Room followed his demob, and after numerous appearances in cabaret and before the fans at Ted Heath's Palladium Swing Sessions, he was featured at Churchills Club. He left active band work when heavy film duties proved too much, and he has just completed his third film. He continues his cabaret work until he sails for New York on November 17 to star in the Broadway production of "Ever Since Paradise."

Favourite Musicians: Nat "King" Cole, Fats Waller
Favourite Bands: King Cole Trio, Boyd Raeburn.
Favourite Records: "I'm in the Mood for Love," by King Cole Trio; "I Repent," by Fats Waller.
Favourite Composers: J. S. Bach and Chopin.
Favourite Arrangers: Norman Stenfalt and Alan Bristow.
Favourite Food: Chateau Briand au Champignons.
Hobby: Water-colour painting.
Ambition: To be an engine driver.



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GRAPPELLE-REINHARDT FRENCH HOT CLUB LINK-UP

FOR THE FIRST TIME IN EIGHT YEARS DJANGO REINHARDT AND STEPHANE GRAPPELLE ARE TO PLAY TOGETHER IN THE HOT CLUB DE PARIS'S ORIGINAL QUINTET. THE QUINTET COMPRISES THREE GUITARS, INCLUDING REINHARDT SOLO, BASS, AND A VIOLIN.

Charles Delaunay fixed up the concert during a recent visit to Paris by Grappelle. The concert, which will be given on November 16, will include many pre-war favourites which the quintet used to play, such as "Dinah," "Swing '39," and "Minor Swing." The second half of the programme will include a series of new compositions by Reinhardt (writes Henry Kahn, our Paris correspondent).

The Hot Club has organised two other concerts. The second will feature Aimé Barelli. This concert will be filled with jazz classics, including "The St. Louis Blues" and "Some of These Days." The final concert will be for amateur bands. This is generally a great occasion for bandleaders looking out for new talent.

UNEMPLOYMENT
The band position in Paris has become desperate during the past few weeks and 70 per cent. of France's musicians are unemployed. This is due to extra taxes on night clubs, as a result of which proprietors are engaging small, second-class combinations in order to economise.

In order to help French musicians live, the Hot Club has organised a series of provincial concerts, but these help no more than a handful of France's instrumentalists. The Hot Club itself is also going through a serious crisis. Personal differences have arisen between the secretary, Charles Delaunay, and the club's president, Hugues Panassié. At a dramatic meeting the two parted company.

Delaunay remains director of the Hot Club de Paris, and has started his own Federation of Hot Clubs de France; Panassié remains president of the original Hot Club de France. The Federation controls the greatest number of individual members, but Panassié's Hot Club has most clubs.

The crisis will shortly work itself out, however, and Hot Club circles expect the Federation to rise in importance as the original Hot Club diminishes. The reason for this is that Panassié lives in the South, while the musical hub must remain in Paris. Both the original Hot Club and the Federation still occupy the same offices.

PAUL CARPENTER IN NEW FILM

PAUL CARPENTER, vocal and compère spark-plug of Ted Heath's power-house unit, once again hits the headlines with the news that he has been picked for a big part in a forthcoming British National film.

Paul will portray the role of Windy Nikolls, right-hand man of Silm Callaghan (Michael Rennie), centre character of Peter Cheyney's thriller, "Uneasy Terms." Adapted from the book, the film is tentatively titled "Uneasy Money," and shooting commences at Elstree on Monday next (17th).

While sure to applaud this recognition of their idol's natural acting talent and good looks, the bobby-soxers need have no fear that the filming will sabotage Paul's appearances with Ted Heath.

Film executives thoughtfully obtained a list of Ted's bookings, so that they could arrange their production schedule accordingly.

Regular filmgoers will recall that Paul previously appeared on the screen when he played a small rôle as a flying officer in "School for Secrets."

RICHARDS GETS A LINE.—Making plans for a really big job which is coming his way shortly, young drum star Bobby Richards is now on the telephone, his number being Balham 2013.

Drummers!
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GEORGE BIRCH LEAVES STARDUSTERS

SURPRISE news from the "Stardusters" is that saxist-leader George Birch, who was one of the "originals" of this progressive and co-operative outfit, has left the band.

Tenorist George's main reason for making the move is that the position of leader gives him insufficient chance to concentrate on playing and studying his instrument. George will remain in Town free-lancing for the moment. His phone number is Chiswick 3848.

Reshuffle in the Stardusters as a result of George Birch's departure steps up saxist Andy Wilson to the position of leader, whilst Andy's chair as second altoist is being taken by Bill Su'ett, who was recently demobilised from the Army.

A further Stardusters change is in the vocal department. Glamorous Maureen Melver departs for the States very shortly to join her husband, trumpeter Len Whiteley, over there. Her place has been taken by Jean Barrie, who, until quite recently, was with Ronnie Munro and his Orchestra.

Currently, for three weeks, at the Seaburn Hall, Sunderland, the Stardusters have a busy period of single dates for next month.

One other addition to the ranks—Mrs. Bert Jones presented her husband with a daughter on November 2. Congratulations all round!

Lynne Shaw in Hospital

THE MELODY MAKER is sorry to learn that Lynne Shaw, glamorous vocaliste who airs with Cricklewood maestro Jan Wildeman, is ill with pleurisy. Lynne, who collapsed last Saturday (8th), was seen by her doctor and immediately transferred to hospital.

Visited there by Jan Wildeman, she reported feeling much better, but expressed a wish to hear from her many friends in the profession. The address is Prince of Wales Hospital (Victoria Ward), Tottenham, London, N. We join Lynne's many admirers in wishing her speedily well again.

STAR "BAND WAGGONERS"

ASKED to get together his well-remembered "Band Waggoners," for the special broadcast of "Band Wagon" being given to-day (Thursday, 13th) as part of the B.B.C. Jubilee celebrations, Phil Cardew has worked on the project with such a will that listeners to-night (10.15-11 p.m.) will hear a star-studded band.

By special arrangement, a number of the famous Squadronaires boys who were original "Band Waggoners," will be playing, including Jock Cummings (drums); Eric Brezce (trombone); Andy McDevitt (tenor, clarinet); and Archie Craig (trumpet). Other members of the band will be Harry Hayes (alto); Aubrey Frank (tenor); Bill Lewington (baritone); Billy Smith (trumpet); George Hurley (violin) and Dick Ball—who comes out of retirement specially to do the job—(bass). Piano "original" Billy Mann being on holiday this week, his place is being taken by expert ivories man, Steve Race.

The famous Miff Ferric "Jakkawz," will also be heard, as announced in the "M.M." last week.

New Orleans in Town

NEW ORLEANS-style music will, during the next few days, be striking the ears of vastly differing audiences. Tomorrow (14th), John Halm leads his Jelly-Roll Kings at the reopening of the Catford Rhythm Club, then plays for a dance at the York Hall, Bethnal Green, the following night, and on November 20 appears at the Liberal Party's "Royal Wedding" dance at Kensington Town Hall.

Also at the Catford reopening will be the Original London Blue Blowers, the Catford Jazz Group, plus various recitalists. The new venue is at the Fellowship Inn, Bellingham, S.E.6.

At York Hall, Benny Gold and his Band will also be playing; and John Halm shares the "Royal Wedding" stand at Kensington with Wally West and his Sextet.

PLEASE BE PATIENT!

ONCE again we have to apologise to the many who are still waiting for the diplomas won by them at this season's contests.

Some idea of the position we are in will be appreciated, however, when it is realised that 81 contests have been held this year, at each contest an average of 25 diplomas is awarded, and that in consequence over 2,000 diplomas have to be filled in, signed by the judges, packed and dispatched.

We are proceeding with this task, and the diplomas are now being despatched as rapidly as a depleted staff can possibly cope with them. Outstanding medals also are expected shortly from the silversmith's and these, too, will be sent off as soon as they become available.



THE "M.M." PHOTOGRAPHER AT THE NO. 1 RHYTHM CLUB.—Two more pictures of Sunday's inaugural meeting of the No. 1 Rhythm Club, reported on page 6. (Left): The resident jam band in action. (Below): Luther Henderson takes a bow after his piano-solos, while mighty saxist Derek Neville applauds enthusiastically.

ACCORDIONISTS HAVE A DAY OUT IN LONDON

CONTINENTAL accordionists gave the British accordion movement a distinct shot in the arm at the British Association of Accordionists' first post-war International Festival held on Saturday last at the Central Hall, Westminster, London.

The first impact of specialists like Gorni Kramer and Wolmer, also guest-starring at this festa, was followed up by an even more outstanding musical phenomenon in the person of 18½-years-old Maurice Wittent, of France, who stole the show with his fantastic technique and mature interpretations.

With Gorni Kramer and Wolmer supported by rhythm stalwarts Malcolm Mitchell (guitar) and Joe Nussbaum (bass), there was a large percentage of modern-style enthusiasts at the evening Festival Concert, including "Accordion Club" celebrities Tito Burns and Charles Chilton.

SOLO CHAMPION
Prominent in the evening entertainment was the Adrian Dante Accordion Quartet, featuring Adrian Dante, Frank Cava, Don Destefano and 1939 accordion champion Sonnie Drinkwater, with Wally Ashworth on bass.

Co-organiser with Dante of the Festival, Desmond A. Hart, completed throughout with genial effect. Prior to the Festival Concert held in the evening, the last stages of the British Solo Accordion Championship were held in the afternoon, and the new champion is none other than Frank Clark of Blackburn, winner of the last Festival to be held, in 1941, before war closed down the activities of the event.

He defended his title against regional representatives from all over the British Isles, and will represent Great Britain in the European Championships to be held at Lausanne.

Awards were presented by visiting Continental celebrities, M. Max Franey (president, International Association of Accordionists) and M. Charles Demaele (representative, Low Countries I.A.A.).

Scunthorpe Shear

GUITARIST Ernie Shear, who finishes up with Maurice Winnick at Ciro's Club this Saturday (15th), takes his own quartet up to the Bluebell Hotel, Scunthorpe, the following Monday, for a week's resident engagement.

With Ernie Shear are well-known West Enders Al Belson (bass); and Stan Foster (piano). Vocalist for the date is talented Shirley Gray.

At the Bluebell this current week he came out of the Forces, gets just the right atmosphere for it by joining Felix King at the Nightingale, where he started work last week.

"BACKROOM BOY OF RUMBA"

WEST END trumpet ace Paddy Harlow, late of many famous dance bands, and during the war first trumpet with the London Fire Force Dance Orchestra, has come to the fore recently in an entirely new rôle.

At least it would be more accurate to say two new rôles, since Paddy has not only become "Santos Salvado," leader of a very busy and authentic rumba outfit, but he has also opened up in business on his own account as a supplier of the rare and much sought after rumba instruments and drums.

Having been collecting them for years from all over the world, Paddy now has a formidable assortment of the various drums, tom-toms, bongoes, maracas, claves and the dozen and one curious instruments dear to the rumba musician's heart.

In addition to supplying them, he undertakes to repair, or improve, or otherwise service these instruments. Paddy's new business premises are situated at 13, Newburgh Street, Regent Street, London, W.

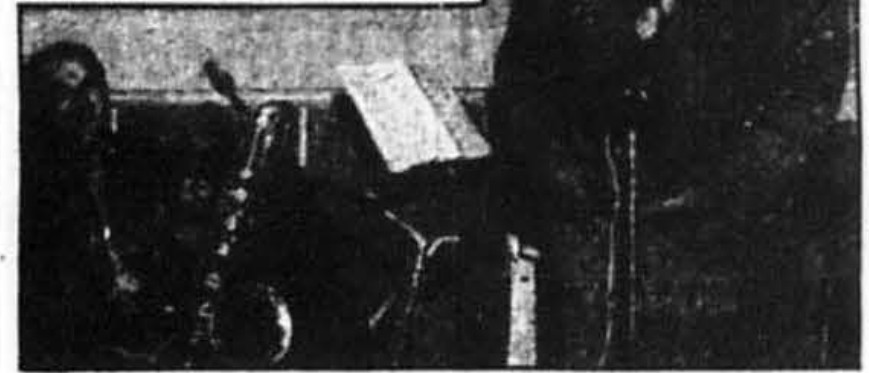
When, at the end of the day, he puts away his collection of tools, paint brushes, etc., and ceases to be "the backroom boy of rumba," Paddy is so busy with his connection of high-class gig work that, more often than not, he does his own rumba costume and sallies forth with his own outfit to play a "one-nighter."

LENA HORNE

(continued from page one)

of Ted Heath's fine orchestra. Highlights were the Bob Farnon arrangement of "Donkey Serenade," Kenny Baker's rhapsodic trumpet playing in "Sorrento," the Paul Carpenter-Jack Parnell "hill-billy" duet in "Feudin' and Fightin'," and the rhythmic treatment of "Pagan Love Song"—a showpiece for drum-wizard Jack.

The bill contained one other "knock-out" feature—the hilarious comedy duo, George and Bert Bernard. These Americans cruelly lampooned the Andrews Sisters, Carmen Miranda and Betty Hutton in a series of side-splitting mimes to recordings by the artists in question.



NEWS IN BRIEF

PARKER LEAVES ROCKETS.—Jack Parker, trumpeter son of well-known London brass teacher and dealer, Phil Parker, has left the Blue Rockets and on Monday (10th), joined Maurice Iliffe, at Greyfriars Hall, Nottingham. Among his hundreds of successful pupils, Phil Parker is proud to number semi-pro Ken Sommerville, of the Jive "Bombers."

LOU MURRAY VERY ILL.—The many friends of familiar Archer Street character, drummer Lou Murray, will be sorry to hear that he is lying very ill in Ward D 2, at Dulwich Hospital, London, S.E.22. Lou would be delighted to receive letters.

JEPSON JOINS KING.—Noted ex-Savoy trumpeter Teddy (Fred) Jepson, who has made a feature of the intimate muted style of playing since he came out of the Forces, gets just the right atmosphere for it by joining Felix King at the Nightingale, where he started work last week.

NEW SWING QUARTET

MEMBERS of the Southall Rhythm Club can be assured of a special musical treat on Sunday next (16th), when a talented swing quartet makes its appearance at the Municipal Hall.

The group comprises Johnny Van Derrick (electric violin) leading Martin Slavin (piano), Bernie Taylor (guitar) and Phil Russell (bass). The presentation will be made by versatile compère and vocal impressionist Tony Payne.

QUAGS GUITAR CHANGE.—Owing to his many other commitments, busy guitarist Bert Weedon, has left the Arnold Bailey Quartet, at Quagline's. Peter Sloan has taken his place. Bert has two more broadcasts with Domra specialist, Andy Wolzowaky, on November 14 and 24, from 10.30 to 11 a.m. (Light).

BELLS RING FOR RINGROSE.—Best wishes to Roy Ringrose, 2nd altoist with Les Ayling, and formerly a member of the George Evans Orchestra, who married Miss Betty Rush in London on November 1.

NOEL JOINS SUN.—Tim Pan Alley personality Noel Rogers, who was with Lawrence Wright before the war and since his demob has been with New World, and also managing band-leader Ray Martin, has now joined the Sun Music Co., where he will be working with Johnny Johnson.

O.K. FOR SOUND.—Now comfortably settled in their new office and studios at the Besant Hall, Rodmarton Mews, Blandford Street, Baker Street, W.1, the Star Sound Studios, under energetic chief, Derek Paraday, are all set for every type of recording. The new studios, which are in regular use for broadcasts, have accommodation for an audience of 400. All inquiries for disc, film broadcast or private recordings should continue to be made to Langham 2201 or Welbeck 6566 by day; or Welbeck 8880 by night.

BOOTHROYD STOPS IN TOWN.—After three years spent with Eric Winstone, noted trombonist Dick Boothroyd has decided to give up touring and remain in Town. Accordingly, he has left Eric and is to be found at Walton-on-Thames 2712.

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