

Melody Maker

INCORPORATING "RHYTHM"

M.U. BARS DON REDMAN FROM WORKING HERE

Projected November British Visit After Continental Tour Is Vetoed By M.U. Through Non-Reciprocal Attitude of A.F.M.

DON REDMAN WILL NOT BE ALLOWED TO WORK IN THIS COUNTRY! WITH THE JACK HYLTON OFFICE BUSILY BOOKING-UP CONCERTS IN LONDON AND THE PROVINCES FOR THIS GREAT BAND, AND WITH PREMATURE ANNOUNCEMENTS SUGGESTING THAT THE BAND IS DUE TO ARRIVE IN ENGLAND ON NOVEMBER 20, THE MUSICIANS' UNION HAS PUT THE BAR UP AGAINST AN AMERICAN BAND WORKING HERE WHILE THERE IS NO RECIPROCAL AGREEMENT BETWEEN THE TWO COUNTRIES.

Don Redman, famed coloured saxophonist, arranger and jazz-pioneer, is at present playing in Switzerland, following a tour through Belgium and previously through Denmark. Next Monday the band entertains U.S. troops in Germany for ten days, and returns to Brussels on November 17 for further concerts and a recording date.

The Jack Hylton office had then made arrangements to bring Redman here for a series of concerts and, in the ordinary way, permission was requested from the Musicians' Union.

This has been refused.

WORKING PERMITS

Mr. F. H. Dambman, general secretary of the Musicians' Union, told the MELODY MAKER—

"We have informed the Jack Hylton office that, as far as we are concerned, we do not approve of Don Redman and his Orchestra working in this country while British bands are refused entry into America by the American Federation of Musicians.

"We have also laid information with the Ministry of Labour and National Service, requesting that department not to grant Don Redman and his musicians permits to work here.

"This move on our part all ties up with a long-standing and clearly-defined aspect of Musicians' Union policy. The M.U. Executive Committee, in view of the endeavours of certain parties to bring foreign bands into this country, decided that it was willing to enter into agreements with the Musicians' Unions of other countries for the reciprocal interchange of bands.

"One of the conditions laid down was that before any agreement reached between the Unions of the two countries become operative, such agreements should be approved by the Home Office and the Ministry of Labour in London, and also by the similar departments in the other country involved.

"ONE-WAY CHANNEL"

"On April 29 of this year I wrote to the president of the American Federation of Musicians along these lines, asking for their observations on this proposal. I received no reply, and on July 4 I wrote again, enclosing a copy of my former letter.

"I then received a cablegram dated July 25, stating that the matter would be placed before Mr. Petrillo on his return from holiday at the end of August. It is now the end of October and I have received no further word at all from America.

"Until these agreements are reached between the Unions of the countries involved, our policy must be to oppose the entry of foreign bands into this country. In the case of certain Continental countries, our relations are excellent and negotiations are proceeding satisfactorily.

"But in the case of America, the position at the moment is very clear. No British bands may work

in America, but we are asked to approve the fact that any American bands can work in Britain. We are sorry to have to make an example of Mr. Redman, but we cannot agree to a one-way channel across the Atlantic when the livelihood of British musicians is involved."

HARRY ROY'S DRUM-CHANGE

DUE to the enormous strain of touring, which has lately meant doubling theatres and the Astor Club, Basil Kirchin, 17-year-old fireworks drummer with Harry Roy, has been ordered to lessen his pace after his present week at the Hackney Empire, to avert the onslaught of a complete breakdown.

As it so happens, Harry terminates his Variety tour on Saturday, and although this would mean no more theatre work for the moment, it still entails being up half the night playing at the Astor, which Basil has been told by his doctor it would be foolish to do.

Consequently, Basil leaves Harry Roy at the week-end to take a short holiday and some hospital advice, afterwards taking over drums with his father, Ivor Kirchin, at the Lyceum, where his hours will be more conducive to taking things easily.

His departure creates an opening for a relatively unknown drummer, whose reputation should shoot up with Harry Roy as Basil Kirchin's did. The newcomer is Don Kellett, who, since leaving the Navy, has been spending the summer with trumpeter Ken Grief and his Band down in Cornwall.

Asked why he would not continue his Variety tour, having played only the chief towns and cities, Harry told the MELODY MAKER: "I'm tired out and so are my boys—we all need a rest after doing our strenuous show twice a night for four months. We'll be concentrating on the Astor and our new Decca records, finding some time for golf, until I go out on tour again next April."

Chapman Adds At Dorchester

AUGMENTING his band at the Dorchester now that it is back in the Restaurant after spending the war years in the smaller "Gold Room," guitar-leader Wally Chapman has increased his six-piece line-up by the addition of two saxes and Novachord.

Coming in on alto is Norman Barker, while on tenor, Wally has fixed Len Conley, both of whom double on clarinet and violin. Tommy Dummer returns on Novachord after a short time elsewhere. All three start on Monday next (November 4).

Moss Kaye Joins Stanley Black

STAR tenor saxman Mossy Kaye, who left Geraldo a few weeks ago, will shortly be joining Stanley Black and his BBC Dance Orchestra.

In this sphere, not only Mossy's abilities at jive, but his all round excellence as an orchestral man, and particularly his mastery of the oboe, will make him exceptionally useful.

This important commitment will, unfortunately, make it impossible for Mossy to feature with Hamish Menzies at the Sunday night "Rose Room" Club as had been intended.

PARRY'S NEW MEN

HARRY PARRY, currently leading his own Sextet with great success at the Piccadilly Potomac Restaurant, this week changes his complete rhythm section.

Newcomers will be young percussionist Dennis Neal, who has just left Freddy Bretherton's pit orchestra at His Majesty's Theatre; ex-Edmundo Ros bassist "Hank" Hobson; and Dennis Wilson, pianist, who is lately out of the Forces.

These boys replace Irving Tidswell, Hughie Waite and Leo Ward.

BACK in Town last Monday (28th) after ten weeks of hectic troop concerts on the Continent, leader-vibraphonist-compère Barry Wicks is already planning the formation of a very novel Variety act with himself, bassist-funnyman Russ ("Colonel Blimp") Allen, and well-known pianist Jimmy Henney.

DJANGO HERE: OFF TO U.S. TO PLAY WITH ELLINGTON..

HABITUES of London's Caribbean Club had the treat of their lives when, on Thursday last (24th), there appeared on the stand no less a personality than the great Gallic guitarist Django Reinhardt.

Only two hours previously, Django had arrived in this country from his native France, en route for America, where, as announced exclusively in the MELODY MAKER (September 28), he is to join the famous Duke Ellington Orchestra for a tour of the major American cities.

Django himself, interviewed by a MELODY MAKER reporter, said that he intends staying in the U.S.A. for three years, and also hopes to clinch movie contracts with two well-known film companies.

At the Caribbean Club, where we were fortunate enough to hear him playing on Frank Deniz' electric plectrum guitar, and accompanied by pianist Dick Katz and bassist Coleridge Goode, he jammed some out-of-this-world choruses in his usual phenomenal manner.

Django left London by Yankee Clipper on Monday (28th), and will appear with the Duke in New York, San Francisco, Philadelphia and Los Angeles, while included in the itinerary are two Carnegie Hall Concerts.

... AND ELLINGTON PLAYS WITH DJANGO

EX-HARRY ROY drummer-vocal celebrity Ray Ellington thought all his lucky breaks were coming at once last Saturday (26th) when, leading his band at the "Bag O' Nails" niterie, Kingly Street, W., and reflecting what an extremely "jivey" line-up he has down there, he suddenly found his outfit temporarily hotted up still more by no less celebrated a duo than French guitarist Django Reinhardt plus his old Hot Club de France crony Stephane Grappelly.

As goes without saying, a memorable session went on well into the small hours of Sunday morning.

Reinhardt was particularly loud in his praise of Ray Ellington's guitarist, Pete Chilver.

Altogether, it is a terrific line-up, in a jive sense, which Ray is leading at the redecorated "Bag," including tenor stylist Reg Dare; ex-Harry Parry piano star Tommy Pollard; Pete Chilver (guitars); and Len Harrison (bass).

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Ole Man Rivers Back to Joe Loss

ORIGINALLY joining the Joe Loss organisation in early 1941, vocalist Don Rivers was approaching terrific heights of popularity with the great Loss public when, in July, 1942, his career received an abrupt jolt, due to his being called into the R.A.M.C. for war service.

Demobbed in August last, since which time he has been enjoying a well-earned demob leave, Don now rejoins the band, further to augment its formidable array of vocal talent, which includes dynamic Elizabeth Batey and the constantly improving Howard Jones, who must now be reckoned one of the country's outstanding ballad-type vocalists.

In 1944 Don transferred from the "Medics" to a "Stars in Battledress" unit, and for a year toured extensively in the British Isles, including the Shetlands, Orkneys, and other outlandish spots, until the unit was posted overseas to entertain the troops in Italy and Sicily for a further year.

Don's first session with the Loss band since his return took the form of a recording date for HMV, when the band waxed the new waltz, "A Night In Old Seville."

He returned to the air-waves on Friday last (25th), and will make his public debut with the band—for the second time—on Monday next (4th) at the Hammersmith Palais.

The chief reason for the reintroduction of Don Rivers to the Joe Loss Band is that featured vocalist Pat McCormac has now reached a stage of popularity with the public where he feels that the time has arrived for him to launch out in his own right, and he is consequently leaving the band. Best of luck, Pat!

SWING STARS FOR SOUTHAMPTON

BOB and Monty Feldman are taking swing into the provinces on November 17, when they are presenting the first big name jam session in Southampton. This will take place at the Guildhall, starting at 2.30 p.m.

The list of stars who are booked to appear include Hamish Menzies (the British Fats Waller); George Fierstone and Carlo Krahmer (drums); Jock Bain and Don Macaffer (trombones); Arthur Mouncey and Leo Wright (trumpets); Kathleen Stobart and Jimmy Skidmore (tenors); Art Thompson (piano); Derek Hawkins and Ronnie Chamberlain (altos); and Johnny Dankworth (clarinet). The whole show will be compered by Jack Marshall.

Tickets for this mammoth afternoon of five cost 7s. 6d., 5s. 6d., and 3s. 6d., from the Whitworth Piano and Concert Agency, 72, Bedford place, Southampton. Applications should include stamped, addressed envelopes. Tickets—subject to there being any left—will also be on sale at the Guildhall on the day of the performance.

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ALL ROADS LEAD TO BLACKPOOL FOR SUNDAY'S GREAT "ALL-BRITAIN"

ALL ARRANGEMENTS ARE NOW COMPLETED FOR THIS SUNDAY'S GREAT "ALL-BRITAIN" FINAL CHAMPIONSHIP AND SWING AND DANCE MUSIC FESTIVAL AT THE EMPRESS BALLROOM, WINTER GARDENS, BLACKPOOL, WITH THE GEORGE EVANS ORCHESTRA (DIRECTED BY LES EVANS) AND TEDDY FOSTER AND HIS BAND AMONG THE FEATURE ATTRACTIONS.

With the exception of the All-Scotland Dance Orchestra, who, due to unavoidable causes, are unable to be present, all the bands which have qualified for the "All-Britain" Final have intimated their intention of being present to fight for the "All-Britain" title.

ORDER OF DRAW

The result of the draw for order of playing, undertaken in these offices, is as follows:—

1. Walter Hodgkinson and the Dominoes, of Crewe.—Winners of the 1945 Mid-Britain (Western Section) Area Final at Stoke-on-Trent.

2. Jack Southern and his Band, of Warwick.—Winners of 1946 Mid-Britain (Eastern Section) Area Final at Leicester.

3. Band "A" of the two which will qualify at the morning Area Finals Runners-up Heat.

4. Etch and his Quads, of Stockport (Cheshire).—Winners of the 1946 North Britain (Western Section) Area Final at Manchester.

5. Johnnie Stiles and his Band, of Swindon.—Winners of the 1946 South Britain (Western Section) Area Final at Bath.

6. The Jive Bombers, of Ilford (Essex).—Winners of the 1946 South Britain (Eastern Section) Area Final at London.

7. Band "B" of the two which will qualify at the morning Area Finals Runners-up Heat.

8. The Scott Henderson Quintette, of Glasgow.—Winners of the 1946 West of Scotland Championship, at Falkirk.

9. Fred Hedley and his Band, of London.—Winners of the 1946 London Area Final at London.

10. Aubrey Hirst and his Westbourne Players, of Huddersfield.—Winners of the 1946 North Britain (Eastern Section) Area Final at Leeds.

11. Walter Hodgkinson and the Dominoes. (Repeat appearance allowed the band drawn to open the contest. The band will be judged on the better of its two performances.)

Normally, the Eltham Studio Band, of Orpington (Kent), would have had, as last year's "All-Britain" winners, the right to be seeded to this year's Final. But in the meanwhile its personnel has been so changed as to be unidentifiable with that which won the cup last year. Consequently, it is ineligible to defend the title.

The thoughts of all present will go out to the band's leader, Billy Weeden, with the hope that he and his new band will be seen again in contests next year.

"ALL-BRITAIN" JUDGES

The responsible task of judging the "All-Britain" Final will be undertaken by Jock Bain (trombone of the Gerald Orchestra), Les Evans (leader of the George Evans Orchestra), Alfie Noakes (lead trumpet of Gerald's Orchestra), E. O. Pogson (who no

more needs a description here than we can give it in the space at our disposal), and Richard Valery (M.D. of the BBC's Northern Concert Orchestra), under the presidency of the Editor of the MELODY MAKER, Ray Sonin.

COMPERE

The "M.M." is proud to announce that it has been able to obtain the services, as compere for the contest, of the renowned broadcasting celebrity David Miller.

David is now heard on the air regularly in, among other BBC features, the Gerald Orchestra broadcasts.

His long association with dance bands and enlightened understanding of dance music, coupled with his unique personality, make him the ideal personage to undertake once again (he did it also at Manchester in 1944) the skilled job of presiding at the great "All-Britain" Final.

TIMETABLE

The afternoon Festival will commence with the "All-Britain" Championship punctually at 2 p.m., with the Teddy Foster Band due on (after a ten-minute interval) at approximately 5.15 p.m., the announcement of the results and presentation of the prizes at 5.45 p.m., and the George Evans Orchestra at 6 p.m. to conclude the Festival, which is due to end at 6.30 p.m.

Ticket-holders are warned to be in their seats punctually by 2 o'clock, as admittance to the reserved seats will not be permitted during the performance of any of the competing bands.

INSTRUMENTS EXHIBITION

But one of the features of the Festival will commence long before the afternoon programme is due to start.

At 11 o'clock in the morning will be opened, in the Indian Lounge of the Winter Gardens, the Exhibition of Musical Instruments and Accessories by famous London and provincial firms.

Among those exhibiting are Harry Hayes and Straten Musical Instruments, producers of hand-made guitars.

As stated last week, Harry Hayes will have with him, demonstrating on his stand, the George Shearing Quartet, and we are now advised that the Straten firm will have demonstrating for them none other than the guitar-virtuoso Joe Deniz.

All tickets to the afternoon Festival include free admission to the Instruments Exhibition.

PROGRAMMES

Not the least extraordinary or attractive feature of the Festival will be the programmes.

Although they will be sold at the purely nominal price of 1s. each, they will be in the form of a handsome booklet of no less than 88 pages.

In addition to the 48 pages of advertisements which alone provide a "Who's Who" in the world of British Instrument dealers and music publishers, there are 40 pages of editorial matter.

For those who cannot (as well as those who will) be present on this great afternoon the programme will be a memento of a terrific occasion which will be cherished for years, and arrangements have been made to let those who cannot be present have a copy by post.

The supply will not be inexhaustible, so you should send in your orders now with remittance for 1s. 2d. (to include postage) to the Organiser, Lewis Buckley, 28, Carr Lane, Birkdale, Southport, Lancs.

GRAMOPHONE RECORDS

For both those who will and those who cannot be present there will be yet another souvenir of the "All-Britain" Final Championship.

Walter Moody, of EMI, has arranged to record the winning and second bands.

Each band will have to itself a 10-in. disc on which it will record the foxtrot and quickstep it will play as two of its three test pieces, and the records will be issued in the Regal-Zonophone supplement due for release on December 1 next.

TICKETS

All numbered and reserved seats are sold. But a number of the unnumbered and unreserved seats at 3s. 6d. have been retained for sale at the doors on the day and some standing room at the same price will also be available.

Ros Needs Men: Signs Girl

FOR no less than the sixth time over a very short period, we have to report that an enforced change is to take place in the Edmundo Ros Rumba outfit—and in each case the reason is the simple yet amazing one that the musician leaving is doing so in order to go into business on his own account.

The latest to so do is guitarist Eddie Conn, who plans to open a retail gown business.

Edmundo is requiring an immediate replacement for Eddie, and is also in need of a bass player. Prospective applicants should write to Edmundo at the Bagatelle Restaurant, Stratton Street, W.

An addition to the band recently is vocaliste Shirley Marron—a tall, dark, 18-year-old Wembley girl, who, once a secretary, has been training under Maestro Mario.

It is with an almost monotonous regularity that pupils of this talented teacher hit the "big-time." Enrico Nobell, new singing star with Sidney Lipton, is another Mario protégé.

GRIEFF FOR MUSWELL HILL

KEN GRIEFF and his Sextette, recently back from a successful summer season at Truro, Cornwall, step into a job ideally suited to the combination when Ken takes his outfit to the Muswell Hill Palais, where he has just signed a six months' contract, and follows in Oscar Rabin and his Band next Monday (4th).

This date will, however, mean altering the set-up of the combination, which becomes an octette.

With Ken Grieff leading, playing trumpet and trombone, remaining "original" members of the band are that fine alto and baritone saxist and arranger, Derek (Trevarten) Neville, and versatile pianist-accordionist Monty Warlock. Newcomers to the outfit are Bill Luck (alto and baritone saxes, violin and piano); Ted White (late Billy Ternent) (tenor sax and clarinet); Basil Towell (tenor and clarinet); Hugh Waite (late Harry Parry) (bass); and Bill Mills (who served in the RAF with Derek Neville) (drums). (Don Kellett, drummer with the Grieff Band at Truro, has joined Harry Roy, and Art Learner, the band's ex-bassist, has gone to Oscar Rabin.)

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We asked Poll-Winning Guitarist IVOR MAIRANTS to tell us which tip had most influenced his career.

Here is his answer:

Beware of Rinklechunkling!

To be asked, after nearly eighteen years as a professional musician, to state the hint that helped me most is to assume that one hint can be of such importance as to overshadow every other piece of advice I have ever been given.

Study and practice, watching and listening to other musicians, as well as discussions with them, are all necessary stepping-stones to one who aspires to become a musician of good taste and expert knowledge of his instrument.

Nevertheless, one such word of advice does stick in my memory. It happened in the days when the tenor banjo and not the guitar formed part of the rhythm section in a dance band, and I was asked to give an audition for Al Starita's Band at the Piccadilly Hotel to replace Len Fillis, who was leaving.

It also happened that I had recently won a MELODY MAKER award as best banjoist—possibly (to my mind) through taking a stop chorus consisting of syncopated or trick rhythms.

Came the great moment when, with a lot of confidence and a little apprehension, I sat on the chair of the exalted Len Fillis to play in what was then one of Britain's most outstanding bands.

Naturally, an enthusiast had to show his paces, and whenever I saw the opportunity I would nip in with a few fancy rhythms. Sidney Bright, the pianist of the band, always at

great pains to make a newcomer feel at ease, whispered over to me: "Play four in a bar." And this gave me a jolt.

Here was I, giving of my best, as I had seen Mike Pingatore perform with Paul Whiteman, and I was told to play four in a bar!

This must be a trick to hold me back and keep me out! I resisted this good advice, and performed the trick myself that kept me out.

THE next link in this chain was forged when I heard a record of the Denza Dance Band, the star American group then on Columbia records—and lo and behold! the guitar player, who was either Eddie Lang or Dick McDonough, played four in a bar just as Uncle Sidney had advised.

However, being a creature of firm habits, this fault was not yet completely eliminated, and the next act of the performance finds us in Roy Fox's Band with the guitar taking the place of the tenor banjo.

The old habit, refusing to give up without a fight, resorted to subterfuge,

and turned from syncopated rhythms to "filling in."

Maurice Barman picked up where Sidney Bright left off, and opened the attack on what he called "Rinklechunkling" (i.e., filling in).

The tendency to "Rinklechunkle" was finally eliminated by listening (with distaste) to others displaying the same band habits.

TAKE my advice and don't fill in where you are supposed to play with the rhythm section.

I know that guitar players often have to sit through whole sessions just playing rhythm, and therefore it offers some relief to play a few occasional melody notes which may or may not (in the opinion of the player) interfere with the production of a good bouncy rhythm.

But instead of scheming about a few ill-timed notes which are frequently scarcely audible, why not concentrate upon exerting all your ability and feeling in "lifting" every beat that you play?

Listen to the piece you are playing and try to find the sort of four in a bar that will help it along. Sometimes a four in a bar can irritate if given unsuitable bias or length. In such circumstances do not force the rhythm but relax the tension.

My last words are: Give unto the solo what is the soloist's due; but give unto the band a solid rhythmic beat.



It's All ACCORDION - - -

THE New Year will see the inception of one of the biggest things that has happened in the British accordion world to date—the formation of the British Association of Accordionists, which will be closely allied to the American Association of Accordionists and the International Association of Accordionists whose headquarters are in Paris.

This new Association will do all it can to raise the standard of accordion-playing in this country, organise festivals and official championships, assist in the formation of accordion clubs and bands, and generally set the British accordion movement on a solid foundation.

It will hunt out "quack" teachers and produce fully qualified profes-



Recently Madge Kent concluded her summer season at the Theatre, Perth, and is now playing a short season at the Victoria Palace, Burnley. Then Madge comes down South and, I hope will once again entertain us at the Windmill Theatre, where she played so successfully in August, 1945.

sional instructors; it will form a link between all those who are genuinely interested in seeing the accordion put in its rightful place amongst musical instruments; it will be completely non-commercial, and the most outstanding of professionals have expressed their willingness to form a board of directors to give help in any way possible.

The BAA was conceived by Adrian Dante, who has asked me to take over the duties of organising secretary. This position I have accepted, and I am grateful to him for giving me this opportunity of helping in what I consider one of the greatest steps forward the accordion has seen in England for many years.

I will be giving you fuller details from time to time, and meanwhile would welcome letters from readers giving me their views on this Association, together with any ideas or criticisms they may like to offer.

The first meeting of the board has been fixed towards the end of this year, and Joe Biviano, president of the American Association, has been invited over to attend this meeting.

STOP PRESS

Swedish accordion ace Toralf Tollefson will probably be staging his own concert at either Wigmore Hall or Albert Hall early in January. His negotiations for permission to work appear to be going through successfully.

Desmond A. Hart

CALL SHEET

(Week commencing November 4)

- Len CAMBER. Pavilion, Glasgow.
- Joe DANIELS and Hotshots. Hippodrome, Eastbourne.
- George EVANS' Band. One-night Stands, Midlands.
- Teddy FOSTER and Band. One-night Stands, Scotland.
- George ELRICK. Grand, Brighton.
- Morton FRASER and Harmonica Rascals. Opera House, Wakefield.
- Gloria GAYE and Girls' Band. Tivoli, Aberdeen.
- Ken GRIEFF and Band. Palais de Danse, Muswell Hill.
- Henry HALL and Band. Empire, Shepherd's Bush.
- Joe LOSS and Band. Palais de Danse, Hammersmith.
- Felix MENDELSSOHN and Hawaiian Serenaders. Eldorado Ballroom, Leith.
- Syd MILLWARD and Nitwits. Empire, New Cross.
- Fred MIRFIELD and Band. Hippodrome, Boscombe.
- Ronnie MUNRO and Orchestra. One-night Stands, Midlands.
- Charles SHADWELL and Orchestra. Empire, Sheffield.
- Anne SHELTON. Empire, Oatham.
- TROISE and Mandollers. Empire, Finsbury Park.

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LYCEUM CHANGE

LES AYLING and his Band, who have reigned at the Strand Lyceum dancerie since last Christmas Eve, are finishing there on November 8. After this date, the Lyceum bandstand will be taken over by Dick Denny and his Band from Butlin's Holiday Camp, Clacton-on-Sea.

At the Royal, Tottenham, for a twelvemonth before taking over at the Lyceum, Les Ayling has been associated, on and off, with the Mecca firm for years.

He has done an excellent job there, and now has to offer a 12-piece band, highly experienced in palais work.

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SCOTLAND

GLASGOW

CARL BARRITEAU is back at Green's for a short visit, and as usual there are a few local boys on the stand, also **Jimmy Phillips** and tenor **Joe McKenna** being joined recently by alto **George Hunter**, whose brother **Alec** is in charge at the Berkeley Ballroom. **Mae Cooper** and **Dave Kidd** share vocal spotlight here. **Jimmy McCormack** is still with Carl's brass section.

Recently at **Rothsay Pavilion**, pianist **Vic Norton** hasn't been long in fixing for the winter, **Vic** going to join **Matt Moors** at the Plaza, where he is no stranger, having had a long spell with **Bennie Loban**. **Vic** takes the chair vacated by **Harry Carmichael**, who goes back to the "stick" in a theatre job, the sort of work in which **Harry** confesses he is much more at home.

Taking the place of **Cecil Duncan**, who left **Dennistoun Palais** the other day, drummer **Joe Gibbons** signs up with **Lauri Blandford**. **Joe** was at the **Bobby Jones Ayr Ballroom** not so long ago. Also from the Ayr hall sax man **Jimmy Waugh** arrives at **Bobby Jones' Berkeley Ballroom**, taking the job left by **Johnny McGinnis**, who has departed for **Adrossan**.

Another item with an Ayr connection comes in a note from **Birmingham** telling us that trombone **Bill Mack** has just joined in double harness with a Scots girl down there. **Bill** was at the Ayr Ballroom prior to his present job with **Sammy Ash** at the **Grand Casino, Birmingham**.

Fixed to play for **Pete Low** in **Lewis's French Restaurant** are pianist **Tom Moore** and violinist **Billy Graham**, who also play at the **Beresford Hotel**. **Billy** played with **Pete** pre-war, also at **Lewis's**. Sax man **Jack Currie** is leaving **Pete Low's** combo at **Lewis's** main restaurant. Successor not known at the moment.

* * *

EDINBURGH

WHEN he was eight years old, **David Young**, of **Hawick**, was presented by his mother with a cornet. Idea was that the boy would one day qualify to play in the **Scottish Orchestra**, but **Davie's** bent wasn't for classical music. He joined the local **Saxhorn Band**, became established as a cornet player, and in between times studied the records of **Harry James**.

Recently demobbed from the Navy, **Davie** renounced his trade as a plumber and hid himself to **Edinburgh** as 1st trumpet with **Maurice Sheffield's Band** at the **Palais**.

Davie, now 24, was quietly married to his **Hawick lassie** the day before he left for his new appointment.

PROVINCIAL PAGE

Airings for Northern Contest Winners

THE value of success in **MELODY MAKER** Contests has often been stressed in the past, and reports of first-rate gigs and resident work being annexed by winning bands are too numerous to mention. The **MELODY MAKER** is now proud to point out that through the enterprise of the **North Region's Variety chief, L. Bowker Andrews**, competing bands in the recent 1946 **North Britain (Western Section) Area Final** have been given broadcasts directly as a result of their performances at this contest.

When the **North Region's** weekly discovery programme, "Stay at Home," was first mooted, **compere Alan Dixon** hit upon the idea of introducing a small swing band in each programme—an idea which was approved in principle by his chief.

Whereupon he and the programme's musical director, **Richard Valery**, took themselves off to the **Belle Vue** show to see and hear the small bands in the contest.

So impressed were they both that they immediately suggested that four of the bands be given dates—to which **Bowker Andrews** readily agreed. Thus, following the appearance in the first "Stay at Home" programme of **Gladys Talbot** and her **Modernairs** (**North Britain Eastern Section** finalists), the **Deva Quintette** from **Chester** were heard in last Thursday's (24th) show, whilst to-night (Thursday) **Bunny Callister's Delta Four** from **Barrow-in-Furness** will take the air, followed next week (November 7) by the **North Britain (Western Section) champions, Etoh** and his **Quads**.

The **North's** feature programme ("R.S.V.P."), heard each Monday at 8 p.m., has already presented a contest-winning pianist in **Harry Jarman**, whilst the pianist of the **Gladys Talbot** group, **George Ryder**, had a solo spot some months ago in "Curtain Up."

That **Mr. Bowker Andrews** has promised to attend Sunday's "All-Britain" at **Blackpool** may or may not have some significance. We wonder...

MANCHESTER

ON Saturday (November 2), **Lol Kelly** reopens at the **Newton Heath Palais de Danse**, where he was resident at the time of his call-up for service in the **RAF** some six years ago.

Since his return to **Civvy Street**, **Lol** has been busy building up a very lucrative gig connection, but the offer made to him by the **Newton Heath** management was so attractive that he was more or less obliged to accept.

A number of **Lol's** old boys are returning with him, and, playing tenor himself, the line-up will be: **Bobbie Mills** and **Albert Locke** (altos); **Gilbert White** and **Stan Hibbert** (trumpets); **Stan Tilston** (trombone); **Alf Rourke** (piano); **Tommy Dawson** (bass); and **Lou Frazer** (drums). A further tenor man may possibly be fixed by the time this reaches print.

The formation of this band will necessitate changes in **Jack Oliver's** Band at the **Blackley Palais**, as several of **Lol's** boys have moved over from this outfit.

HULL

HAROLD DAWSON, the **Hull** band-leader, now managing director of **New York Promotions, Ltd.**, struck a new note in entertainment in **East Yorkshire** when, on Sunday, October 20, he staged "Dance Band Parade."

The main feature was, of course, the "New Yorkers," which **Dawson** himself leads at the **New York Hotel**.

One of the highspots was the brilliant performance of the **White House Swingette**, particularly the drumming of **Jacky Lee**. This outfit, which is featured nightly at the smart **White House Hotel**, is under the direction of **Arthur Gibbins**, probably **Hull's** most stylish pianist, with **Fred Rawson** (saxes and clar.), and **Jimmy Stewart** (bass). The vocals were sung by **Doreen Forden**.

* * *

MANCHESTER

RETURNING from **R.A.F.** service just about a year ago, and similarly to his resident berth at **Lewis's Restaurant** in **Manchester**, **Jack McCormick** has again re-established himself as one of the **North Region's** most prolific broadcasters.

He recently played still another of his popular "Fashions in Music" programmes, and on Monday (28th) appeared again as guest band in the "R.S.V.P." programme, which also presented **Leon Cortez**.



Jack McCormick

Jack's pianist, **Charles Henesy**, has been obliged to give up his chair in the band, and is replaced from to-day (Thursday) by one who is probably amongst the best pianist-arrangers in the business—**Mervyn "Bob" Frazer**, who moves over from **Bill Gregson's** Band at **Reece's, Liverpool**.

By the way, **Bob Frazer**, in association with the **Gregson** bassist **Bob Duffy**, would be happy to undertake arrangements for any contesting bands who may require "specials." Contact **Bob** at **Lewis's**.

* * *

STOKE

DETERMINED to get to the top is **Potteries** bandleader **Jimmie Moss**. Resident at the small but attractive **Cobridge Hall, Stoke**, with a seven-piece twice weekly, **Jimmie** has augmented to a ten-piece for outside engagements, and has great plans for **Jimmie Moss** and his **Regionnaires**, as they are styled.

Line-up of the ten-piece is as follows: **Jimmie Moss** (leader and bass); **Ken Griffiths** (piano); **Jack Smith** (drums); **Alan Walker**, **Lep Griffin**, **Arthur Forrester** (trumpets); **Phil Meiklejohn** (trombone); **Laurie Nalf** and **Ray Jenkins** (altos); **Johnny Jackson** (tenor). Included in the outfit is a snappy five-piece swing combo styled the "Rolling Stones."

* * *

MIDDLETON

WITH a regularity which is becoming almost monotonous, yet is proof enough of popularity and efficiency, **Glen Gray** and his Band is again the attraction for the winter season at the **Corporation** sponsored **Middleton Baths Ballroom**, near **Manchester**.

Playing three nights weekly for public dancing, plus the usual spate of private functions, the band has again been increased in size, and **Glen** now leads the following local swing stars: **Bill Buckley** and **Alf Burgess** (altos); **Len Rogers** and **Jack Stevens** (tenors); **Frank Burgess** and **Bert Ogden** (trumpets); **Van Fisher** and **J. Platt** (trombones); **Bert Mould** (piano); **Harold Lillie** (drums); and **Eddie Grandidge** (bass).

AT last a bit of glamour, especially for those of the provinces, in the charming person of 23-years-old **Linda Gray**, one-time vocaliste with the ex-All-Britain champions, **George Chambers** and his Band. For the past two years **Linda** has been doubling her vocal with secretarial duties for the **Jan Berenska** organisation. Is at present singing with **Vincent Ladbrooke** and **Styx Wilkinson** in the **Midlands**, but would not turn down any attractive offer that might come along.



attractive offer that might come along.

* * *

CHESTER

NON-MEMBERS, eventually, will come to accept—as their comrades have accepted before them—the idea of co-operation or collectivism as being the reigning idea of the present age. Trade unionists are the supporters of this idea; it is the non-members who are the reactionary individualists," quoted **Mr. Harold E. Stone**, **Liverpool** Secretary, at a **Musicians' Union** rally at the **People's Hall, Delamere Street, Chester**, on a recent Sunday.

Mr. B. Newton Brooke, **District** Organiser, who attended the meeting, in a clear-cut address outlined the policy and achievements of the union, which, he said, was advancing boldly to great strength.

* * *

BAOR

A NOTE to this page from **Manchester** tenor man **Roland Mott**, one time with **Cyril Blake's** Band in its contesting hey-day, is to the effect that he is working hard these days with the **30th Corps Band** of the **BAOR** under the leadership of noted **Derbyshire** trumpeter **Harry Harris**.

Also in the band are **Jock Grant** and **Ron Haynes** (altos); **Pete Grant** (tenor); **Roger Lawton** (baritone); **George Hurn** and **Roy Howard** (trumpets); **Al Jones** (trombone); **Alec Norman** (piano); **Jimmie Stackhouse** (bass); **Stan Smith** (guitar); **Dave Burden** (drums); and vocalist **Bob Owen**.

The band recently played for a full week over **BFN, Hamburg**, augmenting on each occasion with **Freddy Tamm** (trumpet) and **Rick Kennedy** (trombone); with the latter's charming wife, **Joy Conway**, providing the glamour and vocals.

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COMMERCIAL FAN-APPEAL

EDGAR JACKSON'S Record Reviews

WOODY HERMAN AND HIS ORCHESTRA

****I've Got the World on a String (from "Cotton Club Parade") (Koehler, Arlen) (V. by Woody Herman) (Am. Columbia CO34373).

***Linger in My Arms a Little Longer, Baby (Herb Magidson) (V. by Lynne Stevens) (Am. Columbia CO36075). (Recorded April 14, 1946.)

(Parlophone R3017—3s. 11½d)

34373.—Herman (clart.), probably with Pete Mondello, Joe "Flip" Phillips, Stanford de Sair, Sam Marowitz, John D. Laporta (reeds), Saul "Sonny" Berman, Conti Condoli, Raymond L. Wetzel, Walter J. "Pete" Condoli (tpns.); Edmond P. Kelfer, Ralph Pfiffner, Willard P. "Bill" Harris (tmbs.); Ralph Burns (pno.); William H. Bauer (gtr.); Greig S. "Chubby" Jackson (bass); Dave Tough (drums.). Recorded March 4, 1945.

BOTH these sides are the sort of thing they class in America as "commercial" records.

But don't let that cause you to conclude that they are anything like the over-dressed, but still pretty wite, performances which so many English bands give as their burnt offerings to the Great God Commerciality. And don't think that they do not warrant inclusion in the Parlophone "Rhythm-Style" Series which, for all the didn't-oughta-ave-beens which at times have been put into it, is still one of the few places where one can find the best instances of American and home-grown jazz and swing.

Especially in "I've Got the World" does this band of Herman's (that is to say, the band he had before Chubby Jackson et al left it) prove itself to be not only so technically brilliant, but also such an advanced and individual combination, that it can—and in this case does—make its more popular-style records as fascinating for fans as they are attractive to those whose outlook is less specialised.

Following an all-in introduction which is a gem of arranging and playing, this languorously paced "World" goes into a vocal by Woody himself.

He makes no attempt at any mannerisms or showing off. He just takes the number in a straightforward and simple way.

But he sings with such sincerity, such unaffected but deep feeling, and his style and voice are so outstanding, that the chorus can only be described as one of the most captivating vocal efforts that have ever been put on a record.

Next, Flip Phillips takes a rhapsodic tenor solo which for sheer artistry has seldom been excelled, and then we get Woody playing really first-rate clarinet before the side presents a vivid burst of ensemble, after which Woody closes the proceedings with a sung four bars.

To hear this record is to know to the full what the American dance band at its best has become to-day.

In this rave for the Herman herd I include, in supreme admiration, the man responsible for the arrangement—pianist Ralph Burns.

The bold, open, colourful way in which he has scored the piece, giving full point to its melody, yet flavouring it with the fruits of his own fertile imagination, has enabled the band, aided by excellent recording, to give a thrilling presentation of a tune that always was worth the effort that has been bestowed on it.

Nor is "Linger" a record to be sneered at.

The over-slurring alto in the first chorus may be unnecessarily effusive; the tenor solo may not be the equal of that in "World"; and maybe the very slow-tempoed arrangement does not achieve its effect so easily, so colourfully or so inevitably.

But Lynne Stevens sings a good chorus and again the grand band plays with undeniable character and verve.

JACK PARNELL AND HIS QUARTET

****Can't We Be Friends? (Swift, James) (Decca DR10504).

****Stomping at the Savoy (Edgar Sampson, Benny Goodman, Chick Webb, Andy Razaf) (Decca DR10505).

(Decca F8662—3s. 1d.) Parnell (drums), with Reg Owen (clart.); Norman Stenfalt (wrongly spelt Stanforth on label) (pno.); Dave Goldberg (gtr.); Jack Fallon (bass). Recorded July 29, 1946.

DEALING in the "M.M." for June 29 with the first records by this contingent from the Ted Heath aggregation, I remarked that "to say that this outfit has the quick uptake or action, or the verve or the inescapably defined beat of similar American groups would be an unwarranted exaggeration."

A Manchester reader who signs himself "Ex-Sergeant" has since written me, saying: "Once again you have done for me what I so often find difficult to do for myself: you have unerringly hit on the weaknesses in an otherwise outstanding biscuit. As you so rightly infer, both sides lack exuberance."

Well, thanks for the compliment, pal, but I am wondering if you quite understood what I was driving at.

I literally meant what I said, and, what is more, it applies to some extent also to these two later releases.

But this, as you so succinctly sum it up, "lack of exuberance" is probably more a matter of intention than any lack of ability.

This outfit's forte is subtlety, and it is no exaggeration to say that it achieves it through a wit, understanding, imagination and degree of technical dexterity that are not only unique in small home-grown swing combinations, but would be none the more apparent or effective if the band adopted a more effervescent mode.

In fact, in a group like this, a more vigorous approach might even defeat its own ends by detracting from the ingenuity of the performance.

Anyway, the taste and subtlety of Norman Stenfalt, the wizardry of Dave Goldberg and the neat cuteness of Jackie Parnell's rhythmic drums have, for me, gone a long way to make up for any absence of superficial drive there may be in the records.

The only one I am at all doubtful about is Reg Owen. He has an unusual style, but it may well be that it is something I have yet to appreciate to the full. Only time will tell.

Meanwhile, it seems to me that the worst that can be said of either "Friends" or "Stomping" is that they fail to reflect quite the spontaneity that this outfit achieves when playing to an audience.



No wonder Sydney Lipton looks pleased. First, he is between two very attractive females, and, secondly, they are just as big a success with the Grosvenor House patrons as is the unique Lipton Band. The girls are pianists Pat Turner and Frankie Lester, who play for dancing on two pianos whilst the Lipton boys have a break, featuring a preponderance of Viennese Waltzes. ("M.M." Photo)

HITS & PIECES by SAMMY QUAVER

HEADACHE! Alley shows no signs of sheet sales hypo as "Fall" slump continues. "And Then It's Heaven" bowed out of frame, "Any Time at All" replacing.

"Rumours are Flying," and is it true that the BBC are going to change their moniker to NBC? Figure that one out. Howard Jones, big fav. with dance band listeners, making "Temptation" his own.

They're now connecting Howard exclusively with this classic. Doreen Harris's great "Lili Marlene" airshot on the El Alamein reunion completely by-passed by "Daily Express" scribe Warwick Charlton in his report of the Albert Hall concert.

Did Mr. Charlton know that Doreen led those five thousand voices, or did he? Flash! Jack Simpson's Sextet teeing off All-British programme series on November 9.

I've a sneaky regard for Don Pelosi and Leo Towers' "We Talk About You Every Night." It'll be right there this coming Yuletide.

GUESS DEPT.—Who's the bandleader who forgets that 98 per cent. of his bank balance came to him via Tin Pan Alley? Rita Marlowe's voice mistaken for Anne Shelton's on "Make Believe World" with Stanley Black Band last Thursday night.

Gene Crowley came through with a fine "Bing" on the Michael Howard Show. Billy Reid's "Pity to Say 'Good-night'" headin' for a hefty ride on the Yank networks, with platters already cut by Stan Kenton, Claude Thornhill and Ella Fitzgerald.

FRESH AIR DEPT.—Someone down in Bond Street must be burnt up at having no jurisdiction over those AFN dance band programmes. The Munich-Stuttgart fellers know their onions, and dish 'em out minus any OUTSIDE INTERFERENCE. Ain't that refreshing?

Don Rivers back to the Loss fold once again, and was socko on "Amapola" last Saturday morning. Don's a natural for the neons with that golden voice.

Harry (If You Ever go to Ireland) Leon forsakes Cinephonic, and takes up office with Francis, Day and Hunter early December. Dorothy

Squires' voice didn't quite function on Sharman's "Music Hall." Pipes were obscure and husky, and "My Man Didn't Come Back" was no asset to performance either. Amazed BBC passed this one. Surely we don't need any more war reminders.

DREAM DEPT.—Won't it be nice when ace British songsters are given an even air oreak with Canadian newcomers. Watch out for double-header hits "The Girl That I Marry" and "Why Does it Get so Late so Early?"

Top name maestros fighting to be first to air sensational "South America, Take it Away." Personality songbird Billie Campbell turns down big panto offer and joins Johnny Denis outfit for extensive German tour.

Looked in at Hammersmith Palais. A jam-packed floor tells its own story. Transatlantic Quiz aces Dennis Brogan and Jan Struthers know their show business. On last Sunday's two-way affair, the Professor knew all about Broadway's current smash, "Annie. Get Your Gun," and Jan went one better by guessing hit title "Doin' What Comes Natur'ly." Betcha you didn't know that!

About time Harry Roy's new orchestra was heard in a peak-time series. That last eight weeks' stanza endorsed Harry's popularity with the nation's listeners.

A well-known Birmingham dance band songster writes and asks "Why have our Midland maestros suddenly decided to bring singers from London to vocalise on their broadcasts?" It ain't fair!

Closing date for No-Cash Quiz (best dance band compere). November 7.

TIN PAN ALLEY OSCARS to Geo. Crow and his "Waterlog Spa Symphony Ork" for their great work on "Merry-Go-Round." To Paula Green for "My Little Blue Umbrella" on the Geo. Melachro Show.

To George M.'s Ork for a lush performance of "Moonlight Serenade." To Ramon St. Clair for a polished job on "Counting Stars in the Moonlight."

["British Top Tunes" and "U.S. Hit Parade" will be found on page 7.]

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Barriers!

THE Musicians' Union has opposed the projected visit to this country of Don Redman and his Orchestra.

The MELODY MAKER approves the action, while deploring the necessity for such action.

Experience over the years has proved that no greater impetus can be given to the standard of dance band playing in this country than the visit of a top-line American combination. The two tours of Duke Ellington in the early '30's made an impression on British dance music which has persisted to this day; the late Glenn Miller did an enormous amount of good in the same way during the war, and, unquestionably, the chance to listen to, and meet, Don Redman and his excellent musicians would have a great effect on the home-grown article which masquerades—sometimes well, but more often badly—as modern dance music.

The narrow attitude to take, therefore, is that the MU has denied British musicians the chance to listen to, and learn from, a first-class American band.

But the implications are much wider than that. Music is, and should be, international. There should be no barriers against it in any country. If barriers are up, they should be pulled down.

Right! Well, the barriers are up in America—not only against British bands in person, but against British recordings on the US radio. The British Musicians' Union, realising the importance of free musical exchange, has offered the negotiating hand of friendship to the American Federation of Musicians.

As you will read in our front-page story, the approach has—to all intents and purposes—been ignored.

If it is right for Don Redman to come here, it is right for a British band to go to America. The fact that the Americans probably don't want a British band doesn't alter the fundamental principle of reciprocity. If the Americans ever wanted Geraldo or Joe Loss or Ted Heath or the Squadronaires, the position should be so clarified as to make sure that the British bands could take advantage of such an opportunity. At the moment, they cannot.

The Musicians' Union has shown great strength in its attitude to the situation. It is most unfortunate that such a great jazz-pioneer as Don Redman should be affected by the MU decision, but a matter of principle must always outweigh a matter of personality.

May we remind Mr. Caesar Petrillo—if he has yet come back from his holiday, which seems to have lasted from July to October—that the British musicians warmly supported his fight against the recording companies by refusing to allow British records to be sent across the Atlantic in an endeavour to break the strike? That is an example of co-operation.

A similar example of co-operation would be if the A.F. of M. negotiated with the MU to effect a reciprocal exchange between the bands of the two countries. Then Don Redman could play here, and the MELODY MAKER would be the first to extend him a cordial welcome.

ESSENCE

VERY attractively did last week-end open with an invitation on Friday morning to cocktails at Music Artistes' offices to drink success to the soon-to-be-inaugurated Rose Room Sunday Club, for the musical and theatrical profession, at Soho's Chez Auguste.

Almost the first person I encountered there—after four and a half years—was Paul Fenoulhet, fit again after his recent operation and back on the Palladium rostrum, conducting his Skyrockets.

He reminded me that it was in 1942 that we had last met: he a corporal in the RAF and I an Ordinary Telegraphist in the Navy. We clinked glasses of sherry and recalled that the last drink we had had together was on a Sunday evening in Cardiff after a concert where he had led his Balloon Barrage Dance Orchestra, from Kidbrooke.

I had taken him to "a little place I knew of"—the only place I then knew of that was open on a Sunday afternoon in Wales—the Police Carri-teen, where we sipped thick mugs of even thicker tea and commiserated with one another on our state of exile from "the Street."

Happy days, my foot!

THE scene was very different now. Among a panorama of glamour that included Christine Norden (shortly off to Hollywood on an M-G-M-Korda contract), Doreen Lundy, Roberta Huby, Avril Angers and Paula Green, I discovered pianist-vocalist-radio-and-film-actor Hamish Menzies, whose voice I had last heard plaintively coming down the wire from Alexandra Palace just before he was due to face the television cameras.

Plaintive because, in the midst of writing a complete programme of arrangements for his Rose Room Club Quartet (which includes Ivor Mairants, another guest at this morning gathering), the local council had decided to start demolishing the air raid shelters outside his windows!

Back again with, presumably, his library complete, Hamish was only one of a constellation of musical stars that, in addition to Paul Fenoulhet and Ivor, included, this morning, Pat Dodd, Reg Leopold, Joe Jeanette, Music Artistes' managing director Charles Bohm, George Melachrino and Eric Robinson.

Yesterday (Wednesday), incidentally, marked an interesting date in the Blue Rockets' diary when Eric took them up to play a midnight dance at the Victoria Ballroom in Nottingham. For it was in Nottingham, in 1940, that the Rockets made their debut.

STATIONED then at Chilwell Camp nearby, and under their original conductor, Eric Tann, they played their first date (with Eric R. on violin) for the padre at a Nottingham YMCA. Yesterday, six years later, Nottingham proved that they hadn't forgotten these boys nor overlooked their present eminence. Welcoming banners brightened the town and headlines filled the local Press.

And eight original members of the Rockets—Eric, altoist George Clouston, tenor player Benny Daniels, baritone saxist Vic Knight, drummer Lew Stevenson, trombonist Ronnie Rand, and trumpet players Tommy Keith and George Hawking—were able to indulge in a little nostalgia.

Happy days? I wonder!

BACK, however, to the party—where Rose Room Club secretary, former Somers and Harris drummer, more recently Squadron Leader Warwick Hurst-Barnes, took me on one side and issued a warning that he wants me to pass on to all prospective members who are postponing joining till the opening night.

Nobody (repeat nobody) will be admitted on November 10, or any other Sunday night, who is not (a) a member already; (b) the guest of a member; or (c) the holder of a special invitation. Applications for membership can be dealt with only if sent to Warwick at 23, Albemarle Street, W.1. So don't say you wasn't told!

WHICH piece of Navalese, together with all the Service reunions that have been going on in the preceding paragraphs, reminds me that it was in Cardiff, too, that my naval exile was brightened by an encounter



Frances Tanner
"Pieces of Eight" (A.M.) "Breakfast Club" vocalist.

with pianist-leader and present conductor of the "Waterlogged Spa Symphony Orchestra," George (Hair) Crow.

George (a petty officer and much superior to me) had come down from Lowestoft to play a Sunday concert with his Blue Mariners—about the origin of whom I was wrong last week, in ascribing them to Al Jennings.

It was, of course, Billy Farrell who first formed this outfit in the Marines, George being loaned to the band from the Navy. On his recall to the Navy in 1941, George continued the band with naval personnel, among whom was Al Jennings on bass.

This was the group that lifted the gloom of Cardiff on a Sunday afternoon, and this time, after the show, our port of call was a rather more exciting rendezvous. Nothing less than the Boilermakers' Union Club (we do get around, don't we?) where, cheek by jowl in an atmosphere akin to that of any naval mess at 6 a.m. (and one, therefore, to which we temporary sailors were well acclimatised), the Mariners and I sipped warm beer and wondered when we'd ever get promoted again to the comfort of the "Captain's Cabin."

Happy days? Don't you believe it!

IN parentheses, I must add here that former Geraldo tenor-clarinettist Moss Kaye will not be able to join Hamish Menzies on the Rose Room rostrum, as he has just signed up with Stanley Black.

In his place, Hamish has been lucky in securing the Sunday services of the Ambrose star, Billy Amstell.

LET'S get back to the party. And Avril Angers, Avril was recently starring in "Make it a Date" at the Duchess Theatre. But she had had another most enviable date the previous Tuesday when she appeared in an all-star bill before Princess Elizabeth.

The occasion was the Jubilee of the "Time and Talents" Club, formed by girls in the West End to promote clubs in Bermondsey, and the bill included Edmundo Ros and his Band; the new Irish vocal quartet, the Four Ramblers; Johnny Dennis; Mantovani playing his violin, accompanied by Alec Blackford; Anne Shelton, accompanied by John Franz; Bruce Trent, accompanied by Glyn Jones (yes, the BBC Dance Music Division Glyn Jones); and Avril herself, accompanied by Steve Race.

Steve tells me that afterwards the artistes were presented to the Princess—with the exception of John Franz, who had to dash off to a session, Mantovani, who was in hiding, and Edmundo Ros, whom nobody could find!

THE party spirit continued on Sunday, and was started by the girl in the picture above (yes, I know you've been wondering when we'd get to her!). For Frances Tanner arose at 5 a.m. and, breakfastless, went off to sing with Jimmy Leach and Organolians in "Breakfast Club."

Frances does more than sing in this series—it is she who puts the kettle on at 7.45 to revive the bleary-eyed artistes after their hour's run-through.

by Pat Brand

But when I saw her again later in the day, at 6.30 p.m., it was hard to believe that, apart from this early morning feat, she had not only already appeared that afternoon at the Adelphi Theatre with Harry Gold and his Pieces of Eight, together with her sister, Stella Tanner, but had just completed the run-through for a similar concert at His Majesty's Theatre, to start at 7.30!

The Adelphi Theatre concert was in aid of the Catering Section of the Municipal and General Workers' Union, to which end the fertile pen of script-writing Gold drummer Lew Jacobson had been called upon to produce a special topical lyric for "Stomping at the Savoy."

It stopped the show. Which, remembering the recent strike, is not surprising, with such lines as "You can't dish the dirt to the man with the dishes!"

Lew is, of course, the man responsible for the script of the new Harry Gold ORBS series, "Yo-Ho-Ho!" first of which is being recorded at Levy's Studios to-morrow (Friday), featuring, aptly enough, the members of the "Pieces of Eight" with the Tanner Sisters and Harold Berens.

Also soon to be busy on ORBS is Harry's pianist - arranger - partner, Norrie Paramor, who, following the series of Gold accompaniments to Sally Douglas's series, takes his own outfit in to accompany a similar series for Rita Williams.

And whilst we're on the subject of series, Harry's Pieces of Eight are having a series of Monday night Light Programme airings from 11.30 to 11.50, starting November 4, with a "Music While You Work" on November 20.

BACK, however, to His Majesty's, where, accompanied by a dressing-room jam session between the Pieces of Eight and the new and really first-class quartet, led by accordionist Henry Krein, that French-Canadian vocalist Jean Sablon has just formed for such occasions. I asked Frances Tanner to tell me something of her past history.

Frances is a newcomer to the profession whose present is already bright enough to promise a really glowing future. Now singing regularly with Jimmy Leach and Harry Gold she began her vocal career whilst in the ATS, and was, in fact, among the first three girls to sing for the troops after D-Day.

From a "Stars in Battledress" tour that took her first to France, Holland, Belgium and Germany, and later to Gibraltar and Italy, to the Orkneys, and twice to Northern Ireland, she went on to ORBS in various Services variety programmes, and on her release was almost immediately snapped up to inaugurate the first "Breakfast Club" series with Jimmy Leach.

Which is where we came in—and where she got up!

But Frances is not stopping there. Auditions this week are likely to put her even more securely on the musical map.

Happy days!



This was the scene last Friday when the opening of the Rose Room Sunday Hurst-Barnes copes with the rush to (l. to r.): Christine Norden, Avril Angers, among the mere males are Charles Bohm, Eric Robinson, Joe Jeanette, Pat Dodd,

HARRY LEADER has just celebrated his "21st Birthday" in the Profession. In this exclusive interview he looks back over events that have led him from Charleston to Boogie!

I SAT last week with Harry Leader in his office at the Astoria Danse Salon in Charing Cross Road, and looked back with him over 21 years of British dance music (writes Pat Brand).

Or rather, Harry looked back, while I listened and looked at Harry and found it difficult to believe that this same youthful-looking saxophonist, with over a thousand airings to his credit, and a name that is known to dancers everywhere was the same person who, as a kid, used to get up at six in the morning to buy provisions for his father's stores before going to work in an East End cinema for 5s. a week.

Or the young enthusiast who used to sit up till the early hours transcribing the recorded solos of his heroes Bix, Trumbauer and Rollini.

Or the young envious musician whom the police were tempted to arrest for loitering as he stood enthralled at two in the morning listening to the music of the Kettner Five pulsing out into the chilly Soho streets.

But it was the same Harry Leader all right. And, despite his present eminence, it was the same enthusiast to whom I was listening.

"FIFTEENTH fiddle in the Palacem Cinema in Commercial Road at five bob a week," he smiled: "that's how I started. I was the one who turned over the music—and I suppose I was worth five bob just for doing that!"

He could play violin well enough even at that tender age. He had been taught by his father, a Professor of Music at St. Petersburg Conservatoire, who came to England some forty years ago.

But the rhythm of dance music was already in young Harry's blood, and presently, swapping the violin for the saxophone, he was getting his foot on the first rung of the ladder that was to lead via local gigs with Harry Gold and Joe Loss, to Archer Street, to recordings, to West End bands and Continental tours, to the BBC and finally to his own now famous palais orchestra.

"I wonder if any fan is as keen to-day as I was then?" he asked me last week. "First it was records, which I used to play till the needle nearly came through the other side, listening and transcribing, and afterwards playing my favourite solos."

"I remember how, years later, in 1927, when I was with Teddy Brown at the Café de Paris, who should walk in but the great bass sax player, Adrian Rollini! It was one of the biggest thrills of my life. And what a thrill it gave me, too, to be able to welcome him in and at the same time show my appreciation of his work by straightaway playing him his own choruses of such numbers as 'Darktown Strutters,' 'Tiger Rag' and his own especial favourite, 'Ida'!"

"Rollini was then at the Savoy with Elizalde, and I got Laurie Payne, the alto saxist there (now with Ian Stewart at the Berkeley), to sneak me in one night behind the stand to listen to Adrian playing. It was like a dream come true!"

"ANOTHER thrill I shall never forget was when I wangled my way into some studios in the City Road for the first recording session I had ever seen. It was in 1925, and the leader was the then famous saxist Don Parker, who had his own band at the Piccadilly Hotel.

"I made myself as small as possible and watched agog as the boys bunched their chairs as close as possible, and then, with all the power at their command, played into a colossal funnel shaped like a gramophone horn."

"I swore then that one day soon I would have my own band and do just that!"

It wasn't long before he did. But first he set out to learn the business from A to Z. He worked like a demon, undertaking every kind of engagement, and then, as he confessed, becoming unpopular with many a leader for taking gigs with pick-up bands of his own.

"But tell aspiring bandleaders this," he urged me: "Never let jealousy worry them. If you have enemies, you're becoming a success!"

It was in 1928 that one of the turning points in his career occurred. He joined Sid Phillips for a Continental tour. With some good American musicians in the outfit and the opportunity to study dancers' reactions in widely differing surroundings, it was small wonder that, on his return to England in 1931, he should consider himself at last qualified seriously to embark upon bandleading as a career.

And it may be on account of these experiences that his first mention in the MELODY MAKER should have referred to him as "a grand new American combination"!

For Harry had almost immediately secured a recording contract on Panachord (where the recording manager at that time was to-day's BBC dance music chief, Tawny Neilson), and it was through records that his name first came before the public.

RESPONSIBLE for this was Walter R. Moady, now recording chief of EMI. Wally heard him at a dance and got him signed up with Crystalate to record monthly on Broadcast Records.

Next, joining the Woolworth organization, Harry's became the principal orchestra on Eclipse records, and his music achieved truly stupendous sales. From there he graduated to EMI and became a house band to record for HMV, Columbia and Parlophone.

Using a multitude of pseudonyms, he cut enough sides (some twelve thousand, he estimates!) to fill to overflowing the office in which he sat last week and told me all this.

But all this was not due merely to the current boom in dance music; nor was it solely due to the experience he had by this time gained in the musical sphere. For, back in his gigs days, when, on paper, it looked as though his worries were at an end, he still, as he describes it now, found himself "short of that extra pound."

He decided that he would have to formulate a policy and stick to it. "I began looking critically into the business side of dance music. I watched American bands. Year after year the poll-winning bands over there would shift about. But other bands were always in the first six. They were the bands that played melody."

"I recalled the soloists I used to listen to on records back home at night. Tram, Bix and the rest... no matter how far they were in advance of current times, their phrases were always melodic."

"That suited me. I had never wanted to sacrifice melody for the sake of originality or 'modernity.' The dancing public obviously had the same idea. I determined then that my band would always give them melody."

SOON after his entry on a grand scale into the recording field, he was sending his first melodies over the air. It was in 1933 that Cecil Madden, now in charge of the Television Service, put his band out over the overseas wavelengths, thus starting a steady flow of broadcasting sessions that were to lead to those memorable transmissions from Hammersmith Palais whilst all about him London rocked to the fury of the blitz.

Playing seven nights a week, plus a free show every Sunday morning for the Forces, Harry earned himself a place in the affections and respect of his public that will never be lost and took his life in his hands seven nights a week as he walked back home to Hackney!

I asked him last week... this youthful veteran of the profession, who has played everything from the Charleston to boogie-woogie... what he thought of the present-day musician.

"The standard," he emphatically told me, "is one hundred per cent higher to-day than it was when I started. And for the musician with ideas, I would say there is more scope to-day also. For, with the higher standard, those ideas are more soundly based and the more worth noting."

"I WOULD say this to aspiring bandleaders. Don't live in a world of your own. Always be ready to listen to suggestions from your men. But, equally, never be persuaded from



From "Westerns" to West End, 21 years afterwards Harry proudly stands outside his present "residence"—the Astoria Danse Salon.

your own judgment. As a bandleader who has formulated his policy, you must have the last say—and be man enough to stand or fall by your judgment.

"Equally, to-day there is no place in bands for the man who just wants to play for himself. Bands to-day are a team, and it is teamwork no less between musicians themselves than between musicians and their leaders that brings a band to the top."

"But there is teamwork also—and I bring this to the notice of war-born bandleaders especially—between the leader and his audience. Teamwork that comes only from long and diligent study of the public... and I haven't stopped studying them yet. When I become too high-hat to learn... I'll give up bandleading!"

Harry's fans need have no fear of that. And proof of his popularity among his fellow-members of the profession, the publishing, recording and broadcasting fraternity and the critics of the Press was given when they gathered round him a fortnight ago to welcome him into his twenty-second year in the business—and to acclaim a grand guy and a grand Leader.

U.S. HIT PARADE

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

1. FIVE MINUTES MORE (2-2-2-2-2-5-9).
2. TO EACH HIS OWN. (1-1-1-1-1-1-1-3-5-7).
3. SOUTH AMERICA, TAKE IT AWAY. (3-3-3-5-5-4-8).
4. THEY SAY IT'S WONDERFUL (9-5-5-4-4-2-4-3-2-1-3-1-2-1-1-2-2-2-3-7-9).
5. DOIN' WHAT COMES NATURALLY. (8-6-7-6-8-0-3-6-5-4-2-5-6-9).
6. OLE BUTTERMILK SKY.
7. SURRENDER (5-4-4-3-3-3-2-2-6-3-4-3).
8. RUMOURS ARE FLYING (4-8).
9. THIS IS ALWAYS.

Britain's Top Tunes

(In Alphabetical Order)

- "ALL THROUGH THE DAY."
- "ANY TIME AT ALL."
- "BLESS YOU."
- "DOWN IN THE VALLEY."
- "DO YOU LOVE ME?"
- "JOHNNY FEDORA."
- "LAUGHING ON THE OUTSIDE."
- "LET IT BE SOON."
- "PRIMROSE HILL."
- "SO WOULD I."
- "SWEETHEART, WE'LL NEVER GROW OLD."
- "THE 'AMPSTEAD WAY."
- "THERE'S A HARVEST MOON TONIGHT."
- "TO EACH HIS OWN."
- "YOU KEEP COMING BACK LIKE A SONG."

* Newcomer to the Frame.



They were showing "Westerns" when Harry Leader played at the Palacem Cinema in Commercial Road for 5s. a week at the start of his career. They were showing a "Western" when he revisited the scene last Monday! ("M.M." Photo)



It was a proud moment for "M.M." Poll-Winning vocalist Anne Shelton when she was presented to Princess Elizabeth after a Charity Concert at Bermondsey last week which the Princess attended.



stars of stage and radio gathered to toast success to Club on November 10. At his desk, secretary Warwick sign membership forms. Queuing (ladies first) are Doreen Lundy, Roberta Huby and Paula Green. (l-r) Ivor Mairants, Hamish Menzies, Paul Fenoulhet, Reg Leopold and George Melachrino. ("M.M." Photo)



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COLLECTORS' CORNER

by REX HARRIS and MAX JONES

WE have received an interesting collector's letter from Brian Rust, of Edgware, who has turned up what he believes to be some unidentified King Oliver sides.

He discussed the old and controversial question of an unlocated Lizzie Miles-King Oliver recording—the question was lately raised again in "Jazz Music" magazine—and has a stab at solving the mysteries of the Neal Montgomery Okeh record, and the never-discovered "Seminole Blues," referred to by Ken Hulsizer in an early issue of "Jazz Music." Over to Rust:—

I feel sure that those who claim the missing Oliver-Miles record is Jasper Davis and his Orchestra playing "It Feels So Good"/"Georgia Gigolo" on Harmony 944-H are perfectly correct. This record features two trumpets, one of which is definitely Oliver, the other sounding very much like Dave Nelson. There is a very shrill clarinet (as on Oliver's later records), and the whole timbre of both sides suggests what we know as Oliver's more-or-less-regular Victor band.

I suggest that Oliver, at that time under contract to Victor but in dire need of funds, invented the name Jasper Davis and made this coupling—cf. his inclusion on the two Clarence Williams Okeh sessions with Johnson, Lang and Carmichael. The date of the Davis is May 6, 1929.

Another hitherto unknown Oliver has also appeared, oddly enough in the same box as the Davis. The second item is an Okeh, 8682, by J. Neal Montgomery and his Orchestra, recorded somewhere other than New York—most probably Chicago—on March 14, 1929, soon after Oliver's Victor date there at which he cut "Can I Tell You?"/"My Good Man Sam."

This Okeh has a Dutrey-ish trombone, not recognisable; two trumpets, one of which is certainly Oliver: a three-piece reed team which includes a grand tenor and an indifferent alto; piano, tuba (too near the mike), guitar and drums. The guitar is the worst performer on this instrument I have ever heard. He plays about two tones flat, and his ideas of chords are so painful that I am seriously considering marking off the guitar passage on one side as being unplayable so far as its entertainment value is concerned.

The sax team plays in exactly the same arranged style as Oliver's sax team does behind the last chorus of "Sugar Foot Stomp" on Brunswick 3361. It is so like that aspect of that record that even if the trumpet didn't strongly suggest Oliver, the sax team would. Added to this, the scat vocalist on one side—"Auburn Avenue Stomp"—is very similar; in fact, identical with the one on "Stop Crying" made two years later! Finally, the tuba solo at the end of Oliver's "Struggle Buggy" is played by the sax team at the end of "Atlanta Low Down" which is the side with the execrable guitar solo.

The record itself was made immediately after the much-discussed Cleo Gibson (OK 8700)—which opens up a new field of thought: Could it be Oliver on the Gibson? I am convinced that Miss Gibson is not Bessie Smith, or, indeed, anyone else than Cleo Gibson. But her Hot Three might bear closer investigation, and I would like to possess a copy!

One last point: Could the mysterious Morton of "Seminole Blues" be "Fickle Fay Creep"? Victor, I know, have a habit of changing the titles of the jazz records they issue (cf. Tiny Parham's "Tiny's Stomp"—originally labelled "Oriental Blues"). "Fickle Fay Creep" certainly agrees with Hulsizer's somewhat vague description of "Seminole Blues."

LATEST AMERICAN RECORDS

Reviewed by Ralph Venables (continued)

Bud Freeman assembled himself quite a band for a Majestic date recently, personnel including such men as Edmond Hall, Yank Lawson, Lou McGarity and Ray McKinley. Titles were "I Got Rhythm"/"Where Have You Been?" (1018) and "I'm Just Wild About Harry"/"The Atomic Era" (1031). Title of the last side gives a clue to the general atmosphere. Ray McKinley himself recorded some sides for Capitol recently.

the best being "Big Boy" and "Hard-Hearted Hannah" (131) with, of all people, Brad Gowans. Brad is doing nicely nowadays, with an exclusive Victor contract for recording his new horn, to say nothing of a straight-eight Miller (and at his age, as Jim Moynahan says!).

Another Capitol coupling has recently come my way—"Lady Be Good" by Billy Butterfield, paired with "In The Dark" by Bobby Sherwood. They both smell rather modern, but the catalogue number is 10037, in case you want to risk it. Another modern masterpiece is "When I Grow Too Old To Dream" by Jerry Jerome's Cats and Jammers on Asch 501. This is backed by "Arsenic And Old Face," and is as horrible an effort as I have heard in years. Oddly enough, the same band's "Misty Blues" on Asch 502 is quite charming. Featured are Yank Lawson, Ray Coniff, Bobby Haggart, George Wetling, etc.

Lawson has a coupling under his own name on Signature 15004—"Sugar" and "Sensation." For such titles (and such a band) the results are disappointing in the extreme, as are the results when Eddie Miller's Ork cuts loose on "I'm Gonna Stomp Mr. Henry Lee" (Capitol 10040). However, if you think this is bad, flip the disc over and listen to Stan Knton's "Balboa Bash." Ouch!

Not much better is Fazio's "Sweet Lorraine"/"Clarinet Marmalade" on Keynote 824. This was waxed in New Orleans just a year ago, with a band of locals including Julian Laine, who should have known better and probably did, but Harry Lim supervised. On the other hand, I have yet to hear a really bad version of "Sweet Lorraine."

Art Hodes has been turning out some sides which look promising on paper, but which disappoint in person, so to speak. His Trio on Blue Note 512—"Eccentric" and "Blues And Booze"—gives us Hodes, Kaminsky and Fred Moore, Maxie being strikingly unlike his usual self. Jazz Record 1006 to 1009 inclusive haven't reached me at time of writing, but they comprise the Stuyvesant mob (Henry Goodwin, George Lugg, Cecil Scott, Art Hodes, Pops Foster and Kaiser Marshall) giving out with eight extremely well-chosen titles. Whether they are well played is a different matter. We shall soon see.

SWAP AND BUY

Holiday's "Strange Fruit" wanted by Miss Harmsten, 28, St. John Street, Oxford.

Good price paid by D. A. Treacher, s.s. "Empire Sleywood," c/o The Saint Line, Ltd., Winchester House, Old Broad Street, E.C.2, for R. M. Jones's "Jazzing Babies."

Sixty discs, Goodman, Shaw, Herman. S.a.e., or call R. Fry, 59, Rose-dale Road, Stoneleigh, Ewell, Surrey. J. Crawley, 150, Accrington Road, Burnley, Lancs, wants anything by Basie, Bob Crosby, Ellington, Shaw, Herman, Goodman and Armstrong.

1938 or earlier Parlo catalogue wanted by J. Andrews, 28, Constance Street, Saltaire, Shipley, Bradford, Yorks.

Wanted, V discs and American waxings by Herman, Prima, Hampton, Munroe, Cavalero, Keaton, Ellington and Goodman. Has for sale several swing and jazz discs. Write, J. Howell, The Magnet Hotel, Warminster, Wilts.

"Young Man with a Horn" wanted by 2213692 L.A.C. Callow, F. J., 30, York Road, Douglas, Isle of Man. Has for disposal American Col. Boogie-Woogie Album.

Wanted, "Subtle Slough," H.M.V. B9260, by F. L. Pearce, 92, Maple Road, Horfield, Bristol 7.

K. Powell, 19, Ystrad Terrace, Gelli Pentre, Rhondda, Glam., wants anything by Hawkins, and Wilson's "Blues in C."

Wanted, Jimmy Dorsey's "John Silver" and Crosby's "Big Noise," by E. J. Nicholson, 1, Copeland Street, Stoke-on-Trent, Staffs. Will buy or swap with Basie's "Cherokee," Hodges's "Things Ain't What They Used to Be," Lunceford's "White Heat," or All-star Metronome's "King Porter Stomp."

2235101, Sgt. Morris, No. 3 Sergeants' Mess, RAF, Kirkham, Lancs, wants Goodman's "Mission to Moscow," Kirby's "Knock Knock," Tommy Dorsey's "All the Things You Ain't" and Lunceford's "Yesterday."

CHATTER—by Chris Hayes

FROM applicants who answered his request for a trombonist-vocalist in CHATTER a month ago, sax-clarinet leader Stan Osborne has chosen for his ten-piece at Bournemouth Pavilion Stan Worthington, who comes from Alan Green at Butlin's, Skegness. At the Pavilion, to prevent crowding at tables and on the ballroom floor, dancers are admitted only by tickets reserving seats and restricting attendance to a comfortable figure.

Soon starting their third year at Stoke Newington Town Hall, Jack Olivere and his Band operate every Wednesday, Friday and Saturday, and slip along to York Hall, Bethnal Green, every Monday, vocalist and tenor-sax Jack employing George Post, Harry Pitch, Mickey Mickleborough (brass), Cyril Rayner, Tony Arnopp, Gus Host, Bob Olivere (saxes), George Copley (drums), George Ratee (piano, arr.) and Lew Berger (bass).

From Sweden comes a plea for pen-friends in England from 18-year-old blue-eyed, brown-haired jazz fan Ulf Mattson, "M.M." reader, of Sparbanksvägen 24r, Hagersten, Stockholm, who'd like to correspond with a boy or girl of equal age, swapping books, stamps and gramophone records, which he is licensed to send across the water.

A fortnight ago, when his Maltese wife, Diana, presented him with a son, to be christened Cameron

Anthony, semi-pro trumpet player "Spike" McIntosh, who is now at Lab. 2365 after soldiering overseas, was visiting the mite at the nursing home for the first time when a Louis Armstrong record came over the bedside radio. What better start could there be for an embryonic trumpeter!

An appeal to which I am sure my readers will respond comes from blind trumpet player Noel E. Jones, of Moreton, near Ongar, Essex, who asks if anyone can supply him with a Bach number 10 or 9 mouthpiece, either with a B or C cup or one of similar design, as they are hard to obtain and he cannot, of course, search the shops himself.

Booked for a series of dances at Putney Palais, Denny Boyce and his band were elated—until burglars broke in and stole their amplifying set and drum kit, with sound equipment belonging to Fred Medley and his band and the Dancing School, who also lost their gramophone. Apparently the thieves used a lorry or a large car, as the only article of any value left was the grand piano!

Achieving their delayed ambition to perform side by side in the same show, cousins Harold Geller and Edna Kaye recently broadcast together to the Forces overseas when bandleader Harold had singer Edna as his guest in "The Vocal Touch," air-series he did for producer Monty Bailey-Watson, which brought to the microphone every week at least one vocalist of note.

Not much of a welcome home for 17-stone Cardiff drummer-comedian Bennie Romoff, who had goods worth £350 pinched from his car on the night he ceased to be a Cpl. instrument-repair instructor in the R.A.F. If any of his old pals of No. 12 S. of T.T., R.A.F., Melksham, would care to write him at 197, Cathedral Road, Cardiff, it might be to their advantage.

Trekking out to Friern Barnet the other Sunday to sample some swing at the Orange Tree, where drummer Eddie Freshorn and trombonist Mickey Mickleburgh are running a musical free-for-all every Sabbath at noon, while irrepressible daughter-of-the-house Mamie Palace continues to sponsor a jam session every Monday night. All are welcome to have a bash or sit out and tap their feet!

Your Queries Answered—

J. L. Matthews, Birmingham.—First warm your trumpet slightly by blowing through without producing any note. Next blow your "A" and afterwards get your pianist to sound the "A" on the piano. Never take the piano "A" first—you'll be inclined to "lip" up or down to it.

Another good wheeze is always to blow against a wall when getting in tune—it's easier to catch a note coming back at you than one travelling away from you.

N. Banner, Preston.—With a front line of one trumpet and two saxes, as a general rule I would advise that the trumpet does not always play written figures against sax melody. Remember these figures are usually written for five brass against four saxes, and whereas the full brass chord may sound good against the melodic line, very often the lead note of the chord only clashes with the melody. In any case one trumpet cannot hope to produce the "bite" which a brass section does, and which is often the chief reason for the figures.

R. Wall, Manchester.—Your trouble is probably that of falling between two stools. It is useless you trying to change your embouchure whilst playing nightly—of course you will find yourself "cracking" notes. You should definitely lay off for a couple of weeks to give your embouchure a chance to set and to get into the skin of the new method. The best method for you is the one which gives you the best results. This is the acid test.

O. Simpkin, Holmfirth.—Never buy a cheap instrument! I hate to advise anyone to run into debt, but on the other hand a good instrument will enable you to produce good results in a much quicker time. Cheap instruments invariably lead to bad tone and create difficulties in acquiring technique—which surely speaks for itself.

N. Huggins, Mitcham.—A reed, if well looked after, will often last for months—certainly for weeks. I definitely advise you not to change reeds just for the sake of the change.

Have your lay checked at your local dealers—that may be the cause of your trouble. You may possibly be using the wrong type of mouthpiece. Trial and error is the only real way to finding this out, but advice from an advanced player who can actually hear you would probably help a lot.

Our Technical Experts are at your service to answer your queries on any instrument or any aspect of dance music. Address your letters to: Technical Queries, "Melody Maker," 93, Long Acre, W.C.2.]

Letters

CAN any of your readers explain how they place Ted Heath's band above the Squads?

After hearing Heath's outfit at Belle Vue, I consider it in the same class as the late Glenn Miller's band. But this still leaves it far behind the Squads.

ED. S. HUTCHINSON, Ossett, Yorks.

NOW that the BBC have taken "Radio Rhythm Club" and "Swing Session" off the air, jazz lovers have had to turn to the short wave for their music.

Therefore, through the channels of the MELODY MAKER I would like to list a few programmes which can be easily heard in this country. Of course we have the RRC and Spike Hughes' "Swing Club" on the BBC short waves. Now for some more. From the "Voice of America" in the 19-metre band we can hear a programme for European listening, presenting the best in American jazz. This is heard at 1.15 p.m. every Sunday.

The AFN from Frankfurt lets us hear "Down Beat" every Saturday and Sunday lunch time at 12.45 p.m. This station is found at this time in the 35-metre band. On Saturday evening, in the 49-metre band, AFN brings "A Date with the Duke," a half-hour of Ellingtonia.

Finally, the British Forces Network have their "Swing Club" on Thursday evenings at 5.45 p.m. BFN also presents a programme on Wednesdays at 12.15 p.m. This is a programme devoted entirely to coloured jazz and swing.

In addition, throughout the day French and other European stations present plenty of "Le Jazz Hot." A little movement of the dials either on medium or short wave often brings good results. I have heard over these foreign stations everything from Jelly Roll Morton and Bessie Smith to Dizzy Gillespie.

G. WALTER K. HEUGHAN, Dewsbury.

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