WEIR FOR LANSDOWNE

Martin Hayes Leaving

ON Saturday, May 10, saxophone-leader Martin Hayes will be finishing at the Lansdowne Bestaurant, where he has fronted his eleven-piece orchestra since last September. He is to be replaced from Monday, May 12, by an all-star aggregation fronted by Frank Weir, who will be leaving his current resident berth at the Studio Club, Enightsbridge, in order to assume command at the

This move comes as a greatsurprise, as only recently Martin
Hayes took over the alternate
Tuesday-night radio spot with
Cyril Stapleton's Fischer's Restaurant outfit, the culmination of
fifteen months' hard work at the
Lansdowne, where he originally
started with a rumba band, and
later replaced Ben Edwards as
leader of the regular dance band.
In addition, Martin recently
took steps to strengthen his





Frank Weir

Martin Hayes

band, last week bringing in Bill Lodge on alto, whilst only on Monday last famous ex-Ambrose brassists Max Goldberg (trumpet) and Les Carew (trombone) and Les Carew joined his outfit.

Frank Weir will take with him his Studio Club personnel, which includes Ralph Sharon (piano), Bobby Kevin (drums), and Tiny Winters (bass), plus ex-Ambrose tenor star Aubrey Franks, and additional members whose names cannot be divulged at this stage.

Vocaliste with the band will, of course, be Vivien Paget, who has been associated with the clarinet maestro's band for so long.

On Thursday next Frank will

On Thursday next, Frank will be broadcasting with his quartet (3.30 to 3.45 p.m.), and later the same day he has another broad-cast from the Studio Club via Radio Diffusion Francaise.

JACKSON BAND CHANGES

TRUMPET-LEADER Jack Jackson has just made a first-Club Band in the person of piano and arranging ace Bernie Fenton, who replaces Hamish Menzies, and comes back to active playing after a spate of arranging work.

Taking the place of Tony Cromble on drums, Jackson has booked up ex-Harry Hayes, Geraldo and Leslie Douglas skinbasher. Joe Watson.

Geraldo and Leslie Douglas skin-basher, Joe Watson.

Band is rounded off by a new tenor player to replace Ronnie Scott in the person of Frank King: plus those established Churchills stalwarts Jack Fallon (bass); and Pete Chilver (guitar).

Former Churchill-ites Ronnie Scott and Tony Crombie will leave by 'plane for a holiday in the U.S.A. this Sunday (27th).

OLD-TIME *LEADER* PASSES

THE MELODY MAKER deeply regrets to announce the sudden death on April 20 of old-time piano celebrity and leader Nat Derfield. Seized with a severe heart attack a day or so previously, Nat was taken to hospital, where, despite all that medical aid could do, he succumbed on Sunday afternoon.

The funeral took place on Tuesday at Plumstead Cemetery, and we join his many friends and admirers in expressing our deepest sympathy to his family.

Prominent in the profession right from the very early days, Nat was for some time in Jack Howard's Band, a famous combination of the period. Later he worked for Jack Hylton, Lew Stone, Ambrose and almost every bandleader of note.

Doing good work—both musical and national—in the National Pire Service all through the war, Nat had, since last January, been leading his own sextet at the Ritz Ballroom, Woolwich.

He was very proud of his outfit and, not realising at all the seriousness of his illness, had written to the MELODY MAKER, in the last letter he ever wrote to a member of our staff: "In spite of having developed some heart trouble these last six weeks, I have a very nice sextet at Woolwich."

Ritz Ballroom manager, Tim Clay, writes to tell us that the

Ritz Ballroom manager. Tim Clay, writes to tell us that the boys in the Band have now nominated their young lead alto player and pupil of Harry Hayes, Basil Stuteley, to lead them, and Norman Grant has now stepped in on plano. The other boys are Mick McGlone (tenor); Percy Goodyear (drums); Bill Canfield (trumpet); and Stan Pilcher (bass).

Cotton Motor-Racing Again

A MONGST the many famous appearances who will take part in the J.C.C. Jersey International Road Race which takes place on May 8 will be none other than noted bandleader Billy Cotton.

Partnered by his pre-war codriver, W. E. "Wilkie" Wilkinson, he will drive a super-charged E.R.A. In pre-1939 days these two daredevils had several successes in both road and track events. In addition to his driving prowess, Bill is also a qualified pilot and volunteered for flying service in 1939 when, to his intense disgust, he was rejected on the score of age.



BUDGET DISAPPOINTS THE PROFESSION

Instruments still taxed as 'Toys'!

THE "Melody Maker" expresses the keen disappointment of the profession and manufacturers and dealers, at the failure of the Chancellor of the Exchequer in his Budget announcements of last week, to make provision for the remission of the purchase tax on musical instruments.

Trumpets, saxophones and all the impedimenta of the pro-fessional musician thus remain the only "tools of trade" which are subject to a tax which, in its inception, was admittedly devised in

fessional musician thus remain the subject to a tax which, in its incorder to restrict luxury spending. In last year's Budget (1946), the tax was reduced from 100 per cent. to 33½ per cent., at which figure it now stands, but it still means that in order to keep himself up to date with new improvements in instrument design, the musician is obliged to dig further into his pocket than he is entitled to expect, even though production costs are naturally higher as with all manufactured goods to-day.

The "Melody Maker" is able to reveal that, in an effort to assist its members, the Executive Committee of the Musicians' Union some months ago offered to co-operate with the Board of Trade, if some scheme could be allowed, possibly by means of vouchers, remission of purchase tax. No mention of this enterprising move was made in the Chancellor's Budget Day speech, and, in fact, musical instruments remain classified, for taxation purposes, as "toys"!

It seems a great pity that there is not in the House of Commons one MP, who knows enough about the business, or is interested enough in the welfare of this country's thousands of professional musicians, to suggest to the President of the Board of Trade that all instruments such as are normally used in the orchestra or dance band should be segregated from instruments used only for amateur "homeconsumption."

It is now up to the manufacturier; and distributors to get together with the Musicians' Union in an attempt to get something done in this matter.

WEDDING BELLS

WEDDING bells have been ringing for two of London's musical celebrities this month—on Monday (21st) in town; and on April 3, at Wandsworth.

Monday's peal was for famous pianist personality of the Geraldo Band, and Geraldo's brother, Sid Bright, who was married to Miss Mona Kahn, of Dublin, at the St. Petersburg Place (Bayswater) Synagogue, the subsequent reception being held at the Savoy Hotel. Hotel

Jackie Bonser, Oscar Rabin clarinet virtuoso, was quietly married on April 3 to Miss Eve Ward, the only other person present being best man. Bobby Richards. On returning from his honeymoon, Jackie was unlucky enough to find that his flat had been burgled, and a new deluxe radio set, plus two suits, an overcoat, a lady's costume, and sundry other items were purloined. Jackie Bonser, Oscar Rabin

BBC Dance Band executive, Mrs. Tawny Neilson, most discussed figure in British dance music, is now on holiday in the States, and this picture shows her (left) with vocalist Doreem Henry and the members of the sensational Dixieland outfit at Nick's, in Greenwich Village, New York. Nick's, in New York.

Old-time trombone celebrity
Miff Mole will be recognised,
third from the left; and trumpetstar Muggsy Spanier beams
second from the right, with
clarinettist Ernie Caceres on the
extreme right.

The rest of the boys are bassist Irving Ledor (who played in England with Sidney Lipton), planist Charife Queener, and drummer Joe Grauso.

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JOE DANIELS BACK FROM ITALY-OFF TO ICELAND

OFF on his travels again after only a short breather, drummer - showman - bandleader. Joe Daniels, leaves London on Sunday next for a tour of Iceland. within a fortnight of his return from doing a grand job entertaining the troops in Italy and Austria.

Taking along his Hot Shots and flying both ways, Joe will spend two hectic weeks in Iceland, letting go with out-and-out swing, at theatres, cinemas and concert-halls, the trip being made at the request of Joe's record fans over

A honeymoon in Iceland doesn't A honeymoon in Iceland doesn't often come the way of newlyweds, so it will be a specially exciting trip for Joe's bright young manager, Dave Kenny, who married charming Eve Cliff, bassist and singer with the Hot Shots, at Norbiton Register Office, on Wednesday (23rd), a romance on Wednesday (23rd), a romance developing out of their friend-ship while touring with Joe dur-

With Joe, Dave and Eve will go
Billy Amstell on 1st alto and
clarinet, Alan Metcalfe on guitar,
and Ken Moule on piano. Unfortunately, Joe's trumpet player,
Eric Langdon, has been taken ill,
so Joe needs someone to take his
place at once—a sound trumpet
stylist, who possesses a passport
enabling him to make the
journey.

3-Band **Broadcast** Cancelled

IN London this week, there are three very disappointed bands. They are those of Edmundo Ros and Stephane Grappelly, plus the Queen's Hall Light Orchestra and its conductor, Sydney Torch, which, as announced last week in the MELODY MAKER, were to have featured in the "Music All the Way," 90-minute air series scheduled to commence on May 7.

The programme was timed to commence at 12 noon, and, as so vast an undertaking would have required a minimum of four to five hours for rehearsal and runthrough, it was decided to cancel the programme in view of the cost



The Radio Revellers, as they appear in the new Victoria Palace show, "Together Again," reviewed on this page. The boys are (left to right); Al Fermead, Freddy Holmes, Stan Emeny and Art Reed,

NEWS IN

RICHARDS OPENS THE DOOR!—
Recently back in the profession after over three years in a sanatorium, youthful ex-Rabin drum star Bobby Richards is already making his mark. Not fit enough yet to play drums regularly, he has thrown himself heart and soul into arranging—so successfully that already Ted Heath has broadcast one of his scores. This was "I've Got You Under My Bkin," and Ted played Bobby's arrangement of it both on the Light Programme on Wednesday, April 16, and on an Overseas airing the following day.

BURMAN MOVES.—Making slow.

BURMAN MOVES.—Making slow, but steady, progress in his fight for health in Switzerland, famous drummer. Maurice Burman, has been moved this week to a new address—Clinic Val-Mont. Glion, Montreux, Switzerland. Throughout his year abroad, ne has been cheered up in his serious illness by the letters of friends and fans, and it is hoped they will continue to write to him.

TRUMPET WANTED.—Stan Atkins, who recently celebrated his seventh "birthday" at the Embassy Ballroom, Welling, Kent, is in urgent need of a second trumpet player—able also to vocalise, if possible. Immediate broadcasting dates for this band include sessions on May 13 and 17.

VOCALTONES ON VIEW.—Following their recent success in the BBC "Song Bag" series, Mill Ferrie's Vocationes, led by Seatrice Findlay, will soon be seen in the forthcoming Tudor Films production, "Things Happen at Night," starring Gordon Harker, Robertson Hare and Alfred Drayton.

CHIRPETTE WANTED.—Eric Siddons, currently leading his double-handed (darge and rumba) outfit at the Regency niterie in Piccadilly, is anxious to book up a very good-looking and competent girl vocalist. To this effect he is holding an audition, on Priday (25th) and Saturday (26th) at 3 p.m. Girl vocalists who have the necessary qualifications may attend. Address is 140, Piccadilly, W. (near Park Lane).

EMIGRATING. — Bassist/electricguitarist Charles Hudson leaves this
country in May to emigrate to Durban. South Africa. For over three
years, he has been with Jan Wildeman's Band at Cricklewood Palais
(London) and before that, led his
own outfit at the Riviera Hotel,
Maidenhead. Charles is taking this
step because his wife's health requires a warmer climate. We wish
him all success in his new surroundings.

FRETTIST FRETTING.—Sam Gelsley, guitarist with Harry Roy's Band
at the Astor and one of the original
Blue Rockets during his Army days,
has gone into the Thornham Nursing
Home, 7. Wilbury Road, Hove, Sussex,
for a throat operation. He will be
glad to receive letters from his many
pals in the business.

off to BRUSSELS.—Rumba expert Al Smith (bongoes and vocals), who has played with Don Marino Barretto's and Denis Walton's rumba bands, and also led a rumba outfit at the Chesterfield Club, left London for Brussels last Sundey (20th). He will be leading a large "local" outfit at the "Port Royal" there for Mr. J. E. Aelkan.

'PHONE NUMBERS.—Altoist BHI Weiwed, who is with Leslie Poster at Murray's Club, having had to give up touring owing to rheumatism after a year with Ronnie Musrc. Is now on the telephone at Valentine 2595. New 'phone number for tenorax bandleader Peter Rose is Ambassador 3381. Ambassador 3381.

Ambassador 3381.

STOLEN THUNDER.—Two sessions, including Leslie Douglas's "Band Parade," were lost last Monday by drummer Joe Watson as a result of his complete drum kit being stolen from the Seymour Place Synagogue Hall, where he left it under lock and key after playing there on Saturday night. The missing items include a new pearl-grey Ajax side drum, four Zildian cymbals, a hi-hat and a Leedy foot pedal and accessories. Anyone obtaining information likely to lead to their recovery should communicate at once with the police.

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Eat, Drink and Be Herry (Veleta Wr.)

Eat, Drink and Be Herry (Veleta Wr.)

Eat, Drink and Be Merry (Veleta Wr.)

Eat, Drink

EDWARD KASSNER MUSIC Co. Ltd., 13 Gerrard St., London, W.1 GER. 4073

ROUND THE HALLS WITH THE "M.M."

"Oklahoma": Blore: Cotton: Grappelly-Shearing: Hall

ON Friday night of last week (18th), sixty American artists stood on the stage at the Opera House, Manchester, and heartily applauded the audience—so thrilled and excited were they at the ferrific reception which had been accorded to them on the opening night in England of the musical show "Oklahoma," which is now in its fifth year on Broadway.

The show itself is superb—it rivals any Technicolor film I have yet seen. Brilliantly staged with even the smallest part perfectly cast, with singing dancing and acting of a quality rarely seen, it is musical comedy at its best.

With a brilliant book and lyrics by Oscar Hammerstein 2nd, Charles Trenet and sung by Technicolor."

With a brilliant book and lyrics by Oscar Hammerstein 2nd, Charles Trenet and sung by Technicolor."

The full line-up of the orchestra, and its sound but too impersonal "Trumpet Blues"; Bert Marland on plano; Ted Alexander on drums in pet Blues"; Bert Marland on "Big-Wig in the Wig-Wam," and the stage manager, who succeeds in making this one of the best-lit bayes on the road. But Henry does not stop at presentation, impertant though this is. Taking commercialism a stelly success with "family" audiences), he builds his programme upon well-played modern melodies, and without loss of contact with his programme title of camposed by French singer director."

with a brilliant book and lyrics by Oscar Hammerstein 2nd, the music is by Richard Redgers and includes such great numbers as "Oh, What a Beautiful Morning," "The Burrey with the Fringe on the Top," "People will Say." "Out of My Dreams," and "I Can't Say No!" The superb orchestrations are by Russell Bennett, and are rather more than capably handled by the British orchestra formed

by Russell Bennett, and are rather more than capably handled by the British orchestra formed by Beginald Burston and conducted by Salvatore Bell'Isela, who was ten years with the Metropolitan Opera Company in New York, and is well known in American commercial radio.

The orchestra is more than thirty strong, with 14 violins, two violas, two 'cellos, two basses, banjo, drums, plano, flute, oboctwo clarinets, two horns, two trumpets and trombone, assembled from the first-rate musicians whom Reg Burston has been using for the past two and a half years in "Music Parade."

The show has its West End première at Drury Lane on Wednesday pext (30th), and, once under way, Reginald Burston will take over the baton for what, if I am any judge at all, will be a long and happy run.—J. B.

Victoria Palace

THE Crazy Gang—Nervo and Knex, Bud Flanagan, and Naughton and Geld—are "Together Again" at the Victoria Palace, and that means that the accent is on laughter in a big

It is a very funny show, and although on the second night it was marred for us by back-stage mishaps—curtains that opened too soon, lights that blacked-out too late, and the sight of several stage-hands whose names were not in the programme—all that will no doubt be ironed out as the show gets under way.

Musically, the biggest hit is scored by the Radio Revellers, who do plenty, and do it all with refreshing slickness and polish. Their own "Desert Island" scena is one of the best things in the whole production, the boys having good personality, confidence, and a grand sense of

throughout.

The full line-up of the orchestra is:
Jahn Blare (MD) canducting Tony
Gache (leader); Charlie McGill
(rep.); Thacders Guitter (1st vln.);
Billy Shulman (2nd vln.); Charlie
Chapman (1st alto, clr.); Cyril
Marling (2nd alto, clr.); Stan Best
(1st tnr., clr.); Charlie Milne (2nd
tnr., flute, clr.); Tommy Balderson
(1st tpt.); Tommy Balmforth (2nd
tpt.); Charlie Moore (1st tmb.);
Fraddy Buff (2nd trb.); Bill AiraySmith (drums); Bebby Leiten
(plano); Beb Lament (bass).

"Together Again" has a few
new Songs, the classiest of them
all being "Serenade To The Sea,"
composed by French singer
Charles Trenet and sung by
Maurice Keary, who has a robust
voice and an unbending personality. There is a characteristic Flanagan vehicle in
"Maybe It's Because I'm A Londoner," and a great deal of fussabout-nothing with an involved,
would-be smart song called "Ace
High."

Bright and breezy entertain-

Bright and breezy entertain-ment—sometimes original, sometimes reminiscent—is the keynote of a thoroughly workmanlike show which should run almost until cigarettes are twenty for a shilling again!—R.S.

Bill Cotton

S Billy Cotten corny? This has been the burden of scores of recent letters to the MELODY MAKER. By inference, too, may be asked: If Cotton is corny, should his band be reviewed here?

be asked: If Cotton is corny, should his band be reviewed here? To both questions, the answer is yes. This journal's attitude to all stage bands is: Is it good of its kind? At once it can be said of Cotton's—seen at the Chelsea Palace this week—that it is. It is corny—but terrific!

Sixteen years have passed since Bill abandoned the dance hall for Variety. They have not dulled the unbridled ebuillience of his show. The curtain rises to reveal what appears to be a line-up of old men—but men possessed of a galety and enthusiasm for their work that must be the envy of many a younger group and which is, of course, the secret of the band's unbroken stardom. Presided over by a skittish and lovable heavy-weight, and featuring that Peter Pan of vocalists. Alan Breeze, that G. H. Elliott of the profession, 60-year-old trombonist-dancer, Ellis Jackson, and Reg Bryant in "Concerto for Drums"; and making but one minor concession to "the jazz fiends." in "Play Me a Swing Song." the whole assumes the atmosphere of a Saturday-night family party. The audience files out, humming the tunes it knows and vowing to come next time. The music—but who cares about the music? The show's the thing with Bill. This show is tops of its kind, and will remain so.—P. B.

"director.

For the modernist there is nothing here—unless he is about to take his hand upon the stage. In which case, a seat in the stalls at the Empress, Brixton, this week would prove his soundest investment.—P. B.

Grappelly-Shearing

Grappelly-Shearing

I twenty-minute act at the
East Ham Palace, suavely put
over and musically delightful,
Stephane Grappelly and George
Shearing shelve their own idea of
a repertoire for tunes they think
the music-hall patrons will like.
Perhaps it will hurt some of
their fams to hear them trot out
street-corner stuff like "The
Old Lamplighter" and "Open
The Door, Richard," but it isn't
what you play, it's the way that
you play it that counts; and
these two fine artists are now
winning the praise of varietygoers as they have enchanted
swing-addicts.
Their act is undeniably exquisite, Stephane's wonderful
phrasing, silken tone and altogether comferting style—although I have heard him play
better in the past—blending
beautifully with George's lightfingered, tasteful work on the
plano keyboard, all so expressive
and effortless.
But the item which won most
applause was their piano-duet, a
sparkling bit of work, which
thoroughly pleased the crowd.
Personally, I regarded those
twenty minutes as a real treat,
and I warmly recommend readers
to rush round to the box-office at
East Ham Palace this week or
Groydon Empire next week and
get a seat. But whether I shall
be accused of encouraging two
such wizards of le jazz hot to
wallow in commercialism,
remains to be seen.—C. H.

wallow in commercialism, remains to be seen.—C. H.

SSAFA SHOW.—Bandleader Tommy Hunt, who recently got a break on the air, will be appearing at Watford Town Hall on Thursday, May 8, at a Variety show organized by Charlie Stairs for that well-deserving charity, the SSAFA. Tommy is busy with one-night stands and concerts all over the country. the country.

fidence, and a grand sense of comedy.

Their "Limehouse Blues" was also excellent; but another spot, in which they sang "California Sunbeam," was spoiled by the loudness of the accompanying orchestra, which finally drowned them out completely. John Blore

Temain so.—P. B.

Henry Hall

I stage show are his battery of vocalists—Betty Driver, Eve Beynon and Bob Mallin; the brass them out completely. John Blore

The country.

"BACT" FACT.—In our write-up last week of the "Bact"—the gadget which takes the place of a reed-cutter for sax players—by a fit of mental aberration on the part of the writer, co-inventor Albert Terrance was described as a bass player. He is, of course, the baritone-sax player with Sidney Lipton. Apologies in torrents, Torrance!

HITS AND PIECES

Left Me" may make a speedway entry. It started on a fast note last week.

Down at the BBC Paris studio in Lower Regent Street every Friday morning, a great gathering of agents, publishers, BBO secs., stage and radio stars sit in judgment on "Music Hall." They're the newly tagged "Back Row Gang.". My butcher, the one who runs a sheet-music department, has a steady all-the-year-round sale for "This Heart of Mine." but his theme song is "All the King's Horses."

"PIN-UF-OF-THE-WEEK" DEFT.! My first vote goes to dreamy-eyed Doreen Lundy (Woo woo!), whose schmaltzy pipes and new-styled hair-do are dazzling the smart set at Ciro's nightly. Keep tuned for "Bonata." It's honey-covered. Johany Johnson carving a nice niche for himself with his modern arrangements on "Navy Mixture."

PAT ON THE BACK DEFT!—To Freddy (Dix) Benson for some fine work on 1935 hit, and new panel entry "Violetta." Harry Roy waxed four more titles on Decca for American market. Dr. Brighton bringing out the best in Denny Dennis's vocal chords. Betcha smash Oldie "Try a Little Tenderness" will hit the jackpot again. With revivals fashionable, late dance sessions will soon sound like "Old Time Nights." Better watch out, Harry Davidson!

Here There and Deck of the party Davidson!

Here There and Deck of the party Davidson!

Better watch out, Harry Davidson!

HERE. THERE AND EVERYWHERE!

... Benny Goodman named by State Department as "Consulting Director of Pop Music" on Russian language programmes. Benny to do a ten-minutes' beam daily...

Plash!—Keep an eye on "Managua Nicaragua." ... Bill (Lawrence Wright) Ward is one of the big men of the Alley. He can take the frame whether L.W. are "in" or "out." Wonder what's gonna happen when Sinatra comes over and I tell him that Joy Russell-Smith will not use crooning mike-huggers on "Variety Band-Box"—or will she? ...

Here's how they do things in the

Here's how they do things in the U.S.A.: The "Champagne Music" tag of Lawrence Welk's ork got nowerhouse send-off for the maestro's Hotel Roosevelt opening. Over 100 quarts of the bubbly was distributed to local Press, disc lockeys, record execs., etc... Do you think Sid (2-3-2-2-28).

6. I'LL CLOSE MY EYES

(3-3-2-2-28).

6. I'LL CLOSE MY EYES

(5-6-4-6-9-5-6-18-8-16).

7. GUILTY (7-7-3-4-7-4-9-10-9).

8. EASTER PARADE.

9. APRIL SHOWERS.

10. IT'S A GOOD DAY (18-9-8-8).

Figures in parentheses indicate previous placings. 6—Not in the first ten.

every day.

Wonder whether new ditty "Elizabeth" will get as much attention from the ork leaders as they bestowed on "Nancy." The former is an English compo.! . Twould be nice for all and sundry to know "MM." readers' current pop song favourites. Send me your best three on a postcard to reach me not later than May 1.

Paul Rich grabbed some nice publicity for himself on the "Margaret

Britain's Top Tunes (In Alphabetical Order)

(In Alphabetical Order)

ANNIVERSARY SONG ... C. and C. APRIL SHOWERS ... Chappell DON'T FALL IN LOVE ... Bradbury-Wood PIVE MINUTES MORE ... Morris GO HOME ... Yale *HEAR MY SONG, VIOLETTA ... Dix HOW LUCKY YOU ARE ... Kessner OPEN THE DOOR, RICHARD ... Leeds RICKETY RICKSHAW MAN ... Southern SENTIMENTAL REASONS Peter Maurice *JELL ME, MARIANNE ... Southern THE OLD LAMPLIGHTER ... Irwin Dash THE STARS WILL REMEMBER

TO EACH HIS OWN ... VICTORIA

TO EACH HIS OWN Feldman
WHEN CHINA BOY MEETS CHINA
GIRL MacMelodies
ZIP-A-DEE-DOO-DAH Sun Music
Newcomers to the Frame.

U.S. HIT PARADE

HERE is the list of the ten most week ended April 19, 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. ANNIVERSARY SONG (1-1-1-1-2-2-

2. HEARTACHES (4-4).
3. HOW ARE THINGS IN GLOCCA MORRA? (2-2-2-5-9).
4. LINDA (6-8-8).
5. MANAGUA NICARAGUA (3-3-2-2-2-8).

by SAMMY QUAVER

BRITAIN'S Top Tunes frame having a crazy title? I Lockwood" snap at Hammersmith. He deserves it for consistently good take on an unfamiliar appearance by the time Whitsun comes around. Tell Me, Marlanne" and "Hear My Bong, Violetta" stepped in to keep the regulars company. . Palais toomp, winner "You Went Away and Left Me" may make a speedway entry. It started on a fast note last week. . . . Down at the BBC Paris studio in "Nancy." The former is an Eng-

Tin Pan Aller Oscars to Hutch for a diamond-studded rendering of "Ma" i Call You Sweetheart?" . . . To Bob Dale for a great vecal on "The Things We Did Last Summer." To Roberto Ingiez for a mative sounding "Rainy Night in Ric."



are the New Hits from

14, St. George St., Hanover Sq., W.1 Mayfair 7600

Laughter-or

BENNY GOODIAN GUINTET

****Liza (George and Ira Gernhwin,
Gus Kahn) (Am. Columbia
CO.35234).

CO.35234).

BENNY GOODMAN SEXTET

"Moneyauckie Rose ("Pats"

Waier, Andy Razaf) (Am.
Columbia HOC.2318).

(Columbia BEZZET-Sa. 1444.)

35224—Goodman (clart.) with Red
Norvo (vibes); Mel Pougel (pno.);
Mike Bryan (rix.); Money Pett (dms.).
Recorded September 24, 1946.

2113—Goodman (clart.) with Johnny
Schenck (vibes); Joa Bunkkin (pno.);
Bernard Kessel (rix.); Musty Bahenin
(bass); Louis Beltson (dms.). Recorded October 22, 1964.

T ATELY I have bestd it said.

I ATELY I have heard it said that these small Benny Goodman groups are becoming so polite that soon the only places left for them will be society

Such remarks would make me laugh—if they did not make me

One can laugh at those whose sneers at jazz and swing are the valueless results of a complete lack of the experience which brings understanding. But one can only cry for those whose lack of taste and discernment causes them to think that

Edgar Jackson's

Record Reviews

raw emotion influenced by economic considerations is everything, and that a cultured out-look revealed through immacu-late musicianship is a negligible

factor.

It is viewpoints such as this that have brought about in all too many of the younger generation, especially in America, the worst trends in swing.

Happily, however, we have one personage in the swing firmament who is going a long way to prove

who is going a long way to prove that swing can have all that makes the music attractive to the "ordinary" mortal and at the same time be something worth

calling Art.

That personage is Benny.
Goodman. While it would be absurd to pretend that he, being human, cannot err, there can be few who will not concede that, especially in his small band records, he gets, nearer than perhaps any other swing notability to raising the musical standard of swing.

And an interesting aspect of the subject is that he maintains the standard no matter whom he may have playing on his records. Compare, for instance, these two of "Liza" and "Honeysuckle

Leaving out the other players because those in both records are more, or less of equal ability, "Liza" has Mel Powell and Morey

Feld. You could hardly say that, good as they are, Joe Bushkin and Louis Bellson, who play in "Honeysuckle," are second Powells

"Honeysuckle," are second Powells or Felds.

Yet for everything that comes under the heading, of genuine artistry, the side is nothing down on "Liza."

In fact, in one respect it is superior. A string bass part gives it a fullness that even Morey Feld's fine drums do not quite manage to give "Liza."

And as a final point, get a load of Johnny Schenck. In Johnny, America seems to have turned out a second Red Norvo. Which is saying plenty! is saying plentyl

CENE KRUPA AND HIS ORCHESTRA "That Drummer's Band (Gene Krups, Roy Eldridge) (Am. Columbia CO.32999). (Recorded approx. November, 1943.) ***Leave Us Leap (Pinckel) (Am. Columbia HCO1231).
(Columbia DB.2290—3c. 11id.)

(Columbia DB.2290—3e. 11id.)

1231—Krupa (dms.) with Stawart
Olson, Andy Pino, Jar., Charlie Ventura, Francis Antonelli, Murray
Williams (reeds); Anthony Russo,
Joseph Thomas Triceari, Donald
Alton, Fagerquist, William C. Conrad
(tots.); Leon B. Oar, William Paul
Cully, Puilman Gerald Pederson
(tots.); Jaco S. Shutman, Victor
Pariante, Remo Benvenute Blondi,
Theodore Blume, Jeroma Reisler
(vins.); Paul Pewali, George
(vins.); Paul Pewali, George
(vins.); Paul Pewali, George
(vins.); Ted Maneisen (pno.);
Edward Vance (gtr.); Siyde Newcomb
(bass); Louis Zite (dms.), Recorded
January 22, 1945.

GENERALLY speaking, both these sides come in the category of typical big band show-off swing with the expected opportunities for conspicuously limelighting the leader's drums.

But there their similarity ends. "Drummer's Band" starts off with Krupa's walloping exciting a frantic crowd to frenzied cheers before the band joins in.

cheers before the band joins in.

CLASSICS from the CLUBS

HERE is the third and last of the
the S's, all of them good numbers
to remember according to the occasion
to temember according to the occurrent
and the mood.
Stars Fell On Alabama C
Stomping At The Savoy Db
Stormy Weather
Sugar
Sugar Rose G
Summeritme
Sunshine Of Your Smile Eb
Swance
Swance River F
Sweet And Lovely
Sweet Georgia Brown AD
Sweet Jenny Les G
Sweet Lelania
Sweet Loraine G
Kweet Sue
Swing Gullar
Swing Is Here ED
Swing Low Sweet Chariot F
S'wonderful F
Symphony V
Personal Choices Bassist with the
great Ted Heath Band, Charlie Short,
chooses " Stomping At The Bavoy," &

WHAT has actually prompted me to write this article is the main headline in the "M.M." that caught my eye on my arrival back in London. It read: "London-Paris Exchange of Bands is being Fixed." I am very sincere when I say that I was completely bowled over when I read this report. From what I saw and heard it is ridiculous to expect British musicians and singers to go out to Paris and work for the same amount of money that they are getting in London. They'd definitely be asking the leader for a sub. by Wednesday!

I stayed at a very reasonable hotel (I was told!) and paid a pound a night for a bed. When you consider that breakfast will cost you as much again—that's just dandy, isn't it? (There is no such thing as bed and breakfast in Paris, and just try to get into a Parisian hotel that serves full board!)

I hadn't been in Paris more than an hour when I was nearly knocked down in the Place de Concorde, opposite the American Embassy. French cars can certainly move! Now I really understand the lyrics of "The Last Time I Saw Paris"! number we used to play frequently when we were working together in Johnny Clae's original Clae Pigeons

Tears?

A very cute way of reminding all and sundry of the hero-wor-ship the kids hand out every-where the redoubtable Gene ap-pears, and quite easy with the aid of a suitable effects record to dub

There are good enough short solos by piano and tenior, and the changes are rung on the once fashionable, but now demode swing clarinet-drums duet stunt by substituting trumpet. for clarinet. Krups always was a great, if unnecessarily excited, drummer, but the trumpet is too wild and exhibitionistic to mean much to this critic.

The tune is just another riff treated as such, and the fast tempo does nothing to prevent the impression that both composition and performance are merely an excuse for Mr. Erups and his astellites to show how technically clever they can be.

"Leave Us" goes at least some way to being what "Drummer's Band" should have been, but isn't.

One of the nearest approaches

isn't.

One of the nearest approaches to a good tune any swing opus has been, it is further blessed with a satisfactory arrangement.

Espacially good are the saxes, and there are good solos by trombone and tenor (probably "Tommy" Pederson and Charlie Ventura, respectively).

The large string section, which might seem out of place in music such as this, actually sounds quite pleasant, for the simple reason that it is used with such commendable restraint that it is soldom audible.

In fact, unless you listen very carefully, about the only time you will hear it is when it provides a sustained harmony background to the plane solo. Which is as it should be in swing,

性認定是如

In an Exclusive Article, the M.U. Assistant-

General Secretary Says-

Your Union Complete organisation in all parts of Britain will come—and

tion of musicians. And the "semi-pro," will benefit if he is wise.

Bignposts already point to the new position that will be occupled by the musician in future.

Employers—from big corperations to small dance promoters—no longer regard their bands as groups of wags-earners waiting to grasp any, job at any price Just to keep working. And the "semi-pro." is not now expected to work at a cut price merely because he has another occupation and finds music-making pleasant.

No! It is realised to day that musicians have an appreciation of their value to the community, and that they are demanding recognition of it in the only effective way—the organised way—through the Musicians' Union.

What an enormous change the union itself has experienced. The boys in "the street"—including "the street" in provincial towns—may not fully realise it. But a day in the MU office brings it home.

The union does not have to "chase" employers as it once did. They come to the union. Only a few short years ago, the theatrical producer, recording company or "gig" promoter just went ahead with any project that suited him without considering how it affected the profession ("time enough to worry when the union gets to hear of it."). To-day, employers know from

PROSPECTS for the dance brighten Improved status, higher fees, and full employment must follow the progress being rapidly made towards compilete organisation of musicians. And the resemi-pro, will benefit it be is Government Departments consult of all kinds are restricted.

previous experience that they need the "O.K." of the union. Government Departments consult the union before making decisions instead of leaving it to protest uselessly later.

Musicians, to, realise that the union is not just a vague, remote body controlling their activities merely to make itself a nuisance. They know that the union is simply their own collective voice, and that decisions made and rulings issued are for the protestion—of the whole profession. Even the most "independent" and highly paid instrumentalists now accept the obligation to put the welfare of the profession before the filling of their own pockets.

The growing power and influence of the MU enabled it to obtain wage increases in full-time jobs that compensated for the profession during the war-passenger liners and the principal holiday camps, for instance—reopened with greatly improved pay and conditions. And there is now a determination to tackle tasks whose successful accomplishment is brought nearer by the enormously increased strength attained.

New Vigour

soon. Gradually, local authorities and dame-promoting bodies of all kinds are restricting and the MU, playing a more prominent part in the TUC, will be able to encourage this.

The recently formed Danes and the MU, playing a more prominent part in the TUC, will be able to encourage this.

The recently formed Danes and the MU, playing a more organisation co-parating fully with the union, until even those leaders and strumentalists who cannot be induced to become trade unionists will be compelled to do so. One can see not far ahead the profession during the war-passenger liners and the principal holiday cannot be induced to become trade unionists will be compelled to do so. One can see not far ahead the profession during the war-passenger liners and the principal holiday cannot be induced to become trade unionists will be compelled to do so. One can see not far ahead the profession during the war-passenger liners and the principal holiday cannot be able to encourage this.

The recent

New Vigour

The union's strength should not be overlooked by musicians. It will certainly not be overlooked by musicians. It will certainly not be overlooked by employers. And it justifies a new, vigorous approach to the problems of the profession. There has indeed been a remarkable advance in organisation. With a membership nearing 20,000 and branches in nearly 100 towns, the MU has almost trehled its size and doubled its geographical coverage in only five years. Five thousand members joined in 1946 alone. Others are still being recruited at the same rate.

Others are still being recruited at the same rate.

And nowadays all sections of the profession are organised. We have not attained the position of the American Federation of Musicians, including in its membership even "platter turners"—turntable operators who play records for radio and other purposes. But we no longer need to persuade dance musicians—as we once did—that they should be in the MU!

A recent statistical survey,

A recent statistical survey made by the union's general organiser (Mr. A. C. Mitchell), revealed that more than half of those union members whose work

was classified were dance musty clans. The proportion of "semi-pro." members is rapidly increasing. Nearly a quarter of the union's branches are mainly

no place for the non-unionist—
even at a "cut price"—in any
band, whether full-time or not.

What can the union do with
the tremendous power now being
attained? It can establish
national minimum rates of pay
for ballrooms, hotels, skating
rinks and all places where dance
bands are employed. It can
abolish bad conditions, which
bands at present have to suffer
because individual protests lead
to "the bullet." It can smash
the "shop-window" racket—the
offering of jobs on the cheap to
bands that want to "get in," and
then have to stay cheap because
the proprietor has other bands
waiting to "get in."

What about gigs? Something
can be done about them, too. In
places where gig bands are not
organised, fees are little, if any,
better than before the war, and
musicians with income from
day time jobs feel they can afford
to accept lower payment than
full-time professionals. But there
are towns where the MU branch
includes all the local gig musicians. Here competition on price
has ceased, and the boys with
the day-time jobs realise that they
are in a better position than the
full-time professional to charge
high fees.

Organisation has already

high fees.
Organisation has already proved good for gig bands. Musicians do not stay organised and pay subscriptions to maintain MU branches that have no value

(Continued on page 5, col. 3).

PARIS is Not the Same!

says CYRIL SHANE, now freelancing, and singing on air and wax with the Skyrockets,

itself is worse than here. I heard that French bandleaders were haying to sit in with other bands to make a living. I met two young ladies in the Paris branch of Chappell's who said they were coming to London to try to make good, as things were pretty well impossible there. One of them told me that she sang at one of the cabarets and had done some broadcasting. I asked her what the rates were for dance band vocalists on an ordinary session, and she told me: "About 800 francs, possibly 1,000."

To you guys who keep complaining about the Union not getting the fees raised, 800 francs is equivalent to £1 12s. 8d. (No. I don't know whether they have a "Band of the Week"!)

I managed to get across to the Poste Parisien studios to listen to the auditioning of various French youngsters for a big programme called "Une Heure avec Yous." Where do these kids get their wonderful personalities? Monly all my vocalising colleagues could have been with me to watch these young French geniuses, who seem to be born with the gift of presentation, how much better we'd all be in future! The standard of singing is much higher over here—but, oh, the stupendous personality-plus that every French man and yoman seems to possess! As I had been offered so many(!) broadcasts for that particular week, I found time to pop over to Paris the other day for the same length of time. I left Victoria in bleakness and arrived in Gay Pares in glorious sunshine.

First thing that impressed me was that my five years' study of French at school was not in vain—you should have seen me struggling with my meagre vocabulary! My thoughts go out to those, who didn't even have French included in their school curriculum—oh, brother, how they must have suffered!

To say prices are high in Paris would be an understatement. Forget what people said during and at the end of the war. There just is no ceiling price. I paid 675 francs for three orangeades (9s. 4d. each!), so that should prove I'm not kidding! Ask Pat Dodd. He was there the previous week. He tells me he managed to get merry on champagne at the Lido Club—as if the customs would ever allow him through with enough money for that!

WHEN I mentioned that I sang with the Skyrockets, I guess it didn't impress very much. But it was very different when I added: "And with Stephane Grappelly." They certainly remember him over there, and I understand that when Django Reinhardt introduced him at his current night-spot, he was given a gigantic reception.

Incidentally, Stephane, and I

reception.

Incidentally, Stephane, and I met on the boat coming back. We both had to return on Friday, as (apart from my having no francs left—I don't know about Stephane!) we had a session together the following morning.

There is a surprising number of foreign musicians working in Paris, but the general standard doesn't seem to be very high.

DID ask quite a few musicians whether they listened to British radio, but I'm afraid they replied: "Mais, non, monsieur! We listen to AFN Prankfort." That's one thing they have in common with us!

Before I close I would like to record my thanks to M. Marc Langens and staff of Peter Maurice, and M. Paul Ganne and staff at Chappell's for being so considerate and informative. It was very interesting to learn from them what happens when a great British or American song success reaches Paris. It does not automatically go on the French airwaves. There is first of all a great deal of work to be done in weighing up its chances for suitable wedding to French lyrics. However, Marc Langens was pretty sure that "Ouvrez la Porte, Richard!" would go big over there!

I could go on for pages relating there!

Choice: Bassist with the stath Band, Charlie Short, omping At The Bavoy, "a used to play frequently ere werking together in "s original Clae Pigeons Carlo Krahmer"

Carlo Krahmer

Embassy. French cars can certainly move! Now I really understand the lyrics of "The Last Time I Saw Paris"!

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I could go on for pages relating the last the lyrics of "The Last Time I Saw Paris"!

I could go on for pages relating the last the l

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Fan It; Steps - - -- DB 2289 GENE KRUPA

and his Orchestra That Drummer's Band DB 2290 Leave Us Leap



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The Wrong Way

HE Ted Heath Fan Club, and the over-zealous publicity organisation behind it have launched a campaign that is quite unique in the annals of entertainment. It

in principle, and undignified in practice.

Ted Heath, it goes without saying, has an excellent band, and well deserves broadcasts. But is this the way to go about

getting them? Assuming that, as a result of this propaganda, the BBC is jockeyed into giving Ted a few more broadcasts (and, frankly, we can hardly see that stiff-necked institution taking the slightest notice of the stunt), will that at once make everything in the dance band garden lovely? Say he gets three broadcasts given to him. That is a grand "victory" for the campaign, but what happens if he doesn't get any more broadcasts after that? Will he

at once start another and bigger petition?

The BBC, we know, has some incredibly odd ideas about the relative merits of dance bands, and puts on bands that ought not to be allowed to broadcast, at the expense of bands that fully deserve to broadcast. But surely the way to get that matter put right is by a united demand for an overhaul of the system at Broadcasting House, not by an individual screaming for a few more

Carried to its logical conclusion, the precedent adopted by the Ted Heath Club is dangerous in the extreme. It is well known that the most popular dance band by far among the corny lay public of this country is Victor Silvester and his Ballroom Orchestra, and, if the way to get broadcasts is by organised propaganda, we shudder to think what would happen if Silvester started getting names for a petition. He could get ten times as many names on his forms as Ted can; does that mean that the BBC would have to give him ten times as many broadcasts as it gives Ted?

What is more, anybody who knows the BBC will appreciate the psychological unsoundness of the stunt. The BBC people who give dates to dance bands don't know much about dance bands, but they'd rather die than admit it, and, if they took any notice of Ted's petition, that would be tantamount to admitting that their own judgment is unsound and has to be guided by outside

No. It is not the slightest bit of use harassing the BBC for dribs and drabs of broadcasts on behalf of any one leader—however deserving he is of consideration. There is in existence a Dance Band Directors' Association whose job is to represent to the BBC, on behalf of all leaders, all these anomalies and many more besides. It is not helping the work of this body—in fact, it is weakening its strength-if individual leaders try to get their own particular

problems solved outside its framework. If Ted Heath feels he has a legitimate grievance, let him get the DBDA to take up the cudgels on his behalf. And, while the DBDA is about it, let it take up the cudgels on behalf of Harry Hayes, whose band has not had a broadcast for eighteen months, and of Ray Martin, whose three broadcasts in December created such a sensation that he has never had the smell of a date since, and of many other bands deserving of consideration but unable to organise petitions to draw attention to their plight.

There is plenty of work to be done by the DBDA, if the members stick together. But organising petitions by bandleaders' fan clubs is hardly the best way of going about the tackling of their problems.

OH, BUT I DO!

A RAINY NIGHT IN RIO

GAL IN CALICO

THROUGH A THOUSAND DREAMS GIRL.

From the Warner Bros. film

TIME,

PLACE

FELDMAN'S

GIVE YOU THE FOUR HITS

Top

Song

BE-BOP and "SPOUTS"

(but no tea for Miss D!)

CINGING on the "Hit Parade" is a thrill and an education. The standard of the music

The standard of the music is so consistently high. Andy Russell and the Andrews Sisters are charming. The Sisters don't know a note of music and sing all their arrangements by ear.

I sang "I'll Close My Eyes" during the rehearsal, and Mark Warnow and his Orchestra went straight into "There'll Always Be An England" for a gag. I did a "Jubilee" show for AFN, which also featured Earle Spencer's Orchestra—a younger, wilder and even crazier copy of Boyd Raeburn—and the Howard McGee Sextette, with Charlie Parker.

I enjoyed this programme immensely as it was my first contact with be-bop—and I still have no idea what it is. (Well, have you?)

The opening of Les Brown's Band at the Palladium was starstudded. Everyone goes to these openings, from Lana Turner down to (or is it up to?) every song-plugger in town.

FRANKIE!

I met Frank Sinatra. He looks just like a nice pixie. Len Whitely, the English trumpet player, came to view last Saturday's [Beryl's letter is undated—EDITOR] "Hit Parade." He is with Ray Noble. Also an Englishman Bill Harty [one-time famous British drummer—EDITOR], who seemed to know everyone that has ever passed through Archer Street—and some others that haven't!

Toots Camarata came down from San Francisco, where he is conducting the Jean Sablon Show, to discuss the music for my first Victor recording date.

We had dinner at "Siapsy" Maxie's with Dick Haymes. Toots really wants to return to England.

The commercials on the radio

The commercials on the radio shows are wonderful—people seem surprised to learn that we shows don't have commercial radio.
They look very puzzled and
doubtful of such an odd idea as
radio without a commercial every fifteen minutes.

BERYL DAVIS continues the record of her triumphant journey through the highspots of America's Radio World



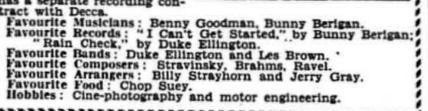
"So good for the figure!" sighs Beryl as she sits over chocolate maltade with Jerry Colonna and dreams wistfully of English ten. "So good for the 'tache!" says Jerry.

Andy Russell's "spouts" (his Fan Club) are sweet. They're teen-age girls who are present at every performance he makes. Although the youth of the country look so cute with their bobby-sox, plaid skirts and sweaters, their faces look unyouthful—sometimes hard. They age very quickly. But the little kids are awfully cute.

Maxine Andrews (of the Andrews Sisters), who is married to music publisher Lou Levy, has a sweet little girl of two-and very hep. This cu'e little

Personal Points: KENNY BAKER

Born in Hull, 1922, Kenny Baker began his musical studies on the piano, and did not attempt the trumpet until he was fourteen. After local brass band work, he came to London at age of eighteen and joined Lew Stone. Many jobs in pit orchestras and night clubs followed, as well as dozens of broadcasts with the Ken Johnson band. During the war his R.A.F. off-duty hours were spent broadcasting with almost every name band in almost every name band in the country. He even led a band of his own on some of the "Top Ten" sessions. While still in uniform he joined the Ted Heath band, and is now starred with that outfit as a composer. outfit as a composer, arranger and soloist. He also leads one of the band's smaller units, "The Kenny Baker Swing Group," which has a separate recording contract with Decca



TACTLESS TOPICS by Claude Bampton ADVICE from a GENTLEMAN

LAST week I began to tell you just a little about the late Barry Mill. and this week I am going to pass on to you a word of advice from the past, in the hope that it may prove of use to some of you in the future.

To do this I must quote from a letter that I received some time ago from another planist friend of mine. who mentioned, in passing, that although he had been "up to his eyes in it" in the Royal Navy, he had nevertheless managed to extend his busking repertoire to something over three thousand titles!

Meanwhile, the more inquisitive

Knowing him to have an exceptionally keen ear, I can well believe that, if he says so, he does know them and doesn't merely think he does.

And with that, we will leave him to go on learning some more, whilst we retain the happy thought that if he knows more than three thousand, that makes quite a hell of a lot that most of us don't know.

take their "homework" to the pictures.

Another story, of course.

Meanwhile, the more inquisitive may ask just what they should do when numbers come up about which they haven't a clue, not forgetting, naturally, the many numbers which they may know except for their middles. In the latter respect, I believe there is one school of thought in suburban London (not, of course, that you yourself wear this particular tie) which takes refuge in what is popularly known as the "Sunshine" chorus, a kind of "Anything Goes" middle, large lumps of which are inserted happily, sublimely regardless of whether they happen to go or not. But they assure me that it all sounds very nice.

I am sure it must.

Now, Barry Mill had an even more attractive formula for those in doubt, and he was extremely happy and contented to hear it put into effect as often as the night's music made it necessary.

The advice was his, the coarse that makes quite a hell of a lot that most of us don't know.

Did you say count you in on that?

Good. Me. too.

Now, as far I was privileged to know Barry Mill, first as a youthful admirer and later as a friend, it was clear to see that, if ever a man was a natural gentleman, he was, and the very last thing he would ever wish to do would be to hurt anyone's feelings.

For that reason he would not, I am sure, ever venture to express a personal opinion with any force; but he did allow it to be tacitly understood that if there was one thing he liked more than another it was to play nicely himself, and to hear others play nicely along with him.

Seldom, if ever, at a loss for any title, he was equally adept at playing any number in any old key you liked, the cracks and the blacks coming as smoothly to him as his perfect modulations from any one key to any other, plain or fancy irrespective.

And he did hold the view that, before it was possible to play a number, it was first desirable, not to say vitally necessary, to pay the composer (and one's fellow musicians) the compliment of finding out something more about it than just the title.

A little formality, I fear, which is often sadly overlooked by those young gentlemen who so often seem so intensely more keen upon finding out of running title.

You re not interested in melodies?

Funny; Barry always was.

COMMERCIAL **POLITICS**

I'm surprised to hear some of the radio stations starting to insert announcements advocating insert announcements advocating the suppression of Communism between records of Dizzy Gillespie and Tommy Dorsey, etc. They make it sound like they are selling soap—till you do a double take and realise the seriousness of what they're saying.

Hoagy Carmichael has written a wonderful tune called "Ivy," though you've probably heard it by now.

though you've probably heard it by now.

The music publishers here have some really wonderful planists to work with. Actually they are vocal coaches. Wonderful for the newer singer who needs a little in phrasing and style. Nearly all the publishers are in the same building, and they all wander around from office to office, all mixed up like chop suey. chop sucy.

I can never begin to learn which is who, and who has what tune, but it doesn't really matter, because the minute you settle in

one spot they see you're aware of last year's hit, this year's hit and next year's hit.

This is truly the "Land of Opportunity." It knocks not only once, but often. Of course, you must be ready to grab it when it comes. Otherwise, you're suffocated in the stampede!



OR THE ASKING

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M.S.B.C. Replies

I PEEL I must, in reply to Mr.

Bacon's unwarranted censure of
my Committee (19/4/47), explain that
invitations have never been extended
to individual performers, but only to
established orchestras as such, trios
being considered in the small-band

category.

The Jazz Jamboree Organising Committee are fully aware of the prowess of Mr. Bacon's pupil (Vic Peldman), who appeared in both the 1941 and 1944 Jazz Jamborees, on each occasion with the Peldman Trio.

PRED STONE,
Secretary, Musicians' Social and Benevolent Gouncil.

Shaftesbury Avenue, W.1.

Write-a-Tune Tribute

As two typical unknown British songwriters, and having had four different songs broadcast in the "Write-Tune" competition, including our £25 prize-winning number. "The Hammersmith Jive." we would like publicly to express our thanks to Mr. Claude Langdon and Lou Frenger, remembering that practically the only encouragement we have ever had during our many years of writing has been through the medium of their famous contest.

To illustrate the practical way that this competition assists unknown songwriters, one of our songs; rejected by publisher after publisher, after being chosen and broadcast in the contest suddenly brought us several offers from enthusiastic publishers, including one from a leading publisher who had only recently turned it down.

Thank you, Mr. Claude Langdon

it down.

Thank you. Mr. Claude Langdon and Lou Preager and all those con-EDDIE PAYNE and DON ADAMS.

Spotlight on Spivs!

As one who has been a regular reader of the "M.M." for years and who welcomes its return to something like pre-war size, I cannot allow your recent leader on spive to pass without comment.

without comment.

The leader overlooked one important fact: that the people who in the last few years have done most to infuse new life into that ailing patient. British jazz; who have raised immeasurably the technical standard of performance and orchestration; who, in short, have enhanced our prestige as musicians in the eyes of the world; these people are the same eccentric young then whom you so sternly criticise.

Personally, given a choice between your short-haired, drably dressed businessmen-bandleaders and the guys with the shaggy manes and sharp cravats. I'd take the spivs every time. At least they're alibe and don't resemble human adding machines!

CHARLES "SPIV" MAYCOCK.

Wilmslow, Manchester.

America First?

America First.

I FEEL I must reply to Alan Tullett's letter comparing the second-hand performances of English bands favourably with those of the American originals.

He suggests our top-rating swing bands as superior counterparts of U.S. combinations like Lombardo's or the Vic Schoen orchestra, but surely the latter are not meant to be judged as swing bands, and should only be compared with our sweet orchestras? They sound a lot better at that!

In citing numbers like Heath's "Volga Boatmen" he misses the point of the argument. Sure, it is well played, but it must be borne in mind that Miller was playing the piece perfectly around four years ago. Let's lear the British bands give out versions of Woody Herman's "Blowin' Up a Storm." "Goosey Gander" or "Panacea" that will compare with the originals. That's the test. Maybe in four years' time someone will be able to do it. . . And the same can be said of many Ellington numbers like "Main Stem," "Ko-Ko," and so on. I reckon it may take twenty years to achieve that.

No. Mr. Tullett, British bands are far behind the Americans, and such wishful thinking as you are indulging in won't bring them one step nearer.

wishful thinking as you are indulging in won't bring them one step nearer. St. Helens Rhythm Club, Lanes.



BSED BY 9

OUT OF 10 Promiet

Letters PROF. JOAD TO STAR AT WEMBLE SWING CONCERT!

A N outstanding event will take place at a Bob and Monty Feldman swing concert at Wembley Town Hall on May 18 when famous Brains Truster, Dr. C. E. M. Joad, climbing down from his Olympian heights, will give his contentious views on jazz. Thinking of even more astute angles to further the success of their popular concerts, the Feldman duo hit upon the idea of inviting Dr. Joad to give a short address at their next event. Dr. Joad accepted, and an intriguing intimation of what promises to be a high-spot in the afternoon's entertainment is given in his letter to Bob Feldman, which reads:

"I am always ready to taste any drink once, and so, I suppose, the time has come for me to hear jazz. But why me?

"For, what interests me is the lack of assurance in the hearts of lazz devotees. In spite of the popularity of their love they are always wanting to be assured by people like me that she isn't as awfal as they fear she may be. But people who really care for music are not in the leagt integrated in the opinions of people who like jazz, and never want their taste bolstered up by assurances from jazz lovers."

Apart from such a crowd-pulling attraction, Bob and Monty Feldman have lined-up an all-star musical bill including, in addition to themselves on clarinet and plano, respectively, Kathiese Stobart, Ambrey Franks (tenors); Reenie Chamberlain (cit. 190). Sask Failen (basz); and tare of the popularity of the proper prono, 19 Jask Failen (basz); and tare of the proper prono, 19 Jask Failen (basz); and tare of the proper prono, 19 Jask Failen (basz); and tare of the proper pronon of the proper pronon of the proper pronon of the proper pronon of the Union respectively, Kathiese Stobart, Ambrey Franks (tenors); Reenie Chamberlain (cit. 190), ask failen (basz); and tare of the proper pronon of the proper prop

CARTOON by Betts



"The hospital's just rung to say your wife's presented you with two neucomers to the frame."

Accordion Club Airs Overseas

Apart from the leader's swing accordion playing, Tito's Sextet spotlights such stylish soloists as Pete Chilver (elec. g'tar); Tommy Pollard (vibes); Jack Fallon (bass); Bernie Fenton (pno.); Bernie Myers (g'tar); and Norman Burns (drms.).

3-BAND SHOW

ORGANISED by Leslis Holmes, onetima Ambrose manager, who
originally led the Squadronaires
when formed in the RAP, and who
now looks after Leslie Douglas's
affairs, a grand ex-RAP band show
is to be staged on Sunday, May 18,
at the Saville Theatre, London, W.,
by the Sportsmen's Aid Society.
Three bands will too the bill, these
being the Skyrockats, Leslie Douglas
and his Orchestra, and, of course, the
Squads. Compering the show will be
another threesome—"Stinker" Murdoch, Kenneth Horne and Sam Costa
being fixed to share this duty.

RUMBA AIRING.—Santiago Lopez and his Latin-American outfit, for so long a popular fixture at the Milroy Club, get another well-deserved airing to-day (Thursday, April 24), at 5.45-6.15 p.m., Light. This colourful outfit, already a big success on television, will shortly make a return visit to the tele-studios.

RECOVERING. — Tenorist Chris
Curtis writes a cheerful letter to say
that, after three months' rest at
home, he is recovering from his illness and should be back in the profession before long. As the result
of the "M.M." write-up announcing
his illness, he received many letters
from friends—including one from
Hong Kong.

SWEDISH AIRING.—Farm in

SWEDISH AIRING. — Pans in Sweden have been instrumental in obtaining a special broadcast to their country of the Stardustera' "MWYW" airing this afternoon (Thursday) at 3.30 p.m. They have yet to hear the band's new vocalist, Lynda Russell, who (apart from surprising the boys by proving herself an accomplished boogie-woogie planist) has just been okayed for the air.

SKYROCKETS' "PHONE. — The

Skyrockets 'PHONE. — The Skyrockets ask us to say that their business manager. Les Lambert, should now be contacted at their office, 23, Denmark Sireet, W.C.2. Telephone; Temple Bar 6993 and 6994. Of them.

(Week commencing April 28)
Len CAMBER.
Theatre Royal, Barnaley.
Blancho COLEMAN and Girle' Band.
Beaburn Hall, Sunderland.
Billy COTTON and Band.
Alma Cinema, Luton.
Lesil: DOUGLAS and Band.
Pier Pavillon, CleeChorpes.
Bey FOX and Band.
Green's Playhouse, Glasgow.
Morten FRASER and Harmonica Rascals.
Empire. Woolwich.
Sirphan: GRAPPELLY and George
SHEARING.

SHEARING.
Emp're, Croydon.
Henry HALL and Band.
Empire, Chiswick,
Jos LOSS and Band. Empire, Swanses. Felix MENDELSSOWN and Hawaiian

Sid MILLWARD and Nitwits.

Sid MILLWARD and Nitwitz.

Hippodrome, Ipswich.

Pred MIRFIELD and Band.

Hippodrome, Salford.

Lou PREAGER and Band.

One-night Stands, Midlands.

Osea: RABIN and Band.

Palair, Cricklewood.

Sid SEYMOUR and Mad Hatters.

Empire, Bristol.

Charlet SHADWELL and Orchestra.

Theatre Royal, Hanley.

SQUADRONAIRES.

New Theatre, Cardiff.

New Theatre, Cardiff.
TROISC and Mandellers.
Palace, Reading.
Eris WINSTONE and Band.
One-night Stands, North.

Death of Russell **Pickering**

THE profession will be sorry to learn that Major J. Russell Pickering, M.B.E., a famous figure actively associated with the Mecca group of companies, died last week after a serious operation at Nuffield House, Guy's Hospital. He was 63.

A NEW weekly series of "Accordion Club" half hourly broadcasts starts to-day (24th). Circus and with Bertram Mills' Circus and with the Butlin enter-

broadcasts starts to-day (24th).
at 1.30 p.m., in the Overseas
Service. In addition to guest
artists, these airings will feature
resident stars Tito Burns and his
Sextet, personality singer Ray
Ellington, and Club host Roy
Plomley.
Apart from the leader's swing
accordion playing, Tito's Sextet
accordion playing, Tito's Health

In a statement to the MELODY MAKER, Mecca chief C. L. Helmann said, "Major Pickering had more friends in this country than any other man I know.'

RATCLIFFE

(Continued from page 3)

The trouble is that progress has been patchy. Gig bands should be in the MU in every town. It might then be possible to create a recognised scale of minimum fees uniform for the whole country. This may seem visionary at present. But remember that the "straight man" has his gig—the single concert date—for which uniform fees (once thought impossible) are now established throughout the provinces.

vinces. Musicians can do almost any-Musicians can do almost anything for themselves if they are strongly enough organised. Take a lesson from America. In the USA and Canada, with a 145.000.000 population there are over 180,000 organised musicians. All musicians are in the American Federation. "Semi-pros." have no doubts about joining.

All musicians are in the American Federation. "Semi-pros." have no doubts about joining—and "semi-pros." in the States are well paid.

I know all the questions asked by those who doubt the value of trade-unionism for musicians. I know the answers, too—but this is not the place to give them. The answers should be given at open meetings run by given at open meetings run by the MU.

The union is now able to give

the fullest help to musicians any-where who want to organise. If where who want to organise. If there are thirty or forty musi-cians in your district who will attend a meeting, let the union know—and the rest will be done for you. You can then ask all the questions. You will get all the answers—and if I can be there, I shall be glad to give some of them.



Discussing the arrangements for their latest HMV recording assets (day, Thursday, April 24), you so in this special "56.56." picture Hailages and his Band. Humbers being wated are "Old Man Rebo (Dizzy Gillespie) and "Scuttlebutt" (Artis Shaw). Arrangements from the brilliant pen of Horman Stantait. Heavy Hayer' Plot recoing contract has just recoived a further year's extension. Left to right the picture are Alan Fergasses (guitar); Horman Burne (drums Harry himself; Arthur O'Hoil Chass.); Lee Wright (trumpet); Asher Franks (tanor); and Sill Lesington Charitone). This is the hand will harry will feature at the Jezz Jamborse on Sunday. Pinnist, of course the one and only George Shearing.

"Retired" Gonella Comes Back

NAT GONELLA having categorically affirmed that he was retiring from the profession, it came as a surprise to find him prominently billed at the London Camberwell Palace this current week. Asked by the "M.M" how he came to be so vigorously flourishing in Variety after his reported in the sells his act as only a real dyed-in-the-wool trouper can.

When, at the end, Nat asks for requests, and (of course) the fans yell for "Georgia," he plays and sings it just as well as he ever did.

Nat Gonella is superbly supported in his act by the grand and experienced stage planist, All Dalloway; and by that young percussionist of the modern school—

Anyway, the show's the thing, and Nat's performance indicates once again that experience is undoubtedly the factor which counts in our profession above everything else. How many are everything else. How many are there who could do what this grand old-timer of the trumpet is doing this week—that is, sustain-ing a 20-minute show by himself, with just the support of piano and drums?

Playing very adequate, if not astonishingly modern, trumpet, Nat is singing, gagging, pattering, wise-cracking, and giving a terrific show. He plays a few of the good old good ones, lapsing cheerfully into out-and-out corn starting out, he has spent seven weeks enjoying an exciting trip to Sweden.

Nat is at Worcester next week, and follows on with visits to Liverpool (Shakespeare Theatre), Edinburgh, and Hull.—J. M.

Nat Goneila is superbly sup-ported in his act by the grand and experienced stage planist, Al Dalloway; and by that young per-cussionist of the modern school whom fans will remember with Carl Barriteau, etc. — Jimmy

This is the third week of Nat Gonella's new act, on which (he says) he was persuaded to embark against his will whilst resident for the Christmas season at the Court Royal Hotel, Southampton. He has played only three weeks in British Variety because, since starting out, he has spent seven weeks enjoying an exciting trip to Sweden.



The Biggest Tango To-day

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OLLECTORS'

THE MELODY MAKER

Rex Harris and Max Jones

nt Corner note on flash, a's. "Messin' Around"/ rebies" brought forth a dence to back up the long-nilef that this is a Fees

More evidence has come to hand on the Chocolate Dandes affair first raised in these columns by Harald Grut and taken up by Charles Wareing, Raiph Venables and others, Raiph now writes:

Williams liem.

Williams liem.

Donaid Groit, of Coulsdon, and Lothers state simply that it is fairly that Pess is there on that old clarinet.

"The sides are not so hot as the later of Chark Blues 'Alligator Grawl, but they have a similar sound to them."

Lays Donaid.

Darrick States For not so hot as the later williams group and the titles were made in New York on October I. 1996, Williams played the alto solo on 'Jeebies' (E3865w) and the clarinet solos on 'Messin' Around' (E20660). It has a the wery corny he is, tool The rest are unknown to me, but the trumpet of these sides was made in 'The Beoord these sides was made in 'The Beoord Changer' about two years age. The ocal is also by Williams."

Gray Charts Substantiates these findings thus: 'Delving into the archives, I found a 1934 letter from an American friend in which he refers to this as an 'accepted' Williams to this as an 'accepted' Williams or Grorgia Bo Bo'' Make Me Know he fire K. P. ex-Gennett), which is not distinctly odd.

"The James is an exquisite little record, in every way charming and every way charming and every way charming and of an abidding impression that it was a fire aucous din." The "I have something to report from the there there chocolate Dandles' Cherry property from the lem. As instructed, they asked Las ferr season, and, if so, whether he could am confirm the presence of Teach on this coor. To their question Leo replies to a so happens I never recorded with any times coloured boys, Not that I wouldn't have, but it just so happened that I never heard anything about it, nor definitely wasn't on that exceeding the recording it in the presence is an of which adds up to a possible contact of the presence is an frmation of Nat Mateli, and hardly con-

AUtheLatest Contest News

vely for "serious" music, Liverpool's Fhil-lifat lighter entertainment car mean when, presented the 1947 Lancashire Coast Cham-stra to add to the attraction.

GEORGE EVANS

ANRANGING TUITION

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THOMRONE Dixie. Dance model \$17 THOMRONE Dixie. Dance model \$17 Law Pitch, large hore, good case £2

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LANCASHIRE COAST CHAMPIONLANCASHIRE COAST CHAMPIONSHIF--Philharmonic Hall, Liverpool,
April 20.

Adjedizator: Vic Lewis, Richard
Larry, Edgar Jackson (Fresident).

Winners: THE DEVA QUINTET
Walery, Edgar Jackson (Fresident).

Winners: THE DEVA QUINTET
Long: A. O. Rimmer, M. BeaconsDeid Street, Chester.

Individualisti

All coms: A. O. Rimmer, M. BeaconsDeid Street, Chester.

Individualisti

Recand: EUGAR HARRISON AND HIS
EMAND (four sares, two trumpets, in
trombone, plano, bass, drums, conductor).

Third: NOEL FOWELL AND HIS
BAND (four sares, two trumpets, trombone, plano, guitar, bass, drums, delignan), plano, guitar, bass, drums, delignan; Langtre, Eirkby 2110.)

BAND (four sares, two trumpets, trombone, plano, guitar, bass, drums, delignan); Iss Tenor (Jehany Owen):
Trumpet (James Barber): Dana (Harry
Header): Drums (Jehany Dashe).

Harry Abrahams, of THE "MODERNAIRES," won the individualists' award
for Trombone.

NORTHAMPTONSHIRE CHAMPION-SHIP.—Salon de Dame, Franklin's Cardens, Northampton, April 17. Adjudicators: Vie Levis, Edgar Jack-son. for: Drumy (Ale Goeld). Elm.

for: Drumy (Ale Goeld). Elm.

for: Trumped (Laysman Lymna): Passe
(Ladis Wilayses): Outlar (Ramas)

Kaight: Bass (Thomas Branes)

ACCESTRA (four rates, E. James)

Neverthampton. Individualities asserting
for: Temp.

Thei: THE AMERICANOUS (Ramas)

Facility of the Council E. J. Hinds.

Thei: THE AMERICANOUS (Ramas)

Densald J. Smeat). All council E. J. Hinds.

Their their of the Council E. J. Hinds.

The Council I. S. Smill: Bass (Ast Londo).

THE MELONY MAKERS of Keitering

(Their Paurith) was the individualities of Merithampion.

(Oilbe H. S. Smill: Bass (Ast Londo).

THE MELONY MAKERS of Keitering

(Their Paurith) was the individualities of Merithampion.

(Final Melon): All council Drums (Ramas)

Paurith Service (Ray Melona): Plane (Paurith) were given the sales prine (Ray Melon): Drums (Ramas).

HELD MELAIN AND HIS MURIC, of Peterborough (Ind Journal).

THE SEE OF MAKERN AND HIS MURIC, of Peterborough (Ind Journal).

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THE SEE OF MAKERN AND HIS MURIC, of Peterborough (Ind Journal). Washer): Trumpet (Ray A Larrett).

The SEE OF MAKERN AND HIS MURIC, of Peterborough (Ind Journal). Washer): Trumpet (Ray A Larrett).

We possible J. Walker): and han mentions (Ext Journal). All commit of the Drums.

SALOOES ORCHISTICA WASHER CRAMPSON.

CENTERAL YOURSHIES CRAMPSON.

SEE OF MAKERN AND HIS MURIC, A Larrett.

William Journal has drums. Londo. A location of the Makern:

Trumpet (Ray A Larrett).

We headed a Silver.

All Charles (President).

Minarty Journal of The Makern:

Trumpet (Peter Busher): Band (Peters I.

All Allestates: We Levis. Bands (Peters I.

All Charles (Peters II).

Hell Ch

Nections Sand Spipes Co.
NOW AT 7. COMMANS ST.
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FIXTURES

WATFORD.—Te-night, Thursday, April 124 (7.30 to midnight), at the Term Rail.—The 1947 Herifordshire Championship, (Entry list tull.) Organizer: The Mrigory Marke Ornales: Committee. All comes. The General Secretary (Mr. Bill Waller), 1940, Brixton 6441.)

17th, Brixton 6441.)—Whit Memday, May 18 (130 to 5.30 pm.), at Cent 1947 Middleses Championship. Organization 65 British Legion, Morth Hillingdon, Branch, All comes. The Organization 65 Secretary, 9, Burleigh Road, Hillingdon, Unbridge, Middx. ROCHDALE.—To-morrow, Friday, April 15 (7.39 to 11.39 p.m.), at the Carlian Ealtroom.—The 1947 Central Lancashke Cleanspienskip. (Entry list full.) Organiser: Mr. Lewis Breckley, Mr. Carri Lane, Birkedale, Southport, Lanes. (Almalane, Birkedale, Southport, Lanes. (Almalane, Birkedale, Southport, Lanes. (Almalane, Birkedale, Southport, Lanes. (Almalane, Birkedale, May 2 (7 p.m. to 12.30 a.m.), at the Streetfarn' Hall.—The 1947 Notlinghamshire Championship. (Entry list full.) organiser: Mr. Arthur Elmbrell, 13. Rugby Road, Hinckley, Leics. (Phone: Might WyCOMBE (Backs).—Friday, arts week, May 2 (7.30 p.m. to 12.30 a.m.), at the Town Hall.—The 1947 Bucks (Phone: High WyCombe 68.)

HIGH WYCOMBE (Backs).—Friday, arts week, May 2 (7.30 p.m. to 12.30 a.m.), at the Town Hall.—The 1947 Bucks (Phone: High Wycombe 68.)

FORE.—Senday, May 4 (7 to 19 p.m.), at the Bladt Chema, before a seated audience.—The 1947 Yeckshire North Beiding Championship. Organiser: Mr. Boucks (Berty list 1962). At the Falash de Danas,—The Buckley, (See Rochdale.)

FORE.—ON-TRENT.—Therefor, May 5 (7 p.m. to 1970). Frienday, May 5 (7 p.m. to 1970). Frienday, Mr. Lewis Buckley, (See Rochdale.) Kimbrell (See Nottingham.)

LONG EATON (Nestes) — Wednesdag,
May 14 (1 p.m. to 1 a.m.), at the Risabs
Baltroom.—The 1841 Trent Valley Chamyiemakla, Organizer; Mr. Basil A. Halllday, Midland Baltrooms, Ltd., Oxford
Street, Long Eaton, Notta, (Thomas,
Day, Long Eaton, 684; night, Long Eaton

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CONTEST

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STATES AND THE STA

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Responsents Wanted 6d. per word. Musicines Wested; Instrumentalor Sale and all other amountements exception those specified below 8d. per word. Under the following heading the characters. Under the following headings the charges are did, per wond: Personal; Public Notices: Special Notices; Lest and Baumi; fieles by Auction.

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F. S. PALMER.

PUBLIC NOTICES M. per word

WE. George Webb, James Gosfbolt, Wally Frankes, William Jenner, Humphrey Lyttleton, Arthur Streatfield. Lesils Vallis, Leonard Cooke and Edward Harvey, intend to apply to the London County Council for a licence to carry on an employment agency for Jasz Musicians at 23, Thomas St., Woolwich, S.E.18, such agency to be known as the Hot Club of London Agency. All objections and the grounds therefor must be substituted to the Clerk of the Council. County Hall, Westminster Bridge, S.E.1, within 14 days from the publication of this advertisement.

SPECIAL ROTICES M. per mord

BROADOASTING Dance Orchestra now free for summer engagement. Other offers considered.—Bez 9254, "MM."

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Next Sunday, April 27, Preddy Earndail with his All-Slar Jarz Group,
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Oxford St. Sunday, April 27, 7.36
p.m. (Jarz Jamberce Day). Special
line-up: Carlo Krahmer, Reg. Arnold,
Henry Shaw, Don Macaffer, RonnieChamberiain, Kathleen Stobart, Art
Thompson, Russ Allen, etc. Also
Victor Feldman Trio and John Haim's
Jelly-Roll Kings.—For membership
zend 5/- and S.A.E. to 9, Oakleigh
Gdins, Edgware.
HOT GLUS of London, King
George's Hall, Adeline Pl., W.C.,
Raturday, May 7, 7.30 p.m., George
Webb's Dixiefanders, Harry Brown
and his Band, Humphrev LytteltonWally Fawkes Quintet.—Tickets from
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Members 2/6; pon-members, 3/6. To
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*********************** NORTHERN OFFICE 2-4, OXFORD ROAD,

Staff Representative: JERRY DAWSON

MANCHESTER 1 Phone: Central 3232

Jerry Dawson's GOSSIP

LAST week's announcement of the increase in air-time for Northern bands has been halled with general satisfaction—but in certain quarters with misgivings, too. I should say ill-informed quarters, because these "doubting Thomases" are, in the main, people who do not possess accurate information of the true state of affairs.

They are suggesting that (a) the extra radio dates will go to the "selected few" (by which they mean those leaders who are reputedly "well-in" with the BBC), and (b) auditions for broadcasts are not handled fairly, inasmuch as the selection of bands is often biased by goodness knows what!

All of which is completely inaccurate and untrue. The BBC is durious to give newcomers a chance, always providing that this does not involve lowering the standard of dance music already set in the "Band of the Week" programme. If any bandleader considers that he has been treated unfairly, let me know, and I will guarantee to take the matter up in the right quarters. If you have any other suggestions to make that you think will improve Northern dance band broadcasts, let me know, too.

I will be happy to help in every

I will be happy to help in every possible way towards ensuring that Northern bands and Northern dance music get the best possible break—and I know that the BBC is 100 per cent. willing to co-operate.

PACK again with the Eddie McCarry Band is guitarist/vocalist Tommy Waring, who originally left Eddie in 1938 to join Ambrose, and later worked for Jack Hylton. . Trombonist Tom Kirkham (brother of bandleader Joe) was presented with a baby daughter on April 10. . . Harry Dawson (alto) recently joined his bassist brother Tom in Larry Kelly's Band at Newton Heath Palais. . Ted Heath's Band, playing a series of one-night stands in Scotland, made Edinburgh their headquarters for the week and could be seen enloying themselves on the stands at the Silver Silpper and the Princess Ballrooms. . Royal Killie Juniors doing fine in Scandinavia. Violin and trumpet (aged 18 to 21) required to join the band at once. Contact International Attractions. Ltd.. 168. Corporation Street. Manchester 4. . . MU holding a raily on Sunday. April 27. at the Pelican Hotel, Warrington, with a view to forming a local branch. For further particulars. contact Wilf Rigby, 31. Wilson Patten Street, Warrington. Tel.: Warrington 2444. . . Messages for Jack Raiph, trumpet with Richard Valery's Concert Orchestra, can now be left at Pendleton 3024. . Peter Kenyon, 8. Broach Street. Bolton. is ferming a band for a brand new spot at Atherton. Lanes. Is anxious to hear from musicians on all instruments.

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Each Little Hour
September Song
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ars Are Flying

WEST COUNTRY BANDS ON THE AIR



Latest London Band to storm the provinces is that led by poted bassist, Berj Howard (late Don Marino Baretto, Vic Lewis, Harry Hayes, etc.), which opened at Easter at the smart Cernish Riviera Club, on the beach at Carlyon Bay, near St. Austell, Cornwall, This "Melody Maker" rehearsal picture shows (1. to r.): Harry Darnell (violin); June Wayne (vocalist); Lee Sheen (plane and acc.); Jack Bristol (drums); Bert Howard; and Jan Smith—ex-Harry Hayes—(saxes, etc.).

ing his musical goal before him by writing to the local Press and asking "Is Leicester Musical?" is Jack

PRESTON

RISH swing fans are already show-

I RISH swing fans are already showing interest in a six weeks' tour of Southern Ireland to be undertaken by Len Norman and his Orchestra, a new band which made its debut at Walthamstow Assembly Rooms in the Charlie Chester concerts last January. The name of Len Norman hides the identity of noted West London drummer Len Owers, who forsakes the drum chair in order to front an interesting personnel, comprising: Ernie Lotan and Sid Fordhan (tpts.); Jack Young (tmb.); Arthur Turner and Sid Bates (altos); Al Cornish and Dave Nussbaum (tenors): Brian Barnes (pno.); Phil Rossel (bass); and Harry Benson (dms.).

The vocalist for the tour will be Jill Summers, taking the place of Dorothe Barrone, who is unable to leave England through broadcasting commitments. Special arrangements are being handled by Brian Barnes and Al Cornish.

LEICESTER.

HIDING away in the pit of the Theatre Royal, Leicester, is brilliant planiste, Muriel ("Bill") Wells, Muriel came to Leicester early in the war to be near her brilliant reedplaying husband, Alan Wells, who was with the No. 1 RAOC Band, which was stationed in Leicester during the war.

war.

In both spheres of music—S and D

—Muriel has equal ability, and so far
as her dance playing is concerned, she
is possessed of a terrific lift. She is
broadcasting regularly from Birmingham, but for all that, by her engagement in the theatre pit, the local
dance world loses her services.

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New Wavis 134, CHARING CROSS ROAD, W.C.2 A FTER three West of England
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Hounie Pleydell, ex-Skyrockets
saxist, hits London dance spot
Hammersmith Palais, and, following this, a famous West of
England hotel, from where he will
be broadcasting regularly.

Res Williams, whose regional broadcasts from Victoria Hotel, Sidmouth,
have been received so well recently,
has now secured a regular monthly
spot in West of England Home Bervice. This will probably have the
title of "Instrumentally Yours" or
"Musically Yours," each broadcast
featuring an individual musician on
his particular instrument, going
through the complete band.

"Bweet Listening," West of England
dance-music programme, is still maintaining a nigh standard for its regular spot on alternate Mondays.
Bands featured are: Harry Evams, Sim
Grossman, Lou Simmens, and Romnie
Pieydell.

Apart from the Senth Coast hotel
bands recently featured in West of

Pieydell.

Apart from the Senth Coast hotel bands recently featured in West of England programmes, quite a few unheard-of Palais bands will be brought to the fore in the near future. These include a Plymouth band. "The Bisse Notes." led by ex-Harry Roy sax star Leslie Coimar, also a very good band from the Woodland Ballroom, led by Eddie Francis.
Welcome return to the air of Jack Barelay from the Sand Acre Hotel. Bournemouth, May 15 (10 to 10.30 p.m.). Featured in the band will be a Hammond organ which has four loudspeakers built in it. Personnel: Three saxes, drums, plane and vocalist.

All these bands, of course, come under the wing of Hamilton Kennedy. West Regional Variety Director.

Bristol Rhythm Club is growing strong, meeting every Thursday at Balford Hail The club was formed by an enthusiastic group of people interested in jazz with the idea of increasing the interest of Bristolians in this form of music. Ted Heath is the president.

Off to S. Africa

PRESTON
"SWING" Bill Shuttleworth has refor CSM duties with the RAOC and
REME. During Army service he did
a number of broadcasts with the
regimental band, and appeared on the
same programmes as Gracie Fields,
George Formby, and other star
artistes. A CALLER at the "M.M." Man-chester office last week was drummer Les Johnson, who on Monday next (28th) is due to sail George Formby, and other star artistes.

Bill's newly recruited swingsters are appearing twice weekly at Brownedge. Preston. He leads on drums, and the rest of the boys are Cyril Finch (alto, clar., violin); Dick Little (tenor/clar.); Leo Beers (tpt.); Tony James (bass); Alf Darlington (plano/acc.); Neville Warker (vocalist).

Monday next (28th) is due to sail to South Africa.

Les spent several years of his RAP service in the Union, where he worked in close co-operation with the late Mervyn "Bob" Fraser, when they both did a lot of work for noted South African leader Roy Martin.

Les has kept in touch with Roy Martin since he returned to this country for demobilisation about a year ago, and is lined up to start work for Roy when he arrives in South Africa.

His sailing orders have come along

South Africa.

His sailing orders have come along rather quicker than expected, and less would like to take this opportunity of saying "Au revoir" to his many musician friends, and in particular to Syd Dean, trumpet Harvey Evans, and noted West End saxist Bill Griffiths.

Les's father, himself an old-time drummer, is travelling with him to take up an appointment in a toolmaking factory and to establish a new home for the family.

EAVING inst May.

in London months sho established

PEGGY REID

feron months the
h as established
h as established
herself as one of
the most popular
h o a d s a sting
vocalists of the
day. Her recent
spots in clude
"Variety Bandbear" (four times),
"Workers' Playtime," "Shipmaties Ashere,"
etc. She has just
signed a solo
recording con-

SCOTLAND

JOHN McCORMACK, who was playing recently at the Locarno with Bobby Hogg, has gone to Inverness, where he is now with Stawart Neilson at the Caledonian Hotel. John had a spell here when the present band took over, and fancies the northern city.

Recently returned to the business is drummer Jack Checkman, who played for some time with Rosmis Musrs, and with the BBC Variety Orchestra. Jack gave up the profession to attend to his radio shop. He now returns to the limelight with the news that he has fixed a job at the New Era Ballroom in Jerzey for the summer. Full details are not yet available, but there will be two bands required, and Jack is recruiting at the moment.

Jack Chapman, at the Albert Ball-room, is without a vocalist at the moment, and tells us he would like to hear from anyone (female) who would give an audition. Experienced, of course, and if already passed by the BBC so much the better.

Back in 1928 sax man Jimmy Bell was busily engaged with his gig connection and, incidentally, won the first "M.M." contest to be held in Scotland. Now following in father's footsteps is young Jimmy Bell, who has been playing one or two gigs for Chaimers Wood recently.

As in previous years, a band from the MU will lead the annual May Day procession to Queen's Park. At the moment, trumpeter Jimmy Yeung is fixing up the personnel, and if arrangements permit there will be a social evening at the Musicians' Club after the ceremony.

HUGH HINSHELWOOD.

OBJECTIONS that a "bright night spot" would tempt University students to cut classes and spend money on drink have failed to stop an Edinburgh dance bandleader's plans for the establishment of a licensed dinner-dance restaurant in the city. the city.

The objections were heard by Edinburgh Licensing Court when Mr. Tim Wright, proprietor of the New Cavendish Ballroom, presented his plans for the old Operetta House in Chambers Street. bers Street.

The application was opposed by churches in the neighbourhood and by the Scottish Temperance Alliance, and an advocate said on their behalf:
"If a licence is granted it will be placing temptation in the very centre

No objection was raised by the police, and the application was granted by six votes to four.



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