

Melody Maker

INCORPORATING

"RHYTHM"

VOL. 23 No. 717

MAY 3, 1947

THREEPENCE

£2,500 FOR MUSICIANS' CHARITIES FROM GREAT JAMBOREE



High-spot of the great Jamboree was a scintillating performance by Ted Heath and his Music to Close the show. This exclusive and graphic picture, taken especially for the "M.M." by famous musician-camera, Ivor Rich, shows Ted and the boys all

out in their grand performance of the Woody Herman arrangement of "Woodchoppers' Ball," which was specially recorded to go out later on the AFN wave-length—a memorable climax to a Jamboree packed with good music and sparkling entertainment.

OVER £2,500 WAS REALISED BY THE MUSICIANS' SOCIAL AND BENEVOLENT COUNCIL IN AID OF MUSICIANS' CHARITIES AS THE RESULT OF THE MAMMOTH NINTH ANNUAL JAMBOREE WHICH PACKED THE VAST GAUMONT STATE KILBURN LONDON, MAY LAST SUNDAY (APRIL 27).

Some idea of the tremendous popularity of the great event is evidenced by the fact that the Council had to return no less than £1,500 in cash to disappointed applicants for tickets, and there is no question about it that the Jazz Jamboree is now the major event of the British dance-band year.

That the title, however, is now a complete misnomer is generally accepted, most bands preferring to provide musical entertainment rather than just artistry. Even so, for over three hours the audience of 4,000 thoroughly enjoyed themselves, not a little of their enjoyment being due to the out-of-this-world comping of Tommy Trinder. We have said it in previous years, and we say it again—Tommy is tremendous! His quick-wittedness, his carefree exploitation of every situation, and his spontaneous cracks on every subject under the sun had the audience rocking. He did a really wonderful job for which he deserves the highest possible congratulations (writes the Editor).

So Robin's sporting journey was in vain, and Bretherton had to start cold on the stage with two light classical selections in which a triumphant storm section predominated.

Harry Hayes and his Band came next, with some of the impressive and instantly pleasing which we always associate with this outfit. Most interesting item was "Let's Get Acquainted" in the current bebop idiom, but one could have done with more spontaneity and fewer arrangements in the band's offering.

BAND PARADE!

Eric Winston and his Orchestra, who were one of the surprises of the show. Although—except for the artistic virtuosity of Roy Marshall—their contribution was undeniably commercial, it was slick polished and well blended, to show of the orchestra. Eric's own personality and those two excellent vocalists, Julie Dawn and Alan Kane. In fact, Alan's "Old Man River" was the best vocal item in the whole Jamboree.

The Stardusters, who came next, devoted their entire performance to a new rhythmic suite in six-moods by six members of the band entitled "Jamboree Suite." The idea was possibly over-ambitious for the Jamboree audience, though the playing of the set was accompanied by George Birch, who was articulate in the extreme. The suite was composed of the best of the new "bebop" idiom, and the band played it with one of the highlights of the Jamboree.

(Please turn to page 3)

GOLD AND BARRITEAU IN SURPRISE EMBASSY SWITCH

SURPRISE developments at London's Embassy Club and Harry Gold's unexpected success there brought to a sudden end after only six weeks' residence, and Carl Barriteau fixed to succeed him—but apparently for an engagement of short duration.

In an effort to sort out the seemingly-fantastic succession of events which have led to this state of affairs, the Melody Maker has obtained statements from Harry Gold, from Bob Barnett, Director of the Embassy Club, from Harry's West End agent, Leon Cassell-Gerrard, A.R.S., and from Anglo-American Artists, Ltd., who, previously, have invariably been the agent to supply the Embassy Club band.

Harry Gold, in an exclusive statement to the "M.M.," said: "All I know is that last Saturday night I suddenly received notice to terminate my Embassy Club engagement on May 10. To say that I was astonished is to put it mildly, since my "Dixie Plus" outfit has really been a success there, and not only patrons, but even people on the staff have been telling me that it is the best band the club has had for eight or nine years."

NEW POLICY

Bob Barnett said: "I have the highest possible opinion of Harry Gold and his orchestra, who have been a real success at the club. The change is being made simply because the club has decided, for the time being, on a policy of making frequent changes in its dance music. The very existence of this policy makes it more than possible that Harry Gold will be back at the Embassy before the end of the year."

Leon Cassell-Gerrard told the Melody Maker: "When Harry Gold originally undertook the Embassy Club date, I was told something about a new policy of frequently changing the bands, so I am not unduly surprised, and expect Harry—who has undoubtedly made a big success there—to be back at the Embassy again before so very long."

Gino Arlio, of Anglo-American Artists, said: "The new policy meant it is good thing, because it will mean that a number of bands will have a chance to shine in the West End, so that clubs should be pleased about such a far-reaching policy."

CARL'S LINE-UP

Asked if it was true that Carl Barriteau was going to join a special dance band, Gino Arlio said: "There is a report, but in my opinion, I am not in a position to discuss his contract, which is subject to a host of conditions, including his agent, and the club. Mr. Arlio confirmed that Carl Barriteau was looking for a new band, and that he was in contact with the Melody Maker."

Illness Cancels Daniels' Trip To Iceland

A VERY unlucky break has prevented famous "Hot Shots" leader Joe Daniels from taking the projected trip to Iceland on which he and his complete outfit planned to leave England by air last Sunday.

An extraordinary series of mishaps, which must be almost unprecedented in the experience of any bandleader, has made it impossible for me to go until later on," said Joe Daniels to the Melody Maker.

"In the first place, my trumpet player had pneumonia. Hardly had I got over this disgusting news when guitarist Alan Metcalfe developed severe gastric trouble and obviously wasn't fit to go abroad.

"The final blow came when serious illness of his home-ported tenorist Billy Austell from making the trip. I need hardly say it is a terrible disappointment to me, while the boys have missed a wonderful trip and a chance to make really super money as well."

Joe Daniels particularly asks us to make it clear that he has cancelled the Iceland business merely postponing, and not cancelling, the trip, and that he has every hope of making the journey as soon as conditions permit. He knows that there is a very large number of swing fans in Iceland, and has no intention that they shall be permanently disappointed.



Backstage at the Jamboree—(l. to r.): Stage-manager George Hurley; compere Tommy Trinder; and MSBO Secretary Fred Stone.

WEIR'S STAR LINE-UP FOR LANSDOWNE

FOR his debut on May 12 at the Lansdowne Restaurant announced in these columns last week, clarinet-niasstro Frank Weir has now completed his star line-up, for which he has made several important captures. Leading the sax section will be Yorkshire-born Ken Mackintosh, who has been leading the saxes with the Oscar Young Band, and who is now looking forward to a sojourn in Town after three years of touring.

Ex-Harry Hayes' Ambrose saxist Bill Lewington will be on alto and baritone, and sharing the honours with Aubrey Frank on tenor will be Les Paulsen.

Alan Frank says: "I was delighted to be asked to join the band, and I am sure that the band is equipped with a really outstanding saxophone section. The winners' search also included guitar and bass. Alan Metcalfe, guitar, and Bobbie Harris, bass, were the two who were chosen."

The band will be joined by Stewart Arncliffe, who will be playing the piano, and by the Melody Maker's own Stewart Arncliffe, who will be playing the piano, and by the Melody Maker's own Stewart Arncliffe, who will be playing the piano.

PREAGER'S MISHAP

The show started with a backstage scramble when an almost fearful phone call from Lou Preager told the Council of his misadventure at Bath, as a result of which he and his band could not get to the Jamboree (see news story in column 2, page 2).

A switch was at once made, bringing Freddie Bretherton and the His Majesty's Theatre Orchestra on the stage to open the show instead of functioning in the pit as arranged, and Robin Aspinall was found on the floor of a sick bed at a moment's notice to fill in before the curtains lifted. When he staggered into the State, however, he found that the show was unusable, as it had been made into a "Control Room" from which a recording of the Ted Heath band was to be made.

SUPER NEW SMALL PIECE SERIES CHARLIE SHAVERS

Miniature swing series for orchestra compiled as independent felices for:—

PIANO TRUMPET Eb ALTO SAXOPHONE CLARINET DRUMS BASS (GUITAR)

Containing six terrific new swing hits:—

DIZZY'S DILEMMA
WELL GROOMED
SERENADE TO A PAIR OF NYLONS
REST STOP
PET MINUET
MUSICOMANIA

Net Prices—PIANO FOLIO 4/- OTHER PARTS 2/- EACH

The PETER MARRICE MUSIC Co. Ltd., 27, Tottenham St., W.2. Phone TEM 2098

Inglez for New Radio Show

SAVOY HOTEL Latin-American for expert Roberto Inglez chose for a big radio show with the full twenty-piece piece orchestra. Inglez will be playing the sax, and will be playing the sax, and will be playing the sax.

Rabin Sax Change

ROBIN ASPINALL has changed his saxophone from alto to tenor, and will be playing the sax, and will be playing the sax.

Drummers!

There is no alternative. You want the best, so wait for the sensational new PREMIERS. You'll never be satisfied with second best. Tell your dealer.

PREMIER — USED BY 9 OUT OF 10

SOLD THE WORLD OVER

PROFESSION HONOURS 13-YEAR-OLD RHYTHM GENIUS



Victor Feldman's first write-up—in the "M.M.," June 14, 1941.

THE two pictures here tell the story of the rise in the musical profession of a genius in whose prowess the many have taken a personal pride—drum-wizard Victor Feldman.

It was in our issue of June 14, 1941, that we first told the world that we had found a natural rhythm-prodigy, aged seven, and our consistent plugging of this wonder-child has borne such fruit that last Sunday afternoon (27th), we had the pleasure of seeing representatives of the whole profession turn out to do honour to his thirteenth birthday.

Now a star of the terrific Prince of Wales Theatre show "Piccadilly Hayride," with Dims, Gordon, Macdonna, and a nation-wide reputation to his credit, Victor is already one of the outstanding personalities of the profession, and at Ginter's, Park Lane, on Sunday, over 300 guests assembled to pay him tribute.

Bandleaders, musicians, actors, radio stars, and the Press were all there, and there was no insincerity about the good wishes that were showered on a boy who, for all his talent and fame,

has remained unspoiled, well-mannered and charming.

The toast of Victor Feldman was proposed by Ray Shull, Editor of the Melody Maker, seconded by M.M. critic and jazz pioneer Edgar Jackson. Victor himself replied in a grand little speech expressing his thanks to his parents and his friends who had made that important day in his life so memorable.

Dancing took place to a band provided by Carlo Kraimer, and among the guests we spotted M.M. Bacon, Terry Thomas, Harry and Primrose Hayes, George Shearing, the Henderson Twins, Blanche and Alan Lind, Harry and Jean Barry, David Miller, Aubrey Frank, Rex Harris, etc., etc. Among the hundreds of congratulatory telegrams received were one from Gerald Wood, Maurice Hurman, in Switzerland, and harmonica-virtuoso Max Geldray, in Belgium.

We publicly add our personal congratulations to this brilliant young drummer, and wish him even more success in the great career that undoubtedly lies before him.

Victor Feldman at his 13th birthday party with his mother, father and two brothers, plus his mentor, Max Bacon (seated, right) and Ray Senior, Editor of the "M.M." (standing, left).

NEWS IN BRIEF Edited by CHRIS HAYES

PATRICK UP: After having spent extra weeks in Derby Hospital with chronic trouble, arranger Harold Patrick is now recuperating at Doncaster Hospital, Worsley. Harold has just completed a commercial arrangement of "Hammer-smith Jive" for Gramophone.

FOSTER TOPS: Today Foster was loudly applauded with his band, he recently played for the British and American Forces in Trieste. Obviously the Foster band of sound, plus vocalists Jean Niles, Diana Coupland and Bill Parsons, are very much to the liking of the boys in uniform, who are describing the show as the best yet seen in Northern Italy.

GOODWIN GOES TO COURT.—Fugitive Jan Rainy's Band at the Court, Bournemouth, late Harry Gold trumpet, pianist and arranger Ben Goodwin leads Phil Most (sax), Mrs. Viki, Ken Haro (sax), ace vibist, Fred Gillman (drums), Len Kane (bass, vel.), and "Conny" Evans (tbl.).

LEWIS AINS.—The many admirers of Vic Lewis and his Orchestra can hear their favorite band on the air this Saturday evening (May 3) from 10.15-11 p.m., when the band broadcast a special evening programme at the Court Royal Hotel, Southampton. Still guessing with Vic Lewis to the continued indisposition of Jimmy Salmadore is Bill Lewis, the Kathleen Stobart, Suzie Helen Mack has other commitments for the summer, Vic Lewis will shortly need a new girl vocalist. Applicants, who must be able to read, should send in details, with photographs, to Vic at 11, Corporation Street, W.1, as soon as possible.

ROCK LEAVES FOX.—Also, baritone and clarinetist Eddie Rock has left the Fox, and can be contacted at Newwater Hill.

WEBB AVAILABLE.—Ex-Low Stone, Arranger-Gordon Percussionist, Noel Webb vacated his chair with the Blue Rockets on Saturday last, and is now back in Town. He can be contacted at Corporation Hill.

FERRIE-VISION.—Two television dates this month spotlight Miff Ferrie, the first on May 12, when he stars in a Walton Andersen Variety production with his Windermere Ferryman and Beatrice Findlay's "Happy Haldi" vocal trio, and the second on May 28, when he conducts the Eric Fawcett production, "The Year One Trumpet," based on the BBC production of three years ago.

JOHNNY BOY: On Monday night last (24th) Mrs. Molly Clouston presented her husband, Melachrine Clouston, with a 9th son, The boy, who is to be named John, was born at St. George's Hospital, Hyde Park, and will be welcomed by the Cloustons's other children—four-year-old Pamela.

TING-A-LING.—Percussionists Bobby Kevin (Frank Weir) and Joe Watson (Jack Jackson) are both on the phone at DAYwater 459, whilst Weir's newly acquired altoist, Ken Blackintosh can be reached at NG5am 5101.

ENGAGED.—The engagement has been announced between Oscar Rubin (sax) Don Rendell and Miss Jean Vozell, whom Don first met three years ago when he was playing at the London Astoria with Duncan Whyte and his Band.

OUT OF ARMY.—Discharged due to ill-health after 7 1/2 years in the Irish Guards, regular-soldier saxist Frank Reidy, who has played sessions on everything from baritone with Ted Heath to ancient bass-horn in the Third Programme, is now available in London. Northerners will know his dad Fred Reidy, who runs a musical-instrument store in Blackburn.

ROCKETS DRUM CHANGE.—Latest recruit to the ranks of the Blue Rockets is percussionist George Sumner, who replaces Neal Webb. George has for no less than 17 years been drummer and featured vocalist with Peter Fielding at the Oxford Galleries, Newcastle-on-Tyne, whom he leaves by mutual arrangement.

PREAGER'S JAMBOREE BAD LUCK

WHILE the audience at the VV State Theatre, Kilburn, were taking their seats ready for the "Jazz Jamboree" on Sunday last, Lou Preager and his Band, advertised second on the programme, were stranded 106 miles away, at Bath, frantically trying to find transport to get them to the State in time to appear before the big show ended.

They had appeared at the Pavilion, Bath, on Saturday night, but had arranged to leave for London early on Sunday morning, and had to be back in Bath for a concert at the Pavilion on Sunday night.

Bad luck stepped in, however, for on Sunday morning the coach used by the band developed a mechanical defect. Lou tried to get some private cars, but was unable to obtain enough to accommodate everyone. Consequently he couldn't hire another coach, and there was no train arriving at Paddington soon enough.

At a resort he telephoned Bristol Airport to endeavour to engage a plane, but even this brain-wave could not be fulfilled. Consequently, thoroughly disappointed, Lou had to contact the promoters and express his regrets.

A riot at all their one-nighters all over the country, Lou and his band should be particularly good-nights at the Winter Gardens, Ventnor, I.W.

Munro Seeking Girl Vocalist

RONNIE MUNRO, whose new ultra-modern dance band is proving a sensation wherever it goes, is looking for a first-class, experienced girl vocalist to sing with the band for its season at Butlin's, Ayr, this summer.

His present vocalist, Lella Roland, has to stay in London, owing to prior commitments, and is unable to carry out the Scottish tour.

The season at Butlin's commences on May 17, and any girl interested in the engagement should write, with full details and photograph, to Ronnie Munro at 108, Grosvenor Road, London, S.W.1.

GUITARIST Peter Sloan yesterday left Maurice Smart's Quartet at the London Berkeley Hotel, after six months' residence, in order to take his own Trio into the Watersplash Roadhouse at St. Albans, to-night (Thursday) with Peter in his latest venture here (Bill ones (Blano) and Gordon Harrow (drums). To replace Peter Sloan at the Berkeley, Maurice Smart has secured a guitar expert, and late Café Anglians bandleader Alan Mindel.

IVY & GIRLS TO WAX for H.M.V.

IN the near future, fans of Ivy Benson and her Girls' Band will be able to hear their favourites, in records, when Ivy and girls fulfil the H.M.V. contract which she has just signed for the immediate recording and release of four sides—two swing numbers and two country.

This will be the first time that Ivy has recorded with her full band, although she has previously acted as a soloist and with a string orchestra.

SUNDAY CONCERTS Owing to Ivy's touring commitments, it is doubtful if the session will take place before the end of June or the beginning of July. An attempt was made to bring it forward to May, but so far this has not proved possible.

Another new sphere of operations for Ivy, who, strongly enough, has never before played Sunday concerts with her band, is a series of Sunday afternoons which she has fixed for the summer months.

The first of these takes place on Sunday, May 12, at the Odeon Theatre, Newcastle, following with the Winter Gardens, Morecambe (June 23 and August 10); South Coast, Southsea (July 13); Capital, Cardiff (20th); Walle Rock Pavilion, Hastings (27th); and the Winter Gardens, Leamington Spa (August 17).

Other dates for the Benson Band include a week at Exeter for the annual Luzzas Fair (July 14), two weeks at the Empress Ballroom, Winter Gardens, Blackpool (August 4 and 11), and a week at Butlin's Camp at Skegness, commencing August 25.

On Saturday next, Ivy is appearing on guest artists, playing two solos—one on saxophone, one on clarinet—with Reg Leonard in his "Rainbow Room" feature, at 9.15 p.m. in the Light Programme.

SWITCHES FOR SKYROCKETS.—Careers like the Skyrockets should have done at the Kingston Empire on Sunday, May 11, has had to be cancelled, but they will definitely appear at the Kingston Empire on Sunday, May 4, for Sydney and Bernard Bloom Productions. Skyrockets broadcast for the first time on May 1, has been brought forward to May 16 (3 to 3.30 p.m., Home Service).

RADIO RHYTHM CLUB COMES BACK

JAZZ lovers will rejoice in the news that the BBC is to bring Radio Rhythm Club back to the air on Saturday, May 3, at 2.30 p.m. on the Light Programme.

It was planned some while ago to resume these popular broadcasts on May 3, but because of uncertainty about the duration of the "cuts," we were unable to make any definite announcements, and the "Radio Times" has, of course, a blank for this period. We are able to inform readers that well-known jazz critic Iain Lang will be heard over RRC on Saturday, in a programme from the series "Jazz in the First Degree." The week following will present "Racine and the Ragtimers"—first of a new series called "Rano Jazz."

RRC was taken off the home air for its periodical rest last October, but since that time the programme has gone out regularly on the General Overseas Service each Saturday. Now it is to be broadcast simultaneously on the Light and GOS from 2.30-3 p.m. (Dotted line Summer Time) every Saturday, with a repeat for overseas listeners at 11 a.m. on Thursdays in the First Degree, as before, will be Denis Munger.

DUE FOR DEMO.—Trombonist Ric Kennedy and his Band attached to the DFN in Hamburg, where Studio Club sessions are a regular weekly feature, and who recently visited Copenhagen to broadcast from the Danish State Radio, will soon be in civvies. They are Tony Rivers (sax), George Murray (tbl.), Eric Denison (drums, arr.); Denis Hall (bass); Pete Pavey (gtr.); and Alan Denison (sax, arr.); Terry Mansfield and Anne Darr (vocals); and Neville Myatt (pianist). The stars will be joined by Keith Leppard, Ric Kennedy's brother, and George Efrick's band prior to joining up.

The Biggest Tango to-day HEAR MY SONG VIOLETTA FULL DANCE - 3/6 Recked by DON'T TELL A SOUL DIX LIMITED, 8, NEW COMPTON STREET, W.C.2 WRITE FOR COMPLETE LISTS.

THE SENSATIONAL FRENCH SONG:- IMAGINEZ (IMAGINE) PART 2 READY SOON FEATURED IN THE NEW JACK HYLTON PRODUCTION, "TOGETHER AGAIN" VICTORIA PALACE, LONDON I'M GONNA LASSO A DREAM A LITTLE BIT MORE BESIDES F.O. 3/6 NOW HEARD F.O. 3/6 POST FREE ELSAMBA - PANAMA AS RECORDED BY AMBROSE ON DECCA E.7573 24, BERNARD ST., LONDON, W.C.2, TEL. BAN 3641-5 NOEL DAY & CLOVER MUSIC CO'S

JUST ONE YEAR OLD—BUT WITH A HIT-STUDED REPUTATION THAT THE VETERANS ENVY TIME AFTER TIME we give you the hits THE THINGS 5 OLE WE DID MINUTES BUTTERMILK LAST SUMMER MORE SKY ED W.N. MORRIS MAYFAIR 7400 22, MADDOX STREET, LONDON, W.1

HITS AND PIECES - by SAMMY QUAYER Britain's Top Tunes (In alphabetical order) ANNIVERSARY SONG... Campbell

MUSIC biz NASH sheet sale: taking alpine slide. Thirty-three weeks' marathon stayer, "To Each His Own," hit farewell to frame at long last, "Goodnight, You Little Hazel" and "You Went Away and Left Me" bowing in. Trade surprise was "May I Call You Sweetheart?" comeback, Panel went 50 per cent. British, and no fewer than four waltzes hit the jackpot. Now will you broadcast the three-four stuff, mazurka X, or aren't you concerned about Rogers in Rochdale, Wilton, Blackpool, Leeds, Leicester, Cardiff and Glasgow? Many fans have written wanting to know if Howard Jones is married. Hold your hats on, girls—be honest... Which cut for me, Latin-American ditty, "Mr. Adobe Hacienda." It's another "Gasser" by

OPEN LETTER Dept. 1.—To the Director-General of the BBC, Your Corporation is missing the biggest light music radio set in Ray Martin's Orchestra. Suggest you grab a "oldie" opportunity to give listeners a 10 m. slot and bring with America's famous X. And Kestelants out. Caught a Dorothy Squires was 10th last Friday afternoon, when Billy Reid gave biton to Eric Robinson, who did a great concert for job with an ops. of three-ops and a choir of twenty. Titles cut were Billy Reid's "Dancing-able You" and "All Over Again." Famous female warbler walked into shop, bought a pair of shoes and, bearing up on her record, pronounced: "I don't know what speed that is, but it sounds like Donald Dore singing!"

- APRIL SHOWERS... Campbell
FALL IN LOVE... Bradbury Wood
DO HOME... Horrobin
GOODNIGHT, YOU LITTLE... Dale
HEAVENLY... Francis, Day and Hunter
HOW LUCKY YOU ARE...
MAY I CALL YOU SWEETHEART...
OPEN THE DOOR, RICHARD...
REMYNISCENT REASONS...
THE OLD LAMP-LIGHTER...
THE STARS WILL RISE...
WHEN CHINA RAYS...
YOU WENT AWAY AND LEFT...
ZIE-A-HEE-DOO-HAH...
ANNIVERSARY SONG... Campbell

U.S. HIT PARADE

HIT parade is the best of the best popular songs in America, which week ended April 29, as assessed by our weekly popularity ballot conducted at the American Tobacco Co. studios, and is the only one of its kind in the country. It is the only one of its kind in the country. It is the only one of its kind in the country. It is the only one of its kind in the country.

BOOK REVIEWS

Jazz Photo Album, by Max Jones. (British Year Books, Ltd., 22, Chancery Lane, W.C.2.)

ALTHOUGH similar books have appeared on the Continent, this photo album is the first of its kind in England, and presents some forty-five pictures of jazz and swing musicians accompanied by one page of notes to each personality.

The pictures follow a rough historical pattern, beginning with Bechet, Bunk Johnson, Dodds, and progressing through the Chicago and New York schools of jazz to the big-band swing represented by the Hermans, Dorsey and Basies. The unusual feature of the booklet is that, far from being a mere collection of dates and names, the notes follow the historical sequence set by the photos and take on what the author describes as "the complete picture of a critical assessment, rather than a purely biographical 'summing-up'."

As the author is co-editor of the journal "Collectors' Corner," it is only to be expected that his critical bias is towards New Orleans style and small-band jazz. However, the intention behind the book seems so much towards letting of a stream of personal opinions, as pleasure the various forms of jazz, and the exponents in the historical and geographical scheme of things. In this the author has succeeded admirably.

The book is aimed particularly at the newcomer to jazz, and should supply him with sufficient background information to enable him to see the music in context perspective, while the photographs themselves are attractive enough to stimulate an hour of any rational "tourism."—P. B.

How to Write the Words of a "Hit" Song, by Desmond O'Connor. (Cosmo Music Co. (London), Ltd., Price 3s. 6d.)

DESMOND O'CONNOR is one of the best-known British lyric writers. He has written the words of such successful hits as "Boston Bouquet," "The Happiest New Year of All," "You Couldn't Be Sweeter," "Be Like The Kettle and Sing," etc., etc., and in this little booklet he passes on the benefit of his experience to the budding lyric-writer.

Desmond rightly stresses the importance of a good title, and a good "hook" for the song, and has a very interesting chapter on the psychology of a song which will be worth half a crown of any would-be songwriter's money.

There are many sound tips dotted throughout the 28 pages of this little book, and we cordially recommend it to anybody who wants to learn from an expert how to write a good song-lyric.—R. S.

Front Line Theatre, by Waldini. (Penguin Books, Ltd., London, 6s. 6d.) WALDINI and his Band and Waldini's Artists are the most consistently good jobs of entertaining for ENSA during the war. Their tour took them a million miles through the World War fronts—from North Africa to the Western Desert, Egypt, Italy, India, Burma, and the Cocos Islands (where his girls were stated to be the first white women ever to land).

They played, sang and danced with the sound of the guns all the time, and Waldini has written this somewhat naive history of their travels. It reads rather like a well-meant but not too well written "family" "it-bit," but the overall picture is one of hard work, danger, and a good job well done.

A Canadian war correspondent who saw them playing in the mountains of Italy, just before the Canadian line broke through to them: "Let the big stars give their best visits with much fanfare of trumpet, but by the little people who go unknown, with scant hope of fame ever reaching them, are the real entertainment heroes of this war."

Waldini's book is a personal and deserved tribute to these heroic "little people."—R. S.

What are my chances in South Africa?

LEN FILLIS gives the final answer to a question that is being asked by scores of musicians to-day.

THE Editor of the MELODY MAKER has asked me to give the emigration situation in South Africa and Australia—and I have been specifically requested not to "pull any punches."

Having only recently returned from a ten-year sojourn in these countries (and furthermore, being a South African subject by birth) I feel, without any trace of egotism, that I am fully qualified to wax informative on the subject under discussion. As far as I can ascertain, the dominant idea prevalent among English musicians is that South Africa is a musician's El Dorado and their primary objective is to sacrifice everything they have achieved here in order to get to the mythical "promised land" in as short a time as possible.

I can only hope that this article will help to dispel some of the fantastic illusions which have been built up regarding dance-music employment in the Colonies, and yet, on the other hand, my information might provide prospective emigrants with a clear insight as to just what they have to contend with when they contemplate seeking pastures new.

Finances

We will commence with the financial angle. The fare to South Africa (when you can obtain a passage—which might be anything up to eighteen months) is anything from £58 to £165, according to the class of accommodation and the port of disembarkation. The fare by air is roughly £160.

Add to this a deposit required by the South African Government ranging from £100 to £200 at the discretion of the Immigration authorities. Even if you are fortunate enough to go out under contract, this proviso still holds good. Thus you can prepare yourself for an initial outlay of at least £225; your normal travelling expenses—and these are considerable—are not taken into the calculation.

Naturally the aforementioned deposit is refunded to you at a later date, but not until the authorities have satisfied themselves that you are capable of obtaining regular employment and are not likely to become a drain on the State or community.

There are no relief or duty systems operating in South Africa, which probably accounts for the generally low income-tax rates. Here are two examples of the foregoing:—

- (a) Single man, £50 per annum: Income tax... £10 4 2; Provisional tax... £1 10 0
- (b) Married man with two children, £80 per annum: Income tax... £11 10 0; Provisional tax... £4 10 0

Cost of living in South Africa is slightly higher than in England, but this is due to the superior standard of living and also to the fact that wages are

generally speaking, considerably higher. As in the United Kingdom, the housing problem is very acute, thus prospective emigrants should make certain that accommodation is available for them prior to embarking.

Accommodation

This point is particularly emphasised in the case of men who are taking their families with them. Hotel and guest-house accommodation is scarce, but is a difficulty which can be overcome. The average first-class hotel provides accommodation (all in) at about seven guineas per week, and the better-class guest house somewhere in the vicinity of £4.

Of course, the food is something the average Englishman has forgotten ever existed—and as much as you want of it, so, whatever you pay, the charges are by no means exorbitant.

Assuming that you have made the necessary preparations and have definitely decided to emigrate, we will next discuss your prospects of a livelihood there.

We will have to take Johannesburg as our centre and basis of discussion for, as the veriest tyro knows, this city is the hub of South Africa, even though it is not its capital.

Johannesburg has a population of only approximately three hundred and thirty thousand Europeans, so you can reason it out for yourself just how so comparatively small a community can cope with an unreasonable influx of dance musicians. Palais de Danse are non-existent, whilst restaurant and café work is a negligible quantity.

I know of only two cafes supplying music; one has a three-piece outfit, whilst the other entertains its patrons with dancing music. The only hotel (and I mean not for dancing) is the Carlton. Pit cannot be taken into consideration as there are only three theatres which run other musical shows or plays, and for the best part of the year these houses are devoted to "talkies."

There are only four night clubs of repute by which I mean clubs that permanently employ musicians and are not just what might be termed "mushroom" clubs.

Apart from the foregoing, there is the most coveted plum in South Africa, the His Majesty's Roof Garden (on top of a miniature skyscraper, and The Grange (situated in the basement of the same building). I happen to know that both these jobs are well filled—and for a long time.



The imposing building of the South African Broadcasting Corporation in Johannesburg.

Two other attractive jobs are the Orange Grove Hotel and Northcliffe Gardens, and, from what I can gather, the engagements of these establishments are well saturated with their present orchestras, and no changes are being contemplated. The average combination in these various jobs is about six men.

The jobs are well paid, anything in the vicinity of £20 per week. I know of at least one man who is getting £23 per week, and he is not the leader either.

Contrary to reports which have previously been circulated, six weeks is plentiful in Johannesburg and the rates of pay are fairly high. No doubt it all depends upon whom you are employed by, but in my own instance I have taken out small combinations and paid my men 2s. 6d. from 8.30 to midnight, plus one guinea for each hour or part thereof over-time. I also stipulated transport to and from the job for each member of the orchestra.

Radio

This is, of course, my own personal experience, and as I was in a position to demand a certain figure it would be somewhat unfair for me to quote my own remunerative standards as against those of other "big maestros." Suffice it to say that work can be a very profitable business—always provided one can get the right connections. You might naturally be disposed to wonder just what are the prospects regarding broadcasting and recording. I am afraid I shall have to disturb your mind on both counts. Broadcasting in South Africa is nothing short of farcical. Granted

they have studios which are the last word in modernity, but that is as far as it goes. The fees are ludicrous in the extreme and, to pour acid on an already festering wound, the attitude of management is positively demoralising.

There is a commercial radio station operating from Johannesburg (Marques Portuguese East Africa), and the transmissions they use are recorded mainly in Johannesburg. Here again the rates of pay are so low that it is a waste of time and space to discuss them.

Commercialised broadcasting has been promised to South Africa through the auspices of the South African Broadcasting Corporation, but what benefit it will be to any professional artist I have yet to discover, and unless the said artists are fortunate enough to find sponsors—as in the case in America and Australia—I frankly cannot see that the average artist will benefit in any way, except, perhaps, that he may get more frequent offers.

There is one recording company in Johannesburg and one in Cape Town, both of whom specialise almost entirely in South African folk-songs—the counterparts of the American hill-billy tunes, and with no special combinations. The only difference is that hill-billies are sung in English, whilst the South African folk-songs are sung in Afrikaans. To those who feel concerned in the straits relative to recording, I would suggest, concerning or play a record, you can abandon all hope where recording is concerned.

In the next article Len Fillis will discuss the prospects for musicians in Australia.—Large South African edition.

Too Quiet on the Heath

Edgar Jackson's Record Reviews

TED HEATH AND HIS MUSIC

- ***Danceable Cradle Song (Epic) (Decca DR1020)
- ***On Ikla Heah Bait 'At (Trad.) (Decca DR1001)
- (Decca FR33—15, 1d.)

Heath directing Les Gilbert, Bert Owen (alto); Johnny Gray, Ronnie Scott (tenors); Dave Ward (bar); Kenny Baker, Stan Reddick, Harry Letham, Alan Franks (trps.); Harry Reddy, Jack Bentley, Bill Bushy, Jimmy Coombes (tbls.); Norman Stenall (pno.); Dave Colburn (str.); Charlie Short (drums); Jack Bennett (dnc.). Recorded November 7, 1946.

THE Heath band does a slick job with the clever swing paraphrase by Norman Stenall of the traditional Yorkshire folk song, "On Ikla Moor." But things like this inevitably come under the heading of "show-off" presentations, and no matter how ingenious they may be, they are more likely to appeal to the younger generation than to the more discriminating who take jazz seriously.

"Danceable Cradle Song" is a very different proposition.

This delightful little melody was written, you may remember, by Ted Heath's father some fifteen years ago, and is re-created by him with a coloured orchestra, including Sonny Colton, Hawkins Chu Berry, Wallace Carter, Fred Allen, and others.

The record (Decca FR33) is well worth a try.

be played—as a lullaby, mostly in the crescendo tones of subdued reeds and soft, muted brass. The record raises the interesting question of how quietly a band can play before it becomes too quiet.

In theory, of course, one should be able to play as quietly as possible, and counteract the loss of volume by piling on close to the microphone as possible. But in fact, it is then not one of increased volume, but of intensity without volume.

But even so it is a question of how close to the mike one gets, and the result is a trade-off between volume and intensity.

British records are generally better than those of other countries, and Ted Heath's record is no exception. It is a very good example of how to play quietly and still be heard.

BE SURE YOU SEE THE

Besson INSTRUMENTS

AT THE

B.F.

STAND BUILDING, OLYMPIA

MAY 5-16th

We shall be happy to demonstrate the new and improved features of our

new

BESSON

MADE IN FRANCE

100, rue de Valenciennes, PARIS

SOLE IMPORTERS: THE MELODY MAKER AND RHYTHM, 10, DENMARK ST., LONDON, W.C.2

BACK PERSONNELS

HARRY JAMES AND HIS ORCHESTRA

THEY ARE THE BEST

THEY ARE THE BEST

THEY ARE THE BEST

THEY ARE THE BEST

THEY ARE THE BEST

THEY ARE THE BEST

THEY ARE THE BEST

THEY ARE THE BEST

THEY ARE THE BEST

MODERN RHYTHM SERIES

FRANCIS, DAY & HUNTER LTD. 138/140, CHANCERY CROSS RD., W.C.2

STAN KENTON
Admiral in Rhythm
Archie Jongs
Add Her Tears Flowed
Lita White
Cascades the Nightingale
Caper Bazaar
Open in Paris
Painted Rhythms
Swampy Scandal

GENE KRUPA
Spot Meed
Leave Me Stop

HARRY JAMES
Two O'clock Jump

PRICE 4/- EACH
CASH-ON-DELIVERY
Postage 2d. extra

GOODNIGHT

(You Little Rascal You)

THE WHOLE WORLD IS SINGING MY SONG

A SENSATION OF THE PAST IS THE HIT OF TO-DAY

"AMONG MY SOUVENIRS"

Featured by NOAHY CARMICHAEL in "THE BEST YEARS OF OUR LIVES"

THE PEANUT VENDOR S.S. 12 (Post Free)

LAWRENCE WRIGHT MUSIC COMPANY LTD. 19 DENMARK ST., LONDON, W.C.2 (Phone: Temple Bar 2141)

BOSWORTH'S SMASH AMERICAN HIT

SAVOY IS JUMPIN'

BY LEROY KIRKLAND & GEORGE GREENING

BY BOB HOP
BY BOB HOPE
BY BOB HOPE

ABDULLAH VEM-VEM

THE MELODY MAKER AND RHYTHM

10, DENMARK ST., LONDON, W.C.2

Melody Maker

INCORPORATING "RHYTHM"

Member: Audit Bureau of Circulations

93, LONG ACRE, W.C.2

Tel.: Temple Bar 2463 Editor: RAY SONIN

Borough Surveying

AN important step in the Musicians' Union campaign for the practical expansion of the scope of employment for musicians is being taken to-day (Thursday) with the publication of a report, entitled "Music and the Borough Councillor," which is being distributed to 3,000 councillors in the Greater London area.

The report has been prepared by the Music Development Committee of the London Branch of the MU—a committee which includes such well-known musicians as Van Phillips (chairman), Ivor Mairants, George Hurley, Ben Frankel, etc.

The committee investigated the position in 67 boroughs in the Greater London area, and the report indicates clearly to the councillors the intellectual, entertaining and—in some cases—financial benefits that can accrue from an organised and progressive policy of bringing music and musicians to the municipalities.

A Gallup Poll taken by the British Institute of Public Opinion in connection with the report revealed that no fewer than three out of four people interviewed want their councils to run their own concerts and dances, and the same percentage, asked which type of concert they would go to, chose light music and symphony. Only 14 per cent. chose dance music or jazz, although, as only 17 per cent. of the total people interviewed were under 30 years of age, this finding is perhaps understandable.

The Music Development Committee makes these constructive suggestions to the borough councillors:—

Organise dances and concerts locally; encourage local residents to take an active part in the music; employ the best available performers whether for dances or concerts, etc.

In presenting to the councils a clear picture of the benefit of music in their own locality, the MU has done a power of good, and unquestionably the results of this first campaign in their post-war policy of creating more work for musicians will bear good fruit.

Gravesend and the MU

I THINK this is one of the craziest things I have ever heard of. I challenge anyone to prove that there is a rate for musicians in this country." So quoth Councillor R. C. Watkins, J.P., at a recent meeting of the Estates Committee of the Gravesend Town Council during a discussion of a letter received from the Musicians' Club, Woolwich, suggesting that musicians playing for events at the Town Hall should be paid Union rates.

The *Melody Maker* would like to take up Councillor Watkins' challenge and point out to the gentleman that Gravesend comes under the jurisdiction of the London Branch of the Musicians' Union, and a definite rate for casual engagements at the Town Hall, Gravesend, is laid down. In point of fact, we can also tell him that this rate is a minimum of 2s. per man for a gig of not more than four hours' duration.

At the same time, it would appear rather strange that a Labour councillor should not be conversant with the position of the Musicians' Union. Another speaker at the same meeting remarked that many of the people who would be affected were part-time musicians and belonged to other trade unions. He visualised people being refused permission to play at the Town Hall "closed shop" because inquiry had elicited that they were members of the Bricklayers' Union and not the M.U.

The true position in this respect is that musicians who may already be members of another Trade Union are not in any way deterred from joining the M.U.

We would suggest to the Gravesend Town Council that to prevent a further display of their ignorance of musical matters, they should consult the *Melody Maker* for enlightenment before the matter, which was referred back to committee, comes up again.

FELDMAN'S GIVE YOU THE FOUR HITS

From the Warner Bros. film

A GAL IN CALICO

OH, BUT I DO!

THROUGH A THOUSAND DREAMS

A RAINY NIGHT IN RIO

Still the Top Song

THE TIME, THE PLACE & THE GIRL

THE STARS WILL REMEMBER

B. FELDMAN & CO., LTD.,

125-7-9, SHAFTESBURY AVENUE, LONDON, W.C.2

Phone: Temple Bar 5532. Grams & Cables: Humfriv, W.C., London

Pichard

GOLDEN CANE REEDS

By all agreed the Perfect Reed

★ Used by discriminating musicians throughout the world, PICHARD "Golden Cane" reeds are again being imported from France.

PICHARD is the finest Reed made... Consistent in performance... perfect in tone.

WHOLESALE DISTRIBUTORS:

ROSS, MORRIS & CO., LTD., 74-76 IRONHONGER ROW, LONDON, E.C.1

THAT'S THE BEGINNING OF THE END FOR YOU, FOR ME, FOREVER MORE

COMING SOON—The grand Gertrude Tate

VICTORIA MUSIC PUBLISHING CO. LTD. 14, St. George St., Hanover Square, W.1. (Mayfair 7600)



Speciality drawn for the Melody Maker by Picard.

Jamboreeview

CLAUDE BAMPTON

spotlights some of the intimate details of last Sunday's 'State Affair'

JAZZ Jamboree, forget to buy a cigar, but didn't realize it until I found myself in Gerald's very seat of last year; made me feel most apologetic, but, without the Corona, rather undressed.

Freddie Brotherton did a Nash curtain-raiser with his orchestra from His Majesty's Theatre, and had the basses bang in the middle, front row, instead of a pretty, useless silhouette, far away, symphony-wise, on the horizon.

Premier Havmarket to the Haymakers; my name not his, but King Harry James took first place and gave a grand show, including some Jazz Jamboree, with Shearing playing like black-and-white velvet. George cut his teeth with me, and it was a joy to hear how his tone has at last this composed, smooth, velvety maturity that some of us have been waiting for all these years.

Afterwards, at the Victor Feldman reception, George went a few better, with his daughter, Wendy, four-and-a-half, and really as pretty as a picture, baby-soaking, young Victor's pyrotechnics just let the most kids go to candy.

From the Astor back to the State, Winstone produced a bowl of cherries, but why the three black ones and eleven of them red? Coupons? Anyway, a smashing stage show, clean-dressed and polished, with top marks for Alan Kane's "Old Man River," less 10 per cent. discount for the over-lying phrasing in the middle.

There is no truth in the rumour that Tommy Trinder wore smogged glasses to counteract the glare of the Royal Illuminations in the stais; odd enough, the neckwear was very moderate and the boys seemed to be saving their Groby paralyzers for Archer Street, or would it be Covent Garden?

Norman Impney did a couple of nice arrangements for the Fanalut and Skyrockets; the day before, we crossed at our local (and mutual) cleaner and pressed a him with his pants and me with the blue pin-stripes... one has to dog up for these affairs, especially when it proves you're keeping Gerry's seat warm for next year.

The Skyrockets' lands were very smart, but seemingly too narrow, some of the parts taking a tumble and having to be read from the unsuitable distance of floor-level. Their guests from the Palladium, the Masterkeys, had a fine reception... so much so that one could

perceive Pat Dodd referring to his watch somewhat anxiously. I left the Stardusters rather confused their issue by ordering their composing skill for judgment instead of letting us all sit back and hear just how good those three can be... the moods of their suite were not clearly identifiable, and the horoscopic theme did not, perhaps, display the band's brilliance in a way which we could fully understand.

Miss Terry Dawn, of course, sang as nicely as ever, and her young opposite, with the hand of a young Russell, handled her difficult script with distinction.

I wonder how many times "Ten for Two" and "Blue Skies" have been played and arranged especially for Jamborees? Anyway, it is all the more interesting to be able to hear different treatments, and I don't mind how many times they pop up.

In the absence of the Sounds, their blood-brothers in the Rockets obliged with the annual trombone union, if not, for me, at least very much to my pleasure. Macca's News and Verry depping for Chisholm and Breeze in a three-slide, one-way chassis with a great spongy and a very nice sound.

This year Harry Gold dispensed with his music stands and arranged to have his band... perhaps I haven't heard them properly before. Harry must be doing the business a fine job of crusading at the swank Embassy Club.

I have now discovered why tenor-saxist Gobart plays so much more tenor than is right for a girl of her charm. It's a secret, and she won't let on where she gets the news. I see red heads... strawberry red; if they taste half as nice as they sound, I'll take a box of hundred medium any time she likes to let on where she gets shopping. Or would it be Elizabeth (Drilhart) Arden?

And we mustn't forget Jimmy Skidmore, in hospital, for whose Kathrens was dipping with the Vic Lewis band, or Ruth Harrison, tromboning in their brass. She too, did nothing to prove she's only a vic, and the band did a great deal to prove they have a song to sing.

Nonnie Chamberlain's soprano sax solo of Gertrude's lovely "Summer-time" was exquisite, and this, to me, was the high spot of the day; otherwise you might prefer to give your vote to Kenny Heath Baker, George (Havra) Shearing, or Roy Winstone, or Marsh for his dazzling sarraphones.

And, let it be said, if the Vic Lewis and Woolf Phillips bands had some of the high-powered confidence possessed by and given to the Ted Heath show-stoppers, they could, I am sure, give Ted's men a jolly good run for their money.

And Ted, I am sure, would not mind that. The younger bands lack nothing in style and possess a very great deal of finesse. What might be said is that they make a very faintly doubtful as to whether either of the bands might have to fold up at any moment due to lack of customer-support.

This is where the fans could do a job of work; first-class big bands cannot exist upon our kind of treat, as well as box-office support, bands progress by the confidence and enthusiasm shown to them, and this does not mean a big band after they finish, but a hell of a big band on as well as off.

These two bands are fine, and could be finer... that, kind friends, is entirely up to you, not them.

Oddments Corner: I counted up to thirty-seven Brillharts, and then gave up... a considerable quantity of Brillharts was also in evidence. Three left-handed guitar players this year, and a left-handed bass... Leo Knight, of Harry James, wondered if there were any left-handed pianists around... Ceteridge Cocco is as charming to talk to as the Garriban Trio are to listen to. Jim Higgins was as usual first-aid man to the dog-house pens.

Personal Points: TITO BURNS



Personal Points: Tito Burns was born on February 7, 1921, and took very little interest in music until he was thirteen. At that time he was thrilled by Ivor Moreton and Dave Kaye, and began intensive studies at the piano. About eighteen months later he transferred his attentions to the accordion, and before very long was proficient enough to sit in with central-pro. bands. Bitten by the jazz bug, he went to work in night clubs, and played with the Gerry Fitzgerald Trio among other well-known outfits. In 1938 the lure of big money brought him into the Dan Marino Enrico Sarrubba band, while he also had the distinction of being the only swing accordion player to guest star with Harry James on the Radio City Club series. A spell with Lou Preager was followed by the R.A.F. in 1941, where he became well known to the jazzsters. He then joined the tenor Helmers to Matta BBAC for his regular band, since in the post-war season Tito has the nice, sophisticated water and fire, and the new style of sound.

New POST-WAR

Regent Trumpet

Craftsmen made—silent—smooth—fast valve action—amazing ease of blowing

Ask your local dealer

ROOSEY & HAWKES Ltd.

27, Abchurch Lane, London, E.C.4

JAZZ JAMBOREE

in Prose and Pictures

THE EDITOR'S REPORT CONTINUED FROM PAGE ONE

Then we had the Skyrockets in their usual round form. This show chiefly elicited because of its splendid production. I was amazed to learn afterwards that the boys had only had one rehearsal. Paul Fenouillet sprang a surprise on the audience by introducing an act from the Palladium Show, "Here, There and Everywhere," in which the band features—the Masterkeys, an American male vocal quartet with guitar accompaniment. These coloured boys sang with a great deal of zeal and enthusiasm, and, since the audience went wild and musicians raved about them, I suppose I am wrong in saying that I thought they were corny. They do nothing that the Mills Brothers didn't do better fifteen years ago, and they haven't the relaxation or the rhythm of their great prototypes.

However, they made a very welcome change in the procession

of bands, and their "Route 66" was the highspot of their performance.

The Skyrockets featured some interesting but somewhat genteel arrangements by Norman Impey, and there was some notable tear-off trombone by Don Macaffer and pleasant singing by Cyril Shane and Dorren Lundy.

Tommy Trinder added his usual quota of spontaneous fun to the Masterkeys' performance by taking the lead in an impromptu version of "Dinah," and, for all his clowning, proved that he not only has a voice, but can use it rhythmically.

And with immaculate Paul Fenouillet receiving the plaudits of the crowd on a musically and well-produced show, the curtain came down for a short interval, during which BBC celebrity Stewart MacPherson made an MSBC appeal in his usual slick and eloquent way.

Then (ac) to the bands, with trombonist Wolf Phillips leading his new orchestra. Playing modern and unusual arrangements, this outfit, with many youngsters in it, is enthusiastic but a little rough, and lacks personality. The brass generally were better than the saxists, and the rhythm section (with its left-handed bassist particularly noticeable) was good. Sally Brown sang pleasantly, and leader Wood himself was nervous, but played grand trombone.

General impression, however, was one of lifelessness. Questionably, though, the band has the material inside it to improve considerably.

GOLDEN JAZZ

That brought us to Harry Gold and his Pieces of Eight—one of the really big surprises of the Jamboree. Remembering his anemic performance last year, no one expected the band to produce the best impromptu "jazz" of the afternoon—but it did. Harry and his boys threw away their music, made themselves comfortable on their seats, forgot all about the audience, and just played the good of good stuff. It was grand! Up to this stage it brought forth the biggest and most spontaneous applause of the show, and the audience went wild at the solos, the ensemble, and, above all, the infectious breeze atmosphere of the performance. Congratulations, Harry and your boys—not forgetting artistic singer Jane Lee.

Vic Lewis and his new Orchestra were the next band on. Still in the freezing stages and therefore a little rough occasionally, they showed that they really have the right ideas. In "Summertime," Hunnie (Hunnie Berlin's soprano sax was a delight for sore ears, and Vic's own version of the Phil Harris special "The Piker Game," was entertaining and extremely well done. Helen Mack looked charming and sang sweetly in "Time After Time," but the band finished its show on an anti-climax—with a pretentious and rather over-modern arrangement based on Mussorgsky's "Night on Bare Mountain."

From the large bands to the small bands—and next on the program was the Caribbean Trio—Coleridge Goode on bass, Dick Katz on piano, and Malcolm Mitchell on guitar. They played their special brand of artistic, musically pieces—two by Duke Ellington—and well deserved a grand reception. The new guitarist, Malcolm Mitchell, was excellent. He is not yet a Lauderik Cotton as far as virtuosity is concerned, but his technique is splendid, his tone good, and he fits into the Wilcox and Katz band and the brilliant bat-playing of Goode as in a manner born.

SUPERB HEATH

It was by this time three o'clock, but three full hours of dance music had by no means dulled the insatiable appetite of the audience, and the roar that greeted the appearance of Ted Heath and his Music led to be heard to be believed.

Let's make no bones about it. Ted Heath was easily the biggest success of the Jamboree, and quite deservedly so. His band has the precision, the drive, the musicianship, and the spirit of the best Americans, and, as far as Britain is concerned, he's way out on his own.

That's all to the good. If Britain can produce one Ted Heath, it can produce more; but Ted has set a standard that will take some following!

The whole of the Heath performance was recorded by Derek Faraday, of Star Sound Studios, to be broadcast over the American Forces Network in Germany—a nice honour for the Heath band and for home-town dance music.

Highspot of their show was Jimmy Baker's supple trumpet-playing in "Dark Eyes." To say that it raised the roof is little exaggeration. It's the best I have ever heard Jimmy play, and I've heard him play terrifically in his time.

Paul Carpenter combined with slickness and personality, and asked a certain gentleman, and asked Richard to open a certain door—with the aid of some comedy by Dave Wilkins. From his a far more apt slogan to have been "Route 66." As he was only concerned with playing like the AFN sizzle, and seeing that the audience was so wild, he was not to be blamed.

Finishing up with a superb 18-bar solo and a superb version of a new and interesting version of "Good and Beautiful" was a terrific and brilliant piece of a tune.

The Jamboree has attained its peak, and the audience was wild. The Jamboree has attained its peak, and the audience was wild.



The Caribbean Trio in action—Coleridge Goode (bass); Malcolm Mitchell (guitar); and Dick Katz (piano).



Derek Faraday, of Star Sound Studios, records the Ted Heath show at the Jamboree for the AFN.



Tommy Trinder joins in with the Masterkeys in a most of close-harmony. Copies of these Jamboree pictures can be obtained, price 3s. each (postage 3d), from the "M.M."



Harry Gold and his Pieces of Eight go to town at the Jamboree.



Cartoonist Pisan sketches Ted Heath and Tommy Trinder for the "M.M." You can see the finished result on the facing page.

DBDA MEETINGS: LONDON & GLASGOW

THE next full meeting of the DBDA, which will be the first Ordinary General Meeting of the Association since the inaugural meeting held on January 21 last, will be held in London at 2.15 p.m. on Tuesday, May 6.

The committee will present a report of its recent activities, and members will be asked to discuss and make suggestions for the future policy of the Association, and will also instruct the committee on its near-future activities.

On Sunday, May 11, the DBDA makes the first move towards extending its scope and activities to the provinces when a meeting will be held at 100, Regent Street, Glasgow, to discuss the setting up of a Scottish District Branch of the DBDA.

All listed handleaders will be circulated for this meeting, which is open to all interested Scottish leaders. Anyone not receiving an invitation, should contact the Association's secretary, Hardie Ratcliffe, at 7, Sicilian Avenue, London, W.C.1, who will immediately issue the necessary invitation.

Meetings will shortly be held in other important provincial centres, and Manchester will probably be the next on the list.

Carlton Wire Brushes

ACCURATE BALANCE
FINELY SPRUNG
FIRMLY FIXED WIRES
ALUMINIUM HANDLES

Pat 6/2
CARLTON WIRE BRUSHES
Inexpensive, with
rubber ball end.

Obtainable at all dealers

JOHN DALLAS
DALLAS BUILDINGS, CARLTON PLACE, LONDON, W.1

CALL SHEET

(Week commencing May 5)

by EYNSON and Girls' Band.
Empire, Glasgow.

Dianka COLEMAN and Girls' Band.
One-night stands, South.

Leslie DOUGLAS and Band.
Seaburn Hall, Sunderland.

Roy FOX and Band.
Green's Paradise, Glasgow.

Not CONELLA and Soloists.
Shakespeare Theatre, Liverpool.

Henry HALL and Band.
Ludlow, Newport.

Peter LEIGH and Orchestra.
For Fattall, Wolverhampton.

Joe LOSS and Band.
Vera LYNN.
Empire, Glasgow.

Fred MENDELSSOHN and Hawaiian
Serenaders.
Empire, Glasgow.

Fred MURPHY and Band.
Lough RAEGER and Band.
Clayton, Glasgow.

George RABIN and Band.
Clayton, Glasgow.

Charles SHADWELL and Orchestra.
Aunt SHELTON.

PAT WYSE HOME, Glasgow.
PAT WYSE, Glasgow.

PRESENTING THE MUSIC FROM THE GREAT SHOWS

Send posts will be available of

OKLAHOMA!
PEOPLE WILL SAY WE'RE IN LOVE • THE SURREY
WITH THE FRINGE ON TOP • OUT OF MY DREAMS
OH! WHAT A BEAUTIFUL MORNING

BLESS THE BRIDE
I WAS NEVER KISSED DEEPER • THIS IS MY LOVELY DAY

RED MILL
BECAUSE YOU'RE YOU • ISLE OF DREAMS

CHAPPELL
(MAYFAIR 7892) 30, New Bond Street, London, W.1

CINEPHONIC

MISS ELIZABETH BROWN
THERE'S A NEW MOON OVER THE OCEAN
EACH LITTLE HOUR
EL TOREADOR

A BEAUTIFUL NEW BALLAD—
MY LOVELY WORLD AND YOU

CINEPHONIC MUSIC Co., Ltd.
100, CHANCERY CROSS RD., LONDON, W.2. Tel. 2614 "Globe"

ASCHERBERG'S

The Successor to "SPEAK TO ME OF LOVE"
IN THE HEART OF MONTMARTRE
JAZZ BALL DE L'AMOUR
Backed with "SAN REMO"

BRITAIN'S
24, Mortimer Street,
London, W.1

MATCHLESS
44, Wellington Pl.,
London

