

Melody Maker

INCORPORATING

"RHYTHM"

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THREEPENCE

GERALDO AND BAND OFF ON NEW VARIETY TOUR

ONE of the periodical music-hall tours by Geraldo and his Orchestra to which fans all over Britain look forward so keenly is scheduled to commence on May 26, when the Band opens at Glasgow Empire on the first date of a six-weeks' tour in Variety.

Geraldo will be presenting a brand new stage show with the full band, the Geraldo battery of vocalists, and some additional stage artists. Strongly featured will be the new singer whom fans have heard several times on the air recently, Edna Bruce—with, of course, those popular Geraldo "regulars," Carole Carr, Denny Vaughan, and Archie Lewis.

ALBERT HALL SHOW

From Glasgow, the Band travels South to appear at the London Finsbury Park Empire the following week (June 23). This date will be followed by Brighton Hippodrome (June 9), and the Empire, Leeds, for week commencing June 16. A week off—as far as the music is concerned—follows, and then the Band plays at the Hippodrome, Birmingham, for the week commencing June 30.

It enters on the final week of its present Variety commitments on July 7 at the Empire, Sheffield.

Meanwhile, fans in London will see the Maestro in a new role this Saturday (5th) at no less celebrated a venue of music than the Albert Hall, where Geraldo

and the Concert Orchestra—of over seventy players—are presenting the first stage version of their BBC programme, "Dancing Through."

In addition to the mammoth Orchestra, with Geraldo singers Carole Carr, Denny Vaughan, Archie Lewis, and the Geraldo 12-voice choir, there will be vocal celebrities Victoria Campbell (soprano), Frederick Harvey (baritone), Ryder, and John Horke. Part of the show is to be broadcast in the Light programme (8-8.45 p.m.).



A new "M.M." picture of Geraldo, with some of the trophies of his recent U.S. tour.

MANTOVANI BOOKS SUMMER SEASON AT BOURNEMOUTH

VERSATILE bandleader-violinist and long-established musical celebrity Mantovani—who last winter led the orchestra when he conducted the mammoth pit orchestra for Noel Coward's "Pacific, 1850," at Drury Lane—again makes big news with the announcement that on May 26, he is opening the new and luxurious "Barbecue" Restaurant at Bournemouth.

Formerly a cinema, the "Barbecue" which has been completely redecorated on modern American lines, should well prove to be one of the South Coast's primary attractions.

For this important new date, Mantovani will be fronting an 18-piece dance orchestra comprising five violins, four saxes, four brass, and three rhythm. A vocal capture is Cyril Shane, an ex-member of the famous Skyrockets, with whom he is still featured on broadcasts and recordings.

Full details of Mantovani's interesting personnel for Bournemouth will be given next week. One notable capture who will be seen to accompany him is ex-Lea Stone, Wally Chapman, Roland Peachey, and Eric Winston tenor saxist, Syd Manikin.

CONCERTS

After eighteen months with Eric Winston playing tenor, clarinet and violin, Syd is leaving on the most amicable terms to summer at Bournemouth because he feels he needs a change from touring for health reasons. Syd will continue to feature on Eric's various gramophone and broadcasting recordings.

Noted West End saxophonist-photographer George Glover, a stalwart of Mantovani's Bands for several years, will also be accompanying "Monty" on the Bournemouth date. Mantovani throughout the summer season, and, in addition, to playing for dance clubs, will also give a two-hour concert on Sundays.

WHITLEY'S STAGE BREAK

VOCAL star Eric Whitley gets his best break since de-mobilisation with the news that he is to join the cast of the hit hit Jack Hylton show "Together Again," at the Victoria Palace. A war-time member of the original Eric Rockley, he was previously a prolific broadcaster, first with Peter Haining at Newcastle (his name then was Tony Lombardi), and immediately prior to the war with the great Gibbons.

Eric starts in on Monday week (10th) and will replace Irish singer the comedy duo of the "Two of Us" who were formed in 1942. A member of the vocalists who have been featured with the band at Albert Hall.

THREE BANDS AT ALBERT HALL

BILLY MERRIN RESTARTS HIS COMMANDERS

CRASHING back into the headlines with the news that he is reforming his famous Commanders Band is veteran leader and song-writer Billy Merrin, who, in previous days, whilst operating from his Nottingham headquarters, was uncrowned king of the provinces. Even before the days of "strict-compo" Billy always set himself out to enter primarily for the dancer, and his commercial but interesting style of presentation was appreciated on radio and records as well as in the ballroom.

The Commanders open up on Whit Monday (May 26) at Greyfriars Hall, Nottingham, where they will remain until October 4. Two days afterwards the band will embark on a four weeks' season in Variety, commencing at the Palace Theatre, Newcastle, and thereafter will undertake a series of one-night stands.

Several of Billy's old boys have returned to the Merrin fold, and there will be a number of familiar faces on the stand when the band opens.

Amongst those missing will, of course, be Rita Williams, who has travelled far since her days with

Billy Merrin, and replacing her with the new Commanders will be the oldaddy Foster through Penny Nichols.

It was in 1933 that eight-year-old London-born Penny Nichols won a children's singing competi-



Billy Merrin Penny Nichols

tion at the Westville Theatre, Hampstead, where Billy and the boys were appearing, she later appeared in a film, "The Show of the Stars," which featured the Merrin band and Harold Fricker, and later, during the war years, spent three years at the Paramount Dance Salon, Tottenham Court Road, London, with Fred Kirkham's Band, did camp and American Red Cross shows for USO, finally spending a year with the "Teddy Foster Band," which she still has up of the band, with Billy conducting, will be: Artie Mann (saxophone); Reg Corbett (clarinet); Les Crispin (saxophone); Jack Dawson (trombone); Al Housingsway and Eddie Edwards (trumpets); Jack Tanner (trombone); Stan Burrows (piano); Jack Burrows (drums); Wally "Coo" Hill (bass); and Tommy Littlewood on tibia and xylo.

The Merrin Maestros understand that the B.M. Band should have O.K. of the band and that it will be heard via this watchword in the near future.

Sid Buckman Rejoins Fox

ONE of the stalwarts of the Ray Fox band in its pre-war heyday, and later a featured member of the BBC's Dance Orchestra under both Billy Merrin and Stanley Black, trumpet-vocalist Sid Buckman has now returned to the Fox banner.

He is currently appearing with the band at Green's Playhouse, Glasgow, where it remains until May 17, after which it proceeds to the Isle of Man to open up for its sixteen-week summer season at the Olympian Palace Ballroom, Douglas, on Whit Saturday (May 24).

Ray's recent capture of vocal singer Jessie Harrison adds to the already formidable vocal team which the band features, and which now includes, in addition to Bobby Joy and Jack O'Hagan, a revival of the ever-famous "Cubs" harmony group.

The band will play nightly for dance at the Palace Ballroom, with a special concert in the theatre each Sunday evening.

THE "M.M." CORRECTS THE B.B.C.

AN extraordinary mistake was made by the BBC when, at the conclusion of last Monday's (5th) Band Parade broadcast, it was announced that next week's programme would feature Maurice Winick and his Orchestra and Duncan Whyte and his Band.

This information will also appear in some editions of this Friday's "Radio Times," but the Melody Maker is able to state authoritatively that the bands actually fixed for next Monday's (12th) "Parade" are those of Geraldo, and Ian Stewart (of Berkeley Hotel fame).

The following Monday (10th) Joe Loss makes a return appearance in "Band Parade" and will play opposite Nat Temple and his Orchestra.

Five of Saturday's "Jazz Club" programme should not miss the next meeting (Saturday, 10th) as for this occasion producer Mark White has assembled a star aggregation of coloured musicians. Although coloured bands have often been heard in BBC programmes, this will be the first time that an all-coloured jam session has been broadcast in this country.

Amongst those scheduled to appear are: Carl Barrington (clarinet); Eddie King (alto); Freddie Grant (tenor); Pete Peterson (trumpet); Gene (trombone); Frank Denis (guitar); Coleridge Goode (bass); Ray Ellington (drum); and Cyril Jones (piano).

On Saturday, May 17, Mark White is hoping to present a special programme of "Re-Boj" music, and for this purpose invitations have already gone out to most of the acknowledged "Re-Boj" experts in the West End.

Changes in Rabin Line-up

GAP in the Oscar Rabin road section left by the departure of Ken Mackintosh to Frank Weir is being filled by Freddie West, a youngster who came from Wood Phillips Band with a terrific reputation already in the making. Freddie, who in the opinion of many is one of the best young soloists in the band, is to take his place in the Rabin Band next Monday (10th). He is one of the most promising of the many star talents being turned out of Black Square.

Also joining the Rabin band, and replacing the late Mackintosh, is Gene, a capable and talented young soloist who came from the Wood Phillips Band with a terrific reputation already in the making. Gene, who in the opinion of many is one of the best young soloists in the band, is to take his place in the Rabin Band next Monday (10th). He is one of the most promising of the many star talents being turned out of Black Square.

THREE BANDS AT ALBERT HALL

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THE "M.M." MOVES

This week we are moving our Editorial Offices, and from now on letters should be addressed to us at 6, Catherine Street, Strand, London, W.C.2, where editorial staffers will be welcome in all ways.

Our new offices are next door to the front of the Drury Lane Theatre, just off the Strand.

Our telephone number remains the same—Temple Bar 2168, and our Advertising Offices, also remain at 37, Long Acre, W.C.2.

Don't forget—if you want to call to the MELODY MAKER Editorial Department or write to it, the new address is:

6, CATHERINE STREET, STRAND, LONDON, W.C.2.

Our Editor On The Air And Television

THIS Saturday (10th), at 9 p.m. the BBC Overseas Service, Ray Souin, Editor of the MELODY MAKER, will be heard starting a new series of half-hour broadcasts, under the title of "Dance Bands of To-day."

These programmes, which will run for fifteen weeks, are directed by West Africa, and deal with British bands which have come into the limelight since 1939, including Ted Heath, the Squadronaires, the Skyrockets, Eric Winston, Harry Parry, etc.

Produced by Sheila Stradling, the series is a follow-up to the successful series of programmes which Ray Souin broadcast on dance-band subjects to West Africa last year.

In addition, our Editor has the unusual assignment of playing the part of himself on television, in the dance-band play, "Meet Your Own Trumpet," which Eric Parry is producing on "This Monday" (12th), at 8.30 p.m.

The play, which will be presented on the following Wednesday afternoon (23rd), includes a scene where a bandleader telephones the Editor of the leading musical paper, and Ray Souin will appear as himself in the sequence.

LES EVANS IS A DADDY

THE professional world seems to congratulate Les Evans, popular arranger, composer, conductor and jazz leader of the Chester Town Orchestra, on his marriage last (4th) to a young bride, the daughter of

Both his wife Ruby and her mother Mrs. Evans are well known in the music world, and their first child, a son, was born in the hospital at Chester on the 6th.

PETRILLO LAUNCHES ONE-MAN—ONE-JOB EDICT

Latest News from the United States by Our Own Correspondents

This picture was taken at the very successful "M.M." Buckinghamshire Concert at High Wycombe last week (see report on page 6), and shows G. to Mrs. Les Evans; John Haire, M.A., M.P., for South Bucks; Doug Glick (singing banjo); Rex Purcell (pianist); Paul Griffin (str.); Brian Hitchcock (dr.); Norman Hill (bass); Mrs. Eric Wakefield; Edgar Jackson, and organizer Eric Wakefield.

NEWS IN BRIEF

Edited by CHRIS HAYES

MUSICIANS WANTED.—Brighton American require immediately a 1st trumpet, a pianist and a 1st alto. Successful applicants for permanent work. Write of phone Brighton 7311, 10, London Road.

OSSE ON ICE.—Teaching himself to skate on less than a week at Elmham, Ice rink, Elmham, Essex. Noble has been booked to do the Sunday variety act in the forthcoming season of Tom Arnold's Ice Revue, which is to spend for three weeks at Brighton on Monday (15th) and (16th) and to Liverpool, Newcastle, etc.

SKYROCKETS' AIR SERIES.—Due to the success of their concert-spectacular broadcasts on the Overseas waveband last year the Skyrocks started a series of fortnightly broadcasts on May 6, called "Skypod," which will be heard every Tuesday from 10.15 to 11 p.m. (L.M.), and will feature Paul Fenouillet conducting for the entire season. The first broadcast was "Big, Bigger and Ever Bigger" at the London Palladium, with vocalists Dorcas Lundy, Cyril Shone and Sylvia Robin, wife of noted pianist Harry.

IVY WANTS GIRLS.—Ivy Drayton, who is recognized here famous all over the world, is directly leader of the Ivy band, and trumpet to take over the position in the section. Ivy is also leader of an orchestra of saxophones, and also to a chance to do a variety of her band. Ivy is a regular on the "M.M." will be forwarded direct to Ivy.

HAPPY EVENT.—Congratulations to the newly-wedded couple, who got their hands on the new lead, Mr. Conway and the bride of the day, Mrs. Conway, who were both in the RAF Middle East Command and in the RAF Middle East Command.

A FILLIP FOR PHILLIPS.—Congratulations to Max Phillips, sax and violinist with the Skyrocks, who on May 2 became the proud father of a baby girl, who weighed 6 lb. and will be named Pamela Barbara.

HARRIS "HUNG" AT N.A.—Jazz savant Rex Harris, who recently married, enjoys the added thrill of "appearing" with many notabilities at the Royal Academy, where his portrait, painted by John Worley, is currently exhibited.

JIVER JOURNEYS.—On May 4, Leticia "Jiver" Hutchinson left with his manager for a lightning business tour of the Continent, embracing Holland, Belgium and France. Returning on Sunday next (11th), he will at once resume activities with his All-Coloured Band.

BACK IN THE BUSINESS.—Pianist Frank Hurros, who in private life is the husband of Vic Lewis trombone scabbiest Ruth Harrison, finished his spell of 4 years of Army life last Tuesday (10th), and plans to take up his pre-war playing and arranging activities as soon as possible. Frank used to be Arthur Aksey's accompanist whilst his several dance band engagements include a spell with Dick Denny. Frank may be contacted at Fulham 4231. Meanwhile, there is good news of Florence Harrison, trombone-playing mother of Ruth Harrison, who, injured during the Birmingham attacks of 1944, is very much better, although she has not resumed playing yet.

FOX TROMBONIST WEDS.—Congratulations to Herbert Quarmby, 1st trombone with Roy Fox, who recently married Miss Pat Leslie, of Uppingham at St. Laurence's Church, Uppingham. Herbert, who was a musician in the RAF during the war, and finished as a 2nd of the RAF Middle East Command Band, met Pat while she was touring with ENSA.

LATEST action by the American Federation of Musicians aims at banning the big-money musicians from the film studios. The news was cabled from Hollywood early this week that according to an order made by James Cagney, Petrillo, president of the AF of M, players who earn more than 75 dollars (about £10) a week are to be barred from adding to their earnings in the film studios.

Petrillo's new order limits freelance musicians to weekly earnings of 133 dollars (about £20). Men drawing that amount from recording work in the studios are banned from any more musical work in the same week.

400,000,000 DISCS

From New York the **MELODY MAKER** learns that the U.S. gramophone record industry expects to turn out nearly 400,000,000 records this year, which will cost the public some \$25,000,000 (according to a BUP report).

But although there are about 200 firms making gramophone records now, two-thirds of the business is handled by three big companies.

Rising production costs and increasing competition are expected to prove too much for most of the smaller concerns, many of which were started during the war.

Business has been good in the gramophone record industry since 1938. Last year, buyers spent some £40,000,000 on nearly 300,000,000 records.

The war increased the demand for records to such an extent that the old-established manufacturers were unable to supply the demand. New manufacturers were attracted to the business.

But this year, new production facilities of the big firms will come into operation. Columbia has a new factory with an estimated capacity of 50,000,000 records a year. RCA-Victor has expanded three of its present factories and will start work on a fourth factory this summer. Decca has built two new factories, which will give the firm a total capacity of some 20,000,000 to 140,000,000 records a year.

As if this were not enough to discourage the small makers, prices have risen out of all proportion to their cost. Shellac, which accounts for about one-quarter of the material in a record, now costs about five times its pre-war price.

Because of these expenses, the

manufacturers must sell more records; they claim that they must sell at least 100,000 copies of a record to make a profit on it.

KENTON BREAK-UP

Yet another band break-up is imminent in a year that has already seen the dissolution of many of America's biggest swing orchestras. The poll-winning Stan Kenton band—most successful newcomer of the 1940s—will break up shortly (it is said) on account of the leader's ill-health.

Stan Kenton has been consistently overworking these past few years, and now finds himself forced to lay off and take a vacation—or suffer consequences which may be more serious, his doctor tells him.

He and the band will finish out the tour they commenced early in April, and may play the Meadowbrook this month. Then the boys separate, but on an agreement reached with Stan that will have the band re-formed by August 15. The agreement embraces singers June Christy and the Pastels, and fans therefore have good expectations of seeing the whole Kenton crew intact once more before end of summer.

If the lay-off comes, as expected, it will be good to reflect that Stan has made sufficient records for Capitol to enable them to keep releasing Kenton items through the band's three-months' absence.

JAMES'S NEW BAND

Harry James took what was virtually a new band on the road for his last tour which commenced in April, and is expected to continue until around June 1. At this time, Mrs. James (Betty Grable) is expecting another addition to the family.

Reason for the new turnout is that most of the old James boys deposited their cards in the Los Angeles Union when the band broke up in November, and they cannot rejoin the Horns until they have been members of the local union for six months.

The latest group to come to the fore is the Face Cavanaugh Trio

(piano, bass and guitar), which was recently booked into the Bogie in Hollywood after playing a date with Frank Sinatra at New York's Waldorf-Astoria. At the Bogie the trio shared the spotlight with 21-year-old Mel Torme, latest "swoon-singer" to appear on the horizon. Torme, who is slated to take the stand at the Copacabana, New York, early this month, has his Musieria records selling in thousands.

Friend lovers will receive with rapture the news of the Dawn Club's folding a while ago. This San Francisco hotspot has housed an end of the line of the past—the Lu Walters Verba Buena Jazz Band and has built up a big following for the combo. Walters is now out of a job.

Shastock Mutes Are Here Again!

AFTER seven long, weary years, a players of brass instruments in both the straight and dance fields are again to share the limelight with the world-famous Shastock Mutes are again on the market, and are available at musical instrument dealers once more.

All the old favourites are there, plus one or two new types, including the Charles Spivak Whisper Mute; the Tommy Dorsey Straight Mute; and the Tommy Dorsey Puffer.

The manufacturers claim that the Shastock will not affect intonation—a very important recommendation. All brass-players know—and these mutes are being distributed by Selmer's.

PLEYDELL AIRING

RONNIE PLEYDELL'S popular band, now successfully playing at the Hammermith Palace, will be touring on a tour, has two airings on the 15th and the 29th of this month.

On the former date, Ronnie will be accompanied by the Home Service, together with his tenor player-vocalist George Oldfield, and Cyril Shaue, of Skyrocks fame. On the latter airing, the band, and George Oldfield, will transmit in the West of England programme at 10 p.m.

HITS AND PIECES

by SAMMY QUAVER

THE Alley's calling on a at alyki wicket, with no sign of sheet sales hope in sight... "Harriet" and "Anniversary Song" are now challenging "Anniversary Song" for top place on the music racks.

Catch Primo Scala's crew at Lanchester Hill testing the pick of "Britain's Top Tunes." That's why they're working, and solid!

Quite a few maestros have told me in pre-commentary that your country's dance-music entertainment... Why did Mary Naylor change from singing to dancing on last Saturday night's "Music Hall"?

QUESTIONABLE DIRT!—Attention, Woolf Phillips! Deer heard of British music? Did you try to please the masses of musicians last Tuesday night? Do you study the best sellers? Do you follow the commandments of your own commandment? My recent report that Nat Allen's ark is a sure-fire telebet, as it pleases, shows an up-to-date and visual support from Terry Devon and Alan Kane added up to rock entertainment last week-end.

All these "Christened" Watch out and get aboard Louis Jordan's new record "Sons and Daughters." It's already passed the half-million platter mark... Jack White and Victor Lupton are the coming thru with best versions on new hit Parade, "Harriet."

Fun-U-or-the-West DIRT!—My very first week cover the recorder King Lee, personality girl with Harry Gold at the Jamboree. She's an up-and-coming singer... It should tell big at the "Bitchy"...

What went wrong with Helen Mach and the song-group in "Gal in Culture on Vic Lewis's broadcast yesterday... I should tell big at the "Bitchy"...



Jane Leo

Harold Geller has elicited another megaphone in "El Torador." The title and lyrics are exactly what... Word comes to me that the Alley boys are partial to Frank Chick Standout. Heeds and socks they're in their everyday vocabulary now. Thanks for the compliment, fellows!

At the Queen's Terrace, Leicester Square, where Eddie Standring has a lunch-time station-icket, rental Mr. Harry Cole plays a great host to all the big names in the dance-band and variety world... and Johnny Frano just named "No. 1 Girl Gonna Open the Door." Being lead on by a "Hina" today (Thursday) which WHO said big compliment to Howard Luffall, whose band was first to broadcast when cuts were recorded. Howard merited the break with a three-time effort...

Dick Richards' no vacation in America, writes in his "Candid Dick" to say that Duke Ellington and Gene Coltrane are coming in on the current boom for hot music in New York. The rank music journals are full of reports of the Duke's arrival. Duke Walker Wischill stayed Dick...

Britain's Top Tunes

(An Alphabetical Order)

- "ANNIVERSARY SONG" ...
- "APRIL SHOWERS" ...
- "DON'T FALL IN LOVE" ...
- "HARRIET" ...
- "HEAR MY SONG, VIOLETTA" ...
- "MILK-JUG" ...
- "HOW LONG YOU ARE" ...
- "MAY I SAY YOU SWEET" ...
- "HEARTY" ...
- "ESSENTIAL REASONS" ...
- "TELL ME, MARIANNE" ...
- "THE STARS WILL REMEMBER" ...
- "TRY A LITTLE TENDERNESS" ...
- "WHEN CHINA BOY MEETS WHEN YOU WANT AND LEFT" ...

U.S. HIT PARADE

HERE is the list of the most popular 11 new songs in America during week ending May 4-10, 1947, by the country's leading music publishers, and introduced by the following records:

- 1. HARRIET ...
- 2. ANNIVERSARY SONG ...
- 3. LINDA ...
- 4. HOW LONG YOU ARE ...
- 5. HEAR MY SONG ...
- 6. MILK-JUG ...
- 7. DON'T FALL IN LOVE ...
- 8. TRY A LITTLE TENDERNESS ...
- 9. HEARTY ...
- 10. APRIL SHOWERS ...
- 11. WHEN CHINA BOY MEETS ...

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(I LOVE YOU),	WHEN YOU MAKE
FOR SENTIMENTAL	LOVE TO ME
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SWEET SUE - PAVANNE
MEAN TO ME - GREAT DAY
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GEORGIA
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Formula for Swing ALL SPIRS BARRED!

Two narrow margins of sound frictioning together and forming anticipation of their impacts

BEFORE proceeding with the technical stages of my formula for swing, I feel that it is necessary to speak of those musicians who are recognized as being natural rhythmic soloists. Whatever their instrument, these musicians play rhythmically without questioning the source of their rhythmic "instinct."

If, for example, you were to listen to a number of noted saxophonists extemporizing individually, one after the other, you would hear as many varied styles of playing. But have you ever given thought to the fact that the rhythmic "instinct" in each of these players is exactly the same? Why are these musicians particularly rhythmic in this way? Simply because they are gifted with sheer timing ability.

My conclusion is that their timing ability is identical with that of an expert marksman who hits the bullseye of a moving target with ease; for him there is only one spot to hit and his timing is perfect.

It has always been my contention that the musician with an undeveloped rhythmic sense would acquire this instinct provided a close enough analysis were made of the actual effect which rhythmic feeling produces.

After much study and deliberation I am convinced that I have found the basic formula for swing, and if studied deeply enough it will produce this much-sought-after feeling.

And now for the formula. Take another look at it, and let us study it in part. What do I mean by a margin of sound?

Think of a stone dropping into water—the splash (which we shall call impact) and then the widening circular ripples.

Similarly, when a note is struck on the piano widening circles of sound are sent out (vibrations). The width of the margin is determined by the period of time from impact, or "splash," to cessation of the last ripple, or vibration.

A narrow margin of sound is obviously one which is killed as to the point of impact. Swing demands two such sound-margins; the first purely the even-tempered four-four beat pulse or rhythm line; the second the melodic or creative line.

You may say at this stage, suppose an instrumentalist were to accompany solo on a wind instrument—surely he is then using only one margin, the second or creative line.

But in actual fact he is using both margins even if the first is merely a steady four-four in mild, or the even tapping of his foot.

Now take a look at my sound-sketch. Its purpose is to illustrate the effect of the dot in the centre of the circle represents the impact, or instantaneous commencement of the

sound, and the outer circle its following vibrations. To make this absolutely clear, think of the hammer of a piano moving towards its string; there is a brief contact between hammer and string, and it is this fractional point of impact that sound commences.

To many of you this may be quite obvious, but we shall see the importance of this point of impact later on. I have already stated that swing demands two margins of sound, the frictioning action which takes place between them is an extremely exciting process, and if the timing is out in the slightest degree the result is "corn."

I want to give you the correct meaning of the word "friction" as applied to my formula.

I have already stated to take both margins of sound separately and set them in motion. For this purpose I shall use a piano for a while, as this is the ideal instrument to illustrate the meaning of motion in this sense.

Let us imagine that we are before the keyboard. The first margin of sound (beat, pulse, or rhythm line) will be set moving by my left hand, and the second (creative line) by my right hand.

And now, playing a steady four to the bar, I repeatedly strike a note in the bass (C, for example) with my left hand, thus setting in motion the first sound margin.

Note how the two impacts "friction" the outer vibrations of each overlapping but not interfering with the anticipated effect.

My right hand, now becoming the "gun," strikes an upper C four times against the lower C, which is still in action. Thus I have frictioned the second sound-margin against the first, and the result in sound form appears on the screen—

These circles should overlap in such a way that the central black dots are just touching.

If the impacts are not frictioning, our "swing detector" shows this result:—

Note the gap between the two impacts—here the main reason lies for the lack of swing in an old-timed player; his second margin of sound is way off the mark.

The good swing soloist uses his second margin in the form of repetitive phrases which he "fires" at the rhythm section.

I am certain that if my formula is applied to all rhythms played off the beat (in the second margin of sound) the result will be swing.

In an article I will take up the matter of phrasing and extemporizing, which is the next important step to producing good swing playing.



by JULES RUBEN

sound-sketches identical to those appearing on the screen as targets to produce anticipation he must "fire" a sound-splash at the flaxing target, so that both impacts friction against each other. The gun is fired and the timing was perfect, so let's examine the result.



Note how the two impacts "friction" the outer vibrations of each overlapping but not interfering with the anticipated effect.

My right hand, now becoming the "gun," strikes an upper C four times against the lower C, which is still in action.

These circles should overlap in such a way that the central black dots are just touching.

If the impacts are not frictioning, our "swing detector" shows this result:—

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warns LEN FILLIS in his final article on the South African musical scene

AFTER Johannesburg, the next city of social importance is Durban, with a white population of approximately 62,000. Durban boasts two night clubs of repute, two open-air restaurants, and, to the best of my knowledge, one tea-room which supplies live music.

Few Clubs

Cape Town (my birth place) comes next on the list. White population approx. 150,000. Much has been written about this cosmopolitan port, but I blush to record that it only boasts one night club of any standing. A couple of hotels have orchestras, and there is one large restaurant which has a permanent orchestra. A couple of cafes also have live bands. Gig work is abundant and, with the exception of Johannesburg, social life is far less constrained than in any other South African city.

Port Elizabeth (White pop. 46,000) has one night club—the most luxurious in South Africa. Various hotels run weekly dances, and as far as I remember there was one cafe supplying music. Social activities are somewhat lethargic, with consequently little scope for gig connections.

East London and Pietermaritzburg offer very little scope for dance musicians who are seeking whole-time jobs, so we will dismiss these two towns entirely. The Pretoria capital of the Union (population 62,000) has two night clubs, neither of which can offer anything concrete or substantial to even local musicians, let alone a foreigner. I know of only one cafe in Pretoria which supplies music (morning, afternoon and evening), at the magnificent salary of 10s. per man per week. Gig work is fairly plentiful, but only to the chosen few. Pretoria is another conservative and die-hard city.

You may wonder now just what competition you will be up against as regards standard of

ability. Quite frankly, the standard of musicianship in South Africa is generally not high, although there are a good many outstanding men, particularly pianists.

However, the intending emigrant should not worry his head over competitive standards as practically "anything goes" in South Africa, always provided you can get started and make your presence felt. The Musicians' Union in South Africa is in an embryonic stage, but its sincere attempts are being made to place it in a dominating factor in the musician's life.

The bands that are in the good jobs are good—make no mistake about that; but they are admittedly few and far between.

As far as the variety stage in South Africa is concerned, it is controlled mainly by the African Consolidated Theatres, backed by the International Variety Theatrical Agency, Leicester Street, Leicester Square, London, W.

But there is another up-and-coming organization called the Paramount Theatrical and Variety Agency, 8th Floor, Africa House, Bank Street, Johannesburg. This firm works in close co-operation with 20th Century and M-G-M Theatres, which frequent its feature cine-variety, at approximately good figures. The man to get in touch with there is live-wire Hugo Kellat.

Compensation

So far I have deliberately painted a somewhat grim picture of the entertainment sphere in South Africa, but I can assure you there are many compensatory factors if you are fortunate enough to secure employment. With rare exceptions the minimum you would earn in a regular job would be 21s or 21s per week.

You have the choice of an unlimited number of food, cigarettes are 2s for 50; alcoholic and soft drinks are very moderate in price. There is no rationing, but a plethora of all the modern and necessary things of life, including (free of all charge) practically incandescent sunshine and a most hospitable race of people.

So if, after all this, you still feel the pioneer urge, then go South, young man—go South. And may fortune and the stars be with you.

(In his next article, Len Fillis will discuss the prospects for musicians desiring to emigrate to Australia.—Editor.)

I prefer Gold's Dixieland

GEORGE WEBB'S DIXIELANDERS "London Blues (Morion) (Decca D11072).

"South (Morion, Hayes) (Decca Decca F4735—3s. 1d.) Webb (pian.), with Wally Fykes (clarinet), Ned Nigden, Owen Bryce (trumpet), Edward Harvey (tuba), Buddy Vallis (sax.), Art Streetfield (drums); Roy Wykes (dms.). Recorded November 9, 1946.

JUST in case you may not know about George Webb and his Dixielanders, I had better explain that they are one of the few bands in this country who make a serious attempt to play old-time jazz.

Except for a small coterie of diehards who still proclaim that it was—and for that matter still is—the only worthwhile jazz, and that all the more modern trends are practically worthless, this old-time jazz is now looked

Edgar Jackson's Record Reviews

upon as out-of-date "period" music.

Well, out of date it may be, but that certainly does not mean that there is no longer anything to be said for it.

For one thing, it was invariably lively and it seldom lacked the exhilarating emotional content which can hardly fail to result when musicians who have something original and highly personal to say are able to give vent to their feelings, unhampered to any great extent by fears that their efforts may not produce the desired monetary gain.

Of course, the audiences had to be pleased in those days just as they have to-day. But the great difference then was that jazz had not been exploited as an entertainment for a nationwide public. It was played exclusively for the few who liked it; so the musicians were able to play as they wanted to play, instead of having to produce something in which they did not believe and did not enjoy playing.

Also, of course, at the time, jazz was something quite new, so there was the added attraction of novelty, not to mention the undeniable skill with which the players "stepped" their highly individual notes into an expertly-constructed contrapuntal whole.

To-day, the novelty no longer counts, and the excitement of the times jazz can still have a stupping appeal when played by those who have the spark of genius that can make an instant what is inspired and fresh no matter how old the framework on which it is presented.

Unfortunately however, George Webb's Dixielanders lack this quality.

True, they have a certain amount of originality, but it is not of the kind that makes one say "I've never heard anything like that before."

But anyone who has heard "Good Evening" will know that the originality is not of the kind that makes one say "I've never heard anything like that before."

time Dixieland jazz would be better advised to turn their attention to Harry Gold and his Pieces of Eight.

From the combination which made some rather spiritless records last year and gave a pretty bad account of itself when playing from pre-recorded parts in last year's Jazz Jamboree, it has become, as proved by its performance at the Jamboree on April 27, a really great little group that not only knows what Dixieland jazz is all about, but plays it with an electric "hot" spontaneity. Also, the group does play in tune.

LIONEL HAMPTON AND HIS ORCHESTRA

"Tempo's Double (Lionel Hampton) (Am. Decca W12587), (Recorded October 16, 1941) (Decca Decca 4022—10s.)

"The Lamplighter" (Hampton, Buckner) (Am. Decca W12587) (Recorded October 16, 1941) (Decca Decca 4022—10s.)

THESE two sides are certainly not the greatest that Lionel Hampton has ever made.

But compared with his dependable "Air Mail Special" (Brunswick 01752, recorded 22-9-1947) they stick out almost like oases in the desert.

"Lamplighter" (not to be confused with the recent popular hit "The Old Lamplighter") is a real piece, and you'll gather without the riff has been borrowed from

PICK OF THE WEEK For Everybody DUSTY PLETCHER,—"Queen of the Door, Richard" (Parlophone 1001).

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The Way Ahead

THINGS are terrible! Why doesn't someone do something about them! Go down Archer Street any day of the week, ask to the musicians, and you will hear this complaint not once but a dozen times.

And it's face up to it—this is not just the proverbial "moaning" of disillusioned job-seekers whose enthusiasm outweighs their talent. This is the considered opinion of high-standard musicians who cannot earn a living because the jobs just aren't there.

The problem must be faced squarely. It is no use adorning that complacency which is unfortunately so typical of the West End musicians in a well-paid regular job. The upper stratum of the dance band business is, as always, busy and prosperous—but the well-being of a profession is assessed not by the prosperity of the few lucky men at the top, but by the general prosperity of all those who belong to it, from top to bottom.

And while the big-timers are agitating for more broadcasts and grumbling about the BBC, there are thousands of musicians who will never do a broadcast, but who would be grateful if they could do just one gig to help them pay the rent or support their families.

This is no deliberately pessimistic picture of the present dance music scene. The gigsters have been badly hit by the country's general policy of austerity, and it does not affect only them. Our leading bands are feeling the draught on their one-night stands, where half-filled halls are becoming more the rule than the exception. The bottom has completely fallen out of Sunday concerts for bands which for the past six years have been veritable money-spinners, and while some bands still do well and the established halls still attract good crowds, the overall picture is one of hard times ahead.

What is to be done? The Musicians' Union is working hard to crystallise its members throughout the country, and we cannot stress too often the importance of solidarity in times like these. The Musicians' Union is not an employment agency, but it can at least make sure that such jobs as are available are paid for at good rates and that any attempt at price-cutting is jumped on hard.

The Melody Maker is prepared to help in every possible way that is constructive. We are often asked: "Why don't you do something about undercutting?" But when we say we will be only too glad to do so if the general complaint is made into particular instances which we can expose, the musicians shut up like clams.

We, therefore, invite all our readers who meet instances of undercutting in their area to communicate at once with us, giving us full details. Their letters will be treated in the strictest confidence, and everything will be done to put a stop to this pernicious undermining of musicians' livelihoods.

If you have any constructive suggestions that you think can help the rank-and-file of the music business at this time, write to us. If a dozen letters produce an idea that gives employment to just one musician—that is worth while.

This is a time when the closest co-operation is needed between this country's musicians—professional and semi-professional—the Musicians' Union and the Melody Maker. We will help in any way we can.

The position in the provinces is not quite as bleak as it is in London. After the fantastic boom of the war years, business has come back to normal, which means that there are still comfortable jobs for musicians and not much unemployment.

London musicians out of work are interested in extending their sphere of operations to the provinces, again the Melody Maker can help them. Write to our Northern Staff Representative, Jerry Dawson, tell him all about yourself, and he will see if he can do you up.

In the 21 years the Melody Maker has helped to guide the dance band business through the doldrums on more than one occasion. It will do so again. We have never been complacent, but have always faced facts, and the fact that we have to face now is that it is hard for many musicians to earn a living. The co-operation and concern of the whole profession are called for unless the canker is to spread.

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In defence of BRUSHES by Drummer-Leader ROYSTON LOW

"BRUSHES! . . ." How many amateur drummers have you heard pronounce that word with an accent of undiluted contempt? I have myself come across many who seem to regard the self-effacing wire-brush as the last resource of the incompetent. In fact, on one occasion I actually got "booted-out" on rhythm resort for daring to play them during a jam session. Yet the only appreciation came from my fellow "jammers" who, for the first time that night, were able to hear themselves play without grossly over-blowing.

EASIER TO PLAY?

The main reason for the contempt seems to be that brushes are considered easier to play than sticks. To a slight degree this may be true, as almost anyone with a sense of tempo can manage to beat out four-beat patterns, whilst sticks at least demand a certain familiarity with the principles of the roll, etc.

Yet, it's easier to fake with brushes, but is it anyone who can play them really well? Listen to McKinley, Krupa, or O'Neill Spencer there, I maintain, you have brush technique, and listen to the effect!

At the risk of starting certain controversies, I stoutly maintain that, in certain contexts, brushes provide far more lift than sticks ever could, and that goes for "five" as well.

As far as I can see, the majority of drummers use their brushes only for slow foxtrots, when they settle down to a monotonous "da-Smack-da-Smack" all the way through. And as soon as anything bouncy comes up, out come the sticks and the poor old hi-hat comes in for some more beat-beating, and that goes on from intro to coda.

DON'T DIS!

May I suggest that this is a disgusting state of affairs? But this article is supposed to be about brushes, so am not going to get into one of those "Lickolour, etc."—I simply want to say that sometimes brushes can sound very nice behind a really exciting beat.

However, before you seize those two brushes and start beating it out, may I put one more suggestion in for you? First, and paramount, *Don't Dis!* Personally, I've had so many heads turned by the way some drummers "let them try" a certain beat that nowadays I keep my side-drum silent. But I think that brush players will not grasp the simple fact that wire-brushes have often one or two sharp snags that give a most delightful "swish" which makes the most joyful living can make the finest white-calf head look like the top of a pepper-pot.

Remember, always use the brushes in an oblique motion, so that the wires are travelling either sideways across the head, or towards you. Moving them sideways seems to lift the tone out of the drum and gives a satisfying "swish", whilst drawing the brush in from the top, or the side, gives an altogether softer effect which is useful for keeping a beat moving.

Play always from the wrist. With the forearm, you should not be able to swish the brush from L to R of the head and back again, keeping the wrist on the "swish" the whole time. And again, why always play a swish on the down-beat and either a staccato or a flam off-beat? Personally I prefer my "swish" to be on the off-beat, and if you listen to any records of the aforementioned trio of drummers you'll find that they do, too. And in the very satisfying Basie rhythm that I have mentioned, it is that beautiful hi-hat tone, by the judicious use of brushes . . . so why not try it a trial?

I am not using any further, as this short treatise is meant neither as a drum-lesson nor as an essay on style—simply a few points that might be worth the mentioning and which might prove useful to a few of you.

Go don't neglect your brush practice—sticks and wirework may form the foundation of drumming, but brushes can add a very attractive superstructure.

TACTLESS TOPICS

by Claude Bampton

BUYING A CAR

IT was the late Harry Tate, I believe, who amused thousands of Variety-readers with a famous sketch of this name.

Not some time after I turned pro, my first job was with one of Freddie Bartholomew's Golden Web Bands, a luxurious stable, incidentally, which turned out many a thoroughbred, including O. G. & G. Lyons, Leslie Gilbert, Jack Cummings, Alan Tate, Will Hemminger, Arthur Mackay, Harry Junior, Bobby Lottin, and Willie a few more.

Now this is where Harry Tate comes in. One day I was out on the opening day I offered to drive some of the boys out in my car. It was never my policy to post about when driving, and, despite the boy's pleading, I reluctantly declined to move into the car. I was just about to get out of the car when the car was just about ready to burst into flames.

It was a real shock, and all in all, the boys that I did not very much like to drive them, but in fact, every one of them was a real character.

But I do remember in my first experience that certain brushes can add a very attractive superstructure.

Personal Points: PETE CHILVER

Born October 10, 1923, Pete Chilver hated music and everything connected with it until he was thirteen. A year later his mother began teaching him the piano, but it was not until another year had passed that he began studying the guitar. He soon found this instrument to be his calling, and before long was sitting in with semi-pro bands in the district. Leaving school, Chilver entered a local factory as a draughtsman, where he had to remain for the duration of the war. During this time he attracted attention from many professional leaders and did Sunday concerts with Johnny Clace and broadcasts with Teddy Foster and Jimmy Alessio. He met Ralph Sharon at the same factory and formed a trio that played at the Feldman Club and at sessions all over town. Released from essential work in August, 1946, he went straight to the Bag O'Nails with Ray Ellington's Re-pop band. He is now playing at Charchills and with Tito Burns Sextet.



- Favorite Musicians: Charlie Parker, Miles Davis and Dizzy Gillespie.
- Favorite Composers: Ravel and Duke Ellington.
- Favorite Arrangers: Billy Strayhorn, Ralph Burns, Ed Finkle.
- Favorite Hauls: Duke Ellington and Boyd Tjebkurn.
- Favorite Records: Darius Violin Concerto; "Night in Tunisia," by Charlie Parker Sextet.
- Favorite Food: Banana and Ice Cream.
- Favorite Writing: as a lyricist or as a trombonist like Dave Goldberg.

Easter in Hollywood

Beryl Davis continues her U.S. diary

FIRST, I must clear up a misunderstanding in my last article—it may have been due to my bad handwriting or something, but the name of Andy Russell's fan club is "Andy Russell's Sprouts" (Joke—get it? Brussels Sprouts). Oh, well, no matter.

My first recording session for Victor was very exciting. Toots Thelma and I had a wonderful vocal backgrounds and it was grand to be working with him again. Owing to contract commitments, these recordings cannot be released in England for a while. We made four sides. The orchestra consisted of strings and rhythm section. Artie Bernheim (of the Goodman band) on bass and Nick Patooli on drums. Started at 8 p.m. and sang the last bar at midnight sharp (no, Toots! still talking of a trip to London).

Reading of the general troubles at home in the American papers is disturbing. I don't think anyone I've met in the last three months realises how lucky they are to have perpetual sunshine, all the food they could wish for and comparatively easy living. I suppose they have their troubles, too. Get me—Joe Philosophical!

THIS certainly is a wonderful town for show business. Peggy Lee opened at the Cirocco Room last night and she wonderfully mostly her own compositions, accompanied by her husband, Dave Barbour, on guitar. The Andrews Sisters from the States are at the end of our mutual guest appearance on "Hit Parade." Everybody was there. We Schoen, their arranger, is in town where these artistes perform. I spent Easter Sunday at the home of Patsy Andrews.

Easter is celebrated in style here. The kids have an Easter egg hunt. Everyone gets a new outfit of clothes, and there really is an Easter Parade along the main avenues. The Easter services are beautiful. Music with soloists like Perry Como and Dennis Day is relayed from the radio. The Service from the Hollywood Bowl is something no one should miss.

On Sunday I leave this fair city and travel back to Cleveland. Then back to New York, which brings me 3,000 miles nearer home.



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AGENTS THE WORLD OVER



An exclusive "M.M." picture (taken at the Aeolian Hall Studios) of Ronnie Munro and his orchestra, who were actually doing their recent BBC audition.

MUNRO'S NEW BAND TAKES THE AIR

WHEN Ronnie Munro takes his new band to Butlin's at Ayr for the summer season, commencing on May 17, he will find a nice present waiting for him in Scotland in the shape of a broadcast from the Glasgow studios on Friday, May 23, from 3 to 3.30 p.m. on the Home Service.

Before the war, Ronnie was closely identified with dance music through his ace arrangements, for Ambrose and other leading orchestras, as well as his conducting of recording house-bands.

During the war, however, although he continued with his dance band arranging, his five-year term as conductor of the Scottish Variety Orchestra, and his long "Sunday Serenade" series which ran on the air every Sunday morning for four years, gave people the impression that he was devoting his attention entirely to light music.

That notion was further from the truth is proved by the formation of his new dance band, which has been doing successful one-night stands and dance-hall dates all over the country.

Some of the boys from the George Evans Orchestra in its ranks, and with smashing modern arrangements by Ronnie himself and by pianist Pete Jupp, the band has already proved itself to be really in the top class, but when it approached the BBC for broadcasts, it was told it would have to give an audition. Although, on the face of it, to audition a leader who has been a top-line figure in the business for over twenty years, may seem extraordinary, actually there is complete fairness in the BBC's attitude, since it proves that broadcasts are not given for reputation but for performance.

The audition took place in London a couple of weeks ago, when the band was heard by Glynne Jones and Douglas Risk of the BBC Dance Music Department. The *Melody Maker* was given permission to be present at the audition and was most favourably impressed by the knowledgeable and scrupulously fair way in which Glynne Jones conducted.

After an excellent performance, which was at once praised by the BBC authorities, this date on May 23 is the first result, and we shall undoubtedly be hearing the Munro bunch on the air again regularly in future.

Full personnel of the band is: Sax: Charlie Paine, Dennis Greenwood, Ronnie Chandler, Kenny Kaye and Fred Lewis; Trumpets: Ted Hunt, Spence Brown, Bill Jackson, Trombones: Bob Lloyd, Stan Smith, Ralph Jenner. Drums: Dougie Cooper, Bass: Ken O'Donnell. Piano: Eric Jupp. Saxist Kenny Kaye also takes the vocals. The girl vocalist is Diana Whitburn.



Here is a new "M.M." picture of Santiago Lopez (2nd from left) and his popular Latin-American outfit at the London Mayroy Club. Sharing with Santo the honors of his leg ras at this resort are Robert Lellan (clarinet), Sam Mojca (sax), Frank Cava (accordion), Lawrence Danie (guitar), Lew Stevenson (bass), Billy Stevens (drumset) and Antonio Cortez (maracas, etc.). The outfit's recent broadcast was a big success, and Santo returns to the mike in "Variety Band Box" on May 19, and also aims to France shortly.

JOAD AND JACKSON AT WEMBLEY SWINGSHOW

ONE of the most ambitious efforts in entertainment so far made by the enterprising Feldman Brothers is on Sunday afternoon, May 18, at Wembley Town Hall, when, in addition to presenting a swing concert with a star-studded galaxy of talent, the boys have hit on the brand-new idea of getting nationally famous philosophers Professor C. E. M. Joad to give some spirited answers to criticisms which Joad may make.

In case the controversial views of the celebrated Brains Trustster should appear to be too one-sided, Bob Feldman is bringing in *Melody Maker* authority and critic Edgar Jackson to give some spirited answers to criticisms which Joad may make. It must be emphasised that the discussion, although probably a fiery one, will be quite short, the main part of the programme being given over to the up-to-the-minute playing of such stars as Kathleen Stuart and Aubrey Frank (tenors); Reg Arnold (trumpet); Pete Chilver (guitar); Jack Fallon (bass); Carl Krashner (drums); Art Thompson (pno.); and many other stars of the jazz firmament. The concert starts at 3 p.m. For information about tickets, etc., see advertisement on page 7.

NAT TEMPLE CHOOSES HIS 15 FOR BUTLIN'S

BUSILY preparing for the biggest break in his musical career, clarinet-stylist Nat Temple is rigorously rehearsing his new fifteen-piece orchestra for its opening at Butlin's No. 1 Skegness Band "on May 31."

Featuring Nat on solo clarinet and also six the personnel comprises Cecil Moss, Syd Lawrence, Eric Haughton (piano); Jack Irvin, Frankie Wilson (tms.); Nat's brother, Harry Temple (ex-Carroll Gibbons), Cliff Stoneleigh, Bob Adams (ex-Teddy Foster), Ken Orinham (reeds); Roland Shaw (ex-Teddy Foster) (pno.); Alan Hodgkiss (ex-Stephane Grappelly) (gitar); Benny Wright (bass); and Joe Watson (ex-Geraldo, and Joe Watson, Harry Roy and Leslie Douglas) (drms.).

Arrangements are by Syd Lawrence, Roland Shaw and Ken Graham, and the band's signature tune will be Nat's own "Lovers' Lullaby." Two of Britain's most promising young vocalists will also be accompanying the band to Butlin's. They are Irish ballad singer Pat O'Regan, and petite, attractive Helen Mack, formerly with Vic Lewis. Several members of the band will also be featured singing special vocal arrangements.

Nat, although out of the news spotlight for some time, has, nevertheless, been in great demand by many of the name-band leaders for broadcasting and recording sessions. Now, as leader of a potentially great band, he is determined to fulfil the profession's highest expectations when he makes his long-awaited debut at Butlin's.

CALL SHEET

- (Week commencing May 12) Ivy DENSON and Girls' Band, Palais, Cricklewood. Dilly COTTON and Band, Empire, Shepherds Bush. Leslie DOUGLAS and Band, Palace, Leicester. Roy FOX and Band, Green's Playhouse, Glasgow. Henry HALL and Band, London Coliseum. Ted HEATH and Music, Empire, Glasgow. Joe LOSS and Band, Palace, Manchester. Felix MENDELSSOHN and Mawallians, Shakespeare Theatre, Liverpool. Sid MILLWARD and Miltwits, Palace, Blackpool. Fred MIFFIELD and Band, Palace, Grimsby. Oscar NABIN and Band, Pier Pavilion, Cleethorpes. Billy REID and Dorothy SQUIRES, Empire, Wood Green. Charles SHADWELL and Orchestra, Empire, Kingston. SQUADRONALIA and Band, Hippodrome, Brighton.

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M.U. RALLY AT WATFORD

ON Sunday next (May 11), at 11 a.m. in a meeting of musicians is to be held at the Trade Union (Small) Hall, Woodford Road, Watford, conducted in response to many requests from local musicians by Harry Francis, South-East Area Organizer of the Musicians' Union.

Behind the meeting is the intention to form a branch of the Union to cover Watford and the nearby immediately surrounding that town. As the platform will be that of Philip (President of the London District Branch), George Huxley (of the London District Branch Committee), the secretary of the Watford Trades Council, Mr. E. P. Smith, and Mr. J. P. Smith, Chairman of the meeting will be Leonard Margin, who is also associated with the Watford Trades Council. It is hoped that there will be enough members participating at this meeting to form a branch to be formed on the spot. Officers and members elected. At the same time, there will be a meeting of the Watford branch, which will be held at the same time under the leadership of the same speaker, Mr. J. P. Smith, who will be assisted by the district organizer, Leonard Margin.

LETTERS

HEATH-PRO.
I MUST thank you for your editorial, "The Wrong Way," with which I am in entire agreement. I heard of the Ted Heath Fan Club's scheme through a local Heath club, and must record that I feel very disappointed to hear it more often over the air, but let us remember the Souths, Straycels and the many other good orchestras we have. They all have their fans, too.
Portland, Sussex.

HEATH-CON.
With reference to your editorial about the Ted Heath Fan Club's petition to the BBC asking for "more Ted Heath broadcasts," I would like to point out that the actual words of the petition is: "to provide more dance-band programmes of any listening hours, featuring first-class bands, particularly Ted Heath and his band."
Your editorial conveyed the complete false impression that the petition is calling for more Ted Heath broadcasts only. As you can see from the above, except it is calling for more dance-band programmes, at peak listening hours, featuring first-class bands, including Ted Heath and his band.

Ted Heath and his band is said to be Britain's best band; therefore I should think it is entitled to more broadcasts than most. But, for this year the band has had the great number of broadcasts of all first-class bands. I and a great many more would like to hear more of Ted Heath than is what we have stanned the petition.
AOT C. D. FREEDOM.
LAP, Norfolk.

LET LEADERS SPEAK
Would it not improve dance-band broadcasts if band leaders were to have their own programmes instead of being limited to those with the instrumental "orchestra"? I'm sure that the general public would much prefer to hear the leader himself at the mike, introducing his own band.

PAMELA BARBER, Norfolk, Norfolk.

NAT DERFIELD

MAY 1, on behalf of the people of Kent, I am sending you a petition to the BBC asking for "more Nat Derfield broadcasts." I would like to point out that the actual words of the petition is: "to provide more dance-band programmes of any listening hours, featuring first-class bands, particularly Nat Derfield and his band."
Your editorial conveyed the complete false impression that the petition is calling for more Nat Derfield broadcasts only. As you can see from the above, except it is calling for more dance-band programmes, at peak listening hours, featuring first-class bands, including Nat Derfield and his band.

Decca to Handle Commodore Records

JUST as we had gone to press last week the *Melody Maker* learned that negotiations had been completed in New York by which the Decca Distributing Corporation there is to handle exclusively the sale of the famous Commodore Records, both through its American branches and foreign agencies.

In this way, it is clear, the Commodore catalogue becomes available to the English Decca Company and jazz lovers will be hoping that some of at least of its "Classes in Swing" will find their way into the local lists.

First releases under the scheme should be in all American stores early this month. They comprise a Billie Holiday Album of four 10-in. records, two sides by the Eddie Heywood Orchestra; two by George Brunies and his Jazz Band; two by the de Paris Brothers Orchestra; and two by the late Chu Berry's "Little Jazz" ensemble.

Of particular interest to the jazz enthusiast, writes Max Jones, is a set of Jelly Roll Morton recordings acquired by Commodore a while ago from the General Record Corporation.

Paul Adam's Sunday Concerts

UNDER the aegis of the Wandour Agency, Paul Adam and his Mayfair Music, with vocalist Jean Carroll and other artists, embarked last Sunday (8th) on a series of Sunday concerts.

The band's initial date was at the Odeon Theatre, Warley, and it will be soon heard here in a special "Film Ball" at the Capital Cards.

Siddons' Vocal Capture for Regency

CONSOLIDATING his position at the *Melody Maker* Regency music, trumpeter-leader Eric Siddons now provides a samba combination from one of his main bands, the Latin-American contingent being led by versatile piano-man Jimmy Hanes.

Drummer Laurie Morgan, having left the band to embark, next week, on an American tour, Hattie O'Shea has now taken over the drum-chair with Eric Siddons.

A notable capture made by Eric for his Regency band is well-known ex-George Evans vocalist Shirley Grey. The band broadcasts to France on June 8, via Radio Euterpe Productions, when a special "Film Ball" at the Regency will mark the occasion.

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OKLAHOMA! - PEOPLE WILL SAY WE'RE IN LOVE
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COLLECTOR'S CORNER by Rex Harris and Max Jones

CENTURY III

In previous Corners we have referred to two agencies set up over here to handle Century records for British collectors. Now we have another announcement to make...

CENTURY IV

From Robert S. Weinstock, 324 West 47th Street, New York 24, N.Y., U.S.A., comes a letter to the editor...

THE MARKET

We observed in the near past that English prices of U.S. jazz records have risen sharply...

LU WALTERS ON JAZZ

Lu Walters on Jazz Man would fetch £1 2 Records would be obtained for 12-inch Blue Notes...

SIX OF ONE

Ironically enough, a similar process is taking place over the water (except that across the English Channel are being exported in bulk because many copies are said to be selling...

MORE SWISS ISSUES

D. C. Barber, of Heathcote, London, sends particulars of some more records available in Switzerland which may interest collectors.

ALSO OF DECCA

Also of Decca are to be found all the English Decca and Brunswick exports, and Elingtons' Five Sings...

HOW'S THAT?

Despite a popular belief that jazz enthusiasts follow the pursuit of their hobby to the exclusion of every conflicting diversion (writes Rex Harris), it has often been observed that many members of the specie exhibit normal characteristics...

THE SUN WILL SHINE ON THE COLLECTORS OF ENGLAND

But all the available English stock they require. Robert Weinstock (mentioned above) will either be the undoing or the saviour of English traders...

IF IT WERE HIS CLAIM THAT PRIVATE LABELS WERE A DOLLAR OR MORE

and therefore cost him more than their records cost us, this could well be countered by the argument that he is selling an article for no good reason that we can see.

Contest News

A NYONE who feels that the temporary falling-off in dancing and dance-band entertainment is an unavoidable necessity should know that there have been at any one of the last week's "M.M." Dance Band Contests...

that they could have held up the show on their own, was noted Northern pianist Ken Peih, who did a terrific job...

Even more amazing are the stories of the first contest, presented by the High Wycombe Town Hall on the same night...

At National Club, Manchester, the Nottinghamshire Championships at the Grosvenor Hall an attendance of over 100—one of the largest gatherings seen in this ballroom since it reopened recently.

And his Blue Rhythm Band have entered jazz and swing contests...

At the contest, held at the Grosvenor Hall in Nottingham, the three bands had to withdraw from the competition for technical reasons, and consequently their places are available for any other who would care to enter.

At the contest held at the Grosvenor Hall in Nottingham, the three bands had to withdraw from the competition...

THEY regret an error in our report last week of the Watford Contest, where Peter Clay and his band were stated as being from Harrow...

CONTEST RESULTS

NOTTINGHAMSHIRE CHAMPIONSHIP—Grosvenor Hall, Nottingham, May 7. Adjudicators: Jerry Dawson, Rannall Selby...

WINNER: THE BLUE ACES BAND, of Princes Harborough, were given individualist awards for Tom (Donald F. Parkman), Alan Clarke and his trio...

WINNER: JOHNNY CLAY AND HIS MUSIC (sax, clarinet, trumpet, piano, guitar, bass, drums)...

WINNER: THE PRINCE PLAYERS (five sax, three trumpets, piano, bass, drums)...

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GOSSIP

MY efforts in assisting to bring about a state of musical understanding between Northern bands and the ABC Dance Band...

DEREK NEWALL (phone) has taken over leadership of the trio at the Regency Restaurant, Cleveley...

Jerry Dawson

NORTH-WEST BANDS START SUMMER TREK

THE annual summer exodus from Manchester to the coast has already commenced, and amongst the first of the bands to take over its seasonal berth is that of Norman Collins...

Amongst the boys with Norman is altoist Les Lovelady, whose lead chair in Tony Stuart's Astoria Band has been taken over by Steve Morris...

Around The Country

NOW augmenting his popular TV output, currently in its second year at the Olympia Ballroom, Southend-on-Sea...

NORTHERN IRELAND

AFTER several successful broad-casts in the Northern Ireland Band Series, Bob Robinson and his Band, resident at the Floral Hall, Belfast...

MIDLANDS

A MONOTHE several bands which have been able to benefit from the re-organisation of the Midlands is that of Vincent Ladbroke...

CHESHIRE

LLANDUDNO CURRENTLY playing at the Imperial Hotel, Llandudno, for the summer season is a quartet presented by Vincent Wastland Orchestra...

CONTEST FIXTURES

LONDON AREA MILLINGTON (Middlesex)—With Monday, May 26 (8 p.m. to 5.30 p.m.)...

Provincial Jambor-itis

DUE no doubt to the tremendous success of the London Jazz Jamboree, similar functions in aid of Musicians' Union branch benevolent funds are springing up all round the provinces...

Nearly 700 dancers and musicians thoroughly enjoyed themselves to the music of nine of the districts leading bands...

The first Jamboree to be staged by the Manchester Branch is scheduled for Saturday, June 15 at the Astoria Ballroom, Plumtree Grove...

Atkins' Captures

KENTISH Bandleader Stan Atkins has made an excellent capture and in Manchester is very little known in Town...

Another notable Atkins capture is trumpeter Billy Hutchison, signed up with Stan as his regular vocalist at the Embassy Ballroom...

SCOTLAND

GLASGOW. I AURI BLANFORD will be back on the air on May 12 with another series of the broadcasts which attracted attention a few months back...

Playing for the Post Office Entertainment Variety Show in the Alhambra Theatre last week, the Rustic Club has recently welcomed attention...

EDINBURGH FRANKIE SMITH has recently made changes in his band at the Princess Ballroom...

IAN MAY, from Roy Lambert's Band at the Excelsior Ballroom, Edinburgh, has replaced Symon Stange at the New Locarno...

Advertisement for R.S. Ribbon Microphone, Tipi R.I.I., R.S. Amplifiers Ltd., and Everley Cymbal Holder. Includes images of the products and contact information.

Advertisement for John E. Dallas & Sons Ltd. featuring 'Finest selected Cane Reeds' and 'Superieure France' clarinets. Includes a list of special offers for various models.

Advertisement for G. Scarth Ltd. listing current orchestration services and trumpet parts for various songs.

Advertisement for Sax & Clarinet Folio, Benny Goodman's 125 Jazz Breaks for Sax and Clarinet, and other music publications.

Advertisement for Selmers offer, listing alto saxes, tenor saxes, trumpets, clarinets, guitars, and drum kits.

Large advertisement for The House of Connelly, celebrating its 10th Anniversary with the slogan 'Either it's love or it isn't'.