

# Melody Maker

INCORPORATING

"RHYTHM"

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MAY 17, 1947

THREPENCE

## ROS RETURNING TO THE ASTOR

### M. U. RECORDING SENSATION

#### Big Deal Concluded With Gramophone Companies

A SHORT official statement, issued just as the "Melody Maker" closes for press, baldly announces that an agreement has been signed between the Musicians' Union and the British Gramophone Companies.

WHAT IT DOES NOT ANNOUNCE IS THAT THE AGREEMENT REPRESENTS ONE OF THE UNION'S MOST SENSATIONAL VICTORIES IN ITS FIFTY YEARS' HISTORY. FOR, AT LAST, THE COMPETITION OF A MUSICIAN'S RECORDED WORK WITH HIS LIVE PERFORMANCE IS TO BE RIGIDLY CONTROLLED AND COMPENSATED.

The full text of the statement reads:

An agreement has recently been concluded between the Musicians' Union and the British Gramophone Companies. This agreement, which was reached as a result of amicable negotiation and a mutual recognition of the rights, interests and principles involved, deals with the use of commercial gramophone records for purposes of broadcasting and other forms of public entertainment, and may be said to represent a policy common to both parties to the agreement. The principal features of the agreement, which is for three years, are:

(1) A progressive reduction in hours per week in the use of commercial records by the British Broadcasting Corporation.

(2) A payment to the Union in respect of the revenue derived by the Gramophone Companies from the broadcasting and public performance of records.

(3) Restrictive conditions on the licences for public performance issued on behalf of the Gramophone Companies, the purpose of which is to avoid the displacement of musicians.

It is not difficult to read behind this non-committal recital of the three "principal features" of the agreement the vital blow which the Union has struck to solve the problems of recordings affecting musicians' livelihood.

For years the BBC has been able to use indiscriminately commercial recordings to take the place of "live" music, and the fact that the hours allowed for such recordings are to be progressively reduced means, obviously, that live air-time will become available for musicians and artists in the flesh.

Similar concern over musicians' livelihood is expressed in the paragraph which will restore licences on the public performance of gramophone records in cases where the use of such records takes the place of the use of live musicians.

Although no details are yet available of the agreed sum which is to be paid over to the Union by the broadcasting and public performance of records, the principle involved here means that, when a musician does a recording, the performance of the resultant record will financially benefit his Union, and consequently its members.

In the past, of course, while songwriters, music publishers and artists all received royalties from the exploitation of a gramophone record, the musicians who played on it were left right out of the annual "piece-pie." The new agreement puts this anomaly right, and we warmly congratulate the Musicians' Union and the British Gramophone Companies on this most successful outcome of their negotiations.

### LOSS HOLIDAY

WHEN Joe Loss and his boys conclude their date at the Palace Theatre, Manchester, on Saturday next (17th), they will be looking forward to a well-deserved holiday, and celebrating their first break in more than 40 weeks.

The following Monday (19th), after a recording session in the morning and a "Last Parade" airing the same evening, they will pack away their instruments until June 1, when they open in London for three weeks, playing the Empire, Hackney, the Hippodrome, Lyric and the British Empire. Other general Northern circuiting dates will have to be made as the band closes in the face of a "ban" for their "break" week.

Harry Lane, Joe Loss's number one, will head the band last week to join the "ban."

### Lew Stone's Big M.D. Break

"I HAVE just seen what is probably the best score of any musical comedy ever," so said Lew Stone to the "Melody Maker" immediately after fixing the final details of his important new undertaking as M.D. of the new and exciting London Coliseum show "Annie Get Your Gun," which is scheduled to open early in June.

Full of enthusiasm, Lew said that not only was it a great Irving Berlin score, but that the show probably featured a record number of popular hits.

Discussing the work of leading lady Dolores Gray, a newcomer to show business, who has been brought over specially for the show, Lew said: "By any standards—whether that of musicians, stage folk, or the general public—she's terrific."

### 30-PIECE

Lew will be conducting a pit orchestra of approximately 30 players, comprising eight violins, two violas, two cellos, eight wood-winds, three trumpets, two trombones, French horn, piano, bass and drums.

Personnel is not yet fully fixed, but it is already certain that the orchestra will include two grand "old-timers" of the profession in the persons of ex-Tony Fox, Harry Hayes and Jack Nathan; and ex-Joe Loss, Van Phillips drummer Jackie Greenwood.

Apart from presiding over the mammoth orchestra, Lew will conduct mixed choirs with a total of nearly 40 voices in the show.

### Brass Change for Carroll

MORE than sustaining his excellent pre-Army days reputation, with his very solid output at Quaglin's Restaurant in the West End, pianist-leader Eddie Carroll has just made the change in his band.

Consequent upon the departure of trumpeter Alan Franks to join Frank Wells' outstanding House Orchestra, Eddie Carroll has booked in in his place noted London businessman Ronnie Priest, who comes in with a nice reputation built up in another other excellent place—the Hatchette Dance Band, with Guyonne D'Amato, and, more recently, in the ranks of Paul Pennington's Syncopators at the London Palladium.

### GERALDO FOR BLACKPOOL

THE Melody Maker can make the exclusive announcement this week that Geraldo and his Bill Orchestra, complete with its famous singers and star cornetmen, have been booked to appear for the first two weeks in August at the Empress Ballroom, Blackpool.

Following on their Variety tour which dates as announced in the "M.M." last week on July 12, the band will take a complete holiday until July 27, when it will return to its original formation.

The Blackpool date will open on August 1st and continue during the following week, commencing on August 4th.

### LOOK AND LISTEN TO LEADER

Harry Lane, Joe Loss's number one, will head the band last week to join the "ban."



The smile of victory—as the "M.M." photographs Edmundo Ros writing his acceptance of the Astor contract.

### ALLEN AND ALAN WILL TOUR TOGETHER!

AN important item of news this week is that vocal star Alan Kane, who recently left Eric Winstone after a happy association lasting for seven years, has now joined Nat Allen, and from the end of this month will be featured in all Nat's broadcasts and will accompany the band on a short provincial tour which commences with a concert at the Capitol Theatre, Cardiff, on June 1.

The following Sunday (June 8), the band will appear at the Orion, Newcastle, and then on to Green's Playhouse, Glasgow, for a three weeks' season commencing on June 9, followed by a week at the Pier Pavilion, Crichester (June 30).

Immediate broadcast and television dates for the Allen acceptance include a half-hour in the Home Service on May 29 (10 to 10.30 p.m.), on which airplay Alan Kane will make his radio debut with Nat. On May 27 (9.50 to 11 a.m.) and June 6 (10.30 to 11 a.m.) the band will be heard in "Music While You Work," plus two television dates for the band on May 21 and June 4.

On Walt Sunday (May 26) Nat has a television spot to himself when he gives a half-hour's talk on the subject of the accordion, introducing various youthful guest artists to illustrate his points.

For the out-of-town dates, Nat is in need of a pianist and brass players. Young Scott, instrumentalists should contact Nat's manager, Bill Elliott, 27, Whitechapel Street, W.C.2.

### BARRITEAU LEADS TEN-PIECE AT EMBASSY

OPENING at the Bond Street Embassy Club last Monday (12), leader-trumpet ace Carl Barriteau is fronting a ten-piece outfit comprising clarinet, four saxes, trumpet, and four trombones.

Leading himself on clarinet, Carl is fronting Albert Harris, Mike Scott, Mike Deane and Jack Payne (trumpet), Guy Greenwood (saxophone), Eddie Farrow (saxophone), Pat Kelly (bass), Kenyon Coleman (drums), and Henry Snow (drumset).

SALES Albert Harris (who announced a holiday in Scotland) will take over the band from Wednesday (14th) onwards. From Johnny Bennett's Hammond-Smith Patsy Bond, and Mick Duffell (who has just left week-end) will be an all-around act on the West End.

Jack Fisher and Henry Snow are newcomers who are heading up the ten-piece outfit and the "Melody Maker" will be reporting on their progress with the band during the coming week and gramophone records with the new band.

STARBUSTERS STILL STARRING. The Melody Maker has announced that the Melody Makers will be playing at the Lyric Theatre, London, during the week commencing May 20.

### "Rumba Priority" Clause in New Contract

A SENSATIONAL story of a bandleader's fight for the principles of his type of dance music lies behind the news, which breaks this week, that Edmundo Ros and his famous Latin-American Orchestra have handed in their notice to the Churchills at the Astor, Stanhope Gate, W., and are returning to the Astor, Stanhope Gate, W., on June 3.

It was in January, 1943, that Edmundo Ros began his long association with the Astor, and his influence unquestionably led to the rise of Latin-American music throughout the West End restaurants and night clubs.

Doubling the Bagatelle up to midnight and then rolling on to the Astor, Edmundo found everything going swimmingly until, as he himself put it in an exclusive interview with the "Melody Maker" on Tuesday, "the first complication occurred in my very happy association with the Astor when Harry Roy and his Band went into residence there.

### PRINCIPLE

"I have a great respect for Harry's long experience as a top-line bandleader," continued Edmundo, "and so I was all the more surprised when I found him playing Latin-American numbers during his sessions."

The principle involved, as I see it, is an important one to all rumba fans. We play a certain type of music in contrast to the music provided by the ordinary dance band. If the other band plays rumbas and sambas, where is the contrast? And also where will our livelihood be if this sort of thing goes on? A dangerous precedent can be established of dance bands forming rumba bands out of their own personnel for resident jobs, and so putting rumba bands out of business.

"I accordingly protested to the management, but Harry Roy wouldn't give way, and it finally came to a show-down as a result of which, to put it bluntly, I was sacked."

Harry then announced publicly that he would never play with another rumba band again, but had to change his mind very quickly, and within a week of my leaving, Don Marino Barreto and his Rumba Band were installed in my place."

That is the political fact but

up to Edmundo going to Churchills, where he started in February, and as he a bandleader with a very staunch socialistic following, his departure from the Astor made no little difference to business there.

"I have now been asked to go on better terms than I was getting when I was Harry. I have been very happy at Churchills, and relations between myself and the management and Jack Jackson are most amicable, but the Astor is my first love, and, frankly, the new agreement offered me is as unworkable in every respect that I cannot refuse."

### ROY TOURING

Most important clause in the Astor agreement, which was negotiated by Lewis Macdonell, of Foster's Agency, is one that strikes a decisive blow for the principle in support of which Edmundo left the Astor in the first place.

"I read," "On and after August 4, Edmundo Ros shall be No. 1 band of the club for the balance of his contract, and no other band is to be allowed to play Latin-American type of music."

The agreement also provides for Edmundo and his whole band to have a fortnight's holiday from July 1st to July 31st.

Harry Roy is staying at the Astor until July 31, when he takes his band on tour, and Edmundo Ros will be taking his full twelve-piece band to the Astor, and will of course continue to double the Rumbas.

Another piece of news that has helped to make him look so cheerful in Jack Marshall's photographs on this page is that his second recording contract has been taken up for another four years.

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# Nat Burman takes up the cudgels with Royston Low on the question of STICKS or BRUSHES?

ROYSTON LOW'S interesting article in the Melody Maker last week is liable to worry students. In my opinion, wire-brush work is just as difficult as stick work because, in the first place, wire brushes are lighter and the wrists have to be doubly relaxed in relation to the weight of the sticks.

Wire brushes and sticks are of equal importance. It is no good getting Krupa's wire-brush work, as these leader drummers usually have their own mike, switched on and off at will.

A drummer's work is controlled by the combination he is playing with. Let's take an old number like "Marilyn," which is in medium tempo. This number calls for a nice four-in-the-bar beat, and in this case you could use sticks or brushes. What's the difference? The difference is in the amount of light and shade (accents) you put in, and the way you "pick" your sticks or brushes off the head.

If Royston, say, played with a band that had a loud brass section he would soon dive to his sticks. "Getting Sentimental Over You" is a definite wire-brush number. Stick chords through sticks! On the other hand, and in the same tempo, "Georgia On My Mind" should be played with sticks (Dixieland).

## Shades of drumming

Let us analyse the British drummers: Burman, Cummings, Fierstone, Parnell and young Victor. Here you have various shades of drumming. Some use brushes, some sticks, some are heavy and some are light. Students should realise that dance drumming is very elastic. Any number that you hear on the radio or record could be equally well played with sticks. On the other hand a rumba could be played with brushes, and sound as good as sticks.

Beginners should not worry as to what they should use. If your skeleton copy states wire brushes, then use them. If there is no guide at all, use your own initiative as you "feel" the number.

## Hand-to-hand

We all strive for equalisation of both hands, and it takes hard practice to get this. I met a drummer pal of mine who told me that he worries whether he should play two beats with one hand while he is on the job. It was obvious that his practice period had not been wisely spent. In my practice period I use various assorted weighted sticks. In fact, my first stick is lighter than an ordinary wire brush. I don't want to leave myself open to Mr. Low, but I find that the weight of a wire brush or stick makes no difference. However, I give you this tip for what it is worth. I find it excellent, and the student will progress more rapidly and will be more from his practice periods.

## Why muffle it?

Why muffle your bass drum with sacks and carpets? You'd be surprised how nice it sounds with dampers, only and no cloth over the bass drum. The bass drum should be heard, but, unfortunately, it is abused. You either get a dull "clomp," or a booming of gas due to the sacks and carpets. Let the beater hit the head, and you will find after a while that your foot will control the tone. It takes a

# How to Play the Piano in Ten Minutes!

A Lightning "Course" Specially Written for the "Melody Maker" by

Ralph Sharon

THE essential requirements for the beginner are the following:—2 hands, 8 fingers, 2 or 3 thumbs, and a piano. If you are deficient in any of these, drop a line to the Plastic Materials Company, London, as they make very good thumbs and supply all the cigarette lighter firms.

SCALES: With a look of intense concentration on your face, place the right hand at the top of the piano, the left at the bottom, and in a slow crab-like movement let your fingers crawl on to the white notes. (The black notes will be dealt with later in a course for advanced pupils.)

RUN: With a quick sweep of the right hand, try to grab a handful of black notes, hitting every other white note. This is very effective in any key played in any chord—everyone will think you have done "a Tatum."

UNUSUAL CHORDS: When playing a simple melody with an easy chord formation, try experimenting in queer harmonies. A good tip is to never let your left hand know what your right is doing. Close your eyes, spread your fingers wide and press. You will be amazed. Ten to one you'll get an F sharp flattened 9th with an augmented triad of D flat hung in. Try it—it really sounds wonderful. I do it myself.

ACCOMPANYING A VOCALIST: Some people seem to insist that

accompanying is an art on its own and needs intense concentration and study. This is, of course, absolute nonsense. All one needs to do is to stare at the vocalist if it's a blonde, this will come very easily, tap a beat with the left foot, and you're off.

The chords C major and G 7th fit every song, so alternate between them, say, two bars of each. Whenever the vocalist stops for breath it is advisable to play much louder than before, otherwise the audience begins to get fidgety and restless.

I remember one classic occasion when I was accompanying the fabulous soprano, Carmelita Fibergold, at the Milan State Opera House back in 1924. The house was packed to suffocation with an eager audience anxious to worship the adorable Carmelita. I stepped nervously out of the wings, walked on to the stage and sat down gingerly at the Hammond organ (I'd by your pardon: that was at the Hammer Smith Palais). The piano, I mean.

She stared at me and I stared at her for bars into the same. She that I use for "China Boy" and she commenced. Everything was going fine until we came to the second time bar. I was so

nervous that I was playing very quietly, and every time she took a breath I stopped playing. This time, to my horror, she stopped breathing, threw up her hands in despair and in full view of the audience she howled at me: "For heaven's sake, get a beat!"

The moral of this story is that, when you accompany, never stop playing, and do as I mentioned before: tap a beat during breathing spaces. So much for this type of playing.

No. 1.—Jelly-Roll Soodgrum and his Orchestra. Seven, playing "Swim Swim Cow-Whistle." This is a 2/4 series. Don which has a Red, White and Black label with a green striped border.

Technical Note: Particularly notice Jelly-Roll's solo in the second chorus, where he incorporates a moving left hand with a steady right hand, "in the right. Most interesting.

No. 2.—One-Thumb Charlie and the Washboard Scrubbers playing "Just a Little See Time Music," by George. On O. Day 2408 of Whitehall 1211.

Technical Note: This record was made at 2 o'clock in the morning, and if you listen very carefully to the first chorus, you can distinctly hear One-Thumb yawn—A historical moment.

No. 3.—Bunk Cohen and his New Orleans Feet-Webbers, playing "What is This Junk Called Love."

Technical Note: Bunk's piano obbligato during the last-chorus bottle solo is a delight to the ears. Dig it and weep.

No. 4.—Joe Deane and the Otterbein College, playing "Mister Mister." This is a good example of ensemble improvisation, with a horrendous piano solo. It is also a most valuable record about a small postal order for 2/6 the O.D. or two postal coupons, addressed to the all-entire speedo delivery.

Well, there it is, then—maybe not the finest course of piano playing, but I'm sure you'll agree it's the shortest.

Sometimes I go home at night, look at my record collection, and I wonder what I should do with all those records. I wonder what I should do with all those records. I wonder what I should do with all those records.

# Small or Big-Band Haynes?

Edgar Jackson's Record Reviews

## HARRY HAYNES AND HIS BAND

- "A Flap To C" (K31e) (H.M.V. OEA1261).
- "High As a Kite" (George Shearing) (H.M.V. OEA1262).
- "Crazy Rhythm" (Gus Kahn) (H.M.V. OEA1263).
- "Rockin' in Rhythm" (Duke Ellington) (H.M.V. OEA1264).
- "Alto Revere" (Phil Cardew) (H.M.V. OEA1265).
- "Let's Get Acquainted" (George Shearing) (H.M.V. OEA1266).
- "The Four Star" (H.M.V. OEA1267).

1947—Haynes (alto) with Tommy Whittle (trumpet), George Shearing (piano), Alan Ferguson (str.), Bert Howard (vcl.), Billy Ighite (dm.). Recorded October 7, 1947. 15087 7 8 0—As above, except Johnny Wise (dm.) replaces Billy Ighite. Recorded December 12, 1946.

THIS review of six Harry Haynes sides together does not mean that H.M.V. have been giving him a mala month.

It is the result of an accumulation of records issued during the past few months which I have not previously been able to find space to mention. For which my apologies to all to whom they may be of interest.

I still cannot help feeling that those who arrange for the combination are sometimes at a loss to decide whether to treat it as a large band or a small g.t.-of group.

Those who decide on the former procedure certainly get a good way towards achieving their end.

But I cannot see any particular good in making a four-piece

front line sound like seven or eight, especially in these days when the many records by really big bands have caused those who prefer big bands to feel the fuller and more varied tone colours and effects that it usually takes about five saves and eight brass to produce.

However, anything like a big band effect from a four-piece front line one is confined to using block scoring, and it has not always come off. For one thing, the ensembles are not always too clearly played, and for another they tend at times to sound rather mechanical if not actually in the style which, it has now become a rather set and familiar pattern, is at least his own, and very pleasing, too.

Moreover, Harry Haynes can always be relied upon to play tastefully and with immaculate technique in the style which, it has now become a rather set and familiar pattern, is at least his own, and very pleasing, too.

## PICK OF THE WEEK

FRANK SINATRA—"It's the Same Old Dream" and "Time After Time" (Columbia D2359).

Tommy Whittle, with his rather more advanced ideas, is also a grand soloist: Leo Wright plays a reliable if not always original trumpet; and George Shearing remains George Shearing.

The four-star side "Let's Get Acquainted" is a twist on the well-known "Can't We Be Friends?"

In addition to suffering less from the attempt to make a small band sound like a big one, the imaginative treatment, involving of the modern re-bop mode, features an excellent Tommy Whittle solo and prevents Harry Haynes of his best.

Next best is probably "Alto Revere," a delightful little melody which Harry presents mainly as a challenge for his alto and plays accordingly.

"A Flap To C" and "Rockin' in Rhythm" have good solos, but the ensemble bit rather good. "Crazy Rhythm" the ensemble bit more spontaneous, but mainly because of the soloist's factor. In fact, "High As a Kite" played much too fast, which may be the reason why the standard section sounds somewhat out of sync and lacking in imagination.

## SLIM GILLIARD QUARTETTE

November 25, 1946. (H.M.V. OEA1268).

Patrimoine No. 1114. (H.M.V. OEA1269).

Patrimoine No. 1115. (H.M.V. OEA1270).

Patrimoine No. 1116. (H.M.V. OEA1271).

Patrimoine No. 1117. (H.M.V. OEA1272).

Galliard ejaculates in semi-ecstatic a sequence of sounds.

Either they are in some foreign language or in no language at all, and just mumble jumbo. If the latter, it might be funny if one knew what it was all meant to be about; but unfortunately this critic does not, so it has only left him considerably perplexed and even more bored.

The side gets its second star because the vociferous and vocal department are relieved by a piano chorus which adds a touch of variety if nothing else.

P.S.—Sorry I cannot give you the name of the vociferous player, but the personnel read over by America leaves out this more or less important (because the vociferous is the most featured instrument) piece of information.

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# BOOK REVIEWS

CAVALCADE OF JAZZ. by Dave Dexter. (Criterion Music Corp., N.Y. 53.)

HERE is a book which should find a place on the bookshelves of any music lover. I use the latter term advisedly, because, as Oscar Wolfe says in his

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preface, "the cultists are being to hate Jazz Cavalcade like it is because a square can understand it."

Born and reared in Kansas City, and migrating later to Chicago, New York and Hollywood, Dave Dexter has been able to present a history of American dance music which could quite easily find a place in any college curriculum. He has done this with a measure of tolerance which is a boon to those who, surrounded with high qualifications, would divide the subject into water-tight compartments, and has preferred to treat his history with a frankness which many branches of which have their appropriate function.

The book, as well as dealing with the "Cavalcade" of the popular song, records, broadens, and deepens the subject. It is a book which will be read with interest and pleasure by all who have their appropriate function.

Stars of Swing, by Stuart S. Allen (British Yes-Books, Ltd., 15, Old Street, London, E.C.1.)

AS a welcome change from the usual "popular music" books, Stuart S. Allen's Stars of Swing is an authoritative and comprehensive treatise on the subject. It is a book which will be read with interest and pleasure by all who have their appropriate function.

# Melody Maker

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## Finding Work

THAT last week's Editorial—"The Way Ahead"—gave our readers plenty of food for thought is proved by the influx of letters from interested musicians. While many of them in the provinces are concerned with the possible consequences of a general exodus of Londoners into their territory, none of them disagrees with our statement that times are bad for any but the top-ranking musician, and all of them applaud us for facing up to the unpleasant facts fairly, squarely, and constructively.

One of the most interesting letters we received came from Geoffrey W. Isaac, of Boscobel, Hants. He said:—"I suspect that we try the American rule of prohibiting persons from taking work in any town until they have been in residence for six months, or some stipulated period. In Bournemouth, for instance, we find the 'plums' being taken by any but local men."

"Some musicians," continues Mr. Isaac, "are in the habit of dodging around the country from one job to another, and this may be all right for single fellows. But the married men cannot be so mobile, and the six months' qualification clause would benefit them considerably. Again, would not this clause contribute to a better distribution of labour? It can, at any rate, be pointed out that the American Federation of Musicians enforce this regulation to the letter, and, since they have proved its worth, it may well be that we should take a leaf from their book."

The snag about the idea is that it is impossible ever to say that, because America does anything successfully, it follows that it will be as successful over here. America is a far larger country than ours. It has bigger towns and more musicians.

Whereas our big towns may have all the musicians for which they can find work, there are many smaller places which would welcome a reasonable influx of players from outside the area to supply, as it were, the demand which their very presence would create.

Is the solution to pian musicians rigidly to their own area? What would they do to earn a living during their six months' residential qualifying period in any other district?

Our feeling is that such a ruling would help the few at the expense of the many. Let music remain an open market, and let the best man play.

Examples of undercutting, which many readers have sent to us, are being investigated, and it is safe to say that nothing but good can ultimately emerge from this constructive co-operation between the musical profession and ourselves in lending a helping hand to those who are being hard hit by the unfortunate conditions operating in the business to-day.

## The Neilson Touch?

BY the time these words are being read by you, Mrs. TANNY Neilson, BBC Dance Band executive, will have arrived back in England by plane from her holiday in the United States.

During her vacation, she listened to every worthwhile band in the States, attended jam sessions by leading performers, and saw the presentation of dance bands on the radio and stage by the acknowledged masters of the business.

Let us hope that she will give British bands the benefit of what she learned across the Atlantic. Let us hope that her ear will have become so attuned to the best in dance music that she will be able to differentiate between bands here that merit broadcasts and bands that should never have been on the air, by any standards.

Let us hope that she will be able to convince the mysterious BBC hierarchy, from her U.S. experience, that properly presented dance music, put over at the right times by the right bands, is just as popular with the public as it ever was.

Well, there's no harm in hoping. . . .

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**THAT'S THE BEGINNING OF THE END**  
 COMING SOON—The grand Gershwin Tune  
**FOR YOU, FOR ME, FOREVER MORE**

THE SUN MUSIC PUBLISHING Co. LTD.  
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# The Problems of the Commercial Arranger

by KENNETH ESSEX



Kenneth Essex at work

DO you remember one of the best of the Billy Plonkit Cartoons in which Billy says: "Of course, we don't sound exactly like Ellington, but, after all, he's got 12 more men in his band!" This sums up the main problem of the commercial arranger: how to make four Plonkita sound like 14 Kentons. The answer is that it cannot be done, so please don't blame the arranger for what is beyond his power to achieve.

When I start a commercial arrangement, I always try to bear in mind that my score will be played by you, Mr. Semi-Pro-Trumpet-Player, as well as by Palala or "Muscle-Why-You-Work" broadcasting bands. If I make a phrase too tricky, Mr. Semi-Pro will curse me on one side, and if I make it too easy, Mr. Pro will tell me my arrangement is dull and corny. What a problem to compromise between these two parties!

Because I believe commercial arrangements can be good arrangements, I am always on the look-out for ideas for their improvement. The man who pays the piper calls the tune, and the man who buys the cornet must be satisfied that he is getting what he wants. Here are some problems: how would you like them solved? The first question an arranger must ask himself is likely to be the smallest combination all through. I always base my minimum requirements on trumpet, alto, tenor, piano, drums.

### Small Groups

Trios should confine themselves to Vocal Choruses. Nothing should be done on the front line struggling through a commercial, leaving the pianist to fill in where cues are missing. For this reason few arrangers bother to include alto parts all the way through these days; they even expect sax players to own clarinets! Two-piece sax teams are a headache for arrangers as, with the best will in the world, he can seldom make two-part harmonisation sound anything but thin, and only primitive drums can be reduced to satisfactory two-part harmony. This fact has a restraining effect upon the use of "advanced" changes which are, in fact, used in dance music, chords used by Debussy in the 'eighties of the last century! An ingenious suggestion has been made to cue the 2nd alto line on the trumpet part marked "In hat." The trumpet can then blend with the saxes and add the third voice.

This would make the sax team sound fuller, but would get very monotonous as everybody would be playing all the time—good value for dance promoters but very boring for listeners. Do you agree?

(a) Piano. What are your feelings about writing almost all solos in double octaves is the only one which can be made to stand out against the rest of the band? (b) Guitar. Are symbols becoming too involved? The arranger may write BbG (maj. 9) or Gb13 (b9), but how many guitarists boll these down to Bb or G?

(c) Bass. Would bassists care for more ambitious parts: phrasing with the front line, solos, etc.?

Drummers can read four crochets in a bar. Until drummers are not afraid of losing their amateur status by learning to read, more interesting drum parts are out of the question. Do you agree? A curious convention in regard to violin parts, which I am at a

loss to explain, is the usual practice of assuming that all violins go out for a "quick one" in the Special Chorus, where, in most commercials, their part fades out into ghostly cues, letting them see how hard the saxes and brass are working. Surely violins deserve a bar or two to play in the Special Chorus? Commercial of exceptionally corny numbers present a special problem. Shall we leave the rhythm in its crude naivety as in the song cue, or shall we give it more rhythmic interest by suitable phrasing? In which case we must strike the happy medium between the corn and distortion. This I have tried to do in my arrangement of "I Keep Forgetting to Remember." The same thing applies to the harmony: Tonic, dominant, subdominant may do for a song cue, but sounds a trifle unsophisticated in an orchestration these days.

### Commercials

There is a considerable difference in style between the most advanced American commercials and the less enterprising British efforts. Which kind do you prefer? Do you agree with me in choosing a middle course?

Generally speaking, there are only two routines for a commercial:—Intro, Vocal, Special and Last-Half, or Intro, Special, Vocal and Last-Half. This amounts to making three choruses. This I feel is much too long for slow foxtrots and waltzes. For these I feel a vocal and a special, making three choruses, is ample. What do you think?

Finally, please look at the indicated tempo and do not play Slow as Quick and vice-versa. This is not fair to you or to the arranger. In future I am marking all my commercials with the exact number of bars per minute at which they will sound best. Do you think this is a sound idea?

Once again, let me stress that if you are interested enough to let us know your likes and dislikes, you can get the kind of commercials you want; at least from British arrangers! I shall be very pleased to have your views on any of the problems I have referred to above, or on any aspect of commercials. Write me, c/o Biscuity Wood, Ltd., 142, Charing Cross Road, W.C.2. I will see that your views are made generally known among arrangers and publishers.

## TACTLESS TOPICS by Claude Bampton

### A Matter of Archery

I sped an arrow  
 In the air,  
 It fell to earth,  
 I know not where.

SO said a poet a good few years ago, and doubtless, like these little efforts from my extremely inadequate pen, most of you neither know nor care of it. However, with your Editor's permission, and with the exercise of his discretion, I am about to exercise my temporary privilege to further your education as far as your brilliance permits, and hence the matter at hand. Now, before we can speak of archery, we must speak of the gentleman who is kind enough to mend my shoes.

If he is careless enough to miss one of his clinches, he puts himself at a good old clout on the thumb, and, by now, he has learnt suitably better than to be so unsuitably careless. My butcher of a cello, with the skill of a sculptor, never daring to take his eye off the ball—or else, as the saying goes, "The gentleman who came to plaster my wall, he has been damaged, he, too, was an artist; and apart from the fact that he left my walls as smooth as a baby's bottom, he has me down. I have also been able to notice, with considerable appreciation, that large lumps of my ceiling have not yet descended upon my unsuspecting brow."

And there is, of course, the train driver who was uncomplainingly surprised to look out of his train one day and notice the number 17 bus approaching him, and not only approaching, mark you, but had decided to proceed on its further northward way on the same set of lines as those allocated to himself for the day. Never let it be said that he, comrade, but merely commended,

anticipating the impact, that in his opinion that was not altogether the right way to run a railway. Doubtless you have heard the story.

The miner, we know (but it is rather questionable as to whether he all appreciate the fact), takes his life in his hands, together with his pick and shovel, every time he goes down the mine; and (this is not joking; a mistake on his part, and it's a paragraph in to-morrow's newspaper.

Printers seldom make mistakes, but when they do, we can all see them; and they remain for ever and a day, if ever they do, which, of course, more often they don't, because printers happen to be more careful than to make them very often.

Musicians, of course, can make as many mistakes as they like; it's all the same if the leader does give them his kind regards and a swift reference to their ancestry. Nothing, of course, can bring the mistake back, and unless it is on a record, it is too late to speak of the record, and there is no further need to bother about it.

As the poet said when he sped his arrow into the air, it was going to fall he knew not where, but seeing that musicians are usually unusually well paid for making mistakes, whereas workmen and craftsmen can't afford to do so, I do think it would be quite an idea if we all took rather more interest in that which, after all, is a lot of chaps' work, and an awful lot more people's pleasure, for which, as I understand it, they pay for.

And you get paid for providing it. And you don't have to take the can back if you drop a few wrong "uns. So why take so many liberties? And that is from me to you, as the archer said when he took a good aim and let fly.

### Personal Points: DAVE WILKINS

One of the most popular musicians in Britain, has played trumpet with almost every name-band at one time or another. Born in Bournemouth, England, on November 26, 1914, the youngest of a family of ten. Started on trumpet at 12 in Salvation Army band and at 17 took it up professionally. Came to this country with Ken Johnson in 1936 and joined Harry Barré in 1942 for two years, and proved to be one of the country's leading showman-musicians. After long association with Jazz Hutchins, who acquired usual, joined Ted Heath in 1947, in which band he is featured as a trumpeter, vocalist and comedian.



Favorite Instruments: Louis Armstrong and Teddy Wilson. Favorite Bands: Tommy Dorsey, Charlie White, Count Basie. Favorite Records: "I Can't Get Started" Benny Huggins; "Love and Happiness" Tommy Dorsey. Favorite Food: Chicken. Favorite Drink: Champagne. Hobbies: Chess and playing billiards.

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 WRITE FOR COMPLETE LIST

# KOSTELANETZ AND ITURBI DUE HERE

FOLLOWING the exclusive story ("M.M." April 10) that many American musical notabilities are scheduled to arrive in Britain, we can now reveal that these include such famous concert artists as Andre Kostelanetz and Jose Iturbi.

Kostelanetz, in fact, is already due at Southampton to-night (15th), where, in company with his wife, Lily Pons, he should be disembarking from the "Queen Elizabeth."

From Southampton, he travels almost immediately to Paris, where he will appear on an extensive concert tour.

On Saturday, June 28, however, Kostelanetz will be arriving back in Britain. Here he will act as guest conductor of the London Symphony Orchestra, which is one of the famous orchestras booked for the Jack Hylton series of musical festivals due for presentation at North London's Farnley Arena. By June 7, this well-known ice-hockey and skating stadium will have been converted into an acoustically perfect concert hall, accommodating 10,000 people.

Spanish-born pianist Jose Iturbi, already a familiar figure to filmgoers, will be appearing at the Harringay Arena on Sunday, June 22, when he both conducts and performs as soloist in the LSOs' rendition of Gershwin's renowned "Rhapsody in Blue." Kostelanetz' first British concert was given only a year ago.

## AIRING OF THE GREENES!

THE Greene Sisters, vocal trio who got big radio spots during the war, with their work in "Hi Gang," "Whoopie Club," etc., are planning to stage a big comeback.

Their youngest sister, Sylvia, who for some years has been responsible for this group's arrangements, herself a very proficient pianist and singer, has now joined the girls, who have re-emerged as "The Greene Sisters with Sylvia."

The first two broadcasts of this re-formed outfit will be this Thursday, May 15 (Light Programme, 4-4.45) with Duncan Whyte and his Band, and May 20 (Light Programme, 7.30-8.15) again with Duncan Whyte and his Band in Band Parade.

Discant's new band will not be entirely in keeping with his past efforts in the Dixieland world, but will feature "Sweet and Swing." Personnel for this broadcast, his wife, Lorna Martin, the famous chromatic - accordionist, will feature as guest artist.



The all-coloured band assembled for last Saturday's (10th) "Jazz Club" broadcast was a big success. This special "M.M." picture shows (l. to r.): Dennis Wilson (saxophone); Mark White (piano); Harry Parry (trumpet); Pete Peterson (trumpet); Cecil Love

(drum-bone-vocalist); Billy Munn (secretary-piano); Carl Barileux (clarinet-vocal); Clarence Coode (bass); Freddy Grant (sax); Ray Clinton (drums); Bertie King (alto); Cyril Jones (piano); and Frank Benz (guitar).

## SKIDMORE BACK WITH LEWIS

HAVING a busy time with one night stands in the North of England, Vic Lewis and his Orchestra are at Sheffield (City Hall) this Friday (16th), and at Higher Broughton Assembly Rooms, Manchester, on Saturday (17th).

Sunday will be filled in with a concert at the Rialto, York, and on this occasion the band will welcome back tenor stylist Jimmy Skidmore.

Next Monday (19th) sees the Vic Lewis-ites at the Grafton Rooms, Liverpool, and on Wednesday (21st) they visit the Tower Ballroom, New Brighton. May 23 finds them at the Palais, Ashton-under-Lyne; the following night (24th) they are at the King George's Hall, Blackburn; and on May 25 visit the Regal Cinema, Rochdale, for a Sunday concert.

May 26 (Whit Monday) finds the Lewis boys on their most ambitious "rig" to date, when they travel over to Northern Ireland especially for the honour of opening a new hotel in Belfast. On Thursday, May 29, Vic Lewis and his Band return to the air 5.45-6.15 p.m. (light).

Letters or communications to the Vic Lewis Orchestra, by the way, should now be directed to Vic manager Harold Davison, at 11 Curzon Street, Great Portland Street, London, W.1.

## Letters to The Editor

### PROVINCIAL VIEWPOINT

FROM your editorial "The War Ahead" it would appear to the London musician that the North is a hive of musical activity and in need of musicians. This is not so. I am able to speak from years of experience about the quantity of work available in the North during the summer months, and I would like to discourage those musicians who may have taken heed of your article. There are approximately half a dozen resident jobs in Manchester that can offer full-time employment at the Northern rate of pay; as far as the other towns are concerned, the North for the summer, thank it very much.

HARRY CLYNES, Salford, Manchester.

### BURMAN REGRETS—

I WISH to thank you for the publication of my new address. At the same time, I must advise a friendly protest. Doubtless with the need of musicians there appears in the programme about repair the following: "And if it named they friends and I am I would continue to write to him." I would rather that had not been printed, as all my friends would read it, and I have had several hundred charming letters from the fans.

MAURICE BURMAN, Clifton, Montreal, Switzerland.

### KEYS NOT CORNY

SO FAR South Africa the Editor Keys are corny. There may be fifteen years behind the Miles Brothers, and I venture to say that they are still fifteen years in front of anything we have in this country, and I do include the Black Brothers. The reason the home audience gave them such a reception at the Johannesburg was that they were really a pleasant change from our home products with their often embarrassing class harmony.

L. W. HIGGINS, Wembley, Middx.

### EAGER FOR "IGOR"

WHAT'S holding up the issue in this country of the story of Woody Herman recordings released on American Columbia? All Herman fans eagerly anticipate purchasing such great recordings as "Igor," "Tom & Patsy," "Red's Collection," etc. And, of course, they want the delectable Broadway compilation. "More Comers."

CHIVILLE SMITH, Kingswood, Bristol.

### EVANS BOUQUET

HAVING only just received news of the disbanding of the George Evans orchestra, we write hastily to say that we cannot understand why so ambitious an outfit was not given time to make a proper impression. The British public surely had sufficient opportunity to decide whether or not the new instrumentation was successful and the band leader of more broadcasts. As keen fans of American dance music and new styles of English dance music, it is our opinion that the British Variety lacks "a quality which George Evans' band may have been able to supply." We quote George as saying: "I am now convinced that there is little room for modernity of even novelty in British dance music. A serious comment is true. Perhaps the Maltese Government can offer some explanation for what would appear to be an unhappy state of affairs."

DIC'S STURGESS and DEAMEN, Jerusalem, Palestine.

# SUDDEN DEATH OF ALEX BURNS

THE "Melody Maker" announces with the very deepest regret the passing of famous Shaftesbury Avenue musical instrument dealer Alex Burns, who succumbed last Saturday (10th) to a sudden heart attack, all the more unexpected since nobody realised he was ill.

To make this tragic event all the more poignant, Alex was in the process of celebrating his forty-sixth birthday on Saturday, and was surrounded by congratulatory telegrams from his innumerable friends and well-wishers when he was so suddenly struck down.

The late Alex Burns was an extremely distinguished musician in his youth. Appearing on the stage as an infant prodigy, he sang at various theatres in brilliant company at the age of ten, and was in Grand Opera. Alex also distinguished himself as a cellist, and, in fact, played many instruments, including the cello, saxophone, flute, clarinet, piano, and accordion.

### INSTRUMENT ACE

It was as a supplier of musical merchandise of every kind, however, that Alex was destined to become a real celebrity. He was founder and managing director of the Alex Burns Musical Instrument Company in 1922, so his actual business dealings in Shaftesbury Avenue for over a quarter of a century.

By sound trading and exceptionally fine business acumen, he had built up a very large and thriving concern, and it can be said without exaggeration that he was known to everybody in the profession.

The hundreds of musicians who patronised Alex Burns' business need have no fear of the standard of this concern deteriorating, in spite of the tragic passing of its founder and guiding spirit. Alex's widow, Mrs. Rosalind Burns, who is a director, and

who has run the office part of the business for the last few years, is carrying on the whole undertaking with the same vigorous policy as her late husband always maintained. The same expert staff will continue under her direction at the Shaftesbury Avenue premises.

The funeral took place last Monday (12th) at Golden Green. To his widow and children we join the innumerable friends of the family in expressing our very deepest sympathy.

## JAZZ CLUB STARS

A LAST-MINUTE change of plans for next Saturday's "Jazz Club" means that the special "reboop" programme which producer Mark White was hoping to feature has been postponed until the following week (Whit Saturday, May 24), whilst a first-class bunch of celebrities has been hurriedly assembled for its concert on Saturday.

Heading the visiting stars, will be dynamic songstress Doreen Henry, who will arrive back from the States just a matter of a few hours when she poles on the air.

Musicians who will support Harry Parry and Billy Munn in next Saturday's programme include Sid Phillips (clarinet); Wolf Phillips (trombone); Jimmy Skidmore (tenor sax); Jack Llewellyn (guitar); Davo Fullerton (drums); and Wilf Gammings (bass). Fred Gardner (alto sax); and Frank Thornton (trumpet). Pianist had not been fixed at the time of closing for press.

## MYERS AT BRIGHTON

NOTED guitarist Bernie Myers, who recently received one of his career's greatest disappointments when the death of the Danish king prevented him taking his own outfit on a tour of Denmark, is now comfortably established with the Kerrison Quintet at Sherry's, Brighton.

With drummer Con Kerrison (better known in his native Scotland as Johnny Bille) are Jack Gordon (piano) and Billy Batt (bass). Both Jack and Billy were previously in Bernie Myers' company as members of The Burns' Sextet. Johnny Rogers (clarinet) completes the Kerrison Quintet at Brighton.

## M.U. WATFORD BRANCH FORMED

LAST Sunday's (11th) Musical Union Rally held at the Trade Union Hall, Watford, was the most successful since 1942, and resulted in the on-the-spot formation of a local branch.

Newly-appointed secretary is energetic Jimmy Barton, 113, Regent Street, Watford, who will be pleased to hear from any Watford and district musicians who wish to attend the meetings and who would like to join the new branch.

Other officers will be elected at the next meeting, which will be held—probably in the same hall—on Sunday, June 15, at 11 o'clock.

It is many friends in the area who have been very successful in their efforts to secure the formation of a local branch, and it is hoped that many more will be able to join the new branch.

## THIS SUNDAY'S WEMBLEY TREAT

FAMOUS swing stars, including Kathleen Stobart and Aubrey Frank (tenors); Bertie King (alto); Bob Feldman (clarinet); Reg Arnold (trumpet); Art Thompson and Monty Feldman (pianos); Pete Cliver (guitar); Jack Fallon (bass); and Charlie Krhmer (drums), are among those appearing at the Wembley Town Hall Swing Concert organised by the Feldman Brothers for this Sunday (18th).

In addition to the feast of swing music, Professor C. E. M. Joad, of Brains Trust fame, has promised to give his views on jazz, and the Melcor MARRA's Edgar Jackson will be there to defend vigorously our pastime against any attack which Professor Joad may make.

This exciting concert starts at 3 p.m.

## WEIR AT LANSDOWNE

A LREADY playing with well-known theatrical lines, clarinetist Frank Weir's new nine-piece outfit on Monday (12th) at the Regal, Lansdowne Restaurant, Watford, W.

A special feature of the Weir musical presentation is the tasteful and modernistic arrangement of many contemporary tunes.

One such number, Carlach's "S Wonderful," was scored by vocalist Alan Dean, who has recently developed his innate talent for arranging.

Apart from his hand-drafted activities, Frank incidentally, is busy with additional commitments. These comprise his unique clarinet correspondence course, carried out through the medium of his own recordings, and the joint management, with vocalist Vivien East, of an exclusive dancing establishment in London.

Frank will be designing many of the dress creations, and Vivien, acting in the dual role of vocalist and pianist, will be singing the while singing with the Lansdowne Restaurant band.

## Lombard at Rialto

LONDON drummer, Les Lombard, has just arrived from the States and is known around the club scene, and at Central Hall. Although other music men are due to arrive after the week-end, he will be the only one with the Coventry Street Rialto Club band.

YOU ARE MY SWEETHEART  
**MELODIA**  
THE SEA (L.A. MELO)  
OKLAHOMA! • PEOPLE WILL SAY WE'RE IN LOVE  
BLESS THE BRIDE - THIS IS MY LOVELY DAY • MA BELLE MARGUERITE  
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PUT DASH IN YOUR PROGRAMMES  
THE OUTSTANDING WALTZ  
**MAY I CALL YOU SWEETHEART**  
THE NOVELTY CLICK  
**LITTLE OLD MILL**  
A BRIGHT JINGLE  
**ALL OVER AGAIN**  
CONCERTO FOR DRUMS  
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SLEEP MY BABY SLEEP  
THE SEVERAL WALTZ  
CONCERTO FOR DRUMS  
3/6 PER SET

GEORGE CHISHOLM  
GIVES YOU  
THIS TERRIFIC  
SWING ARRANGEMENT  
**BARNYARD REEL**  
PARTS EXACTLY AS PLAYED  
BY THE SQUADRONNIERS  
FULL BRASS AND SAX BUT  
CUDOW ALL COMBINATIONS  
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THE B.&H.  
"POPULAR" range of polished nickel-plated percussion accessories  
SHARE DRUM STAND  
32/9d plus 7/3d P.T.  
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FLOOR CYMBAL STAND  
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CYMBAL HOLDER (21")  
16/6d plus 3/8d P.T.  
CYMBAL HOLDER (14")  
15/0d plus 3/4d P.T.  
CYMBAL HOLDER (9")  
14/3d plus 3/2d P.T.  
CYMBAL ROCKER  
1/2d plus 3d P.T.  
FRASER PEDAL  
35/3d plus 7/10d P.T.  
"AETA" LIGHTWEIGHT PEDAL  
13/6d plus 3/0d P.T.  
"CRACKLETORRE" SHAKES  
5/3d plus 1/2d P.T.  
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ALSO HALL. ...

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COLLECTORS' CORNER

by Rex Harris and Max Jones

VISITOR to the office last week was ...

cast by the remainder of the band ...

would set the record soon—and ...



Tyro Glenn

Of the magazine we have written ...

At the same time, we were speak- ...

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East Lancs and Potteries Contest Winners

LAST week's East Lancs and ...

Music were only just beaten even by ...

(Len Whalley); Bass (Douglas Phipps) ...

At the East Lancs Championship, ...

Likeable at Kike-on-Trent, where the ...

Winners: EDGAR HARRISON AND ...

THE NIGHT OWLS OF ...

Individuality awards for: Trombone ...

STIX WILKINSON AND HIS BAND ...

THE NIGHT OWLS OF ...

Individuality awards for: Trombone ...

WALTER HARRISON AND HIS ...

THE NIGHT OWLS OF ...

Individuality awards for: Trombone ...

NOTTINGHAM, were given hon. mention ...

THE NIGHT OWLS OF ...

Individuality awards for: Trombone ...

CONTEST FIXTURES

LONDON AREA

midnight at The Starboard Ballroom ...

CONTEST FIXTURES

HILLINGDON (LONDON)—Wed, Mon ...

CONTEST FIXTURES

CONTEST FIXTURES

WARRINGTON (LONDON)—Friday, June ...

CONTEST FIXTURES

CONTEST FIXTURES

WARRINGTON (LONDON)—Friday, June ...

CONTEST FIXTURES

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WARRINGTON (LONDON)—Friday, June ...

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ALEX BURNS LTD

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Advertisement for CARLTON wire brushes, featuring an image of a brush and text describing its features like 'ACCURATE BALANCE' and 'FINELY SPRUNG'.

Advertisement for TED HEATH OSCAR RABIN LOU PRAGER, featuring text about their orchestra and contact information for Westbourne Sound Equipment Co., Ltd.

Advertisement for DRUMS, featuring text about guaranteed repairs and contact information for L. W. HUNT DRUM CO. LTD.



NORTHERN OFFICE

2-4, OXFORD ROAD, MANCHESTER 1

Staff Representative JERRY DAWSON

GOSSIP

After a number of musicians... Gossip section containing news about the music industry.

'Sing-Song' Switch to 'Light'

ON the air fortnightly since last November in the North Regional programme, 'Sing-Song' which, as its name implies, is a community half-hour, is promoted to a weekly spot in the Light Programme...



Now aged 21 years, his first professional job as a vocalist was with George Chambers' Band at the Lido Dance Palais, Manchester...

Around the Country

SHEFFIELD Corporation-promoted dances will end for the season this week when the Grosvenor Road Baths Hall is converted to swimming for the summer.

CARTOON by Betts



FIRST BANDS FOR 'NORTHERN PALAIS'

ON Friday, June 6, at 8 p.m., Northern listeners will hear the first of the new 'Northern Palais' dance band series...

Marks' New Sport Break

AFTER two successful years at the Casino Ballroom, from where they have regularly broadcast old-time dance music, Teddy Marks and his Orchestra commence on Saturday next (17th) the important municipal job in Southampton.

This is a double-handed job as the band will play each afternoon in the bandstand on Lord Street and nightly for dancing in the magnificent Floral Hall, where they also play a Sunday concert each week.

Teddy will be conducting a very interesting line-up, comprising: Cedric Coleman and Jack Turner (alto and tenor); Tex Hannaby (tenor/clar.); Ken Dryden (tenor/violin); Mick Leonard and Haydn Powell (drum); Bob Stevenson (trombone); Maurice Meers, Edna Wayne and A. Gallard (violins); Percy Perry (piano); Joe Fowler (bass); and Frank Gray (saxophone).

YOUNKMAN'S SUMMER PLANS

BACK from yet another successful tour of the occupied zone of Germany, Younkman and his Cardinals are now in London for the summer season. They open on May 10 at the Pier Pavilion, Weymouth, for five weeks, followed by a week at the Pump Room Club, Ipswich, and a week at the Westcliff Bandstand, Southend.

On Sunday, July 6, they open for an 11-week season at the Band Pavilion, Clonon-on-Sea, and from September 23 play two weeks at the Dome, Brighton.

SKENESS APPOINTS LADY MD. - Appointed musical director by the Skeiness Council, Lady Skeneess (née Jackson) will be in charge of the Skeiness Band from September 1st until the end of the season. She will be accompanied by the Skeiness Quartet, led by violinist Marie Gold, at the Embassy, Bathing Pool and elsewhere. Thelma has had a quartet at the Sun Café, Skeiness, for two years. Her husband, violinist Nancy Smith, is becoming leader.

M/C RITZ TRIO COMPETITION

THE announcement of a competition which will take place at the Ritz Ballroom, Manchester, during White-Week will bring back to many older persons memories of the Melin Trio, which for so long was a popular attraction at Mecca establishments.

The competition, which commences on Monday, May 20, will be held nightly during that week and will be an open competition for novelty trios. The only condition is that possible that should any of the competing trios prove of sufficient quality they may be offered an engagement with the Mecca people.

WOLVERHAMPTON

Due to his retaining Billy Merrin's Commanders at Nottingham, Jack Merrin has resigned that leadership of the Wolverhampton branch of the M.C. and has been succeeded by T. McEwen, leader of Mac Thomas and his Band. Stan Burrows and Mel Corbett are also joining Merrin and have formed the Wolverhampton committee.

HESSY'S OF LIVERPOOL

OUTSTANDING MUSICAL INSTRUMENT BARGAINS. List of musical instruments for sale.

ACCESSORIES

Just arrived from U.S.A. List of musical accessories.

THE SCOTTISH HOUSE

McCUBBER'S 59, West Nile Street, GLASGOW, C.1. Advertisement for a Scottish house.

MATCHETTS

Advertisement for Matchetts, a musical instrument shop.

ACCORDIONS

Advertisement for accordions.

Selmers offer

- ALTO SAXES - from £14
SOPRANO - from £5.10
TRUMPETS - from £9
TROMBONES - from £12.10
GUITARS - from £5
AMPLIFIERS - from £7.10

LEN WOOD THE DRUMMERS' PARADISE

59, FRITH ST., W.1. GER. 1386. Advertisement for Len Wood's drum shop.

SPECIAL OFFERS

- HAWKES Alto Sax, 9, 100 0
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GIBSON Country club, 110 10
KING U.S.A. Trumpet, 2, 250 0
BESSOR Trumpet, 2, 200 0
ALBERT Alto sax, 2, 115 0
SOPRANO Trumpet, 2, 100 0
D'ALLAPE Alto sax, 2, 100 0
DUBSON Alto sax, 2, 100 0
COBS Alto sax, 2, 100 0
BUESCHER Alto sax, 2, 100 0
COLUMBIA Alto sax, 2, 100 0
NATIONAL Alto sax, 2, 100 0
GABERT Alto sax, 2, 100 0
BESSOR Alto sax, 2, 100 0
ANTONIA Alto sax, 2, 100 0
SELWY Alto sax, 2, 100 0

SCOTLAND

GLASGOW ERIC OGDEN, recently installed...

SCOTLAND

Advertisement for Scotland.

STAFFORDSHIRE BAND FILMING

AFTER only a few months in the local big-time film, Jimmie Moss and his band have been selected to appear in the film 'The Five Towns'...

The film tells of a London girl who comes to Staffordshire to join her fiancée, a Stoke-on-Trent young man, and with the exception of the leading lady, the whole cast will be selected from Staffordshire talent.

The line-up of the band is: Jimmie Moss (leader and bass); Ken Griffiths (piano); Jackie Drummond (drum); Alf Naff and Roy Johnson (altos); Johnny Jackson and Elva Makinson (tenors); Arthur Forester and Ed. Twyford (trumpets); Phil Melklohn (trombone); and John Smith (saxophone).

NOW AVAILABLE

- Art. Sax Method... 12/-
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55, ENARING ST., LONDON, W.C.2. Advertisement for G. Scarth Ltd.

"BACT"

A MUST FOR YOUR REED WORKSHOP. Advertisement for BACT.

THE HOUSE OF HITS

Advertisement for The House of Hits.

BENNY GOODMAN'S

125 Jazz Breaks for Sax and Cl. ... 4/-
Advertisement for Benny Goodman's music.

DICK SADER'S

125 Jazz Breaks for Trumpet ... 4/-
Advertisement for Dick Sader's music.

RHYTHM SERIES

For small orchestra ... 2/6 each
Advertisement for Rhythm Series.

RECONDITIONED AS NEW

SPECIAL DISPLAY THIS WEEK. Advertisement for reconditioned instruments.

THE SAXOPHONE SHOP

156, SHAFTESBURY AVENUE. Advertisement for The Saxophone Shop.